



## SACRED SCRIPT

Looking for new principles is like searching for the proverbial needle. Finding a really new dress for old tricks is luxury enough for most magi. The following is something for many who want a stunt off the beaten path and away from the stereotyped message on the slate. Try it at your next housewarming.

Showing four pieces of ordinary silicate to be clean on every side, the performer has a member of his audience make a choice and two are banded together and held.

Ten cards, each bearing a single figure, and ranging from one to zero, are freely shown, all of them then being mixed by someone. Placing them in his pocket, performer has four people remove one card each in turn, the selected cards indicating a four figured number. Let us say that the number is 2750. The performer recounts a bit, reminding that two pieces of blank board are being held by the audience, and that a four figured number has certainly been freely chosen by chance. He throws out the remaining six cards and asks that the boards be separated.

Almost everyone will expect to find the number written on one of the pieces of silicate (didn't you?). But, no! Written in large chalk letters of ancient script is found "NUMBERS IV - 36". This is an occasion for conjecture as to what has happened, but suddenly (if no one else has beaten you to it!) a bible is mentioned, and the gracious host or hostess provides one. The fourth chapter of the book of Numbers, verse 36, reads, "And those that were numbered of them by their families were two thousand seven hundred and fifty".

And that's the selected number! Everything can now be examined as nothing is left to find wrong. Of the three component parts in the experiment, only the denouement with the bible is original. The method of the silicate pieces is credited to Dr. Jacob Daley, and selection of numbers is a twist of forcing as yet unpublished by Annemann.



With the four boards in left hand, the writing is on the upper side of the third piece from top. The practical size is 5x7 inches. The left little finger is holding a break between the 3rd and 4th pieces to start. With his pocket handkerchief, the performer rubs the surface of the top piece, and then turns it over with the right finger and thumb at the right corner nearest body. The new surface is cleaned and the top piece slid off and dropped on table. The top of next piece is cleaned and then turned over, but this time two of the pieces are turned together.

The newly presented surface is cleaned and the second piece put on table. Therefore the underside of this second piece carries the writing and the remaining pieces are cleaned in the same manner as the others. The four boards are on the table in a row and have been fairly cleaned. A spectator chooses two. If he includes the message one give them to him with the writing inside. If he misses it, toss the pointed at two into crowd and give him those left. So much for that.

Get two sets of cards bearing single figures from zero to nine. All magic dealers have them in stock. Take numbers 2-7-5-0 from one of the  
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# GORDON R. McKENNEY

# EDITRIVIA

Drop a line to The de Laurence Co., 179 North Michigan Ave., Chicago, Ill., U.S.A. and ask for their latest catalogue of occult books and supplies. There are 576 pages of material and information that will confound the most erudite. No one interested in magic and mystery should miss having this free compendium on their book shelf. Screwy but intriguing.

Charles Driscoll recently columned in the spot where O.O. McIntyre used to beam, "Joseph Dunniger, mindreader, has all the mannerisms of the old gaslight miracle man who sold Indian herb remedies with magic tricks thrown in. But he has 'em gentled down and slicked up for drawing room use." In March 1937, Bob Rhinehart said in Variety (Jinx No.31) "sells himself with medicine show technique AND GETS ACROSS." (Caps are mine). At that time there was hell to pay on the theory that Bob was a sour critic and incapable. Despite these critiques, Dunniger is pulling down more national publicity than any three magicians combined, and with tricks that you, you, and you (me too) have passed up.

From Radio Daily - May 17 - Kajar, a suave deceiver, has been signed by CBS for four years. First time a magician has been signed for the air - we believe. Dramatization will deal with magical tricks and exposures! --- From Toledo News Bee - May 24 - (Headlines) Radio to Teach Magic at Home - American Magicians' Society Head to Give Secrets Away in Mutual Show Due Early in June. Come June 2nd all faithful radio listeners can learn magic tricks at home. And what a pretty little picture that conjures up - an entire happy little family working hard at learning magic tricks - a fine contribution to American culture. The new show will be called "Magic In The Air," and will feature Richard DuBois of the National Society of American Magicians.---

Al Altman, former S.A.M. Ethics Committee head, and who resigned from the committee for reasons for which he won't be quoted, insists and will give concrete reasons why television will kill magic. And words from an Eastern head of MGM should have weight. I recall Fred Keating's classic, "Magic isn't dying. It's being murdered by magicians!"

Charles Boyer is being considered for the role of Houdini in the life story of the arch mystifier provided Paramount will sell him to United Artists. --- Frank Lane has come out with a monthly service of patter and gags that are up to the minute. It is appropriately called "Cheap Talk" the price being a quarter. Patter material has been sadly neglected in the past decade and good ideas for standard tricks are sorely needed. However, in Nov. 1936 Frank wrote a letter wherein he advised re smutty patter, "lay off that kind of stuff because it'll get you NOWHERE." (caps are his) "he got to telling smutty stories --- and when word got around, everyone was afraid to hire him where women were" -- "my sincere advice to you is to cut all that stuff out and get after the better stuff." In the first issue, Frank has "gotten after the better stuff" by applying The Farmer's Daughter story to a trick and comes through with a word that isn't considered very high in the Back Bay section of Boston. Otherwise he's got a swell idea.

Self centered dept. - From Genii - Tom Call reports good bookings around Boston with his

new mental act that is based on Annemann's "En Rapport." and again - Recently saw Newton Hall do Walsh's "Magician's Dream" that was in Jinx No. 43. It is all Annemann said it would be. Excuse the blurbs, but we do take some pride in seeing our contents actually being used. Harlan Tarbell uses "Color Blindness" from Jinx No. 27. Glen Pope and Howard Brooks used "Before Your Eyes" from Jinx No.32, thanks to Sig Krungold and Norman Ashworth respectively. We're coming out with a list one of these days and show just how many Jinx items are being presented in the programs of well known professionals.

The May "Tops" had a contribution to their "It's a Pip" Contest in which "Before Your Eyes" (Jinx No.32) was changed from a slate effect to one with a business card and Pip liquid. My, my, but didn't that very same thing appear as a tip in the last Jinx Extra? It came from Charles Nyquist then. Maybe people can win contests with material the Jinx just tosses in as hints? And if the side tips are that good, we'll have the devil of a time keeping up to par with our regular array of tricks!

We have had to back down on the promise of an impartial seven man jury for reviewing books as detailed last issue. I received two definite kicks that it would be unfair (to magicians?) to have seven "yes" or "no" verdicts BECAUSE IT WOULD MEAN SEVEN LESS PROSPECTIVE CUSTOMERS! I am led to assume that that would be the difference between profit and loss!

Who was the young magician, on a cruise, who explained the short wave mindreading gadget to a passenger, and tried to promote \$200 so the two could use it for gyping race horse books? --- Speaking of occasions when exposures really hurt, this one is quite the tops, Frances (Carlyle) Finneran used the bird cage on a recent boat trip. Following his act a few movie shorts were shown. One was the David Allison picture wherein the bird cage was exposed in slow motion!

Harlan Tarbell broke a very sweet feature article in the May 21 N.Y. World-Telegram. It was all regarding the "Eyeless Vision" as a strictly "legit" power. No trickery was admitted. Personally, we delight in such publicity, but it would be interesting if Houdini were alive. He would have hurled anathema on Tarbell and filled the following day's papers with a duplication of the feat as outright trickery. He did it with Ramon Bey and again with Argamasilla, bluffing them both to a standstill. It was all good publicity though, when (but they seldom did) they fought back. We miss those fights.

We're behind the others in mentioning two of the late publications. Tom Osborne's 3 to 1 Rope Trick is a routine away from the too, too familiar cutting up business, and it should find a spot in many programs. He did it to a nice reception at the S.A.M. Annual Banquet. The Jack Chanin booklet "Further Adventures of the Seven in One" has refined and improved the principle with which Jack has fooled many magi, and it is applicable to anyone's deck at any time. The blindfolded bit is especially recommended. Perhaps our tardy reporting will stir up some of the boys who may have passed these by.

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THE JINX is a monthly symposium of mystery published by Theo. Annemann Waverly, N.Y., U.S.A. 25 cents the copy, 5 issues for \$1. COPYRIGHT 1938.

# FLIGHTY ACES LU-BRENT

**E**ditor's note: These four ace effects probably will be coming out when all of us have passed to the "happy summer land" in search of the perfect audience. But, for a "none sleight" and practical club or stage method, we have never run across an idea to compare with that following. We respectfully submit it for the consideration of readers as a real good thing.---

While not differing radically from the orthodox Ace routines, this method will truly baffle most observing audiences, and it features several points which have been the bugaboo of all previous versions.

The four aces are withdrawn openly from the pack and placed in a face out row on any kind of easel for audience perspective. Twelve other cards are dealt from pack, placing three cards face down upon each Ace, overlapping so that the Ace is partly visible. A spectator is invited to assist and is asked to name aloud any one of the visible Aces. This is absolutely a free choice. This Ace and its three accompanying cards are sealed in an examined envelope and given to the spectator to hold. The remaining Aces with their adjacent cards are gathered into one heap, and, sealed in another envelope are retained by the performer. The magical words are spoken, the mystic passes made, and the invisible flight takes place. The performer's envelope is found to contain twelve indifferent cards - the spectator's envelope contains the four Aces - and everything is left clean, the deck being one of 52 cards and usable in following numbers.

The requirements are 12 Aces, (three sets of fours) one pack of regular cards (also including Aces), three business envelopes, and a pencil. From the pack remove any 12 indifferent cards. Reverse face up every fourth card and seal this packet into an envelope. Mark the face with a large figure "2" and put into your inside coat pocket.

The twelve Aces are arranged on top of the pack in their proper order for dealing. This order depends upon the arrangement of the four Aces placed in a face out row on easel. If the order, from left to right (facing them), were to be H-C-D-S, the top three Aces on deck would be C-D-S; the next three H-D-S; the next three H-C-S; the last three H-C-D. The four aces belonging to the deck are scattered through the lower part.

Two unprepared envelopes are shown and deck removed from case. Fanning it face outward, it is run through and the four aces removed as they are reached and placed face outward on easel. (in correct order, of course) The deck is given a dovetail shuffle (retaining the top twelve) as the statement is made that each Ace shall be given three cards for company. Openly three are now dealt face down onto each Ace, leaving half of each face out Ace visible.

The freely selected heap is placed, without reversing the Ace, in one envelope, and the performer marks it with a large figure "1". It is given to spectator to also initial and then put in his pocket. The remaining heaps are gathered by yourself (leaving the Aces facing oppositely to the others) and placed in the second envelope. Mark this with a large "2" and say, "I will place this envelope in my pocket as you have

done, Oh, I beg your pardon, I forgot to have you initial my envelope." And with those words you have put envelope into your pocket, and IMMEDIATELY come out with the other envelope marked "2" for the spectator's initials.

After the initialing, as another thought, the envelope is placed in the outer breast pocket and spectator asked to do the same with his so that the audience may see the flight of the cards. As the working of the trick is done, the climax depends upon the individual performer. The "2" envelope is opened and twelve indifferent cards found. The three reversed cards, are seen to have changed (this is a cute part), and when spectator's envelope is opened, the four aces are found together.

Everything is clean. The envelopes may be tossed out, and the deck is now a complete one of 52 cards. There has been no forcing at any time, no indirect actions, and no sleights.



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Another free ad; Send a dime to the U.S. Playing Card Co., Cincinnati, Ohio, and ask for a copy of the Official Book of Games. It's well spent lucre. --- The first contract for the N.Y. World's Fair landed by a vaude attraction was signed recently by Hardeen, who will be featured in a Houdini House of Illusions. --- Amedeo, magician, is working under what is probably the most unusual booking arrangement imaginable. He left May 17 aboard the Empress of Britain on a six-month cruise that will include working on other ships, in hotels, night clubs and vaude theatres in seaports. He gets a straight salary from the Canadian Pacific company and pockets whatever he makes on outside jobs. He's his own boss and is even authorized to buy novelties and knickknacks to amuse patrons. --- Those who get some of the Caryl Fleming Golden Glow Daub now marketed through magical channels will have the ultra in subtle card principles. Good for any colored or designed backs, there is little limit to the possibilities. Only a few magi to date have used daub, and it has been kept quite exclusive.

Our paragraph last issue re the Sphinx award medal was picked up. Four Sphinx stockholders pick the tricks they like. John Mulholland is final arbiter on originality and quality. John chose this year's trick, it is said, despite the fact that the principle was marketed years and years ago, because he saw Hy Harris present the production, and realised that it was improved to a great degree, and more practical than the original Nixon method. So there.

Max Holden has been finding so much mail each morning in his shop, he's moving up to the 11th floor for much more room. Cocktails will be on the house about June 15th. --- I wonder if anyone else has noticed the great resemblance between Mrs. Piper, the famed medium, and Mrs. Sara Delano Roosevelt, the president's mother? --- We hate to discourage, but the dealer who mailed oodles of cards in this country and especially England offering the Ency. of Card Tricks at the cut throat price of \$3.85 is finding it impossible to get copies from the publisher. --- And Humdrum, the Mystic, knows a mindreader who wasn't getting much work, and who bewailed to all who would listen, "It's a long time between thinks!"

*Theo. Annemann*

# THE STANYON LESSONS FOR THE



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Pull the ball through the top of "A," showing the one palmed, and pass it into "C," which raise showing the three balls. Replace "C," by the side of the balls, secretly introducing under it the one from the palm. This leaves three balls lying openly on the table while, unbeknown to the spectators, there is still one under each cup.

9.- COMBINATION PASS WITH SIX BALLS (1)- Starting with a ball concealed under each cup and one in front of each on the table. Take up the center ball and pass it invisibly into "B." Raise "B" with the right hand (to show the ball) and place it over "A," secretly introducing the palmed ball between the two. Take up another ball and pass it between "A" and "B," raising the latter to show the ball and secretly introducing the one palmed. Repeat the pass with another ball, raise "B," showing the two already there, and again secretly inserting the third. Repeat with the remaining ball, then raise "B" showing three.

Drop "B" over "C," secretly introducing the palmed ball between them. Remove the three balls from "A" and place on table; take one of them and pass it into "A," raise the cup (to show the ball) and place it over "B," secretly introducing the ball from palm, three balls still in view on the table; vanish these by one or other of the methods already described, then unstack the cups, finding a ball beneath each.

10.- COMBINATION PASS WITH SIX BALLS (2)- Proceed exactly as in the first half of Pass No. 9 above, i.e., up to the moment of discovering the three balls on the top of "A."

Replace "B" over the three balls on "A;" draw one through the top of "B," (the one palmed) and pass it through "C," raising the cup, showing the one there all along and secretly introducing the palmed ball. Command another ball to pass from between "A" and "B," downwards into "A;" lift the two cups and pick up the ball. Pass this into "C," raising the latter, showing the two already there, and again secretly inserting the ball from the palm. Command the third ball to pass from between "A" and "B" into "C," raising the latter, showing the three balls and replacing the cup on the top of the other two. Now execute the "Galloping Post" (sleight 8) to prove the cups empty, finally replacing them on the table in line A-B-C, the three duplicate balls being under "B."

11.- PASSING THE THREE BALLS UNDER CENTER CUP, SECRETLY LEAVING A BALL UNDER EACH.- Seem to place one of the visible balls in the left hand (palming it in the right), throwing it thence under "B." Take up another in the left hand, which seems to transfer it to the right hand, palming it in transit, that already palmed in the right hand being shown. Seem to throw the ball from the right hand into "B," palming it. There is now a ball palmed in each hand. The two end cups are here raised, one in each hand, accompanied with the remark, "The balls are passing through the middle cup, these two are empty"; replace the two cups, secretly introducing under each a ball.

Take up the remaining ball and pass it into "B," which then raise, showing the three; replace the cup by the side of the three balls, secretly introducing under it the one from the palm. This leaves a ball under each cup.

12.- PASS TO DISPOSE OF TWO BALLS.- Starting with a ball under and one on the top of each cup. Take up the ball from "C" and pass it into that cup, raising the latter, showing the duplicate ball, and meanwhile disposing of the one from the palm. Repeat with the ball from "B." Repeat with the ball from "A," but instead of disposing of it, secretly insert it beneath the cup when returning the latter to the table. There are now three balls on the table and one under "A," i.e., as when performing with three balls and one duplicate.

13.- CHANGING THE COLOR OF THE BALLS UNDER THE CUPS.- Pass No. 12 leaves three balls on the table, and one (a black one) under "A." The performer now, by sleight of hand or otherwise, changes two of the visible black balls to Red and White respectively, placing the Red in front of "A," the white in front of "B," and the black in front of "C." Taking up the red ball, he makes believe to pass it through "A," forthwith raising "B" with the remark "Nothing under this cup," and secretly introducing the red ball beneath it. The white ball is then apparently passed through "B," after which "C" is raised with the remark, "And nothing under this one"; cup replaced over the white ball. Black ball is now apparently passed through "C," being dropped into pocket or on to servante. There is now apparently, a -  
Red under "A." White under "B." Black under "C." Balls are commanded to change places; cups raised, showing -  
Black under "A." Red under "B." White under "C."

EXTRA PASSES WITH THREE BALLS AND A DUPLICATE. (Jinx 43-page 293)

10.- TO PASS A BALL UNDER EACH CUP.- At the close of the Multiplication Pass (No. 9-page 293) when a number of balls are supposed to be in a hat, there is also, unknown to the audience, a ball under each cup.

Pretend to take one out of the hat, showing the palmed ball, when then seem to pass into "A." Pretend to take another ball from the hat (the same one, of course), and pass it into "B." Then place a ball on the top of each cup.

11.- TO DRAW TWO BALLS THROUGH THE SAME CUP. Following on the last pass and announcing that he will employ only two balls, the performer takes up the one from "C." in the right hand, and pretends to return it to the hat, really palming it. He then takes up the ball from "B" in the left hand, at the same time and with the right hand, he places "C" over "B," introducing the palmed ball between the two cups.

Take the ball from "A" in the right hand, and, showing the two, remark, "Here you see two balls." Pretend to place both under "A," palming one. Pretend to draw one out through the top of the cup, showing the one from the palm and placing it on top of the other two cups. Raise "A" and remark, "That leaves only one." Seem to replace the ball under "A," palming it. Again seem to draw the ball through the cup, showing the palmed ball and turning over the cup that it may be seen to be empty. Pretend to return the ball to the hat, palming it. This pass, which apparently leaves one ball only in play, the one on the top of the two cups, is specially arranged as a prelude to the next.

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12.- TO MAKE THE SAME BALL PASS SUCCESSIVELY THROUGH THE THREE CUPS.- Take the visible ball in the left hand and remark, "I shall not show you a very pretty and interesting trick with this one ball." Place the odd cup over the other two, introducing the palmed ball under it. Pass the visible ball through the top cup, lift the same to show the ball already there, then replace it on the table with the palmed ball under it. Continue, "I take this same ball (the one on the top of the two cups) and pass it through the next cup." Repeat the operation, replacing "B" on the table with the palmed ball under it. Once more say, "I take the ball again and throw it through the remaining cup." Again repeat the operation, finally replacing "C" on the table with the palmed ball under it. The above, apparently, leaves one ball only in play. This could be proved, if desired, by dropping the balls on to the servante or into a pocket, instead of secretly placing them one under each cup.

13.- TO PASS THE BALLS THROUGH TWO CUPS. Raise "C" with the right hand, taking up the ball in the left. Cover "C" with "B," introducing the palmed ball between them. Tourniquet from left and seem to throw the ball between the two cups. Raise "B" with the left hand, showing the ball already there and secretly introducing the second. Take up the ball from the table and pass it between the two cups; raise "B," showing two and secretly introducing the third. Raise "A" in the left hand and openly take up the ball in the right. Place "A" over the other two, then pass the ball through the two upper cups, then lift both together, showing the three balls. Replace the two cups over the three balls.

14.- TO DRAW OUT THREE BALLS THROUGH TWO CUPS.- Following the last pass. Seem to draw a ball through the two upper cups, reproducing that palmed at the finger tips and pretending to put it in your pocket, palming it. Repeat with the second and third balls, finally leaving the ball in the pocket. Take up the three cups together in the left hand, then, with the right hand, separate them quickly as in the "Galloping Post," placing all three in line on the table, the balls remaining under center one.

15.- TO PASS THREE BALLS THROUGH A CUP AT ONE STROKE.- Remove three balls from the pocket, apparently the three drawn through the cups in the last pass, and place all on the top of "B," which cover with "A." Command the balls to pass through the lower cup, then lift both together, in the left hand, showing the three duplicates. Quickly replace "B" on the table over the other three balls.

Again place the three balls on the top of "B," covering them with the other two cups. Command them to pass downwards as before, then raise all three cups in the left hand, showing the three balls on the table. Conclude with the "Galloping Post" to prove the cups empty.

Vanish the three visible balls (you may seem to pass them upwards through the table, leaving them on the servante or in a pocket), then once more discover them under, between, or one in each of the cups, as already described.

#### SUBTLETY TO OBTAIN SECOND BALL FROM POCKET.

One ball and a quarter are on table. Seem to place the ball in left hand, palming it in the right hand, which then takes up the coin. Remark, "In which hand do you think the ball is, and where is the quarter." Whatever the answer, it is sure to be wrong, for both are in the right hand. Second ball is obtained under cover of returning the coin to the pocket.

(To be continued)

## ERVIN SUBTLETIES

### A NEW TORN CIGARETTE PAPER WRINKLE.

Versions of the torn and restored cigarette paper with duplicate waxed to thumb nail were deceptive close-up methods. For a small audience and under more stringent conditions, try this.

Wax rolled duplicate to front or ball of the thumb instead, this portion of thumb being kept downward while presenting. Thumb should be dry and free from perspiration. For best results, apply wax, either diachylon or magician's wax, after slightly warming.

In presenting, after tearing and rolling the first sheet, remove the duplicate roll, squeeze the two together, and show them as one between the thumb and first finger, the torn packet against the thumb. This is pressed into the wax as the whole sheet is transferred to the fingers of the opposite hand, and is easily kept from view as you proceed with the restoration. This stunt will bear repetition by rolling and apparently discarding the whole sheet, detaching and discarding the torn packet instead, affixing the whole sheet roll to the thumb in its place.

### AN INVISIBLE CARD SHINER.

Card shiners are not outdated by any means. I have knowledge of several prominent card men who make quite constant use of them. An invisible substitute for the little device, should you have fear of being caught with the goods, is this.

Paint an elongated circle upon the inner surface of the first joint of the left forefinger with transparent "lacquer" nail polish. Apply smoothly, permit to dry, and apply a second coat if the "thumb prints" are prominent. With a little experimenting it will be found that the indexes of cards may be easily read in the so applied mirror. The commodity is harmless, and is readily removed by applying more of the lacquer, wiping off when dissolved.

When deck is held in left hand and someone allowed to open the cards at any point and note the index, a bit of handling will show how the reflection can be gotten to give you the card's identity. With the lacquer applied to the right forefinger, cards can be glimpsed as dealt from anyone's shuffled deck.

### A PAPER CUP AND SILK ROUTINE

Requirements are three paper cups, two silks, a small container of water, and a paper cone. One of the cups is bottomless. Two are loaded with silks by sealing them compactly in the bottom with paper discs and melted paraffin.

Nest the cups with the bottomless one at top. First show the inside of the nest and then separate to show unprepared (?). Re-nest the cups in the same order, and pour in the water. Remove the bottomless cup as though it contained water, place it in cone which is then crushed and tossed aside.

Apparently produce the water in the two remaining cups, pouring it from one to the other. From one empty cup produce a silk by pushing the sealed disc in. Pour water from second cup into empty one and produce the second silk in the same manner. Now drink the water, toss the cups aside, and proceed with some number using the two silks.



L. VOSBURGH LYONS

Calling it "BANK NITE", Floyd Thayer first released a most excellent idea in an early issue of GENII. As is customary and to be expected with all items of sound effect, improvements and variations began to follow. The method to follow does away with the use of any arbitrary counting to a selection, such as the word "Bingo", etc., and makes of it a more personalized trick with the audience. The variation also tends to impress the watchers that the selection of envelopes is perfectly free and left undeniably to chance alone.

Five envelopes are used. This number will be found most practical, as the repetition begins to bore after the fourth count. The spectators have gotten the idea by that time and want to see the climax. The envelopes may be borrowed if wished, especially if at a home party, and after mentioning the popularity of "Bank Nite" "Bingo" and other similar forms of trade stimulants, a bill of large denomination is sealed in one envelope. The other envelopes are likewise sealed, but empty. An important point is to secure a bill of as large a denomination as possible. It is psychological that the bigger the bill, the heavier the interest.

The five envelopes are given someone to mix well, and he is asked to arrange them all one way so they look alike in every respect. Taking them back, the performer now asks the host, or a prominent member of the gathering, to select the name of someone present, telling all that by this means everything will be fair and beyond the pale of collusion and trickery. This selected name is then used to spell out the envelopes,

removing one from the top of stack with each letter of the name and placing it on the bottom. The envelope on the last letter of the name is passed out to someone. Four people thus receive envelopes, the performer keeping the last as a "house percentage." All open envelopes at the same time, finding them empty. The performer opens his, and pulls out the bill. Pocketing it for a laugh, he may finish, "The only time I ever seem to win at these things is when I run them myself."

Using the name of someone present allows of an extremely simple formula making it all possible with little effort. If the name has over ten letters, ask for a nickname, or use the first name only in order not to make the operations too long. With borrowed envelopes you need only nail nick the upper left and lower right corners of one, into which the bill later goes. Before other audiences, have your own envelopes with one dotted in the corners.

When you received the mixed lot back, fan a bit to locate the dotted one, and when the name is given, cut the stack before beginning so as to place the dotted envelope in the right spot. The formula is simply 3 - 4124 - 4124. Thus if the name is of but two letters, the dotted envelope should be third from the top to start. With a name of three letters, place it fourth. With four letters, put it first or on top. With five letters put it second. With six letters, fourth. Seven letters, fourth. Eight letters, first. Nine letters, second. Ten letters, again fourth.

It is a subtle point to place the correct envelope fourth when you get them back by cutting apparently at random while you ask for the name. There are four chances in nine that it will be in the right spot. If not, you know where it is and can cut them once more without looking at them after the name has been selected. A trial will prove its effectiveness as a beautiful impromptu number for any occasion.



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sets and put them in your inside coat pocket in correct order from back to face, and with the faces towards body. Put the remaining six cards of this set in the upper right vest pocket with faces to body. You have the other set of ten cards at hand. After these are shuffled and looked at, take them back in left hand and put them into inside coat pocket on the body side of those already there. Holding coat open with right hand pass to four people in turn, and have each reach into pocket and pull out a card. Work this part without hesitation or stalling and the force cards in the correct order will be taken out and called aloud each time.

This four figured number is then repeated a time or two, and while doing so you apparently reach into pocket and take out the remaining unchosen cards. However, you take the six from the vest pocket instead and toss them out. Thus everything checks for the skeptics when your back is turned.

The climax is now in order. Most people think of the bible immediately. The effect builds from the point where they expect to see the numbers on boards and get something else. The trick is really a pocket item as can be seen, and done when wished in anyone's home. For inventive minds, the book of Numbers has many verses with all kinds of combinations. Or did you know?