



HAT PIN ~ COMPACT

An original method for securing a question or message makes use of a common hat pin. Holding the hat pin in my right hand, I request a spectator to write on a piece of paper, fold it into a small bundle, and stick the paper on the end of the pin. The first illustration is followed here.

There has already been stuck onto pin another duplicate paper roll, which isn't visible because I am holding the needle between my thumb and first finger in a manner so as to conceal the duplicate.

Now, with the left thumb and forefinger I grasp the needle above the point where the right thumb and first finger hold it, thus covering the paper placed on needle by spectator. The left fingers now turn the needle upside down, whereby my own paper roll ~~becomes~~ visible, and at the same time the original paper becomes concealed between the thumb and forefinger of the left hand.

At this point I ask a member of my audience to grasp the needle by its head and remove it from my hand. By this action, the spectator's original paper is left in my left hand. Spectator now proceeds to hold the needle and impaled paper in full view of everyone while the writing is secretly read and acted upon according to the effect being presented.

Probably the easiest way for this part of the problem is to drop left hand to the pocket where there is a pad. Open paper against front of pad (it must be much larger), take it from pocket and pretend to mark down with pencil apparently received vibrations and impressions. You read the writing and then answer the question, seeming to do so from what you have pretended to scribble on the pad.

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Ladies in the audience always make available a powder case, or compact, which becomes a valuable accessory in this feat of fake clairvoyance. It is practical as an interlude during your performance, and is an excellent publicity stunt for impromptu work.

A compact having been secured, the owner is asked to write a single word on a business card, enclosing it in the case. The performer is given the case behind back and he faces the audience. Immediately he says that the second letter is exceptionally clear and is round, like a letter "e" or "o." Then, after building up the effect with whatever showmanship the individual performer may have at his command, the complete word is revealed, and the card in case returned to spectators.



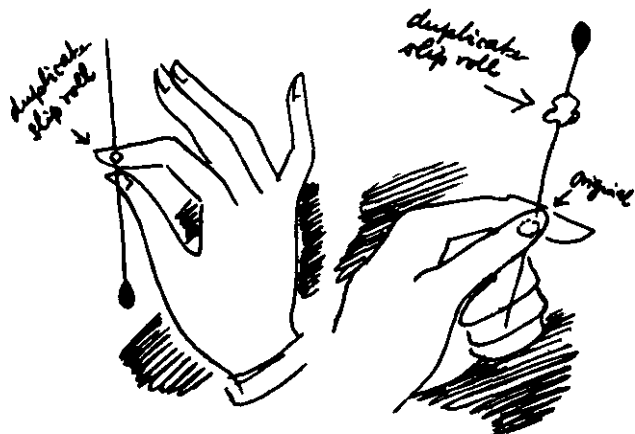
The powder case is not prepared. When I take the case in my hands which I hold behind my back, I face the audience and can immediately tell that the letter in second place is round because in most cases a second letter is a vowel. Behind my back I am opening carefully the case with my right hand, and the card is removed. It is best, too, that one should use his own card of a business type that he tears in half for spectator. Previously you have nail nicked this card so that you will know the writing side by feel. Or use engraved cards so the printed side can be felt.

The removed card is palmed in the hand, and now case is brought around your right side, the card and writing being seen by you underneath the case which is seen by audience at fingertips. Now, while revealing the word, the left hand grasps the case, and the right returns to the back naturally. The left hand now returns to the back with case, and as the card is put in and case closed, you fully reveal the correct word for your climax.

jaks
of budapest
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The pad is dropped back into pocket just as the answer or reading is being finished, and the spectator's writing rolled back into a ball. This is pinched between the thumb and finger of the left hand. Step to spectator and grasp the needle with your right forefinger and thumb whereby the duplicate becomes covered for a moment.



ent. As you step back and towards the original writer, the left hand apparently pulls the slip of paper off the needle, in reality however, the original palmed in left fingers being shown and dropped into owner's hand.

This hat pin method of exchange is a perfect illusion throughout, and it can be used for a number of different effects wherein something small which can be pierced is needed to be left in full view for a period of time.

THREE CHANCES by LU BRENT

Easy and practical is this method of performing this popular effect, which heretofore depended largely upon the skill of executing the top and bottom changes. In the foregoing variation I have tried to bring out features which will enable the average card worker to present this classic for close up table work, requiring a minimum of skill, its effectiveness depending, of course, upon patter and presentation.

A card is selected from a pack, replaced and the deck shuffled. The performer asks that he be given three chances to locate this card. Showing a card the spectator is asked if it be his chosen pasteboard. He denies it, and it is dropped on the table. Twice more a card is shown, yet none proves to be the selected one. A second person now chooses one of the three cards on the table, and when turned over it proves to be the chosen card; a second choice is made and this card is also the selected card; and lastly the third card is turned over and also the selected card again! The climax is reached when it is shown that only one of the three cards on the table is the first selected card.

Three queens of spades are distributed in the pack as follows:- two are on the top while the remaining queen is placed second from the bottom. Riffle shuffle deck without disturbing this set up. Now force the first queen on top

of the pack by using the well known "Tell me when to stop" riffle at front end of deck, slipping the top card to top of lower half when deck is cut at the stopped at point.

This queen is replaced into pack at any spot desired. (Forget about this card for the time being.) The pack is again shuffled keeping only the top and next to bottom queens in place.

No. 1 - Show bottom card of pack, which is an indifferent card, and when spectator says it is not his card, turn deck face down, make the glide, sliding bottom card a bit back with left fingers, pull the next card (queen) off as apparently from bottom and leave face down on table.

No. 2 - Take card off top (double lift of two) and when this is denied, replace, and deal off the top card face down beside the first on table.

No. 3 - State that you will select a card from inside the pack this last time. Hold face down in left hand with thumb and fingers at sides. With right thumb at rear edge riffle slowly through until you come to the other queen. Cut deck at this point bringing queen to top. Once more show top card using the double lift, and upon receiving the third denial, deal off top card making a row of three queens face down on table.

At this point the performer asks spectator if he is positive none of the three cards was his selected card. The answer, of course, is "No." From this point on a second person is asked to assist. This person points to any one of the three cards on the table. The performer turns it over and shows it to be the card. Then he places it face down to the right of the other two cards, near edge of table.

Now he states that many wonder what would have happened if another of the three had been chosen. As he remarks of this, he is holding deck still in left hand and with right thumb at rear counts two at bottom and holds a left little finger break. Now he asks spectator to select another of the two remaining cards. This is turned over and found to be the correct card again. This card is then turned face down and placed on top of the other queen which was shown and placed aside.

At this moment, as the two cards are together, they are squared and picked up between the thumb at rear and fingers at front. And as the cards are picked up, the performer looks at the spectator and asks him to see what would have happened had he selected the last card on table. As he turns this over, to find the third queen, the performer takes pack from left hand with the right and places it on table, leaving in left hand the two indifferent cards below finger break. The two queens in right hand remain palmed there, the left hand tossing the two cards face down as performer says, "Most people think that all one needs is three cards alike, but I can assure you that it is just an illusion." As this is said, the right hand drops to trouser pocket carelessly, left hand is pointing to cards just tossed to table, and the spectator will always pick them up to find everything different and nothing wrong with the deck upon examination.

A trial or two to smooth out the action is all that is needed to make this a well liked stunt. Surely, it makes an ancient classic of card effects much easier than of old, and the man who cannot make a good top or bottom change will find this a welcome addition to his repertoire.

Not so EDITORIAL!

Before spoiling this page with venom, I want to bask for a moment in the memory of Frederick Eugene Powell, who passed away February 28th. I certainly didn't make much of an impression when, at 15, I greeted him with a masterful attitude near the home town. His memory is one of graciousness and unaffected kindness, for then, as well as during later years, he never was too busy or occupied to talk, give sound advice, and leave one with a sunny feeling. Frederick Eugene Powell was making friends and influencing people before Dale Carnegie had stopped throwing stones and kicking things on his way to school.

What is the matter with the Parent Assembly of the S.A.M.? I write, not as a member, but as a reader of the magical magazines and also the books on magic which are sold to the public at large. I have been told in no uncertain terms that, should I reveal the happenings of closed meetings, I would be cast adrift unceremoniously.

However, scribbling as an outsider for the moment, it is very apparent that Gerald Lynton Kaufman (S.A.M. 1558) is being groomed for president if his latest literary effort "How's Tricks?" is considered. No sooner was the present president tossed around on the high sea of anathema and given a rising vote of toweling to dry away his sins, than the Chairman of the Ethics Committee itself, blatantly dropped a tome on the open market, and not alone overstepped all sense of exposing, but dictator like showed his care about the opinion of the committee as a whole.

"How's Tricks" definitely crosses any line of expose demarcation that may be drawn. Sandwiched between match puzzles and what-not table games of little importance are basic principles which no conjuror of any time hasn't used. Who hasn't used a slit envelope for the disappearing of a bill or paper? It's one of the first methods that comes to mind when one is doing the Cigarette and Dollar, or any other vanish of its type where the envelope is burned. We find under "A Set Up Pack" the 8-K arrangement with accompanying tricks; an effect of Charles Jordan's with a Ladson Butler title in which the one ahead principle with cards is enjoyed; the two side principle of a felt hat for forcing; the torn cigarette paper with the mouth getaway (Malini's pet); the ring on string; the bracelet on string from arm; a series of hank knots; the broken pencil with a dollar (it's in catalogues); the cut ribbon with concealed loop at fingertips; a living and dead effect with the hard and soft pencil principle; edge marking of cards (the author admits that people will suspect markings but can't find them in such a spot; under the name of Three Predictions appears Stewart James' Miraskill which, to date, has been one of the best liked Jinx card items; the glass of smoke principle with a pipe finish; the match heads in hand; the monte match boxes with rattle in sleeve; part of an original Hang Ping Chien coin routine; and a vanishing quarter effect making use of a pull and trouser cuff.

One can't go through the book without sensing immediately that the material is of worthwhile calibre, and throughout, it has been written in magical style and parlance. Exposers far from being Chairman of the Ethics Committee, which judges (?) what is and what is not exposure, have been condemned for less.

Did John Mulholland read the mss. before he

wrote the introduction? He states "Tricks have been invented about which it may be said truthfully that all is needed is the secret, but such tricks are not used by professional magicians because of this simplicity." Does John believe that? Would he care to have his pet torn deck location broadcast to the public? Isn't the best magic simple and with unprepared objects that can be picked up anywhere? Should a real magician need boxes, barrels, tables and an hour to get everything just exactly right?

Mr. Kaufman forewords that the book is not for professional magicians, nor an exposure of the secrets of conjuring and sleight-of-hand. And then he rubs it in by saying that although necessary to exclude professional secrets barred from exposure by a code of ethics (?), MANY EFFECTS ARE DESCRIBED WHICH WILL BAFLE THE MOST ADVANCED AMATEUR. (caps are mine.) After saying it is not an exposure of sleight-of-hand, some of the tricks begin with, "This is pure sleight-of-hand --", "The secret is the use of a little sleight-of-hand," and "The secret combines sleight-of-hand ---!" From the Mulholland Intro. -- "These tricks will not only be found easy to do --" and from the start of a trick, "There's no use pretending this is easy."

If the book was intended for the general public, why include one which starts out, "The secret is old, but the effect entirely new to the magical fraternity?" Shouldn't such a "New" effect be published for magicians only? Even if it was first published ten years ago and a number of methods contributed to the Sphinx? And do books of simple tricks include "The above cut shows the simplest sleight-of-hand force" to make someone take the bottom card which you have already seen? Or weren't those books and exposures written by the mogul of the ethics committee himself?

Of interest, no doubt, to the other S.A.M. assemblies, is why, of whom, and for what such a committee exists. Does this committee represent the society as a whole, or just the Parent Assembly? Made up only of Parent Assembly members, has it a right to judge and pass upon the questions of exposure without opinion from the outlying members? Certainly it would seem so. The Jinx takes this opportunity to request, for the good of all magic, that the present committee be discharged and a new one appointed to consist, not of just those who are magi by hobby, but a group of six, three of whom shall be amateurs, and three of whom shall be magicians who make their living in its entirety by magic. And, very important, this committee shall act as a whole, and not by the two or three who may "be present" as the case may be.

I have no hope that Mr. Kaufman will be expelled from the S.A.M. for exposure. Tradition seems to make that angle a forlorn outlook. But agitation at the moment visualizes the possibility of some "carpet walking" on the grounds of conduct unbecoming a member, more specifically a chairman of the ethics committee. For, if the rumor be true, those of the group who checked the mss. ordered parts deleted, whereupon, with a Hitlerite attitude unbecoming a Kaufman, the chairman proceeded to go ahead with what he individually deemed proper. That Foreword line, "When you spend both time and money on the secrets in a book, keep them to yourself, don't give them away," should be answered, "Don't sell the birthright of someone else for a mess of your own publicity."

THE STANYON LESSONS FOR THE



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2.-The Two Balls, Placed one under each of the End Cups, pass successively under the Middle One. -- A ball is apparently placed under "C," really palmed. "A" and "B" are raised to show nothing under them, really for the purpose of secretly inserting the ball under "B." Second ball is presumably placed under "A," but palmed as before. Performer now pretends to pull the first ball through the top of "C," showing the palmed ball at the finger tips. This is apparently placed in the left hand (palmed) which then simulates the action of throwing it under "B." Right hand raises the middle cup, showing that the ball has passed, then when replacing it secretly introduces the second ball. With a wave of the wand the performer now commands the ball, supposed to be under "A," to pass under the middle cup, which is then raised and the two balls discovered. End cups knocked over with the wand and found empty.

3.-The Two Balls, placed under the Center Cup, pass under the End Cups. -- Picks up and exhibits both balls in the right hand, then when seeming to replace both under the middle cup, replaces one only, palming the other. Raises the end cups to show empty and when replacing them, secretly introduces the palmed ball under "C." Commands one of the balls to leave "B" and pass under one of the end cups. Raises "B," showing one ball only then, when apparently replacing it under the cup, palms it as before. The palmed ball is now secretly inserted under "A," in the act of raising it to look for the first ball, which is finally discovered under "C." Remaining ball ordered to pass under "A," where it is eventually found; center cup knocked over and found empty.

PASSES WITH THREE BALLS (No duplicate)

1.-Pass to obtain Third Ball from Pocket. -- Right hand takes up one of the two balls from the table and actually transfers it to the left hand, which actually places it under "A," both hands being then inserted, momentarily, in the trousers pockets. Right hand then takes up the second ball and actually places it under "B," when both hands are once more placed in the pockets and slowly withdrawn - the right hand has palmed a third ball from the pocket. The performer remarks, "Now! ladies and gentlemen, you have all seen me place a ball under each of these two cups," and suiting the action to the word, he takes up "C," the empty one, and places it over "B," introducing the palmed ball between the two. Then before he can proceed further someone is sure to express the opinion that the balls are in his pockets; otherwise he pretends to overhear a remark to that effect. He pretends not to understand at first, but is eventually obliged to confess himself caught, then continues, "Well! I merely did that to make sure you were watching me. (Derisive laughter.) I am so pleased you noticed it, as that shows you are taking an interest in what I am doing. Now, as you are so satisfied as to the correct disposition of the balls, I may order them to return to the cups." Slap the pockets on either side, then turn over "A," revealing the ball which has been there right along. Right hand

takes up the ball and seems to place it in the left (palming it), which then seems to throw it in the direction of the two cups stacked one over the other. Right hand picks up "A" and places it over the other two, secretly introducing the palmed ball under it. The cups are then separated and three balls discovered.

2.- To Place a Ball under each Cup and cause all to come together under "C." -- Starting with a ball on the top of each cup, remove and actually place the first one under "A," duplicating the action when the ball is really palmed. The second ball, presumably placed under "B," is really palmed in the right hand. The third ball is actually placed under "C" along with the second.

"A" is raised and the ball openly taken up in the right hand; right hand seems to place it in the left, really palming it; left hand then appears to throw it into "C," which is then raised by the right hand, disclosing the two balls. Then when replacing the cup, over the two balls, the one palmed is secretly introduced.

The right hand now pretends to draw the ball, supposed to be under "B," through the top of the cup, then to throw it into "C"; all cups overturned with the wand and the three balls found under "C."

3.-To place Two Balls under "A" and One under "C," then to cause them to change places. -- The right hand takes up two and apparently throws both under "A," palming one. The one remaining on the table is then thrown, along with the palmed one, under "C," and the trick is done.

4.- To place all three Balls under "B," then to find One under Each of the Cups. -- Right hand apparently throws all three under "B" - two only go under the cup, the third being palmed. One commanded to leave "B," which is then raised by the right hand, disclosing two balls only; these are picked up and exhibited by the left hand, which then seems to throw both under the cup, palming one. End cups raised, one in each hand, to show empty, the palmed balls being inserted when replacing them on table. And the trick is done.

PASSES WITH THREE BALLS AND DUPLICATE

1.- Pass to Obtain Duplicate (Fourth) Ball from Pocket. -- The procedure is practically the same as that already described at length at No. 1, under passes with three balls. In this case, however, the pass starts with three instead of with two balls. The balls are actually placed, one under each of the three cups, while inducing the belief, by the same ruse, that they are placed in the trouser pockets. The performer here undertakes to cause the balls to return to the cups.

Slaps the outside of the pockets as before, then overturns "A" and "C," showing a ball under each. The remaining ball, the duplicate fourth, is now openly removed from the right hand pocket and apparently placed in the left hand, which forthwith throws it into "B." Right hand raises "B," disclosing the ball, then when replacing the cup on the table, secretly introduces the palmed ball under it.

2.- To pass three Balls in Succession under the Middle Cup. -- There being a ball under the cup already, it only remains to pick up one of the three, vanish it by one or other of the sleights already described, then to raise the cup with the hand in which the ball

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A NEW FORCE DECK

CHAS. T. JORDAN

Quite a few years have passed since a forcing deck was placed on the market. Back around 1921 and through 1926 there was hardly a month but what saw a new type of deck make its appearance. All of these packs had a main fault. It was necessary to force the same card or cards always, and the only way to change was to buy another deck. The following deck can easily be made by anyone, and will admirably serve the purpose of forcing a card under certain circumstances. And, best of all, the card may be any one of the 52 which you may desire forced at the moment.

The deck consists of 26 ordinary cards; and ten cards a trifle shorter, to each of whose backs is glued at one end a card a little shorter yet, (the two are glued face to face); and also four cards of the same length as the shortest, any one of which may be the forced card, the other three being discarded. The above takes care of an entire deck, but it will be seen that by using any other card from another deck of the same back design, that card may be the one for the forcing.

To force, say the queen of hearts - have the glued ends of the double cards all one way. Put nine of them (shortest card uppermost) on top of the face down balance of pack. The queen of hearts, face up, is placed on next and on it the tenth double card with shortest card up. Show all cards different by fanning front part of pack towards audience, then close and riffle at free end from back to face, only the faces of cards being seen.

Now hold deck in left hand facing right palm. The right hand cuts and brings away the ordinary cards at pack's face (easy owing to greater length) and shuffles them in an ordinary overhand shuffle onto the prepared cards. The deck is placed face down, the double group on its face, and you can cut it if you know a good false cut.

Anyone names a number between ten and twenty-five. You mentally subtract ten from the number named, and begin dealing from top of pack onto table, counting as you do so. As you remove the final card of your number, left hand secretly turns the pack upside down, the double backer causing it to appear unchanged. Continue dealing the double cards, counting on as you do so. The queen of hearts being tenth of these, naturally appears at the number named and is there by forced.

NEW CARD MATH

GEORGE HANNEMAN

Of the many mathematical card effects, this will be found to be of the very modern type. A spectator selects any 16 cards, shuffles, cuts, mentally selects one, and remembers it.

Take the pack and shuffle it. Hold up the top 8 cards in a fan and ask the spectator if his card is among them. If he says, "Yes," count one (1) to yourself and remember it. If he says, "No," count nothing. Return the 8 cards on to the top of the other packet.

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is palmed, disclosing the one under the cup then, when replacing it on the table, secretly inserting the palmed ball. Repeated with the remaining two balls.

3.- To cause three Balls to fall through a Cup on to the Table. -- At the conclusion of the last pass, "B" is raised, showing three balls; then when replacing it, the palmed ball is inserted beneath it.

One of the three visible balls is now put on the top of "B" and covered with one of the end cups. The two cups are then knocked over and the ball discovered beneath them. Both cups are then raised, the innermost one being withdrawn and the other (with the ball) inverted over the ball on the table. The operation repeated with the remaining two balls.

4.- The Pyramid.-A variation of my own.-- At the conclusion of the last pass, having knocked over the two cups and disclosed the three balls, "B" is replaced on the table over the concealed ball. One of the three on the table is now placed on the top of "B" and covered with "A"; a second is placed on the top of "A" and covered with "C." One ball remains on the table.

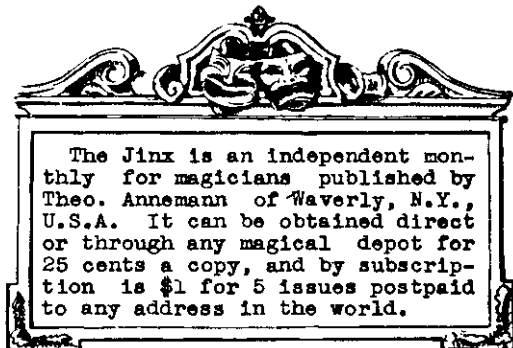
The performer now taps the top cup with his wand, then tips over the three together, revealing the ball under the lower cup. Picking up the three cups together, he withdraws the inner one, then inverts the other two over the ball. There are now two balls under the lower cup.

The remaining ball is now placed on the top of the two cups and covered with the loose one. The cup tapped with wand as before, pile turned over and two balls disclosed under the lower cup. Lower cup withdrawn and the others inverted over the two balls; there are now three under the cup (lower). Loose cup again placed on top of the others, tapped with wand, and the pile turned over, disclosing the three balls.

The Galloping Post (Sleight 6) is now executed, to prove the absence of any ball between the cups, after which all three are placed on the table, opening upwards, in line A B C. The duplicate ball remains in "B."

5.- To Pass Three Balls Upwards Through Table into a Cup. -- At conclusion of last pass, duplicate rests in center one of the three cups set in line mouth upwards. Right hand takes any one of the visible balls, seems to place in left, realling palming in right. Left is now put below table and ball presumably rubbed up through same. Right knocks over "B" and out rolls duplicate ball. Right replaces ball in cup, at same time inserting one from palm, and the trick is repeated with the remaining two balls.

(To be continued)



(continued from the last page)

Now deal alternately from the top into two piles, turning each card face up as you lay it down, and counting to yourself until 8 cards have been dealt, 4 in each pile. Then lay number 9 on number 8, number 10 on the first pile and so on alternately until all are dealt.

Now show the 8 cards in the second pile. If the spectator says his card is among them, add 2 to your previous mental count, otherwise add nothing. Turn both packets over and lay pile 2 on pile 1. Deal alternately as before, except this time deal alternately until card twelve is laid, then lay number 13 on 12, 14 on first pile, and the rest alternately.

Again show spectator the second pile. Perhaps by this time the spectator will be able to tell already whether or not his card is in the first or second pile. If in the second pile, add 4 to your mental count. Turn piles face down; lay pile 2 on pile 1.

Now deal the packet into two piles as before except that this time put card 15 on the second pile and 16 on the first. For the last time, show the cards in the second pile and add 8 for "Yes."

Now turn the piles face down, lay pile 2 on pile 1, and then move the bottom card to the top. Turn the packet face up and count off cards to a number corresponding to your mental sum. This card will be the chosen card and may be revealed in your own manner.

If it so happens the spectator says "No" every time, his mentally chosen pasteboard will be number 16, the card you move from the bottom to the top of the deck at the end of the dealing and computations

DARK SORCERY ALBERT SIDNEY

But a little preparation is necessary in order to present this mystery in comparison with the effect obtained. It is one of those stunts which many will like to have ready and prepared in their home for immediate use at a time when the company is in a receptive mood.

The performer shows a bunch of manilla pay envelopes numbered consecutively from one to fourteen. These are all sealed, although empty, and may be examined at will. The performer in-

structs a spectator to cut the pack of cards while his back is turned, initialing the face card of the cut. He is to replace this cut off pile, and then cut deck again, deeper in this case, remembering the face card of this cut as a numeral only. Thus the assistant has selected and marked a card, and also has selected a number. The packet of numbered and sealed envelopes is on table with deck and all light is extinguished.

In the dark the performer explains that vibrations from those concentrating on the selected card will reveal it while he is passing his hands above the deck on the table. A few minutes elapse, lights are turned up and the magician states that half of the test has succeeded. The light has been turned on to break the train of thought. It is again turned out, this time all concerned concentrating on the numeral only.

When the light is on again, they are told that he, the performer, found out the thoughts of the card and then the numeral, but also, through a secret handed down among the clan from the legacy of Cagliostro, has caused a strange transposition. The spectator takes the pile of envelopes, looking for the one bearing the chosen numeral. This is opened, and **INSIDE IS FOUND THE NOTED AND MARKED CARD!**

If all secrets in magic were as straightforward and simple as with this effect, life for a mystic would be simplified. Each playing card is treated with a dot of luminous paint at about the center of both ends on the face side. There is a duplicate set of 14 envelopes, unsealed, and these are numbered like the 14 seen by the audience. Seven are in one

pocket and seven in another, and in rotation so any numbered envelope may be secured quickly. Put envelopes and cards on a table with a lamp if possible and put out all other lights. When the cards are cut, the light strikes the paint and livens it up. The topmost cut is the autographed card, the lower is the numeral. In the dark fan the deck face towards you. Transfer the first luminous card (numeral) to face of deck; the next one (marked) to the back or top. When light is put on to apparently break train of thought, you pick up and square deck and envelopes as you explain this, noting the numeral card. With lights out again remove the properly numbered envelope from pocket and in it seal top (marked) card from deck. Count down in envelope pile and remove the right one (they are in order), putting yours in its place. The light is turned on, and the effect climaxed. It is best to save most of your talk for the periods when light is out. It makes the interval, short as it is, seem much shorter.

A Ballade of the Would Be Mage

I've slates and cards and linking rings,
Servantes and pulls and thumb-tips too.
I've cups and balls--yea, all those things
That wizards' domiciles bestrew.
I've silks of every size and hue,
And sucker dice demoniac;
Rabbits and doves to stock a zoo--
An audience is all I lack.

I know the use of threads and strings;
Forces and passes not a few;
French drop, false cuts, and vanishings,
Loads and patter and ballyhoo;
Palming and sleights both old and new;
The miser's dream, Si Stebbins stack;
And levitations? Oh, boy! Whew--whew!!
An audience is all I lack.

Houdin and Hoffmann, those two kings
Of hocus-pocus, I've read them through.
The Genii, Jinx, the postman brings,
The Sphinx, The Tops, and all that crew.
Herrmann, Kellar, and Ching Ling Foo,
I saw the lot, and I learned their knack.
In fact, I'm perfect, and -- entre nous --
An audience is all I lack.

L'ENVOI

I know my stuff, I'll say I do.
The skill's all mine--and the bric-a-brac.
My stage is set for the grand preview --
An audience is all I lack

---CHARLTON ANDREWS