

Some Comments About The Routine and a Philosophy of Routine Structuring:

Working in sets of threes is a good way to assemble a routine. Many magic tricks are structured this way. You do a trick, then you do it again, then you do something different. ("Two in the hand and One in the pocket" is a good example.) If you need to shorten the routine for some reason, you can remove three tricks that form a unit.

Reading through this routine, you may consider it to be too long. But, explanations always take longer. In performance, this routine lasts a few minutes. It is longer than many close-up tricks, but that is also a strength. You're giving your audience a complete package; an entire song, not just a couple of guitar riffs. When you are done with this one routine, people will feel like they've really been entertained not just fooled with a couple of tricks.

Note how the pace or rhythm of this routine quickens.

First, we had the warm-up tricks with the knot and production of the ring:

1. No Knot - 2. Knot - 3. Ring On.

Then the effects with the ring were:

4. Off - 5. Off - 6. On.

So the ring has appeared ON the string on every third count. Like the beat of a drum, the 'On' effect is the big hit with the bass drum. Then in the last set of three, the tricks are alternated:

7. Off - 8. On - 9. Off & Gone & On other hand.

In the last trick of the last set (#9), the ring is apparently pulled off and then it is quickly revealed to be gone and somewhere else. This is like a quick staccato combination of three half beats, marking the official end of the main routine.

Finally, the throw away tricks, if used, also fit into the rhythm of the routine. We just finished with "Gone & On the finger" (#9), then you do it again taking the ring off the finger and then suddenly its "Gone & On the finger" again (#10). Then finally its just "Gone." (#11) -- A variation after two similar effects. The audience is looking for where it is, but it's all gone. And you finish with empty hands, just like you started.

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