



NUMERO!

by **Al Baker**

Here is one of those rare effects that have an anticlimax but become greater because of it. The base of the trick, or the addition part, is not, by any means, a new idea. Around this, however, Mr. Baker has woven a bit of chicanery which dresses the problem in a not soon to be forgotten guise.

A spectator is chosen for the problem, and is handed a folded paper upon which the performer has scribbled something. Showing a large size slate, the performer hands him chalk with the request that he write down a line of figures as they come to mind. Immediately under this row the performer jots a row and the spectator follows with a third. Then the performer finishes quickly by writing a fourth and fifth line. Drawing a line underneath, the spectator is handed slate for adding. The total is read aloud and shown. Opening the folded paper, the spectator finds prophesied the correct total as was reached! **SO FAR NOTHING ORIGINAL HAS HAPPENED BUT WAIT.** The performer shows the back of the slate on which has been inscribed the letters of the alphabet, each letter followed by a numeral from 1 to 0 (set-up on page 129). The spectator is asked his first or last name. **SUBSTITUTING LETTERS FOR THE FIGURES OF THE PROBLEM'S TOTAL. THIS SPECTATOR'S NAME IS FOUND TO BE REVEALED BY THAT ROW OF FIGURES!!!**

It will be realized immediately by many of my readers that this also makes a valuable effect as a publicity trick with a pad of paper. Although it will puzzle a mathematician, and it

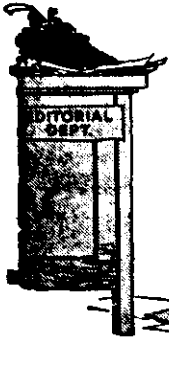
will confound magicians who know only the addition effect, the mechanics are so simple that it practically becomes an impromptu stunt.



First you must know the name of the person with whom you are going to work the effect. It may be either his first or last name, so long as it isn't more than six letters long, in which case another name is secured. On the back of the slate or pad have the alphabet and numerals written as per the chart.

Before the test, write down the name of the person, and with the chart, substitute the letters for figures. If the name were HARRY, the letters would mean 81885. This is all you need know before starting. On a piece of paper write the five figures and place a 2 in front of them making a number prophecy of 281885 for the spectator to hold. Now add 2 to the last figure of the number representing the name of the person, in this case changing the number to 81887. This number is your key number to be remembered. If the last figure of the original name number is an 8 or 9, this rule holds good although adding 2 effects the last two figures of the number instead of the last only. If the number were 71288 it would change to 71290 by adding the 2.

Present the problem by handing the correct person the folded slip to pocket. Without showing the chart side of slate or pad, have him write a row of five figures. Have him put down the same number of figures in the row as there (please turn to page 129)



Now that convention time is over I can rest (as if I don't do enough of that!) again and glory in the memories. Out in Batavia, N.Y. the I.B.M. bought up the town as usual and received more newspaper space and more pictures in the city dailies of Buffalo and Rochester than ever obtained by any other magical organization or club. I can't understand why more of the eastern and New York boys don't take in these events. The high mogul of an eastern club told me that he wouldn't go because he didn't like the class of people there. From

all I know, perhaps it is just as well he didn't go. They wouldn't have liked his tricks!

Few weeks pass without it being evident that one good trick can 'make' a magician. Seldom is this trick a new one, the magus having dug out an old timer that the 'what's new' boys pass over with a deprecating turn of the page. However, once such an effect is rediscovered by a magus with acumen and a head on his shoulders, the dealers are besieged by buyers. Not often, though, do the copyists get anywhere at all. No one has created the talk nor commanded the prices of Cardini with his type of act. Tommy Martin put together a varied routine but the egg and fan gets him the work and reputation. Incidentally, I've seen no one who could come near him in the way he handles the fan. All others are comparatively unimpressive with their nervous bouncing. The bills in the lemon was to be remembered in Jarrow's routine; Jud Cole and Kling Klang are synonymous; the bird-cage made Keating quite famous; the baby chicks under the cups caused Galli-Galli to become a drawing card; Mogul came to New York night clubs with a single sitter billet reading test; and Russell Swann's piece de resistance is the Sun and Moon tragedy. Not that these old time effects alone made these performers worth their prices, personality and presentation, most important requisites, had much to do, but the fact-remains that all those who have gotten into lights during the present era have featured one 'to be talked about' mystery culled from the limbo of long forgotten magic. Delve into some of the magic literature from 1900 to 1920. Then use your head. Others have made it pay good dividends and they haven't scratched the surface.

If you use a candle in the act try this for a simple interlude. Have one of the old metal fakes with a taper that you finger palm in right hand. Pick up candle with left. Pick up a match with right, picking up fake at the same time. Light candle and as wick lights also light taper. Blow out candle, pass hand in front of it and it relights. Repeat this once and right thumb puts taper out and drops fake as you pick up the tube to cover or paper to wrap. It's one of those little things.

John Mulholland took me to task in Batavia re the paragraph about Sphinx dealers in issue No. 20. I am thus informed that he has a letter from the dealer in question which says The Sphinx will be sold only to magicians and persons known to be truly and sincerely interested. That clears that up.

Letter of interest to dealers:

April 13, 1936

Dear Ted;

Here is the information you requested re the proceedings which I brought to halt the unauthorized reprinting of the Calostro Mind Reading Act.

Ralph Read complained to me that Mr. Smith (this name is fictitious inasmuch as I do not think it necessary to publicize his name any

further) was mimeographing copies of the act and selling them at about two or three dollars a copy. I contacted the United States Attorney's office and also the Department of Justice with reference to this matter and as a result I was able to have the person who was selling the mimeographed copies contacted by a government man. As a result of the contact and threat that there would be an arrest and other penalties if the practice was not discontinued, I have been able to keep the field entirely clear of unauthorized publications of this book.

In my opinion, and you can quote me, if this procedure were followed in other cases where there have been violations of a man's right to realize the benefits of his own writings, the filthy practice that is being followed now would be quickly cleaned up with dire results to the violators.

Sincerely

(signed) Jacob L. Steisel
Counsellor at Law

TRIVIA

Bob Gysel, "the burglar from Toledo", was offered the key to the city at Batavia. Showing the Mayor a bent button hook, he said, "I don't need a key as long as I have this." Practically all my laughs came from watching this example of 'loco boy makes good.' His pastime (at 4 A.M.) was to pound on doors. When ignored, he'd pick the lock, push it open, and walk away with the brontasaurus yell, "I could come in if I wanted to." The highlight came when a group watching privately shown tricks couldn't keep him out despite the lock and the bolt. With a stethoscope dangling from his ears and a specially built lock opening jiggle gun in hand, he came through the formidable obstruction twice. Max Holden hasn't been seen to laugh so hard and long in well over ten years. If he reads this, here's a good line for the new stationery; "When better locks are made, Gysel will pick them." --- Hardeen (brother of Houdini), Martin Sunshine and Jim Collins have left for Fort Worth, Texas intending to make the fair-goers Svengali deck conscious. --- An interloper named Kondo plays vaude houses with a complete steal of Jack Gwynne's act. Reports are that it can't last because of no comparison. As if there could be --- Francis Finneran, the local nite clubbing magus, lost his whole act in the subway one night. Police are looking for a kleptomagicak. --- And dealers at the conventions always suffer a loss from counter picker uppers. Somebody must be making good use of lightning pulls, profoundes and vesting principles. --- Being politically conscious this year, I'll present The Jinx Platform in the forthcoming Extra issue due about July 15th. --- Philip Foxwell has one of the most effective folders I've ever seen. His layout of news clips and illustrations tells the story at a glance and you are sold at that moment on the fact that he MUST be good. --- From the Boston news column in the May Sphinx: "Albert Todd was next with a transposition of a bill, first to a cigarette, then to an orange and finally to the coin and wool boxes. Oh yes, the number was taken each time bill appeared and it checked. It couldn't be so - yet it was." That makes me happy to know someone got something to use from page 86 of the 1935-36 Winter Jinx Extra. --- Dr. Jacob Daley knows a medium who proposed to his wife by having, "I love you. Will you marry me?" appear on a slate. She had to marry him so she could learn how to say "Yes" with spirit raps! --- Russell Swann has been held over for two months at London's Dorchester Hotel. --- Jane Thurston ironing out legalities but has all intentions of taking out the show as soon as possible. --- That 12 page blast at me was held up after last month's issue. Sorry. It was interesting reading.

Theo Ammann

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Watch For The Date

How Many Dice on the Back of This Card, 6 or 7?

Hundreds of Magicians In Batavia --- No Fooling

Second Greatest in World Found as 11th Annual Convention of Mystic Profession Opens—Which Is Unique Distinction

By OVIATT McCONNELL

Times Staff Writer
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BATAVIA, June 10.—Pretenders to the royal robes of the late Howard Thurston, Harry Houdini, the Great Herman, et al, warmed here today as the International Brotherhood of Magicians opened its 11th annual convention.

It was anybody's choice for the "greatest magician on earth" as several hundred professors of the brotherhood examined clapping, collapsible cabinets, ventriloquist's dummies, and Chinese silk and paper—all tools of the trade—and prepared for opening formal business sessions this afternoon.

The "second greatest" was discovered however. His name is Jack Gwynne, onetime safety engineer for United States Steel, and now a ranking magician.

Claims to Be Second

"I claim to be second greatest," said Mr. Gwynne shyly, "and so far as I know, nobody else wants the honor."

"I know of at least 15 who admit being the greatest and among (Continued on Page 12, Column 2)

MAGICIANS OPEN 11TH CONCLAVE

Batavia Crowded With Masters
of 'Now You See It, Now You Don't'

(Continued From Page One)

our 5000 members. I have no doubt there are a few dozen more."

William M. Durbin, who is president of the brotherhood, and registrar of the U. S. Treasury, has a candidate for first honors, as have any number of other members, but Mr. Durbin's candidate is not himself.

"My own choice is a magician who uses the name of Dante, although he is a Dane by birth and an American by naturalization," said Mr. Durbin.

Eliminated Competition

"Dante has been on a long tour for years through Europe, Africa, Australia and so on, and is now in Holland. I'll tell you how good he is: Howard Thurston started him off on that tour, and admitted he did it to get Dante out of the country and eliminate competition."

Strictly speaking, there is to be no "second Thurston," or "second Houdini." All agree on that. Confidentially, the boys say that the bags of tricks of the late moguls of magic are out of date.

Their shows were designed for a full-sized theater, with distance and dim lighting as aides, and pobby but trusted lieutenants and handmaidens behind.

Vaudeville Passe

But magic on this large-scale plan now seems a thing of the past. Even vaudeville, which was slightly second-string alongside the "big show" of Thurston, Houdini or Herman, has long been dead and now is almost forgotten.

There still remains school and lyeum engagements, getting fewer every year, so that many a magician has had to give up his profession and go back to work. But the principal support lies in different fields, smaller, much more intimate.

"I don't know what we would have done if the night club hadn't turned up," a sad young magician said.

"But it is did, and it's getting better. Night club audiences get awfully tired of that silly singing and

difficulty in his crop that makes him scornful and apart from the brethren. He can't make up his mind about spiritualism,—the whipping boy of the magicians for years. "I tell you I get things, and I don't know where I get them," said Mr. Gysel, picking open a burly padlock. "I get hunches. Darned if I know what I do get. I don't understand it."

Maybe He's a Medium

"Sometimes I think maybe I'm a medium myself, but I know almost all mediums are fakes. All in this country, anyway."

Last night the vanguard of the magicians warmed up for the three-day sessions with an all-night party. Every evening this week, outstanding performers will do their stuff before the most appreciative audience in the country: the magicians themselves.

It seems that once magic gets into your blood, you're a gone goose, and a sucker for everybody else's tricks.

According to Gene Gordon, however, the craze is not contagious within the magician's household. Mr. Gordon, a full-time pro with a big bag of tricks, shook his head over this unfortunate situation.

"The worst audience any magician has," he groaned, "is his own wife. Magic bores them to tears."

Millionaires Love It

That isn't all. Al Saal, who claims discovery of the trick of producing any number of lighted cigarettes out of thin air, or some place, has found the going good in millionaire's homes. Millionaires, it seems, just love magic.

And today a brand new departure will be taken in finding new fields when Theodore Anneman one of the young stars of the game, puts on a hypnotizing stunt for a radio audience.

You might think that a little difficult to put over, and so does Mr. Anneman, who last night was biting his nails over the problems involved. The stunt will be performed before a Rochester luncheon club, but a radio audience will sit in.

"After all," said Mr. Anneman, "when thousands or millions of people watch baseball games over the radio, there is no reason why they can't see magic through the same ears."

Catches Bullet

This is the same young man who performs the hair-raising trick of getting himself shot with a high-powered rifle and catching the bullet in his teeth. This is not a new trick. It goes back to 1841, and since then, Mr. Anneman is proud to say, a round dozen men have died of it.

He doesn't expect to die of it, "but then, neither did the others," he admits. The first man who died (back in 1841) didn't really get hit with the ball, but with the butt of the harquebus, swung by an assistant who became annoyed at the magician.

The last one was Billy Robertson of Providence, R. I., who was popped in the chest in 1918 while playing in London under the name of Chung Ling Soo. Mr. Anneman knows how Robertson did the trick, but he doesn't really know what caused his death.

Wife Was Peeved

It might have been accident, or it might have been suicide or worse. It seems that Mr. Robertson's wife, who fired the gun, was very mad at him at the time, and she went into it thoroughly but got nowhere. Anneman only lets policemen, state troopers and people like that, who certainly would bear him no grudge, pull the trigger.

This business of being shot at is magic, of course, for magic is a limitless field, including such paraphernalia as playing cards, rabbits, cannons to shoot pretty (though unusually not) girls out of, coins, billiard balls, and nonsense.

Just to show you how big is the stock in trade, take Bob Gysel of Toledo, a machine operator in an automotive plant, who arrived here with a suitcase full of padlocks and picks, and a vast distaste for his fellow magicians, with a very few exceptions.

Likes Locks

Mr. Gysel (pronounced Gee-sil or Gye-sil as you like) has a vast contempt for card palmers, puppets, and all the similar bits of "small magic." The reason may be that he was right-hand man to Harry Houdini for five years, and therefore is partial to elaborate illusions, and more particularly to picking locks.

He used to be the man behind the curtain—no, we can't tell that. Also, he jumped off a 50-foot bridge once tied up in a gunny sack, with thumbcuffs locking his hands together.

But then, Mr. Gysel has another

Utica (N.Y.) Observer Dispatch Card Act Demonstrates

Futility of Gambling

May 27, 1936

A card act which serves as a warning to men and women who have any desire to gamble has been originated in Utica.

It will be presented before two national conventions shortly. Don F. E. Fox, who is in charge of the act, announced today that it will be featured at the Society of American Magicians convention in Springfield, Mass., Friday, On June 10 it will be shown before the International Brotherhood of Magicians at Batavia.

"How To Lose at Cards" is the title of the presentation which is given by Mr. Fox and a Mr. X. The identity of Mr. X is not revealed for during the course of the act he discloses a series of tricks used by card sharps in gaining advantage over the other men in the game. While Mr. X is seated at a card table, rigged up with a large mirror placed at an angle over the

table so that the hands of the player can be seen from any part of the room, Mr. Fox gives a 40 minute lecture on various angles of the card game which is illustrated by the player.

During the course of the lecture the "bug" is displayed. This is a device placed under the table by the gambler to hide extra cards. The method of marking cards with a needle peg attached to the thumb, false cuts and shuffles and crooked styles of dealing including the second dealing and the dealing from the bottom are among the things shown as the talk progresses.

Mr. Fox said that all tricks shown were first taught his partner by a card sharp who years ago rode the trains and made a living playing with unsuspecting victims. The purpose of the act is to expose gambling tricks.

DISCLOSURE of the subtle trickery used in professional gambling is made in this card presentation. Don F. E. Fox, local magician, (standing) will appear with Mr. X, a Utica business man, at two magicians' conventions shortly to demonstrate the crafty manipulations worked out by the men who make their living by riding the trains and promote games with unsuspecting victims.

Exposing Trickery Employed by Card Sharps



Syracuse (N.Y.)
Post-Standard 5/22/36
Hisses to Mark
Approval When
Magicians Meet

There'll be strange goings-on in three 10th floor parlors of Hotel Syracuse at 8 o'clock tonight when Central City Ave. only 14 of the Society of American Magicians conducts its semi-annual open meeting and stage performance.

Acc magicians of Syracuse and vicinity will rank their trick bags wide open with a baffling series of silk, card and floating ball acts, ventriloquism, rabbit "production" and all the rest.

The 30 invited guests (all seats were taken yesterday) will be asked to refrain from applause. They must use approval instead. Harris A. Solomon, assembly president and master of ceremonies, has announced.

Performers will include Joseph Brick, Eldred Hall, Lynn Searies and Harry Tenken, all Syracuseans, and Elmer Eckman of Rochester, president of the International Brotherhood of Magicians.

Lockport (N.Y.)
June 5, 1936
BAFFLING STUNTS
ENTERTAIN KIWANIS

Radio Magician And Wife
Mystify Clubmen
At Luncheon.

Leslie Guest, known as the radio magician, featured the program at the Kiwanis luncheon at the Park hotel Thursday noon with a mystical exhibition of sleight of hand tricks and more elaborate stunts, requiring special apparatus. Mr. Guest was assisted by his wife.

The more ordinary, but none the less baffling handkerchief and card tricks were accomplished by Mr. Guest without a slip and were the more mystifying because of his proximity to his audience. His speciality of causing a deck of cards to diminish in size until scarcely larger than calling cards, in full view of

the audience, drew applause from the clubmen.

Mr. Guest then introduced his trained dog, Glimme, which performed what might pass as the canine version of "St. Louis Blues," to the piano accompaniment of Mrs. Guest. The dog has broadcast over the radio and has been mentioned in Robert L. Ripley's column, Mr. Guest said.

The most perplexing trick of all was the illusion Mr. Guest achieved of shooting a bullet through the body of his wife into a target placed behind her. After the shot was fired, the audience saw the bullet fired in the target with a long red streamer attached to it apparently passing through Mrs. Guest's body. The bullet bore the same mark after firing as it had previously. The mark was made by Dr. Raymond G. LaPort, president of the club.

A committee was appointed to draw a resolution extending the sympathy of the membership to Mr. John Irwin in his recent bereavement. William H. Bell, chairman of the Lockport chapter of the American Red Cross, extended an invitation to clubmen to attend the annual banquet this evening.

are letters in his name, although you don't tell him this. Thus, in this case, you have him write a row of five figures. If the name were John he would be told to write four. You quickly put down the second row under his, and write the key number you have memorized. He writes the third row and you write the last two. The rule that governs the writing of the last two rows is the 'nine' rule relating to the top and the third lines. Thus, in writing the fourth line, you watch the first line and put down figures which, added to the figures directly above each one, total nine. If the top row is 63052, the fourth line will be 36947. The fifth row is written while watching the third row and the same rule applies. Then the line is drawn and the spectator adds the problem.

The resulting sum will be exactly what you have prophesied on the folded slip he has pocketed. That's the first climax. Now explain that you will go further and that there is an unknown force or power at work when the spectator jots down his numbers at random. Ask him his first or last name as the case may be. Then turn over the slate or pad. On it is the list of letters and figures as listed here.

A	1	K	1	U	1
B	2	L	2	V	2
C	3	M	3	W	3
D	4	N	4	X	4
E	5	O	5	Y	5
F	6	P	6	Z	6
G	7	Q	7		
H	8	R	8		
I	9	S	9		
J	0	T	0		

You may remark that you have numbered the letters over and over somewhat as is done by numerologists. Don't say 'as done (exactly) by them' because numerologists leave out the zero in their computations. There will be, in each case, one more figure in the total than there are letters in the name. Say, therefore, that you

will use only the correct number of figures as they were written down in the total. Counting from right to left you cross out the first figure. He names the first letter, H. The figure after the letter H is 8, so you write H under the 8 in the total. He names the second letter, A. The figure after A is 1, so A is written under the second figure in total. This continues until finished AND THE NAME OF THE SPECTATOR ASSISTING IS SEEN TO COINCIDE EXACTLY WITH THE TOTAL OF THE PROBLEM HE HELPED ASSEMBLE!!

The presentation of this effective idea may be varied by using two slates. One contains the chart, while the other is used for the problem. Start by having spectator who assists put the chart slate (without it being shown) under his chair, or in a safe place. Now you write something on one side of slate and say it is a prophecy. Don't show it but continue by having the problem written on the other side. When the total is read aloud, turn slate over to show your prognostication correct. Now have spectator take his slate and show the chart. Ask him the first letter of his name. He says H. Ask him what figure is after the letter on the slate. He says 8. Then you openly write H under the first 8 on your slate. Continue in this manner, which is very effective to the audience, as they don't realize you know the name beforehand and it is fascinating to watch the name build up under the total.

Although, at the start, this stunt may appear a bit complicated, I doubt if anyone will have trouble understanding and making it work if they will just try it out on a piece of paper to get the idea clearly in their minds. Many who know the nine principle of the addition are thrown off still because even that part is not done in the same order as the old trick. The smart ones generally look for adjoining lines to total nine, disregarding separated lines.

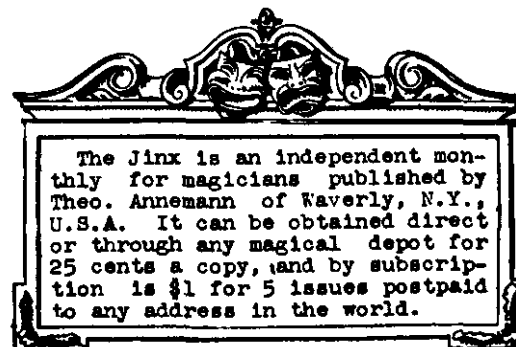
There are but two operations before presenting it; changing the name to figures, followed by memorizing the key number. Try to use last names whenever possible.

Without fear of successful contradiction I can assert myself in the claim that here is a new and different way of revealing a number of chosen cards. Methods are legion, I know, but this effect lends itself to an interesting angle of patter.

Three cards are selected and returned. I have always said that one repetition is enough, but after trying it out a number of times, I can say that three times for this effect is correct. The performer stands at the front and remarks that tricksters usually find cards by exercising a strange power which enables them to have the cards appear at any position in the deck. The common position, of course, is at the top. However, the performer turns over the top card to show that it is not one of those chosen. Turning it over, he asks a spectator to name his card. Snapping the top of deck, the card is turned again and the selected card is there! Turning it back, the performer says that had he asked another one of the three persons first, the result would have been the same. Another is asked for his card, and on snapping the back and turning the card, again it is the one named. This is repeated with the last person, whereupon the performer finishes by remarking that had no one named a card, the original pasteboard would have remained. Turning top card again, the first one shown is there, and the deck may be used for further mysteries.

Most all of the twenty-cent decks at Woolworth stores now have an extra Joker which is the same as the regular Joker. It is necessary only to have a duplicate card and I prefer an outstanding one such as the Joker. Have them on top of the deck together, and have the top one trimmed as a short card. Shuffle deck, leaving these two in place, and have three cards removed by three spectators. Undercut about half of deck, have first card replaced on top half upon which lower half is dropped and deck squared in passing to the next. Rifle to the short card break and have next card replaced on top of short card which puts it just below the first card replaced. Repeat this with the last card. Now, as you return to front of audience, cut the deck several times, the first time at the short card again and then cut three cards from the bottom to top. This leaves you with the three cards selected on top in correct order as replaced, followed by the two Jokers. At this point, cut off about fifteen of the top cards, laying the rest aside, saying you will need only a few to make clear your example of power.

As you say this, the left thumb pushes a little to the right the four top cards (to get the correct number) under cover of the right hand, and you make practically the common two-handed pass with the exception that the four cards in passing to the bottom are reversed and left there with faces against face of deck. With cards in hand and in making the ordinary movements for



the pass, it will be found almost as simple to have them face up as face down. This leaves only one of the Jokers on top, and the right hand as usual has covered the move.

Now hold the deck with backs out (real backs) in left hand with fingers at lower end and the thumb at upper end. The deck is standing up and the backs are towards audience. Turn over the back card by sliding it off towards you with right fingers and replacing it on deck with its face out. It is the Joker. (Go back and follow the general line of talk as suggested) In making the same move to turn this card back again, it is pulled off about a quarter of an inch when the right thumb at back of the deck also pulls off the card there behind the front one, and both are turned together and placed on front of deck. To the audience you have turned the front card face out and then back again. The first person names card, you snap back, and turn the top card only over. It's the one. As you mention about the possibility of asking someone else for their card first, repeat the move of turning the card back again and another is stolen from the back and left on front. This is the second card, and after this is turned back, the third card is in place. Finally, in turning the third card back, the last of your reversed cards on back of deck is brought to the front. Now you say that if no one had named a card, the original pasteboard would have remained there and you turn it over to prove. The deck is all one way now for anything else you want to do.



THE CARD PHENOMENON. (Audley Walsh)

One of the many many variations in card spelling, but with a different twist, is the following. Set your deck by having all cards that spell with twelve letters on top. There are 14 of them in all: the 4-5-9-J-K of Hearts and Spades, and the 3-7-8-Q of Clubs. Above these put four indifferent cards.

Hand deck to spectator with the request that while your back is turned he is to count off any number, say up to a dozen, in one pile. You direct him to pocket these for the moment and deal another pile of the same amount. He is then to shuffle this second pile, note the bottom or face card and place the packet back on top of deck. At this time, and remarking that you can have no knowledge of the number of cards counted, you turn and explain the rest of the procedure. He is to take the cards from his pocket, place them on top of deck, and then proceed to spell his card by dealing off one at a time with each letter. As you explain this you illustrate by naming a card at random and doing it. You take a twelve letter card (and the card you use, to be certain is not his, is the one at top of deck before adding the four cards when you set it up) and spell it off deck into a pile and then turn over the next card. Having shown spectator what to do, pick up this spelled off pile (cards of which have been reversed in order) and put them back on top of pack. Now step away, and have him remove the cards from his pocket and put them on top. Then he names his card for the first time, spells it out turns the next card and it is there!

This is an age old mathematical problem done over with the cards. If you follow the above, it will work out every time although you never know

the name of the card nor how many cards the spectator has dealt off into each pile. This is a baffling point to many magicians.



"HERE'S YOUR CHANGE---?" (Lu-Brent)

After reading "The Quick Change Artist" coin effect as described in Ireland's clever book, "New Card and Coin Manipulations of 1935," this idea came to mind. However, this method differs in effect and certain sleights are eliminated.

The performer borrows a half-dollar or uses his own. Dropping it on table to show it real, the performer explains that he will show how it can be made to travel from one joint to another. He picks it up with right hand after which it is placed in the left. The coin is now passed from behind the left knee to the right. Explaining that the hardest part is to pass it from the right to the left, he does but on opening left hand it is found to contain a number of small coins. Upon dropping the change on the table, they are counted and total forty cents, there being three nickles and a quarter. Saying that some of the money must have gone astray, he reaches behind his right knee and produces the missing dime. The hands are both seen empty.

This method does not require very much practice except for making it a smooth procedure. Prepare by palming the small change in the crook of the left hand third and fourth fingers, a sort of finger palm, while the dime is palmed in the crook of the right ring finger. The left hand can now hold a cigarette while smoking to make a natural appearance of the slightly curled fingers but you need not worry about this. You will find that you can drop the half-dollar to table and pick it up with either hand while still keeping the loose change and the dime in their respective places.

The right hand now picks up the half-dollar and it is apparently placed in the left hand, but in reality it is thumb palmed in the right. The position of the dime makes this quite easy. Pretend to pass the coin from behind left knee to right. Show the coin has passed, and immediately attempt the passing from right to left. Give a slight right turn as you do this, and as you open left hand and the change is seen and heard, the right hand containing half is near coat or trouser pocket and the coin is dropped in. This is the most important move and must be timed with the production, the misdirection being perfect. The change is counted on table and only 40 cents found. The other dime is produced from behind right knee and nothing extra is left in the hands at the finish.

This is a very cute interlude or introduction to any coin routine or trick which uses a half-dollar. The passes may look familiar to many, but the moment the change makes its appearance it is a surprise to all. Then give the change to someone for another half and proceed with the other effects.

There are many effects of this nature which can be used advantageously in such a way. A simple bit of seeming by-play with an object about to be used appears perfectly impromptu and often impresses more than the regular trick. It gives also the impression that you can do something at any moment with any object.