



Twenty-first Century Silks

Modestly, of course, this title is intended to indicate that this version of the Twentieth Century Trick represents a Century of Progress, so far as the working is concerned. The effect is as usual; but the flag appears between two ordinary and unfaked 18 inch silks, and there is no switch. Further, the silks are shown to be really separate in the first place, no Sympathetic Silk principle being used.

Having gone through the usual routine of whetting the reader's appetite -- magicians are all potential ad writers -- let's get down to the business of describing the working. The silks should be 18 inches or larger, and the flags (we may as well break down and admit you need duplicates) should be in proportion, about 18 by 12 inches for 18 inch silks. We will suppose that the silks are red and orange.

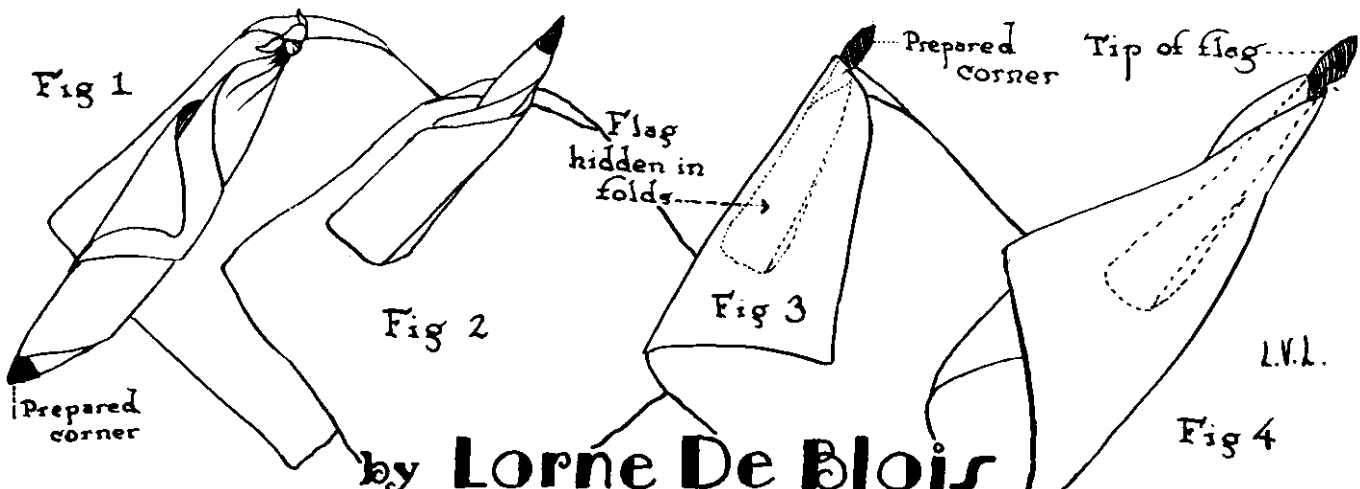
To prepare, take the corner of one of the flags which is diagonally opposite the field of stars, and either dye it red to match the red silk, or sew a piece of red silk to the flag. Canadian magicians will, of course, use the Canadian flag, in which case no preparation at all is necessary, and a spectator may be allowed

to untie the silks at the end of the trick.

Tie the star corner of the flag to a corner of the red silk, making a small tight knot. Spread the red silk out on the table, twist the flag into a very loose rope, and lay it along the left hand side of the red silk (Fig. 1). The knot should be folded slightly in, as shown. Double the flag back at the middle, and bring the prepared end up past the knot (Fig. 2). Now roll the red silk from the left hand side (Fig. 3), so that the flag is enclosed in the red silk and only the prepared corner protrudes. (Fig. 4) After you have done the rolling, shake the silk to loosen up the outside folds a little, so that the silk will hang much the same as an unprepared silk does when it is held by the corner. Lay the red silk on your table with the orange silk, also stretched out diagonally, lying over it and concealing the faked tip of the flag. Place the duplicate flag beside them, and you are ready to proceed.

In presenting, pick up the silks, take the red one in the right hand and the orange in the

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by Lorne De Blois

EDITRIVIA



The editor fell in the water during the past month so is now learning to swim. Frank Dodd, that genial secretary of the New York Metropolitan Opera House, gave a day's outing and free-for-all picnic on his "Millfield" estate in Babylon, N.Y., for the local magi, over 70 of whom made their appearance. Other journals have described the perfect time had by all and the nice program that was given in the early evening on the spacious verandah. This scribbler couldn't resist a 10:00 P.M. invitation of Carey Dodd's to participate in a sail on his thirty footer but regretted having to climax it all by falling overboard somewhere out on the ocean, or so it seemed. I have put the bill for a new suit on The Jinx expense account, so please ask your friends if they are subscribers, and if not, to see about it.



I mustn't forget to mention that Bill Larsen has done a wonderful job with the first issue of *The Genii*, the new West coast contribution to the monthly magical field. Incidentally, his placing of bets on Gravatt in the discussed Gravatt-Annemann cuffing and sloughing match is treason when it comes to ethics. So what? If I get the worst of it, it won't be the first time that the wrong side has triumphed. And I will have stood up for what I believe is right. To get back to the magazine though, I marvel at the makeup and contents. Larsen is a staunch disciple of Doctor Wilson's and the first issue of *The Genii* looks as though it could give good battle to the magazine he editorially calls "Harper Bazzarish" and admits that it is "beyond us, both in station of life and understanding."

Last month I mentioned that a reader's copy was chewed up by his dog and had to be replaced. Some dear friend sent me an anonymous postcard with the witticism "maybe the dog liked the sheet because of the bologna in it." I'm beginning to think my anonymous friend is right because of the next paragraph and what is on Page 156. I let myself in for it though, and promise that it won't happen again.

Nearly a year ago Glenn Gravatt put out the mimeographed book which could be anchored in the south seas and put on maritime maps as "Pirate's Paradise." Shortly afterward, a copy of the piracy was put out by "Fairplay Publishers." It was to be in five volumes. The rumor spread that Burling Hull was "Fairplay Publishers," I believe partly because they used the same address of 507 Fifth Avenue as did Burling a few years back under the name of "De Luxe." I wrote Burling on July 21st and said that it would be only fair to print his statement in regards to the rumor so that he could be on record. On August 23rd he answered with three solid pages. The only thing I wanted was the postscript. The rest is merely a barrage against Gravatt and an ad for "Fairplay," and withal, Burling doesn't mention that they produced only one book of the five and left the subscribers "hung up" for the others. And he downright insults me by leaving my name out of the six he mentions having had material stolen from them (unless I'm an etc., etc.). He even doesn't seem to want to give me credit for having more tricks taken from my publications than all of the others mentioned together. My space is growing small and I must have sweeter paragraphs to follow this one. I have written this much and wasted an entire page with the letter. I've already spanked Mr. Gravatt and I've yet to meet

anyone who didn't deplore the action if not the book. The "steal" of Mr. Gravatt's "piracy" would have better in size and format but it flopped because the "publishers" couldn't put it all out at one time. Burling denies having anything to do with it. That was all I asked for. I still say I'm going to find out who was back of Fairplay Publishers. I detest anonymous writers. -----Thank the Lord that paragraph is over.

Paul Duke had his handwriting analysed last month. He wrote Shirley Spencer that he was "on the fence" as to her science. She retaliated by telling him that the formation of his "y" indicated stubbornness and an unyielding nature. Then she said that the inflated capitals of his signature meant he had a well-developed ego. She also said that his confidence comes from his power over physical things. If she means cigarette and handkerchief manipulation, I'll O.K. the whole thing. Paul is now at the Palm Room in the Hotel Commodore in New York.

According to Winchell, "Gali-Gali, that magician, with the swift line of blab, and amazing stunts, is better than ever at the Versailles, New York." --- Cardini is still at Ben Marden's Riviera. He's as good an example as any that a class act doesn't have to let managers make a "mop" of them as per the next paragraph.

Magicians playing night clubs in connection with hotels are just making it tougher for themselves and others when they let themselves in for plenty of "extra" work. The hotels now expect a magician to do everything but clean up the place in the morning. One place in particular hires the magus for three shows per night on the floor. He gets in and gets settled. Then he is told to get up at ten in the morning (after working well into wee ayam hours) and do a show each day for the kiddies in the hotel playroom. Between evening shows he has to appear at any benefit in town or party in the hostelry. Then he is supposed to work the tables between shows when the schedule doesn't call for anything else. And to top this, one well known even ushered guests to their tables between performances!

Now I'm not saying that a person can't do what they are willing to do in order to work, but I do know that most of them positively don't like it and besides, even the acrobats on the bill aren't asked to do more than their act. One magician recently went into such a place and found out that all of the above was expected -- because the ones there before had let themselves in for it rather (I presume) than take the chance of losing the job. This fellow said "NO" very loudly -- and got away with it!

Charles Blake came to town from Kentucky and went into the Normandie Club featuring, among other things, the card in the loaf of bread. He also does card table tricks at the Madison Hotel during the daily cocktail free-for-all. He closed at the Normandie and then went back when the patrons kept asking about him. --- Dr. Jacob Daley went on a fishing trip to Canada and in one of those isolated towns met a fellow who knew about "slick aces" and was using the knowledge to beat the local card players. When asked how he knew of the principle he told of a movie short he had seen which exposed gambling tricks and explained how to make "slick" cards! Page Mr. Zingone!!

Special bulletin for all magic clubs. The Robert Houdin Club, of Albany, N.Y. PAYS for their magical entertainment! Each member takes three tickets at 40 cents each. A professional

is then engaged (direct) for that evening to present his show. The minimum fee paid is \$25, which in many cases is about five times what some will work for, and they can hire magi from quite a little distance away. For October 8th, William R. Williston is the entertainer, followed in November by Al Baker.

From Variety - Berlin. Reichsfachschaft Deutscher Artistik (Vaude Performers' Union) issues a warning to illusionists about exposing magic tricks before audiences. Threatens them with expulsion, which means no more work in the Fatherland. Says nothing about exposes in dailies and periodicals, which are a feature in many illustrated papers here. --- That's a right step. If the magical societies in this country would tie-up with theatrical unions as the musicians, stage hands, ushers, electricians, etc., have done, they could put teeth in their expose rules. Expulsion from the society would REALLY HURT the performer. However, anything like that over here is not to be expected.

No. 2224 Monroe Street, Toledo, Ohio is haunted!! And no wonder! Bob Gysel's father built it in 1892. Around 1906 (after Houdini had visited there) steps on the back stairs were heard after deaths in the near family. Houdini's picture fell from the wall here too and Gysel made the Toledo papers with the story before Houdini's death a few days later. Sir Arthur Conan Doyle and Lady Doyle spent an evening there with Bob's grandmother trying to explain things. Later the house was sold to the Boyer Mortuary and Al Saal was head man. Now the queer things have started again and the house was front page featured by the Toledo News-Bee recently. Maybe Dunninger can lay the ghost. At any rate, I'd like to be a mouse when and if Gysel and Dunninger ever get within a mile of each other.

Harry Blackstone had NICE publicity with the Gillette Razor advertising. I wonder if it didn't make him feel more proud than did the roto exposes? He closed at the State-Lake in Chicago and planned into Boston for the tie-up. --- The thought for the moment is that "Silent Mora", of Boston, has a news clip dated around 1790 in which there is an argument by a magician about exposing. Is there nothing new? --- Bernard Ernst is back in his office now, and I know everybody is sincere in hoping he'll be back at the regular S.A.M. meetings when they start in October. --- I see where the papers say that it's an unwritten rule among employees and guests that the subject of death is never mentioned in the presence of William Randolph Hearst. That will make it tough for any magus who tries for an engagement for him and depends on slate messages and a living and dead test.

The Midwest Magical Society has made The Jinx their official organ and subscribed in a body. They first met in Grand Island, Nebraska on June 3, 1934 and have been meeting at the homes of members on the 3rd Sunday of each month. In August of this year, they held their annual outing and picnic with show, and had a nice turnout with magic lovers from much of the surrounding country in attendance. About 500 of the townspeople attended the show. Mr. F.A.Coe is President, Roscoe Gaylord and Dr. H.V.Nothing are Vice Presidents and L.E. Swallow is the scribbler and money holder. They just removed Blackstone from their roster of membership because of the expose series mentioned here before, and I admire the sentiment expressed in that move and their lack of interest in whether or not an exposé is "somebody" or "nobody."

William "Genii" Larsen has sent me his program and routines as garnered from The Jinx. I will present his conception of good magic (his words) next month. --- The Newark Ledger ran a series of articles about "The Mahatmas of New Jersey." Those given nice daily write-ups with

pictures were Max Thiel, James McKnight, Jerome Van Brakle, Cardini (not from N.J. but interviewed in his automobile trailer home which was parked in a grove at Englewood Cliffs), Virgil Anjos and Daniel Piniazik. All very much human interest stuff - no exposing.

Dr. Gordon Peck, N.Y. Dem. runnee for Assembly sent me pencils he had made up according to the routine suggested on Page 142 of Jinx No 23. I hope it gets him a few votes. --- That gives me another brain whirl. In the elections where marked ballots are still used, a candidate could give away sharpened pencils with the wordage, "Keep this pencil until ---- and use it to mark an X for ---. That's a free idea for any other magician in politics. --- Fred Rothenberg of New York took a tricky fish pole along on his annual sojourn at Thousand Islands, and all of a sudden started catching fish out of the air for the guide, who, at last report is still jumping from island to island on his ear. --- No. 3 Jinx is out of print although the dealers have a few and there are some complete files still available. I am gratified to see complete files going out because if one wants them, now is the time to get them before we get up to Jinx No. 1000. (Phew!) --- Seen around The Jinx Headquarters during the month were Frank Ducrot, Judson Cole, Dr. Jacob Daley, William Hewitt, Dave Allison, Harry Dreilinger, Keith Clarke, Stuart Jules, Al Baker, Ted Arnold, Dr. L. Vosburgh Lyons, Nate Leipsig, Irving Desfors, Charles Blake, Silent Mora, Mr. and Mrs. Arthur Felsman, William R. Williston, Forest Chesbro, and U. F. Grant. We're getting popular. And after all these years, too.

Theo Annemann

THE MODERN EYE-POPPER. (Dick Madden)

Performers who have used the effect of a card being placed second from where it jumps to the top will like this really new version which takes away the necessity of much skill.

It is necessary only to have a short card in the deck, a short card made by trimming across the entire end of one card about one-thirty-second of an inch. Have it on the bottom and the usual card selected. The noted card is then returned to top of deck which is undercut, effectively burying it. Another cut and a riffle shuffle at the ends can be given as, with thumbs at ends, the short card will not be separated from above that selected. Now riffle and cut deck so short card is at top. Selected card is second.

Say that you have located the card because by its strange power it always comes to the top. With the right thumb at one end and second finger at front, lift the top (?) card and show it. Really though, the second card is picked up and the short card is with it! Don't try to pick up two cards. Try to pick up the top one and the two will come up together. Still holding the selected and found card with right finger and thumb, use its left long edge to flip over the top card of deck which left thumb pushes out a little. Call attention to this one, which apparently is the second card of deck. Flip it back face down and drop right hand card on top. Now slide top card back a little, slide out the second card and place on top. Pick up by the ends as before (only the one card will come up this time) and it is the chosen card back on top! Put this down for a second and look to see if the second card on deck is the same as before. Lift
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MAIL ORDER DEPARTMENT
BOX 2, WOODSIDE, LONG ISLAND, N. Y.

August 23, 1936

-3-

Mr. T. Ann
Waverly
New York

Dear Sir:

Replying to
which you inquired
Card Tricks (a
following.

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writers --- did not
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AUTHORS ACTUAL WORDS
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Lane, R. Steel, A. Le
charge above.

I ask you as a think
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known critics in Magic
would it be for one more
"LIAR".

If Mr. Gravatt wishes
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This is what I asked for.

MAIL ORDER DEPARTMENT
BOX 2, WOODSIDE, LONG ISLAND, N. Y.

-2-

Mr. T. Ann

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BY WHAT RIGHT DOES MR. GRAVATT CLAIM THAT THIS MATERIAL WHICH HE COPIED PIECEMEAL OUT OF THE BOOKS OF AL BAKER, R.W. HULL, HOWARD ALBRIGHT, UF. GRANT, D. VERNON, ETC., ETC. --- HAS NOW SUDDENLY BECOME THE EXCLUSIVE PROPERTY OF MR. GRAVATT???

material and writings were not the exclusive property of 12 other writers from whose books (copyrighted books) he took them --- how does this same material suddenly become his own exclusive and personal property which no one else can use? I admit it is all too much for me. WHAT DO YOU THINK MR. ANNEMANN?

Most sincerely

BURLING HULL

BH:RS

P.S. No I did not publish the Improved Fairplay Edition of the ENCYCLOPEDIA --- but I certainly think it is a great IDEA and --- I ONLY WISH I HAD THOUGHT OF IT MYSELF!

Obtained from them through the U.S. Mail for something be rare because only 50 copies would be issued, he would not violate his word or his contract, or put himself in line for a claim; of \$10.00 refund.

Of course, under the above circumstances I handled the superior quality Fairplay Publishers edition of the ENCYCLOPEDIA of Card Tricks --- and so did all other dealers I know of. I realized that a lot of magicians could not spare ten dollars all at one time --- but could buy it in five volumes one at a time at \$2.00 per volume.

What objection could Mr. Gravatt possibly have to some of the ORIGINAL AUTHORS whose material he took receiving afterwards a few dregs of the profit from their publications which he had taken from them. Surely, if they have no right to their own material they still had spent money in printing and advertising books for the Magical public, which they expected to at least have returned to them? This does seem fair.

To my utter amazement Mr. Gravatt does object. If he took their original writings from their dozens of books --- why can't they in turn TAKE BACK their own property (taken from their own books) from his ONE book? If it is fair for one why is not fair for the other?

However, for-getting all this analysis I'd like to ask just one question of Mr. Gravatt --- and forget everything else.

BY WHAT RIGHT DOES MR. GRAVATT CLAIM THAT THIS MATERIAL WHICH HE COPIED PIECEMEAL OUT OF THE BOOKS OF AL BAKER, R.W. HULL, HOWARD ALBRIGHT, UF. GRANT, D. VERNON, ETC., ETC. --- HAS NOW SUDDENLY BECOME THE EXCLUSIVE PROPERTY OF MR. GRAVATT???

Most sincerely

BURLING HULL

BH:RS

P.S. No I did not publish the Improved Fairplay Edition of the ENCYCLOPEDIA --- but I certainly think it is a great IDEA and --- I ONLY WISH I HAD THOUGHT OF IT MYSELF!

left, and tie the orange silk around the protruding, prepared corner of the flag. Bundle them up slightly, and give them to a spectator to hold. Vanish the other flag by your favorite method, then taking hold of the end of the red silk and flicking the silks from the spectator's hands. The flag comes out of the folds of the red silk, and appears tied between them.

If you are working for magicians and want to put in an added touch, it is possible to let the red silk hang for a moment from the orange after the knot has been tied. This is done by tying a rather loose knot around the prepared corner of the flag, and catching the edge of the red silk in the knot. This will allow it to hang as described, and will even permit silks to be given a slight shake.

The silks should be held in the left hand, and the performer should be standing to the right of his table. To release the red silk from the knot, the right hand approaches the corner of the orange silk which is held by the left, and the left hand draws the silk through the right until the knot is reached. While you are asking for a volunteer to hold the silks, the right fingers push the knot down until it is clear of the red silk. If you prefer, this may be done quite openly, under the pretense of tightening the knot. The trick is then finished as described above. For the ordinary audience, however, this is a rather unnecessary refinement.

If you are not working close to the audience, the silks may be placed in a drinking glass on your table, instead of giving to a spectator.

(Ed., If one doesn't want to use a flag, a possible combination of silks can be red, green, and one of the vari-colored silks on the market. These are nice looking, and the varied colored silk can be colored at the corner protruding.)

NUMISMATIC. (Stewart James)

Every once in a while a trick is invented by the discovery of an odd fact before you constantly but not known. This is one of those mysteries, and the astute performer will, upon going over the effect and method carefully, see at once the possibilities for a veritable miracle in the working. It can almost be made into a challenge effect and has practically no explanation.

Five coins are shown and examined. Four of them are United States nickels and the fifth is a Canadian nickel or five cent piece. They are sealed in borrowed envelopes which the performer never has seen or touched, and after mixing, are handed him one at a time behind his back. He correctly divines the location of the Canadian nickel among the rest while the sharpest eyes can be watching the procedure!!

The secret is quite astonishing. It just so happens that Canadian five cent pieces are magnetic, while those of U.S. coinage are not. In that fact lies the secret. Under your coat, and hanging from the back of your shirt or vest, is as strong a magnet as can be obtained and carried. The envelopes are applied to the magnet as received and there is no difficulty in ascertaining the location of the one coin.

Mr. James went so far as to obtain a real heavy magnet bar from a flour mill. Being used in one of the chutes to catch any metallic substances before they passed through the rollers, it was much stronger than usual. With this under the coat, and the envelopes held by one corner so the coin drops to the bottom, the pull of the magnet when envelopes are held near will cause the correct envelope to sway towards it and the attraction of the magnet is obvious.

The ones who can see in this principle, good possibilities for a master pocket and publicity trick will no doubt devise their own method for handling and concealing the magnet.

The fact that both the envelopes and coins are totally unprepared and handled freely by the spectators is what makes this a challenge trick that can't be duplicated.

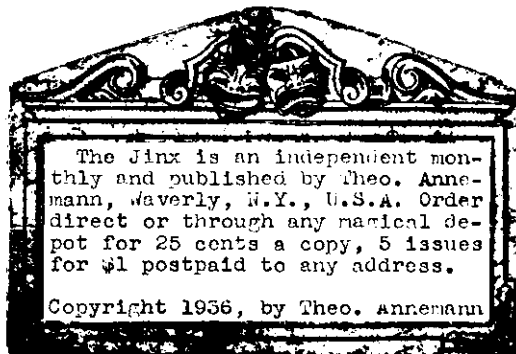
THE WORD ON THE PAGE. (Anнемann)

Back on June 9th, 1932, I met this cute principle which I've used many times since for an almost impromptu book or magazine test in homes and at parties. With a minute's access to the book and four minutes with the deck you have as clean cut a test as is possible unless you happen to be on of those genuine telepathists.

The Deck stack of 14-15 is generally known now among magicians, but that is as far as they have gone with it. To those who don't know the set up idea it is a case of arranging the values (disregarding suits) so that any two cards from any spot in the deck together will total, when added, either 14 or 15. For instance - 7-8-6-9-5-10-4-J-3-Q-2-K-A-K-2-Q-3-J-4-10-5-9-6-8-7-7-etc., until all cards are used up except two Aces which can be left in the case or pocket. This deck can be cut indefinitely and two cards removed together will make 14 or 15 when added.

My simple but extremely useful discovery was this. If you spread the deck across the table and remove two together, the card above and the card below this pair always have a definite and unvaried relation. If the inside pair total 14, the outside pair will total 15 or 16. If the inside pair total 15, the outside pair will total 13 or 14. Therefore it is necessary only to remember the 13th and 14th word on page 15. and the 15th and 16th words on page 14.

When ready to present, false shuffle if you can and have someone cut the deck on the table. Now spread the deck face down across table and walk away to a distance. Hand the book to a spectator, ask him to select someone else and both



go to the table. Now have one of them remove four cards together from anywhere in the spread. Then say that you want the cards divided and ask the first person which two he'd like to have, the middle two or outside two. Whichever he wants, tell him to take them and the other person gets the other two.

You now know that the person getting the center pair has a total of 14 or 15, and you ask him to add the values together and open the book to that page. Then you ask the other person to add his card's values together and count, on the selected page, to that word, both of them remembering it. WHEN HE COUNTS YOU KNOW THE PAGE BECAUSE 14 WILL ALWAYS BE ON HIS LEFT, AND 15 WILL ALWAYS BE ON HIS RIGHT, AS THE BOOK IS OPEN BEFORE HIM.

Now you know the word must be one of two you have remembered. Ask the spectators to think and then say that the first letter looks like --. If right, continue and finish. If wrong, say, "Well, perhaps I should try it backwards. The last letter is --." And spell it out backwards. You merely spell the OTHER of the two words this time. Always start with the 13th word on page 15 and the 16th on page 14 and you'll be right the first time practically always, as there are only six instances in the deck when the others will pop up. And you'll find you have a very clean test.

CARDS IN THE CASES. (John Braun -- Annemann)

About three years ago I think, this was produced in a manuscript marketed by Frank Lane. Mr. Braun kindly sent me what I consider a nice improvement in the working, and may be the cause of bringing it back to many to use again. Certainly the effect is a bit different from the usual run of card problems.

Two packs of contrasting backs are introduced. Removing the blue deck, the performer shuffles and says he will remove one card. Fanning the deck with backs to audience he removes one card, and without showing it, puts deck behind back saying that he will place this card just removed in a certain position in the deck. Then the pack is brought back to the front and returned to its case. Now the red deck is taken from its case, and handed a spectator who riffle shuffles it once, cuts it near the center and looks at the card cut at, replaces cut and shuffles once more.

Taking the blue deck from its case, the performer asks how many spots are on the card that spectator noted in the red deck. The performer is told, say 9. He remarks, "You will recall that before you looked at a card, I removed one card from this deck and placed it in a certain position. Isn't it curious that I should have placed the Nine of Clubs (assuming that is the card looked at by spectator) the ninth card in this pack? What was the name of your card?" He names the Nine of Clubs, and the performer then counts down finding the mentally selected card at that spot!

The strong part of this is that the performer never handles the deck in which spectator selects his card. Set the red pack as follows: From the back to face - any 6 cards followed by the 13 Hearts with the higher values in the center of the group. Now any 13 cards followed by the 13 Clubs also with the higher values in center of

bunch. Lastly are the seven remaining cards of the deck. If this deck is cut near center and the two halves dovetail shuffled once, the middle group of over 20 cards will be Hearts and Clubs with the higher values near center.

Now set the blue deck as follows from back to face; Ace to King of Clubs, any card, Ace to King of Hearts. The card between these bunches is necessary.

To present, take out the blue pack, and just a flash of the cards given of the faces and backs so deck appears O.K. and all one way. Fan them facing yourself and remove one card from below the setup. Also hold a break below the extra card between the Clubs and Hearts. Now put the pack behind your back, and stressing the point that you are going to place this card just removed in a certain position in the pack, replace it on bottom of pack. Now take the bunch of cards above the break and bring them to the bottom, FACING the rest of pack. If the spectator happens to look at the King of Clubs, this extra card allows you to count to the King without letting any face up cards being seen. Bring deck from behind back and replace in its case, remembering which side is Hearts and which is Clubs.

Now the spectator is given red deck to shuffle once, cut, note card, and shuffle again. At this moment you fish by saying, "A black card?" If an affirmative you continue, and if a negative, you say, "I'm glad because I was a little doubtful." Take blue deck from case with the proper side upwards, never letting bottom of deck show. Then ask the number of spots. Say 9. Now say what was written before in the effect above, naming the correct suit when you tell them that you placed the Nine of Clubs (or Hearts) in the ninth position. If the spectator had looked at a 6, you would remark that you placed the Six of Clubs in the sixth position. Then count down and turn over the card that matches the one they picked.

The setting up of this problem is only a very few minute's job. It differs from all others because the decks are not exchanged back and forth which always is confusing. Mr. Braun's presentation has improved the general appearance of ease in handling and has helped a very nice trick.

(continued from page 155)

by the ends and two cards come up as one and the second card is seen to be the same.

Replace this and pick up the chosen card from table and place back on top. Again slide second card out and place on top. Again lift by the ends (short card is now back on top) and once more the chosen card is back. Again flip over the next card on deck, and again it is the same card. Replace all as before. Now very slowly take off top card alone and slide half way into center of deck. Now if you can make a decent genuine double lift you can show the second (?) card on top which apparently proves selected card is at center of deck. Put second card back face down, shove the card completely into deck, tap deck and turn over the top card showing that the chosen card is back for the last time.

This is a very beautiful and worthwhile improvement for those not any too skillful with the strictly sleight-of-hand method.