



MagicBunny.co.uk

## TOP HAT

### ***February 2004 - Edition 23***

Welcome to the 23rd edition of the TOP HAT ezine. This month, being our 2nd birthday at MagicBunny sees the debut of a brand new logo as well as the introduction of a few birthday celebrations. More on this can be found in Nigel Shelton's MagicBunny News column.

Following that, Michael Saint Louis continues his excellent Let's Build Magic series with tips on how to build the necessary skills required to workshop your own magic. Next, Daniel de Urquiza of Argentina presents his second piece for the TOP HAT ezine, named Argentinean Placements. This is a great effect which I'm sure many card-workers will actually use and adapt to their own.

There's good news to fans of Craig Browning's previous articles for the ezine as he returns this month kicking off a new series: Spirits Among Us. In this series, he will give important presentational ideas on how to perform bizarre-type magic effects. This series is a must-read for any magician as Craig gives advice which can be applied to all genres of magic.

Finally, Peter Marucci looks at the presentational aspect of the children's colouring book effect. Turning it from a quickie effect into a full children's birthday routine, Peter's presentation ideas will be helpful to many children's magicians performing this effect.

I hope you enjoy this birthday month of MagicBunny and continue to enjoy visiting the forums.

~Jon Snoops~  
Editor of MagicBunny.co.uk's TOP HAT Monthly E-zine  
[jonsnoops@magicbunny.co.uk](mailto:jonsnoops@magicbunny.co.uk)

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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](mailto:TOPHAT@magicbunny.co.uk)

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The Latest From MagicBunny

## ***The Latest From MagicBunny***

### Website News

**By Nigel Shelton**



Welcome to the February edition of TopHat – the Magic Bunny ezine. Looking at the forums, it is hard to believe that these have only been running for a total of two years now. Since the first tentative steps of February 2002, Magic Bunny has grown to be the biggest Magic Internet Discussion board in Europe and is still expanding at a terrific rate; each month brings some 4000 extra posts and somewhere in the region of 120 new members.

Last year we celebrated our very first birthday in style, with a number of various projects and announcements to be found on the boards. This year, although we do not intend to let the date pass without recognition, there are not the same extravagant plans.

To commemorate another year of activity, the team of moderators (also more formally known as the “Governors” of the Magic Bunny boards) have been invited to participate in the “Special Guest” forum. Last year this project was begun very formally, with the forum settings tweaked so that every moderator could respond to each thread without interruption. This year there are no plans to do so. You are invited to post questions, suggestions and so on about the boards and, if you wish, you may respond to replies that have already been made; adding your own thoughts or clarifying a previous comment. It is hoped that this year’s “Special Guest” forum for the Governing body of the Magic Bunny boards may be less formal and give you a chance to find out a little more about the team that govern these boards and what visions or future projects are planned for these forums.

Additionally, one small competition has been set for the “File Sharing” forum. You are encouraged to contribute videos in response to the following birthday scenario:

A close friend is celebrating a birthday and you wish to perform a short routine to turn this occasion into a memorable event for that person. You are invited to upload a video to show how you would achieve this and how you can turn this event into a magical experience that will remain a cherished memory for your birthday friend.

Again, there is no desire to make this competition overtly formal. There will be no voting or setting of special recognition descriptors as rewards. You are invited to participate solely for the enjoyment of doing so. Hopefully, others may view your contributions and offer encouragement, practical feedback or advice. Alternatively, your ideas may prompt others to extend their existing knowledge base and help them, by inspiring them to explore new areas to develop their existing skills.

Thank you for your continued support for these boards and I shall look forward to reading more of your contributions during the next year.

Nigel Shelton.

(Site Owner)

Thoughts From Mid-West America

## ***Let's Build Magic*** **Building the Skills**

**By Michael Saint Louis**

Once again I find that pesky Top Hat deadline staring me in the face. Luckily, it's fairly early and everyone is asleep already (even the great dane). Actually, the house has been fairly quiet lately... I have had plenty of time to sit down and write an article. I just didn't have an article to write!

Obviously, this segues nicely into an article about jump-starting the creative process. But I don't write about the creativity or performance or theory of magic. I write about building junk so I guess I am still kind of screwed, huh?

Luckily, I had something hit me at work the other day. I am not a magician as far as the Internal Revenue Service is concerned; I am an electronics technician who works for a very large and famous amplifier company. As far as my boss is concerned, I'm the guy that fixes units that were built before most of the folks in my department were born. And that's what I found myself doing the other day-- fixing a great old amplifier that needed parts that hadn't been made for about 25 years. I was attempting to replace one of this piece's IC chips (this was one of the first amplifiers built with IC chips) with a modern equivalent. The problem is that the modern piece is smaller and has a completely different pin configuration than the antique piece (which had blown into 3 or 4 pieces anyway). To pull this off I put the modern IC chip into a socket the size of the dinosaur chip. This socket isn't quite the size of the control button on your keyboard and the new IC is even smaller... it would have room to spare if sitting atop one of your letter keys. I had to run short insulated wires from the eight pins of the new chip into the 14 pins of the socket and solder everything into place so it could withstand the vibrations of a large stack of bass speakers.

So I find myself 3/4 of a pot of black coffee into my day, hunched over my work bench using tweezers to hold wires into place as I soldered with my other hand and my boss, who is not considered an electronics technician by the Internal Revenue Service or anyone else, is suddenly peering over my shoulder. "Wow," he says with his typical eloquence, "did you learn how to do that in school?"

Of course not. I went to a horrible school but I went to an horrible engineering school. Engineers do not rig things. They use the right parts. They pour over technical library CD-Roms from TI, Siemens and Motorola to find 8 pin operational amplifiers with the proper footprint and right temperature range. They don't worry about some poor SOB who isn't even born yet who is going to have to fix their little design project after it has spent 30 years in smoky biker bars as it is sold from one pot-smoking hippy bass player to another. But I digress. I learned how to work on such a fine scale not in technical school or art school but in middle school building Japanese robot models.

And this made me realize that even though we have bandied about a few projects and talked tools, we haven't really talked about the skills we'll need to build magic. Let's fix that now, alright?

I suggest that everyone that feels like they don't have the skills to build their own props and gimmicks go out and buy a model kit. Plastic or wood will work nicely but vinyl model kits are a whole different beast. By wood model kit I mean any wooden craft kit that will use the basic woodworking skills you feel you lack... a three story Victorian dollhouse with furniture is probably not the right choice, but a bird house or mailbox kit is just about right. With the plastic models avoid anything too complicated; the plastic models will help you to learn to paint (as will the wooden sets but cars, jets and robots tend to require a more elaborate paint job than birdhouses), cut out parts, sand, file and play with glue. With either set, look for words like "Easy" or "Beginner" unless you are just trying to brush up your long-dormant modeling skills.

A lot of what you will need should already be in your DIY magic kit. You may need to buy some paint and special glue (although I keep both wood glue and plastic glue in my gear). A good craft or hobby shop should have relatively inexpensive starter paint sets. When I got the sudden urge to build a model recently

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

(I won a big, complicated robot model in a sweepstakes, my cousin came back from Japan with another big, complicated robot model from the same series for me and I happened to buy a couple of small, easier robots models from the same series on clearance in about a one month span so I think someone up there wanted me to build a robot model) I picked up a Testors car paint model set for the price of a fast food lunch. If you are going to build a plastic model, buy a model of spray primer as well. Any color will work, but I like white because it won't obscure any details molded into the plastic. Glue is even easier; pick up the cheapest tube of the appropriate glue you can find. Oh yeah, if you don't have a worktable then get a drop cloth or some newspaper to spread out while you work.

Woodcraft kits are going to vary a great deal; you may have a birdhouse, desk organizer or a ballpoint pen set. Follow the directions that came with it! The only general tips I can give you are to keep a few damp paper towels handy to wipe up excess wood glue and some sandpaper because you always need to do a bit of sanding with any wood project!

Plastic models are all going to be generally built the same way. You'll cut the plastic parts (carefully) off of their sprues (those racks that they come attached to) and glue the pieces together. Read the directions first and note which pieces are going to need to be assembled first. There is often a definite and necessary order to constructing models. I suggest that you prime the pieces while they are still on their sprues. This is just much neater (because the sprue can be set upright to dry so nothing will stick to your table or the newspaper you are protecting your table with) and keeps the smaller pieces from being blown over or away. I like to do alot of the painting while pieces are still on the sprue. I find that alot of details can be painted on while the pieces are on a larger, easier to manage sprue since it adds weight and a safe place to hold or clamp. Just don't get too detailed around the edges of pieces where they will eventually be glued because the model glue actually melts the plastic pieces together and any excess will cause a seam that will need to be shaved or filed down.

When you are ready to cut the pieces off their sprue use scissors or fingernail clippers NOT A RAZOR BLADE. Sometimes bubbles are caught in the plastic that cannot be seen on the surface of the plastic. If the sprue connection has such a bubble in it you may find that razor blade through the end of your thumb before you even realize you had started cutting. This is the voice of experience you are hearing! Finally, to help smooth assembly, shave down any pegs meant to fit snugly into a hole or sleeve to hold the model pieces together and rely on model glue instead. Sometimes those pegs won't allow you to get the two pieces completely flush against one another and this can ruin your model.

Go out there and find a cool model set. If you don't need a birdhouse then maybe you need Char's Red Comet from the Mobile Suit Gundam shows or Speed Racer's Mach 5. No matter what you choose you can build the skills to build magic. Just be careful, patient and have fun!

*By Michael Saint Louis*

### Argentinean Placements

#### ***Argentinean Placements***

##### **A Magic Effect**

**By Daniel Urquiza**

I've been recently exploring the idea to place any face up spot card at the necessary position to reach a selection, counting down the value of the card in a spread. If the effect can be done in the hands, better. Two methods I've found of interest. The first one credited to Marlo, and Vernon (always, always Vernon). The other to Ross Bertram.

The methods produce opposite results, although they have much in common. The first one, achieves the

### Argentinean Placements (cont.)

possibility of placing any spot card you want face up in the deck, and the selection as many cards next to it as the value of the spot card.

The second one lets you place the selection face up in the deck, at the exact position of the name of any spectator.

I've developed two different routines, with original handling, presentation, and variations. I think the patient reader will find this two routines practical and doables in the real world, to real people, with a borrowed deck, and causing a strong effect.

#### **ARGENTINEAN ANY FACE UP SPOT CARD, TO SELECTION**

**Effect:** spectator chooses a card. It's lost in the deck. Magician spreads the deck, there is a single card face up, a spot card. It isn't the selection. Nevertheless, the magician is not dissatisfied by this circumstance, because he says this spot card will show to all the innocent bystanders the location of the selection. Then, he very clearly proceeds to count as many cards in the spread as spots are placed by the manufacturer in the spot card. The performer turns over the card: it happens to be the chosen card.

#### **Method:**

For starters, let's make clear a point: this effect can be done by an infinite number of switches and false dealings. If you control the selected card to bottom, you have at your disposal everything from the Bottom deal to the Turnover Change passing by Ed Marlo's Double deal from a spread.

Ok, but that's not the way I'm thinking here.

We are talking Slickness. Subtlety. Minimum effort. Occam used to say "Entia sunt non multiplicanda sine necessitate" i.e.: beings should not be multiplied unnecessarily. This has been (wrongly) quoted as "the simplest way is always the best", and has been called "The Razor Blade Theory".

So, let's shave our brains, and go on with the methods.

a) Say you choose an 8 to be the spot card. Spread the deck face to you, until you find an 8. Merely take that damned 8, and put it at the bottom of the deck, face up. There are a gazillion fancy sleights to achieve this objective, but remember Occam.

Proceed then with what has been called an "in-the-hands-overhand-shuffle" (I wonder, what other possible way there is to do an overhand shuffle, but in your hands?). While supposedly shuffling, peel 7 cards to bottom, keeping the bottom packet in order. You know, Erdnase in-jog overhand shuffle, or whatever.

Position check: you have 7 cards at bottom, followed by a face up 8. Invite a spectator to select the card by the peek method. Let go the peeked card, and have a break above it (pay attention to this, normally you hold a break below the chosen card).

Cut the deck on the table, like this: a packet, another, cut to the break, remnant of the deck on top. Thus, you have successfully placed everything in order. Spread the deck. The 8 is face up. Eight cards later, the selection. A miracle.

It must be added that this way of controlling the selection and placing it has many applications. One of them, that I have used, is to place a key card above the selected card. It's Dai Vernon's idea, as always (always, always Vernon). Try it, and tell me about it.

It also can be used as a force, or a way to reveal a card (Stop kind of tricks).

To fool magicians: use half of the cards needed while peeling on the overhand shuffle. After you have all the deck squared at the table, do a faro shuffle. The faro will add enough cards to produce the miracle, confusing the prosaic minds of fellow magicians.

In the Table: table riffle shuffle techniques (from, who else? Vernon) can be used to perform this effect seated. Cut the 8 to the bottom, and turn it over with the riffle shuffle bottom turn over. Then, add seven cards below to it in another shuffle. You are set to go.

Now, for the Bonus.

#### **ARGENTINEAN SPELL ANY NAME TO FACE UP SELECTION**

**Effect:** spectator chooses a card. The card is lost. The magician tries a few guesses, and fails. Then the

### Argentinean Placements (cont.)

Magician asks the spectator name. When spelled, at the last letter, staring at the spectator, there is the face up selection.

**Method:** now, we are getting a little less shaved, and more technical. So fasten your seatbelts, we are in for some job (as the Starcraft Cargo Ship says).

Well, basically here the spectator selects a card, and you control it to the top. Out of lazyness, I use to control it by the pass. But you don't have to do that, suit your self in this point (actually, in this and in any other point).

The do The Braue Reversal to:

- a) turn over the deck
- b) have the selected card face up at the bottom of the deck.

I assume you are familiar with the Braue reversal. If not, kill your self. No, only kidding. You can find it...well, you know where you can find it. The Royal Road, Expert Card Technique, (both written by Braue, besides), Giobbi's Card College, and so. So, may I ask, why don't you go, learn it, and stop bothering people with "Oh, please teach me, teach me!". I bet you have read like a thousand times the same book references, and do nothing about it. If you can read this, you can read those.

Let's change subject, better, and go on with the effect.

Now, here is where my genius brights, justifying with an incredibly acute line of patter the external life (as Ascanio said) of the technique. Lo and behold: "I'm going to prove to you I'm a magician. See, this is NOT you card (you cut the first half of the deck, and the you turn it over. A random card is saw. Of course, you are right.). NEITHER is THIS one (you cut the other half to the top, showing another random card, being thus right again).

This will bring something from at least a smirk to a laugh, depending both of your performance, and the mood of the spectator.

So, position check: you have face up deck, and the selection at bottom face down.

You say: "Hum, you know, there is a connection between a person and its chosen card. Let me show you. What is your name". Let's say its Daniel. You secretly count as many cards as letters, less one. So you would go, in this particular case, to Danie.

The patter line to justify this is: "And I suppose none of this cards is also your card, isn't?"

Then you have many options. I will tell you what do I do. I count, take the little finger break, do a turnover pass (also you can do an invisible pass, or a Compass-Herman Pass) while giving the deck to the spectator to do him/her self the spelling.

In this way, you have place the desired number of cards, face down, above the face up selection, while turning over the deck and handling it to the spectator. The final line should go along the lines of "Then, Daniel, you will have to find it your self, due to the connection between you and the card". He spells, miracle.

The reader should be indulgent if he notes the simplicity of the patter lines. He must consider I'm very lazy, so the effort to outline the barebones of the effect and method is enough demanding to my little work capacity. I won't go, like other liars do, telling you something like "patter and presentation is left to the creativity of the readers". I wont write it out of tiredness. Period.

So, enjoy this effects, imbue them with your own souls, and trust me, magic will be there. Every time a human being catches a glimpse of another's soul, there is love. And there is magic.

KR  
Daniel de Urquiza  
AltaCartomagia  
Argentina

*Spirits Among Us Part 1*

***Spirits Amongst Us***  
Part I of Series

**P. Craig Browning**

The trends of magic in the past few years, have leaned more and more towards things bizarre; a blending of mentalism and traditional magic that takes on a more "other worldly" aura. Needless to say I am torn on the matter. Rather than complain however, I thought I'd offer a sense of consignment. To share with you all a "complete" routine – a show if you would – that can be used for the up coming 2004 Halloween season.

In prelude I must confess that I generally dislike the idea of doing a formal Séance. Rather, I prefer to present "experiments" that take on the feel of being spiritualistic, much akin to the thinking shared by my friend Rick Maue in his Book of Haunted Magick. Rick's philosophy of delivering a "Cerebral" experience being, in my opinion, far more conducive to our craft than the former, yesteryear perspectives. Granted, either way you are delivering a theatrically based interactive experience. However, the latter mode of presentation and the randomness (innocence) thereof, lends to us as performers, tremendous psychological advantages; specifically, the perception of a potential realism. In other words, when presented properly, this material won't smack of being "another magic trick" but rather, a genuine esoteric manifestation; an encounter that plays with the subconscious long after the experience itself.

I do realize that there is a massive element amongst our ranks that loathe this kind of presentational format. In my experience however, our reputations grow ONLY as the end result of patron venture. That is to say, when people who've experienced our work, talk. As such, it is vital that they aren't telling folks about the cool card trick we did, but rather, when they "testify" on our behalf, about the hairs raised on their neck and how completely unexplainable our work was, in their mind.

The worse habit anyone of us can get into is creating magic that fools magicians. Sad to say, it's a habit I've come to enjoy. Especially when it comes to this peculiar side of our craft. I can't count the number of times I've seen clever mentalism put learned magic buffs on the floor in bewilderment. Yet, the principles used were exceptionally basic. Which is the point fo this series; to reveal how you can put a single twist to some older ideas and in so doing, create around yourself a new sense of novelty and reputation.

This said, let's take a look at where we are heading...

Over the next few issues of TOP HAT I hope to reveal how to deliver a proven and frightening 15-20 minute spiritual styled demonstration. The routines delivering (what appears to be) a purely impromptu feel. As such, it's purpose is 100% PR based; a vehicle that promotes your reputation and can be used for opening doors for actual jobs come the fall/Halloween season.

Needless to say there's some groundwork to be covered. Considerations that wont only allow you to build, but likewise maintain the aura of mystique so valued by today's mystery performer. That sense of image that places your audience into that state of uncertainty, which consigns to you an air of legitimacy. The kind of subtle psychology, which invokes that investment of belief required by the Mentalist and Bizarrest alike.

I am certain most of you have read the many threads concerning the differences that exist between performing Magic (including Mental Magic) vs. Mentalism. The one, involving an agreement or understanding with the audience in which "disbelief" is suspended e.g. the audience knows that everything presented is a trick. The latter perspective however requires an investment of belief from the audience; the performer carefully straddling a line that separates their role as a performer from both, the world of the stage magician as well as the more questionable realms of propertied psychic practice. The unfortunate reality is however, many who hold a passion for magic refuse to shift their mode of thinking when it comes to the art of presenting Psychic and Bizarre styled magic. Many an old timer holding to the belief that it is a lack of discipline – Mentalism being very demanding of the performer and his/her abilities as a showman. More importantly, the Mentalist/Bizarrest must allow themselves to become masters of the mind in a quite literal way e.g. adepts with words and wordage, as well as a gift for appropriate gab. There is also that exceptionally difficult skill required of us when working within this realm of practice – our own ability and willingness to invest a sense of personal belief into what it is we do. That is not to say we're peddling our

### Spirits Among Us Part 1 (cont.)

talents or persona as being "legit" but rather, we have stopped seeing ourselves as being the actor playing the part of a Psychic and allowed the image and idea of being such, to envelop who and what we are.

Many years ago Shimada and I were talking about Magic Theory and how we, as performers "sell" an effect. Shimada's perspective being very logical e.g. when we take the ball with one hand we must "know" within our entire being, that the ball is really in that hand (though logically, we know better.) Our investment into the effect, our ability to convey a body language that suggests belief, is what pulls our audiences into the illusion. When it comes to that act of presenting solid Mentalism & Bizarre routines, our personal investment must meet this same challenge, going beyond conscious action and coming across as second nature e.g. NATURAL.

Unlike a "magician" the performing Mentalist is not a show-off. I do not phrase things this way to slight our cousins in magic, but rather to point out a very bad habit many of us tend to carry with us when shifting from the auspices of traditional magic to mentalism. For a Mentalist or Bizarrest to present their work in a manner that's suggestive of extreme dexterity, is the same as slashing one's wrist. That does not mean you're to go to the far extreme and make yourself look like a complete klutz or incompetent. Only that a more natural sense of mannerism, even a mild nervousness, works more to our advantage. The real goal being to make everything you do look 100% natural and fluid and to avoid making "a move" look like a move. A great example of what I'm getting at can be found in Corrinnda's comments on Billet work e.g. ignore the billet, paying it little to no attention to it; our act of treating the important things in a nonchalant manner aiding our patrons to do the same.

I've invested a great deal of space on these issue, not to incite debate but rather, to help the more serious amongst you in realizing how much of yourself must be invested into this side of the craft. Secondly, I want each of you to have those advantages that can establish you in your field, as being much more than your average run-of-the-mill magician. I want you to become a magickle entity; the kind of person that can walk into a room and without doing a single trick, capture everyone's attention. (Believe it or not, it's very possible. I've watched it happen when the likes of John Calvert, Docc Hilford and others walked into rooms filled with nothing but laymen.)

In Part II of this series we will be dealing with the idea of Improvisation and the many advantages we, as Psychic/Bizarrest have over traditional magic. One side of this article will lend review to a routine I've shared in the past and how to use it in conjunction to our goal – booking a fall season show that has the potential of making us some serious money. I'll suggest you pick up a copy of The Book of Haunted Magick, some notes on Pocket Writing as well as Banachek's PK Touches if you wish to follow along. Until then, best of luck in all your pursuits!

*By P. Craig Browning*

### The Logical Coloring Book

## ***The Logical Coloring Book***

### **Presentation Ideas**

**By Peter Marucci**

At least 75 per cent of the magicians reading this do children's parties. (The number is probably closer to 90 per cent -- but I don't want to start an argument.)

Of those, a good number use the coloring book; it's an ideal trick for a young audience -- it's colorful: it's quick; it can get the kids involved.

And, of those who use it, almost all of them are doing it the wrong way.



### The Logical Coloring Book (cont.)

Think about it: You show the pages of the book to be blank; you get them to shout the magic words and then show the pages of the book to have black and white pictures; you then get them to shout the magic words again, and show the pages of the book to be colored.

That just doesn't make any sense.

The late Sid Lorraine used to say that magic had to be logical, no matter how bizarre the logic was. And doing the coloring book that way just isn't logical: What good is a coloring book if all the pictures are colored?

Try a little different and original thinking.

#### THE LOGICAL COLORING BOOK

by Peter Marucci

**Effect:** The magician shows a box of crayons, closes the box, makes the crayons "invisible," and tosses them one at a time out to the audience, then opens the crayon box, showing them gone. He shows the coloring book to be blank and has the kids throw the invisible colors at the book. He then shows the book to be filled with colored pictures. But, he says, that's no good as a coloring book because it's all filled in. So the kids call out the magic word again and the magus shows the book to be filled with black and white pictures. He then asks the kids to throw the invisible crayons back at the box and, after they do, he opens the box and shows it full of crayons again.

**Preparations:** You'll need a small, flat drawer box full of crayons and, of course, the magic coloring book, available from any magic dealer.

**Presentation:** We'll assume you are working a birthday party and, to get the magic to work, the kids shout the magic words "Happy Birthday."

"I have to go to another birthday party soon. It's for my niece (granddaughter, whatever fits you) and I had a hard time thinking of a good present for her. She's about the same age as (Mary, Billy, whatever) and I thought I would get her crayons and a coloring book."

Ask the youngsters: "Is that a good present?" Get them involved in the routine as early as possible. Bring out the drawer box with the crayons inside. "I got her these magic crayons." Open the box and show the crayons then close it and set it up for the vanish. "They are magic because they can turn invisible -- that means you can't see them."

Toss the "invisible" crayons out to the audience one at a time, naming the colors as you toss them to various individuals: "You take the red, and you get the orange, the yellow to you, the green to you, the blue to you and you get -- the purple". (For some reason, kids think the color purple is hilarious; don't question that fact, just use it and enjoy it.)

"And I thought I would get her a coloring book, too. (Bring out the coloring book.) But when I got home I found that all the pages were blank. (Show the pages blank.) But then is remembered the magic words -- what are they? (the audience will -- or should, if you did your job right --scream 'Happy Birthday') -- now toss the magic, invisible crayons at the book."

When the kids do so, show the pages of the book to be filled with colored pictures.

"But wait a minute! That's not a very good present -- a coloring book that already been colored, is it? So we'd better say the magic words again and see if we can fix it." The kids holler the magic words and you show the book to be filled with black and white pictures, waiting to be colored.

"Well, now that we've got the book fixed, I'm going to need the crayons back. (Show the box empty, and close it, setting it up for the re-appearance of the crayons.) Toss the invisible colors at the box -- red, orange, yellow, green, blue -- and purple."

Open the box and show the crayons back in the box.

"And now I can go to my niece's birthday party after all."

**Second thoughts:** I hope you see how much more logical that routine is than the usual way of doing, as spelled out in the instructions.

Of course, most of those doing the coloring book will keep right on doing it the other way.

### The Logical Coloring Book (cont.)

But that's okay, because those of you who use this routine will have a real winner on their hands. And that's from experience; I have used the coloring book and versions of this routine for every children's show I have done for more than 10 years and I has never failed to be a highlight of the show.

Another variation is to show the book fully colored to start and then have the colors vanish and appear in the crayon box, while the book goes to black and white. This way you don't use the blank pages at all.

Steve Taylor, at a Kids' Komedie Klinik (along with David Ginn and Sammy Smith) did a similar routine and said that some magicians got upset because he was asking them to take a \$15 prop and only use \$10 worth of it. And they were serious!

Remember, the audience doesn't care what you paid for a trick or how much you like it; what matters is how much THEY like it.

There are many other tricks in magic -- I'm inclined to say "most other" -- that need some original thinking to make them a whole lot better.

Unfortunately, most magicians are content to keep doing the same stuff the same way.

For the sake of magic and of your audience, don't be one of them.

*By Peter Marucci*  
e-mail: [showtimecol@aol.com](mailto:showtimecol@aol.com)

Please send articles to [TOPHAT@magicbunny.co.uk](mailto:TOPHAT@magicbunny.co.uk) for the 10th March for inclusion in next month's edition. Thank you to all contributors this month.

Jon Snoops