

Michael
AMMAR



MAGIC

Table of Contents



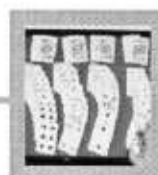
A Review of the Topit (Page 2)

The Bottle Production (Page 3)



Coin in Bottle (Page 4)

JC's Super Closer (Page 5)



Incredible Business Machine (Page 8)

Hard Cash (Page 9)



The Floating Bill (Page 10)

Coins through the Table (Page 12)



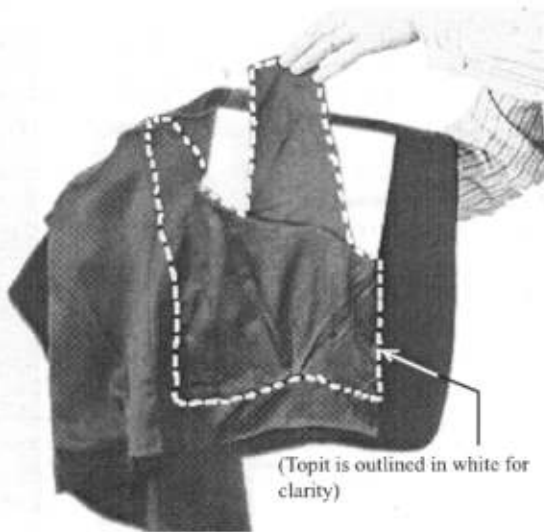
The Difference Between Gambling & Magic (Page 14)

The Self Printing Business Card (Page 16)



Silk to Egg (Page 17)

TOPIT REVIEW



(Topit is outlined in white for clarity)

The original Topit was a black bag, which you would safety-pin into your coat. Then you would pin the opposite side of the bag to your shirt or pants in order to hold the bag open. Almost immediately, I realized the safety pins were a hassle. To make matters worse, coins would fall between the pins, ruining an otherwise good throw.

So the first modification was to eliminate the pins. The first set of pins was easy. I simply sewed a layer of cloth into the coat to become the bag. But I even wanted to eliminate the pins to the body. In my search to do this, I tried Velcro, snaps, hooks, and magnets.

Eventually, I just tucked some of the extra cloth from the bag into my pants as I would my shirt. This formed a sort of safety net, which I expanded upon. So the idea for a tucked-in "Tail" became the second modification.

The third modification was to add a back drop, just where the coat curved around the side. In theory, this would catch almost anything thrown inside the coat. Make sure there isn't a big gap between the Tuck-In Tail and the Back Drop. The Tail and Back Drop should be joined for several inches.



(Tucked-in tail)



(access slit from pocket)

The Topit is one of the most powerful weapons available to the magician who performs while standing. Its potential use is limited only by your imagination. In fact, once you learn the basic techniques, you have to caution yourself against using it all the time!

Originally known as the Poacher's Pocket, the Topit was first used by shoplifters. About 1930, Harold Comden introduced the Topit to the magic fraternity. Periodically, someone would come along who mastered the use of the Topit, and for a while everyone would be excited about this new 'rediscovery.' Gus Davenport made waves with its use 40 and 50 years ago. Then Patrick Page added to its fame. I personally became inspired to pursue the Topit after seeing Fred Kaps use it back in 1978, at Al's Magic Shop in Washington, D.C..

Arriving back home in West Virginia after Fred's lecture, I ordered a Topit from Magic, Inc., along with Pat Page's book on the topic, and I set about trying to learn how to use the Topit. Along the way, I came up with the four modifications to the basic Topit to create the Topit which I now use.

The final modification to the traditional style came more by accident than design. Several times I had the experience of thinking I felt a coin in my left coat pocket, only to be fooled, because the coin was actually in my Topit. After reaching into my coat pocket to take out that coin, I realized a layer of cloth separated me from the coin, so it wasn't a quantum leap of creativity to figure out that if there was a slit in that pocket, I could reach through the slit and into the Topit.

The idea of entering into the Topit by means of a slit is one developed independently by several people, and represents the best practical solution to the issue of secretly unloading the Topit.

BOTTLE PRODUCTION



Inspired by Bob Read's production of a wine bottle, I eventually found that the bottle could be produced quite easily from the Topit. With the bottle resting in the Topit, the right hand removes the handkerchief.

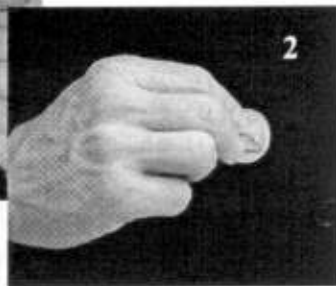
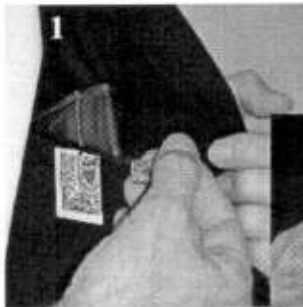
The right hand holds the corner of the handkerchief between the fingers, leaving the thumb free to hold onto the mouth of the bottle. Also, the fingers spread the handkerchief a bit, holding it to eventually hide the bottle.

I remove my watch, and as the left hand prepares to place it into the left coat pocket, the right hand braces the left side of the coat. Notice that the right hand is holding the edge of the coat at the perfect height to allow the bottom of the bottle to clear the top of the Topit.

As soon as the left hand enters the pocket, it goes through the slit in the coat, to the bottom of the bottom. Pushing from the bottom of the bottle, the left hand 'gives' the bottle to the waiting right hand.

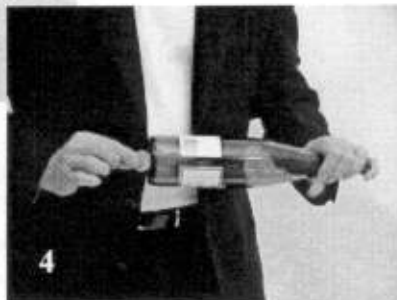
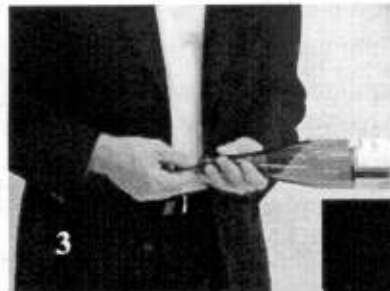
The right thumb pinches the mouth of the bottle, which is hidden by the handkerchief. The left hand reaches out, as if the bottle is just expected to appear. The right hand flicks the handkerchief in front of the left hand, letting go of the bottle as it does.

COIN IN BOTTLE



In order to steal the folding coin quickly and easily, I tear a playing card in half along its length, then fold it in half along its width. By taping the side and bottom together, I form a little pocket which can hold a folding coin shut, and yet I can easily remove the coin in folded condition. With double stick tape, I can position this cardboard pocket so that it delivers the folding coin as I place the coin purse away.

I begin by handing out a coin purse which contains an American Half Dollar and an American Penny, while asking another person to examine my pocket handkerchief. Producing the bottle from the handkerchief, I ask the person with the purse to hand me the coin which they think will NOT go inside the bottle - the larger half dollar, or the smaller penny. As I'm asking this, I place the coin purse away, stealing the folding coin as I do. **Photo 1.**



Taking the half dollar, I place it directly on top of the folding coin. **Photo 2.** Holding the bottle by the neck as in **Photo 3,** I say "It was a trick question, because I'm not going to put the coin into the bottle this way..." As I tap the Half against the mouth of the bottle, I push the folding coin inside. Without changing grips, I rotate the bottle clockwise, in order to tap the bottom with the Half. "I'm going to put it in THIS way, through the thickest part of the glass." As the bottle is turning I cover the mouth with my left little finger, to make sure the folding coin doesn't fall out. **Photo 4.**

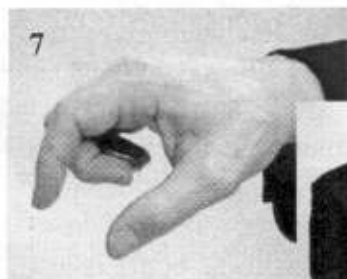
The left hand changes its grip on the neck of the bottle, this time covering the mouth with the left thumb. As the right hand strikes the bottom of the bottle, be sure to hit the edge of the bottle with the palmed Half Dollar. This pushes the coin deeper into palm position, and prevents you from bruising your hand. **Photo 5.**



This causes the folding coin to drop into the bottle. As the left hand shakes the bottle, the right allows the palmed coin to drop to fingertip rest. The right hand should be in perfect position to toss its coin into the Topit. As the left hand tosses the bottle to the right, the right quickly turns palm up. As it does, the coin at its fingertips goes into the Topit. **Photo 6.**

Handing the bottle to the spectator with the coin, I ask them to place the Penny inside to join the Half Dollar. As they fail to do this, I secretly retrieve the coin from the Topit, and transfer it to the right hand. "Ah... So you see! It WAS a trick question, because neither coin actually fits into the bottle. But if a small coin can't fit, then surely a Half Dollar can't..."

To remove the coin, the bottle is held in the left hand, with the mouth pointing to the right. The right hand takes the mouth of the bottle as shown in **Photo 7,** with the middle, ring, and little fingers curled tightly around the extra coin. The index finger and thumb wrap around the mouth of the bottle.



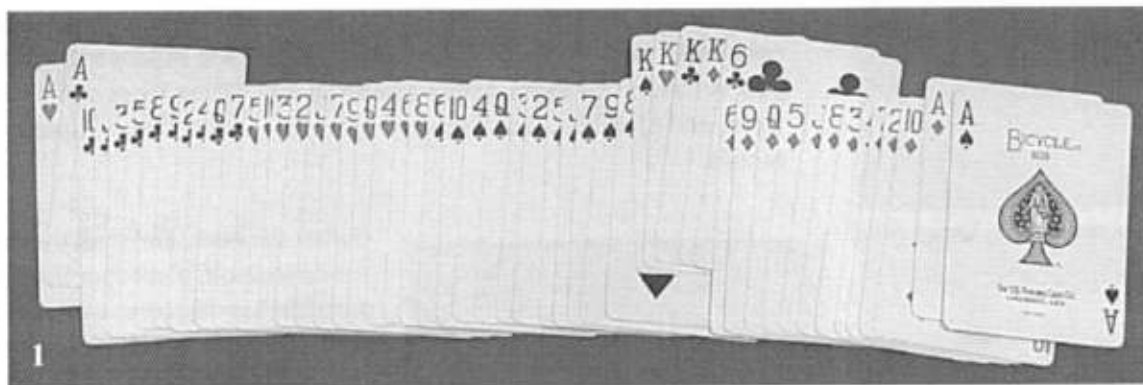
Ask the spectator to cup his hands in front of him. When the bottle is given a sharp downward shake, the folding coin comes out of the bottle, where it runs into the tightly curled middle finger.

Pulling it from the bottle, the folding coin is clipped at the base of the index finger and thumb as the fingers open, dropping the extra coin into the spectators hand.

To conclude, the right hand tosses the folding coin into the Topit as it turns palm up to catch the bottle, which is tossed from left to right, as before.

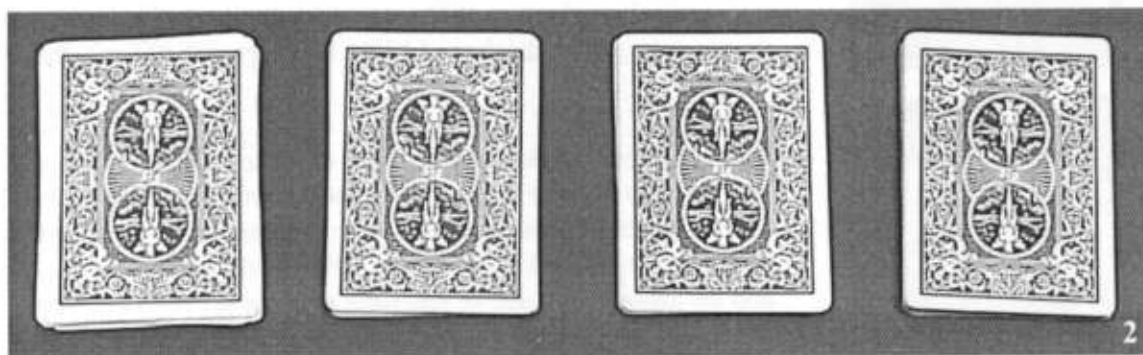
JC WAGNER'S

SUPER CLOSER



I'd like to thank JC and L & L Publishing for permission to feature this outstanding effect in these notes, and on Easy To Master Card Miracles, Vol. 4. It is a beautiful combination of ideas, structured together to produce an amazing routine. Begin with the cards prearranged as above.

To set your deck, remove the four Aces, the four Kings, and separate the rest of the deck into their suits. From the FACE of the deck to the TOP, you begin with any two Aces, followed by all the Diamonds, any 1 card from the Clubs, King of Diamonds, King of Clubs, King of Hearts, King of Spades, all the Spades, all the Hearts, all the Clubs, and finally the last two Aces. With the deck facing yourself, divide it onto the table in four piles, as below.



Stack 4
All the Clubs,
and the top two
Aces.

Stack 3
All the Hearts

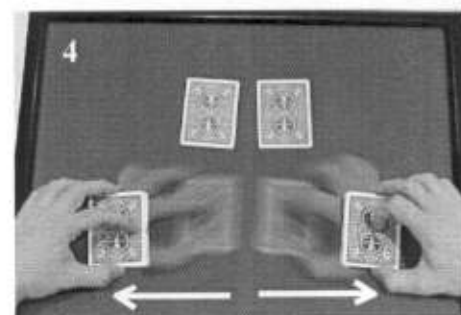
Stack 2
All the Spades

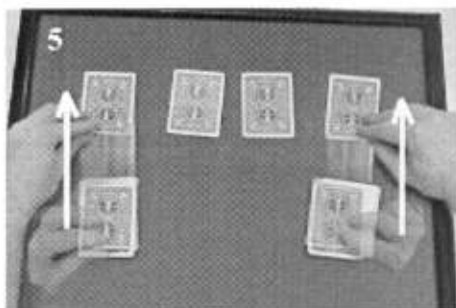
Stack 1
From the bottom
two Aces through
all four Kings.

As you shuffle Stack 4, ask the spectator to shuffle Stack 3. As you shuffle, keep both Aces on top! The spectator is shuffling a stack of all Hearts, so he doesn't affect anything! Replace those packets, then hand the spectator Stack 2 to shuffle, which is made up of all Spades. As he does, you shuffle Stack 1. Reverse the top 5 cards to the bottom in an overhand shuffle, as you bring the two Aces from the bottom to the top of the Stack. This is done secretly, as the spectator shuffles his cards.



Now for a clever bluff by Ian Baxter! At the same time, move the top cards from Stacks 1 and 4 forward, and into the center as shown in **photo 3**. Moving smoothly, pick up Stacks 1 and 4 and place them on top of Stacks 2 and 3, then move those combined packets outward, as shown in **photo 4**.





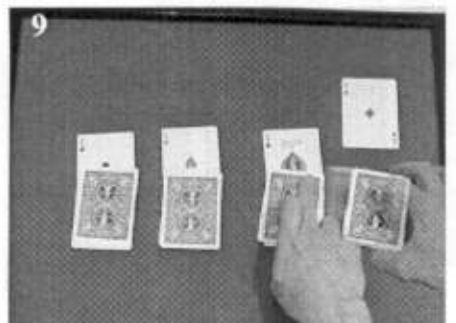
Then smoothly take the top card from each pack and move them forward as shown in **photo 5**. With a smooth pace, it seems as if you've taken a card from each of the shuffled packs and moved it forward. Actually, you've taken two cards from each end pack. Show these to be the four Aces, and place the Aces face-up as shown - Clubs, Hearts, Spades, Diamonds.



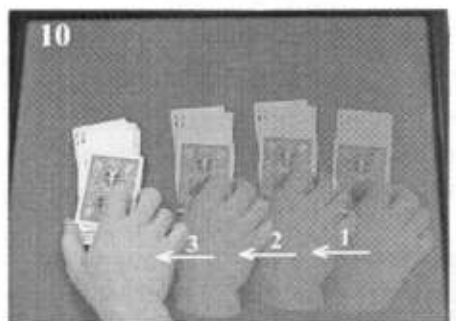
Gather the deck, and with the face towards yourself, place four Stacks onto the table, leaving some cards for yourself. Place all the Hearts behind the Ace of Spades, all the Clubs behind the Ace of Hearts, all the Spades behind the Ace of Diamonds, the four Kings behind the Ace of Clubs. You keep the stack of Diamonds, plus the one extra Club card.



Now JC is setup to perform the incredible Gene Finnel Free Cut Principle. Pull the Ace of Clubs back onto the face down Kings. Allow the spectator to shuffle the pack behind the Ace of Hearts, and to cut any number of those cards onto the Ace of Clubs **Photo 8**. The remainder is replaced behind the Ace of Hearts, which is then pulled backed and onto those cards, just as the Ace of Clubs had been pulled back onto the four Kings.



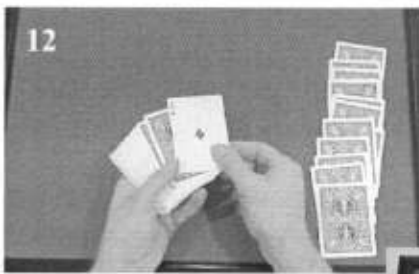
The spectator then shuffles the stack of cards behind the Ace of Spades, and cuts any number of those cards on top of the face-up Ace of Hearts. The remainder of those cards are replaced behind the Ace of Spades. Then pull the Ace of Spades down onto those cards, leaving the Ace face-up, and up-jogged a bit, just as you have with the previous two Aces.



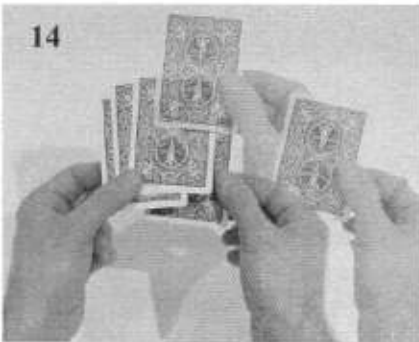
Again, the spectator shuffles the pile behind the next Ace, and cuts any number onto the Ace of Spades, as shown in **Photo 9**. Pulling the Ace of Diamonds back onto the cards which remain in the packet behind it, you place the pack of cards you've been holding onto the face-up Ace of Diamonds. (The single Club card should be on the bottom of the packet you've placed onto the Ace.)



The Ace of Diamonds pack is placed onto the Ace of Spades pack, then this combined pack is placed onto the Ace of Diamonds pack, which is place onto the Ace of Clubs stack. **Photo 10**. Allow the spectator to square the cards. **Photo 11**. Now, incredibly, you are set to spell to each Ace! Each pack the spectator shuffled was a set number of cards, all made up of one suit. And although he was allowed to cut any number of cards onto each Ace, he was cutting from right to left. By picking the cards up from right to left, each suit of cards is rejoining with the cards the spectator just cut off! The pick up nullifies each cut in a very subtle way!



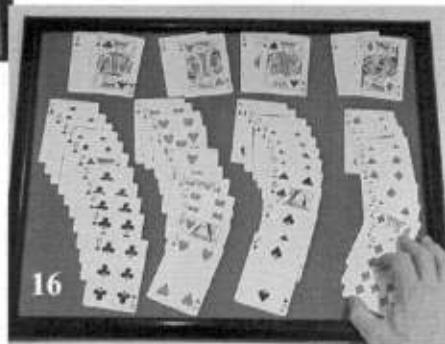
Spell Ace of Diamond, placing a card onto the table with each letter, as in **Photo 12**. The last card will be the face-up Ace. Then spell Ace of Spades, Ace of Hearts, and Ace of Clubs. You arrive at each Ace on the final letter. **Photo 13**. You'll be left with four cards, which will be the four Kings.



The Kings are now ready to do the Down and Under count. Spell CLUBS, taking a card from the top to the bottom with each letter, as in **Photo 14**. The card on top when you reach 'S' will be the King of Clubs. Repeat this count as you spell Hearts, then show the King of Hearts. Repeat for Spades, showing that King, and finally show the King of Diamonds.

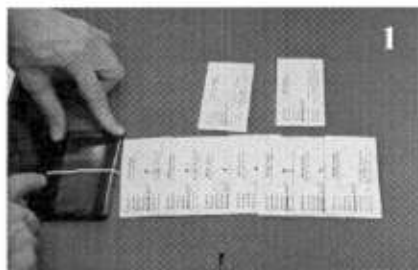


The only thing out of place now is that single Club card, which helped you have enough cards to spell Diamonds. During the reaction, so it won't be noticed, pick up the final card from the Diamond packet. As **Photo 15** shows, use that card to scoop up the Club packet, as you show all those card to be Clubs. Then show all the Hearts, Spades and Clubs to conclude a wonderful routine!

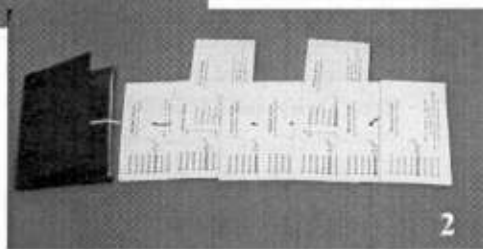


Incredible Business Machine

I.B.M.

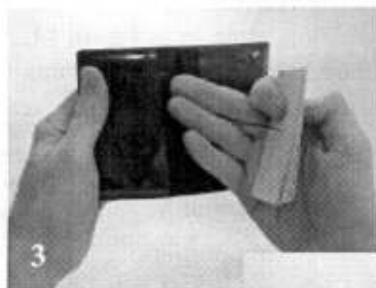


I came up with this method of performing The Haunted Deck with business cards while working with Paul Harris on the Magic Tricks with your Business Cards video, produced by L & L Publishing. The best part is that the hookup is permanently part of your business card case, so you don't have to attach the opposite end of the thread to yourself.

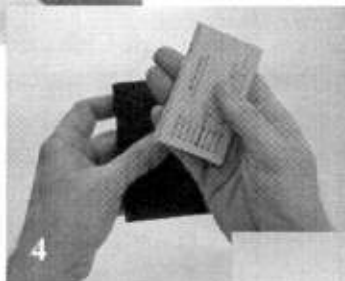


Punch a hole in the center of five or six business cards. Attach one end of a thread to one card, then run the thread through the other cards. Then run the other end of the thread through the inside center fold of your business card case, and tie a knot so the thread doesn't pull back through.

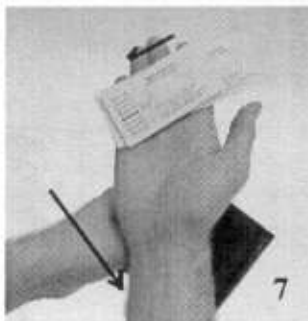
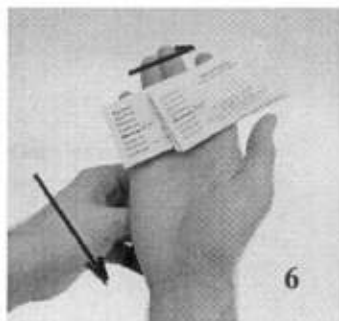
Photo 1.



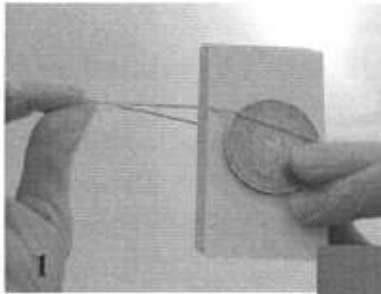
The length of this thread should be just long enough to produce two cards. Spreading the cards out as shown, push each card in between a pair of cards with the thread running through them. **Photo 2.** Then place some extra cards on top of the entire stack. When done, you should have just enough spare thread to allow you to gather the stack, and place it into the card case.



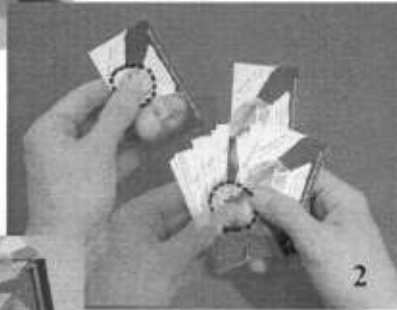
As you remove the stack of cards, allow the thread to go between your middle and ring fingers, as in **Photo 3.** The left hand closes the case, and holds it beneath the right hand, as in **Photo 4.** The thread is now perfectly concealed behind the right hand! By moving the left hand towards your body, along the back of the right hand, the thread causes the stack of cards to move forward in a mysterious way. Continuing the backward movement of the left hand, the stack then returns to its original position, leaving one card forward for someone to remove! **Photo 5, 6 and 7.**



If you only need to hand out one card, simply return the cards to the case, and you are ready to repeat the effect. If you hand out both cards at the same time, you'll need to reset later on, by moving a card from the top of the stack to between the threaded cards.

HARDCASH

You begin with a Silver Dollar secretly held beneath a stack of business card with a rubber band. The left hand holds onto the coin as the band is removed. **Photo 1.** A spectator touches any card and you move it forward, then touches a second card, which is also up-jogged.



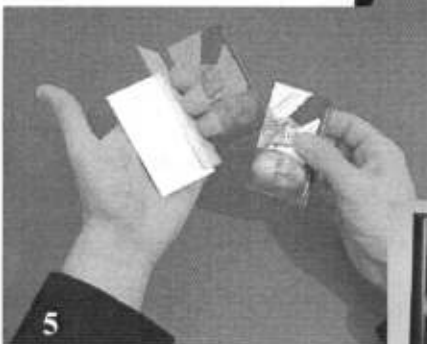
As the left hand removes one of the selected cards, it also takes the coin from below the stack. **Photo 2.**



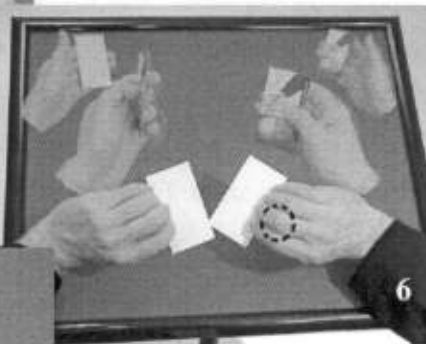
The right hand turns the stack over, placing the second card facedown onto the first card. **Photo 3.**



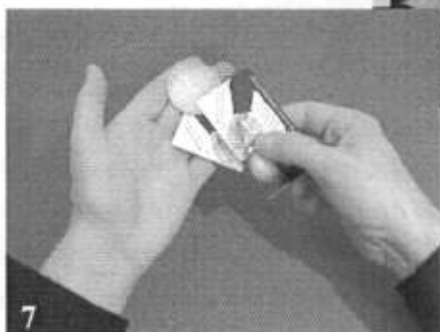
Setting the stack to one side, the palm down right hand takes the facedown card, and turns it face up. As the images in **Photo 4** show, the right hand secretly takes the coin below its card as it passes the left.



In a continuing movement, the left fingers then flip their card facedown. **Photo 5.**



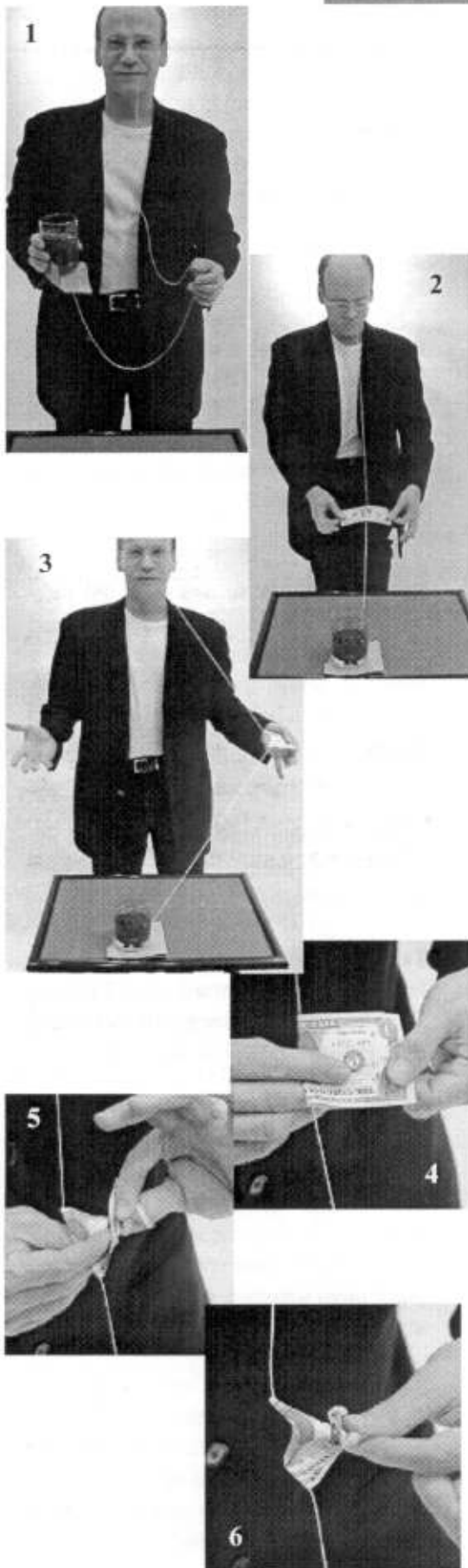
Then moving together, both the right and left fingers turn outward, as in **Photo 6.** The hands then turn back palm-up, showing the faces of the business cards.



This turn of one card, followed by turning the other, and concluded with a back and front show with both hands is very convincing. Yet if done smoothly, it doesn't come across as 'over-proving'. The coin goes between the cards as you place them together, where it is allowed to appear. **Photo 7.**

As you place the coin away, retain it in fingerpalm. Taking the stack of business cards on top of the coin, again put the rubber band around the stack so that it retains the coin, and you are ready to repeat any time you hand out a card!

THE FLOATING BILL



Over the years I've seen several versions of the Floating Bill in print, some from over 80 years ago. But it was John Kennedy who taught it to me 20 years ago. Most published versions of the effect use some form of two point, horizontal hookup. In my case, one end is secured with tape, and held inside the mouth between the gum and cheek.

If I want to be mobile as I perform the effect, I might tape the opposite end of the hookup to a napkin wrapped around the bottom of a glass. To keep the thread from tangling, you must know where the center of the thread is at all times. I hold onto the center of the thread with my left thumb, as in **Photo 1**, until I'm able to set the glass down, and begin to perform. Sometimes I'll hook one end of the thread to the far side of a performance table, then I'll steal the other end, and load it into my mouth to perform.

As important as the mechanics of executing the effect, is the structure of the routine. The mind of the spectator must be carefully positioned, in order to create the maximum effect. Rather than to jump right into a full floating effect, the spectator must come to appreciate movement, then animation, suspension, and finally, the full floating effect.

Photo 2 shows the bill lowered onto the thread, as the bill is rubbed on the pants. Folding the bill around the thread, move it to one side until you feel the tension of the thread on your lip. **Photo 3**.

Photos 4 - 6 show how to hook up in such a way that you can move the bill along the thread, if you like, and take the bill on and off the thread without breaking it. The right hand holds the bill firmly, with the thread along the valley of the fold, inside the bill. The right hand squeezes firmly as the left twists back towards yourself. As **photo 6** shows, the fold of the bill is curved just enough to not slide up and down the thread. If the curve is tight, the bill won't move at all. If you need to adjust its position on the thread, just loosen the curve. If you want to secure it on the thread, just tighten the curve.



Phase One

The beginning serves two purposes. First, it helps them to appreciate the mystery of just causing the bill to move. It also begins to convince them the bill is attached to the right hand. Each time the right hand comes near the bill, it begins to move. Eventually it stands up. Finally, I allow it to cling to the tip of the index finger, as shown in **photo 7**. Slowly the left hand moves from below the bill. At the peak of suspense, then remove the right index finger for just a moment. Casually look at your fingertip, ignoring the floating bill, as you say something like "Static does it!"



Quickly return your finger to the bill, eventually removing the bill from the thread, by reversing the folding process shown in **photos 4 - 6**. Hand the bill out for examination.

Phase Two

Offer to repeat the effect. Again wrap the bill around the thread as shown in **photos 2 - 6**. This time, hold the right hand several inches above the bill, and allow the bill float up to the waiting right hand. You cause the bill to float upwards by simply moving your body back, as you stand erect.



This looks exactly as if the bill is being lifted from above - which is good! The beauty of the horizontal hookup is that you can prove it isn't being supported from above or below! Just as the bill is about to reach the outstretched right hand, both hands move out and away from the bill, and then begin to pass above and below the bill as in **photo 8**.



Allowing the bill to return to your left hand, act as if you are simply twisting the folds into the bill. Actually, as you tighten the curve, you also secretly break the thread, just on the far side of the bill. **Photo 9**. Now you are free to move around, because the hookup is just between you and the bill.

Final Phase

Twice before you have tricked them into thinking the bill is somehow connected to the right hand, only to prove that it wasn't. Now it is time to actually use the right hand to float the bill! Allowing the thread to travel over the right thumb, begin to separate the hands, allowing the bill to float between them. **Photo 10**. To conclude, the right hand reaches out, as if to catch the bill. When it reaches the bill, gently push the bill along the thread until it pulls free. You can then hand out the bill for examination.

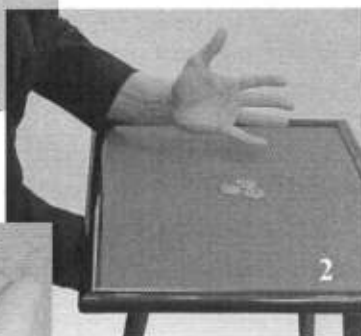


COINS THROUGH TABLE

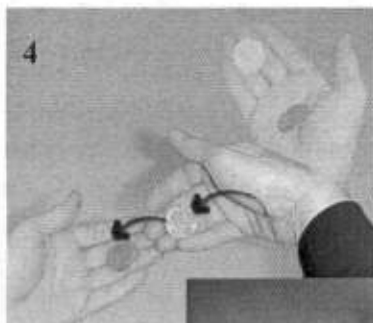


This is a very functional routine which can be done standing and surrounded, uses no extra coins, and contains a surprise or two along the way.

Apparently toss the four coins into the left hand, but retain one in the right. **Photo 1** shows the Friction Palm, to retain one coin. The right hand continues down to tap the top of the table. The right then goes below the table, snapping its coin against the bottom, indicating the first coin has passed through the table. **Photo 2**.

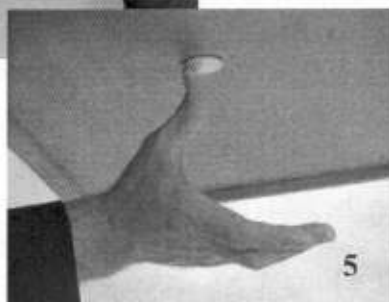


The right hand picks up the three coins, and shows them at the tips of the fingers. Dropping them onto the left palm, hold onto the top coin with the index finger and thumb. **Photo 3**. Again the right hand goes below the table, and a second coin passes through.



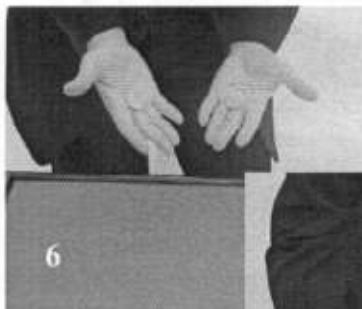
As the right hand comes from below the table with two coins, ask the spectator to pick up the two coins on top of the table. As she does, perform a click pass, as shown in photo 4. This leaves one coin secretly in the right hand, as the audience believes both are in your left. The right hand goes below the table, and positions the coin it held against the bottom of the table.

Photo 5 shows the hidden coin held against the bottom of the table. Ask the spectator to place her hands below the table, into your hand. To cause the coin to magically appear in her hands, just let go with your thumb. Show you have only one coin above, as she brings three coins from below the table.



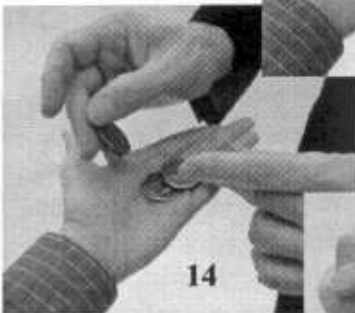
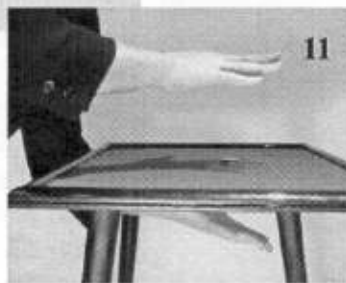
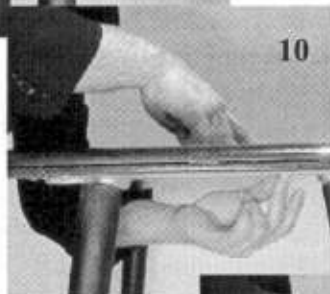
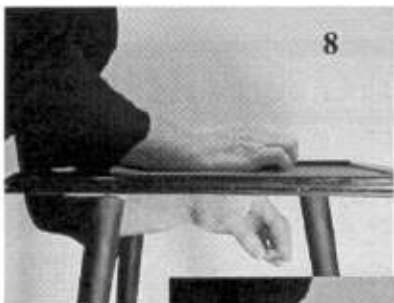
Mike Gallo's Coins Through Table Kicker!

Mike Gallo is one of those talented friends I wish I could see more often! Almost 20 years ago, he allowed me to print this great 'kicker' in ENCORE 3.



Clearly show three coins on the flat palm of the left hand, with one coin in the right hand. **Photo 6**. Both hands should be visible above the table, because you need to create some suspicion for the right misdirection. As the left hand begins to move under the table, the right hand makes a quick, suspicious move as it closes to move over the table. **Photo 7**.





Actually, nothing happens. However, as soon as the left hand is below the table, it quickly gathers the coins into a stack, held at the fingertips. **Photo 8.** The right hand is closed, above the center of the table. Act as if you detect their suspicion. The right hand, palm down, opens and moves back to reveal the coin on the table. Attention will be focused on the coin on the table. At the same instant, the left arm curls back, and places the three coins directly into the right hand classic palm. **Photo 9.**

This only takes an instant. The right hand immediately moves away from the edge of the table, to the tabled coin. **Photo 10.** Finally, slap the top of the table, allowing the three coins to appear on top of the coin already resting on the table. **Photo 11.**

Coin From Spectators Hand

Depending on the situation, I might do a false transfer of a single coin, retaining it in my right hand, while holding my left hand closed. Picking up the other three coins, I'll add the fourth coin to them as I give them to the spectator. Causing my coin to vanish, I have them open their hand to find it has traveled inside their hand. I'll do this while talking about how the coins could have traveled anywhere, not just through the table.

Then I offer to repeat the effect, only in reverse. Holding two coins in each hand, I place them onto her palm one at a time. The right hand places the first coin, then the left. As the right places the third coin onto her hand, you actually hold onto the coin. **Photo 12 & 13.** With the right fingers secretly retaining the coin, the left hand counts the 'fourth' coin into her hand. **Photo 14.** The right hand then closes into a fist. This helps block her view, as you demonstrate how you want her to close her hand.

Turn her hand palm down. Clearly show your left hand empty, close it into a fist, and turn it palm down. Rub the back of her hand, and as you move to the back of your own, ask her to turn her fist palm up. Timing your instructions just right, she should be occupied as you execute the Revolve Load into your closed left hand.

Rub the back of her palm up fist, then rub your own. Saying "I've got it!", show that you've caused the coin to vanish from her hand, and appear inside your own!

THE DIFFERENCE BETWEEN GAMBLING & MAGIC

In LAS VEGAS CLOSE-UP, Paul Harris printed the idea of using a can for a solid cup type ending to a ball and cup routine. Building on that idea, I constructed a routine that accomplishes a lot in a very short time, and developed a presentation that helps the props and routine make sense.

I like to use the most compact can possible, so the loads don't have to be too big. This can, unopened and still full, is to one side with a plastic lid on it. There are several types of plastic lids that reseal cans, but it's nice to use one that has a tab to help pull it off the can. Place one final load in your right coat pocket, and one in your left. Secretly fingerpalm a small ball in your left hand.



"I recently consulted on a movie set, and during a lunch break two of the crew wondered if magic could help them win at gambling. Turning my lunch kit into a prop, I showed them the difference between gambling and magic. It worked so well, I wanted to share it with you, the same way."



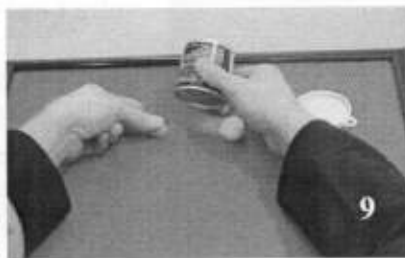
Place the can into the left hand, on top of the palmed ball. The right hand takes the lid from the can, as in **photo 3**, as the left hand allows the ball to drop to the table. Place the lid to the upper right. If it has a tab on it, the tab should be pointing to the lower right. "For example, if you were to bet there was something inside the can, that would be gambling."



The left hand shows the ball on its palm, as the right seems to place the can over the ball. **Photos 4 and 5**. Holding the ball and can together, the left hand turns up and down a couple of times, as if rolling the ball back and forth. Be careful not to allow the contents of your can to make noise. Then in a quick move, the left hand will toss the ball and can to the right hand, closing quickly as it does. **Photo 6**. Actually, the ball travels under the can and into the right fingerpalm, but it seems as if the ball should be in the can or the left hand.



"If you were to bet that the ball was inside the hand, or still inside the can, that would be also be gambling." Open the left hand showing it empty, then seem to roll the ball from inside the can by placing the right hand against the table, and flicking towards the left. **Photo 7**.



"But if I were to put the ball into the can, only to magically remove it - leaving the can empty - that would be magic." The right hand tilts the can forward as the left approaches with the ball pinched between the fingers and thumb. The ball rolls beneath the can and into the right fingerpalm. **Photo 8 & 9**.



Tap the can with the wand, then seem to pluck the ball from the wand. **Photo 10.** One hand picks up the can as the other brushes the table beneath it to indicate nothing is there. Return the can to the table, and fake transfer the ball into the left hand.



“Of course, if the ball disappears from the hand, only to reappear inside the can, that would also be magic.” Tap the hand with the wand, and show the ball gone. **Photo 11.** The right hand then seems to roll the ball from the can, as in **photo 12.**



“If a magician put the ball in his pocket, it would return to the can.” Seem to place the ball in the left hand, retaining it in the right. As the left goes to the pocket, the right again flicks the ball from ‘inside’ the can. **Photo 13.**

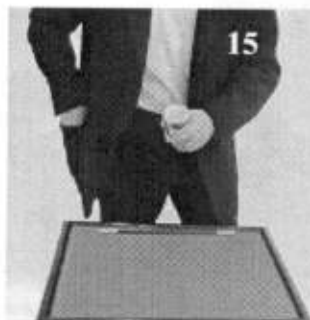


“He could even put the lid onto the can, before putting the ball into his pocket...” As the right pushes the can onto the lid, the left hand is secretly stealing the final load from the pocket. **Photo 14.** Place the can into the left hand, directly on top of the final load. The right hand picks up the ball, and takes it to the right pocket. While there, steal the final load from that pocket. **Photo 15.**

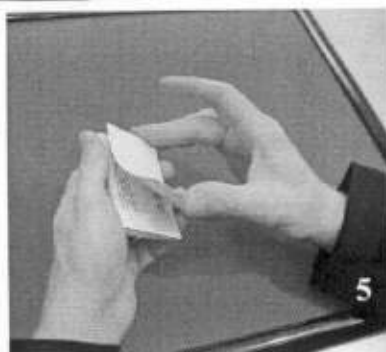
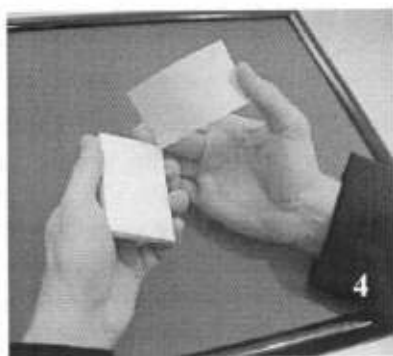
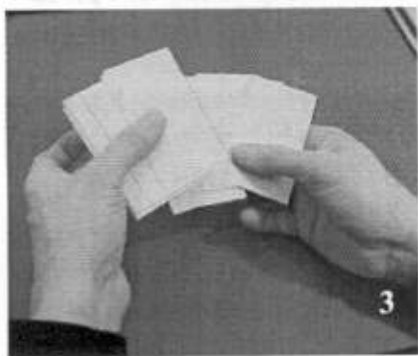
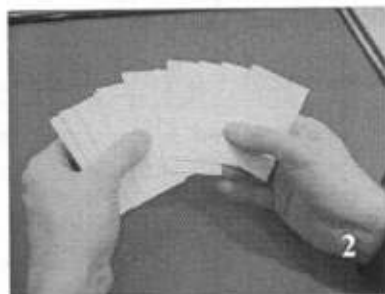


“... But then, if a Tomato appears inside the can - and then if a Lemon comes out of that same can, you would KNOW it was magic!” The right hand, holding out a final load, pulls the plastic lid from the can as the left lets go of the load it was holding. **Photo 16.** Immediately pass the can to the right hand, covering the load it holds. Pick up the Tomato with the left hand, and tap the top of the cup as the right releases the second final load. **Photo 17.**

“Now let’s see if you can tell the difference. If I place the plastic lid in my pocket, and make it reappear on the can, would that be magic or gambling? It depends. If you bet I couldn’t do it, that would be gambling. But if I snapped my fingers, and made the lid reappear - not the plastic one, but the SEALED lid AND the entire contents - not only would that be good magic, it would be a decent meal!” The final line is a favorite of mine from the original Paul Harris routine.



SELF PRINTING BUSINESS CARD



While working on the Business Card video, Paul Harris pointed out that embossed cards placed face to face act as if they have 'rough and smooth' applied to them. That is, the cards stick together somewhat. Here is his beautifully elegant solution to the self-printing business card premise.

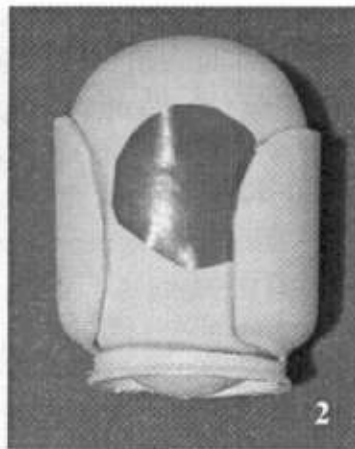
With a stack of embossed cards alternated face-up and face-down, as in photo 1, you can spread the cards in a fan, and the embossed faces will cling to each other. The result seems like a stack of blank cards. **Photo 2.**

Show both sides of the fan, then cut the fan anywhere, bringing a new card to the top. **Photo 3.** Square the cards, and lift two cards as one in the right hand, as **photo 4** shows. As you seem to rub this card onto the card below it, **photo 5**, allow the bottom card to fall from the right hand onto the cards in the left hand.

When you separate the hands, it will look as if you have printed two cards at the same time.

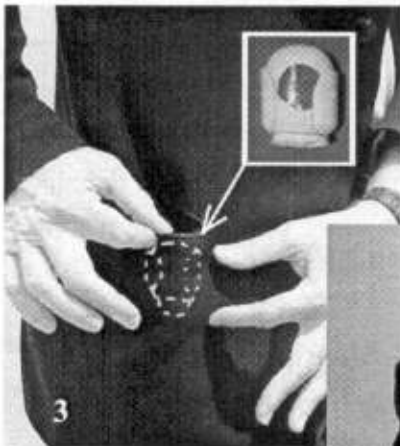
SILK TO EGG

I've always loved the Silk to Egg. Peeling the hole off the 'fake' egg is one of the really great moments in magic, but for this moment to be really astonishing, the audience has got to BELIEVE, beyond any doubt, that the egg is fake. The following routine was structured to not only show the egg as fake, but to continually reinforce that impression until the moment the hole is peeled from the egg and placed onto your forehead. After breaking the egg, you then pull the scarf back out of the hole on your forehead! This funny visual takes any potential edge off of the traditional sucker-type of ending.



This routine uses two 18 inch silks, a round sticker whose color matches the silks, a hollow plastic egg with a hole cut in it, and a real egg similar in size to the fake. Years ago, the real egg accidentally broke in my coat pocket during an earlier routine. Wanting to design something that would protect the egg, I also wanted to position it in the perfect spot for me to steal it during performance. I drew up my idea for Ramon Galindo, Austin's Godfather of magic, asking

if he could possibly make it for me. At the next meeting, he arrived with a beautiful, elegant solution - a modified pill bottle! Photo 1. Just cut the



bottom off, some of the top, a portion from the middle, and turn it upside down. Slowly carve the center gap of the bottle until the sides gently hug the egg in place, yet give you room to easily remove the egg when necessary.



This holder goes in the upper, front corner of the coat pocket, with the original mouth of the bottle pointing down. I have used various methods for attaching the bottle to the pocket - double stick tape, Velcro, and currently a flap of cloth which is sewn down on the bottle, with a snap on the top. This way I can easily remove the holder when I want. But more important, this holder

allows me to steal the egg without having to place my hand into my pocket.



The round sticker, whose color matches the silks being used, must be the same size as the hole on your fake egg. Place this sticker onto the real egg, which goes into the holder. Place both silks in the right coat pocket, in such a way that they can be removed one at a time. The fake egg goes into the left coat pocket.



To perform, each hand goes into its coat pocket. The left hand fingerpalms the fake egg, as the right hand pulls the silk from the pocket. The left hand closes into a fist, with the hole in the fake egg pointing towards the gap between the index finger and thumb. The silk is pushed into the left fist, going directly into the fake egg.



Indicate that the magic has happened, then open the left hand to show the egg. Just pause briefly, then show the handkerchief has reappeared inside the pocket. **Photo 3.** Put the silk over the left arm as you “explain how it was done.” Holding the egg up near your face, the right hand takes the egg with thumb on top, middle index on the bottom, and turns it end for end. **Photos 5 & 6.** This puts the egg right by your face at its most interesting moment - the instant you reveal the secret.



Find the tip of the silk stuffed into the egg, and pull as much of the silk from the egg as you can, while still being able to let go of the egg. **Photo 7.** This really reinforces the fact this egg is fake! “One scarf you stuff inside the fake egg, the other you hide in your pocket. I’ll leave it hanging out - as a visual aid in what’s happening!” While the egg dangles from the silk held at one corner, place the tip of the second silk into the right coat pocket. **Photo 8.**



“You hide the egg in the secret Two-Finger Tuck position.” The left hand clearly takes the egg from the silk into an awkward fingerpalm, as **photo 9** shows, so the audience is always able to account for where the fake egg is. “In order to help the hand look natural, both hands should look the same....”, as you hold the right hand in the same awkward position. **Photo 10.**



Stuff the silk into the egg in a rather awkward way, basically keeping the egg in view at all times. As you finish, push the index finger into the egg deep enough to pull the egg from the left hand. **Photo 11.** “Opps! Don’t do that! Of course *you* know that, but some people you have to tell everything! You actually have to tell them to show the egg in the hand first, and *then* show the handkerchief is in the pocket.” **Photo 12.**





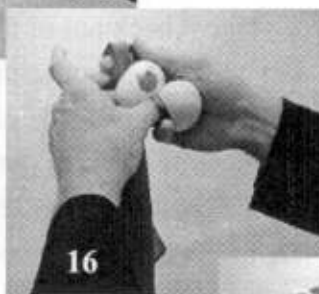
Don't take the silk from the pocket at this moment - just point at it. Then relax your whole body as if nothing else has to happen. With a slight turn to the right, I say "You even have to tell some people not to show this side of the egg!"



The left hand lifts the egg up towards the face, turning the hole of the egg towards the audience. As you show them the hole in the egg, the right hand reaches down to take the silk hanging from the pocket. As you pinch the silk, the middle finger goes into the top of the pocket, and slips the egg out of the holder. **Photo 14.**



The silk drapes over the front of the right hand, which holds the real egg in fingerpalm. Relax your body after showing the hole in the egg, allowing your left hand to drop to your chest, with its back to the audience. "One guy even used a different color scarf..." As you say this, the left thumb goes into the egg hole, as it reaches for the visible silk. **Photo 15.** Timing is crucial here, as the fake egg goes behind the real egg in the right hand, **photo 16**, where it remains as the left hand takes the silk and real egg. **Photo 17.** The left hand gestures with the silk as you say "...different color..."



The sentence continues "...hidden in the pocket..." As you mention the pocket, the right hand retakes the silk, and gestures with it towards the pocket. The left keeps the real egg visible as this happens, but during this gesture, secretly slip the fake egg into the pocket. **Photo 18.**



"Than the scarf he stuffed inside the egg!" Immediately after ditching the fake egg, the right hand comes up to the fake egg held at the left fingers. As a final convincer, as you



say "...you just stuffed inside the egg!", with the right fingers extended, the right index finger seems to poke all the way into the hole in the egg. Actually, the finger bends back to the knuckle against the sticker on the egg. **Photo 19.** The left hand twists the egg back and forth a couple of times as if really pushing the silk into it.



“He said it made the trick hard to follow! But the best part is when you snap your fingers - then peel the hole off the egg!”
Photo 20. This is a great moment! As you try to throw the ‘hole’ away, it seems to stick to your fingers. Finally, press it onto the center of your forehead.

Lift the egg up to your face with your right hand, just as you did when you first revealed the secret hole. **Photos 21 and 22.** This is a funny contrast, since everything looks the same as before, only now the hole is in your head and not in the egg! The left hand lifts a glass, as you break the egg to prove it is real.

During the reaction, you seem to be placing the glass and silk away, as you prepare for the next effect. Actually, you are quickly gathering the visible silk into the right hand. I like to accordion pleat the silk into my right hand. . **Photo 23.** Alan Greenberg, a friend who has performed this routine for some time, likes to wrap the silk around two fingers. Either way, make sure you will be able to quickly grab the end of the silk when you need to. Once gathered, act as if you place the silk back into your right pocket, but hold onto it.

“Don’t worry about the other scarf. Anytime you want, you can take it back out of the hole, and use it for another effect.”
 As you say this, both hands move to the spot on your forehead at the same time. The right presses against the sticker, as the left grabs the end of the silk, and the sticker, and begins to pull. **Photo 24.** This looks exactly as if you are pulling the silk from out of the hole on your head! It is such a funny sight that it gives a nice feeling at the end of a very puzzling effect!