

THE MONIQUE 99

# ROUTINE

WITH

# THIMBLES

by WILFRED BADER

R O U T I N E W I T H T H I M B L E S

Wilfred Bader.

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AUTHOR'S PREFACE.

About seven years ago I decided to include a thimble routine in my show. After much trial and experiment, I hit upon the following simple but effective routine...which has gone down well with all types of audiences....the final production of ten thimbles being a real "applause provoker"!

Since then I have endeavoured to smooth out all the working difficulties, and have simplified the necessary steals.....the result is the routine I use in my show at the present time. I almost regret having let Harry talk me into publishing it...still, here goes.....and I hope it gives you as much pleasure as it does me.

The following instructions are split up under four headings:

PREPARATION  
SLEIGHTS AND STEALS  
ROUTINE PROPER  
ALTERNATIVE PRESENTATIONS.

I have placed "PRESENTATION" first because I cannot impress upon you too strongly, the importance of the correct placing of the holders. The success of the entire routine depends upon this...especially in the final "steals" for the production of ten thimbles.

PREPARATION.

You have two holders....one cloth...one metal. The metal one is similar to Doctor Tarbell's, with an improvement enabling you to equalise the tension of the elastic on all four thimbles. Round elastic is used deliberately as it makes for a smoother release....flat elastic tending to drag on the thimbles. To set this holder, follow these instructions carefully, and remember that it's correct position is of the utmost importance. The position is shown in Figs. 1 & 2. To get absolutely correct placing, do this. Place the four thimbles you are going to use on the right hand, in the holder. Now insert the fingers of the right hand into the thimbles, little finger at the bottom, thumb extended upwards, and hold against the body. Now slide hand with fake and thimbles, under the coat until hand and thumb are completely covered. While you press the holder firmly against the waistcoat, have somebody mark with chalk, the edge nearest the centre of the body. Remove coat, and fix holder in the correct

position. You should now be able to reach inside your coat, thumb extended above fist, and insert fingers into thimbles, without thumb being visible to audience. (Fig. 1) The concealment of the thumb is important, as will be seen in the routine instructions.

At 'B' in Fig. 1, is shown a small band of elastic sewn to waistcoat to hold one thimble. In this case use a fairly stout elastic about half an inch wide. Place this immediately above the metal holder.

At 'C' is a similar loop. To get the correct placing for this lift left lapel when you insert right hand into holder 'A' . . . . . left thumb should be beneath lapel. Mark the place, and then fix loop so that when left hand lifts lapel, left thumb enters the thimble it conceals.

Before finally fixing the holders, try out the positions several times, making absolutely sure that they are just right for an easy and natural engagement of the thimbles.

The cloth holder is intended for the left hand jacket pocket of a dinner suit, or left trousers pocket in the case of 'tails'. I adopted this little device after several unsuccessful trials with mechanical holders. If special attention is paid, as before, to correct placing, and the presentation followed carefully, an easy and unsuspecting steal is achieved. As in instructions for the metal holder, assemble with fingers inserted into thimbles fixed in the holder. Now lower the whole slowly down into the left hand jacket pocket until the extended thumb rests lightly on the front corner of the pocket. (Fig. 3) The thimbles are shown in the sketch for clarity, but, of course, are really out of sight inside the pocket. When you have the holder placed correctly, fix it along top edge from inside of coat, to prevent thimbles talking against the pins as they are withdrawn. Now try it out. Your fingers should just engage thimbles as left thumb comes to rest on top edge of pocket. Do this several times, moving holder if necessary, until your fingers glide straight into thimbles by merely resting your hand casually in pocket. (With thumb outside,

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### SLEIGHTS AND STEALS.

Four simple sleights only are used in this routine, . . . and three special 'steals' . . . . . one for the colour change, and two for the final production of ten thimbles on the fingers of both hands.

First we will deal with the sleights. They are simple sleights - known to all thimble workers. . . . but it will be best if

we deal with the routine right from the beginning.

#### BASIC THUMB PALM FROM FOREFINGER.

This is the most used sleight in the whole routine, and must be practiced until it is as nearly perfect as possible. It is illustrated in Fig. 4, which shows the performer's view. A, B, & C in this figure, show how the forefinger holding the thimble is held extended, back of hand to audience, second, third, and little fingers curled into palm. The forefinger is rapidly bent back, and the thimble engaged in the crotch of the thumb... then the forefinger is extended once again... empty.

Take a thimble in each hand and practice this sleight continuously until you can with great rapidity place the thimble into the crotch of the thumb, and recover it. When you can do this, AND NOT BEFORE, go on to the..

#### BASIC THUMB PALM FROM SECOND FINGER.

This is exactly the same sleight as the one with which we have just dealt, except that the thimble is recovered on the second finger. That is... place thimble into crotch from forefinger, and recover on second. PRACTICE THESE TWO MOVES WITH BOTH HANDS UNTIL YOU CAN RAPIDLY PRODUCE OR VANISH A THIMBLE FROM EITHER FIRST OR SECOND FINGERS AT WILL.

#### FINGER PALM.

As in the thumb palm, have thimble on extended forefinger. Bend forefinger back into palm, but when curled back with thimble, bend thumb in to rest on thimble tip, and lever it down to curled back second, third, and little fingers... then straighten forefinger. A & B Fig 5 show performer's view. Concealed thimble is shown as a dotted line at 'B'.

#### CHANGE OVER PALM.

This simple sleight is really two in one... it is a combination of the thumb palm from second finger of the right hand, and finger palm in the left hand. It plays a very important part in this routine, both for showing both hands empty, and for the colour change effect.

You have vanished thimble from right forefinger, and it is now in the crotch of the right thumb. With back of hand to audience, engage second finger in thimble, keeping forefinger pointing to left thumb, which is held facing audience. (Fig. 6A is a view from performer's right side, left palm being held slightly extended from left side.)



Now swing left hand across the body, passing it in front of right hand which should swing also, so that they pass each other in centre of body. As they pass, and right hand is momentarily concealed by left palm, extend second finger of the right hand into left palm...now the left second, third, and little fingers curl round thimble. (Fig. 6B) The left forefinger is still extended, finally pointing to open right palm, now extending slightly from right side. (Fig. 6C) You have apparently just pointed to the empty left palm, then to the empty right palm...but have actually transferred thimble from the right hand to the left, where it is held in the finger palm.

Practice it continuously until it becomes one easy movement without pause.

#### STEAL FOR THE COLOUR CHANGE.

After previous vanish of thimble in the routine, it is concealed in the thumb palm of the right hand. Reach under coat on the left side, and as you do so return thimble to right forefinger, and insert second finger into yellow thimble in holder B Fig. 1. Curl second finger back into palm, and bring hand out, showing only red thimble on extended forefinger.

#### STEAL FOR PRODUCTION OF FOUR THIMBLES ON LEFT HAND.

This is the first 'steal' for the production of four thimbles on left hand.

Rest hand casually in left hand pocket, engage thimbles, then withdraw hand, curling all four fingers back into the palm as hand leaves pocket, but immediately extend left forefinger empty, leaving it's thimble in the thumb palm.

#### STEAL FOR THE FINAL PRODUCTION OF FIVE THIMBLES ON RIGHT HAND.

This is the final steal, to enable five thimbles to be produced on the right hand. It is not difficult, and has nice misdirection, as you apparently go into coat for another thimble as on previous occasions in the routine...but actually you come out with four concealed thimbles, and one showing on right forefinger.

Immediately previously in the routine you have apparently thrown a thimble on to the third finger of the left hand, actually finger palming it in the right, second and third fingers being curled round thimble, forefinger extended empty, and thumb vertically above hand.

Lift left hand lapel with left hand (which has four thimbles) entering left thumb into thimble under lapel. (Fig. 1C) Reach under coat with right hand, and when it is entirely concealed beneath the coat, lower right thumb into thimble, and immediately straighten it out. Insert all four fingers into thimbles in the holder, and withdraw them.

Now, as you bring your hand from under coat, execute the following moves before it comes into view. Lower thimble on

thumb back into finger palm. Curl second, third, and little fingers, (with their thimbles) round it. Then withdraw hand with forefinger extended with it's thimble in view. Fig.7 shows performer's view of right hand with concealed thimbles.

You may, at first, feel that you have 'a bit of a handful', but there is ample cover, and as you will find later, they are not concealed for long.

That concludes the instructions for sleights and 'steals' except to impress upon you once more the necessity to practice them continuously until you can execute them smoothly, before attempting the routine which follows.

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### ROUTINE.

Now we come to the routine proper. I only give the mechanical details to avoid confusion. It is preceded by what I have called an 'Outline of Effects.' The idea of this, is to give you, concisely, an idea of what the finished routine will look like to an audience.

Before you get this far, if you have followed instructions, you have mastered the following sleights :

THUMB PALM TO & FROM FIRST & SECOND FINGER	T.P.
FINGER PALM	F.P.
CHANGE OVER PALM	C.O.P.

From now on they will be referred to by their initials, and similarly with 'left hand' L.H.....'right hand' R.H.

### OUTLINE OF EFFECTS.

1. Thimble produced on right forefinger.
2. Thimble vanished from left fist.
3. Thimble reproduced from left elbow.
4. Repeat above series, but fail to find thimble.
5. Thimble found in left fist.
6. Thimble again vanishes from left fist.
7. Thimble produced from mouth.
8. Thimble vanishes from left fist, penetrates legs, and reappears on right forefinger.

9. Thimble vanishes from right forefinger.
10. Thimble recovered from under coat.
11. Thimble pushed through fist...changes colour.
12. This is repeated and thimble changes back to original colour.
13. Thimble tossed into air, returns to right jacket pocket.
14. Thimble vanishes from left hand.
15. Sucker explanation.
16. Thimble dances from finger to finger.
17. Four thimbles produced on left hand.
18. One thimble thrown onto left thumb.
19. Surprise production of five thimbles on right hand.

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Commence facing audience, with thimble in R.H. thumb palm. reach into the air on the L side and produce on R. forefinger, other fingers curled back.

Bring L.H. up, palm facing audience, fingers pointing front and down to floor. Rest forefinger and thimble on palm (Fig. 8A). Swing left hand clockwise till fingers are above R. forefinger (Fig. 8B), then curl them downwards over thimble, and apparently draw it off finger. It is really T.P. in R.H., as left fingers cover R. forefinger and thimble.

Carrying L fist away to L. of body, move fingers in a drumming motion, as though squeezing thimble away, then make a tossing motion into the air, opening palm to show that the thimble has vanished. Reach up under L elbow and reproduce thimble on R forefinger. Repeat these moves, but insert second finger of RH into concealed thimble. After vanishing thimble, reach up under elbow, but fail to reproduce it. Try again and fail, then COP leaving thimble in L fist.

Blow on L fist, then push R forefinger through fist from R side, emerging on the left with the thimble.

Draw thimble back through fist, FP under cover of fist... forefinger comes out empty. Toss L hand into air, opening palm... thimble has again vanished.

Now bring RH, thimble FP, up to chin... as hand approaches chin, insert thumb rapidly into thimble, straighten out and insert thumb with thimble into mouth. Draw thumb slowly out and exhibit thimble.

The next move appears to the audience as follows. Both hands are lowered to knee level, clenched into fists, R thumb extended with thimble (Fig.8) Hands are brought quickly together and thimble is inserted into L fist. The moves are as follows:-

Lower RH to knee level on R side, forefinger and thumb extended, other fingers curled into palm, back of hand to audience. LH is formed into a fist and lowered to knee level. (Fig.9) Bring RH smartly over to left fist, thumb and thimble foremost. FP thimble just before thumb is momentarily inserted and withdrawn from L fist. Return RH to R side. Now rap smartly on left side of leg with fist apparently containing thimble, immediately reproducing from FP onto R forefinger.

Extend LH palm outwards to audience, fingers pointing to L, thumb to roof, hand at about chest level. Place forefinger with thimble vertically across L palm, R second third and fourth fingers also extended, but slightly apart from forefinger. (Fig.10 shows audience view) Tap palm with thimble, then conceal thimble on fingertip behind back of hand. (Fig.11) Return to front and tap palm again with thimble. Do this rapidly about three times. On the last time, bring forefinger out minus thimble which is TP. (Fig.12) Thimble has vanished.

Now slowly lower RH till fingertips are just clear of LH. Turn RH palm outwards to audience with fingertips behind LH. As you turn hand, rapidly bend second finger into thimble and straighten up behind LH. (Fig.13) The audience sees both palms empty.

Turn RH back to audience returning thimble to TP. That is, you reverse the movements you have just made, bringing hand down so that fingertips clear L palm. Once again thimble has vanished.

Insert RH under coat and produce thimble again on forefinger, also execute the first 'steal'. You now have red thimble on R forefinger, and yellow thimble on bent back second finger, back of hand to audience.

Now point to empty palm of LH with forefinger of RH containing thimble. Then execute COP with the yellow thimble, retaining red on R forefinger. You thus end up with yellow thimble in L finger palm, pointing with L forefinger to empty R palm, with R forefinger extended holding thimble (Fig.14)

Curl L forefinger back to form fist, and lower it on L side to about waist level. Turn R hand back to audience, curling second third and little fingers into palm, pointing with forefinger to L fist.

Now make a sharp flicking motion with forefinger and thimble towards the L fist, counting mentally one...two...three. On the count of 'three' TP thimble and insert finger into left fist and yellow thimble, pushing finger and thimble right through fist until they emerge at the opposite end. You have apparently changed thimble from red to yellow by pushing it through your fist.

Now withdraw yellow thimble clear of LH. You have red thimble TP in R hand. Insert R second finger and repeat previous sequence of moves, changing thimble back to red.

Next hold L hand in a partly closed position, fingers cupped, about waist high. Make a rapid throwing motion with the R forefinger, under cover of which thimble is TP, and left hand closed as though it had caught the thrown thimble. (Fig. 15).

Practice the timing of this move repeatedly until you get a perfect illusion of catching the thrown thimble.

Your RH now contains concealed, red thimble TP and yellow thimble on second finger.

Toss LH upward, opening palm...follow imaginary flight of thimble with your eyes. As it apparently starts to descend, grasp R jacket pocket, and hold it open to catch the thimble. Lance down into pocket, smile, and reaching in, produce red thimble from TP leaving the yellow one behind in pocket.

When wearing tails, this move is not possible. In this case reach under L cut-away and reproduce thimble from TP at the same time straighten second finger and replace yellow thimble in older B Fig. 1

Show thimble, then lower both palms down to front of body, both facing audience (Fig. 16) Turn them back outwards until thumbs are almost touching.

Turn LH round R forefinger and thimble, and apparently draw thimble off in LH, really TP in R. (Fig. 17). Crumble thimble away from LH and turn palm outwards. Turn R palm outwards also, but as you do so, insert second finger into thimble and straighten till tip is just behind back of LH. (Fig. 18) Both palms are empty.

Turn both hands back outwards again, TP thimble as you do so, keeping all fingers pointing to the floor. Let hands drop to sides, and at this point go into fake explanation.

I will give the presentation of this series of moves, here, with the sleights, to avoid confusion.



In your own style tell the audience that they have seen a thimble vanish, reappear, change colour etc. Possibly they have been a little puzzled as to how it is done. Out of pure generosity you now propose to show them.

"Several times, Ladies and Gentlemen, you have seen this thimble vanish and reappear from my left elbow. (Execute the first series of moves in the routine.) Looks clever, does'nt it? Well...here's what really happens...you see...when I place the thimble in my LH, I don't actually put it there at all...as I close my LH, (suit the action to the words) I really hide the thimble behind it on my R forefinger. (Do this openly, keeping thimble on finger tip out of sight behind open LH. Fig.19) The thimble has apparently vanished...but all I have to do now is run my finger up my arm and produce the thimble from my elbow...simple, is'nt it? I'll do it again." (Repeat the whole sequence, but this time, as you hide fingertip behind LH, TP thimble in the RH. When you reach elbow, pull finger out MINUS thimble.)

"There...you see how simple it really is?" and with a smile produce thimble from right knee, actually recovering it from finger palm.

Now prepare for the second 'steal. Extend thimble on R forefinger to R of body, palm to audience, about chest high. Turning body slightly to the right, rest LH in jacket pocket. (If tails, LH trousers pocket.) thumb on outside. If you have taken pains with your preparation, LH fingers should now be engaged in the thimbles. Placing of hand in pocket should be done casually .....concentrate all attention on exposed thimble on R forefinger whilst you address the audience as follows:- "Of course, I could go on indefinitely, but I think the time has come to close the show. Most acts finish with a song...but whoever heard of a thimble singing? However, with or without musice, 'He' will attempt the steps of an old-fashioned waltz." As you say these last underlined words, execute the second 'steal' pointing with left forefinger to thimble.

If musical accompaniment is available, arrange for a suitable waltz to be played. I use "My Hero" from the "Chocolate Soldier". This blends in nicely with the routine.

As music starts both hands are lowered to sides of body, backs to audience, forefingers extended downwards. In LH are concealed four thimbles... three on the curled back second, third and little fingers, and one in the TP. (Fig.20). Beat time to the music with both fingers, one two three, one two three. On the third beat vanish the thimble from R forefinger by transferring it to the TP. Simultaneously produce thimble

on L forefinger. Still beating time to the music, reverse these moves. If this is done rhythmically, the thimble will appear to dance from finger to finger. Repeat several times, then on the third beat of the final transfer, produce thimble on each forefinger.

After a slight pause, pick up the beat of the music, and on the third beat as before vanish thimble from R forefinger by TP. Simultaneously straighten L second finger and produce thimble. Continue transfer from finger to finger as before, using second finger of LH. Again after a few times produce the thimble on R forefinger at the same time as the appearance of the thimble on L second finger.

Three thimbles are now exposed. Still keeping time to the music throw thimble from RH on to L, Really FP it as you straighten little finger of LH to show arrival. Immediately reach into air with the RH reproducing thimble from FP on to R thumb.

Apparently throw this thimble onto third finger of LH, but really FP it again. Straighten curled back finger to show arrival.

You now have four thimbles on LH to which you point with R forefinger. R hand has thimble FP ready for the last 'steal'.

Facing L, count four thimbles on LH, reach into coat for fifth, execute the third 'steal', bring out thimble on forefinger, with other four concealed as previously instructed.

Carry LH with four thimbles away to L of body, hand with back to audience, curling L thumb back into palm to conceal thimble from holder C under lapel. Make a throwing motion with R forefinger towards LH, TP thimble, and simultaneously straighten L thumb.

Drop right hand to waist level and turn LH palm outwards to audience, exhibiting five thimbles.

You take a bow as if you have concluded the act. After a slight pause, reach into the air on right side, insert R thumb into finger palmed thimble, straighten, insert forefinger into Thumb palmed thimble, straighten all fingers and exhibit ten thimbles with a flourish.

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## ALTERNATIVE PRESENTATIONS.

## CHILDREN.

I have always found the thimble routine immensely popular with children. I insert it in the show after three or four other effects, say about fifteen minutes...and then introduce it something like this.....

"Well, Boys and Girls, I've been talking to you for quite a while, and it's made me a little hoarse...so, if you don't mind, I'll let a little friend of mine take over the show. (Reach into air and produce thimble)...Ah! here he is. His name is Percy. Just a thimble...but, believe me Boys and Girls, he's very clever indeed. Now I want you to watch closely whilst he does a few clever tricks all by himself."

Go into routine, and if you can play up an air of surprise to the various vanishes and reproductions, so much the better.

You'll find that the children invariably start guessing wildly as to where the thimble has gone. You can make capital out of this by finding the thimble as far as the guessed at place as possible. If this calls for varying the routine slightly...it will be found well worth while.

I use the following little stunt in drawing-room children's shows...it usually brings shrieks of laughter from the little victim's pals, and usually one or two of them want to try it themselves. You can safely let them...but not more than twice, you'll have the entire audience on it's feet and out of hand.

Briefly...you pause in routine, call up a little assistant, and stand him on your L side. Take his arm by the right wrist, and hold it with the palm facing the audience. Lay your right forefinger across his palm, then tap with forefinger and thimble, saying to the little assistant, "I'm going to count one..two..three," synchronising the tap with the counting. "When I get to three I want you to grasp the thimble, and hold it tight." You do this once and let them actually grasp the thimble as you bring it down on the palm for the last time. Say "That's the game. Shall we try again?" You then repeat, but this time, as you bring the finger down to the count of 'three' quickly TP the thimble. The child will grasp the empty fingertip. You withdraw finger from his fist, and produce thimble from victim's hand or elbow. Thank him and send him back to his seat.

Having gone through all the single moves, the final production lends itself to a little audience participation.

Address the children as follows:-

'Well Boys and Girls, my little pal has finished his show, and he's going to end up with a little dance. Now sa we have'nt any music, (If there IS a pianist, see that he IS NOT NEAR THE PIANO) I want you to help. As I beat time with my finger...one, two three, one, two, three I want you all to count with me! (You do this a few times to get them all busily chanting, then start the thimble dancing from hand to hand as per routine.)

When you reach four thimbles, stop, and produce the fifth from FP onto the right thumb...then pointing to empty L thumb, say, 'I'm sorry, Boys and Girls, but I've made a mistake.....this thimble (holding up right thumb) should have been on this thumb, (holding up empty left thumb) But never mind....I'll soon put that right...tell you what I'll do....I'll send him up my left sleeve to my shoulder, then wriggle him out from under myacoat, and throw him onto my left thumb."

Start them counting again, hold up left arm fairly high, and apparently throw thimble off thumb into sleeve, really finger palming it ready for the last steal.

Hold left arm vertically and pretend to wriggle thimble down the sleeve, stroking left arm with right fingers to apparently help it along. You then reach under coat and pretend to grope for thimble, not forgetting to wriggle the shoulder as if to help the thimble through the sleeve, and execute the last 'steal' bringing it the thimbles concealed.

The exposed thimble is apparently thrown up the left sleeve. Throw this thimble onto the left thumb, really FP it, then count off five thimbles on left hand and take a bow.

After a pause, reach out with right hand for the other five.

Hold up both hands for a moment, exhibiting ten thimbles.... Then drop them all into a convenient receptacle.

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### CONCERT OR CABARET.

For concert or cabaret shows to adult audiences, I recommend that the routine be worked in silence, except for the accompaniment, where possible, of dreamy music. Have the pianist or orchestra play something that has no recognized beat, as you will find it very difficult to make slow graceful movements to music tempo.

Do all your sleights gracefully...move the hands across the

body in wide sweeps.....avoid all jerky movements.

BE RELAXED.....after all is said and done,a thimble routine is a whimsical...intimate little trick.....PLEASE TREAT IT AS SUCH.....and if you can manage a little chuckle at the various sleights,you will usually find it very infectious.

Stop the music for the fake explanation,and finally give a direct cue to the orchestra to commence the old-fashioned waltz...then go into the final production of ten thimbles.

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### LEVITATION.

The following levitation of a thimble is most effective for stage and platform work...and is invariably used by the author in his routine. However,since it is not advisable to use it in the drawing room,it has been omitted from the routine proper,and is appended here for those who may wish to use it.

THIS IS DEFINITELY NOT A PIPE DREAM. And for those who want something just that little bit different.....THIS IS IT.

Drill a small hole in the top of a thimble,and pass through it a strand of No.34 black cotton. Tie several small knots one over another to make a large one which is then drawn inside the thimble. This knot should be large enough to hold the thimble, until when required,a slight tug will release it.

The length of thread will vary with the performer.....but about 30" should be sufficient. The loose end is attached to the bottom button of the jacket.

The routine is commenced with this thread attached to the thimble,and performed as already laid out until the fifth effect in 'Outline of Effects' is reached.

At this point the thimble is found in the left fist,and withdrawn on the right forefinger. Forefinger places thimble back cross left palm.

To do this,it is important that the left hand be held palm up thumb pointing to audience,about waist level. With a circular sweeping movement,right hand places thimble into left so that THREAD IS HANGING DOWN ON AUDIENCE SIDE OF HAND.

Now left fist is turned up as in Fig.21...thread emerging from the top. Right hand is swept up into position over left (Fig.21) thumb engaging thread and carrying it up with it.



Left thumb is now looped into thread as near the button as possible.

The mere action of drawing the hands slightly apart will cause the thimble to climb up the thread into the right hand, which exhibits it for a moment.

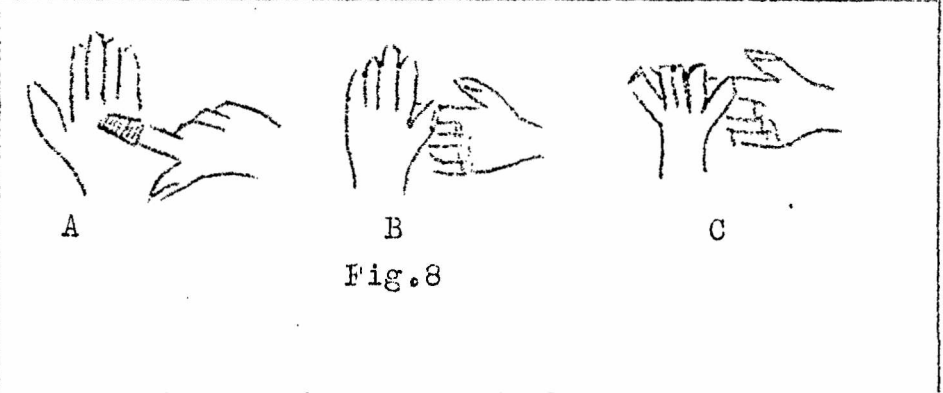
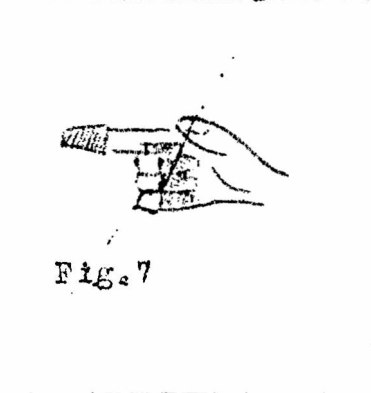
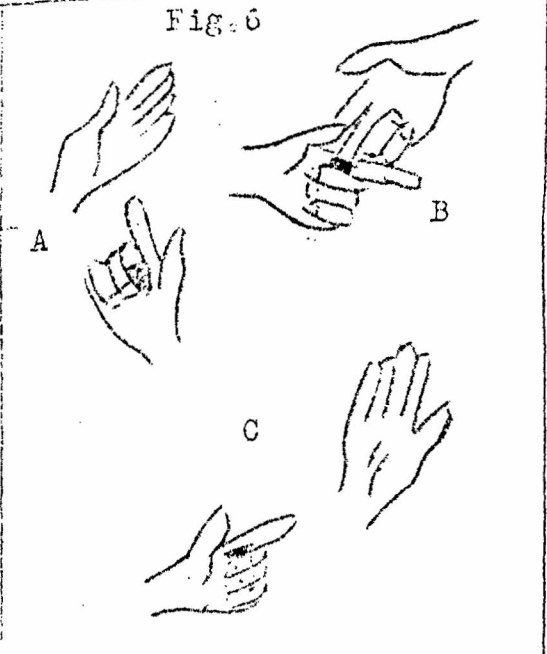
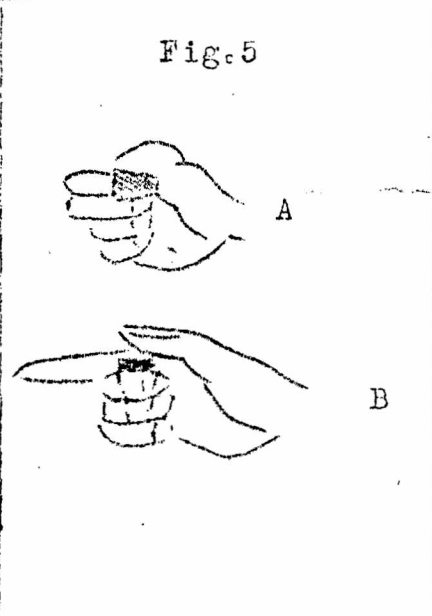
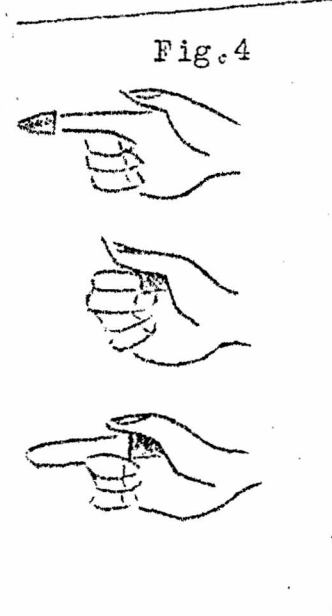
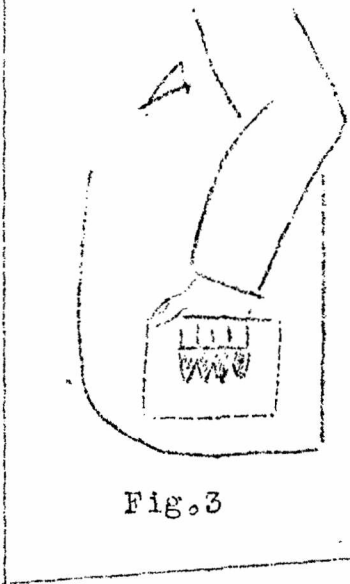
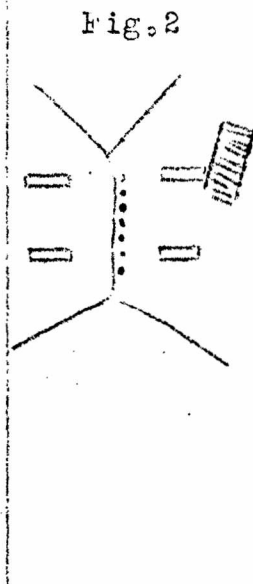
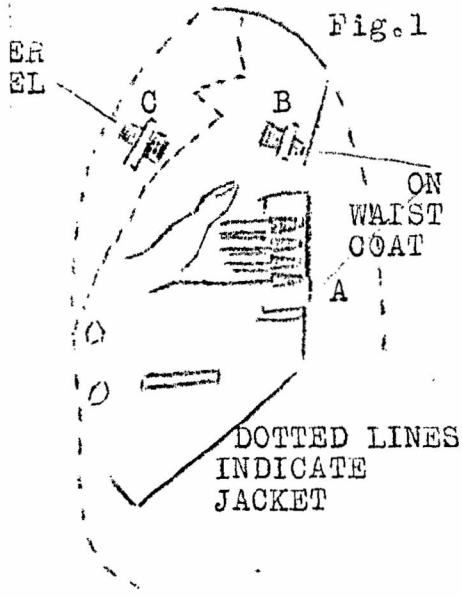
A slight tug will now release the thread, and the routine is taken up where you left off.

Although we can assure you that this method is thoroughly practical, and that the thread does not cause the slightest inconvenience during the early moves of the routine, some performers will prefer to switch to a threaded thimble specially for this effect. To do this, we suggest that a holder similar to that illustrated in fig. 1 at C, be fitted under the RIGHT lapel. The thimble can be taken by the right thumb as the lapel is lifted to permit left hand to apparently recover a vanished thimble from under coat.

This thimble can be casually disposed of in the left trousers pocket as performer turns to right and displays thimble on right thumb.

After the levitation this thimble is detached from the thread and the routine continued with it.

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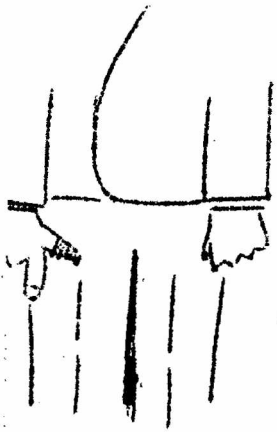


Fig.10



Fig.11



Fig.12



Fig.13

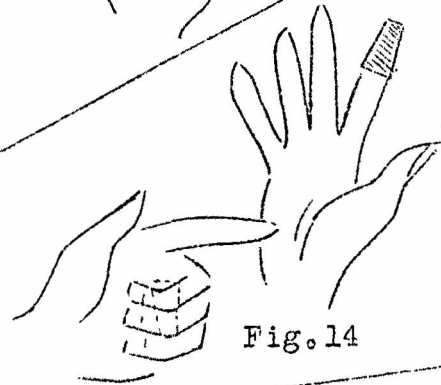


Fig.14

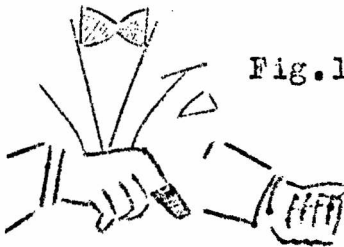


Fig.15



Fig.16



Fig.17

Fig. 18



Fig. 19



Fig. 20



Fig. 21

