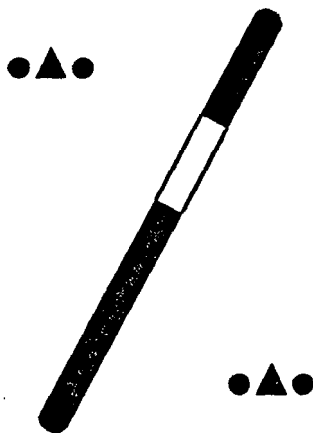


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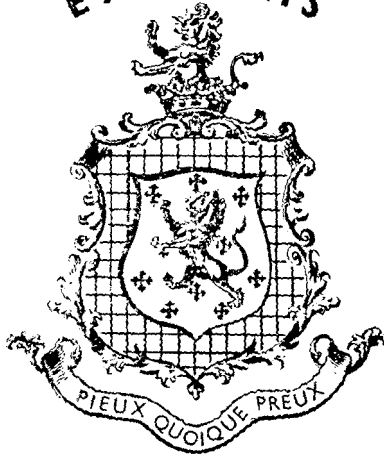
Magic



by

SEÑOR M A R D O

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M.I.M.C. (LONDON)

ROUTINED MAGIC

by
SENOR MARDO

Edited by
John J. Crimmins, Jr.

Illustrations by
Mardo

Published by
MAX HOLDEN
New York, Philadelphia, Boston

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DEDICATED TO
MISS BEATRICE ISABELLE

My Dearest Friend



A Word from the Editor . . .

After stringing together the words in this book, one may wonder why I want to preface it with any others. Well, like everything else, there's a reason. And my reason is to introduce the man who made "Routined Magic" a reality. Senor Mardo is, in my estimation, one of our cleverest performers and one whose enthusiasm and ready smile keeps the art of magic high up on the plane of entertainment. Just to see Mardo work one knows instinctively that he is enjoying his tricks as much as his audience, and his enthusiasm is as catching as his manipulative skill is deceiving. The deft manner with which he vanishes and produces coins, thimbles, balls and other small objects is remarkable, as will be evident from the tricks in this book. But even more so is the neatness with which he has routined each move, blending one into another until a perfect pattern and a complete effect has been achieved. Only his years as a professional magician have enabled him to do this successfully. Don't be misled into thinking that you know the tricks just from reading the titles. Study them carefully and then give them a trial. You'll soon discover the "Mardo" touch that makes each one a new trick from the audience's viewpoint. And after all, that's what we're always interested in—giving the audience "something new."

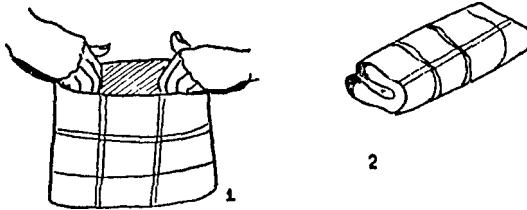
JOHN J. CRIMMINS, JR.

MARDO'S EGG BAG ROUTINE

This routine is my special favorite and one I am sure you will like if you will but give it the necessary practice. You will need a wooden egg, a Sterling Egg Bag and a medium sized lemon, or as an alternate, a whisky glass two-third full of liquor and capped with a small rubber ball. Have the egg in your right side coat pocket, or in your pants pocket, together with the lemon. The Egg Bag lays folded on the table, or is tucked away in your breast pocket.

Introduce the effect by bringing out the Egg Bag and saying: "We are going to have some fun. We are about to find out why, when we place something in a place either the place or the thing is not there when we want it. Do you follow me?"

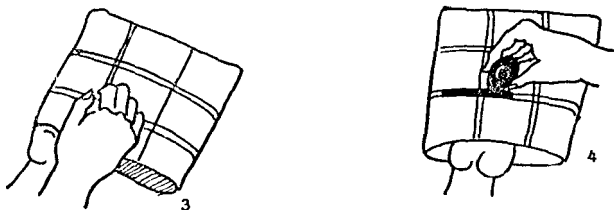
Advance toward one of the spectators saying, "Let me show you this little bag." As you approach him, place both palms of your hands inside the mouth of the bag and hold the bag open for casual inspection, as in Figure 1. Actually you do this in order to locate the opening of the pocket, which is in one side of the bag, near the mouth. Once found, keep it under the fingers of the right hand and do not lose track of it because any fumbling for it later will spoil the trick. After the spectator has inspected the bag, even to the extent of placing his hand therein, catch hold of the bottom of the bag with the left hand at a point directly opposite the opening of the pocket. Let go with your right hand, leaving the bag suspended



mouth down from the fingers of the left hand. Obtain the egg with the right hand from your pocket, exhibit it, knock it on the table and say, "A hard evidence of a great effort; a foul presentation to mankind which has found universal approval. Now, contrary to the usual procedure, I am going to place this egg in the bag while the latter is upside down." Bring your hands together in front of you, and lower the bag down over the egg which you are holding in your right hand, hiding it from view. As your right hand goes out of sight, insert your right third finger into the opening of the pocket inside the bag and deposit the egg therein, and then, without a fraction's hesitation, continue to lower the bag until the right hand reaches the bottom of the bag at the corner being held by the left hand. Push this corner up into the fingers of the left hand, shaping the bunched up cloth to resemble the shape of the egg. This is all done as one continuous motion. Withdraw your right hand and take hold of the outside bottom corner of the bag, which supposedly enfolds the egg, as the left hand relinquishes its hold. Squeeze the corner, saying the egg has disappeared, and proceed to show the bag empty, inside and out. The egg has disappeared! It is, of course, safely hidden away in the secret compartment and cannot fall out.

The bag should now be inside out with the pocket of the secret compartment to the outside. Fold the bag in half, as in Figure 2, bringing the opening of the pocket to the inside of the fold and to the top of the lower fold. Hold the bag in this position. During the folding, the egg will automatically slide down to the corner where the pocket, opening into the secret compartment, is located. Hold the folded bag between both hands, with the bottom of the bag toward the spectators. Now start squeezing along the sides of the bag with both hands, starting near your body, and you will force the egg out of the pocket and eventually out at the bottom folds of the bag, where it suddenly pops into view.

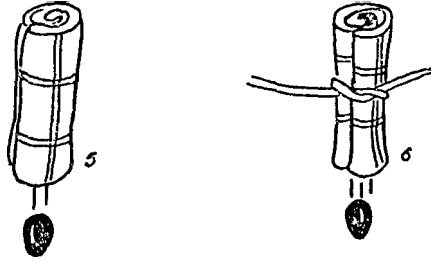
Catch the egg with the right hand, grip the bottom of the bag with the same hand, shake it about a bit and then insert your left up into it. Spin the bag bottom up on your left hand. Remember the bag is still inside out, so as you finish spinning it, contrive to get the side with the pocket toward you, and the good side of the bag toward the spectators.



Holding the egg in your right hand, push it against the good side of the bag, which is supported by the left hand from the inside as in Figure 3, and palm the egg with the right hand, as illustrated. This is easy, for the egg merely slips back under the right fingers into palming position. As the right hand palms the egg, the left hand, inside the bag, closes into a fist crumpling up the bag as though the egg was enclosed within its folds. Now open the left hand, spreading the fingers so that the bag resumes its original shape, and the egg has disappeared! Spin the bag on the left hand again, finally bringing the side with the pocket toward the spectators. Reach down behind the right knee, or up behind the left elbow, and produce the egg at the right fingertips. Repeat the above maneuver, pushing the egg against the front of the bag with the right hand, but this time insert the egg into the pocket Fig. 4. Drop the right hand, and crumple up the bag with the left hand exactly as you did the first time; finally open out your left fingers and spin the bag around. The egg once again has disappeared—but this time, you casually let the audience see that your right hand is not concealing anything, thus dispelling any suspicion that you may have palmed the egg the first time.

Now roll the bag, as illustrated, from pocket toward opposite end, and squeeze the egg out as illustrated in Fig. 5. Or, if you like, you can tie the bag with a long rope and have the ends of the rope held by two of the spectators as you proceed to squeeze out the egg. Fig. 6.

Unroll the bag, turn it inside out again and bring the pocket to the inside, saying, "You must watch me while I do this or you will never discover how it's done. Sometimes I place the egg in my pocket, and other times I place it in the bag." When you say, "in the pocket," actually place

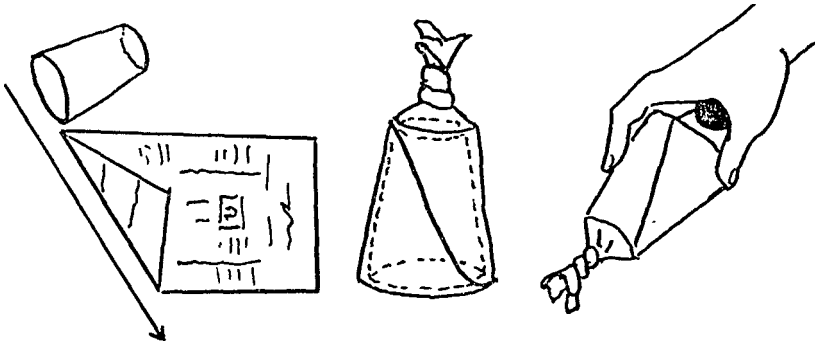


the egg into your right pocket, but bring your hand out again immediately and plunge it right into the bag as you say, "in the bag." Actually what you have done while apparently describing your actions is to load both the lemon and the egg into the bag. When you pretend to place the egg in your pocket you palm it together with the lemon, then bring your hand out, back to the audience, and dip right into the bag which is held ready in your left hand. Once your hand is in the bag, deposit the lemon at the bottom of the bag, and then, as you withdraw your right hand, slip the egg into the pocket near the mouth of the bag.

Say, "Now you can't guess where the egg is." No matter what they say, they're wrong. If they say in the pocket, you show your pocket empty. If they say in the bag, you dip your hand in, produce the lemon and offer it to a nearby spectator. This will always bring a laugh! Finish by saying, "And that is all," as you reach into the bag and turn it inside out a couple of times, showing the egg to have disappeared completely.

THE GLASS MYSTERY

This perplexing table trick is one you'll have a lot of fun doing. It's a cup and ball effect, but short enough so that it makes an ideal impromptu trick. You will need a highball glass, a half sheet of newspaper and four sponge balls. Have these in your right coat pocket. If working at a table you can use four lumps of sugar, four cherries, four olives, etc.



Fold the paper as illustrated, and wrap it around the highball glass, starting at the narrowest point. When you have finished, the folded edge will be around the mouth of the glass. Twist the paper extending beyond

the top of the glass, so that the paper shell fits tightly around the glass, yet loose enough to be lifted on and off the glass at will.

As you set the covered glass mouth down on the table, tear off the ends of the twisted paper with your right hand. Place these in your right coat pocket, palming one of the sponge balls and gripping another between your thumb and first finger as you bring your hand out. Call attention to the ball in view; take it with your left hand and lay it on the table next to the covered glass. With the same hand catch hold of the paper cover and raise it a short distance exposing about half of the glass. Lower the cover, then grasp it on the sides and lift it again carrying away the glass this time. Place the covered glass in your right hand, loading the palmed ball into it at the same time. As you do this, point immediately to the ball on the table with the left hand and say, "Right now something is about to happen." Pick up the ball from the table with the left hand, set the glass loaded with the ball on the table, and transfer the ball to the right hand. Perform the French Drop, retaining the ball in your right palm, carry the closed left hand to one side and make a throwing motion with it toward the glass, opening your left fingers as you do so. Reach for the top of the paper cover with your right hand, grasp it between the first finger and thumb and raise it slowly, showing the ball under the glass.

Drop the cover over the glass, withdraw your right hand and remark, "Maybe you think that was just an optical illusion, but no, I assure you . . ." Grasp the glass through the cover with the left hand and lift it up exposing the ball on the table. Transfer the covered glass to the right hand, load in the second palmed ball, as illustrated, and replace it over the ball on the table. Thus you now have two balls loaded under the glass. Reach into your right coat pocket for another ball; show it; vanish it again, and then show two balls under the glass by repeating the same moves already explained.

Pick up the glass and cover again with the left hand, transfer it to the right hand, loading the third ball. While doing this invite a spectator to touch the two balls on the table and assure himself they are real. Push the two balls close together with the forefinger of the left hand, and once again place the loaded glass over them with the right hand. Reach into your pocket and bring out the last ball. Pretend to place it in the left hand, palming it in the right. Extend the left fist over the glass and slowly open the fingers of the left hand, one by one, starting with the little finger. After the first three fingers are opened, hold the first finger and thumb close together and bring them down close to the top of the paper cover. Pretend to change your mind, and extend the left hand toward the spectator as you slowly separate the first finger and thumb, saying, "Can you see it? No? I mean, did you see it jump into the glass? No? Oh, I'm sorry. Please lift the paper cover yourself. Is it there? Yes! Marvelous, isn't it?" Pick up the three balls on the table and drop them into your pocket, thus disposing of the fourth ball you had palmed in your right hand.

THE HOMING BALL

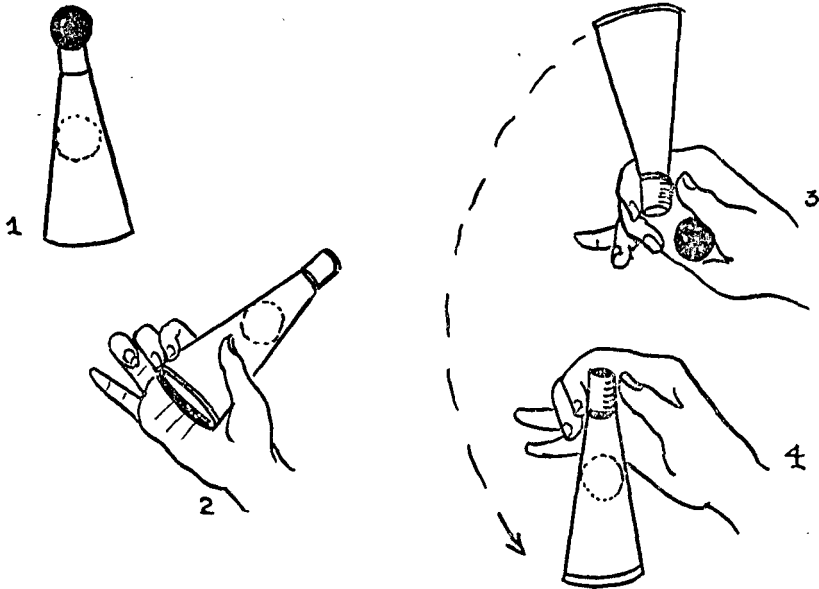
This routine with a cone and ball is my variation of the Jameson Mystery, which I first saw presented by Chucky Kuntz at The Eighth

Conclave at Binghamton, N. Y., in 1939. The Jameson trick employed a ball, cone and a couple of metal chimneys, and for a while I used it in my act. Later, however, I devised the routine to be explained, and have used it very effectively for some years.

The effect, as I am actually performing it, is as follows:

Resting on a table is seen a cone decorated with red and white spiral stripes. It is actually a New Year's horn, either of cardboard or tin, and bears a mouthpiece with the usual whistle arrangement. This cone is standing upright on the table, and balanced on the mouthpiece at the top is a small solid rubber ball. Unknown to the spectators, another duplicate ball is lodged inside the narrow end of the cone, as illustrated in Figure 1.

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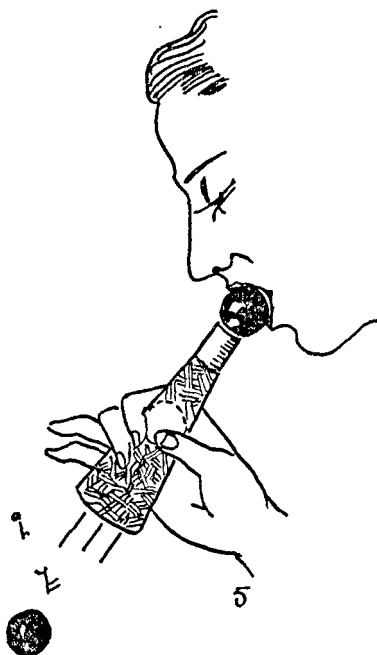
Pick up the ball from off the top of the cone with your right first finger and thumb, while left hand lifts the cone to show there is nothing under it. Left hand now sets the cone down rather sharply, which dislodges the duplicate ball so that it falls onto the table under the cone. Pretend to place the visible ball into the left hand, which closes and then opens to show that the ball has vanished. Left hand now picks up the cone revealing the duplicate ball on the table. While everyone's eyes are attracted to it, transfer the cone to your right hand so that the mouth of the cone is directly above the palmed ball. The right hand makes an upward and outward swinging motion, holding the cone in the position just described, and the palmed ball will be thrown up into the narrow end of the cone and become lodged there. See Figure 2.

The right hand carefully sets the cone mouth down on the table to one side, and picks up the ball. Asking the spectators to watch closely, you start to perform another vanish but stop long enough for the left hand to lift up the cone showing there is nothing under it. Replace the cone on

the table, mouth down. Pretend to place the ball in your left hand, palm it in the right, and then tap the left fist on the top of the cone. As you open the left hand, showing the ball has vanished, say, "The ball has again passed under the cone." The tap was sufficient to dislodge the duplicate ball, so you take hold of the top of the cone with the left finger tips and lift it. The ball is found resting once more on the table!

Next transfer the cone to the right hand, the fingers grasping it by the mouthpiece, as shown in Figure 3, and holding it mouth up and in a vertical position. Left hand picks up the ball from the table and drops it openly into the cone. Simultaneously, the right hand releases the palmed ball, giving the impression that the ball has passed right through the cone. Your left hand follows through on this move, and quickly catches the ball as it apparently falls through the narrow mouthpiece of the cone.

As you make the catch, the right hand fingers allow the cone to swing down into the position shown in Figure 4, which also shows how the duplicate ball has become jammed inside the cone. Again call attention to the ball in your left hand and place it between your lips. Bring up the cone with your right hand, place the mouthpiece against the ball and push it into your mouth. As your lips close around the mouthpiece, give a good sharp blow on the whistle which will dislodge the ball from inside the cone so that it falls out into your left hand. This action is shown in Figure 5. Set the cone on the table.



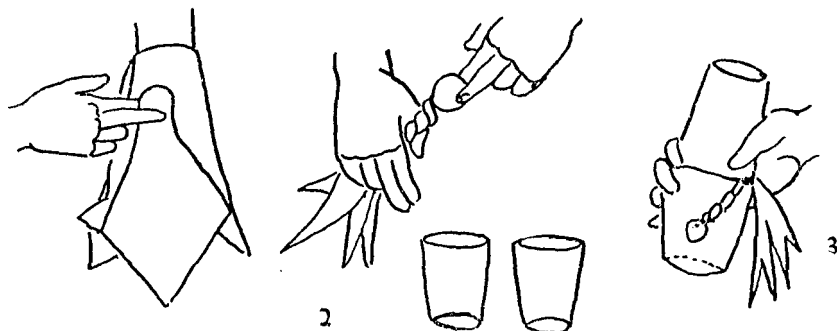
Execute the French Drop with the ball, palm it in your right hand, and bring your left hand—supposedly containing the ball—to the top of your head. Tap your head a couple of times. On the second tap, open your hand, showing it empty, and let the ball pop out of your mouth. Appar-

ently it has penetrated your skull! Catch the ball with the left hand, as the right hand reaches into the trousers pocket, leaves the palmed ball there, and brings forth a handkerchief with which to wipe off the ball in the left hand. Thus you finish with but one ball and one cone, just where you started!

THE SHAKER PENETRATION

The paraphernalia for this pretty and effective interlude may be found anywhere, thus the trick is especially suitable for table work at banquets, parties and night clubs. Just borrow a half-dollar, a handkerchief and two highball glasses, and you're set.

Exhibit the half-dollar between the thumb and index finger of your right hand, holding the coin up and in a vertical position, with the back of the hand towards the floor. Drape the handkerchief over it with your left hand, and then take hold of the coin through the cloth between the extended first and second fingers of your left hand and tilt the coin in a half revolution towards your body, as illustrated in Figure 1. The right fingers, under the handkerchief, release the coin as this twist is made, and then immediately take hold of it again—but this time nip the opposite edge of the coin through the double thickness of the handkerchief. Catch hold of the front edge of the handkerchief with your left hand and lift it up to show the coin once more, then drop the handkerchief again. As this is done, tilt your right hand toward the floor slightly so that your right fingers do not show. The opposite edge of the handkerchief is still draped over your right wrist, so drop your right hand, holding tight to the coin, and shake out the folds of the handkerchief. Thus you end up with the coin securely wrapped apparently in the center of the handkerchief, when in reality the coin is merely pocketed in an indenture of the cloth, being held in place by the pressure of your right thumb on one side and your first and second fingers on the other side. (This is the coin fold described by Professor Hoffmann in "Modern Magic" and credited by him to M. Robert-Houdin.)



Twist the handkerchief below the coin with the left hand, as in Figure 2, and then place the screwed up end of the handkerchief containing the coin into one of the glasses. The free ends of the handkerchief are left hanging over the outside of the glass. Pick up the second glass and

place it on top of the first glass, mouth to mouth in the fashion of a cocktail shaker Fig 3. Hand the two glasses to one of the spectators and ask him to shake up the improvised shaker gently without allowing the two glasses to become separated. After a few up and down shakes, the coin will free itself from the folds of the handkerchief, and will suddenly start dancing a merry tune inside the glasses. Thus a penetration effect has been accomplished—right in the hands of a spectator!

STRANGE DR. HOFFMAN

Dr. Harry T. Hoffman of Philadelphia is one of the most enthusiastic lovers of magic I have ever met. He has, coupled with an energetic intellect, the whims of a school boy. With the same grace and ease with which he vanishes a thimble, he will throw a snow ball at a lamp post and then smile, and all you can do is smile with him. One of his clever tricks, based on an old experiment in physics, follows:

While sitting at a table, ask someone to pass you one of the empty soda or beer bottles that may be at hand. Request the loan of a dime, dip it in any liquid, and place it on the mouth of the empty bottle. Now start talking to the dime, asking it questions about some of your dinner companions, and pretty soon the dime will dribble up and down as though in answer to your queries. The secret? It's really very simple. While you



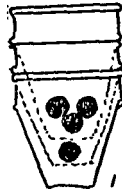
are getting the props set up for the stunt, you have lighted your cigar or cigarette. Once the dime is set in place on top of the bottle, just rest your hand and the lighted end of the cigar close to the bottle on your side of the table. Do this in an unconcerned sort of manner, talking all the time to misdirect everyone's attention. When you're set, keep talking fast, keep all attention centered on the dime, and in a few seconds time the heat of your cigar on the side of the bottle will cause the dime to raise and lower itself in a very spooky manner. The proximity of a lighted pipe or a piping hot cup of coffee will create the same effect.

MARDO'S CUPS AND BALLS ROUTINE

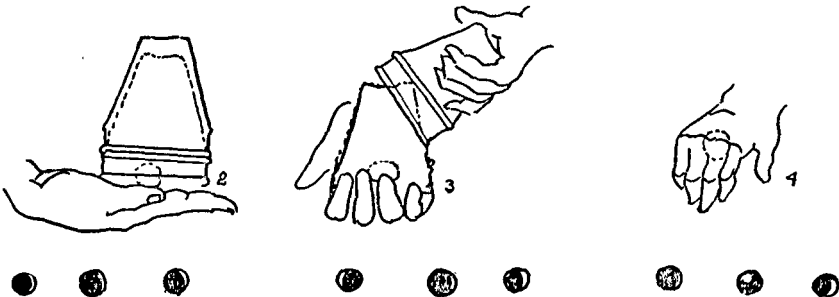
The following routine is the result of many years' work in polishing up this ever popular effect. From time to time I have added and eliminated a countless number of moves, always striving to obtain the maximum effect, until I finally settled on the presentation outlined below. I honestly believe it to be as smooth a routine as it is possible to do without either confusing or belaboring an audience. If you will but give it a trial, I am confident that you, too, will be impressed with the direct simplicity of this centuries-old favorite.

You will, of course, need a set of regulation cups plus four balls. I like to use sponge rubber balls; however, papier-mache or solid rubber balls may be used, as you prefer.

At the start of the trick, the three cups are nested and are standing mouth up, on the left side of your table. One ball is resting in the second, or middle cup, and three balls are in the top cup. See Figure 1. You are standing directly behind the table, facing the audience.



Reach over with your right hand and lift up the top cup only, tilt it towards the audience and roll the three balls out of the cup onto the table. Set the cup mouth down on the table to the right and then line up the balls in a row in front of the cups. Thus you will have one ball in front (audience side) of the single cup, one in front of the nested cups, and one set between the balls and in line with them.



Pick up the two nested cups with the right hand by grasping the top edge of the lower one, and turn them mouth down on your outstretched right palm with the aid of your left hand. The extra ball drops down and rests on your palm, hidden by the cup. See Figure 2.

The left hand now lifts up the top cup and sets it mouth down on the table to your left, as shown in Figure 3. The left hand now reaches over

and picks up the cup on the table to your right, and nests it over the other cup on the table. Your next move is to take the cup resting on your right palm and nest it over the cups on the table, and this must be done without revealing the presence of the extra ball. Proceed as follows:

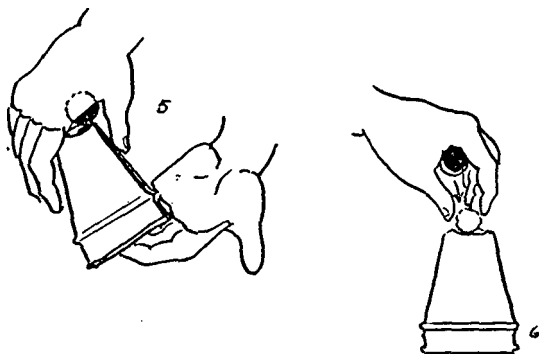
Reach for the cup with your left hand, and just as you grasp it curl the fingers of the right hand up around the lip of the cup, as shown in Figure 3. This serve to hide the ball as the cup is being raised. However, as soon as the cup clears your right palm turn your right wrist to the left till your palm faces the table, Figure 4, and with the same hand pick up the ball on the table to the right. Simultaneously your left hand deposits the cup, mouth down, over the other two cups.

You now have one ball palmed in your right hand and one ball in sight at your finger tips. Place the latter in your left hand, and display it there for a second, as the right hand picks up the second ball from the table. Place this second ball, plus the one you have palmed, in your left hand, and close it into a fist. Thus you have three balls in your left hand, although the audience thinks you have but two, and the last ball is resting on the table. Pick up the last ball with your right hand and call attention to the fact that you put it in your trousers or side coat pocket. Do so, but palm the ball and bring your right hand out again, the back of it, of course, to the audience. Now open your left hand and roll the three balls out onto the table. Admonish them to watch you more carefully, and repeat the same series of moves with the same results—the third ball insists on joining its companions in your left hand!

As you arrange the three balls in a row on the table with both hands you still have the extra ball finger palmed in the right hand. Proceed to demonstrate the effect once again, adding the palmed ball to the two placed in the left hand, as already explained, but this time really leave the last ball in your trousers pocket. Open the left hand once more and roll the three balls onto the table. Reach for the three, gather them up with the right hand and say "This time we'll put all the balls away," and do so, placing them all in the right trousers pocket with the extra ball.

Now call attention to the cups, picking them up one at a time and setting them mouth down, one by one, in a row on the table. We'll refer to them as A, B and C, A being the one on your right.

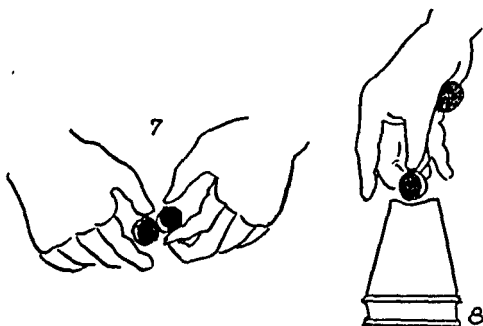
Reach into your pocket, remove one ball, show it, perform the French Drop as you apparently place it in the left hand, and retain it palmed in your right hand. The left hand, of course, closes as though it really contains the ball. Pick up cup A with your right hand, lifting it just a fraction of an inch from the table and tilt its mouth toward you. Reach over with the left hand and pretend to place the ball you are supposed to be holding under it. See Figure 5. Reach into your pocket with the right hand for a second ball, and bring out the one you had palmed. Show this, apparently place it in your left hand and then pretend to insert it under the middle cup, B, just as you did with the first ball. Reach into your pocket a third time and bring out a third ball, really the one you had palmed. Actually place the ball into your left hand this time, go through the same moves as above and deposit the ball under the third cup, C. Be



carefully to make the same moves, so that when you actually place the ball under cup C, there will be no noticeable difference in the handling of the cups. At this point say, "I can see that you do not believe I placed the balls under the cups, but I really did." Lift up cup C, show the ball under it, and pick up the ball in the right hand, as you set cup C down with the left hand. Pretend to place the ball in the left hand, which in turn pretends to insert it under cup C. Actually you retain it palmed in your right hand.

At this point things stand as follows: Three empty cups mouth down and in a row on the table; your left hand is empty and the audience is given an opportunity to see its palm; your right hand has the ball palmed, and the right forefinger is extended and is pointing to the top (the actual inverted bottom) of cup A.

While pointing to cup A, say, "I intend to extract the ball from this cup, by drawing it right through the top magically."



Reach for the top of cup A with the right hand, relax the grip on the palmed ball and allow it to fall onto the top of the cup, Figure 6, catching hold of it with the forefingers immediately and lifting it up for everyone to see. The left hand raises the cup to show that the ball has gone.

The right hand now places the ball in the right trousers pocket, palms it and brings the hand forth to repeat the same moves with cup B, extracting apparently the second ball through the top of this cup. Again the ball is put into the trousers pocket, as the left hand raises and shows

cup B to be empty. This time the right hand palms two balls from the pocket and then proceeds to extract the third ball from the top of cup C. The moves are exactly the same, but one ball must be kept palmed throughout, the other one being dropped to the finger tips as in Figure 8. While the third ball is being exhibited at the right finger tips, the left hand shows cup C.

After setting down the cup, the left hand comes over to the right hand, catches hold of the visible ball and with a twist, transforms it into two balls. This is very simple, yet very effective. Just squeeze the two balls together at the finger tips of both hands, separate the hands slightly and apparently peel one ball off the other. See Figure 7. Place one ball on top of cup A and one on top of cup C.

The two balls are now supposedly placed under the center cup, B. Proceed as follows: Pick up the ball from on top of cup A with the right hand and place it in the left hand, as you count "One." Pick up the second ball with the right hand and, as you count "Two," palm it in the right hand while apparently placing it in the left. Reach for cup B with the right hand, tilt it forward and apparently place the two balls under it with the left hand.

The left hand now picks up cup C and transfers it to the right hand, which takes it with the thumb and first two fingers encircling the mouth and loads the palmed ball into it, as in Figure 9. As you transfer the cup to the right hand you say, "This one is empty." Set it down loaded on the table at the original position it occupied, and then lift up cup A and say, "And this one is also empty."

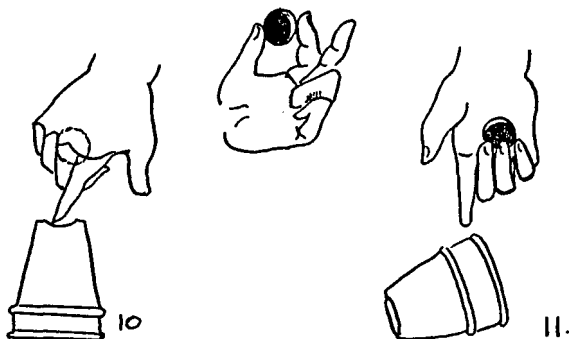


Now point to the center cup, B, saying, "I will make one of the two balls under this cup fly to cup A on the right." (There is no ball under this cup at present.) Lift up cup B and show that only one ball is left, then set the cup down back of the ball. Pick up the ball with the right hand, palm it as you apparently place it in the left hand, and then make believe to put it back under cup B as previously explained.

Pick up cup A with the left hand, transfer it to the right hand and load the palmed ball into it, at the same time looking surprised and saying "Oh, it is not here," then set the loaded cup mouth down on the table.

Pick up cup C, showing ball, and saying, "Pardon me, I forgot I was left-handed." Pick up the ball and set it on top of the cup. Then reach for cup A and say, "The customer is always right. I promised to make the ball go under this cup, so I'll do it." Pick up cup A, show the ball under it, pick it up and set it on top of the cup which you have placed back on the table.

Now direct your attention to some one person in the audience and say, "I know what's on your mind. You want to know what is going on under this center cup," point to cup B, "Oh, no! the other ball is right here in my pocket." Reach into your pocket, palm one ball and bring out the last one at your finger tips. Transfer the visible ball to your left hand and hold it up high. Now extend your right forefinger, place it on top of the center cup B, Figure 10, and tilt the top of the cup towards you, which allows the audience to look into the mouth of the empty cup. Let the cup fall onto its side on the table.



Next push the empty cup around with the right first finger until the mouth of the cup faces you, Figure 11. Pick it up with the right hand, the first and second fingers and the thumb encircling the mouth, and load the palmed ball into it as you lift up the cup. Set it down, mouth down, on the table.

Lower your left hand, which has been holding the visible ball, transfer the ball to the right hand. Call attention to it again, then apparently replace it in the left hand, really palming it in the right hand. Hold the left fist about a foot above cup B, make a throwing motion downwards toward the cup and open the left hand, showing the ball to have vanished, saying at the same time, "Watch it go down. Did you see it? No? Oh, I'm sorry. I'll show it to you." Pick up the cup with the left hand, show the ball under it, and transfer the cup to the right hand, which loads the palmed ball into it, and sets it mouth down over the ball on the table. Now let it be seen that both of your hands are empty, without calling attention to the fact.

Reach over with the right hand, pick up the ball on top of cup A, apparently place it in the left hand, palming it in the right, and make another throwing motion with the left hand toward cup B. Say, "There it goes, did you see it?" Lift up cup B, show the two balls under it, transfer the cup to the right hand which loads in the palmed ball and sets the cup mouth down over the two balls on the table.

Pick up the ball on top of cup C and say, "This time I'll do it so that you can all see and hear it go under the center cup." Place the ball on top of cup B, pick up cup C and nest it over cup B by dropping it mouth down on top of it. Move your right hand down, grasp the rim of the lower cup B and lift up both cups showing the three balls on the table.

Separate the two cups, setting the top one, containing the extra ball, mouth down first, then the lower one mouth down to the left of it. (The details of this move, which retains the ball in the top cut, is explained further on under "The Flight"). Now line up the three balls, one in front of each cup. Two of the cups have now been transposed, cup C is occupying the center position and has a ball under it unknown to the audience. However, so as not to confuse you, we will continue to call the center cup, B.

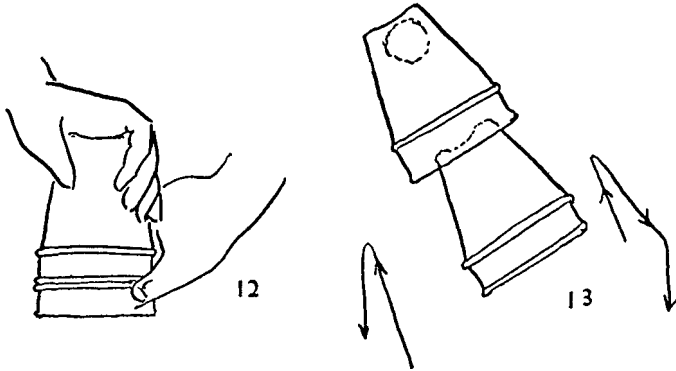
Tilt cup A back toward you with the right hand while the left hand rolls the first ball under it. Repeat the same moves with cup C, on your extreme left. Now pick up the ball in front of the center cup, apparently place it in the left hand, palming it in right, and make a throwing motion with the left hand toward the center cup, B. Lift up the center cup and show the ball under it. Replace the cup over it. You now have one ball under each cup, and the extra ball palmed in your right hand.

For the climax, proceed as follows: Pick up cup A with the left hand, transfer it to the right, load in the palmed ball and set the cup mouth down behind the ball on the table. Pick up the tabled ball with the left hand, place it in the right hand, and put it in your trousers pocket. However, bring it out palmed as the left hand picks up cup B exposing a ball under it. Transfer the cup to your right hand, load in the palmed ball and set the cup down back of the tabled ball. Pick up the ball, place it in the right hand which carries it to pocket, coming out again with it palmed. Repeat the same move for cup C, keeping the ball palmed in the right hand. Then repeat the same moves with cups A, B and C, producing and pocketing a total of six balls so far as the audience is concerned. When you place the sixth ball under cup C in your pocket at the end of the second round, you drop the ball in the pocket and palm out your first load, say an onion. Lift up cup A with your left hand, show the ball—which to the audience will be the seventh—transfer the cup to your right hand and load in the onion. Set the cup down as you pick up the seventh ball and place it in your pocket. Palm our your second load, an apple, load it under cup B as before; switch the next (eighth) ball for an orange and load this under cup C, exactly as before, excepting this time you put the ball into your left trousers pocket with the left hand and palm out the orange. Your cups are now loaded, and there is still one ball on the table—the ninth. Pick this up with the left hand and place it in your side pocket and leave it there. Now for your climax, lift each cup in turn showing the transformed articles! A tremendously effective climax is to use baby chicks. If you know how to handle them, then use them for your final loads, just as explained above. However, they will need more space than is afforded by the trousers pocket, consequently you will have to load them from your coat pockets.

A NOVEL SLEIGHT

THE FLIGHT. This is the move referred to in the above routine, when it is desired to separate two nested cups having a ball between them, and to set them both mouth down on the table without exposing the ball, the latter to be revealed under one of the cups later.

At the start one cup is mouth down on the table and has a ball resting on top of it. The second cup is placed mouth down over the first, securing the ball between them. The top cup is now grasped by the left hand around its mouth, while the right hand first and second fingers and the thumb grasp the lower cup by encircling its mouth very close to the table. See Figure 12. Now, both hands with the cups held together are brought up swiftly and tilted at an angle toward the left. When you have



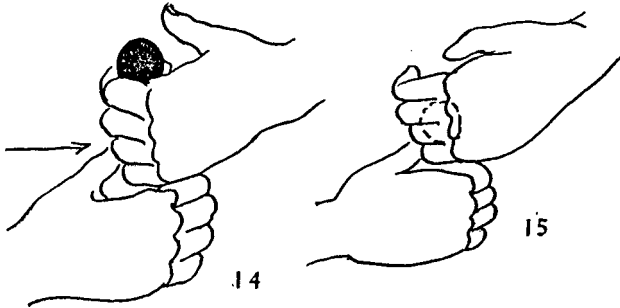
raised them about twenty inches off the table, the right hand quickly pulls out the lower cup and sets it mouth down on the table. Simultaneously, the left hand brings its cup down sharply onto the table, where it is set beside the first cup mouth down. This cup contains the ball, but the quick downward action of the left hand offsets the outward directional force given to the ball on the upswing of the hands, and thus the ball remains, as if glued, against the inside top of the cup as the left hand quickly lowers its cup to the table. This action is fully illustrated in Figure 13.

THE FOLLOWING SLEIGHTS ARE SUITABLE FOR EITHER SPONGE OR BILLIARD BALLS

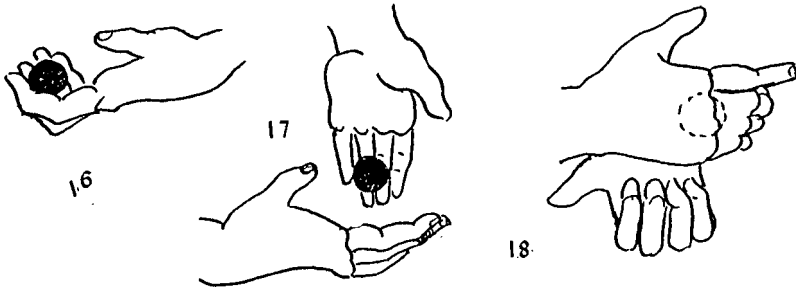
THE FIST DROP: Both hands are made into fists—thumb side up, the left resting on the right, and the backs of both fists facing the audience. On top of the left fist rests a ball. The top fist should be tightly closed, while the lower one is rather loosely formed. Now the fingers of the left fist open slowly to allow the ball to sink within the fist and simultaneously the right fist tightens, just as it would were it to catch the ball as the latter passed down into it from the upper fist. This is exactly the effect you want to impress on the audience—that the right hand catches the ball. However, the ball remains palmed in the left hand, and the right hand closes as if it contained the ball. Both fists are now separated, the right supposedly carrying away the ball, while the left relaxes and extends its forefinger to point at the right fist. See Figures 14 and 15. The right fist now opens and the ball has vanished!

THE SCOOP: The ball is resting in the slightly curled fingers of the left hand, which is open and facing the audience. Figure 16 shows

ROUTINED MAGIC

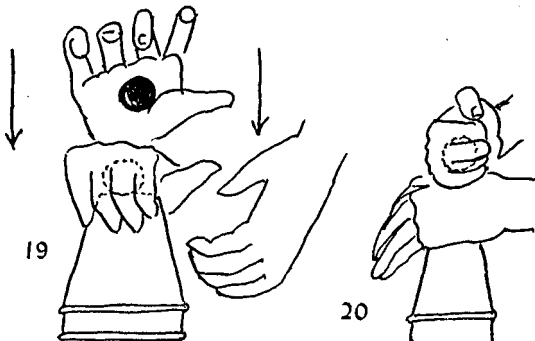


the position from a side view. The right hand approaches the ball from in front like a screen and apparently closes the left fingers over the ball, then continues on up the left arm inwards toward the body. As the right hand passes over the finger tips of the left, it palms the ball between the second finger and the palm, and keeps its index finger extended so as to point to the closed left fist. See Figures 17 and 18. The lower side of



the right hand actually presses on the finger tips of the left hand and closes them into the left palm as it steals away the ball. Hold the hands separated for a second or two and then show the ball has vanished from the left fist.

THE POUNDING: This is a very deceptive sleight in which a ball is apparently made to pass down through the top of a cup. As seen by the audience, your cup is standing mouth down on the table with a ball



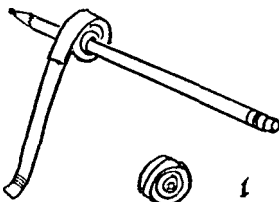
resting on top of it. Unknown to the audience you have a duplicate ball under the cup. Extend your right hand, palm down, over the ball and

strike it twice. On the second strike, palm the ball in the right palm, and at the same time bring your left hand, back out, in front of the ball to screen it. See Figure 19. Just as the right palms the ball and lifts up the hand, which immediately forms into a fist, the left hand is placed in a sort of cupped fashion on top of the cup. Bring the right hand down smartly onto the back of the left hand, flattening it out, then raise the left hand showing the ball has vanished. See Figure 20. Pick up the cup with the right hand, showing the duplicate ball on the table.

A THIMBLE ROUTINE

You'll find this routine just different enough from the usual one to four production that it should prove a welcome change. The startling and sudden production of a stream of ribbons at the end of a series of vanishes and productions makes a very effective climax. You will need four thimbles, one or two Blake holders, six yards of one-inch ribbon of assorted colors cut to lengths of three feet each, and last a small rubber band.

Roll the six yards of assorted colored ribbons around the end of a pencil, Figure 1, overlapping the ends of each so that as each piece is withdrawn later, the end of the succeeding piece will project enough from the roll to be caught easily by the fingers. The color of the last ribbon encircling the roll should match the color of the thimbles you use. I would suggest red as it makes the best flash, although in some lights, white will be found preferable. When the last ribbon is in place, snap a small elastic band around the roll, withdraw the pencil and place the roll in your right trousers pocket.

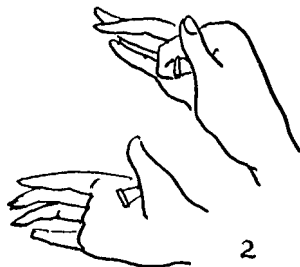


Load your Blake Thimble Holder with three thimbles and attach it to the upper front section of your vest at the left armpit, or to your suspenders. The fourth thimble is in your right coat pocket, or if you come on ready to perform have it thumb palmed.

I presume most readers will be familiar with the usual thimble sleights, but if not, I would suggest that you study Jean Hugard's "Modern Magic Manual," or his "Thimble Magic," both of which offer a wealth of information and instruction on thimble manipulation.

To start, produce the thimble on the tip of your right first finger. Turn your right side toward the audience and apparently place the thimble in the left hand, thumb palming it in the right hand, Figure 2, and then open the fingers of the left hand showing the thimble has vanished. Reach up in the air and produce the thimble on your right first finger, as you turn full face to the audience.

Turn slightly to the left again with the thimble on the tip of the first finger which is extended and pointing upwards to the left hand, the other



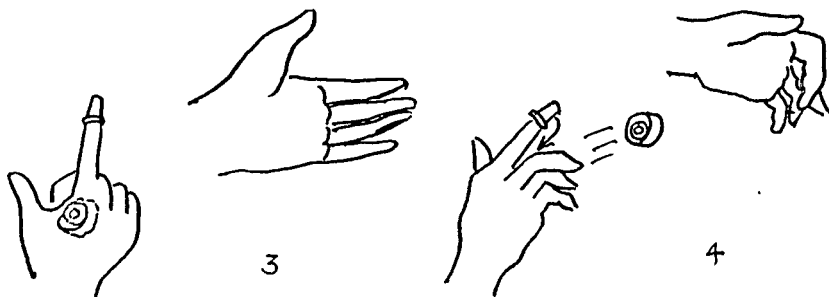
three fingers of the hand being curled into the palm. The left palm is facing audience with the fingers open. Move the right hand up toward the left hand, the left closing to form a fist, and just as the thimble about reaches the left hand, quickly thumb palm it in the right hand and insert the empty right forefinger into the left fist from the lower side. This is all done as one continuous motion, the effect being that the thimble is pushed up into the left fist. Now slowly withdraw the right first finger until the left little finger alone encircles the right finger nail, and hold the hands in this position. As you do this, insert the right second finger tip into the thumb palmed thimble and, when your hands reach the position mentioned above you suddenly straighten out your right second finger bringing the thimble into view to the right of the left fist. This is a pretty illusion, and an apparent penetration. Lower the right hand, and open the left showing that the thimble has apparently passed right out through the left fist. Transfer the thimble to the tip of the right forefinger again.

Now face front, holding the left hand palm to audience and with the fingers open and pointing to the ceiling. Bend the fingers down to form a fist, then tilt the fist down a bit until the knuckles of the left hand face the audience. Point to the left hand with the extended, thimble-capped first finger of the right hand, back of which is toward the audience, and insert the thimble into the left fist through the opening formed by the left first finger and thumb. Push the right forefinger well up into the fist until the nail of the left thumb rests on the second knuckle of the right hand, that is, between the first and second fingers. Bend the right forefinger down around the left thumb and back toward the right hand, and catch hold of the thimble between the first joint of the right second finger and the side of the right thumb. Withdraw the tip of the right first finger from the thimble, leaving it clipped against the right palm by the second finger, with the mouth of the thimble up. Straighten the right forefinger back into the left palm, and slowly withdraw it as far as the finger nail and stop. Bend the right thumb nail down into palm and into the thimble, and quickly snap the thumb up into view. Once again the thimble has jumped out of and through the left fist! Show the left hand empty.

Replace the thimble on the tip of the right forefinger. Bend over and with the left hand form a fold in the cloth of the left trouser leg

right above the knee. Bring the right hand down and deposit the thimble in the fold, retaining it there with the left fingers. Withdraw the right first finger, raise the hand and wiggle the finger a bit. This will usually produce a laugh. Reinsert the right forefinger into the thimble, turn the fold of cloth down with the left hand exposing the thimble, then recover it and withdraw the right hand, thumb palming the thimble as the right hand comes up and out of the fold. Keep pointing to the fold with the right forefinger, as the left hand releases its hold on the cloth and allows the fold to straighten out. The thimble has vanished! Dust off the spot with the left hand, then produce the thimble on the right forefinger from behind the left elbow or from behind the right leg.

Apparently place the thimble once more in the left fist, thumb palming it in the right hand. Raise the left arm above your head and make believe to drop the thimble down your left sleeve. Shake the arm a bit, conveying the impression that you are trying to work the thimble down the upraised sleeve to the shoulder. Open left hand as you do this. Next catch hold of your left lapel with your left hand, open the coat a bit, reach under it and up toward the left shoulder with the right hand, then withdraw the right hand showing the thimble on the right forefinger tip, the other three fingers folded into the right palm and with back of hand facing the audience. However, when you reached under your coat, you obtained the thimble on the forefinger from the right thumb palm, and then, before withdrawing the hand, you also stole the other three thimbles from the holder, getting one on each of the other three fingers, which were immediately curled into the palm.



So far as the audience is concerned but one thimble, and that the original one, is again in view on the extended right forefinger. Wiggle that finger a bit, then rapidly extend the other three right fingers, one at a time, revealing three additional thimbles, one capping each finger tip. The left hand approaches and removes these extra thimbles, one at a time, and drops them into your pocket or into a glass on a nearby table. Leave the thimble on the forefinger, and wiggle the finger once or twice more.

Apparently throw the thimble toward the left hand, which closes into a fist, actually thumb palming the thimble in the right hand. Slowly open the finger of the left hand showing that the thimble has vanished again. Look surprised, and begin to pat each of your pockets in turn, using both hands, in an apparent search for the elusive thimble. As your right hand taps the right trousers pocket, smile, pat it once or twice more

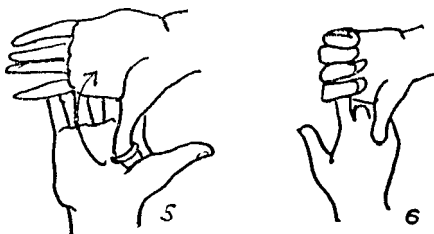
and then reach in, palm the roll of ribbons, Figure 3, get the thimble onto your forefinger and withdraw the hand showing the thimble once again.

Now turn toward your left and again pretend to throw the thimble into the left hand, which closes as it catches it. This time the audience is sure you threw it, for they actually see it in flight!!! However, what you have done is to throw the ribbon roll, palming the thimble at the same time, Figure 4, and ending up with the right forefinger naked and pointing toward the left hand. The instant the ribbon roll hits the left hand, the fingers close over it and the hand turns rapidly downward bringing the back of the hand toward the audience. The right forefinger and thumb now reach into the left fist, at the thumb crotch, and catch hold of the center of the roll of ribbons. Right fingers now produce the ribbons, one after another, and drape them over the left forearm. As the last ribbon is withdrawn, steal the thimble from the right hand with the left second finger and produce it on the left finger tip as you drape the final ribbon over the left arm.

A THIMBLE ACQUITMENT

Stand with right side toward audience, left palm open and facing toward them, and right forefinger, capped with thimble, extended and pointing upward toward left hand. Back of right hand is toward audience, and the remaining fingers of that hand are curled into the palm. Place the right forefinger and thimble against the left palm and start to curl the left fingers over it. Just before the left fingers completely close into a fist, snap the thimble down into the right thumb palm and then immediately extend the first finger again as you withdraw it from the left fist. Apparently you have left the thimble in the left hand, for this snap palm is very deceiving and is adequately covered by the left fingers. Hold the right hand in its original position, some five or six inches below the left fist, with the right forefinger pointing up at it.

Now open the left hand, showing it empty. Turn the left hand over toward the audience with the back of the hand facing them, and the left thumb extending down toward the right hand, which should be directly below it. Insert the left thumb into the thimble palmed in the right thumb crotch, Figure 5, and elevate the thimble into the left palm, the



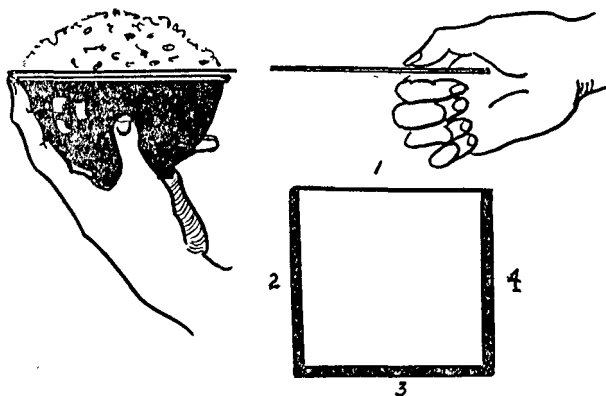
right fingers closing together sufficiently to mask the transfer. This entire move is done in one continuous motion. To stop or hesitate while the left hand turns would be ruinous. As the transfer is completed, close the left fingers into a fist. As the left fist is formed, the right hand

revolves, keeping the right forefinger pointing up at the left hand, and bringing the right palm toward the audience, Figure 6. Now raise the right hand, pushing the forefinger into the left fist and into the thimble, then withdrawing it showing the thimble once more on the tip of the forefinger.

THE PERFECT RICE BOWLS

The celluloid disc furnished with the usual Rice Bowls has always been an eternal worry to magicians. However, the following gimmick will very nicely take care of it, and I am sure once you've tried it you'll be as enthusiastic over it as I am.

The gimmick consists of two squares of cardboard, about an inch and a half larger all around than the diameter of your celluloid disc. It is bound around on three edges with scotch tape, leaving one edge unbound. The illustration shows it as bound on sides 2, 3 and 4, thus forming a pocket, the entrance of which is side 1, into which anything small enough and flat, in this case the disc, will fit very nicely. If you'd care to decorate the cardboard square, you could use green surfaced cardboard and bind it with red cellulose tape. The piece of tape used on the open end will only be stuck on the upper and lower surfaces of the two facing cardboards, and should be trimmed to the same width as the pieces showing on the edges of the other three sides; in other words, if a full width is used for binding sides 2, 3 and 4, about half its width will show on either surface. Thus the piece you use for trimming side 1, should be only a half width.

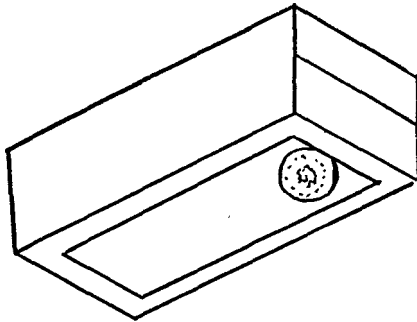


Now to use the gimmick. After you have shown the rice to have doubled in the lower bowl, pick up and hold the bowl with the left hand. This bowl actually contains water, has the celluloid disc on top of it and a small pile of rice resting on top of the disc. Raise the forefinger of your left hand up the side of the bowl until the finger tip rests against the front edge of the disc. Now pick up the cardboard square, keeping the open (pocket) end to the front and bring the cardboard up to the disc from the rear, keeping the cardboard on the same plane with the disc. As illustrated, the edge of the disc will now slide into the opening of

the cardboard square, the first finger of the left hand keeping the disc steady as the right hand pushes the cardboard flush up to and reaching the left index finger. This is supposedly done with the intention of leveling off the rice, which you do by tilting the cardboard to your right, thus scraping off the rice onto the table or stage. Make one or two more wiping off movements with the cardboard, then toss the cardboard to one side as you pick up the other bowl and place it mouth down on top of the first bowl. Go through your regular incantations and then show that the rice has been transformed into water, which you pour back and forth from bowl to bowl. Or another manner of handling, which I prefer, is to leave the cardboard on top of the first bowl, after sweeping off the rice, then pick up the second bowl and set it mouth down on top of the cardboard. Advance toward one of the spectators, pull out the cardboard and hand it to him, asking him to fan the two bowls which you hold. As he fans, separate the bowls and produce the water. This may seem brazen, but the innocent spectator never suspects that he is holding the key to the trick in his hands.

A MOVE WITH THE COIN RATTLE BOX

Most of you, I am sure, know the working details of the Coin Rattle Box, but did it ever occur to you that this box could be so manipulated that, after you had stolen the coin you could show both your hands empty and handle the box freely at the same time? Probably it may have occurred to you to wax the coin on one side, and then press it against the bottom of the box. Well, that seems practical, but it is not always certain. Wishing to handle the box in this way, I experimented with it and discovered that the Rattle Boxes on the market today are of such construction that you can easily force a coin under the bottom frame at one end of the box.



Examine your box, and you will find that both the top and bottom are identical in construction. That is, the top and bottom surfaces are countersunk with a small frame encasing them. Now take a coin and force it under the frame at one end, there being enough purchase to hold the coin secure.

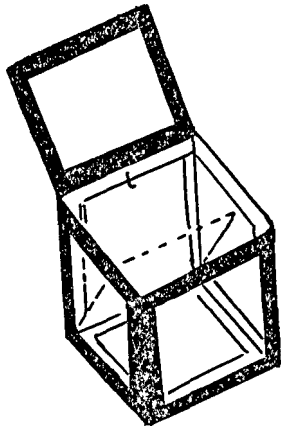
I present the effect as follows. Borrow a quarter and drop it into the box. Close the top, rattle the box so they can hear the coin, then open

it and show the coin once more. Drop the coin in the box again, tilt it so the coin slides out into your hand as you close the top cover, bring the coin against the bottom of the box with your fingers and force it up under the edge of the frame. Shake the box, making the rattle sound, lay the box on the table and let it be seen that your hands are otherwise empty. Pick up the box again with the fingertips of one hand, rattle it again, lay it down, show your hand empty, then open the top of the box and show that the coin has vanished entirely. You can, of course, recover the coin upon picking up the box, and then produce it as you see fit. If you use this with three boxes, you'll find you have an excellent Monte routine.

THE CRYSTAL CASKET

This piece of mechanism dates back a half-century or more, and is described by Professor Hoffmann in "Later Magic" as the "Glass Box for reproducing a handkerchief." Ever since then, the box has been used for just that purpose and nothing more; it never seemed to occur to anyone that it might be put to other uses. Recently I have been giving the box a lot of attention, and I have found it is equally as effective for producing cigarettes, rope, spring flowers and clouds of smoke as it is for producing a silk handkerchief, and I have even worked out a gem of a coin trick with it.

The box is cubical in shape, and measures about four and a half inches each way. The sides are clear glass, set in a metal frame, and the box has a mirror flap which normally lies against the back of the box,



where it is held by a wire catch, and falls forward to the bottom of the box when the catch is released. See the illustration. In the original production, of course, the handkerchief was bunched up and placed against the back of the box, the mirror flap was pressed over it and secured with the catch. When exhibiting it, the side with the silk enclosed was resting against the palm and the box was held in line with the spectator's eye level, so that he could not spot the load. Tapping the front wall of the

box with the forefinger of the other hand, the hand holding the box released the catch and the flap flew down, allowing the silk to expand and fill the casket.

EFFECT WITH CIGARETTES: You will find the compartment under the flap large enough to accommodate a half dozen or more cigarettes. Load them in, side by side, close down the flap and secure it. Now blow a couple of mouthfuls of cigarette smoke into the casket, and close down the top. Cover it with a silk handkerchief and set it on your table. When ready to perform, pick up the covered casket in your left hand and feel through the silk handkerchief until you locate the release catch.

On the back of the center finger of your right hand you have one of the cigarette producing gimmicks upon which is impaled a cigarette. Start producing cigarettes from the air, one at a time, and throw them at the casket. Manipulate your gimmick so that as you make your throw, the cigarette just produced vanishes. The assumption being, of course, that it is being thrown through the handkerchief into the casket beneath it. Produce some half dozen cigarettes and throw them at the casket, as above. Now lift up the handkerchief, revealing the casket. Lift the cover, release the catch, and when the smoke has cleared away, there are the cigarettes in the casket.

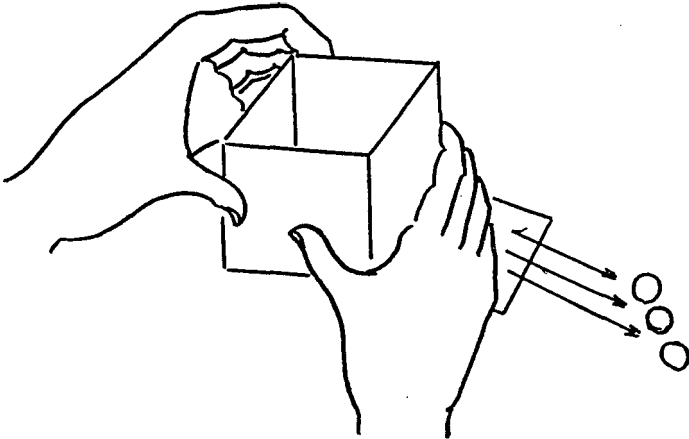
A TIP ON THE SMOKE EFFECT: If you will dampen the inside walls of the glass casket before filling it with smoke, the smoke will retain its density and will remain longer.

EFFECT WITH ROPE: Wind five feet of soft rope in the fashion of a clock spring, lay it flat in the recess of the compartment, and close the flap over it. Exhibit the box empty and blow smoke into it, until the casket is opaque. Now if you will set it on the table in front of you, releasing the catch, and lift up the cover the smoke will pour forth. While it is rising, reach into the casket and lift out the rope with both hands, stretching it horizontally above the casket in the spiral of the smoke. This makes a nice introduction to a rope cutting interlude, and the casket affords a suitable receptacle into which to place the rope at the end of the trick.

EFFECT WITH FLOWERS: Some six or seven spring flowers, properly folded, may be accommodated in the loading compartment, and will make a nice showing, filling the box when the catch is released.

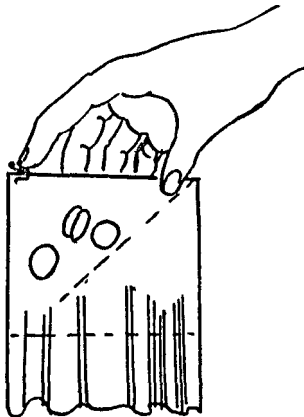
EFFECT WITH COINS: For this routine you will require the glass casket, eight dollar or half-dollar coins and one 18-inch blue silk handkerchief.

Load the silk into the compartment of the casket, and secure the flap in place. Lay four of the coins on the table, and retain four palmed in your right hand. Pick up the casket with your left hand, release the catch and produce the silk handkerchief. Lift it out with the right hand and lay it on the table. Arrange the casket on your left hand with the loading compartment against your palm and the opening to the right. Pick up the coins from the table with the right hand, one at a time, and drop them into the casket, preventing the flap on the bottom from falling on the side. Once the coins are in the casket, place your right hand in front of the opening, as illustrated, holding the door under the palm of



the right hand. Make a throwing motion to the right and empty the coins onto the table. What actually happens is that the coins palmed in the right hand are released and fall on the table, while the four palmed in the casket slide to the top of the casket and the flap falls over them, securing them. When properly timed, the illusion is perfect.

Now cover the casket with the silk handkerchief, grasp it through the silk with the right hand and turn it over till the loaded side is uppermost. (To cover the sound of the coins moving about in the casket, tap the outside of the casket several times with one of the extra coins as you make the turnover.) Set the casket on the table. Pick up the four coins from the table, one at a time, and apparently place them in the left fist, actually palming them in the right hand. Hold the left fist to one side, and pick up the covered casket with the right hand, holding your index finger on the release catch. Make a throwing motion toward the casket with the left hand, which opens showing the coins have vanished, and simultaneously release the catch and the coins are heard to fall inside the casket. See illustration. The illusion of a penetration is perfect. Set the casket down



on the table, lift off the silk handkerchief with the left hand, throw it over your right hand concealing the duplicate palmed coins, and pick up the casket and rattle the coins before pouring them out on the table again.