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SHOOT THE WORKS

A Complete Manual on Dice Tricks, Routines, and
Methods for Magicians

by
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Illustrations
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SHOOT THE WORKS

FOREWORD

The chief purpose in publishing a book on dice work for magicians is to take care of a sore need for this type of material among the magical fraternity.

There have been plenty of books on gambling which exposed gamblers' methods of controlling dice, some of which are included here, but these were not of much value to the magical entertainer. However, we have endeavored to give you in these pages routines with dice which will be entertaining, novel and different. To one who learns these routines, plus the lecture on gambling with dice, we can practically guarantee a tailor-made reputation as a dice expert.

The author and publisher have made it possible for you to use this new field of magical entertainment, with only one reservation. It is to be used for entertainment purposes only, or for instruction to others on ways and means of protecting themselves against being "taken" by professional gamblers.

You will find that after you have mastered the sleight-of-hand, tricks and routines given here, it will all be greatly enhanced by the use of the lecture. And as you go about, either playing the part of a finished gambling expert (we use the word "finished" advisedly), or enlightening the unwary public, we are sorry we will not be there to witness these sure fire methods in action.

Now let us show you how to harness the Goddess of Chance.

Chicago, 1943

Edward Marlo

Section I

We will first take the reader into some dice routines which have been worked out of other routines because of their flexibility.

FOUR DICE AND TWO HATS

For this routine you will need four ordinary dice, all the same size and color. Also two hats, which may be borrowed. Also a large die made of wood or other material. (The one from your Sucker Sliding Die Box will be just fine).

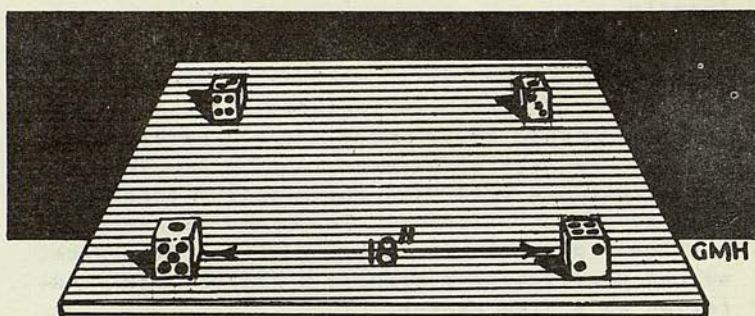


FIG. 1

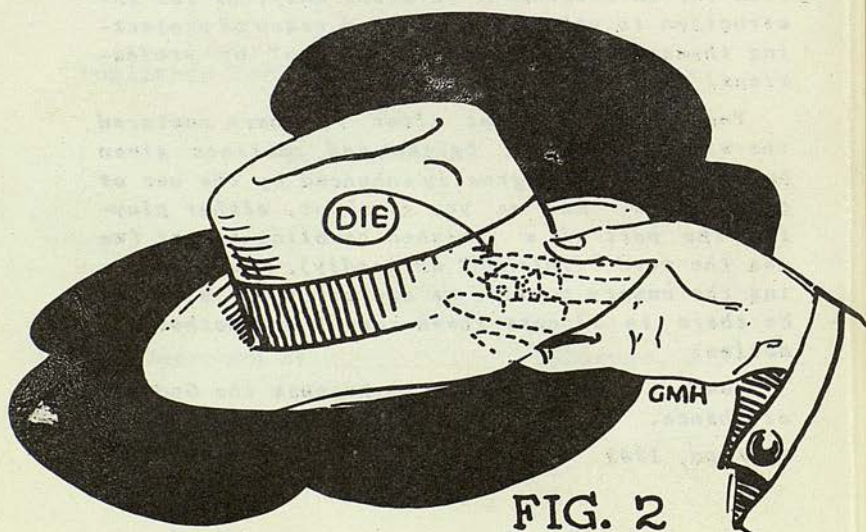


FIG. 2

The effect as it will appear to the audience is that one die is covered by each of the two hats, while two dice remain visible. These dice are then made to magically assemble themselves under one of the hats. Finally under one of the hats a large die makes its appearance.

In doing this routine with dice, the ordinary moves that are used in bringing about this effect would result in too much noise as the dice are passed. Therefore we will give the reader the correct moves so that he may be able to perform this routine on a table or any place where he can get a hard surface. The routine can very well be done on a carpet, or a spread out newspaper.

Begin by placing the four dice as in figure 1, but as yet not covered by the two hats. Borrow the two hats and hold one in each hand by the brim so that the thumb is on the outside and the four fingers are inside the crown.

Cover the two top dice, i.e. upper left hand corner die and upper right hand corner die. Call attention to the fact that with the two hats you can cover any two dice and leave any two visible. While saying this move the two hats down to cover the two lower dice, i.e. lower left hand corner cube and lower right hand corner one. As you cover the die at the lower right hand corner, your two middle fingers of the right hand clip the dice by the sides as in figure 2.

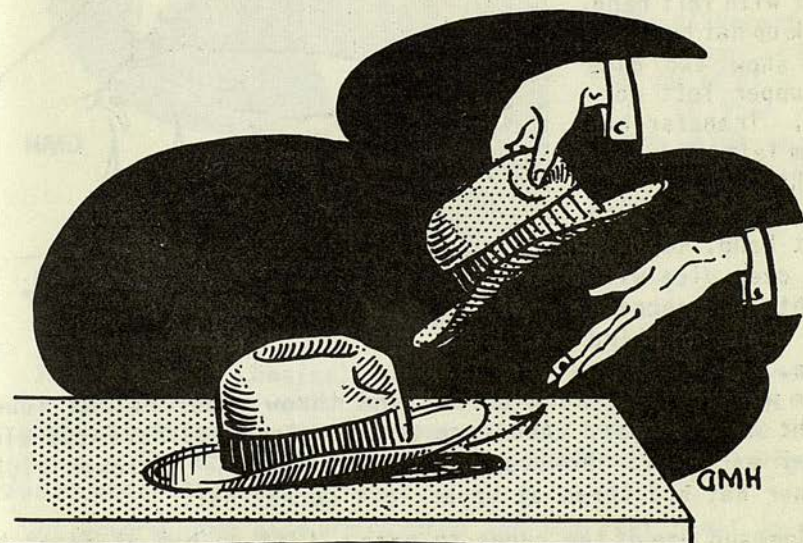


FIG. 3

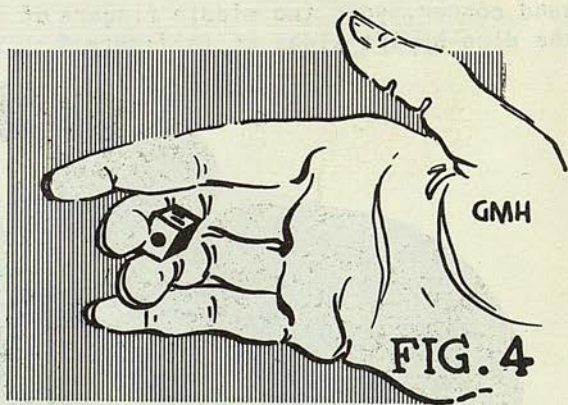
Now move the hat in the left hand over to the right and just when it is clearing the right corner hat, the right hand comes out from under it with the dice clipped and it is immediately covered by taking the hat from the left hand as in figure 3. The left hand in the meantime occupies itself by apparently arranging the three visible dice.

Drop the hat, with the die concealed, on top of the dice at the upper right hand corner. In doing so, the hat is placed over the die and hand holding clipped dice is brought to table, the fingers spread apart to release die noiselessly.

At this stage you have two dice under the hat at the upper right hand corner, none under the hat at the lower left hand corner, and two visible dice. Audience believes you have one under each hat and two visible ones.

Pick up the visible die from lower left hand corner. Display the die between thumb and first and second finger of right hand. Apparently place the die into the left hand, but instead the third finger is extended against the die so that die is clipped between second and third fingers and carried into the palm as in figure 4. The die is not released from this clip because later you must add it under the hat noiselessly as you did the first die.

Now show left hand empty. Reach over with left hand, pick up hat by crown and show two dice at upper left corner. Transfer hat from left hand into right as you arrange the dice with left hand. Replace hat over dice with right hand secretly adding third die. Take die from upper right hand corner and throw under hat at lower right hand corner. Audience now imagines you have two dice under each hat. However, you have only one at lower right corner hat and three at upper left corner hat.



Command one of the cubes to pass. Lift up hat at right to show only one dice. As you replace hat you clip the dice between fingers as in figure 2. The hat and right hand remain stationery while the left corner hat is lifted to display three

dice. Under this misdirection the same move as figure 3 is done. The right hand then replaces hat over the three dice adding the fourth one.

The effect is now finished by magically passing the fourth dice. Lift the hat at lower right corner to show the die gone. Transfer this hat to left hand so that it is held by the brim with the mouth towards the body. Turn over remaining hat on table to show the four dice. Under cover of this misdirection the large die or surprise is loaded from



under the vest into hat as in figure 5. Place hat gently on table so as not to make a noise. Pick up one of the dice from the table and say you will repeat the effect. Vanish die as described. Lift hat and show this large die.

Although the above has been done at different times with different objects, we believe the use of dice will give it that adult touch which is badly needed in magic today.

* * * * *

THROUGH THE TABLE

This routine is basically the same as the Four Hats and Two Dice and the same materials are used. However it has just enough of a twist to puzzle those who may have seen the first routine. The effect is that the dice penetrate the table and appear under the hat.

As before, two dice are covered and the last steal is made as already explained in the first effect (figures 1, 2, 3). After there are two dice under the hat, instead of picking up one of the visible ones and vanishing it, you pick it up with the left hand, apparently taking it and placing it under

the table. However the dice is dropped into the lap, the left hand continuing under the table. The knuckles knock up against the table. While this is going on the right hand clips the dice off the lap. The left hand now comes out empty. Pick up the hat and transfer it to the right hand while left then points at the two dice now under the hat. Replace the hat with the right hand and secretly introduce the third die.

The same moves are now repeated with the remaining visible die. For the last die you do nothing but seem to command it to leave the hat and join the dice under the opposite hat.

The surprise die is of course loaded in as already described.

* * * * *

THREE DICE AND A HAT

This effect is very pretty when well done in a snappy manner. The three dice and a hat are lying on the table. A fourth dice is palmed in the right hand as you would palm a ball. If your palm is dry, you will find it difficult to palm a die, but moisten it a bit and you will palm it readily.

Place the hat mouth up on the table. At the same time drop in the palmed dice. Pick up one of the visible dice with the right hand and apparently place it in the left hand, but palm it in the right hand. The left hand now makes a tossing motion under the table. Show left hand empty while right hand turns over hat and rolls out the first die. Place the hat down and with right hand replace the die, adding the palmed one.

Repeat the above moves with the remaining two cubes.

When you roll three dice out of the hat, you still have one palmed in your right hand. Drop it secretly into the hat and transfer the hat to the left hand where it is held, crown downward, by the brim with thumb on the outside and fingers on the inside.

In the second phase of this mystery the dice are apparently thrown up into the air where they vanish. The dice man holds out the hat and the die is not seen but is heard to return to the hat. It is then tossed out of the hat on to the table. It is replaced and the same effect is repeated with the other two dice so that all three seem to have arrived audibly.

The vanish of the die is nothing but palming it on one of the tosses. The eyes however seem to follow it and then the hat is held out to catch it when it is heard to drop in. This sound effect is accomplished in the following manner.

You have your four fingers inside the hat resting on the leather rim there. Cross the third finger over the second finger nail. Now press the third finger down on the second finger, at the same time sliding it off, when it will cause a snapping sound as the third finger slips off of the second finger and smacks against the leather band. That is all there is to it, but it is very effective. Learn it and you will also then be able to do the next routine.

* * * * *

A DICE AND A HAT

This is a very amusing routine and one that is always good for laughs. In effect a die is thrown up into the air where it disappears. It is caught invisibly but audibly in the hat. It is removed from there and shown. This time it passed through the crown. It is again removed to be vanished in air, making an audible return. This time a spectator reaches in and removes the die. Only one die is used in the effect.

This sound of course is accomplished by the third finger as already explained. The first time the die is thrown up it is palmed. Then comes its apparent return. The hand with the palmed cube goes into the hat and apparently removes it from there. Display it at finger tips.

The second time it is tossed up toward the crown of the hat, again palmed, then comes the sound. The hand holding the palmed die is placed in the hat as if to remove it, but this time the die is really left in the hat. The hand comes out holding the fingers close together as if it held the die. It is tossed up again. This time after the audible arrival have a spectator reach in and remove the die.

Do not pass this simple experiment. It is one of my favorites and I can vouch for its effectiveness.

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DICE TRANSPOSITION

This effect has been done many times with coins, but we believe you will like it much better with dice. It is showier because the dice can be rolled out of the hand on to the table, where they separate and can be seen.

The visual effect from an audience standpoint is that three red dice are held in one hand while three white dice are held in the other. One by one the white dice travel over to join the red dice until all six dice are in one hand.

There are really seven dice used but the audience see and know of only six. An extra white one is palmed in the right hand.

Pick up the three white dice in the left hand. These three are then tossed into the right hand. However one dice is really held back so that only two are thrown into the right hand, but because these two join the one palmed there, three show up as you roll them out. Now pick up the red dice one at a time and place them into the left hand as in figure 6, where they join the white one. Pick up the white dice one

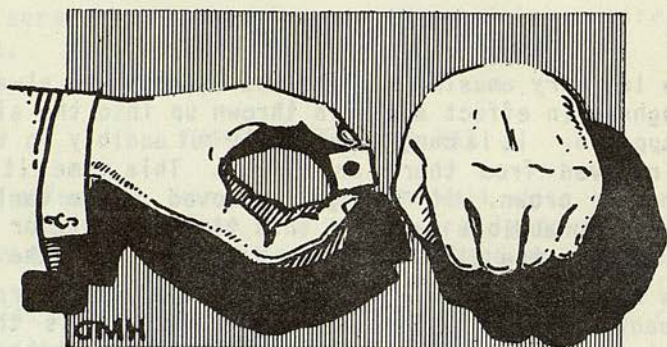


FIG. 6

at a time with the right hand, palming the first one and holding the other two at finger tips. Command one to pass, toss out only two from right hand. Open left, show three red and one white. Have the white one in finger palm position as in figure 7, so as to hold it back when the toss is made to the right hand. Make the toss into right hand, keeping back white one, but because the red ones join the white one in the right hand it looks as if it is the same one just shown in the left hand. These dice are rolled out, picked up, and placed into the loosely closed fist, as in figure 6, where they join the second palmed dice.

Exactly the same thing is repeated for the second dice and right hand drops only one dice.

Once again for the last dice the same thing is done but you do not drop

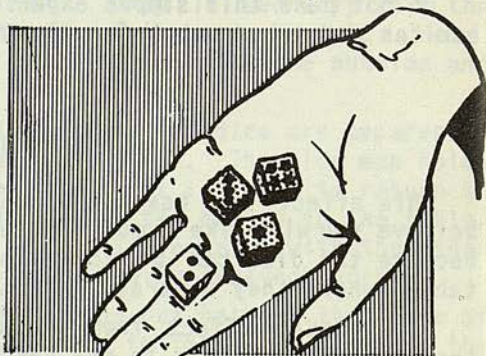


FIG. 7

any dice from right hand this time because it is supposed to have travelled over. The left hand opened is shown to contain three red and three white dice. The toss into right hand is made, again retaining a white dice so that there are shown on the right hand three red and three white. Roll out the dice, then scoop them up in both hands and place in pocket. You will have finished a most brilliant routine--providing you have practiced it.

* * * * *

TRIPLE DICE ROUTINE

This dice routine should be a welcome addition to any bar magician's repertoire and at the same time it can be done close-up at a table. The effect in brief is that two dice are placed in the hand, a third is placed in the pocket, from where it appears in the hand. This is the general effect, yet there are a series of surprises that will amuse and mystify those not in the know. The requirements are five white dice of average size and four small white dice, as obtained in novelty shops. Also a coin such as a half dollar, in the right trouser pocket.

Three white dice are displayed on the table. A fourth dice is palmed in the right hand. A fifth one has been secretly introduced into a spectator's pocket. The dice of course are all of the same size. Pick up one of the dice from the table and place in palm of left hand. Pick up second die and place it also in the left hand at the same time releasing the palmed dice. Immediately close the hand over the three dice. Pick up the last die off the table and place in the right coat pocket. Leave the die there with the four small dice. Bring hand out empty and press left wrist with right forefinger as in figure 8. Open left hand and throw out the three dice.

Repeat by placing two dice in the left hand. This time really only two are in the left fist. Place the third one in the pocket and leave it there. Press the wrist as before, then toss out the dice. Naturally you are surprised when only two show up. Turn to the spectator on whom you loaded the fifth die and accuse him of having it. While he is looking thru his pockets you palm out one of the small dice.

You will get a big laugh when spectator removes the fifth die from his person.

Pick up one at a time two of the large dice and place in the left fist, dropping in the small dice on the second throw.

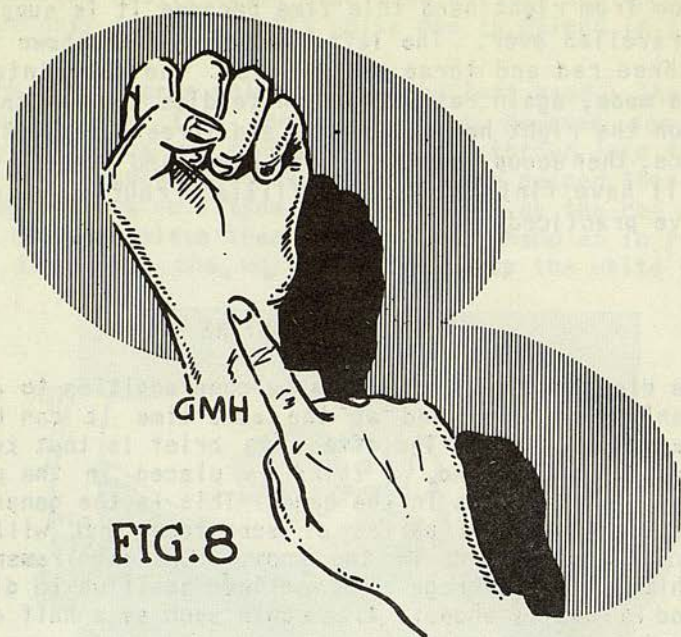


FIG. 8

Place the third die in the pocket and palm out another small die. Press the left wrist as before and ask how many? No matter what they say, roll out the two large dice plus one small one.

Pick up a large die, place in the left hand. Place small die also in the left hand, same time releasing the palmed one. Place the large die in the pocket leaving it there, and then palm out a small die. Toss out two small dice and a large one from the left hand.

Place the two small ones into the left hand, dropping in the concealed one as you place the second one in the left palm. Place the large die in the pocket, then palm out the fourth small die.

This time also roll out the dice. Then replace them into the left hand one at a time, displaying only three dice on the open palm of the left hand. Now apparently toss all three dice into the right hand but you palm one, releasing only two. However when they join the one in the right hand it will look as if you had tossed three dice from the left hand into the right. This move is similar to the one used in "Dice Transposition", a previous effect.

The right hand now openly replaces two of the small dice into the left fist and leaves the third one in the pocket. The left hand is opened and three dice again displayed for

last time. We say for the last time because the surprise finish comes in now.

Pick up one of the dice and place it in the right trouser pocket where you have the half dollar. Palm it out. Pick up the second dice, seem to place it in the left hand. However, the fingers retain the die and only the coin is dropped into the left hand which closes immediately. Pick up the remaining die off the table and place it in the pocket, together with the palmed one. Hand comes out empty as you ask spectators how many in the left hand. No matter what they answer you say: "Well, seeing we played with the dice so long, it is only natural we made some money". And as you say the word money, toss out the coin.

You will find audiences will appreciate this kind of chicanery and will give you credit for great skill with the galloping dominoes.

In place of the coin you can have a bunch of small colored dice, the tiniest obtainable. Have them in a square of soft tissue in the pocket so they will not rattle. Introduce them as the surprise, rolling them out in a rainbow of colors and you will be delighted with the ohs! and ahs!

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Section II

"IT'S OLD BUT IT'S NEW"

In this section we intend to take the reader into the type of dice magic where the dice cup is used. Before proceeding we wish to thank Tony Platt of Milwaukee for his assistance. Mr. Platt has been a dice expert, as well as a magician, for the past thirty years. After spending a few hours with Tony, anyone will be convinced there is little he does not know about dice. As if that weren't enough for one man, his card magic is superlative. Coupled with his genial personality, it is no wonder his customers come again and again, and bring their friends from all over Wisconsin. Tony operates a friendly little tavern at 3470 North Oakland Avenue in Milwaukee, so look him up when you are in his city.

It was Tony who suggested the following material be titled "It's Old But It's New", meaning that most of the tricks have been known to himself and to gamblers, dice salesmen, and similar folks for many, many years, and yet most magicians will find the material absorbingly new and different.

Those few magicians who may have recognized the entertainment value of the dice, after seeing some one use them, had

no instructions or basic information to go on, and so passed up the opportunity. And that is one point that makes all the material in this book of supreme value to any magician. We firmly believe that dice tricks, well practiced and properly done, are among the most difficult kind to "catch". You will be able to fool the SAME PEOPLE over and over with some of the routines, and they'll still be saying-- even if they are fellow magicians-- "For Pete's sake, do it just once more!"

We will begin by describing a baffling bit of jugglery, which only recently seems to have taken the boys by storm, although the trick goes back and back until its origin is lost in the clouds of history. Old-timers, gathered in the first log-cabin taverns of Wisconsin, gaped at it. Painted women and their be-diamond escorts of Chicago's pre-Great Fire days, hanging over gilt and plush gambling tables, must have marvelled at the miracle. No doubt it went west with the gold-rush, and cards and dice and Barbary Coast became synonymous. Who can doubt that this baffling trick has been performed by a long fingered dice expert in the Casino at Havana, below the cut glass chandeliers at Monte Carlo, in a smelly den of gambling and other virtuous sports in Cairo and Alexandria. And surely no poker-faced Chinese gambler in Shanghai, Hong-Kong, or Manila would overlook such an attention getter.

It only proves how the science of gambling protects its own, when a thing can exist so long and so widely, and yet be known by so few.

The trick we have just idolized is in effect most simple-- four dice are stacked one upon the other with a dice cup. Most simple-- but an effect with a punch like dynamite. You have only to witness it to want to possess it more than any other trick you ever saw. Well, you can possess it, but you most certainly will have to work for it.

The handling, moves and routine were given by Tony Platt, and are precisely as performed by himself and fellow dice experts these many years. I have tried it out, learned to do it, and find the moves workable and practical. I learned to do it by concentrating on it and practicing. Any magician can do likewise. Now go to it.

* * * * *

THE DICE STACK

This routine is a featured favorite of John Paul of Chicago, (for several years the feature of the Nineties Bar, Hotel La Salle). Master of many beautiful tricks, he does nothing that

is not perfect magic, and to each he gives that little special twist that is John Paul, and therefore useless to attempt to imitate. Do imitate him to this extent, however--develop a style and personality of your own, an interesting and graceful way of moving the hands when working with the dice, and you will enhance your performance 100%.

For this routine you will need a straight sided dice cup with no lip or edge at the bottom. The height of the best cup for the purpose is about three and a half inches and across the mouth a width of two and a half inches. The inside of the cup is smooth. The dice should be eleven sixteenths of an inch square. When they are stacked one upon the other, they do not reach or touch the top of the cup.

The reason for the above information is that we believe the best results are obtained with a dice cup and dice of those dimensions. A slight variation one way or another will work as well.

There is one fundamental move in this bit of juggling that has to be mastered before the effect can be accomplished. However, first let us give the routine as seen by the audience, as seen if you would watch Tony Platt perform it.

The dice man displays four dice and a dice cup. Lining up the dice in a row, he inverts the dice cup and with a quick twisting motion of the wrist scoops the dice up one at a time, then shoves it over to one side where he lets it rest. He now gently lifts the dice cup and--miracle of miracles--the four dice form a pillar. He repeats this, again stacking the four dice one on top of the other.

He now places two dice side by side. Quickly he scoops up the dice in two motions. Again behold a pillar but made in two shakes.

The dice man now overdoes himself. He bunches the four dice together on the table. With one grand scoop he accomplishes the impossible feat of again re-stacking the four dice.

He now has a spectator call a number between one and six. Scooping up the dice one at a time he stacks them, but with the topmost dice showing the chosen number. This he repeats as many times as he pleases. Finally calling for one more number, he has the spectator lift the cup. With this, the dice have disappeared!

That is the routine. However, bear in mind that you will burn plenty of midnight oil before you can accomplish it with the ease and grace of Tony Platt and Johnnie Paul.

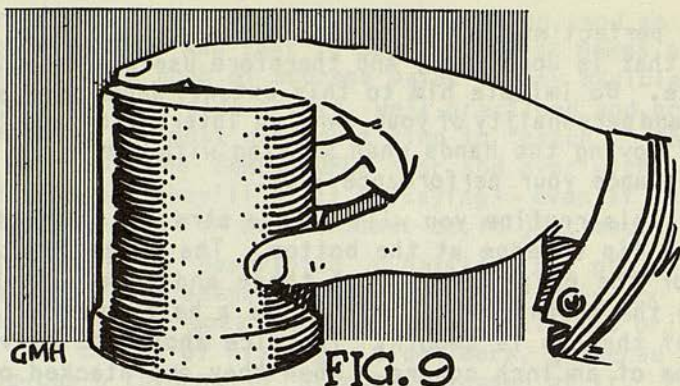


FIG. 9

Let us begin by learning the basic move. This is a wrist motion from side to side. Pick up your own dice cup and hold it mouth downward as in figure 9. Now turn the wrist from side to side, describing a sort of arc. The forearm also moves slightly from side to side. Study figure 10, which will probably give you a better idea than the printed word.

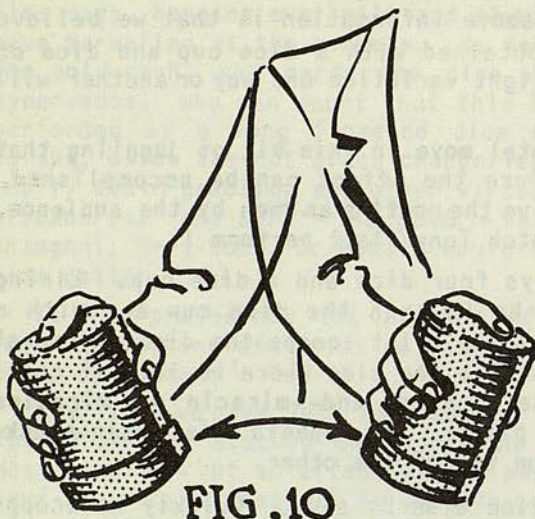


FIG. 10

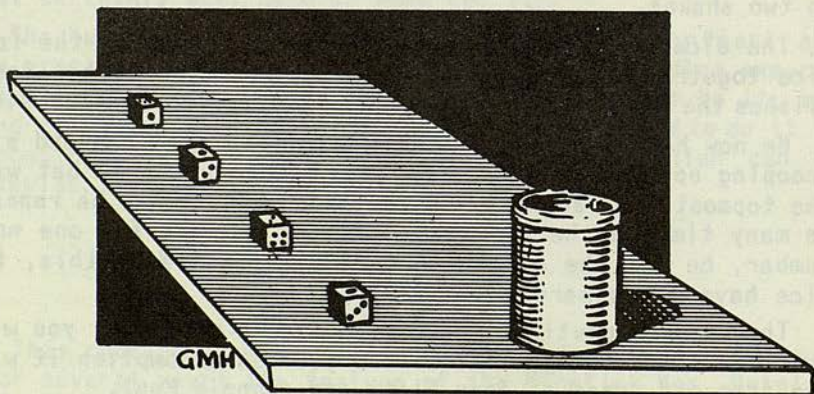
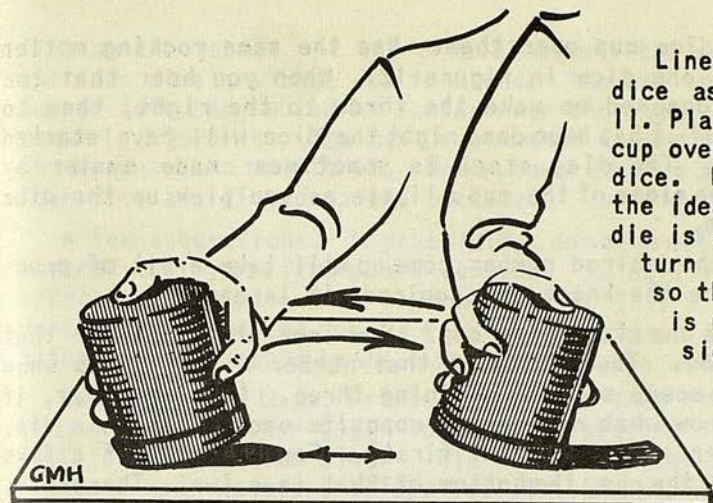


FIG. 11



Line the four dice as in figure 11. Place the dice cup over the first dice. Now to get the idea of how the die is scooped up, turn the wrist so that the cup is rocked from side to side as in figure 12. Still using this motion move on

FIG. 12

over to the second dice, then the third one, then the fourth one. As you reach the fourth dice, you swing the cup over toward the right, then sharply toward the left, and stop suddenly. It is this toss of the cup toward the right and the sudden stop at the left that lines up the dice.

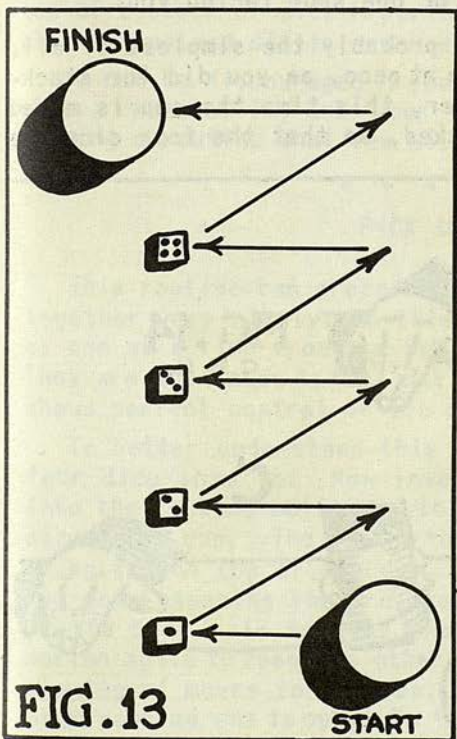


FIG. 13

By studying figure 13 carefully you will probably learn more than by reading. Notice how the cup swings over toward the right as each dice is picked up, so that it is thrown up toward the top of the cup. The turn to the left, plus the sudden stop lines them up against the wall of the cup so that they are stacked.

These same moves are then repeated for stacking dice in two scoops.

To stack the dice in one scoop is probably easier than in four, but somehow it looks more difficult to your audience.

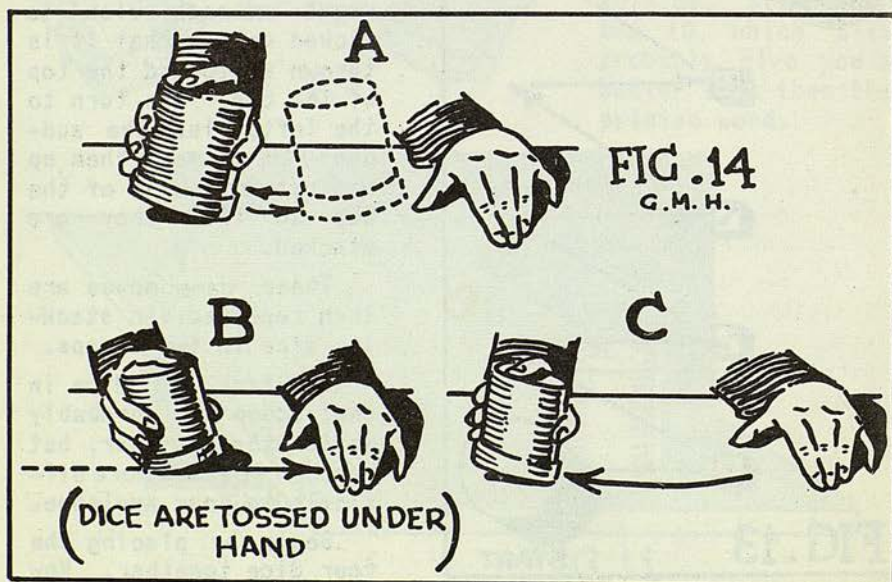
Begin by placing the four dice together. Now

invert the dice cup over them. Use the same rocking motion you did for one dice in figure 12. When you hear that the dice have loosened up make the throw to the right, then to the left. If it has been done right the dice will have stacked themselves. The dice stack is sometimes made easier by squeezing the sides of the cup a little as you pick up the dice with the cup.

To make the desired number come up will take a bit of practice but once the knack is acquired, it is easy.

Place the one dice in the cup. Now look at the number that is facing you. The bottom of that number will show up when you start to scoop up the remaining three. (Incidentally, if you don't know what numbers are opposite each other on a die, look one over and learn that first). For example, if a five is face up in the cup, the bottom of that is a two. Therefore, the two will show up because the rocking motion of the cup as the other three dice are scooped up will keep that dice in position at the top of the cup so that the two will show up on top of the stack. In order to get a number up that the spectator calls, it is only necessary to get the top of that number facing you. Example, spectator calls for a six. Therefore bounce the dice in the cup to get an ace or one spot facing you.

To make the dice vanish is probably the simplest of all. Place the cup over all four dice at once, as you did for stacking dice in one scoop. However, this time the cup is moved from side to side, but not rocked, so that the four dice lie



flat on the table. At the crucial moment the cup is tilted and four dice are shot out from under the cup to rest in the cupped left hand which is resting near the cup. This move is shown in figure 14. The cup is now moved toward the spectator, who is requested to lift it. Under cover of this surprise, the four dice are picked up and pocketed.

A few suggestions. In practicing, do not practice on a cloth covered table, but find a bare surface. An excellent place to practice is on a linoleum covered floor. This will also prevent you from looking for the dice half the time, and will also afford greater space in which to make the moves with confidence.

Some may care to put in this little bit into their routine. It is more of a sucker gag. You begin by stating that you will again stack the four dice. This you do and then bet that all four are up. However, before you lift the cup a die is heard to drop. The spectators naturally are now willing to bet that the dice are not all stacked. You lift the cup and the dice are all up there, one on top of the other.

To do this, all you need is a fifth die palmed. This die is dropped from the palm at the crucial moment. The hand of course is held close to the cup and the sound of a die falling off the top of a stack of dice is perfect. Of course, you understand that the palmed die is never seen by the audience.

Do not be discouraged if you do not catch the idea immediately. Keep at it, and your reward will be the richer in knowing a routine that few will duplicate.

* * * * *

PICK AND DROP

This routine can precede the stacking routine, as they go together very nicely. In this routine the dice are scooped up one at a time from the table into the cup and held there. They are then made to fall out one at a time, as the dice man shows perfect control of the dice at all times.

To better understand this routine, take the cup and drop four dice into it. Now invert the cup, immediately going into the rocking motion as in figure 10. This will keep the dice in the cup. The faster the motion the more will the dice cling to the top of the cup. Now by slowing up the motion, but not lessening the arc, you will be able to drop out one of the dice. As soon as one dice drops out, speed up the motion again to keep the other three inside. Repeat the same slowing of moves to drop out another dice, then speeding it up as soon as one is out. Do this until only one dice is left.

The above is the easier part of the routine. The difficult part is to scoop them up one at a time into the cup. This is done with the rocking motion over each dice as shown in figure 12 and figure 13.

Probably the most difficult pickup is one where the dice are picked up one at a time from the stack. The moves are the same as for picking them off the table. However the difficulty lies in doing it in such a manner as not to dislodge the remaining dice. It is here stated briefly for the benefit of those who may desire to spend the time necessary to acquire it.

* * * * *

FOUR OF A KIND

To shake out four of a kind out of a dice box in two or three shakes is quite an accomplishment, yet within easy reach of any one who will devote the little time necessary to practice it.

The game as a rule calls for five dice but to conform to other routines we use only four. You may use five if you prefer.

We will give several ways but first let us take several of the basic moves used in this routine.

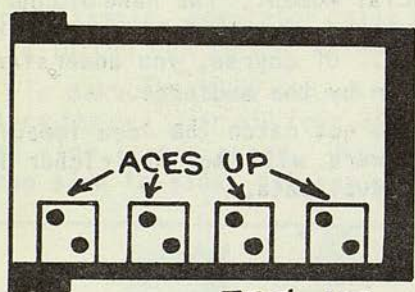


FIG. 15

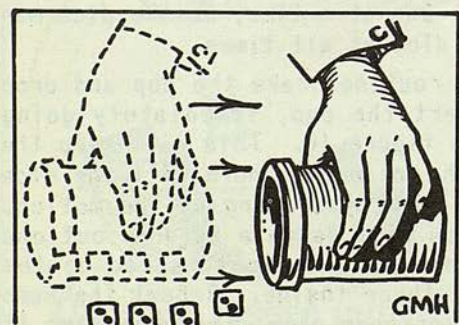


FIG. 16

THE FARMER SHAKE

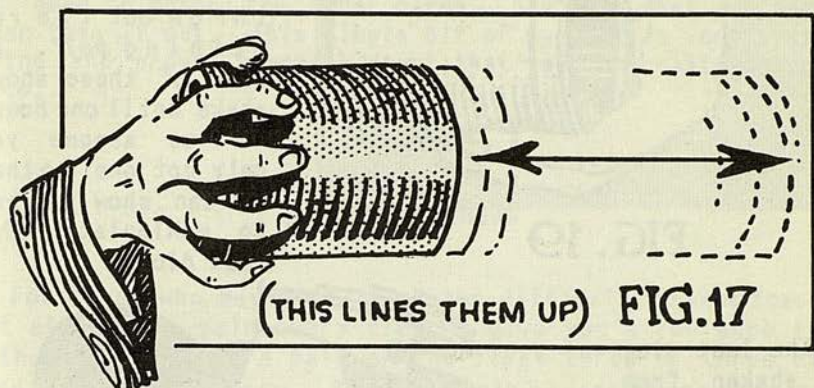
Begin by taking four dice and lining them up in the cup so that all aces are up as in figure 15. Now shake the cup from side to side with the hand over the mouth of the cup. You will find that the dice just slide back and forth but are not dislodged from their place in the line.

The next move is to learn how to toss them out of the cup so that the four aces will come out top up.

Grasp the dice cup at the top and eject the dice from the cup with a quick backward sweep as in figure 16. This allows the dice

to fall in the same position as they occupied in the box.

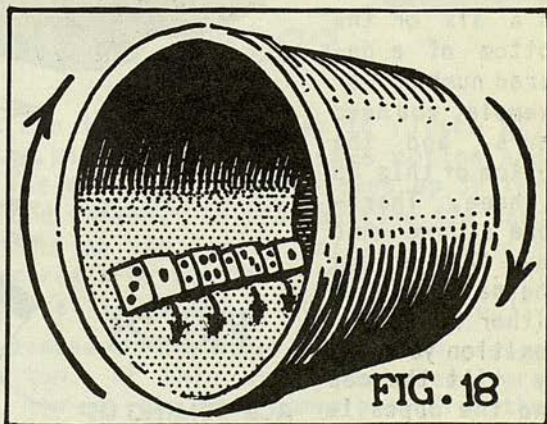
Now you must learn to drop in all the dice so that they are on the bottom, then with the horizontal shake, line them up. This is illustrated in figure 17. The horizontal movement will line them up for you and a quick peek will show



you whether it is profitable to toss them out. If you spot three of a kind, toss them out. However if you don't, just shake the cup from side to side, then stop and patter a little at the same time giving the cup a turn. Then all the four dice will turn over as in figure 18, thus bringing up new sides. Resume shaking the cup and take another peek.

In taking a peek, a good rule to follow is to watch for sixes. When you spot any give the cup a turn so that the dice will flop over twice. This will bring the ace up. In this way you are assured of at least a pair on the toss out.

Assuming you have a pair you now place the other two in the cup and using the same movement, work them up close to the palm so that you can see or peek the dice as in figure 19. If an



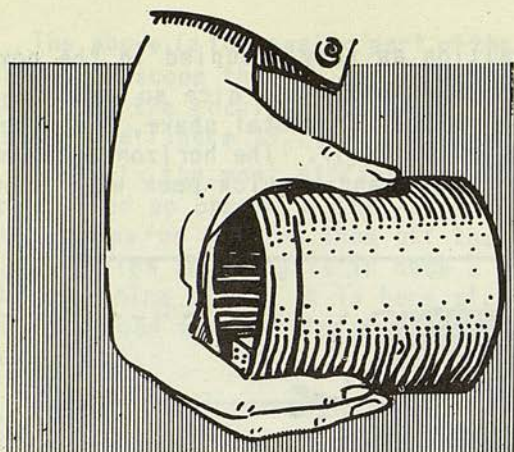


FIG. 19

The last dice is shaken from side to side and ended up against the palm for the peek as in figure 19. A little different procedure is followed in this one instance only. That is when the number against the palm is a six or the bottom of a desired number. For example, you need fours, and the bottom of this is a three. Therefore a three would have to be against the palm. When either is in this position you gently tilt the cup and the opposite of that number will show.

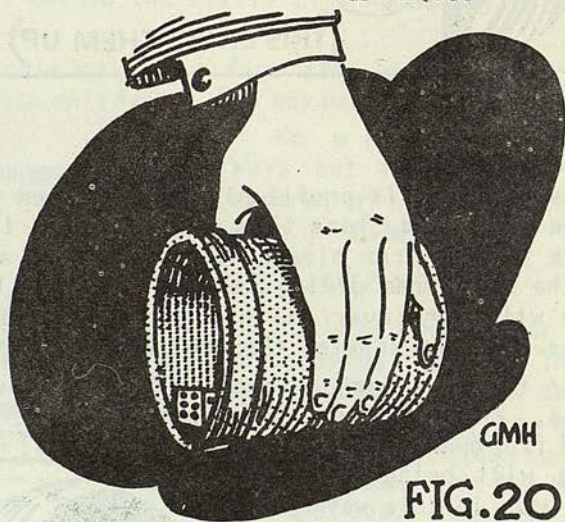
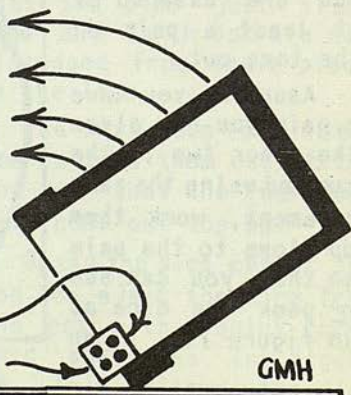


FIG. 20

FIG. 21

ACE COMING UP
6 GOING DOWN



GMH

ace shows, throw it out. If what you have saved shows, throw it out. But if a six shows, give it two turns and throw out an ace. Sometimes with luck you will throw out the remaining pair. If none of these show, shake until one does. Let us assume you only got one, so that we can show you how to manipulate the last dice.

To better understand this, place a die at the edge of the cup with a six facing out, as in figure 20. Now gently tilt the cup as in figure 21, when the bottom of the six, that is, an ace, will turn up. When you are fortunate enough to get this position you can call the spectator's attention to the top number, which of course is entirely different from what you need to match the other three. Ask them what you need, then toss it out. This simple bit of by-play is very mystifying and proves beyond a doubt that you can really control dice.

* * * * *

HOLD OUT METHODS

For those who may find it rather difficult to keep tossing out at least a pair every time we give you a few sure fire methods of getting a pair on the first throw or three of a kind on the first throw. We will begin by describing the single die hold out.

As the dice are picked up you pick up two in each hand and toss all of them into the cup. This is what you seem to do. However, you held out a die with an ace up. To do this begin by spotting an ace, then turning it

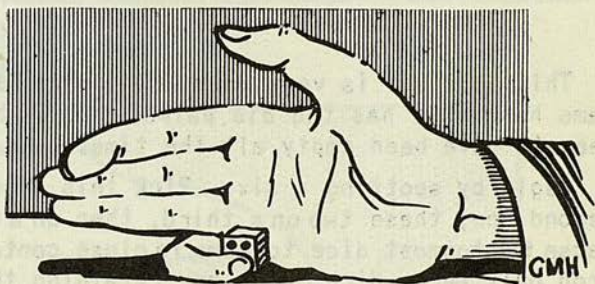
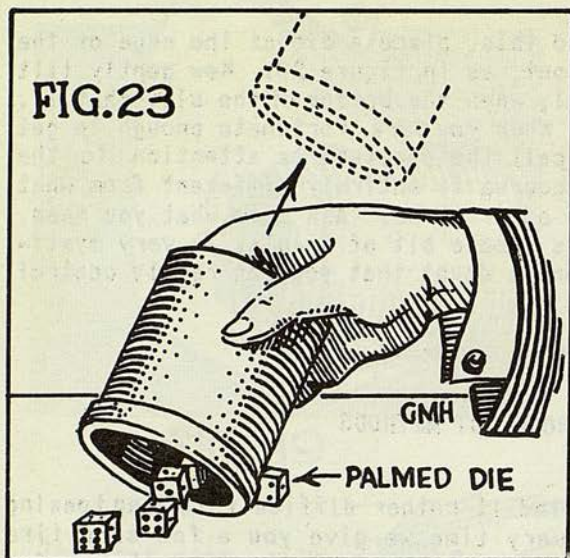


FIG. 22

up and clipping it by the little finger as in figure 22. The other dice are also picked up in the same motion and tossed into the box. The dice box is now picked up in the free hand by the mouth and shaken. In the meantime the hand with the palmed die rests on the table, releases the die slightly so that it also rests on the table with ace up, but of course the fingers are still curled around it to hide it.

The dice cup is now passed to the other hand which grasps the dice cup at the bottom. At this stage both hands are still on the dice cup. Now as the hand comes away from the mouth of the cup, the other hand lifts the dice cup at the

FIG. 23



same time releasing palmed dice as in figure 23. The illusion of all four dice coming out of the cup is perfect.

The hold out for two dice is exactly the same as for one. It is only mentioned here in case some one uses five dice he will need at least three on the first throw to come out with five of a kind in three rolls.

* * * * *

TONY PLATT HOLD OUT

This hold out is very good as the dice are shaken with the same hand that has the die palmed. Both hands in this case seem to have been empty all the time.

Begin by spotting a six. Pick this dice up and place on a second one, these two on a third, then on a fourth. This will cause the topmost dice to come in close contact with the palm. Drop only three dice in the cup retaining the one in the palm. The ace of course will face outward now because the die was palmed with the six up. The hand that has the palmed dice now also grasps the cup at the top for the shake. This traps the dice between the palm and the cup. Shake the dice. Now come over with the free hand. Grasp the cup at the bottom in such a manner that the fingers go between the cup and the palm of the hand. The two middle fingers spread out and clip the dice out of the palm as in figure 24. The cup is carried down toward the table and the toss is made at the same time the clipped dice is released, as the cup makes its backward sweep as in figure 25.

This is a very good move and one well worth practicing to obtain the necessary smoothness. Needless to say, two dice can also be handled in this manner.

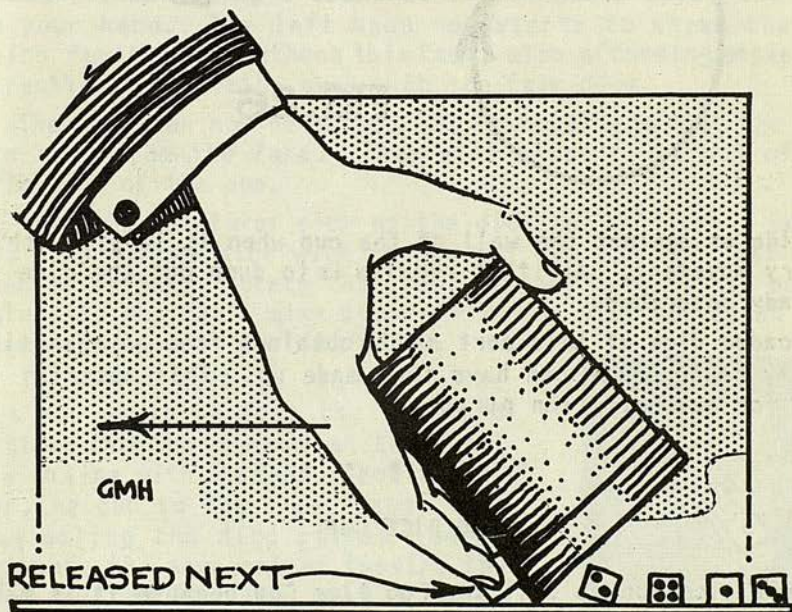


FIG. 25

* * * * *

THEY'RE LOADED

To throw out five aces the easy way all you need is five loaded dice. The sixth side of each dice is loaded so that after the manipulation it will bring up the ace side.

The manipulation is exactly the same as for the fair dice with an additional move. This move is the one that brings up the aces. Begin by lining up the dice as explained in "Four of a Kind" routine. Now the motion of the cup is changed from side to side to a circular motion as in figure 26. The centrifugal force brings the loaded side of the dice to

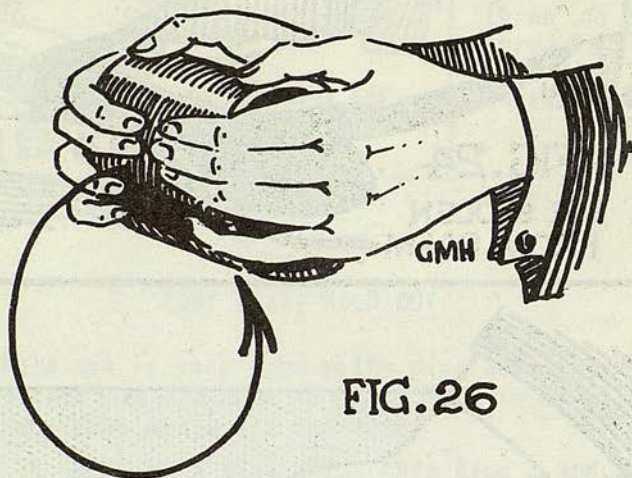


FIG. 26

outside or against the wall of the cup when it is given this rotary movement. All that remains is to dump out the dice as already described.

Loaded dice of this sort can be obtained from any gambling supply house or we can have them made up. This material is only for demonstration purposes.

* * * * *

FOO DICE CUP

This dice cup we call the Foo Dice Cup because it is made like a Foo Can, as shown in figure 27. Its primary use is for switching dice that are fair for tricked ones, or vice-versa.

It doesn't make much difference what type of dice you in-

tend to switch to; the dice cup is still used after the switch. However, you are now demonstrating apparent control of a pair of dice with a cup. We will now show you how to handle the cup for the switch.

We will suppose you intend to switch a pair of fair dice to a pair of Tops and Bottoms. (See description of various kinds of dice). Begin by having a pair of Tops and Bottoms in the cup's secret chamber. Invert the cup so it is mouth downward. The dice will naturally fall to the bottom of the compartment and stay there. The cup is thus left standing while the fair dice are tossed out for inspection.

After the dice have been examined you pick them up in the right hand, at the same time picking up the dice cup by the bottom with the left. Now as you tilt the cup mouth upward, you apparently toss the dice from the right hand into the cup. However you hold them back at the same time bringing cup up straight. This will cause the concealed dice to drop to the bottom, thus making a sound as if you had dropped the pair in your hand. The left hand now starts to shake the cup which further strengthens this fact, also affording ample misdirection for getting away with the fair dice.

The dice can now be tossed out by holding so that the dice are away from the fake. They will slide right out of the fair side of the cup.

Have the spectator pick up the dice and roll out a point. You pick up the dice with the cup if you can, or just toss them in by hand. State that you will try to throw his point. Naturally you can't miss because the dice will not seven out. Repeat as long as you feel safe.

To switch back to the fair dice all you do is to toss the Tops and Bottoms into the cup so that they will lie in line with the fake. Now transfer the cup to the right hand, thus concealing the dice palmed there. Now make the movement of tossing the dice out of the cup again. However, you release the palmed ones which fly out as if from the cup while the tricky cubes are trapped in the compartment as in figure 28.

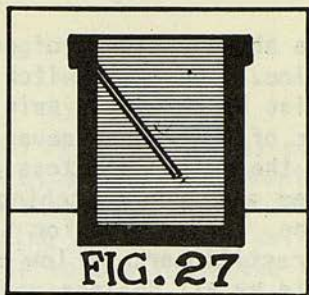


FIG. 27

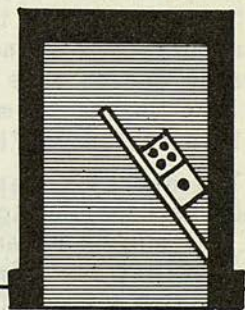


FIG. 28

The above switches of course can be done with very little practice. The last switch mentioned can be used as a magical surprise by palming a pair of, say, red dice. You throw out a pair of white ones several times. Needless to say you execute the switch and toss out the red ones. This method can be used also for switching from a large pair to a tiny pair of dice. Other uses for this cup will suggest themselves to the practitioner. A low priced model of the cup in plastic is sold by all dealers under the name Foo Ling Cup.

* * * * *

CHINESE DICE BOX

This dice box at one time sold like wild fire. It got to be so popular that even gambling catalogues and gambling exposes of all sorts featured it for years. I can do no better than to quote from one of the secret catalogues of a concern that catered to the gambling profession of that time:

"This is something entirely new, operating on a new principle. The outfit consists of a small polished hardwood dice box and two small dice. Both dice and box are absolutely fair. We give you instructions for shaking the dice so that you can control them perfectly at all times. You can throw seven or eleven or any point that you wish without any possible chance of detection. No unnatural moves. A sure money maker for anyone that will carry and use it."

After the above, many of the boys shelled out the necessary five dollars. When they got the box and dice they were not disappointed, as the merchandise was all that the ad stated. The box and dice were fair while the secret move was so simple a child could operate it. It probably was this simplicity which stopped the sales even among magicians. It is hoped that with the few ideas which we have added it will be resurrected among the dealers for the use of magicians, because enough time has passed since its wide usage, and it will be hailed by many as a new trick. The box with dice is illustrated in figure 28.

The secret depended on the fact that there was enough space between the top and bottom of the box so that when the box was shaken upwards, the dice revolved once and the number against the rim of the box showed up. By making two shakes the bottom of the original number showed, while three shakes turned up the number on the outside of the rim. Four shakes brought the original number back.

By turning the box over and using the recessed part as the cover, the dice would then turn in the opposite direction. However it is very seldom used this way.

The box could take on a new appeal by using several covers. One would make the dice turn, the other would prevent them from turning only when the box was shaken sideways. A third cover would prevent them from turning at all. By switching covers the spectator would be unable to duplicate the feat.

The third cover was used so that the spectator could shake the dice while the dice man predicted what the number was. Use of these covers today would certainly fool a lot of the wise ones.

For those who do not care to bother with the covers, we have an angle that we have used for some time. This is to switch in the Al Smith Die with the fair one. Then watch the boys wonder as in two shakes you do not turn up the bottom of the original top spots. Another idea is not to shake numbers but to transpose the numbers on the dice in one shake. For example, as the dice lie in the box a six is on the left side while a four is on the right side. The box is covered, shaken once, cover is lifted to show the four on the left side while the six has moved over to the right side.

For the last above effect the Smith die is not necessary, a pair of fair dice being all right to use, but the effect certainly looks different and new. You will be surprised how many people will think you are doing something a little different, something not in the books--or should I say box?

We hope the few ideas given will bring new life to an effect which shouldn't be allowed to die.

For a description of the Smith die, we refer you to the "Thumb Twister" effect a little later in the book.

* * * * *

SECTION III

Before going into the description of the various dice, as well as some sleight of hand switches, let us first take care of a few chestnuts that take on a new light when done with dice.

* * * * *

THREE DICE AND A COIN

The effect in brief: The dice man shows three dice and a coin. He has a dice placed in each hand over which he closes his fingers. On the outside of the right fingers another dice is placed, while on the outside of the left fingers the coin is placed. The hands are now turned quickly backs up. There is a slight pause. The hands are again turned, backs down. The left hand now throws out only the coin while the right hand rolls out three dice. This marvelous effect is very simple but effective, even more so because of the addition of the coin.

Begin by holding the hands palms up. Have a dice placed in each hand. Close the fingers. On the outside of the left fingers have the coin placed, while the remaining die is placed on the fingers of the right hand.

The hands are now turned over. As you turn them over, they are fairly close together. Open the fingers of the left hand quickly and release the dice there, letting it fall with the coin. The right hand of course traps its dice. To the audience it now looks as if something went wrong and you had dropped the coin and dice from the outside of each hand. Have them replaced.

Naturally, they will place the coin over the fingers of the left hand while the dice goes over the fingers of the right hand. Again turn the hands, but this time keep them far apart. The dice and coin, of course are taken into the closed hands. The effect is now finished. All you do now is toss out the coin from one hand and follow by tossing out the three dice from the opposite hand.

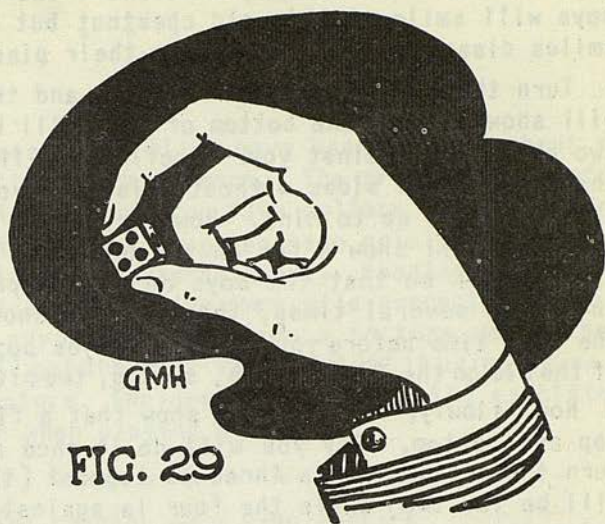
Do not pass up this effect because of its simplicity. Try it once and you will always use it.

* * * * *

THE THUMB TWISTER

This is a very old trick based on the paddle move. In effect a dice is held between thumb and forefinger of right hand as in figure 29. The die is now shown first on one side, then the underside. The top side is shown again; the spots have changed. For example, if a five was shown on top, then the two on the bottom is shown. Then show the five, and when the underside is again shown, it is anything else but a two spot.

The secret is in twisting the dice between the forefinger and thumb giving it a turn so that the number which is originally against the forefinger will be on the bottom. Example: five on top, two on the bottom, a six against the forefinger. The wrist is turned, displaying each side, first the five, then the



two, then the five. As the wrist is turned the third time the thumb twists the die so that the six side will now show up.

The above is a very well known dodge but the following depending on a fair die and one that is misspotted is not so well known. It will fool those who know the old method. It's originator is the late Al Smith of Minneapolis.

One dice of course is fair. The other dice is misspotted so that a five is on one top side and a four is on the bottom of this. Then turning the die once toward the left, a three becomes top side while a two is on the bottom. With the three still on top, turn the die once toward yourself and you have a six on top while an ace is on the bottom. These sides are the only ones to total seven.

The routine starts with the fake dice palmed in your hand. The fair die is passed out for inspection and attention called to the fact that top and bottom when added total seven. The fair dice is picked up with left hand and apparently dropped into right, but in reality the fake is released.

The Smith die is now held so that a six will show on top and an ace on bottom while a five is against the forefinger. The five will show on the twist.

Begin by showing top and bottom six, then ace. Then twist the die as you show the bottom again so that the five will show. Keep twisting the die to show a six on top and five on the bottom. Show the top six again, then slowly turn the hand

again and show the ace as you do not twist the die. The smart boys will smile at this old chestnut but here is where the smiles disappear and frowns take their place.

Turn the die between your fingers and thumb so that a five will show on top (the bottom of this will be a four) and the two should be against your forefinger. If you were to show the die on both sides without twisting, you would show that the spots add up to nine. However, using the twist on this fake die will show a two on the bottom. This will now add up to seven so that the boys do not suspect anything. Do this move several times, then finally show the top five for the last time before you make their eyes pop. Tap the bottom of the die on the table twice, saying, two plus two equals four.

Now, slowly, very slowly, show that a five and a four are top and bottom. Say you will do it once again. This time turn the die so that a three is topmost (the bottom of this will be the two) while the four is against your forefinger. Using the twisting move, show that there is a three on top and four on the bottom. Tap the dice twice, saying: "Two from four leaves two". Then eliminating the secret move, show the die fairly on both sides. Toss the die out for inspection as you call attention to the fact that there is a five on top while a four is on the bottom, as also with the trey and two.

Retrieve the die with left hand and again make the switch, this time to the fair die. You are again all set to stand the boys on their ears.

Get the fair dice to show a five on top while a four should be against your forefinger. Say to the spectator: "We'll use this five and four to show you a miracle." As you say this you do the secret move so that the five will show on top while the four is on the bottom. At this stage spectators believe you still have the same die. Now omit the secret move and show a five and two. This time say: "The other numbers were three and two, were they not?"

As spectators answer in the affirmative, you manipulate the die so that a three is on top and a two is against the forefinger. Use the move as you show the three and two. Now blow upon the die, then slowly show a three and four. Toss out the cube so that they may see for themselves that all sides total seven.

The above routine is strongly recommended to the would-be dice man. For those who wish the misspotted dice we refer them to L.L. Ireland, the publisher of this book, or their dealers.

See the "Chinese Dice Box" (elsewhere in this book) for novel use of this die.

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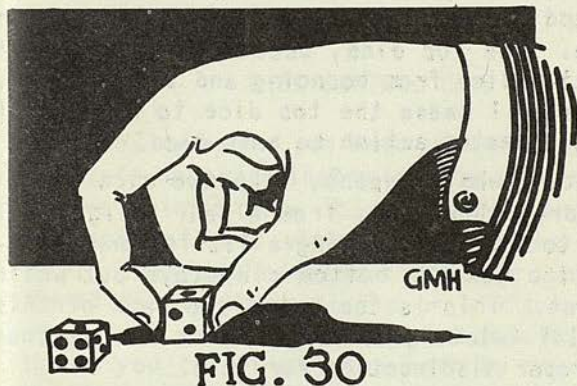
DICE CONTROL

The instructions that follow have been peddled about for the last twenty five years or more. The price of the information has ranged anywhere from five dollars to five hundred dollars. The instructions are given here solely for the purpose of demonstration and entertainment. Needless to say, the methods, if practiced, will give one a mild percentage, but we have yet to see anyone who has made a fortune using these systems. You will get the most value out of it using it as an entertainment feature, incidentally showing the spectators what to watch for when playing dice.

* * * * *

DICE CONTROL ON A HARD SURFACE

This method of dice control consists in rolling or throwing the dice in such a way that one dice slides while the other rolls. The slid dice is controlled so that the desired point has a better chance of being rolled.



Begin by looking at figure 30. Notice the position of the dice held in the right hand. Note the position of the two spot. The five spot of course is on the other side of the dice. This is to be later controlled. Now take the dice and move it over along side the other die. The

two spot of course is still in front as in figure 31, first position.

As soon as you have done this, bring the arm and hand forward as if to roll the dice. However, just as the dice reach the table the wrist is twisted so that the two spot now lies against the table. The position of the dice now is as figure 31, second position. Of course the movement doesn't

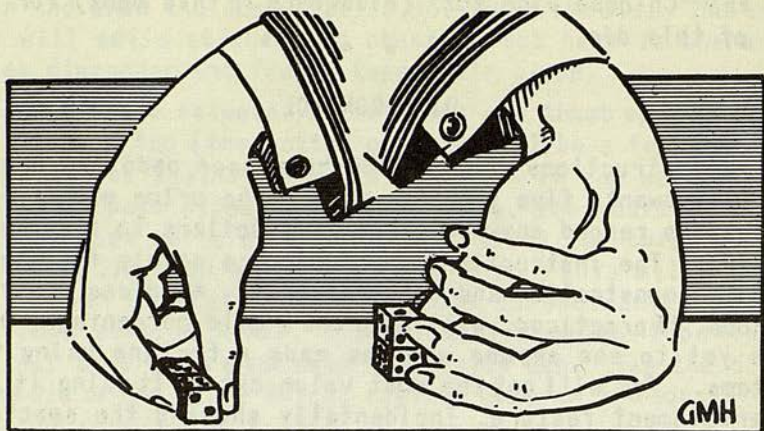


FIG. 31

stop here, but follows thru so that the dice are more or less slid. The top dice will roll off the bottom die and run wild which is misdirection necessary to cover the fact that the bottom die is only slid along. It will show a five spot. This avoids throwing craps and also permits you to throw a fair percentage of naturals such as eleven or seven.

When we mentioned sliding of the five spot along the table we really didn't mean that it is pushed along. The dice are really thrown out and dropped so that the two hits on the bottom on the table. The top dice, because of its weight will prevent the bottom dice from bouncing and turning over, yet at the same time will cause the top dice to bounce off and roll. This gives greater action to both dice.

To better understand what happens, take two dice one on top of another and drop them both, from a fair height of about three inches, to the table, using a little forward motion. You will notice how the bottom die stays put while the top one rolls out. This is the principle back of this dice throw. The wrist twisting motion used in tossing them out gives you the proper misdirection for this.

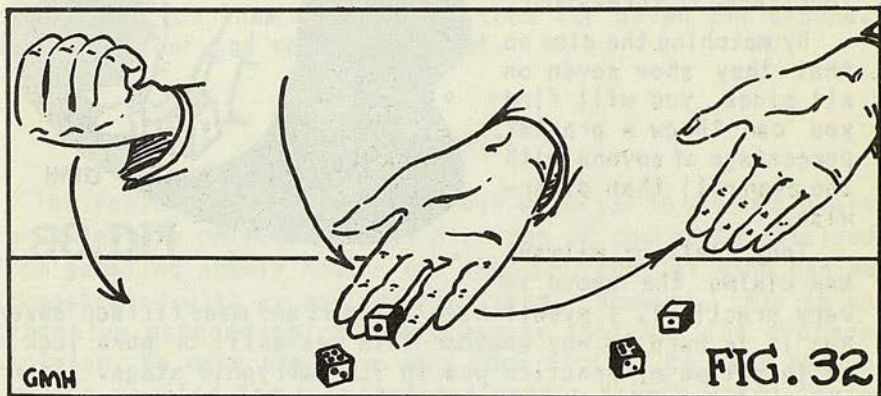
Let us suppose you get an eight for a point. As you pick the die up, you turn it so that a two will be controlled. With a two under control, the other die is let run to catch a six. Then again you can hold a four and let the other dice catch a four.

With this control you have a better chance of making your point than otherwise.

* * * * *

MARLO'S CONTROL

The die is clipped between the third and fourth finger as in figure 32. This is the die to be controlled. The other die is picked up, then both are apparently shaken, but in reality the loose one is knocked against the clipped die. Now roll out the dice close to the table, so that when the hand is opened, the clipped die will be slid out and the other will roll as in figure 32.



* * * * *

DICE CONTROL ON A SOFT SURFACE

A fellow by the pen name of Jack Lansing had written in a now obsolete magazine that using the method about to be described, he was able to throw thirty five naturals in a row. This feat was accomplished after eleven months of practice, an hour a day. This method also seemed to have been popular during World War I, being played on a blanket. Who knows, perhaps it is just as popular today in World War II. At any rate it is up to you to protect the boys by exposing it, so that they may be on guard.

This control is commonly known as the "Even Roll". It is always practiced on a bed or other soft surface.

Pick up the dice with an ace and six together as shown in figure 33 and throw them out with the hand in the same position as shown in figure 33. With a very little practice you will find that the dice do not tumble over sideways, but roll over and over, and the ace and six will always be on the side and never on top. You can readily see the wonderful merit

in this, as you will never throw craps.

If the point is six or eight you should kill the five-two on one dice, and the six-one on the other. You can now make six or eight in three different ways, while you will only be able to seven out with four-three or three-four.

By matching the dice so that they show seven on all sides, you will find you can throw a greater percentage of sevens with the even roll than otherwise.

Tony Platt of Milwaukee claims the above is very practical. I myself have tried it and made fifteen sevens but it is hard to say whether this was skill or pure luck as at this time my practice was in its embryonic stage. At any rate, it does fit in nicely with a gambling expose act for entertainment, and we recommend you pay special attention to it.



FIG. 33

* * * * *

SOUP!

Jack Lansing, whoever he may be, also recommends a roll of about four feet when practicing the Even Roll. Less is suspicious and more is hard to manage at first. For those who seem to have difficulty, a "soup" or dice liquid is recommended. This invisible liquid is rubbed into the palm of the hand. Shaking the dice up and down for a moment heats the soup, causing the dice to stick together for a fraction of a second--just long enough to roll out. They separate, but the soup has started them rolling evenly and it is almost impossible to throw anything but a seven.

Perhaps you wonder why we bothered to even mention this "soup". Well, the reason is this. We found a nice little gag in connection with the above, which will make your demonstration even more interesting.

You tell the spectators what we have just told you about the use of "soup", and as you tell them, pick up the dice and start to shake them. After you have finished, you mention the fact that one gambler used too much of it and the dice rolled out like this--and the dice roll out of your hand stuck fast together! You get additional laughs as you pick them up and say: "These are my 'never miss dice' --always a seven". And you throw them out, still stuck together.

In a gambling demonstration, this is a nice interlude. All that is necessary is to use a little wax on one side of the die. Pick them up matching them for seven all around. Press together and you are all set.

* * * * *

CROOKED DICE

The following will give you enough material to use as a basis for a lecture on dice. These dice can of course be obtained from gambling supply houses and then each special kind can be demonstrated with as you describe them. However, this is an expensive proceeding, and we suggest that for the average magician, he make use of a very good bluff. We will assume you are working for a seated audience. Have a small table on the stage or platform or wherever you are to stand. It is laden with fair dice, which can be bought cheap in any ten cent store, and have them all sizes and colors. Any pair can then be introduced, by merely holding up for the audience to see, as any of the following "crooked dice".

Set No. 1. Tops and Bottoms.

Tops and Bottoms, or Horses, as they are often called, are dice that do not contain the correct number of spots. They are made from blanks and dozens of combinations can be made. The commonest type of Horses are those that do not seven, although they can be made to seven and crap if such a combination is desired. These dice are so common and easy to make that even novelty shops sell them for as low as fifty cents a pair. However, as well known as they are, I'd be willing to bet that many a service man today is being taken "into camp"

Set No. 2. Shapes or Buffed Dice.

These dice are imperfect cubes, having one or more sides

shaved down thus making them narrower than their opposites. They have a tendency to fall on their broad side. The dice are usually made up in rounded corners, so that they roll naturally. These dice are just percentage dice--that is--they aren't as good for making passes as they are for betting against them because even a very lucky man wouldn't get far with them. These dice can be made very cheaply and easily, will balance perfectly when made right by an expert. The latest shaped dice consists in shaving four of the faces so that the numbers two, three, seven and twelve come up more often than ordinarily.

Set No. 3. Trip Dice.

This pair of lovely rolling burglars consists of ordinary dice that have perfect balance, but on certain faces they have a liquid spread which makes that face not as smooth as the rest of the dice, but the fact that something has been put on that face is not visible.

If these dice are used on a cloth, like a pool table, they work very well. The faces that have the liquid material spread over them have a sticky tendency, so they cling to the cloth on which they are thrown, thus bringing the opposite number to show.

Trip Dice, like all other types, can be had in various combinations so they can either pass or miss. This type of dice, however, can only be used once, as the liquid finish wears off. With the skillful operator, your money has vanished quicker than the liquid finish, so he can afford it.

Set No. 4. Filled or Loaded Dice.

When they use this pair of dice on the sucker, they might just as well black-jack the boy, and take it from him. These dice will do the trick as well as trick the chump. Everyone of course has heard of loaded dice, but it is amazing how few people know when they are being used. Why should they? After all, they sound and roll naturally, they are uniformly spotted, and if made by an expert, the weights never become loose. They are of course most satisfactory on a hard smooth surface, such as a bar.

Sometimes they are made in three dice combinations. That is, three dice are loaded; two of them being used will miss out, yet by switching only one of them with the third one you can make them a strong set of passers. If you ever buck up against these, you are through before you start.

Set No. 5. Tapping Dice.

I affectionately call these Fred Astaires. They are called Tapping Dice because by simply tapping the dice they can be changed from fair dice to percentage dice and then back again. These dice of course are loaded, but the load shifts when tapped on a certain side, which is usually indicated in the instructions when they are purchased. They are made so they will not change during play. So be careful the next time you see someone doing an Astaire with a set of dice.

Set No. 6. Paint Work.

An artist's specialty. These dice are not loaded. They can be cut or burned, and there is nothing to show. Yet they give you that percentage in play simply because extra weight has been added to certain sides with a special lacquer. This work is usually put on transparent dice.

Set No. 7. Capped Transparent Dice.

These are similar to Trip Dice. However, unlike Trip Dice, the work will not wear off because it is worked right into the surface of the dice. The material used is just a little rougher than the material the rest of the die is made of, but in color and texture it looks and feels fair. This type of work is usually done by amateurs who buy the materials from the supply houses.

As a matter of fact, whole outfits are sold for making up trick dice--not only this kind but all kinds. For loaded dice, the set consists of a hand drill, vice drill, hollowing drill, celluloid paint, (for painting spots any color), polishing soap to restore finish, amalgam for loading dice, as well as copper amalgam for transparent dice. Besides the above, you also can get a supply of blanks so that you, too, can start on the wrong road to success.

Now for the final set of trick dice. Have you ever thrown a seven, looked at it for about five seconds, said: "Give me that box of cigars", and then have the dice mysteriously turn over to show a three or crap? You haven't? Well, if you had, you may be sure the store keeper had a fishy looking humidor in his cigar counter, while the dice which you were playing with were

Set No. 8. Magnetic Dice.

These dice will show the number they are made for if they fall directly over an electromagnet plate. The current, for the plate, is controlled by a button. It can be turned on or remain disconnected. An alternating current electromagnet and dice is effective even through one inch of wood, glass or other material. It will pull steel and repel aluminum.

This type of work is used on twenty six game tables, when the stakes are high and ten dice have diminished to two.

* * * * *

ADVICE TO SERVICE MEN

Before closing this lecture, I would like to say a few words to the service men present. You and I know that there is a lot of dice gambling going on in all barracks and camps, on board ship, in many places of recreation. Of course, you are all buddies. You know one another and trust one another. Yet you can't be too careful when your money is at stake.

It is a well known fact that many gamblers joined up with Uncle Sam's forces during the last war and came back with small fortunes. Perhaps things haven't changed much today.

Sure you know Joe Doakes is all right, and of course, his dice, that you are using, are just as fair and square as he is. This may all be true, yet do you realize that some one else in the crowd (if he has a little larceny in him) can easily have those fair dice duplicated?

You and your friends have been used to playing with Joe Doake's set of dice and are well acquainted with their feel and appearance. How easy then for the man who wants to be dishonest to switch for the pair he had duplicated and win the money.

Once the dice are duplicated, switching the fair ones is an easy matter. The man who does this may not be a man in uniform. There are many civilians glad to sit in on a little game on trains, in public places of all kinds, sadly enough, sometimes in your own home or theirs. One would think a civilian would respect a service man, if he does not respect his fellow civilians, but in many ways the service man is easy prey. He is often far from home, eager for diversion, perhaps a little lonely, so therefore more trusting of strangers than ordinarily. So we say, whether you are service man or

civillian, and whether the man you are playing with is a soldier, sailor, civillian, or your brother-in-law--watch your step. And whenever you feel that the dice are showing an unfair percentage--if someone seems just too lucky--pick up the dice and put them to the following tests.

And here is a delicate point you will appreciate. IF the dice and the man behind them are honest, he will not know what you are doing or why you are doing it. Or if he does know, he will merely be amused. On the other hand, if he immediately becomes resentful, angry, anxious to grab the dice back from you--start to smell a mouse. Go right ahead with your tests, because chances are you are on the right track.

* * * * *

RULES FOR DETECTING CROOKED DICE

1. Set the dice on one corner and spin them. If the dice are loaded they will wobble and fall.
2. Many times the load will become loose and vibrate or rattle. Hold to the ear and shake, listening for a rattling sound.
3. Drop the dice in a long glass or pitcher of water. Loaded dice will sink with certain numbers on the top side showing frequently.
4. Measure the sides of the dice with calipers to see if they are the same size and shape on all sides.
5. Horses are dice that are misspotted. You can only see three sides of a die when shooting, so pick them up and look over all six sides.
6. A magnet can be used to detect magnetic dice as they will cling to or pick up the dice.
7. Fair dice are perfect squares. If certain corners are rounded more than others, or buffed or rubbed, they will turn over with less force than the sides that are sharp and square.
8. Some dice are hollowed out on certain sides, which creates suction on these sides, thus holding the die down.
9. Some dice are curved out like a bow, which will turn them over easier on certain numbers.
10. Paste, liquid, beeswax, and other sticky materials can be applied to fair dice on certain sides, which will cause these sides to stick to a cloth surface.
11. Transparent dice should be examined for half heavy ma-

terial and half light material, as these, when welded together give a favorable percentage to the operator. Examine the dice. Sometimes you can see where they have been welded.

If the dice have passed all the above tests and still seem all right, we suggest burning them. Examine the ashes for any foreign matter. If you still don't find anything, well, you've burned the dice haven't you. So you can't continue the play. Therefore call it quits and next time try to have your fun in some way that won't involve your capital.

Before we leave this subject, let us remind you that in speaking of watching for tricked dice, etc., we refer to the "friendly little game", wherever it may be. We do not refer to the professional gambling house. To attempt to test dice in a professional gambling joint would be an invitation to be tossed into the street, to say the least. Bouncers in establishments of this nature are never gentle. There is one excellent way to be sure you never are playing with phoney dice in a gambling house, and that is--stay out of them. You'll never be smart enough or live long enough, to come out on top over these boys who have made professional gambling a life-long art. We have tried to give you a cross section of what you might expect from a crooked crap shooter. To this, add the fact that the professional house has access to not one or two, but ALL the methods given here for fleecing you, coupled with expert men, proper tables and lights, and the necessity for showing a profit. If you still think you've got a chance--don't say we didn't warn you.

* * * * *

DICE SWITCHES

Of course you will need dice switches to show spectators how they are used to bring in the crooked dice after the fair ones have been in play. Of course you never actually expose any of the switches (not from any delicacy toward gambling secrets, but because they are too closely allied to magic moves and methods). What you do is to make the switches obvious to the audience due to the fact that you keep rolling out a white pair, and finally, pointing out that the dice have been switched, you roll out a red or green pair.

1. The One Hand Switch.

The dice to be rung in are finger palmed in the right hand.

The fair dice are rolled out several times. By picking them up between the thumb and against the second finger, forefinger curled over them, as in figure 34, on your switch roll, you bring the dice into a thumb palm position. The dice are pressed into the crotch of the thumb with the help of the forefinger where they are clipped. The hand moves forward to throw the dice again, but this time the finger-palmed dice are released as in figure 35. The thumb palmed dice are now worked down to the finger palm by bending the thumb towards the palm. They are now in position so they can be switched back.

This switch can be used for switching fair dice to crooked ones without a spectator's knowing it. Then you can show spectators how you can control dice. This idea can be utilized when showing the blanket roll or even roll explained elsewhere in this book.

2. Money Switch.

This is probably the easiest switch ever used by dice men. The dice to be run in are in the left hand concealed by a roll of dollar bills held in the same hand. After a pass is made, or a point, the operator picks up the dice, then decides to make some side bets that he will make his point.

During this confusion the bills are placed in the right hand covering the dice there, while the fake ones come into view. The dice are rolled out with the left hand. The bills and dice underneath are transferred back to the left hand.

Another method uses bills in the left hand with the dice under them, but this time the switch is made at the instant the dice are rolled out. It is done by simply bringing the

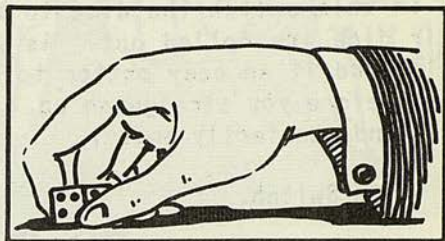


FIG. 34



FIG. 35

left and right hand fairly close together as you make each roll. Then when it is time to switch the same movements are used, but the dice in the right hand are simply held back by the thumb. As the fingers straighten out, the left hand releases its dice, which have been loosely held in the palm. This is a good color change switch as it is rather unexpected.

3. Cuff Switch.

In this switch the dice to be rung in are palmed. The fair dice are rolled out. As you stoop for the dice, you will find it an easy matter to drop the dice into the cuff just before you straighten up. In this method you can show the hands perfectly empty.

4. Table Switch.

This switch is very clean but good only when seated at a table. The dice to be rung in are palmed. The fair dice are near the edge of the table, while the bet is made. They are then apparently picked up, but really brushed into the lap. Meantime the hand goes up and starts shaking the dice originally palmed. Even to one who knows the switch it looks as if you had picked them up and started to rattle them. A good dice color change as the hands are clean.

5. Single Dice Switch.

This switch is good in connection with the misspotted set mentioned in the lecture material.

The single die is palmed in the right hand. The right hand picks the fair die at the finger tips as in figure 36. The die from the palm is now dropped into the fingers, but so as not to click it against the other die, as in figure 37. The fair die is now pressed into the palm with fingers by slightly closing the hand. The die is now tossed out with fingers spread slightly apart. This

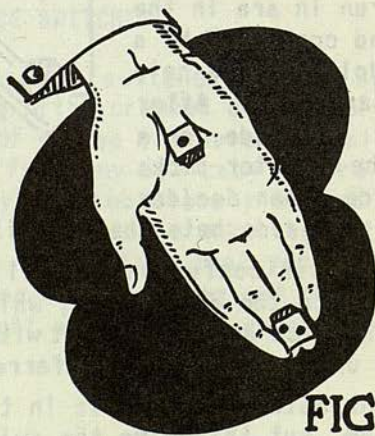


FIG. 36

will help convince emptiness of hand if not over done. This switch can also be done by using two dice. However this takes quite a bit of practice. It is mentioned here in case one wishes to do so.

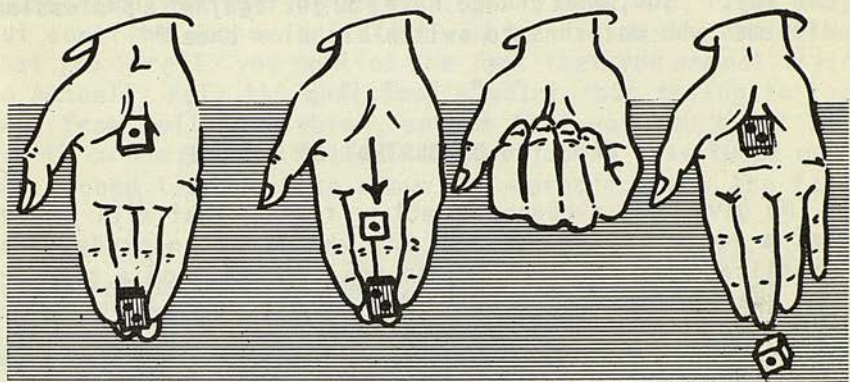


FIG. 37

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THE DICE SWITCH ROUTINE

In this routine the dice change color from red to green, green to white, then back to red. It utilizes switches Numbers 1, 2, and 3, while Number 4 is substituted if working at a table.

Begin by rolling out the red dice, then switch to white, saying, "I would now bet a house and lot on that pair of dice". As you go into your pockets, do so with both hands. Leave the palmed red dice in the right pocket, while the left hand gets the bills with the green dice under them. Switch by using the second method of the "Money Switch".

As soon as the green dice roll out, say: "Now, look here. I wouldn't bet my money on these dice." Place your money from left hand into right hand. Place all into right pocket where repose the red dice. Palm them and say: "No, sir. I wouldn't bet my money on these dice". By this time you should be stooping over to pick the dice up. "But I certainly would fade any amount that you put up." By this time the red dice should be the only ones in your hand. Do not show them, but give them to a spectator, saying: "Here, roll them out like I tell you".

Place them in his hands, closing his fingers over them so that he will not see they are red. Remark: "Hold them

tightly so they will not rattle or tip over, as I've got them matched a certain way". Now tell the spectator to roll out the dice. He will get red, of course. Turn to your audience and say: "Now, what chance have you got against a professional dice man who only has to switch his dice once?"

* * * * *

GAMBLING DEMONSTRATION ROUTINE

We give here a suggested act or routine that will probably get a lot of dates for the one who cares to study it and practice. We suggest, if you are working from a platform, you use the opening lecture material on crooked dice. If you are working close-up and haven't got the regular crooked dice to pass out, just mention a few of the types of dice, plus some of the ways to detect them. A blackboard, slate, or large pad of paper, on which you can sketch a large dice, indicating the peculiarities, would do very nicely. It is not necessary to be an artist to draw the straight lines needed for the dice, and the few curves needed to show the round corner, concave or convex ideas, a little shading for the "sticky" dice, dotted lines to show how loaded dice are made, etc. This can be done as you talk, or if you prefer, make them up in India Ink or heavy black chalk, neatly and carefully, on a large pad of paper. Each page is then turned over, and you use a pencil or wand to point out the various points about which you are lecturing. This idea of illustrations for the lecture is merely a suggestion, and can be used whether or not you use the actual dice too.

Next would come the showing of the "Dice Control on a Hard Surface", with all the explanations about the advantageous points of controlling dice in this way. "Marlo's Control" could also be shown.

"Dice Control On A Soft Surface" would come next. A blanket or soft carpet, or even a small pillow could be used and the idea demonstrated, explaining the points as the action takes place. Then we suggest switching to a pair of Tops and Bottoms that would show only sevens. Roll out about half a dozen of them, then state that you could go on indefinitely.

While comments are being made switch to another set of Tops and Bottoms that show every point but crap and seven. Toss the dice to someone and tell them to roll out a point, saying: "If it's a seven, I want you to roll again, as I

want to demonstrate how the even roll can be used for other points".

No matter what point he rolls with these "horses" you of course will eventually roll that point back, not right away, but sometime sooner or later. Of course during the times that you do roll, you mention the fact that you are not trying to actually roll the gentlemen's point, but trying to keep away from rolling a seven, and in that way you can't help but throw his point. We would suggest doing this twice only, the second time just to prove you weren't lucky the first time.

The "Soup" routine would definitely give a climax to this demonstration and there would be no need to switch the dice, but just palming a pellet of wax would do the trick, no matter what sides were stuck together. The dice could be pocketed while they are still laughing.

If you had been willing to practice so as to master the use of the dice cup, this would be the point where you could show how the dice could be controlled from a dice cup, using the "Four Of A Kind" routine. Then, the "Pick and Drop", "Dice Stack", and that would definitely prove to your audience that you were no slouch when it came to dice.

If you were anxious to have the lecture be longer than the above suggested routine, we would suggest using any one of the other dice routines to fill in, but keep the Dice Cup numbers for your high point and finale.

* * * * *

EXPLANATION OF TERMS

I have assumed throughout the book that my readers would be magicians or persons with some interest in dice, and therefore would have some knowledge, however slight, of games played with dice and expressions used in that connection. Since there may be a few who read these pages who have never had any acquaintance with dice, I will clear up a few expressions, so as to leave nothing unexplained.

Crap. The best known and most popular of all dice games. Played with two dice. The first throw is called the coming out throw and if it is 7 or 11, the player wins right away. If the throw is 2, 3 or 12, the player loses. If the throw is a 4, 5, 6, 8, 9, 10 the player has made a point number. He continues to throw until he throws his point, in which

case he wins, or loses by throwing a 7. While there are other games using dice, Craps is the game usually meant when speaking of "shooting dice", "playing dice", "gambling with dice", etc. It will be assumed that it was for this game that all the ideas in crooked dice were invented.

Seven Out. Losing by throwing a 7, as just explained above.
Naturals. Throwing a winning number right away.

There are a great many terms used by gamblers and professional men which, while they would flavor a talk on dice, would be incomprehensible to your audience, so it is as well not to make a study of them. Besides, to make such a study would necessitate spending time with persons of this type in order to absorb the local color, and to say that it would be expensive would be putting it mildly.

* * * * *

There is nothing especially funny about dice work, except where you can create laughs by cute situations, etc., as pointed out here and there in the book. To further increase the humor in your demonstration we suggest learning three or four good stories or jokes based on dice. You may know some now, negro stories about the "bones" being common, and you can find them in the various books of gags and jokes sold these days.

As an example, when you get to the point of explaining about "Craps", say: "Whenever I arrive at this point in my lecture, I am always reminded of my dear old mother. She would say, 'Now, son, don't go shooting craps. You know, they've the same right to live as any other little animal!' See what we mean?"

* * * * *

THE HAND BEHIND THE DICE CUP

If you want perfection in your dice work, pay some attention to your hands. The characteristic hand of the professional gambler, as pointed out by Bret Harte, Mark Twain, Conan Doyle, and dozens of others, is long and slim, tapered fingers, soft as a woman's, sensitive as a surgeon's, clever as hell. Everybody can't have that type of hand, but see to it, since your public's eyes will be on your two hands every moment, that they are as well cared for as you can manage. Use a good hand cream, to keep them from looking rough and red, and to keep them from losing the delicate sense of touch, as they will if calloused and hard. Nails scrubbed clean, well filed, not too long. And for the final psychological

bit--a ring. Select one that looks well on your type of hand, keeping it a little on the large side, so it looks masculine. Black and gold is very effective. A fine diamond or star-sapphire are excellent, but that expense is not necessary. In curio shops, you will often find a very unusual ring, "magicky looking", and they are fine. The ring accents your hands. Its brilliance helps to keep attention on them. Practically every top flight close up worker wears one--there must be a reason.

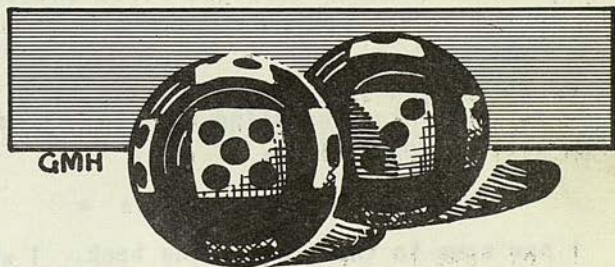
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There are other games played with dice which we have not gone into, as they are not very well known. Bunco is universally played, but has come to be rather despised by men, probably because of all the "junk" prizes their wives win at it. So it can be overlooked. Twenty Six is widely played, and at least one method of cheating at it is explained previously. Chuck-a-luck, the game with dice and cage, is not seen much outside of gambling houses and occasional carnivals, and due to the cage used, can be electrically controlled. Backgammon, Indian Dice, and other games are still pretty much in the "honest" category.

* * * * *

ROUND DICE - A NOVELTY

This idea and routine is an invention of L. L. Ireland's. It is very novel, always gets a laugh, while the routine is quite mystifying.



From the spectator's view point, the performer shows two round spheres, which have numbers around them the same as dice. They are actually a pair of round dice, as you see in the illustration.

The performer now states that these are his percentage dice. They never miss. He throws them out. They roll and settle with six and ace up, to total seven, a winning point. He does this several times. He then decides to throw another point and does by throwing an eight, then an eight right back. He then immediately passes the round dice to a spectator, so that he may try. The spectator rolls them out--

crap! He can't get anything else. This is the surprise finish.

The secret consists in having the round dice loaded. This of course becomes obvious to the spectators when you roll them out. However, the fact that you next throw an eight, after first throwing a seven, throws them off. When they finally roll craps, they don't know what happens.

The above is accomplished by having an extra round dice. The three dice used are loaded so that one will always show a six spot. Another will show an ace or one, while the last will show a two.

The dice that show ace and six are rolled out. The die that shows a deuce is palmed in the right hand. Roll out sevens a few times with left hand, then pick up the ace die and switch this for the one in the right palm. The single dice switch is here used. You now can roll an eight, then right back again.

The last time you pick up the six and switch for the two. Place the next one fair into the hand and pass both to spectator. He will naturally throw a three or "crap".

Sometimes a sucker can be made to bite, by you showing how with these dice. You can always throw a seven. Some one, especially the wise one, is bound to say that anyone can do that. Offer him the dice but first switch the six for the two in the hand. Imagine his embarrassment when he fizzles out.

We strongly urge that you secure a set of these round dice. Incorporated into a gambling routine, it helps in keeping it from getting too serious.

* * * * *

I now come to the close of the book. I wish to again thank Tony Platt for the valuable help received in compiling this material. We hope the reader will realize what a vast storehouse of material there is in this book, because Tony and I really shot the works in gathering material for "Shoot the Works".



Ed. Marlo



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