

ULTRA ADDITION — JACOB DALEY

Methods of improvement over old procedures persist in popping up. Dr. Daley has gone far in making the forecast of a sum total as positive as present thought allows. Surely there is no loophole in the following for a spectator to locate. It is as fair as the genuine could be.

The effect is practically the same as of old. Four people are asked to stand and think of a three figure number. The performer looks at each in turn and writes something on his side of an ordinary slate. He draws a line, is seen to be adding columns and putting down figures, and then erases the upper half of slate. He puts down slate without showing, and makes the solemn announcement that he has read the mind of each, added the numbers, and now has the correct total left on slate. First, though, he asks for a checkup. With a banded packet of blank cards he passes to each of the four

and has him jot down the thought of number, one going under the other. The problem is given another to add. THIS SPECTATOR CALLS THE TOTAL ALOUD! Then, as an afterthought the performer passes by the original thinkers, asking them to check the figures they wrote, AND ALSO CALL ALOUD THE TOTAL. In short, the total is actually called aloud five times, DURING WHICH PERIOD THE ORIGINAL WRITTEN DOWN NUMBERS ARE RECHECKED! Returning to the front, the performer says, "When I looked at each of you, I read your thoughts, wrote them down, added them up, and now, in absolute proof of that assertion which I made before, I show you my total

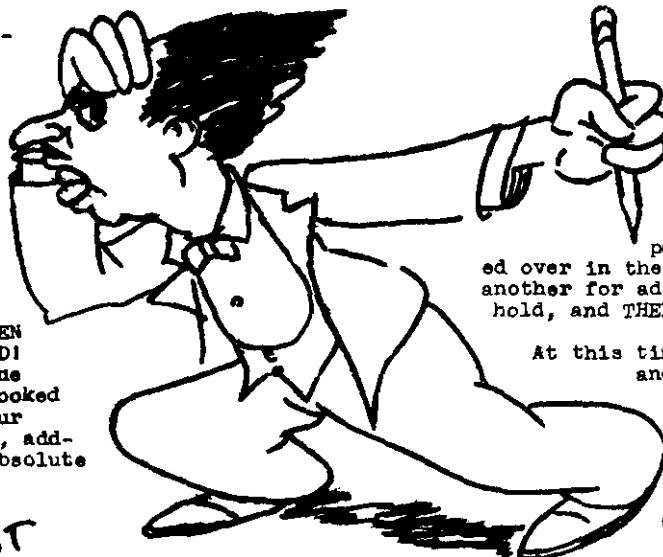
FURRY

as exactly the same!" And he does!

Impossible as this may sound, the convincing details, which not alone suppress the truly wise fellow but tend to build the total up in the minds of the audience for a climax by the performer, are accomplished by a most clever subtlety.

Snap a rubber band around the end of a packet of five or six blank cards. On one side write your fake addition problem, simulating a different handwriting for each row. Draw a line but do not put down the total. Put it, instead, on the frame of your slate. To perform, you need only this packet, the slate, a pencil, and lastly, a thumb writer gimic in place. Follow the effect as given for the first part. When slate has been placed on table after affecting the writing and adding, and erasing everything but the total, which is that of your fake addition, take the packet from pocket and pass to the standing people. Give each the pencil and hold pad in your hand while he writes his number. It is needless to say they write on the other and blank side of the packet, and it is then turned over in the one hand as you pass to another for adding. He adds while you still hold, and THEN CALLS THE TOTAL ALOUD.

At this time you step to the front and remark that each has written his number, another has added, and the total obtained is ----. AS YOU GIVE THIS SLIGHT RESUME, GLANCING AT PACKET, AND THEN APPARENTLY READING OFF THE TOTAL, YOU ACTUALLY (continued on page 255)



SUGGESTED ROUTINES

NO. FIVE - "No Code" Telepathy

Effects by which two persons simulate telepathy are not as popular as one man items because, to a great extent, there is much for the second party to learn and memorize in the way of codes and signals. Also, the amateurs and semi-professionals who would like to use such material with their wives, sisters or sweethearts, do not get the opportunity of working the act constantly, and during the interim between presentations, the memorised codes and signals fade away. I have put the following 30 minute routine together for just those people.

Everything, with the exception of the slate, can be carried upon the person of the performer, and the medium need carry nothing. There are no codes to learn, and one short evening of practise will suffice to give the medium a complete working knowledge of the tricks used. Once actually performed, she should never forget the operations, because in all cases the performer does the leading into the number, and the medium has only to follow through.

The act is suitable for private homes and small clubs essentially, and has been put together so that it contains variety and does not have sameness in the various feats. Therefore there should be no reason for any apparent boredom.

On the spot secure a small table and a chair, putting it at one end of the room in front of the spectators. It is necessary to take the medium from the room a couple of times at the finish, so figure out beforehand just how this can be done without waste motion during the performance.

The needed material for the act consists of the following items:

An ordinary school slate
Chalk
Two pencils, one a two inch stub
A medium size (pocket) pad of paper
A deck of cards (this may be borrowed)
Three unused letter envelopes (may be borrowed)
Small table and chair
Three books or novels (borrow)
A regulation thumb writer
A blank business card with lump of wax on back.
Pocket handkerchief large enough for blindfold.

Beforehand, to prepare, if one can go as far as to call it that, remove the five cards from deck for later use in the second trick and puts them in order on top. There is slight chance that they will become disarranged during the first item in which a spectator merely thinks of a card and removes it from the pack to show. However, one would readily see such a disarrangement and be able to fix it.

Have the three letter envelopes nicked and in your inside coat pocket so they can be pulled out as you need them and as if at random. In the right trouser pocket put the pencil stub, and also the blank business card with attached wax.

On the table you place the pad of paper and

the three books which have been borrowed. Also have there the slate and chalk. With these few articles, and extremely small amount of preparation you are ready to have your medium duplicate a drawing, reveal a sum total, divulge a freely selected word, rearrange a secret order of cards, clairvoyantly "see" sealed up pasteboards, and lastly, locate both a hidden article and then its owner. That should be variety enough for one performance, especially as there is really nothing to learn except procedure.

The program consists of the following tricks taken from your Jinx file, and they are arranged in the correct presentation order.

Duo - Telepathy	No. 29 Page 188
Impromptu Frame Ups (par.5)	No. 6 Page 22
Telepathy on the Cuff	S Extra '35 Page 40
The Perfect Book Test	
The Secret Order of the Aces	No. 28 Page 173
Thoughts In The Air	No. 14 Page 70

The Perfect Book Test is not among copies of The Jinx because it is an effect put on the market eight or ten years ago at \$2.50. In working, three books are handed a spectator in the audience and he selects one. The medium is sitting at the front and is blindfolded and back towards audience. The spectator opens the book at any page, runs his finger along the first line and stops on any word. He shows it to several around him, closes the book, puts it between the other two, and someone else carries them to medium. She tosses one to the left, one to the right, and keeping one, riffles the pages and correctly announces the chosen word.

The performer stands to the left of the spectator. He takes the two unused books back with left hand and as he tells spectator what to do with chosen book, drops his right hand to trouser pocket where waxed business card and pencil stub repose. The moment book is opened and page selected, performer jots it down in pocket on blank card. He tells spectator to run his finger along top line and stop at a word he likes. This done, the performer jots down the position of the word in line while spectator shows it to those close by. As he tells spectator to close book, performer palms the card from pocket and transfers the two books into the hand, pressing card against under book. He takes off top book with left, has spectator put his book on top, and on this drops book from right hand, the card being stuck beneath. The three are given to someone else to deliver to the front. The medium removes card, tosses outside books away and finds the word. Marvelous?

Use 5 cards instead of 6 for the second stunt. Use 2 at the start, and 3 in the envelopes. After the Secret Order item, it is only necessary to put the Aces on deck, put a few cards above them, and you are set for the hidden article effect to close. The finger writer has been used in the opening effect so it will save a certain amount of trouble. Some of the most beautiful bits of fumbling I have ever seen has been when certain performers tried to get a gimmick "on" in the middle of the act.

EDITRIVIA

A stack of mail came in this month, but a letter that impressed me muchly said, in part, "I want to save the Cups and Balls lessons by themselves, but find important matter on the backs of the pages, all of which ruins the rest of the issue. Couldn't you put something else, like Editrivia, on the other side of the series? That, my readers, accounts for the displacement of this page, starting with this issue. Does anyone wish me to break off my arms and legs just so they can bind the torso?"

Even cartoonists take an occasional crack at us despite the fact that our own trade journals burn page after page writing that there is nothing wrong with magic. Lee Falk and Phil Davis, in their "Mandrake the Magician" comic strip recently portrayed "Manny" sitting in front of an agent in an effort to sell his services for a production. The booker's reply, (an a familiar one, too!) was "So you're a magician, huh? Well, I can't use you! -- Listen, magicians are a dime a dozen. I've got all my acts signed up. My revue is going to be the biggest, the most lavish, etc." Naturally, it being a strip about Mandrake, a magician, he is 1 to 10 to come out on top, but the point is that outsiders, people who live on the public pulse, recognise the fact that magicians (as a classification) can be bought cheaply and are not a worthy adjunct to a costly production. When a producer casts a show to-day, and looks for a luminary to whom he ear marks from \$2000 to \$4000 per week in his budget, he doesn't look for a magician, not by a spavined longshot! He goes for an international comedian or reputationalized movie star who has B.O. value with the public. Many magicians have B.O. value, too, but it's the kind looked upon with askance by advertisers and not the kind that gives work to blonde box office ticketeers.

Verily, with which word the late Oscar Teale once played my senses, you can count on your two hands the number of present day magicians who are capable of playing ONLY a part in the modern musical production. I want to be interpreted straight now, as I am not saying that a magic man could not possibly feature and carry a show. I'm a certain believer that it could be done, provided that the book were written by one of the recognized "light" writers of our day, and the play casted with an actor of recognised ability and B.O. appeal. Lionel Barrymore could do it. Muni could do it. Even Walter Hampden could do it, were the story to be written around a possible escapade in the life of Cagliostro. It's simply a question of a sound magically based story with a good actor, and not a bag full of tricks, one after the other without rhyme or reason, presented by someone who nails down carpets during the day and does "tricks" at night before 69 members of the Associated Group of Hereditary Heretics for from \$3 to \$8, considering himself a magician in the sense of the word. 999 out of 1000 of these same persons wouldn't spend the same amount of time on a single item in their program as does an acrobat learning a simple headstand, and I'll have to admit (even while in this mood) that acrobats average less in earnings than magi.

Only a man with space to waste should go in to a tirade like that above. Magic, as an Art, has lived through many centuries. The past advocates have benefited, and undoubtedly those of the future will also. We of the present are in a transition. Magic of coming eras will be of

a different sort, with a different appeal. This decade does countenance a type of magician whose progeny will rise to the heights experienced by those from Houdin to Houdini. Then, again, will he who is called "magician" rise to a degree worthy of his hire, rather than exist as a glorified amateur. One point missed by all is that there can be respected amateurs in every line but show business. When you start entertaining the public you are either of professional calibre or else you are just plain lousy.

Little Johnny Jones is well known to us. It's what he calls himself, and it's what he becomes to me, at least, with the current spread of two page exposures of SMALL tricks. One of these days, the Jinx will sponsor a poll, the greatest and most exhaustive ever known to the world of magic, and just one of the various queries will be, "Did you ever divulge, in a medium placed before the public at large, the contents of which did not depend upon your contribution or a number of such, and which was devoted substantially, for acknowledged sales purposes, only to the general welfare of the human being physically, and what was current in world happenings of interest to the human being mentally, ANY DEVICE, OR METHOD OF PROCEDURE WITH INTENT TO DECEIVE, WHICH YOU, YOURSELF, MIGHT OTHERWISE OR DID PREVIOUSLY PUT TO PROFITABLE USE IN THE FORM OF ENTERTAINMENT OR WONDERMENT, YOU TO RECEIVE PAYMENT IN CASH OR PUBLIC ACCLAIM?"

You, perhaps, can think of something that that doesn't cover. I can't. And the above is just ONE of the simple questions in the poll!

My vanity has been blown up a bit. Last mo. I mentioned Mulholland's Story of Magic as of Gimbel Bros. N.Y.C., at 49 cents. Then a treasured subscriber sent me a letter wherein Gimbel Bros. did say they couldn't supply it. I went over and asked for it. The keeper of the tomes told me they picked up ten copies, didn't have one in stock, and would like to know why in hell the rush was on. They never advertised the basement bargains (which are shopworn, pickups, and so and soes) but 19 mail orders had come in for that book. Perhaps I should have started this paragraph, "John Mullholland's vanity should be blown up a bit."

The rabbit below represents the most subtle trick of the month. Half black and white, it can be placed on its side in a top hat, and with the black side outward, the topper can be shown apparently empty. Yet instantly, and with no fumbling of fakes or gimmicks, the rabbit may be produced, with, of course, the white side out!

Albert Guissart passed away recently. Only a few of the present day magi knew him, but I had the pleasure for about eleven years and appreciated him a lot. Mr. Guissart would have liked the Sphinx obituary, but he would have been much happier had it been mentioned about his S.A.M. affiliations. Around fifteen years ago his heart was cracked when he and Clinton Burgess were expelled from the S.A.M. only because Houdini didn't like a letter Burgess had written about Houdini in connection with the book "Elliott's Last Legacy" and which letter Guissart only translated to French. Mind you, there was no exposing. Just a letter. ...But -BOOM! Moral: Expose if you wish - but don't criticise!



THE STANYON LESSONS FOR THE CUPS AND BALLS

(continued from page 248)

3. To Produce a Ball from the Wand --- Under cover of calling attention to his wand and speaking of its powers of production, absorption, etc., the performer secures a ball from the pochette, and palms it by the second method: or the ball may be obtained from a pin point under coat lapel, from a wire clip just inside the lower edge of coat, or it may be taken from the collar in the act of easing the latter - a very natural action. Well, having palmed the ball, he holds the wand by one end in the left hand in such a manner that the hand can be seen to be otherwise empty. He then draws the wand through the right hand when, just as the free end disappears into the hand, the thumb rolls the balls to the finger tips, the effect being that it is actually squeezed out of the wand. (See "E" in the Fig.)

4. To Return a Ball into the Wand --- This is, of course, the converse of the movement last described above. The wand is held in the left hand as before, the ball being shown at the finger tips of the right hand. The free end of the wand is then laid lightly on the finger tips of the right hand (in front of the ball) which is then drawn slowly down the wand until it reaches the left hand, by which time the ball will have been palmed by the first method. The right hand may be removed at this point, or it may take the lower end of the wand and tilt the opposite end over into the left hand, itself being then withdrawn from the free end.

5. To Secretly Introduce a Ball under a Cup --- This is always done in the act of raising the cup with the hand in which the ball is "palmed," presumably to show there is nothing under it; or other pretext. Some performers palm with equal facility with either hand, but while the ability to do this may add somewhat to the confusion of a fellow conjuror, it is scarcely necessary in the ordinary way. We shall, therefore, suppose the ball to be palmed in the right hand unless otherwise stated. The right hand then held almost flat upon the table, grasps the cup by the rim, as low down as possible, between the thumb and lower joint of the forefinger. The cup is then raised, its position in the hand as shown at "F" in the Fig., the lower edge being just over the ball, presuming, of course, that the ball be palmed by the first method; it is then and forthwith replaced on the table, when a slight movement of the fingers will be found to dislodge the ball which falls under it unperceived. Needless to say, the left hand should, when necessary, raise and replace a cup at one and the same time, handling it in precisely the same manner as the right hand.

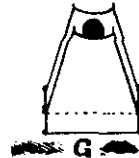
If the ball be palmed by the third method the operation, as experiment will show, becomes even more simple.

If the ball be palmed by the second method, the third and fourth fingers may readily transfer it from the palm proper to position "E" (third method) when the operation becomes equally simple. The ball, however, may be jerked from the palm proper upwards and under the cup,

which is then and forthwith replaced on the table with the ball under it. This is the method employed by the Indian conjurors, whose wooden cups are lifted by a knob on the top, grasped between the tips of the first and second fingers, and which will be covered completely further on in these lessons.

There is still another method of secretly inserting a ball under a cup from the palm of the hand. In the act of picking up a cup in each hand, say "B" in the left hand and "C" in the right, both are allowed to tilt forward, momentarily, but long enough to admit of the ball being dropped from the palm of the right hand into the cup, when both are replaced on the table. "A" and "B" should then be raised and replaced, being handled in precisely the same manner. If this method be employed at close quarters, the cups should be lined with felt to deaden the sound of the ball falling therein.

To secretly introduce a ball between two cups The operation is practically the same as when introducing a ball beneath a cup on the table, the only addition being a little upward jerk (rather difficult to describe but readily acquired) whereby the ball is thrown upwards into the cup that it may, in falling, come to rest on the concave top of the lowermost one. The position of the ball between the cups is shown at "G" in the Fig. The first or third methods



of palming should be employed for this operation.

6. To Simulate the Action of Placing a Ball under a Cup --- The ball is at the outset conjured away, i.e., made to disappear by palming. This sleight is of the greatest importance and must be well executed, it being imperative the spectators be satisfied the ball is actually under the cup. There are two methods of forcing this conclusion. (1) The ball is first shown at the finger tips of the right hand, when then seems to transfer it to the left, the fingers of which (apparently) close upon it. It is, of course, palmed in the right hand which at once raises the cup sufficiently for the fingers of the left hand to be placed beneath it. The edge of the cup is then drawn over the fingers and down on to the table, the action apparently scooping the ball under the cup. The left hand is then casually shown to be empty. (2) In this case the ball is (apparently) passed direct from the right hand under the cup. It is first shown at the finger tips. The left hand then raises the cup while the right hand seems to place the ball under it, the cup seeming to scoop the ball off the fingers as before. The ball is really palmed by the first or third methods as when returning it to the wand (sleight 4).

(To be continued)

(continued from page 251)
WRITE, UNDER THE ORIGINAL FIGURES PUT DOWN BY THE SPECTATORS, THE TOTAL OF THE FAKE ADDITION, BY MEANS OF THE THUMB WRITER!! You have ample time for the writing of only five figures as you will find out on your first trial.

Now, as an afterthought, go back to the spectators and have them check off their own rows, each one calling the total, too. They have no time to add, and, after all, they are mainly interested only in their individual row of figures. The climax is then up to you. But watch the face of someone whom you know is conversant with the old way!

UP AND DOWN DAI VERNON

While this trick is not wholly original, the method of handling makes it a self contained mystery, and does away with the older way of dealing the cards into table piles, a procedure that is quite boring and mechanical appearing.

From any deck the performer deals 20 cards and the Joker. While a spectator shuffles the 20, performer runs through rest of deck and removes two cards which he places face down in front of, or representing two of his watchers. He now hands the Joker to spectator who inserts it anywhere in his packet. The spectator is told to fan through the pack and note the card in back of, or to the left of the Joker. He closes the cards and hands them to second spectator who fans through and notes the card in front, or to the right of the Joker. He closes cards and cuts them a time or two.

Taking the bunch, performer holds them with faces towards first person and says he will run through, putting one up and one down, spectator noting whether or not his card goes in the up bunch or the down bunch. Cards are held in left hand backs to performer. Right hand takes first card from back, calling it up. Second card is now taken in front of first card, but down about half way. The next card goes in front also but is an up card and thus squares with the first. The fourth card is down, squaring with the 2nd. Continue this for the packet, and at finish, just pull out the bottom entrelacing bunch and drop them on top of the face down upper group. Regardless of whether spectator sees his card or not, or where, that part is just a blind. Now repeat the same thing with second person. This idea does away with all dealing on a table.

At the finish of second time through, fan the deck face to someone and have him remove the Joker from wherever it is. All through the effect you emphasize that you never see the faces of the cards. When the Joker is taken out, cut the deck at that very spot. Count the top ten cards off (don't disarrange them) saying you will divide the packet in half, and put them face down for the first person. Put the remaining ten in front of second person. Now state that before any selecting was done you placed two single cards face down for each and they are supposed to be a prophecy of where selected cards can be found. Turn over the first. It is a 5 spot. Op-

only count down in first man's packet and hold fifth card. He names his, and it is correct. Turn over the second man's prophecy. It is a 6 spot. Count down and hold the sixth card in packet. It is correct.

You should like this feat because it's clean and neat, working automatically. Just put down a 5 and 6 for the two prophecies. Follow through as described, and everything is bound to work.

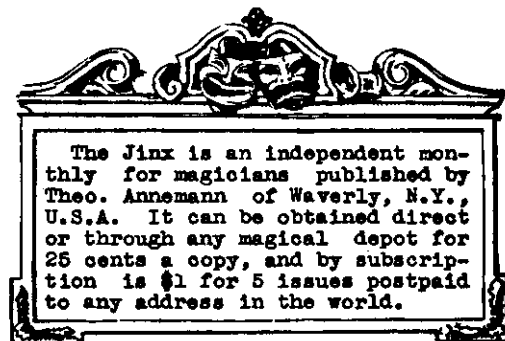
DEAD! ORVILLE MEYER

A Living and Dead test should concentrate upon the wallop of the effect rather than the method. This is impromptu, and while the presentation idea involved belongs to Eddie Clever, the method of handling and using billets instead of envelopes and cards is mine. In this form the billets can be torn out of borrowed paper without preparation or notice.

Use 5 or six billets about 2x3 inches. These are folded three times, or to a manipulation size. One is secretly dotted on the outside, or given an extra bend or kink. The slips are passed out, and the person getting the marked one is asked to write a dead name. The others write living names. Writers refold and drop into a hat, the collecting being done by a spectator.

The performer picks out a slip, making sure it isn't the dead one, and announces it as a living name. He opens to verify, nods, refolds and gives to man who collected slips. As an afterthought he has this man read name on slip aloud so writer can claim it. Now reach in and take dead slip, finger palming a live one. Slip is held to forehead and you announce it to be another LIVE one. Open for verification as before, READ THE DEAD NAME, nod, refold, switch slips in handing to assistant, and he reads the LIVE name and it is claimed by owner.

Take out third slip, dropping DEAD name back in hat. Repeat same procedure with this live slip. You have accustomed audience to your way of handling papers, and twice, first and third times, your hands are actually empty. For fourth time take out DEAD name. Build this up. Announce it to be dead name and ask for owner. Return paper to him and ask him to keep it closed. Then reveal the name, letter for letter. Everything can be examined and returned to owners, which is a point too many tricks cannot boast about.



A SAILOR'S ROPE

FIG. 3

Joseph H. Fries

A very effective cut and restored rope trick which has served me well in my rope routine is the following; In effect, a single length of rope is shown, cut exactly in half at its mid-portion and then restored into a single unit again.

The secret lies in the use of an accessory piece of rope which is made in this manner. Cut a smaller piece of rope about 10 inches long. Unite the ends so that a small ring of rope is made from this. Union can be made by winding a small piece of adhesive tape at the joint, or better, spirally tying a fine piece of thread (about four turns) around the over-lapping ends and snipping away the excess portions (see Fig. 1). With the finest available white thread, make a single tie around this accessory piece of rope after it has been folded in little short of half, and in such manner that the joint portion is at the longer end (see Fig. 2). The single length of rope is looped through the gimmick portion as in Fig. 3. The rope is now prepared. A scissor over-lying the gimmick portion of the rope will hide this effectively.

Pick up the rope and scissor with the left hand. Transfer scissor and one end into the right hand. Hold the other end in such a manner that the gimmick is concealed palmed in the left hand (see Fig. 4). There is apparently a single piece of rope. Pair the two ends in the left hand. Bring down the left hand along the rope as if to stretch out the rope full length but

really carrying down the threaded rope (see Fig. 5). With a little pressure the fine thread is broken releasing the circled rope into its full dimension. Bring this end up as in Fig. 6. Cut at point shown, and effectively demonstrate two apparent cut pieces.

The rope is now restored by any of the following methods:- (a) Snip the rope again as close to the index finger as possible. With the usual subterfuge of welding the pieces together with the right hand, etc., etc., show the rope whole and throw it out to audience for examination.... or (b) show two apparent cut pieces of rope. Tie the ends of the smaller piece which is wrapped around the large piece. When this is done tightly, the rope may be handed out for examination without fear of detection. Then cut away entirely the small piece which is knotted around the longer rope. Apparently the rope has restored itself into one piece again, and is thrown out for keeps.

