

Usually, magicians jeer at fortune telling and tellers for the reason that they like to yell, "Fake!" It remains, however, for fortune-telling to take the play at parties quicker than anything else. The alert magus (oh Mr. Wolff!) can do no better than learn the subject well enough to use it. It will increase his personal popularity a hundredfold, and personal popularity has a lot to do with business success. Learn a mysterious looking layout or two and a meaning for each card. Let the millions of combinations take care of your stories, and you'll never have any rest. First, however, get a copy of Grant's Fortune Telling Card Trick and find out for yourself how people go for this brand of blarney. Another idea I had one time and passed on to a performer who told card futures is novel from a publicity standpoint. Get a deck of giant cards, and after any routine of fortunes by regular cards, introduce the large deck as a finish and for a single card reading of the present. Have them mixed and the sitter turns one over. He or she gets the reading and then autographs the face of the card. Always let this be fair and in time you'll have the most novel deck in the world. The more prominent your sitters, the greater the deck, and you'll get a kick out of seeing how percentages work out in the selections.

Giving exposers the 'silent treatment' will do the trick quicker and more effectively than the present ineffectual methods of any person or society. This 'treatment' is to be given in big doses to the exposers themselves. Space forbids a detailed explanation of this remedy now, but it will be put forth in the next issue, provided I find that at least a few are interested. It has never been done before because magicians would rather 'raise hell' about it than be subtle.

Now Popeye, the Sailorman, is an exposers deluxe. In a late cartoon movie of this noted spinach destroyer, is an expose of the levitation with hoop moves, and the 'fold up' of the little lady in the sawing box. I've heard just a little bit too much about societies obtaining promises that it will be all stopped. Like international treaties, such correspondence amounts to but scraps of paper. It probably will never be banished in entirety, but I know that I have an angle by which it can be cramped.

In the meantime, I'd like all readers to send a copy of every expose they find in print. I'll reproduce them if I have to add twenty pages. I

have seen some exposes that gave better instructions than do magic books.

Every day or so I receive letters implying that my tiff with Stage Magic has something to do with Burling Hull. I write to him only as editor-in-chief, owner, publisher and almighty pooh-bah of Stage Magic and the products it advertises. Burling and I have had many interesting and informative sessions and personally I consider him a clever writer and performer. But when I start using these pages as an outlet for personal animosities, rather than information of monetary value to the world of magic, I'll heed the first command to take my wand and go below.

Eventually, all tricks improve through constant use. I mentioned in a previous issue about a look for the Glass Penetration frame. A letter from Frank Ducrot informs that such an improvement has been on frames sold by him since last February. For those who use it, here is a cute (and original, I hope) effect. After doing it once, look and hand the frame to someone for the insertion of two new cards while you light a cigarette. Take frame back, hold cigarette at center of lips, and slowly bring the frame up to your face. The cigarette, burning furiously, is seen to appear through the front card, from where it is taken, and the frame handed back so the spectator can remove and keep the cards.

Sending me into a momentary fit of despair, Phil Smith of Toronto writes that the pigeon idea in No. 10 won't work at night because homing pigeons do not fly then. That makes it a matinee mystery. However, if you aren't the worrying kind, why not put it out anyway and let it come home in the morning?

Every time I now think of birds, I can see the Gilegaloo Bird that Howard Albright has put on the market. This mechanical toy what-is-it hops around on the table (or bar) and stops with its nose on cards that are spread face down. A number of routines and methods are given, and this application of a toy shows an alert mind behind it for novelty in effects.

Being tactless at times calls for apologies. I never should have mentioned the name when I told of the Fort Henry incident in No. 11. Mr. Rouclere has always been pleasant and kind to me, my respect for him knowing no bounds. I felt like lashing in general some of the atrocious things

I've seen, and wanting to emphasize how the smallest of things are noticed, unfortunately thought of that particular performance as it was told me by one who had remembered it for twenty years. Mr. Rouclere's daughter, professionally known as Rouclere, Jr., has made me feel very insignificant with her letter, and informs me that it never did happen. I'm sorry.

**L**est I go mad, please don't write any more about an index of the effects which have appeared in The Jinx. I have had it planned for sometime and am preparing it at odd moments. It is necessary as a means of quickly finding what you want from the super-practical material contained within the 13 issues published.

**L**amenting upon the dearth of publicity-clever magicians (I know of only two who work as hard outside the theatre as in), a press agent working the metropolis of Waverly sipped his coffee while I gave him my idea of a publicity man's dream, and then practically fainted from brain fatigue. The magician arrives at high noon and is unloaded from the baggage car in a coffin. Coming out of his trance he is promptly arrested as a witch in modern dress. Securely locked within a cell at the local bastille, he escapes and rushes past his jailors who are on their way back to the office. They give chase and catch up with him at the fourth floor of the Department Store up the front of which he is doing a 'human fly'. He is blindfolded, put into a straight-jacket, and hung upside down out of the window (much as they did in the good old Salem days, when a magus had to be clever to keep on living) but wiggles out and drops into a fire net as it is being carried by to the conflagration next door (timely started by the press agent). Still blindfolded, the escaping eleged witch jumps into the fire chief's car and drives without eyes through the streets, chased by the reserves, an ambulance, and countless cameramen. Running out of gas at the ball park (where hundreds are watching the game) he deserts the car and dashes across the field towards the woods. An officer, stationed at the park, fire at him, (with a bullet initialed by the Mayor) but the superman turns, catches the bullet, and spits it out onto the home plate. This delay has brought the pursuers close, and in turning to flee again, the wonder worker trips over a rising card setup and falls into a ditch. By this time the populace of the town realize they have the greatest of all witches with whom to contend so without further ado, and to the tune of clicking cameras, they bury him where he lies. The press agent now has two days in which to convince everyone that the man is of no relation to witches, but actually is the textbook tycoon of trickery and known to all and sundry as the Pop-eye of Prestidigitation. Whereupon the town fathers dig up this great man only to find him alive and well! And that evening, my friends, just happens to be Opening Night for the Gala Mystery Show at the local Opera House.

**I** ask you now, and in all sincerity, "Is there another publication in the whole of magiedom that will give you such original routines and practical ways for becoming famous?"

*Theo Ammann*



#### A CARD IN FLIGHT!! (Bobby Hummer)

**P**assing through Waverly, this summer, Mr. Hummer, of Binghamton, N.Y., gave me this excel-

lent subterfuge for the disappearance of a card, together with an astonishing idea for the reappearance.

**H**aving noted a card in the deck, the spectator sees the performer openly drop the deck into a borrowed hat or receptacle. Asking the person the number of spots on the noted card, the performer reaches into hat and pretends to take out that number of spots and flip them away. The spectator is now asked to remove the deck and see if the card is there, but it has vanished! It can be found wherever desired, but Mr. Hummer has done it in homes, and having them raise the window curtain, the card is seen to be sticking to the outside of the window looking in!

**H**ere is the simple secret. If in a home where it is possible, steal two cards from the owners own deck; the two of spades and the two of clubs. Excusing yourself at some opportune moment, plant the two of spades for the climax and fake the club card by sticking to it with saliva, two small triangles of black paper. These pieces, over the club pips, turn them into spade spots. Add this card to the deck upon your return and force it any way you please but don't let spectator look at it himself. Take it from him and step back, holding card so all but you can see the face. This little distance prevents a close inspection, but at three feet the card is certainly a spade. Drop the card on deck and give it an overhand shuffle which leaves it on the bottom. Drop deck into hat face up and ask the number of spots. Reach in, and taking one piece of paper, roll it into a pin head ball between fingers and flick it away over your shoulder. Do the same again, and then once more for the card itself. Tip the deck out onto table face down and have the card looked for by the selector. It has gone and you are ready for the finish. I have used it once and for those who may be able to do the same thing I'll give it. Being in the house of a friend to where I was going again later that evening, I did a couple of offhand card stunts and stole the two of spades. Arriving after dark, I stepped up onto the porch and on the outside of the drawing room window and stuck the card face in between the upper and lower frames. I use jet black paper taken from newspaper ads and type because when moistened, it sticks better and also while damp can be fingered into a very small and minute pellet.



#### COINS, EN ROUTE! (Ottokar Fischer)

**I**n the fairest manner possible, ten half dollars are counted onto the left palm which is covered with a handkerchief. A spectator holds the four corners while ten more coins are counted onto a tray and dumped into the cupped hands of another. The first spectator shakes the handkerchief a selected number of times, and that number of coins travel across space to the hands of the other.

**M**r. Fischer's subtlety in handling the first ten coins is the basic principle of the feat. The rest can be varied to suit individual taste. On a small stand, like the one illustrated here, are ten coins in a row. A duplicate of this may be at the other side of stage or room. On the rear side of coins number 7,8,9 and 10 put a tiny dab of diachylon plaster or good sticking wax.

**S**pread a handkerchief over the left palm, and count the coins, piece by piece starting with No. 1, into a stack on the palm. Now turn the left hand over, grasping the stack tightly in



**SID LORRAINE**  
THE MAGICAL ENTERTAINER  
THE CHAMPION OF  
TULSA, OKLA.  
MEMBER 5403

This is a sample of "SPORTS POWER" manufactured by CANADIAN PLAYING CARD COMPANY LIMITED - MONTREAL, QUE.

MAGIC MYSTERY

**WABAS**  
Wizard of the Wabash

R. C. HUGHES  
210 KENNEDY BLDG.  
TULSA, OKLA.

BIRTH

Member National Conjurers Association



**PHIL. H. DALEE**  
MAGICIAN  
Presenting His  
Pleasing and Perplexing  
PROBLEMS

Member International Brotherhood of Magicians

When you play with BICYCLE you hold good playing cards

**EXTRA JOKER**



**CHARLES A. LEEDY**  
SCRIPPS-HOWARD NEWSPAPER HUMORIST

Phone: Key, 6694

**LU BRENT**  
Magician  
"A Young Man to Watch"

Now looking engagements for Vaudeville, Clubs, Parties, etc.

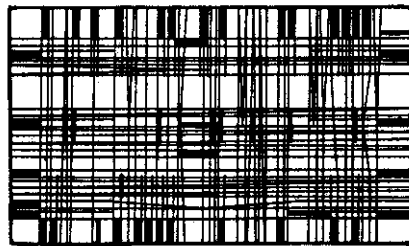
200 Liberty Street  
Camden, N. J.

NEW YORK

**W. R. WILLISTON**  
The Distinctive Mystifier  
UNDER THE EXCLUSIVE MANAGEMENT OF  
T. W. ROBERTSON

Phone: BARCLAY 8227

15 PARK ROW



**Arthur Elagh**  
Humorous Card Index

PHONE HUGENOT 2115

READINGS ONLY  
10 AM. 1:30 PM.  
7:30 PM. 8:30 PM.  
SUNDAYS 8 P.M.

**PROF. PAUL ROSINI**  
MASTER TEACHER OF OCCULT SCIENCES

PHONE ALL 1077

288 S. 52nd STREET PHILADELPHIA, PA.

COMPLAINTS OF  
**WALLACE**  
THE MAGICIAN  
BOX 807  
DURHAM, N. C.

**This Certifies That Brother**

IS A MEMBER IN GOOD STANDING OF THE  
**WALLACE KIBITZER KLUB**

1939

This card entitles the member to conversation, card games, golf, billiards, and to stand in back of players, advise them, correct their mistakes, help losers to cry, supply them with towels and buckets for their tears, AND GIVE DECISIONS WHICH SHALL BE FINAL.

Present This Card When Authority is Questioned

Rule 13—DON'T LOAN MONEY or CASH Checks

MEMBER, J. & M.  
PHONE CEDAR 2728-J

**Karey C. Scheel**  
MAGICAL ENTERTAINER  
PRESENTING MAGIC, SCIENCE AND ILLUSIONS

N. E. PITTSBURGH, PA.  
280 EAST ST.

Phone Upton 117.

**Khan-de-Late,**  
THE ILLUSIONIST.

Leaves Carle Buffet,  
Leisure Blvd.,  
Waltham

**JOHN TURNER**  
THE TALKATIVE TRICKSTER

1224 PARRISH STREET PHILADELPHIA

Tel. Union 3055

**Prof. Morris Loewy**

131 30th Street  
Haddonfield, New Jersey

**DAN. BELLMAN, I.B.M.,**  
MAGICAL ENTERTAINER.

93, Chatham Street,  
Edgeley,  
Stockport.

**Reginald A. Mill**  
REPRESENTING  
THE "Mystic" ENTERTAINERS  
TWO MINDS WITH BUT A SINGLE THOUGHT

PHONE  
ABURY 4023-R

1008 EMORY STREET  
ABURY PARK, N. J.

A NIGHT OF  
ENCHANTMENT

**Frederick Barrington**  
THE MAGICIAN

MODERN NECROMANCY

**FRED E. SIMON**  
Entertainer in Comedy Magic  
Special Rates to Churches

RESIDENCE  
344 JEFFERSON ST.  
HARTFORD, CONN.

**To Paul**

**ROGER E. MURREL, INC.**  
137 W. 40th ST.  
NEW YORK CITY

This is a Sample of  
THE NEW YORK CONSOLIDATED CARD CO.'S  
No. 92 "See" Playing Cards, Deck No. 87

PRESENTING  
A SENSATIONAL EXPOSE  
of card manipulation as practiced  
by professional gamblers  
by  
**BEN ERENS**  
King of Card Manipulators  
Expert at Table Technique

A



1403 E. 54th St.  
Brooklyn




**GRESGE**  
MAGICIAN  
for Your Next ENTERTAINMENT

PHONE 3-3345

62 W. Jefferson Blvd.  
SOUTH BEND, IND.

When you play with BICYCLE Playing Cards you hold Good Cards.



**PROFESSOR STRUCK**



for your next entertainment

**dean**  
the magician

Box 208 white plains, n. y.

**Rejane Ray**  
ASTROLOGY - NUMEROLOGY  
MATHEMATICS - CYCLES

MR. ARTHUR, Meverly, New York

October 16, 1935

Assuming that by chance you might be speaking the truth when you said you would print my reply to your unwarranted, unprovoked and unprincipled attack on Stage Magic and myself, I am sending you my reply. Of course, you may as well for I shall print 3,000 copies to go out with our fall mailing anyway.

As practically everyone in Magic knows I am just now recovering from a two months illness, had been ordered away by doctors for that period and recuperated at Bayville, on the north shore of Long Island. All dealers were notified, Holden, Meret, Herdin, the Sphinx office (all of which you frequent) and even Thayer, Newport of England, etc. As you, self-appointed magic news columnist met have also known of it-- I can only assume that you took this opportunity for attacking a man you know to be ill with the sole idea of injuring the publication of a brother magician-- A true fraternal spirit!

As definitely stated in advertisements STAGE MAGIC is not a monthly magazine nor news periodical. It is A Magic Book-- issued in Parts, each part or section being trimmed and punched for loose leaf binding, to be added to preceding parts, thus forming a continuous and constantly growing text book of magical effects. Each subscriber subscribes for so many Parts (as stated in brackets in his subscription form) and he will receive just that many parts or sections. Yes, this despite the fact that I have enlarged the parts of approximately twice or double the size originally promised subscribers--and that they are getting double the value originally implied or indicated by the first or sample issue--PART I!

Yes, it is true that if you had subscribed at the original subscription price of \$6.00 you would have today something which has doubled in value, and enlarged to twice the size is now selling at \$10.00. The subscribers purchased an article which a short time after was selling at double the price and was giving twice the dividends in contents, volume, and value--AND THEY KNOW IT.

For 25 years I have been writing and publishing magical books for magicians, now totalling nearly 40 volumes, which books I am glad to say have won the appreciation of thousands of magicians and are sold by all the leading magical concerns and dealers of importance from here to England, Germany, and Australia. I have over twelve hundred signed testimonials ranging from some of the smallest members of our profession to prominent persons like Thurston, Houdini, and like celebrities.

All magic knows that I will fulfill my obligations as in the past with the best book that I can possibly produce and with about double the quality and volume which I originally advertised-- just as I did with EXHIBIT MANIPULATION and numerous other books which have appeared with about DOUBLE the contents and double the illustrations promised.

Really worthwhile books often take a little longer (especially if enlarged to double size) than originally planned-- as witness J. N. Hilliard's ART OF MAGIC, which appeared about two years after the subscription date, also some of Goldstone's books, Max Holden's COIN MAGIC, which was three months past its advertised date and even your "BOOK WITHOUT A NAME", which after various delays might never have appeared at all, for you had accepted it. If it had not been for one of the magical dealers who had accepted a lot of orders, being approached by the printer and agreeing to finance it providing you released all claims on the first printing, your book might not even have appeared by now! That is my answer. Let us see if you will publish it.

*Burling Hull*

# THE JMX

Maverly, New York  
October 17, 1935

Dear Burling;

Your special delivery and 3 cent due letter of October 18th has come to hand. I cannot take the responsibility of copying it so am reproducing it exactly as received, especially so after your unwarranted, unprovoked and unprincipled inference (lines 1, 2 and 53) that I would not do as I promised.

I'm very sorry to hear of your ill health, and that bit of information, coming to me now, makes me a 'bust' as a columnist. Knowing you had moved into new quarters with an enlarged shop since June I assumed you were as active as always. If your staff attended to this and your business during your illness, I might suggest a replacement for the sake of good will. A letter at hand says an order in May was filled the latter part of August.

Your remarks about Stage Magic being a book, rather than a monthly periodical do not coincide with the first number which states, "issued in LOOSELY PARTS", (caps are yours) and also, "arrives Every Month" (except July & August). I appreciate the fact that your policy has changed, although you have adhered to the 'except July & August' part. Allowing that your illness has prevented publication for at least three months, the fact still remains that in over eight months only three parts appeared. Issue No. 3 stated very plainly, "Our agreement with our subscribers was a yearly not a monthly issue and to provide ten sections per year not one per month."

No one disputes your claim to 25 years in the magical writing and publishing field. This is, in fact, your 28th year, dating from the time of your first Sphinx ad. No one denies your ability and versatility when it comes to magical publications. In The Jinx Five Foot Shelf of Magic, I could do no less than include three of your publications, more than by any other person. I have never, however, been able to understand your theory of advertising, as for instance, when you wrote a note from Canada for me to break Sphinx ads over my name because Wilson wouldn't accept them coming from you. And again, with The Sphinx under its present management, why you had me compile and write tricks for the "Climax Card Routine" only to advertise it as being authored by a Mr. Drummond, whom I have never had the pleasure of meeting. Certainly, with thousands of magicians comprising the 'Burling Hull Family', (Stage Magic No. 1) you would have had countless more sales had they known it was written by you (?) rather than by a comparatively unknown author. If I wrote a book and advertised it as by 'Mufus', the 'Mystic' I wouldn't expect half the sales than if under my own name which I have laboriously tried to build up, as you have yours. Watching you prosper makes me wonder at times, whether or not my methods are right.

I know that delays in publishing magical tomes are not rare, but I think you have hung up another record with your seven year space between the first ads of Stage Magic and its appearance. Your reference to 'The Book Without a Name' is ignorantly libelous, Burling, but I'll forget it if you promise to talk to both the printer and publisher before writing it again. That statement makes us both 'busts'.

And if you do print 3000 copies of your reply, to go out with the fall mailing, I presume you will include my first letter to which the reply was made. However, realizing that you wrote it as an ad, I consider it extremely improbable that either of my letters will appear beside it.

I am glad to know you will fulfill your obligations as soon as health permits. The world of magic awaits your speedy recovery.

Respectfully

*Theo Ammann*

P.S. I'll write again next year.

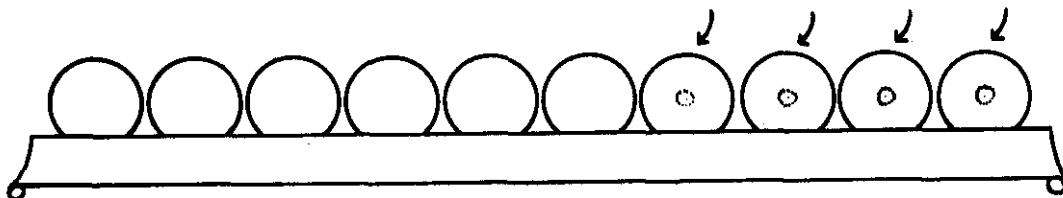


fingers while the right hand apparently evens up the four hanging corners of handkerchief. This action of squeezing the stack in the turnover, makes a solid and stuck together pile of coins 6 to 10, and it drops silently into the right hand underneath as performer steps towards spectator who holds the four ends with the coins hanging downward. This pile is pocketed or dropped into a well in the action of picking up a tray from the table and onto which the second ten coins are counted. This tray is the well known money tray, and is loaded with five coins. Dumping the ten counted coins into the hands of another adds the five and the mechanical details of the trick are over.

#### METAL VERSUS FABRIC. (Fred DeMuth)

**A** handkerchief is spread over palm of left hand and a dime and penny placed in the center. Finger of left hand grasp the coins through cloth from underside, holding handkerchief up by center so that the corners hang downward. The right now twists the handkerchief ropewise to hold the two coins securely. Right hand now takes hold of the coins and the left pulls the dime right through the cloth, leaving the penny still twisted inside. Untwisting the handkerchief, only the penny remains.

**F**or this effect is used the well known penny and dime set but it is an entirely new appli-



**M**r. Fischer suggests that those experienced in the manipulation of coins may prefer securing five coins and making them appear singly and audibly in a goblet by the often published sleight of hand method. The number of coins to be passed is immaterial and may be left up to the performer. He can also make a certain number travel or force the number as desired. The feature of this effect is Mr. Fischer's clever method for noiselessly stealing the coins at the start.



#### A CUTE AND QUICK LOCATION. (Annemann)

**Q**uite a few methods similar to this have been evolved, but I just fell on to it while playing with a deck, and it has its points. The card is selected, noted and replaced as is customary. Shuffling the deck, four cards are dealt off face down in a row and the selector asked to put his finger on any one. The number on it is called, cards counted off the deck to that position and the selected card is found.

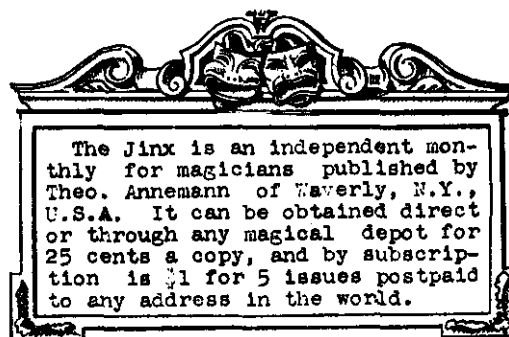
**V**ery little preparation is needed, it being necessary only to have a 6,7,8,9,10 on top of the deck in that order counting downward. Riffle shuffle leaving these cards in position. Fan for the selection and as you do this, count about 5 cards from the top. Have the card selected from near center and now you count five more cards for the replacement which must be eleventh from the top. As you have the spot just cut here for the card to be put back, and then riffle shuffle several times leaving the top 11 intact.

**D**eal off the four top cards in a row. Have a finger placed on one. If the 6, have it turned over and called out. Then count off six cards and turn over the next. If the 7, do the same except that you count down and turn over the seventh. If the 9, pick up the three remaining cards, letting them be seen as you do so and drop on deck. Now ask the number on the chosen card, and counting off nine cards, turn over the next. If the 10, do the same as with the last but count down and turn over the tenth. Each time the card is reached, take it from deck face down, ask the name of the selected card, and then slap it down on the table face up for the denouement.

cation. An extra dime is concealed in the left hand, say in a second finger palm. The handkerchief is shaken out and thrown over left hand. The fake dime is placed in the center directly over the concealed coin, and partly over the fake dime is placed the shell penny. The left hand grasps the three coins from underneath by their edges between the thumb and four fingers. The ends of handkerchief are allowed to drop down and the right hand twists tightly and calls attention to the fact that the coins are securely held by the cloth. The position of the fingers holding coins will not allow of the outside dime being seen. The twisting will force the dime and penny together inside. Right fingers now holds hank close to the coins and the left fingers slowly slide the outside dime into view. It makes a very pretty close-up effect and can also be done with the shell half dollars. Dig out that laid away set of coins and have a new effect for yourself.



**N**ewspapers are saying that although Howard Thurston's life is in no immediate danger from his recent stroke, he will not again appear professionally. I can't think of this as being true of one who has, for so long, been an outstanding figure of magic. I've wanted so much to once more hear him close his evening show with, "and now, in a moment, will come our last mystery, a marvelous creation of the Chinese. Good night, Walter. Good night, Pauline. Good night, dad. Good night, everybody."



# THOUGHTS IN THE AIR. (Annemann)

I have been using what I consider a very practical and mystifying little conception with a big effect. It is impromptu and can be done anywhere and at any time, something that is pretty rare for worthwhile effects of this nature. It can be learned, with an assistant, in five minutes, which is another point in its favor.

No apparatus is needed. Any pack of cards is borrowed from the host or hostess. Mixing the cards, the performer requests that the assistant, or medium, be sent to a distant room for the time being. He now states that one person must be chosen and so that it may be left entirely to chance, he will deal the cards around to each until the first Ace shows up which will automatically select him. This is done. This selected person is asked to look through his pockets or her pocketbook and take out some small personal article which they are then to hide somewhere in the room but not on the person of anybody. This person then selects someone else, and they are asked to select a card from the deck. The deck is placed face down on the table and this second spectator inserts their card at any spot, squares the cards and leaves them there. Now the performer leaves the room before the return of the medium who spreads the deck face up, moves his hand across the cards and picks out the selected one. Following this he moves around the room and locates the article. Once more in circling the room, the medium gives the article to its owner!

Nothing but the cards is used at any time. Previously the performer and the medium have agreed as to who will be the first subject. And, starting at some spot, the people present are numbered from left to right around the room. The performer, who is doing another trick or so, has ample opportunity to set an Ace to fall on this person. If there are five people present, and the subject is number three, the Ace can be placed eighth from the top to hit him on the second round. He is asked to select some small personal object from his pockets and to hide it anywhere within the room. While he does this, the performer gathers up the cards, and runs through them, remarking offhandedly that the Joker is the only card with a bad influence and should be out of the deck. Really though, he looks for three cards, cards which will tell where the article is hidden! Impossible? Not at all. Imagine the room as being divided into four squares by lines running through the center each way. The

1	1	1	2
		2	3
4	3	4	3
		4	3

sketch will make this point clear. Then imagine each of those squares being divided the same way, and then each of these smaller squares divided again. Supposing the article were hidden behind something in the far right corner of the room. The numbers 2 - 2 - 2 would signal the medium into this very corner! It can thus be seen that three figures can direct one to any very small portion of the room. He also knows the article to be small, he knows it to be a personal article, and knows that it will be invariably an object that is obviously out of place wherever it may be. Knowing these things, and the spot where it lies, it is no trick at all to locate it successfully.

The performer therefore runs through the cards and brings to the top in correct order three cards that signal the correct imaginary squares from the largest to the smallest. And at the same time he locates the card to be forced on the second subject! This person is now picked by the first person and, in his best liked way, the performer forces a card. Putting the deck face down on the table, he asks that the card be returned to any spot, the deck edges squared, and cards held by the selector. Then he leaves the room.

The medium returns, spreads the deck face up on the table and after 'the business' picks out the card. And now the medium knows the three number combination that gives him almost the exact spot where the article is hidden. He walks aimlessly around the room and gradually works into position to locate the object. Then, knowing who the owner of the article is, it is returned after another walk around the room. Whereupon the performer is called back to rejoice, and highballs are in order.

This effect is excellent subterfuge. The only thing that is ever remembered is the location of the object and the return of it to the owner. The use of the cards is incidental, and the card selection accepted as a fill in, and a use for them after the first part. You will find that they are forgotten immediately afterwards and the article business discussed all by itself. It's really worth working up and using.