

WONDER MATERIAL

written,
illustrated,
invented,
performed,
published,
but not
printed,
by
Tommy Wonder



Dear friend,

Out of gratitude for buying my lecture notes, you get this booklet with, compared to the contents of the lecture notes, far less important information as a free gift. Of course, this gratitude does not count in those cases where this booklet suddenly multiplies itself in a "magical way" into one or more heaps of photocopies for your friends, under the pretext of promoting magic. Apart from the close-up magic, you will find some manipulative material described as well, a branch of magic so little written about these days in our literature. I hope you find the material stimulating enough to inspire you to new things.

Thanks again and best wishes,

Tommy Wonder
Tommy Wonder.

TOSS UP PADDLE MOVE

This paddle move is especially good for the colour changing pocket knife. Its main strength lies in the fact that it looks so very nonchalant. It does not seem you are showing both sides of the knife. Instead it seems that both sides are accidentally seen, while you are toying with the knife. Your right hand is palm up, the knife is lying on the fingers. Now the knife is tossed up, see figure 1. While you toss the knife up, turn the right hand anti-clockwise, from the wrist, see arrows in figure 1. This turning will be imparted to the knife, which will do a half turn while going up. Note that while the knife is in the air the same side of the knife will stay up, the audience will never see the underside. Now the knife will fall down again, and when it is caught in the right hand again, the hand goes down at about the same speed to prevent the knife from bouncing on the right fingers. Because, if it should bounce, it might very well turn over, showing the other colour. The bad angle to watch out for is at your right side. By turning the knife clockwise instead of anti-clockwise, the bad angle will be at your left. But remember that the bad angle can be covered by your body. When you try this move in front of a mirror, you will see that the half turn really gives the illusion that both sides of the knife are seen. Remember that the idea is not to show the knife but to "toy" with it. Toss up and catch the knife without giving the action too much attention. This move will fool yourself.

THANKS TO PAUL HARRIS

Paul Harris described in his book *Supermagic* a more than fantastic method for the torn and restored card. This is a revolutionary method for this classic trick, making it very practical since it is an impromptu method. It is worth much more than the price of his book. It is not up to me to divulge his method, all I can give you are some minor changes in the method, which, although minor, will improve the trick a lot. If you want to learn the trick, go out and buy *Supermagic*, if you have not already got it.

First of all, a thought about the counting of cards. I feel it is not very natural when you have say 3 or 4, or even 5 cards to count them like 1, 2, 3 etc. The amount of cards is too small to count them like that. With a small number of cards I feel it is much more natural to show the cards, to display them. Because with such a small number it is very easy for the eye to see how many there are in just one glance. Only when you have 5 or more cards it becomes a natural thing to count them one by one. This point makes many packet tricks so unnatural to me. In the trick of Paul Harris, the pieces are counted to be 3 pieces. It would be better to do the count without audibly counting, i.e. you display the pieces. I discarded the counting altogether, by a very deceptive kind of display. At the moment the last piece is torn from the card, the left thumb pushes the back part of the folded card to the right (see figure 1 and 2). Place the loose piece next to it and you can clearly show 3 separate (?) pieces (figure 3). This is more convincing, I think, than the counting method as in the original.

Now follow my method for a very quick and flashy restoration of the card. Hold everything as in figure 4. The right thumb and first finger hold the loose piece and the protruding part of the folded piece. The left thumb and first finger hold the exposed lower left corner of the folded card. Now the left hand is moved straight up and the right hand straight down VERY QUICKLY. Automatically you will get the situation as in figure 5. The extra loose piece is automatically palmed into the right hand. When done very fast, the restoration is seen to happen in a flash. Now continue as in the original version.

THE COMPLETE RESTORATION

If you want, you can have an extra climax, by restoring the card completely, thereby avoiding questions like; "Now, can you restore the last piece to the card?" For this you must prepare the card beforehand. Cut through half the thickness of the card with a sharp knife as shown in figure 6. Very sticky tape is stuck over the cuts, overlapping the cuts for only 1 mm. Use white tape for this, figure 7. Do the usual routine, but be sure to keep the tape hidden from view. This you will find to be quite easy. The loose piece to be torn from the card is the piece with the tape. The card will tear exactly at where the cuts were made. The tape will stick out a bit at the sides of the loose piece, and will mistakenly be held for the edge of torn paper. At the end, when you show that the piece exactly fits the rest of the card, secretly press the tape. The loose piece is now fastened to the card. Show the card to be restored, figure 9. Then, you show the audience that you have cheated them by using sticky tape, figure 10. Nobody (we hope) will know where the tape has come from.

Here is my way to get the prepared card into the deck, or better said, into the game. I like to have my tricks to reset without any preparation during the performance or during the intervals between the tables. The simplest and most practical way I found is to have some prepared cards in your side pocket. You have the regular deck in your hand. Ask the audience; "Did you ever see a card trick with less than one card?" After this rather strange question, which by the way is a good verbal attention raiser to the trick, people will look up to you. At this moment, pocket the deck and remove with the same hand one of the prepared cards, face out. Do the trick and when ready take the deck out of your pocket again, (leaving the other prepared cards behind, of course). This way will allow you to do the trick many times without resorting to palming prepared cards into the deck or some other kind of secret preparation during the performance.

LIGHTER TO MATCHBOX

One of my most logical effects. A lighter which does not work is changed into a box of matches. A very natural thing to do for a "real" magician. Because it is such a logical trick, it is perfect to be used as an ice-breaker in informal work.

A lighter is sawn through at the place of the arrow in figure 1. It should now have the length of a matchbox. One side of the matchbox drawer is removed and the lighter is fastened to the inside of the drawer by one or two nylon threads. The length of the threads should be such so that the lighter can slide out of the drawer almost completely. See figure 2. At the side of the lighter is a small compartment to hold a few matches. This special compartment is indicated in figure 2 by the small arrow. The drawer is put into the box proper, hold everything as in figure 3 when you take it out of your pocket to perform. Let the half lighter slide out of the box, figure 2 and 3. NOW READ CAREFULLY. The way to hold the lighter is as follows; it is held TIGHTLY between the TIP of the first finger and the CUSHION at the root of the first finger, see figure 4. To the audience it seems you are just holding a regular lighter. Try to light the lighter, this will not work since there is no gas in it, but the sparks will definitely get attention. Watch in daily life when someone's lighter does not work, it always gets attention. Anyhow, your lighter does not work. Now you will change it into a box of matches by letting the half lighter slide back into the box and at the same time turning your hand over as in figure 5. When you do this very fast, the lighter seems to have changed in an instant. Hold the box in the left hand, open it by pushing the drawer out of the box with the right thumb, figure 6, the right fingers hide the half lighter in the box from view, (the right hand is drawn by a dotted line in figure 6). Draw back the right hand, the lighter will slide back as well, hiding itself in the box proper. The drawer is seen empty apart from a few matches. This implies that the lighter cannot be inside the box. Apart from that, a regular lighter would never fit into the box in the first place anyhow. Take a match, close the box and light the match.

A funny thing about this trick is that when you do this for people who know you are a magician, do not be surprised if they say; "Hey, I thought you are a magician, and you have a lighter which does not work? Can't you make it work?" Then you can change it. Is it not wonderful, you get challenged, and you can more than meet the challenge.

Sometimes you will meet someone with the same type of lighter of the same colour. In those cases borrow their lighter and switch it for yours, then change it. Great "impromptu" magic. Later you give them their lighter back.

This is a much improved version of what I described in my former lecture notes.

SHRINKING BOX

I have always found the shrinking card box to be a nice effect. Today I use it in combination with the effect SQUEEZE, which is described later on. One of my first versions is written up in Genii, volume 46-number 6, June 1982. The next version is suitable for boxes with a design similar to the backs of the cards. It is also much simpler to make. A regular box is cut in two, widthwise. The side with the flap is decorated as a small box by pasting small bits of carton of a regular box onto it. When a small box of a similar design is available, you can of course paste that on the half box. A close study of figures 1, 2 and 3 will show you how everything is made. The deck is in the box as seen in figures 2 and 3. The working is simple. Take the box and deck out of your pocket and hold it as in figure 4. Because both the box and the cards bear the same design, one can see through the thumb and fingers, and the box will seem to be of the regular size. Take the cards out of the box, figure 5, and close the flap. When you turn the hand palm up, it is seen that the box has shrunk to half its size, figure 6.

If you do not want to follow this effect with SQUEEZE at the end of the routine, you can take the half box out of your pocket after the tricks and hold it as in figure 4, (this time however there are no cards in it). Open the flap and return the cards to the box. It will not attract attention that the box has grown full size again. Everything is now reset to go again at the next table.

FALLING PIPS

A crazy little gag, where the pips on the cards move to one side. For this you need a set of double face cards. One side of the set shows normal faces, and the order is; 8S (regular card) - 6C - 3H - 7C - 10D - 4D. When you turn the set over it shows "fallen" pips, and here the order is the same, namely; 8S - 6C - 3H - 7C - 10D - face down regular 8S. Place the set with the fallen side up on top of the face up deck in its card box. Take the cards out of the box, but do not show its faces yet. Tap the deck onto the table as if to square the deck. WHILE you are tapping the deck, turn it with the faces toward the audience, the deck looks ruined. Fan out the first five cards one by one. Do not let them see the sixth card. Secretly take a break under the sixth card. Close the fan and hold the deck with both hands as in figure 2. The whole set is taken into the right hand thumb palm, which is easy because of the break. Once again tap the cards onto the table, at the same time folding your hands together, figure 3. The set will turn over undetectably. Now you can show you have tapped the pips to their normal position again. The full deck seems to be O.K. The top card (the regular 8S) is shown on both sides, to allay any suspicion you might be using double faced cards. The set should be gotten rid of now or a little bit later, for instance when your hand goes to your pocket or case to get something out. Later it can be picked up again from your case or pocket by returning the prop. This way the trick can be resetting.

A nice feature of this effect is that when you tap the deck and start to turn the faces towards the audience, they see a moving deck. They see some black and some white in movement. The mind expects playing cards with normal faces. Then when the tapping slows down they gradually realise that the pips are "fallen" down. Since this is GRADUALLY realised, many people will actually think they SEE the pips fall down bit by bit. What the mind expects makes the trick much more beautiful here than it really is, and that is nice.

2 SECOND CARD FOLD

Apart from being very fast and extremely exact, this method allows you to fold a card with your hands in full view. You do not need to hide your hand under the table edge or behind your leg or something like that. Also, the card ends up folded VERY small. The first two folds is exactly the method as described in EXPERT CARD TECHNIQUE. The third fold I added to this method.

The top card is to be folded. Hold the deck face up in the right thumb crotch. It is very important that the thumb is exactly in the middle of the short side and the thumb should be sticking down under the deck as far as possible. The left hand squares the deck and moves from the outer to the inner end of the deck. The left first finger pushes the lowermost card towards you, thereby folding it in half. When the left hand has reached the right thumb, the card will be folded once. Now the left hand does not stop its inward movement, but instead continues. Since the thumb will act as a stop, the left fingers can do nothing but fold around the thumb. This way the card gets its second fold. Be sure that the right thumb is at a right angle to the deck, thereby insuring the card gets folded at a right angle as well, see figures 1 and 2. The left hand now goes down a little, the right thumb hooks or pulls the folded card up halfway out of the left hand.

The left first and second finger press hard and flatten the card, see figures 2 and 3. This happens underneath the deck and is well covered. Simultaneously turn the left hand palm down, figures 3 and 4. Open all left fingers except the first finger. Press the deck against the folded card. Now the left hand turns palm up again and takes the deck. The deck, being pressed against the folded card, will act as a block, folding the card around the left first fingertip, figure 5. Normally, a lot of force is needed to put the last fold into a card, resulting in rather strained and cramped movements of the hand. Here, both hands are used to apply force, making it much easier to put the last fold in. Also the deck acting as a block, helps a lot. The left first finger is moved out of the folded card, figure 6, and now, press hard with the left thumb to flatten the last fold. The card is now folded 3 times, resulting in a very small package. The result with this method can be extremely neat, all folds can be at straight or almost straight angles with a little bit of practice. The neater a card is folded, the more effective it will be to the audience, since to fold a card neatly takes a lot of time(?)! It takes me no more than 2 seconds to fold the card, hence the title.

SQUEEZE

This little effect is a deceptive follow up when you do the shrinking card case. After all the card tricks, take the box out of your pocket again. The deck obviously does not fit into the box. Instead of enlarging the box, the cards are squeezed into the small box.

This trick is not only highly deceptive, but also very humorous, giving proof to the theory that comedy magic can be strong magic at the same time. Many comedy magicians do not seem to care much if their magic is strong or not. I feel magic should always be strong if at all possible, also comedy magic or childrens magic (another branch of magic, where a lot of people do not seem to care about the magical content of their effects).

Make a small box from bits and pieces from a regular box, in order to get the same look as the original card box. The height must be EXACTLY the width of the regular sized cards you use. The width of the small box is made in its proper proportion. Glue all cards of a deck together and saw it with a jig-saw into the shape as shown in figures 1, 3 and 4. It must be of such a size, so that it barely fits into the small box. The front card is a blank card, decorated as a PICTURE card which is compressed at the bottom. It must be a picture card since that gives the most humorous look, see figure 1. At the back of the block, lay (NOT glue) a circle of card, about 1/4 inch in diameter. A card in the same shape and size as the block with a hole, smaller in diameter than 1/4 inch is placed over that and glued at the sides only to the block. Now a small circle of card, 3/16 inch diameter, is glued via the hole in the top card to the circle underneath the top card. A regular card, cut to a third of its length is glued to the smallest circle only, see figure 3. The 1/3 of card is now attached to the block and can swivel around.

Another regular card is cut through half its thickness twice, once on each side at about 1/3 the length from the short sides. By doing that it becomes very easy to zig-zag fold the card. This card is attached by a piece of double sided tape to the block. It has to be replaced each and every performance, and looks like figure 4.

During your last card trick, switch the deck for the prepared one. Which method you use is dependent on the trick in question. Hold it as in figure 5. It looks like a normal deck. Obviously, it does not fit the small box, so you start to squeeze it in as follows. Hold the left hand with its back towards the audience. While you pretend to squeeze it into the box the right thumb holds the lowermost part of the card, figure 5. The left hand goes down, thereby folding the card zig-zag, figure 6. Now swivel the card a quarter turn clockwise and place it into the box, figure 7. The audience sees it as in figure 1. This is a hilarious sight. Now push the deck into the box further by turning the block under cover of your left hand as indicated by the arrow in figure 7. Everything is now pushed into the box as in figure 8. Close the flap of the box. Seemingly, a full size deck has been squeezed into a very small box.

When the audience sees the deck halfway inside the box as in figure 1, it gives the idea that the small box is already chock full, actually, it is still empty. No one will imagine that the visible part of the deck could be pressed into the box as well, and yet you do just that.

At the Dutch national convention in 1981, this trick won me the prize for invention.

RECALCITRANT

This routine is very suitable to open a manipulative card routine with. It does away with the usual back palm card fan productions, so often used to open manipulative card routines with. A deck of cards is taken from its case, the case is vanished, but reappears constantly to bother the magician.

The box and the cards consist of 5 parts, figure 1. Part A is the front and is a flap card, one way it is a picture card, the other way it is the front of the card case. Perpendicular to the flap card are two pins, 1/2 inch long, figure 1. Part B are 18 to 20 cards. Part C is a thick card with two perpendicular pins as well, only this time they point to the front. Part D are about 30 cards. Part E is the back of the card case (complete with a flap), with a normal card glued to it. Part D + E are held together with an elastic band. Figure 2 clearly shows the whole set-up, the flap is tucked under part A. Important with this trick is that the design of the card case contrasts with the design of the backs of the cards.

Show the case both sides and hold it as in figure 3. You are now going to take the cards out of its case. This is done as follows. Open the flap and hold the tip of the right thumb against the top right corner of the flap on the front of the case, that is the side facing you. Turn both hands in a semi-circle, clockwise, see figures 3 + 4. The flap will automatically turn, it shows a picture card now, figure 4. Part A, B and C slide down into the right hand, figure 4 + 5. To the audience it seems that you have just taken a pack of cards out of its case.

The cards in the right hand are fanned with the faces towards the audience, part D + E are held in the left hand as shown in figure 6. Fanning movements are made towards the card case. During this fanning, the fan gets in front of the case, the left hand turns down with its back towards the audience, figures 6 + 7. The "case" is stolen with the right fingers behind the fan of cards. The left hand makes a throwing motion in the air, in the meantime turning its palm to the audience again. The case is gone. This is a standard procedure to make a bunch of cards or a case disappear.

Close the fan with the aid of the left hand as in figure 8 and hold everything as in figure 9. The right hand squares the deck, and during those movements, the flap is turned over under cover of the right hand, figure 9. The case has returned! The right hand turns over the case end for end, as indicated by the arrow in figure 10. The flap of the case is hereby "wrapped" around the side, in a sense closing the box again. Everything is taken into the right hand by the narrow sides, figure 11, and shows the case both sides without changing its grip.

The case is now placed into the left hand in the same position as in figure 3. Open the flap and take the cards out, this is exactly the same procedure as before, figures 3, 4, 5 and 6. Now the left hand holding the case (part D + E) slides with the fourth finger the rubber band off the case. It will fly away unnoticed. Now the left hand holds a bunch of loose cards. Change your grip and hold the cards in the left thumb crotch as in figure 12a. The right hand makes fanning movements again towards the case. Pretend to throw the case away, as if you expect it to vanish. Actually, turn the left hand with its back towards the audience, at the same time straightening the fingers, i.e. you make a one handed fan and turn this fan faces towards the audience at the same time, figure 12a, b, c, d. The box has visually changed into a fan of cards!

While the box changes into a fan of cards, the right hand hides its fan by turning its back towards the audience. Figure 13 is a view from the top as you would see it if you looked down at that moment, which of course you do not do during an actual performance. Close the fan by moving your right thumb tip directly over the right little finger tip. It will become a neat block of cards because of the little pins attached to part A and C. Hold it all gripped between the right first and fourth finger, figure 14. This will free the right thumb to turn over the flap, figure 14 + 15. The right thumb takes over the grip from the right fourth finger and turn it into view. The cards have changed into the case! The case and the cards change simultaneously, in other words, there has been a transposition of the cards and the case!

The case (A, B + C) are thrown in whatever receptacle you might have. Close the fan in the left hand with the aid of the right hand, figure 16. Hold everything as in figure 17. Look into the receptacle to see the thrown away case. While you look there, turn the hand so that the audience once more sees the case back again, figure 18. Pretend the case is gone from the receptacle, and notice it back in the left hand. Take the cards for the last time out of the case (let the cards slide from behind part E) in the same kind of manner as in figures 3, 4 and 5, and throw the "case" (part E) into the receptacle. You are now free to continue the routine in any way you fancy, since you are left with only regular cards.

DIMINISHING CARDS

This is a very unusual method for this effect. The trick comes very close to what it should look like, the fan of cards always remains in sight and obviously is not exchanged, and yet they slowly and gradually shrink. All you seemingly do is wait until they have disappeared.

Twenty strips of thin cardboard, 1 inch wide, are needed. The length of the strips varies from 1 inch to 4 inches, each following strip being about 1/8 inch longer than its preceding one. One end of the strips are fastened together by a rivet, figure 1. The other ends of the strips are sewn together by a thread, so that the strips can be fanned out at regular intervals, figure 1. The whole thing gets the appearance of a snail-house. The front of this fan is decorated with card indexes, and looks more or less like a regular card fan. The size of the card indexes is relative to the length of the strips, the long strips carry large or normal size indexes, the shorter strips carry smaller indexes.

A small half size playing card is so made, so that it can be folded in half, figure 2. At the back of this is glued a quarter size playing card as well as a very small card fan, figures 2 + 3. Finally you need a regular size card with an extra corner glued to the back, creating a little pocket, figure 4. The small card is placed in this pocket. On top of all that place the closed "strip fan", figure 4 + 5.

To perform, hold everything in the left hand, regular card to the front. The regular sized card is taken in the right hand and the "strip fan" is fanned out under cover of this card. See figure 6. When the strips are fanned out completely, the situation will be as in figure 7. The audience sees a regular fan of cards, figure 8.

The card in the right hand is used to make magic gestures over and above the fan. The fan will shrink. This shrinking is done as follows; the left first finger pulls the strips one by one into the left hand. As you see it the fan revolves counter clockwise, and into the left hand, where the strips come on top of each other one by one. Each time a long strip is pulled into the hand and out of view, a small one will revolve out of the hand and come into view. So each time a strip is pulled into the hand, the total area of the fan gets a little bit less. Gradually the fan gets smaller, and so seems to shrink.

IMPORTANT; To prevent the audience from noticing that the fan is revolving, because they can see the indexes move, please note the following. After some magic gestures with the card in the right hand look to the audience. While you look, relax your left hand at the wrist, so the hand dips down a little at the wrist, figures 8 + 9. While the hand goes down, bend the left first finger, pulling 3 or 4 strips into the hand. Now study figures 8 + 9, and watch point X. You will see that in a sense the fan has not moved, i.e. the indexes are still at the same place. Only has the left hand moved its relative position to the fan. This will not be apparent to the audience. When the left hand is brought to its former position, just keep holding the fan, figures 9 + 10. The fan has now become smaller without any apparent revolving of the fan. Continue this way until the fan is half its original size, figure 11.

Put the regular sized card into your breast pocket, at the same time palming the half sized card. Bring this small card into view from behind of the fan, as if pulling it out from between the other cards in the fan, figures 11 + 12. Be careful not to obscure the audience view of the fan. Show the small card to the audience, as proof that the fan of cards have really shrunk, at the same time making the fan smaller again. Put the small card back into the fan, figure 13. When it is halfway into the fan, fold the upper part down and to the front and palm it in the right hand. Take the regular card from your breast pocket again, and continue with the magic gestures, (shrinking the fan further as explained earlier).

The whole procedure is repeated. The small card (now folded double) is seemingly taken out of the fan, figure 14, and shown. The fan is very small now. When the double folded small card is placed back into the fan all strips should be in the hand and on top of each other. The double card is left in the left hand, with the small fan visible, the closed "strip fan" is palmed into the right hand imperceptibly, figures 15 + 16. The strip fan is dropped into the breast pocket, while you take out the regular sized card.

The right hand with its card makes some more magic gestures while the double card is pulled into the left hand and out of view, figure 17. Now the cards seem to have vanished completely. The right hand with its card goes to the left hand and the double card is stolen behind the regular card with the right thumb. Immediately continue brushing the card over the empty left palm once or twice, as if cleaning it from little pieces of dust. Figure 18 shows you how this is done.

Correctly performed, this effect is very beautiful. It probably was the most commercial effect in my former manipulation act.

BALLS

This particular routine was the first part of a larger routine, which used to be in my manipulation act. These days I do not do such an act anymore. It is the production of the first 3 balls in a billiard ball routine and contains many very striking colour changes. It has to be done on a stage, although the angles are not nearly so bad as might be expected on first reading.

The balls are not perfectly round, but slightly flattened as can be seen in the drawings. Actually there is only one ball and two shells. The ball is white on one side and red on the other side, see figure 1+2. Two white shells are over the white side, friction tight. The ones I use are painted with paint mixed with sand, to make palming and gripping the ball and shell so much easier. The ball is held with the red side towards the audience, figure 3. Since the ball is slightly flattened, the audience will not see the white side. The ball is held between the right thumb and second finger. The right first finger is bent and touches the ball at the lower side, figure 3 is a side view.

The ball is made to change colour by blowing on it. The ball is brought to the mouth, which brings the back of the right hand towards the audience, figure 4, and the ball gets partly screened. At the same time you bring the hand to the mouth, the right first finger is straightened, and the second finger is bended, figure 4. The ball will turn over. When now the right hand is brought to its original position again, the first finger is straightened even more and the second finger is bended more, figure 4+5. All this is done rather fast and brusque, it takes no more than 1/3 of a second. The change happens in a flash and it is undetectable to see the ball turns over.

Now the white ball will multiply in two balls. Although I found this method myself, I found it described later in Jean Hugard's MODERN MAGIC MANUAL.

Separate the front shell only slightly from the ball and other shell. Now the ball is thrown into the air, figure 6. When you throw, the right first finger loses contact with the ball and shells first. Then the right thumb moves down rather fast and gives the ball and the shells a spin in the vertical plane, see figure 7. The spinning makes everything go up straight, and stay that way. In other words, the ball or shell will not wobble. The interesting thing here is that although the ball and shells will go up together, at some spot in the air they will automatically split, and come down separately, see figure 7. The right hand catches the ball (plus attached shell) and the left hand catches the loose shell. The ball has multiplied itself in the air!

Now hold everything in the right hand as in figure 8. The third ball (now a red one) is produced by revolving it out of the shell with the third finger, figure 8. The left hand takes the ball, and makes it change colour as you did at the beginning with the first ball. The now white ball is replaced between the third and second right fingers. This ball is made to vanish by pretending to take it in the left hand again, but actually revolving it back into the shell under cover of the left hand which pretends to take it.

Go to your left inside pocket and leave the ball and the two shells behind. The hand comes back with three white balls. Actually, that is a set of three white balls, fastened together with a piece of wire, which you had hidden under your jacket at the left side. Now you can proceed with the routine any way you like.

THE BIG ONE

This production of a big ball is very versatile. It is a collapsible ball and its possibilities are unlimited. You can make them in almost any size you want, from 3 inches in diameter to 10 inches in diameter!

The ball is made from plastic christmas balls. These are usually gold or silver and made from thin acetate. Select the size you want to produce. You need 3 half balls. These 3 halves are stuck to each other using thin double sided sticky tape. The tape is better than glue, since it does not affect the thin plastic. They are stuck on top of each other in an overlapping way, see figure 1, 2+3. Ball 1 is stuck on ball 2, ball 2 on ball 3. Ball 3 is in no way attached to ball 1. Because of the flexibility of the plastic, you can roll ball 1 onto itself to the inside of the whole thing. Continue rolling, and you will end up with a kind of cigar shape, figure 4. Balls of 4 to 5 inches in diameter can find a place in your sleeve easily when rolled up. They will also fit most of your dove holders. A good holder for these balls is a sock, see figure 5+6. A hook is attached to the ball to enable you to take it out of the holder. This hook will also give you something to hold on to, when the ball expands to its round shape. It is best I think to produce these balls under cover of a silk.

One word of warning, do not store the balls in a rolled up condition, that would take the "spring" out of it.

As I said, these balls are a very versatile production article. I can well imagine someone with a dove act leaving his doves at home and produce big balls instead.

It is also possible to produce a big ball of about 4 to 5 inches in diameter from the air with you bare hands! Just steal the rolled up ball from your cloth or your table and keep it palmed. Some part of the ball will be behind your wrist and sleeve, the fingers hold the ball and keep it from expanding. Grab into the air and let the ball expand. The other hand comes immediately to steady the ball and help it expand by pushing the opposite ends of the "cigar". You will find you will have to help the ball expand. Out of itself it will not come to the full round shape.

Although the balls look very solid, they are not. They are very fragile, and they do wear down after a while, but they are easy and cheap enough to make again.

If you want to use this idea, I wish you a happy time experimenting with it.

TAILS TOPIT

I know that many people will not be interested in this item, but for those people working in tails or those who want to work in tails in the future, this can be of high value. When I started working in tails, nobody was able to tell me exactly how a tails topit was made. So I had to work it out myself. Considering the many performers I have seen, although not all, who use a tails topit which was clearly visible, especially when there is some load in it, it might be worthy to explain how my topit was made.

There are two main problems with a tail topit. First is when you get a look of the material inside the tails, when you look either through between the legs or at the sides of the legs of the performer. Sometimes you see the edges of a bag, or you see cloth pulling and not hanging straight as it should be. The next problem is when there is a load in the topit and you see bulges, either from the back of the performer or through between his legs.

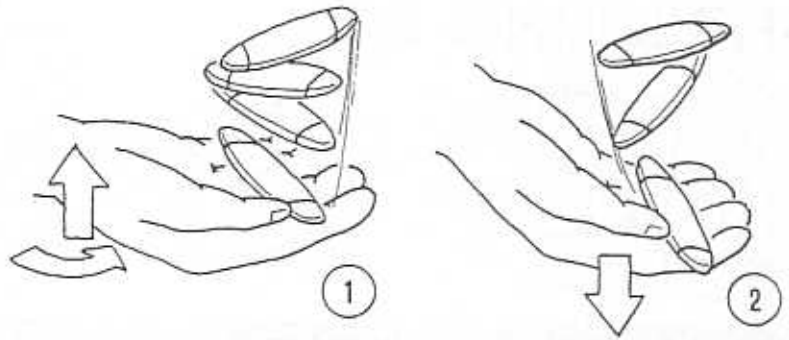
I think I have solved these problems. The following description might not be all too clear, but when you make a prototype, everything will become crystal clear.

AA in drawing 1 is a little below the waistline. Figures 2, 3 and 4 show pieces of cloth, in their relative size to your costume. The parts shown in figures 2 and 3 show the parts which form the actual bag or topit. These parts are sewn together at the lines BB. The bag is fastened to the costume at line AA. The bottom of the bag will be 2 inches above the edge of the tails. The shaded areas in figure 3 are two half zippers. To your trousers, the corresponding two half zippers are fastened, at the back of your thighs. So when you put on the costume and fasten the zippers to each other, the bag is fastened to both the trousers and the tails. This will make it almost impossible to miss the topit when something is thrown in. Constructed this way the topit is still visible, so the part shown in figure 4 has to be added. Figure 4 shows you two flaps made of the same lining material (of which the other parts are made as well) as you have the tails lined with. Each flap has a ribbon attached, both ribbons are fastened together at point C. The ribbons keep those parts of the flaps from falling down, since the ribbons are also fastened at point C in figure 3. The lines DD and DD in figure 4 are fastened at the lines DD and DD in figure 5. Note especially that the lower sides of the flaps are NOT fastened to the lower sides of the tails. You will understand that when some load is in the bag, the tails and the flaps will still be able to hang down straight. So, at no time will any bulge show, because it will be covered by either the tails or the flaps. As you will notice in figures 4+5 one of the flaps has a strip of material attached (see right flap in figure 4). This strip is of the same material as the outside material of the tails costume. This way, when someone looks through between your legs, they will not see 2 pieces of lining hanging there, but they will have the idea, they see directly against the inside of the tails. Never will they see an edge of the bag, not even from the sides.

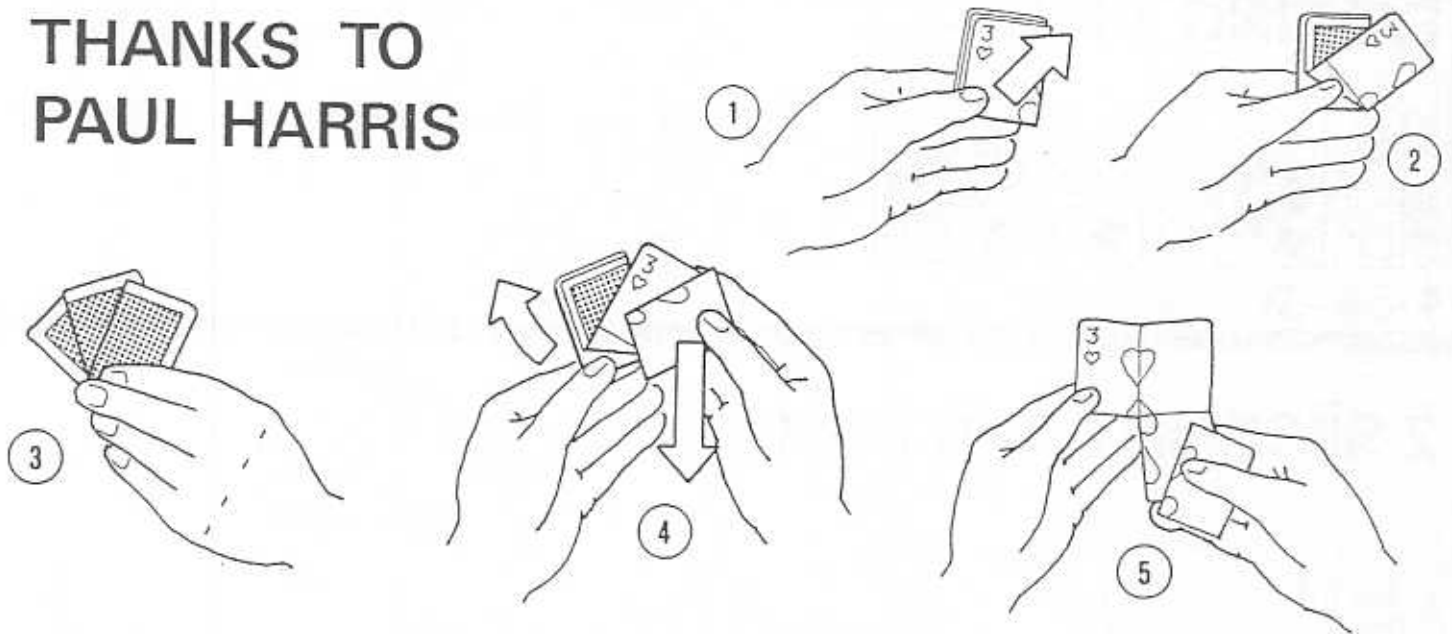
The capacity of this topit is very large, a 4 inch zombie or a full size champagne bottle will easily find a place here, and still nothing will be visible. No bulges or dragging cloth. The cloth will not drag, because all the weight is pulling down from the waist.

By the way, NEVER throw something in this kind of topit, it is unnatural! You see, if you throw something away, your hand will first come down, then the movement will slow down and will almost come to a stop, and then the hand will shoot up again and release the object. So, when the hand is down (at the edge of the topit) it is almost still. So what you do is DROP it into the topit, and then shoot up with the empty hand. I suppose many people are afraid of the audience noticing you drop it into the topit, so they do not want their hand to be near the topit for long. So they shoot the object into the topit, instead of dropping it in. The result is that it looks exactly what it is, instead of what it should look like, namely, throwing something away into the air.

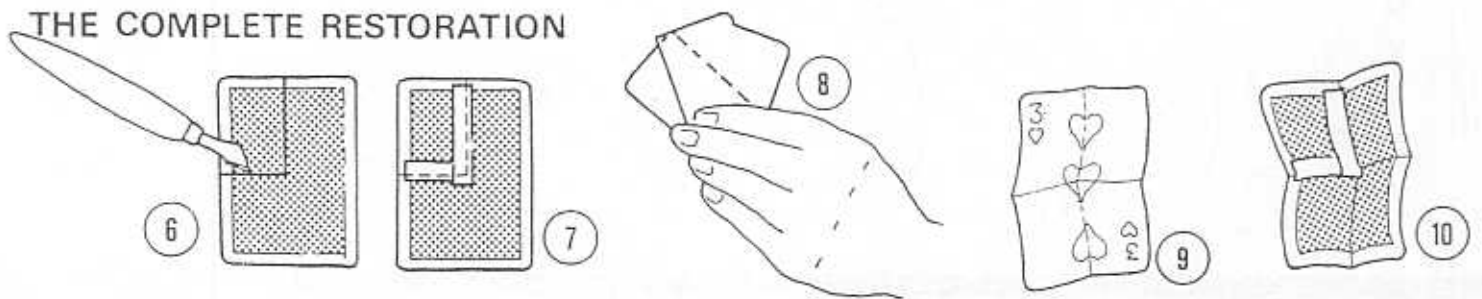
TOSS UP PADDLE MOVE



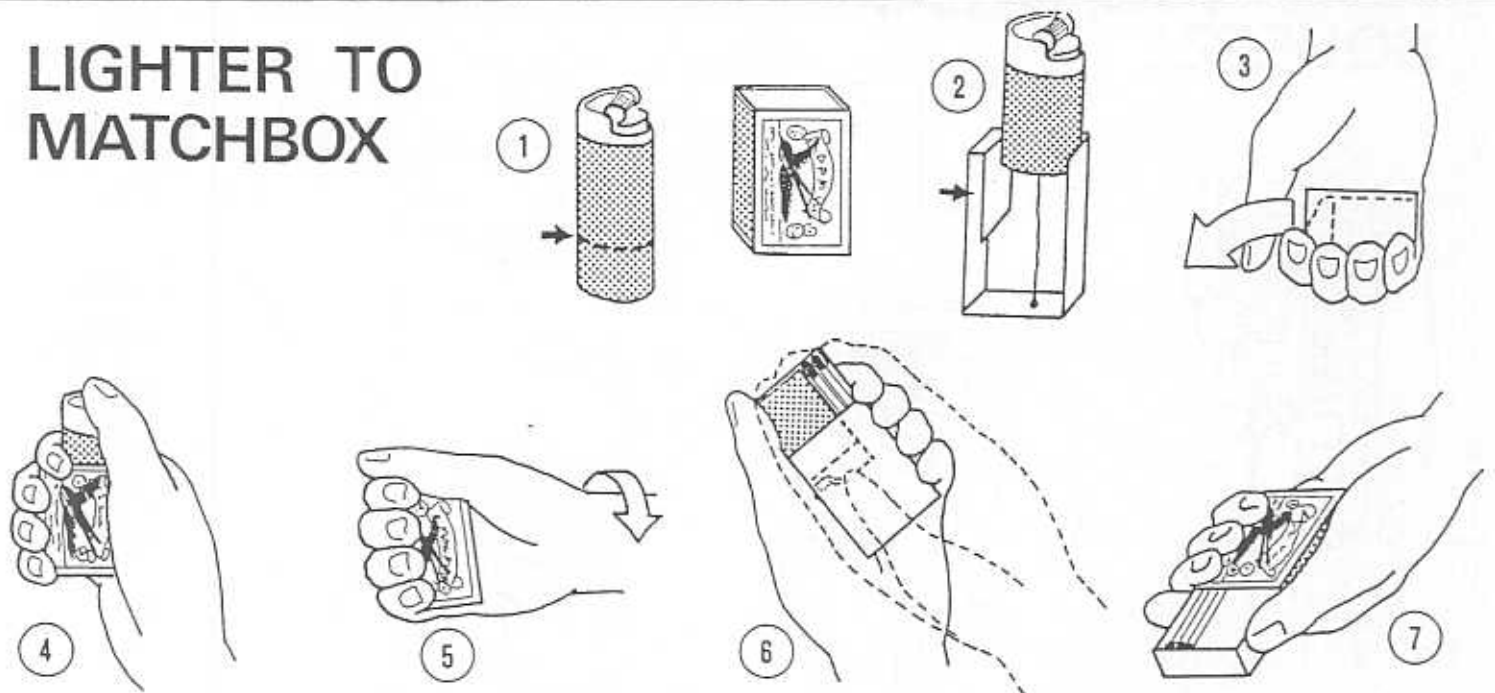
THANKS TO PAUL HARRIS



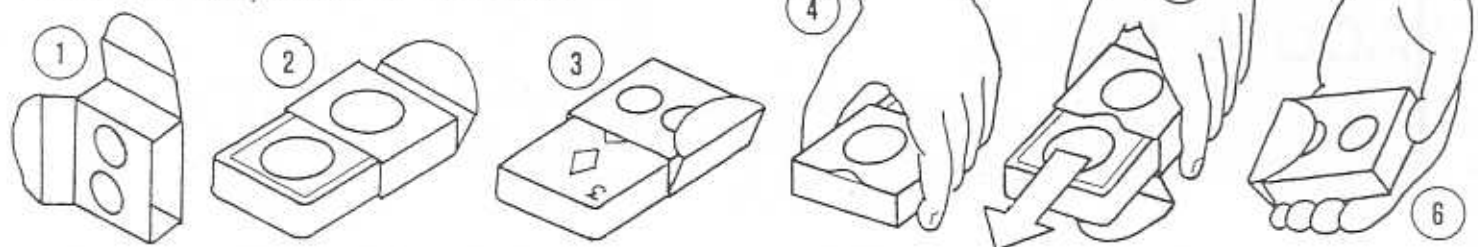
THE COMPLETE RESTORATION



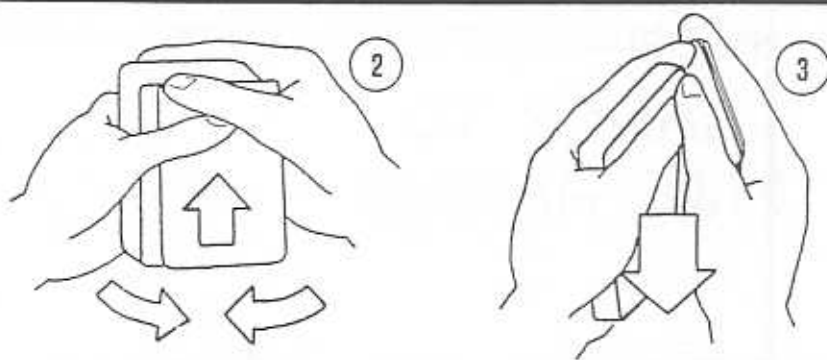
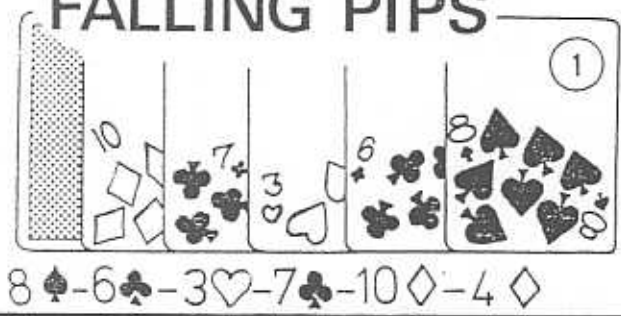
LIGHTER TO MATCHBOX



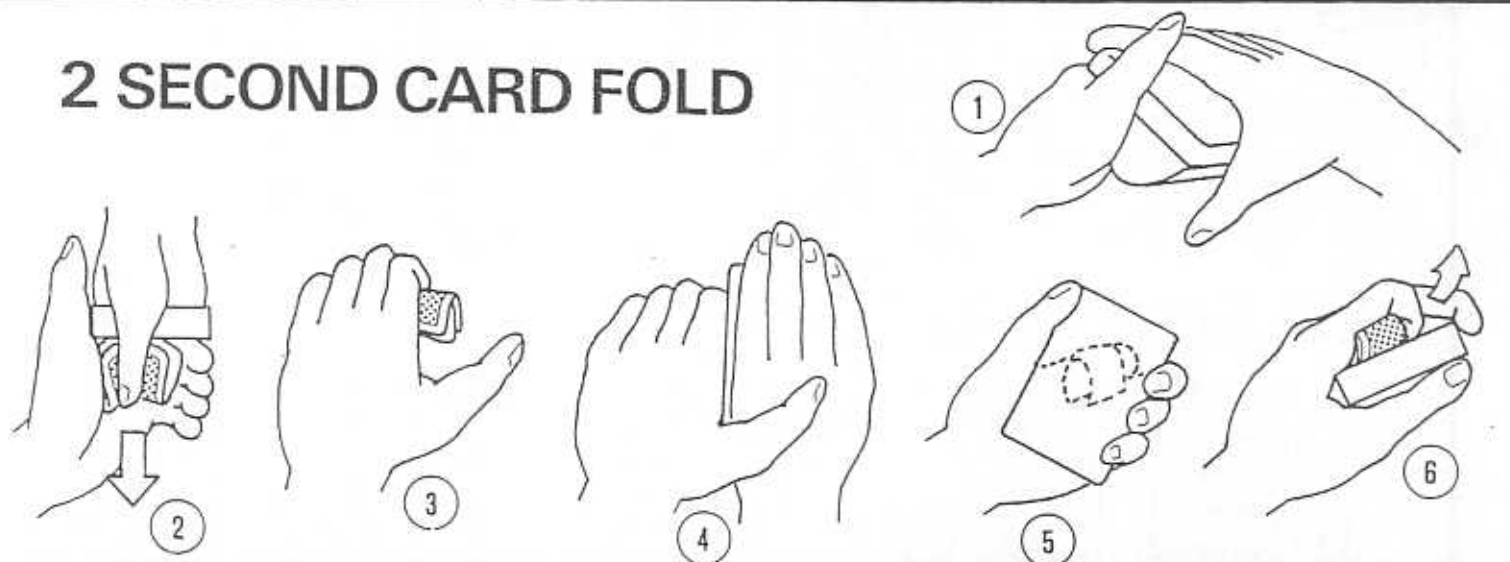
SHRINKING BOX



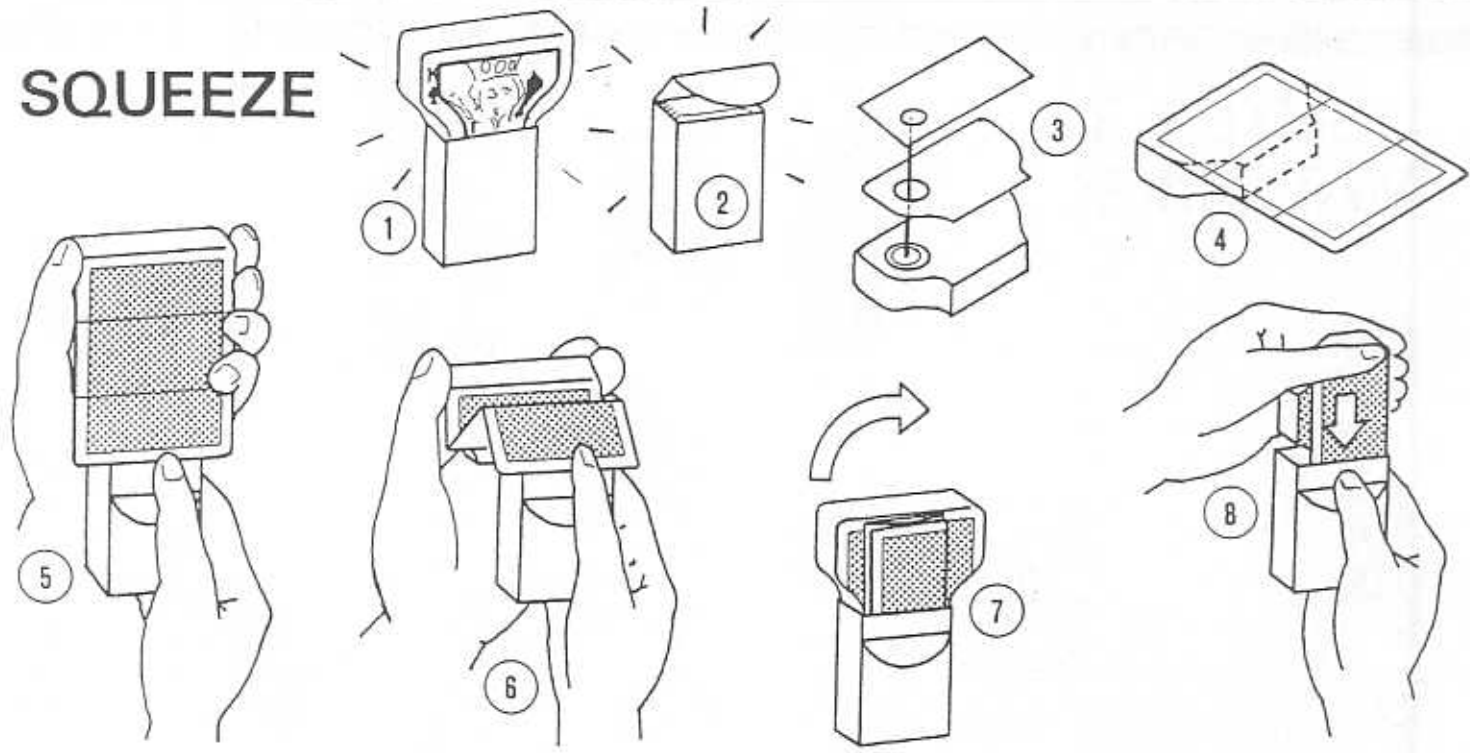
FALLING PIPS



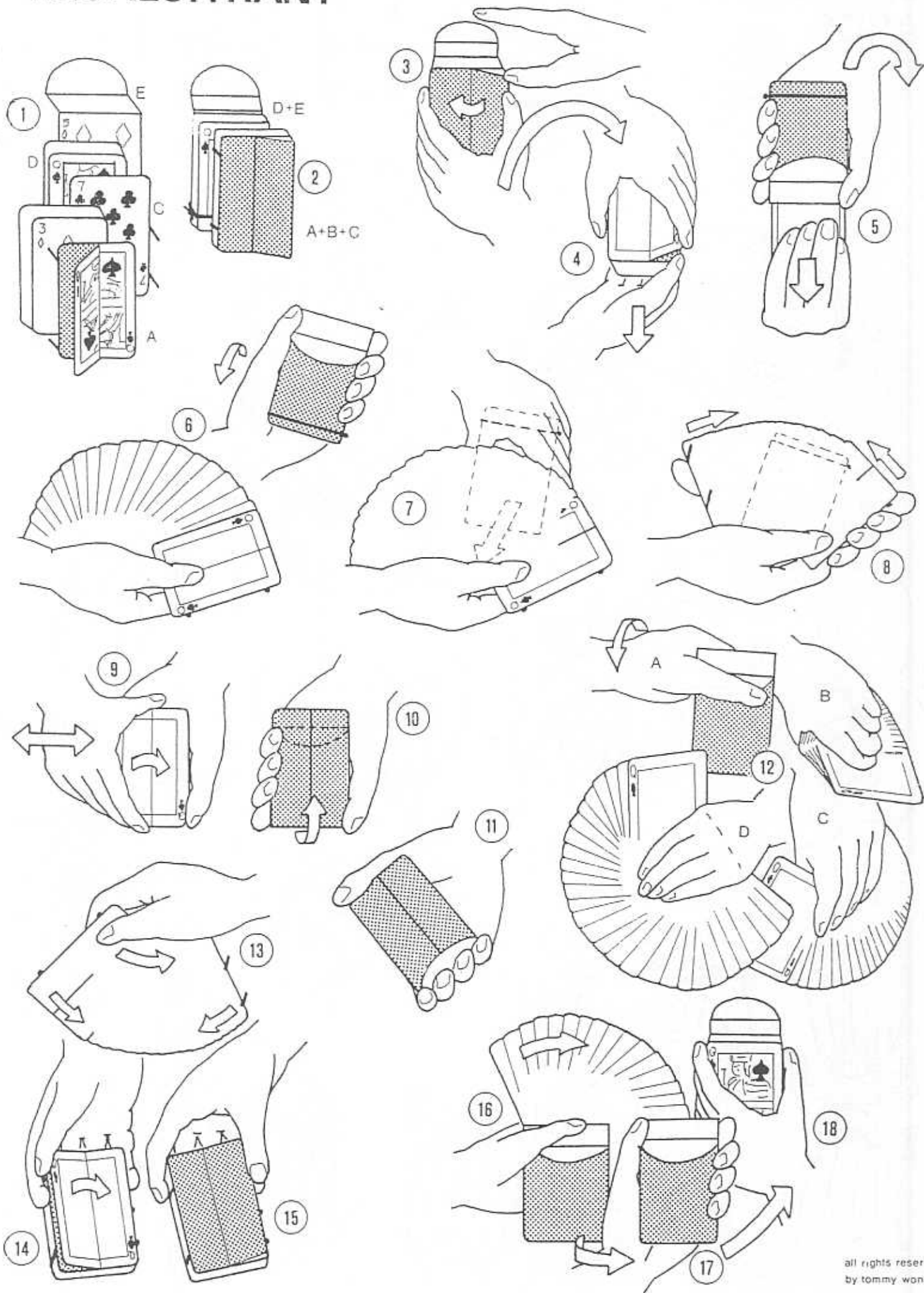
2 SECOND CARD FOLD



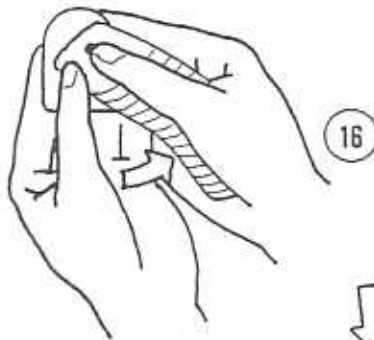
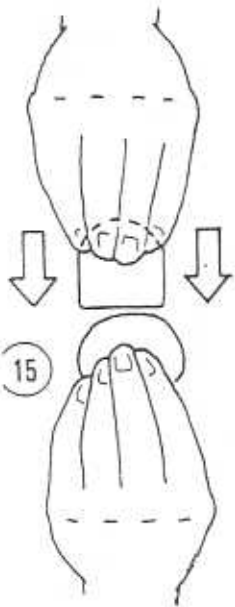
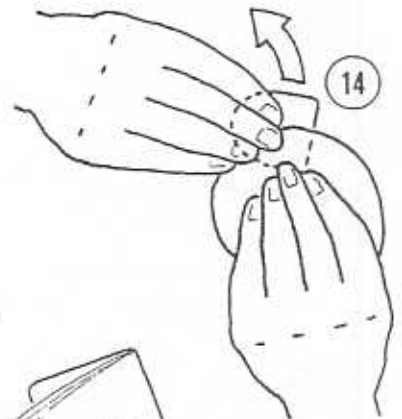
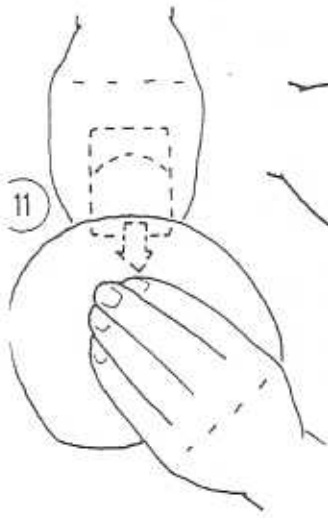
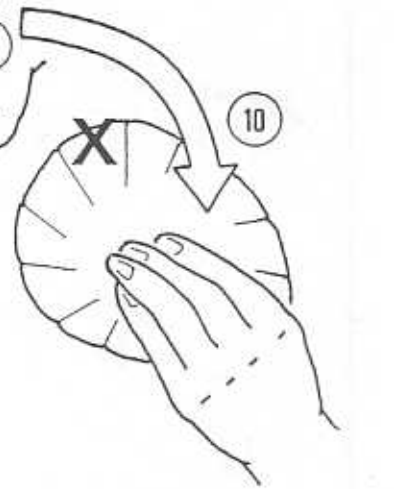
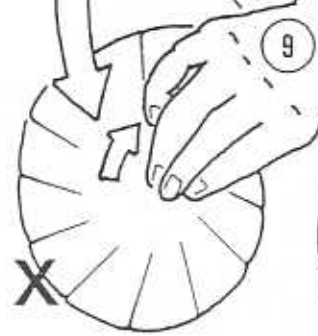
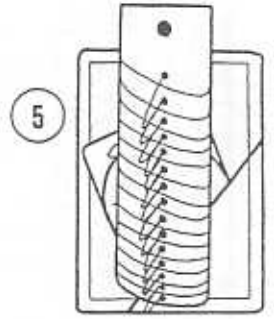
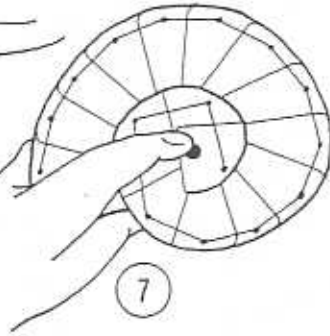
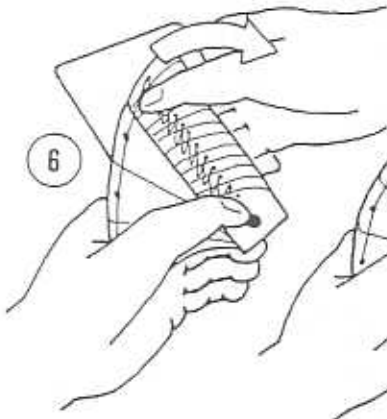
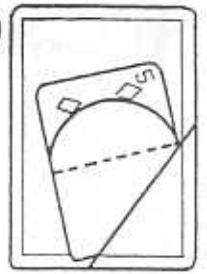
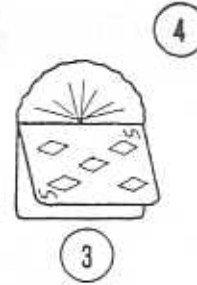
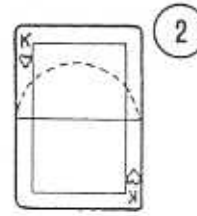
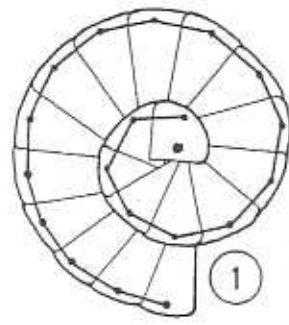
SQUEEZE



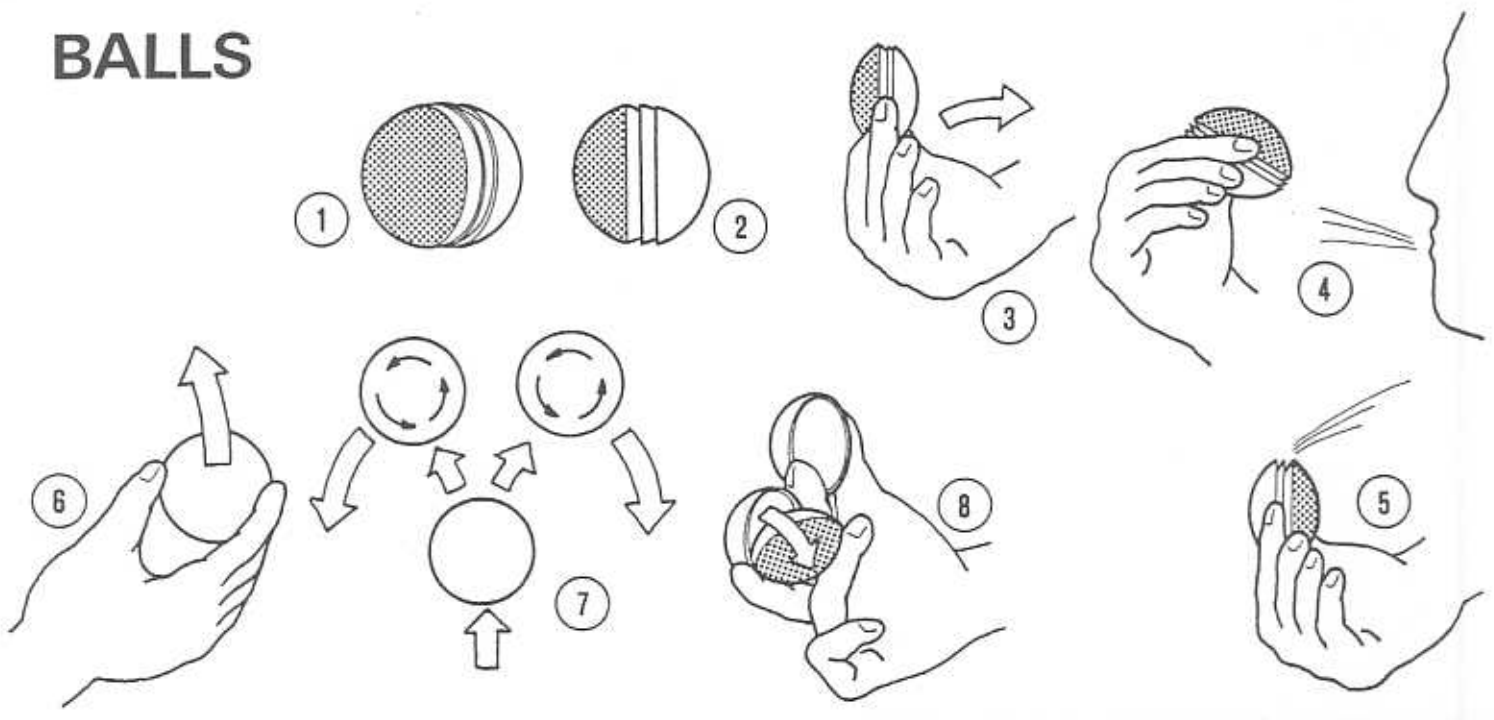
RECALCITRANT



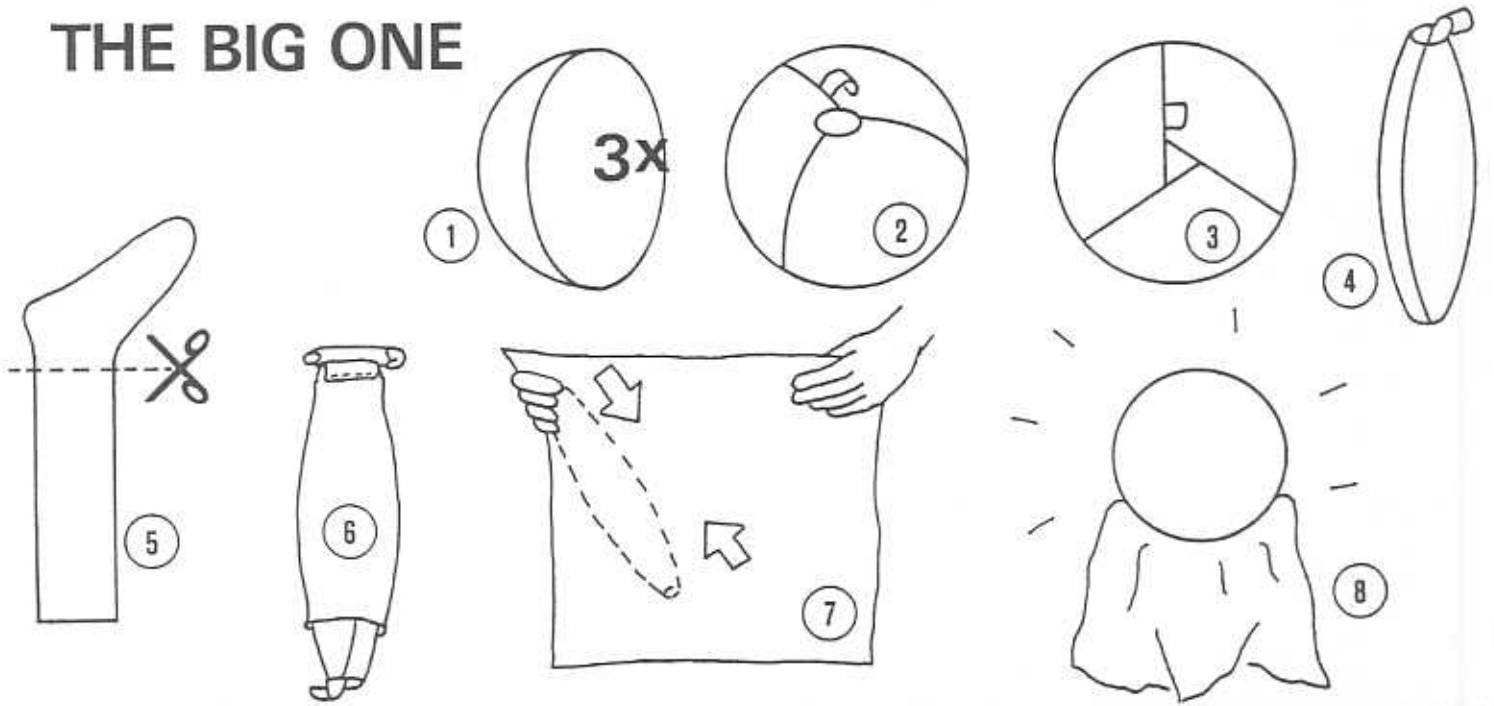
DIMINISHING CARDS



BALLS



THE BIG ONE



TAILS TOPIT

