

*Stars of* **MAGIC**

*presents*

**SLYDINI'S**  
**"FLIGHT OF THE PAPER BALLS"**  
*(A DELIGHTFUL COMEDY ROUTINE)*

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**EFFECT**

An audience enjoys participating in a magical effect particularly when the performer takes the spectators into his confidence. This routine provides hilarious entertainment because the entire audience is aware of the modus operandi except the assist-

ant who is profoundly mystified by the entire proceeding.

In this routine the performer repeatedly challenges a spectator to guess what happens to paper balls which mysteriously vanish.

## INSTRUCTIONS

Invite a spectator to assist you. Seat him so that he faces the audience. Ask him, "How many miles can you see on a clear day?" Regardless of his answer, say, "You are not sure. Well, I am going to test your eyes." Now turn to the audience and say, "Ladies and Gentlemen, I am going to show you a little experiment. All of you will see it. He (point to assistant) is the only one who will not see it. But please do not say anything and do not give away our secret. Otherwise I cannot finish the experiment. So, let him find out for himself." Now turn to the spectator and say, "And you try to catch me, eh?"

Hold up a paper napkin at a distance of about four feet from spectator's eyes and say, "Of course you see the paper now." Bring it closer and say, "Naturally, the closer it is the better you can see."

Say, "I am going to roll it up like this and make a small ball (Fig. 2). Roll up the paper napkin, lower your left hand and say, "Come a little closer," in order to get the spectator to lean forward and lower his head (Fig. 3).

Say, "I am going to put the ball in my hand . . . squeeze . . . open my hand . . ." Suit the words with appropriate action. Continue, "And you will see the ball disappear." Before you utter the word "disappear", the right hand takes the ball out of the left palm in an arc movement towards the spectator's forehead (Fig. 4). As you say "disappear", touch the left palm again with the ball but do not close the left palm.

Here is where the crucial move comes in. Immediately after touching the left palm, again lift the ball in exactly the same arc movement toward the spectator's eyes (Fig. 4) and with an upward flick of the right wrist, let go of the ball. (It should go over the spectator's head. We emphasize that the ball is not thrown or tossed. There is no movement of the arm or elbow. When the hand reaches the top of the arc the ball is simply released. At the very moment that you flick the wrist, say "Look." Fig. 4 shows the exact position just before the ball is released. Notice that the elbow is below eye level, the wrist is turned upward and the fingertips are above eye level).





Immediately after saying "*Look*", pretend to replace the ball in the left palm (Fig. 5). Make a few magical gestures by passing the right hand over the closed left hand. Open the left hand and show that the ball has vanished. Ask the spectator, "*Do you know where the ball is?*" Mislead the assistant by looking up your sleeves, inside your coat and his coat, pretending to look for the ball.

Say "*I will do it again for you, but this time I will do it very slowly. In fact, so slowly that you surely must see it this time.*" Roll up another paper napkin and repeat the vanish described above.

Again ask "*Do you know where the ball is? You didn't see how it was done? I will show you exactly how it is done.*" Make certain that the spectator leans forward by saying to him "*Come a little closer.*" as in Fig. 3.

Roll up another ball and openly place it in the left palm. Then roll it up a little more (Fig. 6), and in doing so palm it in the right hand and close the left hand. Turn the left hand down and spread the hands apart, holding the right hand close to the spectator's body. Then turn both hands palms upward, but only open the left hand (Fig. 7). (The left hand is opened completely but the right hand remains mostly closed. Remember to draw attention to the left hand by keeping your eyes constantly on the left hand. Be sure not to look at the right hand, especially when it is brought to the spectator's chest.) Immediately turn both hands palm downward — Fig. 8 (observe that the fingers of both hands are now open).





Ask, *"Do you know where the ball is?"* Produce the ball from under the spectator's chin (Fig. 9).

We call your attention to the fact that Slydini purposely uses the vanish just described and the production from the chin to misdirect and mislead the assistant as to the true *modus operandi*. At this point, Slydini feels the time is psychologically perfect to go back again to the 'Over-the-Head Vanish'.

Say, *"You mean to say you still don't know how it's done? I'm so surprised. I am going to make a very big ball so you can really see how it is done."* Take three or four napkins and roll them up into a big ball but do not crush it yet.

Say, *"I certainly cannot hide this ball. It is so big, you can't help see it."* Now crush the ball so that it fits in both hands (Fig. 10). Say, *"This time I am going to do it a little different. I am going to place the ball in my left hand and close the hands entirely and ask you to blow."* Close the hands around the ball as shown in Fig. 11.

Open the hands and say, *"Sometimes it disappears and sometimes it doesn't. Do you know why?"* (The answer is always "No.") Reply, *"Because it's too BIG."*

Now repeat the 'Over-the-Head' Vanish. When you flick the right wrist and release the ball, and then pretend to place the ball in the left hand, hold the hands in the manner indicated in Fig. 11 and ask the spectator to blow. Then open by lifting the right hand as shown in Fig. 12.

Say, *"You still don't know? Well, all I can say is that everyone else in the audience knows. Let them tell you."*



# *Slydini*

When Slydini, a comparative newcomer to this country from South America, began to exhibit his magic here, few magicians recognized his ability. Gradually they began to realize that here was an artist who not only had exceptional ability and skill but a very unusual and logical approach as well.

He has really achieved a rare thing — shocking the magicians of this country out of their complacency.

Because Slydini has been unhampered by tradition, his inventive mind has evolved many new and intriguing methods in magic. His sleights are flawlessly executed and perfectly masked by superb misdirection coupled with a perfect sense of timing.

Slydini's personality is pleasant, ingratiating and completely disarming. More than most magicians he is a seasoned actor who pretends so thoroughly that what is happening in his hands is real magic that his audiences can do nothing but be convinced. He is a perfectionist who incorporates his sleights into natural logical actions that camouflage them completely, and he does all this with a grace of action that makes his magic beautiful to watch.

He has introduced a new kind of misdirection and has actually reduced it to a science. So that, today, he is unanimously acclaimed by the experts as a master of misdirection, on which subject Dai Vernon rates him in a class with Malini — whose name has become a symbol of the art of misdirection.