



The Guidance of Fate

—TWO MYSTERIES—

Using two decks of cards, one is handed the subject and the other kept by the performer. The performer shuffles and so does the subject. The performer now covers his deck with a handkerchief and the spectator cuts off a portion by lifting them through the cloth. The card below this cut is laid aside or given another person. Turn about is fair play, so the spectator now is asked to cover his deck with the handkerchief. The performer cuts off a portion and the spectator or himself removes the card below cut and places it with the first. The two chosen cards are now shown and found to be alike! While the handkerchief force may not be entirely original with the author, the effect on the whole is new, clean cut, and very practical for club audiences. Both shuffles are genuine, the decks are not confusingly exchanged, and the spectator's shuffled deck is never touched by the performer excepting when the cut is made.

The pack given the subject has one long card. In your deck, on top or bottom, is the same card. Both decks are shuffled, you finishing with your card on top. Cover your pack with an opaque handkerchief but under cover you turn the deck face up. Ask spectator to lift off a few cards but stop him before he removes this cut completely. This gives you a chance to reverse the lower half (actually upper half of deck) as you ask if he is satisfied. Then bring out the lower half, have him remove top card and put it aside. You take handkerchief from him with right hand, reach under, remove cards and toss to table turned over. Now have subject square his deck and at a glance you note the position of long card as you give him handkerchief to cover. You can easily feel long card through cloth as you cut at ends. Press down on this with thumb, making a break. Cut off cards above to leave the long card in position.



Orville Meyer

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ery appropriate to follow the preceding card test is this number divination feat. The subtlety used is quite ingenious, and a perfect example of *misdirection*. The routine is simple, direct, and convincing.

Three people write mentally selected numbers on a pad of paper. The performer has correctly prophesied the total on a slate, and although this effect is not new, the method is certainly a *psychological improvement* over others of the same nature.

Use a small pad of paper about 2 by 3 inches. The small size scratch pads in the nickel and dime stores are just right. Take the backing off so either side may be used for writing. On one side, using two styles of writing, put any two two-figure numbers, for instance 34 and 86. I suggest using two numbers whose total ends in zero, as the total of these two figures must be kept in mind. For the above figures, you would remember 120.

Select a spectator on your left and have him think of a number from ten to one hundred. With pad and pencil in hand, as though you were about to jot it down, ask him to whisper his number to you. When he does so, start to write it down, then pause a moment, and state that before you start the test, you will write a prediction which will not be revealed until the test is finished. Write something on the slate, and put it writing side down in full view. Ask the first person to keep his number in mind for a minute while you go to a person on your right. Hand pencil and pad to him (don't worry about the numbers on bottom as they never turn it over) and ask him to write a number of two digits. Another person rear the center is asked to do the same.

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EDITRIVIA

One of the prizes of magic will be published soon. I've promised not to reveal details this month, but this informative book is hand set, hand printed, and hand bound by its author who has been one of the 'behind scene' masters of magic. Very seldom, if ever, has his name appeared in magical literature, but he has originated and built more illusions for both magical and theatrical productions than any other man. Over one hundred pages have been completed and there will be over twenty pages of illustrations. There is dynamite between those covers to be, especially in those spots where the author has spouted his knowledge of 'inside' feuds and farces. It will be far from 'pink tea' stuff.

In Havana I accidentally met a former assistant of the Great Raymond, Grover George, and Li Ho Chang. We had quite a gabfest about illusions and personalities. Sid Lewis, for over three years with these performers, is now tourist guiding around the Cuban capitol instead of 'flying' the Asrah form. --- Richiardi, the Spanish illusionist lately around New York has been touring Canada with the Johnny Jones shows. His idea of the buzz saw illusion is quite in keeping with present day activities in Spain. The little lady is on her back instead of stomach, and as she saw buzzes merrily through, innards and such are seen to gush forth, much like a freshly opened chicken. Incidentally, Richiardi wears throughout a blood stained surgeon's outfit. Gory enough for you, you and you? --- That sudden plane flight to Mexico by Sam Margules, the S.A.M. Annual Hospital Show impressario, is explained by a N.Y. member's interest in Dave Bamberg's magic show. It seems that the son of Okito itches to conquer the states and has interested local backing. Sam was sent to Mexico pronto on the q.t. to do the check up. At the moment, however, the deal hangs quite a bit above the fire. --- Tom Bowyer reviewed the No. 24 Jinx and said that Miraskill had been on the market. The funny part is that this trick, which has resulted in too many letters of applause, was first done at the 1935 I.B.M. convention and won a prize. Shortly afterwards Mr. James advertised it in the Linking Ring, BUT DIDN'T SELL AS MANY AS ONE! I used it because I thought it excellent (and so did many others) and because although advertised I can't see how it was marketed. The moment I saw it, I contacted the originator and obtained the story and permission. Are you sorry, Tommy? --- Down in Nassau, Bahamas I ran into Arthur Lloyd on the one main street and it being my first time there, he took me around. We climbed the Queen's Staircase and while walking around the old Fort he told me how the Miraskill effect could be patternized along political lines. Explain that a magician would be very useful to either party at election time. Then have the spectator designate the red and black cards as Democrats or Republicans. Ask them which they want to win and it works out that way. Then repeat and show that the result can be made to work the other way or become a tie. It makes a very topical trick and even if Arthur did ruin my sightseeing sensibilities by talking magic, he has done right by our Jinx with the idea.

Glen Pope has come back to America without his beautiful sister for an assistant. Tommy Martin met up with the lass in England and proceeded to woo and win her for his own. Glen opens at the Ritz-Carlton in New York as this issue goes to press. --- Charles Blake, who came to the same city disguised as a magician and did a nice job of working as such has thrown off his cloak of mystery and become a legit actor and understudy in the play "Dead End." --- "Gen" Grant will leave Pittsfield, Mass. in the spring and locate in New York. --- I marvel at that lecturer-magician asking \$1500 per week in the Rainbow Room and Cocktail lounge at Radio City. How-

ever, ASKING was as far as it went. --- Peggy Horan, one of last year's Sally Rand Unit girls is still carrying a vanishing bird cage and a lot of "those funny fake thumbs" in her trunk. Jarrow staged the routine in Chicago but the idea was a flopola. Few girls can seem to get the magic sense through their heads. I had the same trouble trying to teach a line of six to catch coins in unison. I even sat in front of them and tossed Green River coins at them so they'd get the idea of catching naturally. Even that didn't work because THEY KNEW THE MONEY WASN'T REAL. ---

Here's a good tip for night club magi. Use the plume production as in Sach's Sleight-of-Hand. The continuous production of plume after plume is very beautiful. I just saw a program of Macallister dated October 22, 1851 in Boston and he is shown doing the trick. It would be very NEW to-day, and if someone starts doing it, you'll see all the magic stores selling plumes. It just seems as though the boys will wait until someone else does the head work. --- Dai Vernon's second offspring is called Nepi in memory of John Nepimok Hoffzinsner. --- Liberty magazine, for October 10th, carried a Vox Pop argument between Frank Lane and Mickey MacDougall over the latter's expose of a bridge cheating method. In the late summer of 1932 I spent some time in Boston and Frank made a deal for some material. I got some cash and the bridge secret which he said was known to only one other. Later he used it in his Mass. and then Mickey used it. Outside of that, I don't know from nothing. --- Joseph Dunninger's collection of Chinese antiques runs into many thousands of what it takes. He'd rather buy a rare print than a magic book any day. --- Hardeen is negotiating with Paramount for a redoing of "The Master Mystery," the Arthur B. Reeve story silently screened with Houdini. He has just finished the second of a series of six shorts at the Astoria studios. No exposing of magic. --- Harry Blackstone is telling the boys that he got sixty thousand for the series of 7 Sunday Roto exposures. --- Larry Gray is back from England after four years. His comedy magic still tops anything to-day. --- Special tip: The cocktail picks now being used in lounges and cocktail rooms are perfect for the paddle trick. I think they are obtainable in bunches at the five and dime emporiums. With a sharp pointed drawing pencil you can fake them up on the spot and befuddle the inebriates.

The Mystic Thirteen of Los Angeles have come into the fold and subscribe to The Jinx in a body. More and more are finding out daily that although they may not like all Jinx tricks, the ones they do like will work. That's something. --- Dr. Irving Calkins is sincerely trying to get a line on exposure sentiment and possible remedies. Send him your answers to these questions; (1) What constitutes exposure? (2) How much harm do you think exposure does? (3) Can you offer any remedies that have teeth in them? (4) Should exposure be completely ignored? Address Dr. Irving Calkins, 299 Central St., Springfield, Mass. --- The second issue of The Genii went the first even better. Your dollar for a year's sub should go in immediately before the inevitable price rise. The quality of contents and the typography are both superb. --- Both the Sphinx and the Genii did right well with Houdini's memory on the tenth anniversary of his death. I wonder why Mr. Ernst didn't give any credit to Valentine Sanders when talking about safe work? --- Robert Doidge, the magic publisher, is finishing up the most complete and practical treatise on two person telepathy with articles, names and pictures ever assembled. Over twenty systems have been turned inside out for their best features and several new basic principles are being introduced for speed and ease in learning. He'll probably make

about ten cents an hour for the time he has spent on it all. His collection of Zancig data alone is quite awe-inspiring.

Johnny Platt of Chicago uses the Grant Cocktail cup to fine advantage. Ice cubes in each glass gives double the usual amount of glasses filled even if it is taking magical license with cocktails to have ice in them. Then he produces cherries for each glass, and finally loads in beer which he pours out for himself. --- Dai Vernon has returned to New York from the West, but the Jinx bowling club has not yet resumed its weekly meetings. Jud Cole's idea of suspended animation is Dai at 10 A.M. --- I understand that the high spot in costuming was reached at the Bridgeport convention when Proskauer did the Nomah sword cabinet wearing Hardeen's rubber boots. Page Mr. Esquire! --- And did one magus get a surprise when he put the rising cards in upside down and the 'in-between' pasteboards came up? And when Bill Williston, the Milton Berle of magic, said what he didn't like about Hardeen's act, he discovered he was talking to Hardeen's daughter! I'm sorry I missed the convention. There must have been a lot of interesting things to report that others have left out of their reviews.

Have you a little frigidaire in your home? If so, you can present a very screwy (but effective) mystery entitled, "The Problem of the Ice Cube." The effect as you can do it at your next bridge party goes about as follows: A card is chosen and the corner torn out. However, instead of the usual procedure of giving the corner to the spectator you give them the card and keep the corner yourself. Borrowing a handkerchief, the corner is wrapped in the center and caused to vanish. At this time the good wife is asked to retire to the kitchen and bring in an ice tray. You take the value of the card chosen and count to that cube. On close inspection by your amazed friends a bit of card is seen to be frozen into that particular cube. The selector of the card melts the cube, and the corner is found to fit perfectly the card he selected and has been holding! Cute?

The idea came while getting ice cubes for the shaking up of a set of Jinx Zippers. What a drink! In the first place you must have a duplicate card to match the deck. Tear one corner out and wedge it diagonally into the space in tray to correspond with its value. Now fill tray with water and put away to freeze. Put card minus corner on top of deck with torn out part (index corner) near you. On top of this put the duplicate card. Have a thumb tip in pocket.

Force the top card any way, my method being a mere riffle to stop and then using the side slip to top of bottom section. The spectator removes the card and you close deck, taking the card back with right hand. Put it face down on top of deck after showing it to everybody so that it overlaps to the front and right. Now tear out the index corner and toss it to table. The left thumb pulls top card back squarely on deck, and the right thumb now apparently takes top card off and hands it face up to the spectator. YOU MERELY DO A SECOND BECAUSE OF THE TORN OUT CORNER OF TOP CARD, AND SPECTATOR GETS THE SECOND FROM TOP CARD ALSO WITH A CORNER OUT! It being the same card, everything looks fair, and you pocket deck with right hand which gets thumb tip on. Borrow handkerchief, throw over left fist, poke it in with thumb leaving tip, pick up corner from table, put it in hank and into tip, steal out, twist the pocket into a little bunch and someone else holds hank by ends. On command they shake it out and the corner is gone.

Now call for a tray of ice, say that you will use the number of card and count to that space. Now pass tray around and let all see the corner inside. Let spectator melt the cube and the cor-

ner fits. Real magic in the home! General Electric should send me a new ice box for that.

Among the good things of the month is Audley Walsh's publication of *Sponge Ball Manipulation*. I wish purchasers of his methods and routine were able to see him do the work personally. In cold print it's hard to visualize the perfection of his operations. Many will buy it, read it, and lay it aside. Then when they see Mr. Walsh or someone else do it, they'll remark, "I have that information, but I didn't know it was so good." James Wobensmith's *Ultimate Rope and Ring Stunt* is my idea of clean-cut magic. It's a vastly improved and modern version of an old idea of Jordan's and well worth putting in any small audience program. Again I'm talking about something I've seen myself rather than just hearsay.

We "mailed" a chance during the past two months to enlarge *The Jinx* and take advertising. It may be, though, that it is just as well, because we are still independent and running opposition to no one. We've never plugged a trick we haven't seen and liked, and we've never plugged a book we haven't read on our own initiative. *The Jinx* has sold (so far) because of the practical tricks and advice it contains. We hope it keeps on selling for that reason.

Theo Armenany

(continued from page 159)

Now return to the first person on your left, and as you approach him, the left hand at side turns the pad over bringing the previously written numbers to the top. Ask spectator if he is still thinking of his number...then have him write it below the two on pad. For further identification have him initial paper, tear off and keep. You pocket the pad.

As you walk away stress what has been done. Three numbers were thought of, and you wrote on the slate before anything at all was written down. Spectator with sheet adds the numbers, and then stands and reads total aloud. The slate is shown and the predicted sum is correct.

HOW? Because after the first spectator gave you his number, you remembered (?) to make the prediction on slate, and this predicted total was his whispered number plus the total of the two all ready written by you on underside of pad. Thus, with 34 and 86 you would have kept in mind 120. If the first spectator had whispered 24, the prophecy would have been 144.

I suggest taking paper from spectator after he has read total, and show it to one or two people nearby. Then pocket it and reveal what is on the slate. This principle gets entirely away from the old 9 principle which many know and the fact that the last writer keeps the paper and adds does away with any thought of exchanges.

(Editor's note): Both of Mr. Meyer's effects are excellent for club and home work. One person I showed the card test immediately got three packs and had one trimmed a trifle shorter. Using that and an ordinary deck he has been able to put a long card from the ordinary spare deck into the short deck which spectator handles and change the card used at each performance. The two effects together, starting with the card test, make a very nice pair of simple yet effective mental and coincidental items. I tried them out twice on my way back from Cuba, and I think it is their directness that makes them good.

THINK IT OVER!



No. 4

Since magic seems to get harder and harder to book, why not go in for an act in which the sleight-of-hand or effects are not so much the integral part of the performance, but rather an incident? Keating subordinated his tricks to patter and personality, and Mulholland has done the same with his lectures. Think this over.

Be a little particular and see that no bulge may be noticed in your dress suit or Tuxedo. Don't think the audience will not notice this or that. All under the coat apparatus should be painted a dead black or covered with black cloth as a further precaution against flashes in turning. Too many performers still make an entrance as a stout magician, and exit looking like a starved trickster.

I mentioned sometime ago the possibility of having various fakes constructed, whenever possible, of stiff leather instead of metal (for instance pulls or handboxes). Many fakes not possible of such construction, and which require metal strength, can be covered with felt, and some even padded. If such are by accident or design dropped, they will not "talk".

Principles that are utilized in one effect can be applied to others. This seems to have been neglected to a considerable extent, most every magician thinking that he is compelled to present the effect embracing that principle the same as described in the directions, or as some other magician does it. As an illustration of adaptability, the perchance not a very good one, an amateur magician around New York has fitted up a lead pencil with the Anti-Gravity Wand principle. Get your wits to work and figure out a few - it will pay.

Study to make your moves natural. Only the real top-notchers of the profession have learned this well. Rarely does one see a "pull" secured gracefully and naturally. Henry Dixie did it exceptionally well. (Jinx No. 10) In the Vanishing Cigarette Dixie took the case from his hip pocket, lit it, returned the case to pocket and in so doing ---- Get that! The top of the trouser pockets is another place. It's not unnatural to place the hand in the pocket and then --- Get that too! Cardini has reached perfection (or very close) with natural moves. The ball appears, and as his eyes open in surprise the monocle drops. The right hand picks it from the point where it is hanging and replaces it in his eye, but --- he has the next ball! Have a natural gesture or excuse for your actions. Then, magic becomes an art.

Don't stall, for your own sake. It's disastrous. If you have not a sufficient number of tricks to do the length of time required get more. If you haven't more do a shorter turn. Nothing annoys an audience more than stalling and a lot of unnecessary talk. Get to the point - that's what they want to see. It's better to work too fast than too slow.

Thinking about that last paragraph and also about magic being incidental reminds me of one who enters, talks at least three minutes, and

vanishes his wand. I think it far better to use the wand during several tricks, and, it having served its purpose, vanish it in an offhand manner with no comment. In such a case you are not a magician presenting a trick for the audience to figure out, but a master of magic to whom such things are common occurrences and "something that seems to happen whenever you are around." Then your work becomes impressive.

I had this note to use a long time ago in previous editions of this series, but thought I might be laughed at. Since then I met a fellow who, in freezing weather, got to an engagement with icy hands and had to work with stiff fingers. Warm woolen gloves, whether they are in style or not, are a decided advantage. You won't have to thaw out, and the detail may save you an important show, and return work.

Never pun on a person's name, and don't use gags about deaf, blind, insane or stuttering people. Too many have afflictions themselves, or in their immediate family. The same holds good about puns and jokes ridiculing any nationality.

If you entertain children, stay away from any trick in which something is placed in the mouth or burned. Children always try to do a magician's tricks after he has left. Al Baker has successfully entertained children for many years, and these points come from him.

There is a mystifier in New York to-day whose magic is pediculous when compared to others of the craft, but he steadily works the best places because his manner, diction, and enunciation are "tops". Class audiences will put such a person on a far higher pedestal than an even more clever magus who hands them "dese" "dema" and "dose" while wetting his thumb every time he deals a card. They may be perfectly willing to admit such a person is "very clever" but their sensibilities are antagonized and they'll turn away.

Very few realize the poor psychology of allowing the audience to learn how many assistants are employed. Naturally, it is necessary, at times, to have one, two or even three on the stage at one time, but I fail to see the need for more. The fewer the better. I saw one line up as many as eight for what he considered a "flash." Good night! Would not a real magician be able to everything alone, or practically so?

When manipulating cards under colored lights leave out the red cards. Jack Merlin used 26 black cards only. You can also make up a deck of all black cards and it shows up much better.

Don't use a Bible in your act. This thought comes to mind because I saw a performer do a book test with a bible wherein the page was selected by a dagger, the line by a deck of cards, and the word by a throw of the dice! There are too many other kinds of books, and using a bible for a trick is bound to offend someone.

ONLY AN IMAGE. (Eddie Clever)

Asking everyone present to think of a card, the mentalist passes around a small pad upon which several write their thought of cards one under the other. Someone else takes the written on sheet, secretly crosses out any one of those thereon and pockets the paper. The performer states that he will not make the card appear, but rather will take a thought photograph or thought image of the card marked out. Showing a blank playing card, it is placed on a spectator's left hand face down, and their right hand used as a cover over it. The person who crossed out a card is asked to concentrate.

After a moment, the blank card is looked at and a faint impression seen which is of the Ace of Spades. The spectator who crossed out a card says this is wrong, whereupon the performer asks who was thinking of the Ace of Spades. Someone raises their hand and the performer tells them not to think of their card now as they are shutting out the influence of the right card.

To further isolate the card it is placed in a small envelope and again held. This time when it is looked at, a clearer impression has taken the place of the ace of Spades, and found to be the correct card.

In working, it will be found that this effect makes a good impression because it is different, regardless of the method. On the bottom side of a small pad write a list of five cards. With a hard rubber eraser rub lightly over the faces of these five cards removed from a deck. This causes them to become somewhat faint and ghostly. This clever idea was originated by Larsen and Wright in their book, "Take a Card".

Now rub over the Ace of Spades until it is quite faint yet may be seen at a little distance. The five cards are placed in the back portions of double envelopes. Bridge size cards fit the usual drug envelopes and may be trimmed slightly to make sliding in and out easy. The Ace of Spades is not one of these five. Place envelopes in your right side coat pocket in known order.

With a few corner daubs of diachylon (lead plaster) wax stick the ace of Spades to the back of a blank card matching the five cards in the envelopes. If you can't obtain a blank to match the cards, rub out the entire face of an ace of Clubs or Diamonds. On the back of the card case place a few corner and center daubs of diachylon. Most card cases have the back design on them.

Ask everybody present to think of a card, which manœuvre makes practically certain that one or more in the place will think of the ace of Spades. With pad in hand and blank side up, pass among the audience and have five persons write the names of their thought of cards. Many time the ace of Spades will be among these, but it doesn't matter as it is just as startling when someone else is found to be thinking of it.

In going to the sixth person, the pad is turned over, and of course one of the five arranged cards is crossed out. You have turned your back as this is done, and ask person to tear off the sheet and keep it. There is no danger of them turning the pad over. (Editor's note: Mr. Clever must have found this fact out by experience the same as did Mr. James in this issue's trick. I do know that no one has turned the pad over so far with me. If you're a little skittish though, just tear off sheet yourself and hand to person to cross out a card and keep.)

After card is crossed out, you remove the blank card from card case (excuse for having case in hand) and freely show it perfectly blank. Place it face down on case for a second as you

mark an X on the back in a corner. (I neglected to mention that the back of each of the five cards in pocket has an X mark.) The card case is held in left hand with fingers inside to make a more solid base, and enables you to press blank card to back of the waxed case. The top card (the faint Ace of Spades) is then pushed off with thumb, and the card case tossed back of you somewhere out of the way. This is a perfect get-a-way. Place the card on someone's hand and have them cover it with the other.

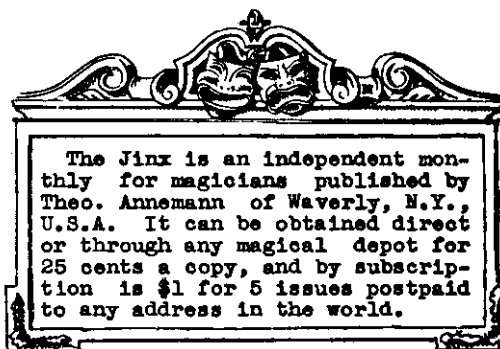
The person who crossed out a card concentrates and when the apparently blank card is shown, a faint impression is seen of the Ace of Spades. Ask if it is right and at this point, allow it to be passed around. Patter, "I seem to feel conflicting thoughts. Who has been thinking of the Ace of Spades?" When someone acknowledges this tell them to keep it out of their mind. If, by chance, no one does acknowledge it, just remark that someone must have thought of it and has now changed their mind. Rarely, however, will this be necessary. Now say, "To make sure we don't go wrong again, what was the card you crossed out. The ----? Thank you. Now will everybody please think of that one card. This time we'll isolate the card a little better."

Remove the correct envelope from the pocket and seal up the card. After a moment, tear off the end, pull out the other card half way and let spectator remove it. This time a better impression is seen of the correct card, and the faint impression of the first card has vanished.

This is almost a card trick without cards, at least, card in their accepted sense. One might ask why not have 52 cards in envelopes, but such a thing has been tried and the packets are too bulky to be real practical. This can be introduced at any time in your program, and gets away from the usual procedures with decks of cards.

HERE OR THERE? (R. L. Jamison)

Having a spectator name aloud any card in the deck, the performer removes it, shows it, and proceeds to punch a quarter inch hole in the top edge. It is shown both front and back and then hung, back out, and by the hole, on a pin head in the lapel of performer's coat. Taking another card as his own, the performer shows it first and punches TWO holes in the top edge. This card he likewise hangs from a pin head in the opposite lapel. Upon command the two cards apparently change places for now the spectator's freely named card is on the opposite side with two punch holes and the performer's card likewise has traveled across and has but one punch hole.



Spectators may remove the cards and examine all.

The novelty of this effect is very pleasing and different. One extra card is needed and the two duplicates are on top of deck to start. Put a common pin in each lapel with the head sticking up a bit onto which you can engage the cards. As the spectator first names his card, fan deck with backs out, and when you find the card slip it to deck top and BETWEEN the duplicates there. Close deck and hold face down. Remove the top two as one and show the named card. Replace on deck face up, and about half an inch higher than deck top. With card facing you and with the remark that you'll mark the card beyond all question, pick up punch and punch a hole near center of top edge. To avoid difficulty later on in lining up this hole, on bottom of the two cards held as one, hold your punch parallel with the top edge of card and deck, pushed in as far as it will go. The side of punch lays along top of deck, so that the card does not stick above side of punch. Thus a gauge is made whereby later there will be no enlarged hole.

After punching and showing face of card once more, turn it face down on deck by grasping the protruding end and turning it over towards yourself. Then left thumb slides off the top card and right hand hangs it back out on left lapel. Now the next card (really the next two) are lifted a little at rear and pushed forward. The right fingers grasp outer end and turn them face up with about a half inch protruding. This card is shown as the performer's card and you remark it will be marked with TWO holes. Gauging the first punch exactly as before lines it with the hole in the card underneath the face up card and the holes will coincide. The second punch is made alongside it through both cards but this need not be measured. The two cards as one are then turned face down on deck as at first, the top card slid off, and hung on the right lapel back out with the two punch holes plainly seen. Palming off the top card of deck, it is tossed to one side and the climax brought about as the two faces have changed places even though the identifying punch holes have not.

This is a nice stunt almost anywhere, an extra card, punch, and two pins being all that is necessary. The hanging on coat business is cute.

FROM WILLIAM LARSEN

October 15, 1936

Dear Annemann; It is night and I am at home. Charles Miller, in my opinion the most skilled card man I have ever seen, just left. I have done all the work on the Genii it is possible to do, thus far. Tomorrow is an easy day, all my friends are sobering up, and I, alone, remain awake to curse the heat of a tropical evening and answer your letter with the first of the combinations I promised.

It is all taken from the Summer, 1935 Extra, and has been successfully performed, not only before lay audiences, but also at a meeting of Los Magicos. It runs a trifle over ten minutes.

The items are as follows:

1. Par-Optic Vision.
2. It Goes This Way.
3. Horrors.

PATTER: "Bear in mind that what is to follow is not, in any sense of the word, conjuring. It is, instead, a practical exhibition of certain definite psychic phenomena. The first item will be a showing of par-optic vision; the second, telepathy; the third, mental compulsion and prediction."

"For the purpose of what is to follow I shall need the assistance of one of your members. Will you step forward, Sir? I assure you that you will be accorded every dignity and full respect. Were it possible, I should like to have the entire audience to come upon the stage. However, due to limitations of time and space, it will be necessary that this gentleman be your envoy and ambassador, and represent all of you."

Proceed with Par-Optic Vision.

"That was par-optic vision, or the ability to see without the use of the eyes. Such was the power with which the renowned Spaniard, Joaquin Argamasilla, saw through metals and into boxes. Such is also, probably, the secret of Master Pat Marquis, the boy who claims to be guided by the spirit of a departed Persian, and who has made a sensation manipulating an ouija board while blindfolded."

"Only slightly related to par-optic vision is telepathy, which I shall now demonstrate..."

Here I digress slightly, have a card merely glimpsed, and name it. Then, using the cards prepared as described in the Jinx, I have one spectator take a card. The pack is handed to another spectator, who is requested to fan it and have the selected card replaced. This is followed by having the pack shuffled, run through face up, and, after sufficient concentration, the selected card is found.

"Thus you have witnessed demonstrations of par-optic vision and telepathy. Now we come to the most difficult of all the psychic sciences: to predict a thought---which is done by one person controlling the mind of another."

"We shall not use cards. While it is necessary to use some material objects for concentrative purposes---and cards, because of their brilliant simplicity would be admirably suited to the purpose---I realize that you have seen tricks done with cards. And this is in no way a trick.

"Therefore, I shall use something which cannot, rationally, be subjected to suspicion; the detective story. I have a book; an anthology of crime. From it I have culled certain words, familiar to all, which have a definite place in crime fiction. These words I have typed, and sometimes duplicated, on these slips of paper."

"In the book I have selected a passage which ends with the word I will compel you to select"

The book really serves a purpose, aside from the story. In the book, near the center, is pasted the guide sheet. Any book will do, just so the title isn't too obvious. After the selection is made the performer computes the word from the guide sheet and apparently reads a passage from the book which ends with the selected word. Really he makes it up as he goes along. Assume, for example, the word was "haunted house". He apparently reads: Then, when it was already dark, they arrived at the haunted house."

So much for the combination. I hope the others will like it and get as much out of it as I do.

As ever your friend

Bill Larsen