



THE SUMMER 1937 EXTRA JINX



EDITRIVIA

Regardless of how many say that magic is being skilled by this and that, the fact remains that night clubs and hotels are still providing most lucrative spots for magi ever. Marlowe, the Mystic recently closed nine months of table work at Philadelphia's Arcadia, and opened at New York's Hollywood Restaurant, a spot which no one else to date has had. He gave me permission to state that his ENTIRE routine of table mysteries have come from The Jinx. Who says the sheet isn't practical? And who are we to pass up such a good ad?

And for those who want The Jinx bound, we'll recommend Mrs. Gerald Kaufmann, 150 West 80th Street, New York City, for she does a very excellent job and the covers are hand lettered in gold. The cost is around \$2.00. No. 50 issue (are we optimistic?) will carry a four page index complete for the front of the book.

Incidentals: Sid Lorraine has used "The Magical Chatterbox" catch line for over nine years. We recently mentioned it in conjunction with Howard Brooks. --- Rajah Rabold doesn't seem to click with his combination magic and burlesque revue which floundered around New England one and two nighters preparing for the final nose dive in Paterson, N.J. Pretty bad complaints were registered by the help who were given 30 week contracts and then paid pro rata for the odds and ends dates, finally being dropped by the wayside without regards to the two week clause. We'd air some other pediculous facts but they haven't been checked. --- If you save or send news clips and articles, PLEASE include the date and name of publication. Magi don't do it with their own scrapbook clips, and if there's anything exasperating, it's to see an old and valuable clipping with no date or location on it.

A complete Mss. routine with 8 photographs of the East Indian Sand Trick was in the Nov. 1929 Sphinx by Doc. Nixon with every necessary and original detail. Yet until David Bamberg used it in his recent N.Y. opening, only three people in the country actually featured it, Harlan Tarbell, William Arenholts, and Gene Laurant. When David did it, U.F. Grant took 51 orders in three days and has passed the 100 mark now. Nixon's method had the added point of all loose sand being gone at the finish, apparently being used up in the productions.

Laurie Ireland got me in a corner and asked for one nice mindreading stunt he could use in his program without much work or set-up but good for large audiences. We recommended the "Extra-Sensory Perception" on the back page of issue No. 10. Laurie bought a copy right there and then, read it and said, "You know, I had forgotten all about that. And I like it too. It's just the thing for me." Moral. Check over your copies once in a while, instead of waiting for someone else to dig it out. Isn't it better to be able to say someone is copying you, than to have them say you are copying them?

A blanket "thank-you" is in order for those who have written that they like the Modern Magician Programmes we have been running. Ellis Stanyon had the idea back in 1902, but coals of fire were heaped on his head for explaining the methods along with the routines. Holden's late book was a valuable work of more modern times, and most magi like to know what the others are doing and in what order, the honorable

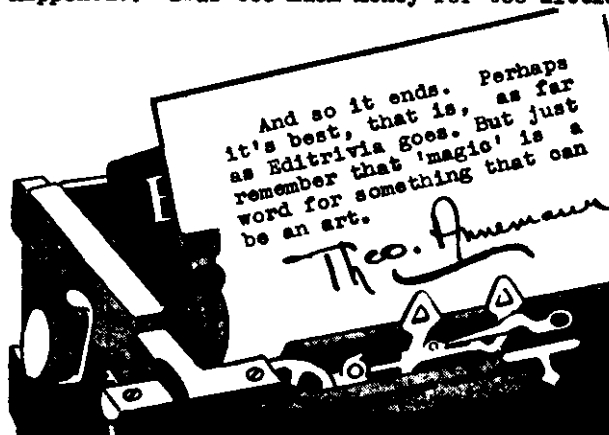
and more wise ones using the information so they won't be duplicating someone else.

In the May 1937 Sphinx appeared a reproduced program of Anton Kratky-Baschik in 1858. His No. 8 item read, "Novel Feat, by giving the Professor one finger he will take the whole hand." It can be modernized by saying, "By letting a magician see one trick, he'll take your whole act." --- Russell Swann is doing very well at Chicago's Palmer House. He must be slipping though with the "ball of fire" mystery which we showed him ever so long ago (it seems) because one reporter wrote; "Swann makes a flash of fire by the burning of paper which leaves no ash." What's the matter, Russ, all gags now instead of mystery? And what's all this about your exposing? Just small tricks? And will you divulge the pencil and loop trick, which has been your greatest publicity item? Or is that one too small?"

Trick: If you use any of the Davenport silks with card pictures on them, try the idea that Anthony Ross forwarded. Tear off corner of a selected (forced) card and let spectator hold. Wrap card in a white silk and put in a card box. When opened, the card is blank, the printed corner spectator holds still fits, and on the silk is the picture of card. Take a duplicate of the force card, put against a blank and tear both together. The printed corner will fit blank card plenty close enough for all purposes. Tear corner from selected card and give spectator the corner you had finger palmed. The card box does the rest.

Magi who looked at the picture of Okito and David Bamberg in the April Sphinx have been asking dealers for the trick father was showing son (and what an offspring!). And they didn't know (and don't yet) it was only a Chinese look!--- The one man-one copy magical monthly: Harry Opal, of Toledo and all points in all directions, puts out a monthly magazine, individually written, and sends the copy to a different person each time. Some collector will have a priceless bit of magiana when he gets hold of that!! And I mean nothing less than a complete file!!!---Bob Gysel, of the same town, has educated thumbs it seems, he being able to escape from three thumb cuffs with their key holes together. I wonder how he is at thumbing a ride?

And for a payoff paragraph we'll tell you that one magician read a magical ad, bought the trick, and came from N.J. to N.Y.C. with a gun in his pocket for the advertiser. It actually happened!! 'Twas too much money for too little!



THE PHANTOM ARTIST



Percy Naldrett first published the effect of this quite perfect program trick under the name "The Celebrity Trick." However, the most important part of the stunt, the cut-out sketches, were not given, and it was left to the individual performer who saw the trick's possibilities to have them specially made.

At that time, twelve years ago, I became very enamored with the idea, and obtained a set of ten pictures from an artist in Syracuse, New York. For several years after that, I believe I was the only one in the country doing the trick. Then I sold several sets, three I think, but to date I have never seen anyone using the trick, let alone my pictures. In its original form, the pictures were cut out 17 x 22 inches which required a large display frame or easel together with a mechanical or stage method of switching the cut up paper.

For the first time I'm letting out four of the set, pictures of prominent figures, and of such a variety as to cover most every type of performance, whether before mixed audiences, political or children, and of a size, 8 1/2 x 11 in., as to make of it a really practical club number.

The effect is straightforward and quite startling, as well as being different. The magician announces that he has found it possible to call upon spirits in another plane, and have them control him in such a way that their influence or presence is apparent. Someone from the audience is asked forward. The performer asks for a number of names of famous people or presidents who have passed beyond. The names are mixed, and one chosen by the spectator who retains it, unseen, in his closed fist.

At this point the performer picks up a blank sheet of paper and a pair of shears. From now on, he states, everything will be left to another power. He starts folding the paper and clipping away at it with the shears. He continues cutting, clipping, snipping and folding, until the paper is only a couple of inches square and in a bunch. Laying aside the shears, the magus asks the spectator to open the paper he holds and reveal the name. Deliberately and precisely, the performer opens out the cut-up paper, and places it against a black background. IT IS A PERFECT BLACK AND WHITE PORTRAIT OF THE PERSON SECRETLY SELECTED!

Probably the success of the experiment lies as much in the credit given performer as a clever artist as in the mystery of the chosen name, but withal, the effect has been well received always and won't fail to get a hand. It seems that no one ever thinks there is any fake in the cutting. They look upon the name selection as the mystery or tricky part, and the cutting as pure skill. However, the simple secret is but a force of a name, and a switch of the paper, outside, of course, of natural ability on the part of the performer to make a good presentation of the cutting and folding.

Reproduced in this issue are four pictures. Let it be understood now that a cut out model from one of these will last for four or five actual performances, and you can make three or four models at one cutting. Lay a sheet of ordinary typewriter paper over a picture. With a pencil outline all of the black sections. Put this tracing on top of two or three more sheets, thumb tack the corners, and cut out all black sections with a razor blade.

Now take one cut out before you. Fold it in half very sloppily, being careful that small points and parts are folded too and not torn or crumpled. Repeat this each way to reduce the paper to about two inches square in size. As you make each fold DROP IN A LOOSE SLIVER OR BIT OF PAPER, so that when you unfold it, these chopped up bits will drop out.

Do the folding so that the upper left corner of the sheet will always be outside. When finished, put the packet under pressure until needed. Then, with a dab of paste, fasten it by this corner to an upper corner of a plain sheet. Fold the paper through middle the long way, and with folded packet inside. Place on your table with shears on top. With this size sheet you won't have any trouble finding a background on which to display it. Almost anything with a dark color will do. And if you work with a suitcase show, you can have a black painted sheet of three-ply with two victrola needles along top edge on which to impale the opened out sketch.

Before paper is shown or cutting even mentioned, have the name selected. I hesitate to give a method of forcing here because any person who will put this stunt to work has favorite methods of his own, and regardless of what I say, will apply those ideas. Some are sold on the Change Bag, while others will merely have names called and write the same thing on all slips. It doesn't matter much what you do as long as the name selected is the one you want.

Now pick up the paper and shears, letting the sheet drop open, but keeping the attached packet to the rear and top, that corner being held with the fingers in front and thumb behind. Now fold paper up as it was at start, with packet inside, and start trimming. Each time you fold and cut, cut away all paper in back that covers the packet. Pretend you are cutting a design by your actions. Don't just back at it. Act as those there is something precise to be cut or trimmed. BUT KEEP FOLDING AND CUTTING UNTIL ALL OF THE BLANK SHEET IS CUT AWAY! And make the pieces small instead of large.

Lay shears aside and have the name looked at and called aloud. Then open up the paper you have and put it against the background. The small pieces you folded in will drop out, and make it all look very real. And you'll have a stunt which you'll be proud to feature.

HANK THE HERMIT

Effect: A silk is removed from the trousers pocket which is then shown empty. The silk is marked with an initialed label and then is vanished. A spectator produces it from the magician's pocket. The trick is repeated, and the spectator who initialed the label is asked to take the silk from the pocket, and identify it for himself.

The equipment needed is two 13-inch red silks, a box of gummed labels (Dennison Index Tabs No. 217), and a handkerchief pull. A pencil also is in your pocket.

To prepare, write the word "Hank" across the top of one of the labels, and scribble a couple of initials below it. Attach this label to the corner of one of the silks. Roll this silk into a ball, starting from the corner diagonally opposite the label which is thus saved from being too much wrinkled. Conceal the marked silk in the top of the right-hand side trousers pocket, and put the other silk in the bottom part of the same pocket. Attach the pull so that it hangs at the left side. By the way, it saves trouble to tie a loop in the end of the elastic cord of the pull. This loop may then be slipped easily and quickly over one of the back suspender buttons.

Patter and presentation: (Note: the numbers refer to the list of moves given at end of this article. Moves which can easily be deduced from patter are omitted.)

"I'd like you to meet a funny little friend of mine--a hermit handkerchief. Hank the Hermit, I call him. This is his cave---and this is Hank. He hates to appear in public; just look at him bluish! (1) But please don't laugh at him; that makes it worse.

I suggest we give Hank a formal christening. Will you be the godfather? Just remove one of these labels and write the name 'Hank' across the top of it. That's fine. Now, just as a matter of record, will you write your own initials below? Thank you. Now with this marked label we'll seal the hermit. (2) This, by the way, is known as hermetic sealing.

You might like to see what Hank's cave looks like; so I'll pull the cave inside out and show you. It's not very well furnished, but Hank doesn't seem to mind. (If lining of pocket is black, you might say that it's rather a black outlook for Hank.) Of course, he spends a good deal of his time at the bar (3) just around the corner here. (4)

As I told you, Hank is very shy with strangers. In fact, he gets all ballied up, like this, (5) so that he hardly knows where he is. (6) And I think you'll admit that it is pretty hard to tell. (7)

He's probably back in his cave again. Will you (8) take a look and see? (9) And here's

Hank---complete with label.

Now (10) for the benefit of the two people in the last row who didn't quite see that, I'll do it over again. Here is the empty cave. And at this point I'll take time out to pull up my sleeves, so that you'll be quite sure that Hank does not use the elevator. (11) Now we'll replace the cave in position, and call on Hank to do his aerial act again. (12)

This time you know exactly what to look for, so---it's up to you. Will you (13) hold my wrist? Just make sure there are no concealed exits. Now watch! Did you see anything? Well, he's gone. (14)

I think you'd better send out a search party for your godson. (15) Do you recognize him? You do? Thanks very much.

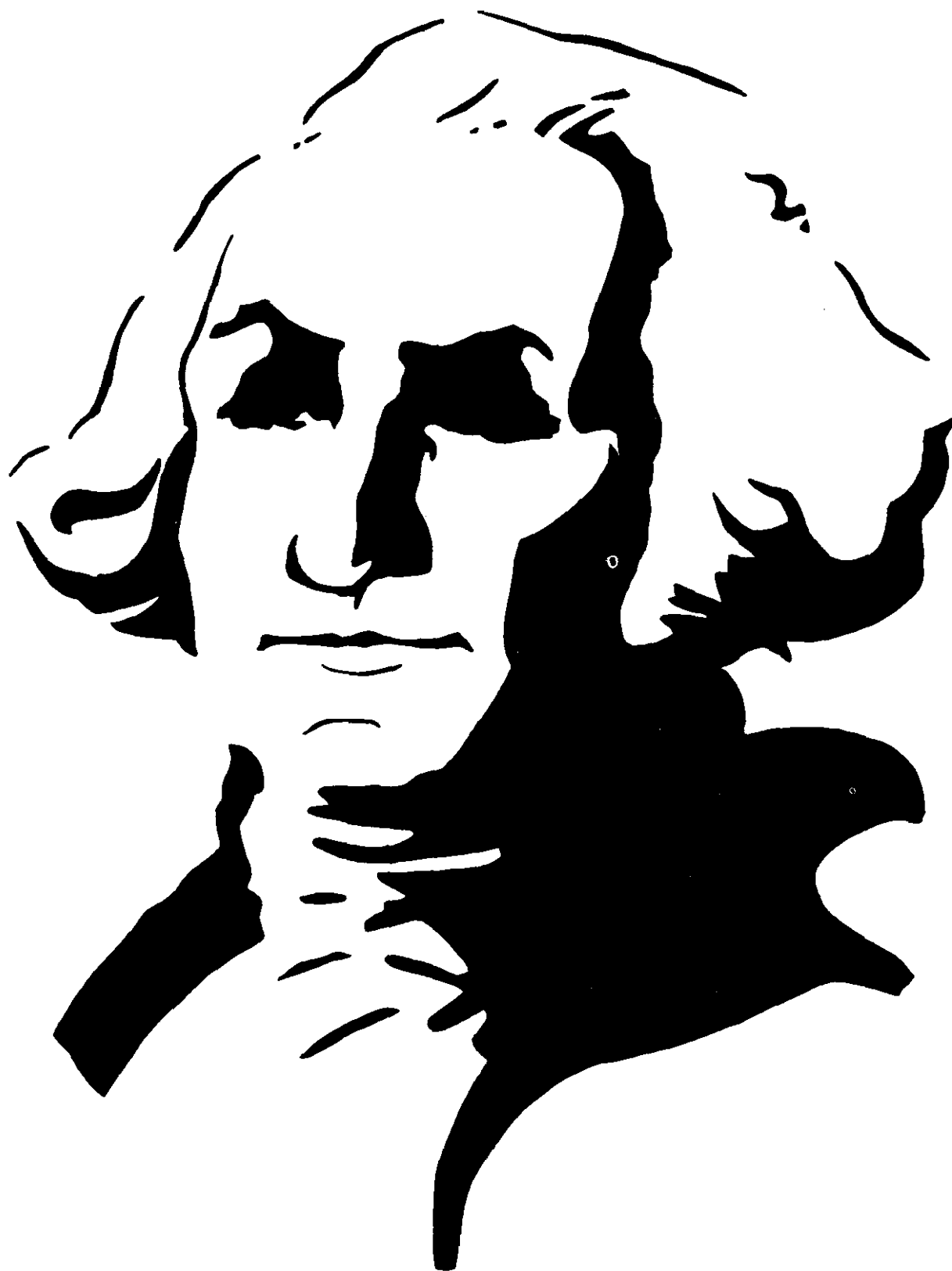
Nice work, Hank! You can go back to bed now. (16) What's that? Oh---you're thirsty, are you? All right. (17)

Moves as per patter cues:

1. Pray for a laugh.
2. Attach label in same position as on duplicate silk.
3. Replace lining, at the same time engaging concealed silk with thumb and pulling it down into main part of pocket. Leave it near mouth of pocket so that it will be easy for spectator to remove it.
4. Indicate hip pocket.
5. Roll up silk between palms, starting at corner opposite label.
6. Palm silk away in right hand. I use the thumb palm -- it's easier.
7. Slowly open left hand.
8. Address spectator other than the one who initialed silk.
9. With right hand hold coat aside and look down at pocket. Keep hand well away from pocket. Spectator removes duplicate silk, which you take from him before he has a chance to thoroughly examine it. Hold it up casually so that the label shows; but do not give anyone a chance to see label at close range.
10. As you speak this sentence, right hand goes into the pocket and shoves palmed silk into top of pocket. Take your time--there's no hurry.
11. Lay silk on table, and stand at right of table while pulling up sleeves.
12. Turn to table, so that left side is away from audience. Pick up silk with right hand, at the same time stealing pull with the left.
13. Address spectator who initialed label.
14. This time open the hand suddenly.
15. Hand holds coat aside as before, and the spectator is invited to reach into pocket and remove the silk.
16. Start to put silk into side pocket. Pause.
17. Put silk into hip pocket for finish.

LORNE DE BLOIS

The Phantom Artist
George Washington



THE SPIRIT BRACELET

ANONYMOUS

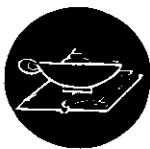
Dug from my scrapbook of personal notes, facts, and fancies comes this really fine idea regarding the age old phantom ring on the cord between the wrists trick. I print it for posterity, or something or other, because it is too good a routine, and has too nice an effect to be lost in the limbo of forgotten tricks.

A wooden ring and two stout cords are examined. A spectator steps forward as the subject to work with the performer. Someone else ties one rope to the performer's wrists so that there is about six inches of cord running between them. The performer's hands are thus tied in front of him, and the spectator's hands are tied in the same manner behind him. The spectator faces the audience and the performer takes the ring.

He steps behind spectator for a moment, and then turns spectator around. The ring is now on the cord between spectator's wrists! The spectator again faces audience, performer stepping behind again. Again spectator turns, but performer is carried with him as the ring now encircles both spectator and performer ropes between wrists! Again the spectator faces the front, and this time the performer walks free with the ring only on his own rope. The spectator is free! And everything is taken off by the audience and examined to their heart's content.

There are really three rings used, they being large wooden curtain rings, and of a size to fit over the hand and be pushed up on forearm under sleeve. Take one of these and drop it or pound it until it cracks. With such a ring, the defect can only be noticed when the ring is sprung open. Put the broken ring under vest, and a solid one on left forearm. Have the other solid ring and two ropes at hand.

Have spectator's wrists and your wrists secured as described. Take solid ring and step behind spectator. Merely exchange it for the vested and broken one, spring it slightly apart and slip over the spectator's rope between wrists. Turn him around and show. The second time, merely open the ring again and slip it over your rope between wrists so you both are secured. The last time remove ring from both ropes and vest it, bringing the solid ring down from left arm onto your rope for the finale and subsequent inspection.



OPERATOR CALLING

HARRIS SOLOMON

When one can do a trick with the assistance of a telephone operator, he is quite a person, and that is just what seems to happen in the case of this excellent home, office, or

press stunt.

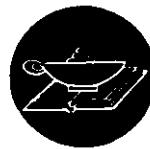
It is short, simple and sweet, depending upon dial telephones and a bit of timing. Most cities of any size have dial phones now, so the inclusion of this feat is warranted. During the evening, or while you are in an office, you ask for the use of the phone and dial the operator. You speak into phone, "Ring back in a few minutes, operator, as soon as you get my friend's thought impression, and tell him the card by the number of rings. Use the usual suit order. ---I'll call you back."

Now you explain that the operator is concentrating, and that a card is to be selected. The puzzled spectator takes one from the deck which is laid aside. You do not see the card. Tell him that the suits are in a certain order, as H-C-D-S and thought of as one-two-three and four so a suit can be told by the number of rings. The spectator concentrates, and in a minute or so the phone rings once, twice, three times or four and stops. You say, "That's --- rings. It means the card must be a ----. Is that correct? Now think of the value very hard, and listen." The phone starts ringing again and stops when it has rung the correct number of times!

The stunt has an amazing effect on a person with whom it is done. The calling of the operator, of course, is so much hokey, and the poor operator doesn't know what it is all about. However, they get so many crackpots on the wire everyday with foolish questions that they are used to suffering. Note, however, that you say the above remarks quite fast into the phone, pause for the operator to say, "What?" and then say, "I'll call you back." That quiets her down and makes her think you're a bit mixed up.

It is only necessary now for the correct card to be forced and stand by for the rings. Your confederate in crime is outside, and calls the number at the agreed upon time. With all dial phones, one can dial the number and listen to the ringing at the other end which is automatic. When the correct number of rings are heard for the suit of card, he hangs up and breaks the connection which stops the ringing. He immediately dials the number again and this time listens until the correct number of rings have been made for the value before hanging up. The very slight delay in re-dialing the number is taken up by your asking spectator if the suit is correct and telling him to start thinking intently of the card's value.

As simple as it all is, you'll find very effective the ringing of a phone bell. It affects the onlooker as being quite spooky, for they are used to answering a phone, and just letting one ring and counting the rings is a strange bit of practice.

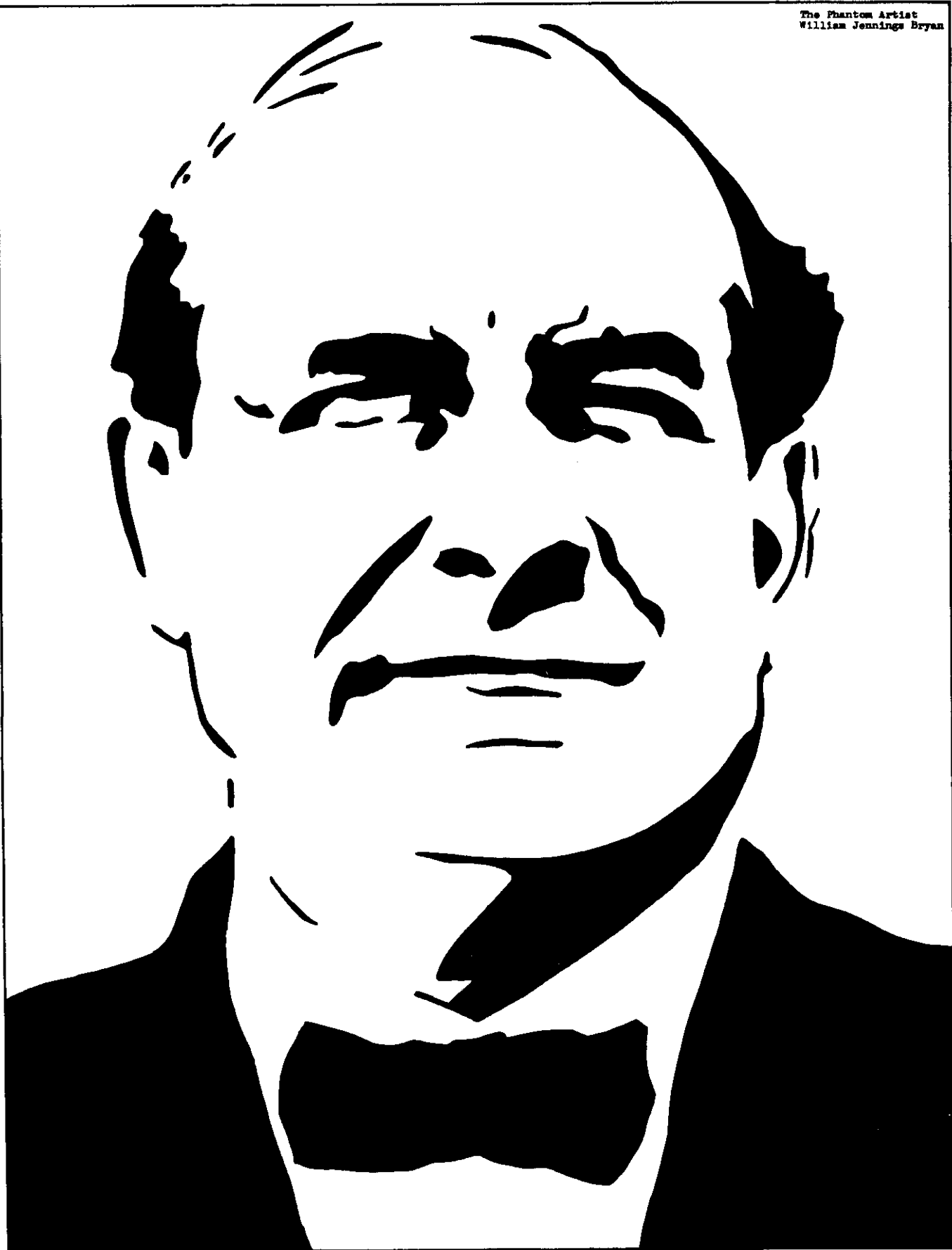


G-MEN

ARTHUR DE MELLO

Principles may be old but new applications are constantly being made as in the present case.
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The Phantom Artist
William Jennings Bryan



With only five red back cards and two with blue backs, an entertaining little story is illustrated.

Patter: "These two blue backed cards that my friend just removed from the pack represent two G men. Now let me show you my pockets, as empty as usual. One G man goes into this pocket, the other in this one. Now, will someone please remove any five cards from the red backed deck. These five cards will represent five magicians.

One day these five got together to exchange secrets with each other. And so that no outsiders could interfere with their mysteries, they went to a secret place known only to them, that is, they thought that. But from the very beginning, these two G men that I have in my pockets had followed them, thinking that these five magicians were gangsters up to no good.

They began picking them up, one by one. After that had captured the whole lot, they realized they had made a mistake, so they started taking them back to where they had found them. Then came the suspicion that perhaps the men really were gangsters after all, hiding under the guise of honest magicians, so the G men started out to pick them up once more for more thorough investigation. But the whole truth of the matter is that the five men really were magicians, and being clever escape artists, had made their escape, leaving the two G men all by themselves."

Working routine: First introduce the two decks of cards, one red backed and the other blue. From the blue backed deck have a spectator remove any two cards. Take these, without letting the faces be seen, and lay them face down on the table. Start patter and show both trouser pockets empty. With right hand pick up one blue card and place it in right pants pocket. When card is in pocket, turn it face towards audience. With the left hand do the same thing with the second blue card.

Now take red deck and have another spectator remove any five cards. Lay these down on table, saying they represent five magicians. Now follow this part with cards in hand. Right hand picks up one of these red backed cards and puts it in right pants pocket behind the blue backed one already there, turning its face to audience. Left hand does the same by placing another red backed card behind the blue one in left pocket. Repeat this again. First the right and then the left. This leaves one red backed card on table. Pick this up with right hand and place in the right pocket.

The result of this manoeuvre leave you with 4 cards in the right pocket and 3 in the left.

Now the left hand removes the first card from left pocket, this being the blue backed card, but without showing it as you patter along, you place it face up on table. The right hand does the same with the other blue backed card and places it face up alongside the one just put on table. Again the left hand removes a card and puts it next to the two blues, face up. The right hand does the same. Now the left hand removes the only card left in left pocket.

The result of this second action leaves you with 2 red backed cards in right pocket and none in the left, and 5 face up cards on table, supposedly the 5 red cards. The first two, though, are the blue backed ones, the remaining 3 being red.

Now comes the last action, according to pat-

ter. The right hand picks up one of the red backed cards from table and places it in right pocket. The left hand does the same with one of the blue backed cards, putting it in left pocket. Repeat this again, first the right and then left. The right hand pockets the last card. And the result now is that 5 red backed cards are in the right pocket and the 2 blues are in the left.

When you come to the part in your story about the joke being on the G men - remove the 5 red backed cards from right pocket with right hand and throw them face down on the table. At the same time the left hand removes the 2 blue backs from left pocket, throwing them face down also. The story is what makes this routine cute and surprising, and it can be done impromptu without have someone "take a card."

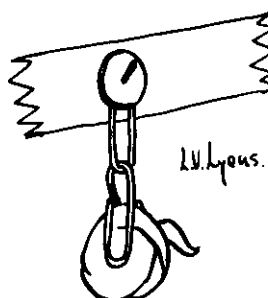


PLATE AND SILK BYRON CHURCHILL

Quite a few magicians have used this old time Q effect, but at present it seems to have died out. The usual method has been for a faked plate to be used, but this method is simplicity itself, the plate and newspaper being unprepared.

A common soup plate is shown together with a sheet of ordinary newspaper. The paper is put on the table and the plate placed on it with the eating side down. One or two handkerchiefs are now shown and vanished by any favorite means or appliance. Upon the plate being lifted, the handkerchiefs are found underneath.

Dependent heretofore upon a soup plate with special flap, this manoeuvre will find favor with non-apparatus magicians. It is simply a clever



steal of the load from behind the table upon which you are working. The only gimmick necessary is made in a few minutes from two paper clips and a thumb tack. Chain the two clips together so that the double loops (the end paper goes in) are away from each other. The thumb tack is used to tack one of the clips to the back of the table so that the other clip hangs free. Of course, duplicate hanks are used, one or two (if two are used have them small size) of which are folded and placed in the free paper clip.

Show soup plate and place it on table face-down, protruding about two inches to the rear of the table over the hank. Show the newspaper, and holding it spread out in the left hand, reach for the plate with the right hand. Here is the important move. Grasp the plate with thumb on top, the first finger underneath, and these two fingers hold plate while the other fingers grab the handkerchief. Pull the plate off table to-

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The Phantom Artist
Abraham Lincoln



wards the rear, letting it swing down back towards audience, safely masking the handkerchief which is clipped behind plate with other fingers. Spread the paper on table and place the plate face down, being careful to put front edge down first so as not to expose the silk.

All is now done except for the vanish of the silks, and for close up parlor work this method will be found very nice because anyone may be asked to lift the plate at the finish as there is nothing wrong with either plate, paper, or the handkerchief.



POCKETBOOK CARD ANNEMANN

Many ways have been figured and produced for this effect of a selected card being found in a rubber banded pocketbook, each getting more complicated than the others, and generally losing sight of the very important fact that you can't waste any time in opening up the pocketbook or metal plates without hurting the effect. It just doesn't do, as far as professional work around the clubs is concerned.

After all, the only thing remembered by the onlookers is the fact that the card travels into the wallet from the deck. No one ever is deceived into thinking that it is anything but sleight-of-hand, so the only thing left is to do it fast and clean, getting it over as directly as possible.

May excuse for putting this on paper is that I've used it steadily, and there is no preparation or setting of things. Just the wallet in pocket. It has always been used as an incidental in a routine of table and close-up card effects, it will be just as startling to the people who don't know it (moreso because of the speed), and a puzzler to those who do know it because of the extra encircling of pocketbook with the rubber band.

In a pocket easily accessible to the hand with which you do your palming, put a regular three fold wallet, inside of which is a two of spades or clubs, and around which is a rubber band running both ways. With a pin or knife point, put a nice rough scratch across one of the pips on card. It will look like an accidental dig.

In the deck you use, find the duplicate of this card and mark it in the same way. Now go ahead with your tricks. When ready, force the card and ask selector to look at it. Have it returned, you shuffling and bringing it to the top of the deck. Now look at spectator and ask him to name the card. And as you finish asking that, and he starts to answer, you palm off the card, reach into pocket, leave card behind, and come out with the pocketbook which you toss to the table as he names card. Hand him the deck which he looks through, saying card is not there. Then very openly open the pocketbook after removing the band, and reveal the card inside.

Without it ever being mentioned, the spectator will remember the dig mark. You fool a magician because, although he may know you palm a card away, he thinks you put it in the pocketbook, but gives you credit for something new because the band goes around pocketbook both ways. And the person who doesn't know the trick is just as much fooled as he would be with any other way. Why work hard when it isn't necessary?



THE OSS OF LHASA ANNEMANN

Just a few years ago I would have taken this idea, put a full page ad in the Sphinx, supplied a book and deck of cards, made a price of about three dollars, and sold from 100 to 150. I'm rather proud of the way it has worked out, and it is a direct result of the effect "Between the Lines" that received much in the way of plaudits in the May issue.

Whereas "Between the Lines" was a straight book test with the word revealed at the finish, "The Oss of Lhasa" is a prophecy, fair and very square, of the word to be selected under the same conditions. Therefore, it makes a very nice method to follow in repeating the trick. And I mean it when I say that it will confound magicians because they will know the book used is an ordinary one and cannot be faked. And you needn't worry about anyone figuring it out.

In short, I have discovered a very simple method of arranging cards at will, so that although different combinations show up and may be selected, the word will always be the same! Thus you can write the prophecy on a slate beforehand, and let them have their way.

Follow this closely. Take a book of straight reading matter. I used "Gone With The Wind." Start with page 12. Jot this number on a sheet of paper and look at the first line. Look for a common word among the first ten, like "and" "that" "this" "to" etc. If you find a word of this type, mark down its position in the line next to the page number like this (12-4). Now continue through the book to and including page 98 looking for this word among the first ten, putting your findings in a column under your first figures as above. Thus you will have a list of every page on which the word appears among the first ten, and the figure denoting its position from 1 to 10.

There must be no duplication of figures in the page number and word position, such as the 3rd word on page 23, the 5th word on page 52, etc. Neither do you look for a word on any page that is numbered with a zero, such as 20, 30, 40, etc. These rules also eliminate such pages as 44, 55, 66, where the two figures are alike. However, the 10th word on any acceptable page is all right even though there is a figure 1 in the page number. That's because there is a 10-spot in the deck. Otherwise, the three figures, page number and word position all must be

different before they can be listed in the reference column.

Take "Gone With The Wind" for instance. I looked for "AND" and my column looked as it is given here, the first two figures representing the page, and the third one meaning the position of the word in line. There were other "AND" words but they were in a position to clash with the page number so were left out. Now take playing cards from Ace to Ten from a deck. Look at your table and lay the cards out in groups of three to represent combinations of page and word numbers. You must use up 9 of the ten cards. One such combination would be 2-9-7, 3-A-10, 4-8-5. In this particular case, the 6 spot was left over and discarded. There are always three or four possible combinations that will use up 9 cards, and you only need one. Now put picture cards between the sets of 3, which are in correct order according to table, from back to face. Now the packet reads: 2-9-7-J-3-A-10-Q-4-8-5-K. Make up four packets like this from the deck, discarding the six spots, and pay no attention to suits. Put them all together and you have a stacked deck which will select "and" in "Gone With The Wind" or whatever book you are using, and whatever word you are working on.

Put book and deck on table for spectator. Give it a false shuffle and cut it a few times. Tell them you will make a prophecy. Write on a slate and lay it down. Walk away and ask spectator to cut the deck a couple of times. Then he is to deal off three cards in a face up row from left to right. If a picture card is among them he is to push them all away and deal three more, repeating this until he has three spot cards before him. Tell him to take the first two cards and open book at that page. You explain that if the cards are a 2 and 4, he is to open at page 24, etc. When he has book open he is to look at third card and count to the word at that number. Then the word is named and you finish by showing the prophecy correct.

In "Gone With The Wind" I found three words. I give them here, together with the stacks that will find them. Cards are given from back to face of deck, and only 12. Repeat three times.
THAT - 3-9-7-J-A-6-8-Q-5-2-10-K etc.
AND - 2-9-7-J-4-8-5-Q-3-1-10-K etc.
SHE - 2-5-7-J-A-4-3-Q-8-9-10-K etc.

The word "that" appeared only eight times up to the limit page of 98 in a position where it could be used, and yet it was possible to make up three sets of cards with no repetition of figures. "She" only appeared 11 times. "And" appeared 22 times in usable positions and FOUR different stacks can be made to set deck, while only one is needed.

Thus it is possible to obtain words that are not too common if one spends a little time. But for the common words mentioned here, any book can be "cased" in half an hour or less.

This same principle works as well with a magazine like Liberty, Collier's, or The Saturday Evening Post. Just use the pages on which reading matter appears. And for those who really get around a bit and want to use the effect, it doesn't take much effort to "case" a few of the popular books and current magazines, jotting down the stack in your notebook. You'll hardly find a home or place where you can't pick up one of the copies you have listed, and the effect becomes that much greater.

BANANA BILL EDWARD REESE

Night spot audiences will no doubt see this effect in performance when someone takes it up as an original twist on an old stunt. It is good for a laugh, if only because of the new object into which a dollar bill is directed. The cigarette and dollar bill has been done quite a bit, so this should prove of interest as a novel variation. The cellophane wrapping is also away from the usual envelope.

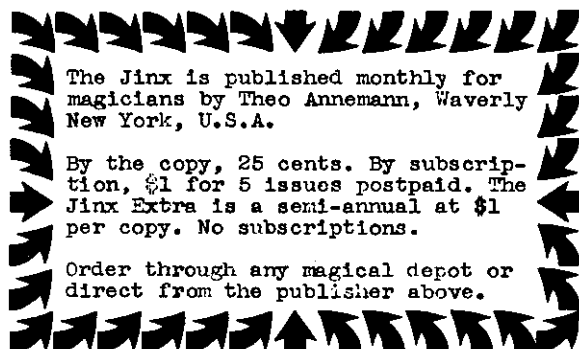
Get a banana stalk which has only three bananas still attached. Choose one on which you are going to work. At the bottom of the banana is a knob. You will notice that a small line connects the knob with the skin. The knob is cut off at this line with a razor blade and carefully laid aside. With a small pen knife clean out the green pulp to the fruit itself, of course, taking care not to injure the skin. When fruit itself is reached push a round pencil up into the banana about half way, and withdraw.

Take any fairly new dollar bill, tear off the required corner, take down the number of bill, and then roll up the will the long way, so that you have a small and tight roll which is as long as the bill is wide (2 3/4"). Roll this bill in a piece of red cellophane about 2 x 5 inches, twist the ends of cellophane to hold the bill, and cut off surplus ends. Push this up into the banana, and replace the knob with secotine.

A sheet of cellophane, the exact size of a dollar bill is rolled tightly and wrapped in the same manner as was the genuine bill. This is placed in the left trouser pocket, and a common match is put in the right trouser pocket. Another sheet of cellophane 2 x 5 inches in size is put on table with the torn off corner of bill under it.

Explain that you will show how a one dollar bill can be changed to a ten. Borrow one from someone, picking up the small sheet of cellophane from table with the torn corner beneath it, and hand paper to the spectator from whom you accept the bill, finger palming the torn corner.

Tear off the corner of the borrowed bill, remarking that it will help prove that the one really changes and is not exchanged. Switch the corner for the one you have been holding, and this is given the spectator. Ask him to also write the number of the bill on the torn corner while you read it off. You actually call off



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the number of the bill in the banana, either from memory or from your thumb nail.

Very carefully roll the bill up lengthwise, take the cellophane, and wrap the bill in it, twisting the ends tightly and clipping off any surplus. Hand this to the gentleman to look at, at the same time getting the duplicate rolled paper from pocket. Take bill back in your right hand, and as you step back, pretend to put it in left hand which opens, and the right hand goes to right pocket and brings out match, the real bill being left behind. Explaining that the change is caused by heat, as the cellophane wrapper burns away, light the match and light the end of the apparently wrapped bill. Everything burns. You look at it go, and then remark that all great discoveries have had to go through failures and trial, and ask if someone else will loan you another dollar. Say, "After all, if I succeed only once in nine times, we show a profit."

Now you say, "Well, about the only thing I can do is ask you to have dinner with me." And with this remark you pick up from under cover the banana stalk, saying "I'm sorry there aren't more, but the man who loaned me a dollar last night brought his whole family."

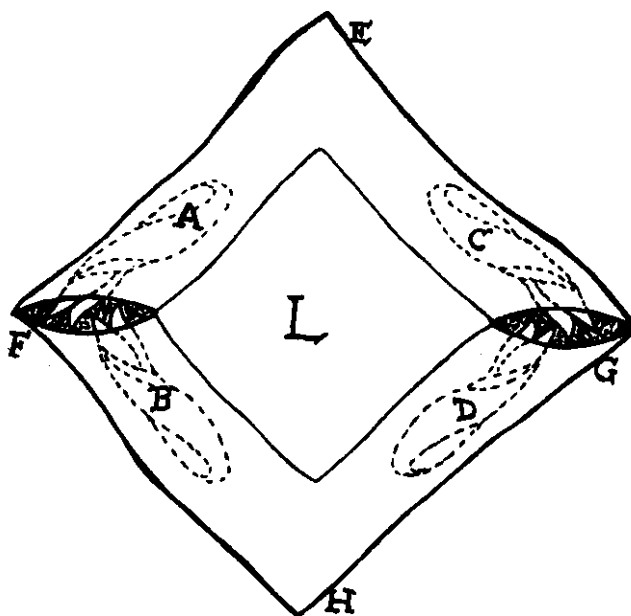
Hold out the stalk to the person with the prepared banana closest to him. If he takes it, well and good. You remark, "We may as well clean this up," and hand out the other two to spectators nearby. If he misses it the first time, tell him to give it to a friend for company, and have another. If he gets it this time, take the last one for yourself. If he misses, tell him to give it to someone on his other side, and then hand him the stalk.

Now say, "If I didn't have anything to eat, would you give me half?" Then have him stand, peel the banana first, and then break it in two. The red wrapped bundle shows up in the center. He removes it, unwraps the bill and check it with his corner and number. You now give him a new bill for his torn one, start to go back to the front, and as afterthought, go back and say, "Here, I gave you a new bill. I may as well give you a new banana too." Take out a spare banana from pocket and present it to him.



FOUR-IN-ONE SILKS CHARLES T. JORDAN

With your hands absolutely empty save for a 17 inch handkerchief with contrasting border, you stroke it from end to end and it becomes two handkerchiefs. Another stroke and it becomes three. Another and it becomes four, and merely by running the hand down the four handkerchiefs they become five. This production is very suitable for either the club or stage, and each handkerchief may be made of silk with a dark border, and all five centers are of different contrasting colors. There are no fakes or gimmicks as the production is self contain-



ed within the silks themselves. The master silk may be produced among others from tube or box, and then the production continued with it alone. Or, it may be taken from breast pocket of coat and started. The four produced silks are ordinary, so may be used as part of a trick to follow. As such an interlude, this idea is really worth the while in preparing. The mechanics of the silk will be understood from the presentation details.

The border of the master hank is double and about 3½ inches wide. Each of the four ordinary silks are pleat folded diagonally, and then are doubled in half. Each is then poked or drawn into the border to the positions A,B,C,D in the sketch. Two corners of each handkerchief protrude slightly from the holes, the edges of which have been prepared to prevent ravelling, and of a size as shown. You must know which corner is which, a few trials making this clear.

To present; Left hand holds corner F, and right hand corner G. The handkerchief is twirled about, freely showing both sides, and the hands otherwise empty. Left hand releases corner F, and seizes corner E. Right hand releases its corner G, the "hole" corners being allowed to hang behind the handkerchief proper. Now, showing the right hand empty, it takes corner G and rapidly raises it to left hand, whose thumb and forefinger seize a corner of handkerchief C, the right thumb and forefinger seizing the other corner of the same handkerchief, releasing its hold of the outer handkerchief. Now, on stroking the right hand down master handkerchief L, handkerchief C is automatically drawn into view and hangs beside L in left hand. In same manner right hand carries corner F up to left hand, and handkerchief A is drawn forth. Right hand runs down the three and holds them by corner H, left hand allowing other ends to fall free. By repeating the moves with left hand as made with right, the other two handkerchiefs are produced.

Work this deliberately and smoothly without making it jerky and hesitating. The contrasting colors seem to flash into view each time from nowhere, and the spontaneous effect is pleasing to the eye because of its cleanness.