

THE JINX



faks.

**WINTER
EXTRA
1938-39**

EDITRIVETTE

Editrivette is a quite proper name for this short space filler. There isn't much in the way of news after the monthly issues are put together. We have to concentrate a little on the tricks.

L. Vosburgh Lyons rather dominates things herein with a beautifully natural bill switch which wouldn't have taken much room had he not wanted to reveal a trick. The trick, as you will discover, is one made possible by the exchange, and an item I have proven seaworthy several times over. It would be appreciated very much if those who make use of it will let

me hear of their opinion.

For over a year I've thought about the inclusion of Charley Jordan's Ultimo instructions in full. It's not an easy deck to make up, but I did it, and knew that I had something the others didn't have. However, I did want to have it on record otherwise the secret, now extremely scarce, would have been lost beyond recall.

Don't skim lightly over Charles Nyquist's story of Pierre Keeler and his "control." The "trick" part is awfully clever and should be put to use for better purposes than heretofore. Now go ahead and wander through the pages.

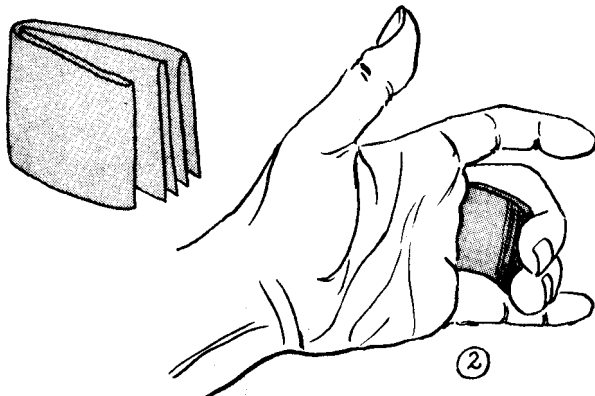
Theo Annemann

MONEY METHOD

L VOSBURGH LYONS

Dollar bills, (or higher if you can get them) are always of interest to an audience. This original exchange which is the last word in constant visibility can be used for any number of tricks which require substitution either for another bill, or a dummy. In the latter case we would like to go on record as never having seen a dummy bill which could be considered a "safe" counterpart. We speak, naturally, as "safe" pertains to entertainment purposes only. Pertaining to "dummies" we know of those who have torn a one inch strip from the end of a bill and used the piece to cover a folded paper cut bill size. The major portion of said bill was passed in at the bank, for the government accepts any wrecked currency as long as it still includes both of the serial numbers. The excuse which seems most logical to those who have resorted to such means for making an acceptable "dummy" is that it "happened when the pay envelope was torn open" the piece apparently being tossed away and noticed gone too late for recapture.

First we shall describe the switch, and then attempt to "hint" and perhaps "build" upon the reader's own imagination as to possibilities. Sketch No. 1 shows how the dummy bill (when we use the word dummy we also mean duplicate) is to be folded, i.e., first the long way, then twice to make a packet $1\frac{1}{2} \times 1\frac{1}{4}$ in size. The No. 1. sketch is shown in the position, as to its folding, by which it is finger palmed in sketch No. 2. This is important.

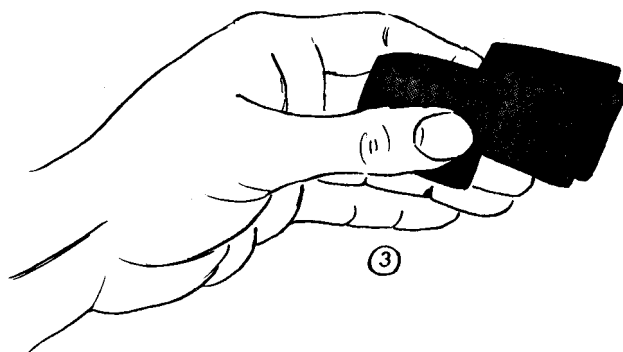


We shall suppose, right off, that you have the bill finger palmed as described. The borrowed bill is folded once long and two short. You take it in the right fingers. The left thumb helps in letting the palmed bill spring open, and the finger tips of both hands come together as if to further crease bill just received. The right hand (borrowed) bill is deliberately pushed into the open fold of left hand (dummy) bill, the right thumb and fingers grasp both bills at their near edge and the left hand moves away with palm obviously empty.

It is now absolutely impossible from any angle to recognize more than a single bill in hand (right). The right thumb now moves back just enough to let the outside fold snap open a bit through its own resiliency and then rests its ball on the inside borrowed bill. At this position the inside bill, still folded, is ready to be drawn back into a finger palm and leave the dummy alone in view. Note also that the two bills, the outside one open and the inside one folded, may be transferred to the left fingers, and the borrowed bill palmed by that hand. It all depends which of your hands is more naturally proficient, the switch being a "7-11" either way.

Tricks? They are legion. And let us remind right here that a safety factor which is imperative when the spectator folds the bill, and that should be allowed as often as possible, is to have two dummy bills ready, one folded green side out and the other black.

(continued on page 374)





DOLLY SPENCE, OLSEN, THEO HARDEEN AND JOHNSON
In a scene from the musical revue, "Hellzapoppin," which continues at the Winter Garden Theatre.

Even Eyes Go A-Poppin'

As apt an illustration as will be found of the Olsen and Johnson technique is afforded in the magic scene which they present with Theo Hardeen in "Hellzapoppin" at the Winter Garden.

Going back a few months to the time when "Hellzapoppin" was being readied for presentation on Broadway, Olsen and Johnson felt that for the sake of rounded entertainment, it would not be a bad idea to have a turn of magic in the second half of the show.

Laughter Prime Intent

However, since the prime intent of their revue was laughter, it was necessary for this legerdemain to be not only mystifying but also productive of its quota of chuckles and giggles; otherwise, the entire pace of "Hellzapoppin" would be thrown out of gear.

Now, magicians are notoriously sober fellows, oppressed with the seriousness of their art and rather indifferent to humor. Such attempts as have heretofore been made to inject fun in their acts have usually consisted of exposing tricks—a method keenly resented by the professional members of the cult.

And so Olsen and Johnson, still intent on their magic, but equally intent on their laughs, propositioned Hardeen, brother of the late Houdini, inheritor of some of his finest tricks and himself highly rated in the profession. They promised him that his skill would not be impaired in any fashion if they did inject their own brand of hocus-pocus; Hardeen was amenable to suggestions.

Johnson Is Stoooge

From his repertory, which he exhibited for them, they selected his best feats, and then they set about hooking up matters. Johnson became the magician's stoooge and a pair of loose-fitting pajamas was an adequate costume for him; Olsen became the assistant, and got himself up in an expensive Chinese robe, purchased, incidentally, from Morris Gest's "Lady Precious Stream"

production.

To illustrate in detail the Olsen and Johnson method is one of Hardeen's favorite stunts: The escape from a trunk which has been both locked and tied. The ordinary introduction is for the master-of-ceremonies or the magician himself to go into an impressive if dull spiel on the difficulty, the uniqueness, etc., of the feat about to be done. Not so Olsen. Instead he sits down calmly in the corner of the stage while Hardeen goes through the preparations and talks about "Our Town" and the feud between the nominees for councilman, and of the man who put salt in his toupee to give the impression of dandruff.

It is interesting to note that though Olsen seemingly completes Hardeen's tricks for him, the magician's secrets remain his own. Ole goes through the motions, but he really doesn't know what they are all about. If Hardeen walked off during the middle of the act, he would be stuck good and proper. The same goes for Johnson. They are there for the laughs, Hardeen for the feats of skill; and so smoothly are they blended that half the time the audience does not realize where the one lets off and the other begins.

Finally: Even Hardeen gets some laughs out of the show.

For the deck to be used by performer:

10 Clubs	10 Hearts	K Hearts
A Spades	5 Spades	8 Spades
9 Hearts	3 Hearts	J Diamonds
Q Spades	K Diamonds	3 Diamonds
4 Diamonds	7 Diamonds	25 Indifferent
Q Diamonds	6 Clubs	1 Short card
2 Clubs	2 Spades	8 Indifferent

For the deck retained by spectator:

9 Indifferent	K Hearts	3 Diamonds
6 Clubs	8 Spades	37 Indifferent
2 Spades	J Diamonds	

(Note: The groups of six cards in performer's deck may be changed, by groups, at each performance so that the third selection cannot be duplicated by stayovers or repeaters. Also mark the performer's case so that it can be identified instantly. And use cards of the same back design, with cases for both decks.)

Hand the two decks to a spectator. He selects one. If it is the marked one the performer takes it, saying, "Very well, I'll use this. You put the other in your pocket." If the other is chosen, the spectator is told to pocket it and give performer the one left.

The performer opens his case, removes his deck. After a false shuffle, if desired, he fans the first six (6) to a spectator who mentally selects one. This done, the fan is closed, and the performer slips them halfway into the upper outside coat pocket of spectator where all can see. The same procedure is followed with the second six (6) from off deck. The third group of six (6) are shown to the third man, he being the one who holds the other sealed pack. But he is asked to mentally choose and remember two (2) cards of the group. This group is then placed back on the deck. The second and finally the first groups are picked up and dropped back on deck in that order. The performer's pack is now as it was at the start. The nearest person is asked to give the pack a complete cut, and during patter the performer riffles to the short card and cuts the pack at that spot.

Now you, as the performer, wind up the effect. Hold deck face down and ask for the name of the first card. Spell that card, letter for letter, removing one card from the top of the deck for each letter, and on the last one turn up the card. It will be right.

The card selected by the first spectator is left in his hands - five (5) of the cards dealt off in spelling are slipped to the bottom of the deck, the remaining cards being placed on top. Give the deck to second

spectator and ask him to spell the name of his card as you did, calling each letter loudly, removing one card from the deck for each. The last letter will be on his card. If a table is at hand drop all cards on it, or else pocket same, and go to spectator who holds the still sealed pack. Remind him (and the audience) of the fact that he mentally selected two (2) cards. Now give him the opportunity of choosing either one of these two cards. It's up to him. He is told to take the sealed pack and open it. Removing the cards therein he is asked to mentally spell his card and deal a card with each letter, just as he has seen done twice before. He stops. He is asked his card. The last card is shown. Automatically, it is correct.

MUCH THOUGHT ALPHONSO

Effect: Two decks of cards, sealed in their cases, are offered to a spectator who is asked to choose one and keep it in his possession. The other deck is taken from case by performer and three cards mentally selected. The first is found by spelling its name, the second in the same manner except that the spectator handles the deck himself, and the last is found in the sealed case held by spectator who has been holding it throughout the entire action. A preliminary set-up solves the whole problem.

FIVE FINDO ANNEMANN

Eleven years ago I evolved a card location routine which, during that time, has served me very well and been taught to but two people. It was after I had seen that incomparable card showman, Maurice, then just a year from France, present his twelve card masterpiece. Maurice's various locations, brilliant and showy, left me with the impression that there was much sameness of flourishes and productions. My temperament desired a clean cut difference between each of the findings and more assistance from the spectators, although I readily admit it more practical to stay away from an audience as much as possible.

Out of five locations I claim only two as being out of the beaten path. The second time and the fourth. The first is pure misdirection for a bad bottom deal while the second is a move I can swear will fool nine out of ten knowing persons. The routine as a whole works itself very smoothly.

In effect, a deck may be borrowed from which five persons select cards, note them, and then return. The performer can patter to the effect that different personalities require different technicalities of mystery, and that the modern card sharp must be prepared to analyse his opponents and put into instant use that system which will insure success. One at a time, each of the five people step forward, his or her card being found in a different manner. That's all there is. And as I go on, please take a deck in hand and follow through. For the man who doesn't use complicated sleights and who wants to put one card number in his act, this may be it.

It is but necessary to get the five cards to the top of the deck in starting. You must know them as 1,2,3,4 and 5 from the top down for they are located in that order. And prefer a lady for the first or top one. I won't presume to tell anyone how to get the cards on top. I never met anyone who didn't have his own pet methods. The Hindu shuffle is excellent, but before I learned that I used to nail nick the upper left edge of the top card after selections were made, cut it near center, and fan deck at this point for the return of each card under the edge nicked key. The remark, "Just drop it in deck somewhere. It doesn't really matter where for I am not going to find them. Your own personalities will do the trick," always seemed to keep people from getting fancy on their returns. Stepping back to the front the key is cut to bottom and forgotten. The locations now start with the last person who returned a card and go back over the lot.

At this point you dovetail the cards a time or two, riffling a total of 7 cards above the set of five. Ask the lady (she was last) to step up beside you and name a nice number from 1 to 10. You are now holding deck on outstretched left hand, but as she was taking her place you secured a left little finger break below the top two cards. This sets you for numbers 5,6,7 and 8. If 5, you deal and count cards on to her hand. The first two go as one, then single cards a 2,3,4 and 5. You point at top of deck as you ask her to name the card. As she names you do a double turnover and the card shows up. Thank her at this point and as she leaves turn the two back again to normal and then shift them both to bottom. If the number is 6, make the first count a double deal again, and

after naming she turns over the top card of the pack herself. If 7, do it fairly throughout and she turns over the next. If 8, it is a fair count throughout and that card turned. You can have perfect confidence in these four numbers because when 4 or less is called you merely say, "It should be a more difficult one," and say nothing more. You'll get a good number.

Finishing this, the remainder of the cards are on top of deck. The next person is pointed out to step forward as lady returns to seat. He stands at your left. Hand him the deck and ask him to deal the cards face down, one at a time. When he has just started, passing the fourth, add, "And you may stop dealing at any time you like. It's entirely up to you." You hold out your left hand for this dealing and keep them as received in a position as when held for dealing. He stops. Your left thumb pushes out the last card dealt on hand, your right comes across picking it up by its right side, and without showing the face it is shaken a bit to draw a bit of attention as you say, "This is as far as you want to go?" At the tail end of the query the card is dropped carelessly back on top of left hand packet, you are looking directly at spectator, and the left thumb goes across the packet to meet second finger of same hand on right side of cards. This second finger pushes out the bottom card a trifle and as spectator replies, and while you still are looking at him, the right hand comes over, takes the bottom card, and the left hand moves away in an open gesture to spectator as you say, "Then tell everybody what card you looked at." The right hand moves to an outstretched position at your right and as he names the card you turn your head to look at it as fingers slowly turn its face to the audience without moving hand or arm. Every move given here is important and the timing will make or break you. You are not trying to be clever. You are fooling an audience.

All cards dealt on your hand are now placed on bottom of deck. This leaves the three remaining selections in order from the face up. The third person steps forward and you give him the top card of the deck saying, "Is this the card you took, sir?" He says it is not. You continue, "I'm glad it isn't for my finding it might lead you to think I was deceiving you with card tricks. You appear to be a difficult person to judge or figure out. I'm afraid to go up against a perfect poker face so we'll leave it all to chance this time. Use the card for an indicator and just push it anywhere into the pack you like. Keep its back towards you." You, meanwhile, have cut the deck at about 15 cards from the bottom, completed the cut but are now holding a little finger break at that spot. The indicator card is inserted in pack about half way. It is only necessary that it go somewhere below the break. With your right fingers, set the card inserted so that it is about half way into pack but laying sideways across end of pack. Say, "You admit this is but a chance guess, and will abide with it?" As you have set the indicator card your right thumb has pushed the cards above break up in a group about half an inch. He names his card. With right thumb behind and fingers in front you grasp the indicator card and the top edge of the pushed up group, and slowly pull the hands apart. The indicator card is laying directly against the face of the chosen card!

As the man takes his seat and the fourth person asked for, the indicator card and the one it found are moved to the top which leaves the 4th and 5th cards on bottom or face of pack. This person stands at your right and again you

cut deck, this time at center, complete cut and once more hold the break. Have deck in hand to follow these instructions. Holding the break at lower right corner with left little finger, the left thumb is free to riffle, from back to face, the upper left corners, the left forefinger being bent down behind the pack. Hold the left hand to your left at arm's length and as high as possible, turning hand so that this corner to be riffled faces audience. Tell spectator that you shall use no numbers or guesses. He is to think of his card, watch you slowly riffle through the pack several times, and when he feels an uncontrollable urge, say "Stop." You do. He does. Don't move arm or hand, but turn your head towards him, saying, "Are you sure that was a real urge? You may try again if you wish. It's up to you." When he is satisfied, the left hand comes down to the front of you with a swing and tipped forward so the backs of the cards are to audience. The right hand comes over and lifts off the packet, thumb at rear and fingers at front, moving immediately back to the right and before the gentleman. He names the card and slowly you turn the packet over to reveal his card. Simple? Terribly so. Everything is fair except the pick off at the finish. The right thumb merely picks them off at the break, regardless as to where the left thumb stopped. The position of the pack and the handling absolutely prevents even one "in the know" from seeing what goes on.

As gentleman returns to his place, the cut off packet is returned to bottom of deck and the located card pushed into center. The last card is on bottom, and while last spectator is on the way up, you overhand shuffle deck, noting bottom card and shuffling it to the top. Hold a break below the second card. Tell spectator, "I am sorry but it's necessary to ask a question. Was your card a black one?" You name the opposite color to what you know it really to be. The answer, of course, is "no." Continuing, "In that case I'm against a stone wall. It will be necessary to let the card find itself, for my not knowing it prevents a psychological discovery such as I would like to show. Will you see that your card is still among the others as I fan them through?" The break below the second allows these to be kept together as you fan through the pack, all faces towards spectator. He cannot see his card, but, spelling the first (really two) card with two letters, you fan the cards spelling the top card's name out as you do so. As you hit the last letter, let the right forefinger rest on this card in front and keep right on fanning against the finger. And as you continue through deck, the right thumb behind pushes over the top card towards left in back of fan. As you near end of deck as if he has seen his card. You know the answer will be "no," and as you ask, the right forefinger pushes back a little to open fan, the left thumb reaches over and pulls card further to left, and the portion above first finger is dropped back onto chosen card which has thus been put into position. Squaring deck at this point it is handed directly to spectator with the request that he look himself. He fans through, finds his card, and says so. Ask him to keep deck, and name his card aloud. Then he deals cards face down from the back and you spell the pasteboard out. On the last letter you stop him and he turns it over himself. Climax.

An alternate finish is to use the spectator's first and last name for the location rather than the name of the card. This subtle way of building for the spelling is open to many variations. It is my application of a principle used in an old Jordan effect for an entirely different pur-

pose.

So there you have it. I very much dislike long explanations but it couldn't be helped if I were to do justice to the routine. I haven't padded with a single word unless this last paragraph might be construed as unnecessary. I do know that John Hilliard wanted the routine for his last book, but over the years we just never got around to making the necessary notes.

SMART MAGIC IN THE LYLE MANNER
ESPECIALLY ANXIOUS TO SERVE THOSE WHO DEMAND THE BEST



ART LYLE

SLEIGHT OF HAND ARTIST

CARDS COINS CIGARETTES

MEMBER OF THE SOCIETY OF AMERICAN MAGICIANS

Dear Ted;

December 30, 1938

I want to tell you about a strange experience I had the other day and also show you how easy it is to get into a jam doing card tricks around some of these spots where they offer you a drink for about ten dollars worth of entertainment.

In Boston the other day I happened to run into a college chum I hadn't seen for years. After the usual "you old so-and-so" type of greeting he invited me up to his club. Now, I've been in some mighty nice private clubs but this was about the swankiest of them all.

They had a twenty foot bar entirely built of stainless steel, a rug on the floor at least two inches thick, and every wall was covered with plate glass mirrors from the floor to the ceiling. That was painted like the sky, a revolving light in the center producing a drifting cloud illusion.

After a couple highballs, my friend asked if I'd mind doing a few tricks for the boys. As usual, I had a deck of cards along and we retired to a corner card table. About fifteen minutes later, after doing some of my best stuff for them, one of the fellows speaks up, "Listen pal, you think you're pretty clever with cards. I'll bet you can't deal four of a kind, shuffling and cutting the deck before each card is drawn".

"Well", I replied, "I don't claim to be an expert, but that's a pretty stiff proposition for anybody. But I'll tell you this. If you'll give me two to one I'll take you up." I didn't like either his looks or tone of voice. Besides, I had about \$185 won the night before at a poker game, and it was burning a hole in my pocket.

"O.K.," he says, "I'll lay you fifty to twenty-five bucks you can't do it."

We call for a new deck of cards and he takes them out of the case and gives them a thorough shuffle; lays them in front of me. "Now go ahead."

"All right," I said, "but before proceeding, how about getting your dough on the line." My twenty-five was on the table already. Well, so help me Hannah, he pulled out a roll that would choke a horse, and peeled off two twenties and a ten like nobody's business.

I pick up the deck, take off the top card, which happens to be a King, show it to the audience, and lay it face down in front of him, saying, "We'll use this for a sample as it happens to be the top card." Just as I laid that card on the table, my friend, who had gone to the bar, called out, "Hey Art. Here's your drink." I've never refused a drink in my life so I excused myself and started for it. As I neared the bar I happened to glance into one of the mirrors, and here is what I saw the fellow do. He takes the King that is on the table, puts it in his pocket, and switches the top card of deck into its place.

At the bar my friend says, "Be careful of this fellow, Art. He's a slippery customer and needs watching every minute." I said, "You're telling me?" Then I explained what I had seen. My friend told me to keep quiet and not make a scene. I should finish the trick and whatever I lost he would make good. On the way back, I'm saying to myself, "Well Artie, let this be a lesson to you."

I sit down, pick up the cards, ask if everything is all right to go ahead, and the slicker replies, "Sure." So once more I shuffle the cards and put them down for him to cut. He cuts them right in the middle. I pick up the deck, turn over the top card and show it to be another King. It is put on the face down card already on table.

Again I shuffle the cards and put them down for him to cut. This time he gives the deck a three way cut. Again I pick up the deck, turn the top card and show another King, making 3 that I have shown him and placed in the pile before him.

Once more I shuffle and this time he cuts them so darned fast I don't know where I'm at. But I have to take a chance so I turn the top card and find the fourth king waiting there.

"There, my friend, are your four of a kind." He sneers back, "Well, you're pretty clever but not as smart as I thought you were. There aren't four kings there because I pulled a fast one on you. I have one of the kings in my pocket. You know that old saying, 'Never give a sucker an even break.'" He started to reach for the money and as he did I slapped his hand.

"Just a minute buddy," I said, "Before you spend that money let's have an understanding. The agreement was that I couldn't deal four of a kind, shuffling and cutting the cards before each card was drawn, wasn't it?" "That's right, and you didn't," he answers.

"Well, I'm not as smart as I might be, but I'm not a damned fool either. I happened to see in the mirror what you did with the cards. If you had put a king into your pocket in some clubs I know, you'd be playing solitaire next day in a hospital. Furthermore, let me remind you of another old saying, "There are two born every minute and one of them never dies."

I reach over with my left hand, pick up the seventy-five bucks, and with my right hand I turn over the four cards on the table, saying, "And there, my friend, are your four of a kind."

Four pretty ACES."

"And the moral to this lesson is; if you're a cheap skate, don't venture onto thin ice."

And that, Ted, is exactly the story I concocted to tell with the trick named "Magician vs Gambler" which appeared in Hugard's Annual. I've related the tale so often I believe it myself. Incidentally, I did receive first prize at a California Liars Club Convention in 1921.

Now, in order that I could have a trick to go with the story that was also original, I devised the following which I believe to be much easier and just as effective as Mr. Hugard's.

On top of the deck place the four kings and aces, alternately. Top eight cards read, king-ace-king-ace-king-ace-king-ace. Then start with the story which must be told in a confidential manner. When you come to that part, "We call for a new deck of cards," remove the deck from pocket, take cards from case and false shuffle, keeping top eight intact. Put deck down, take off top card, saying, "We'll use this card as a sample as it happens to be the top card."

Now into the business about your friend calling you to the bar - pick up king and put into your own pocket. Into its place put top card from deck, an ace. You are now back from the bar and ready to proceed. Pick up deck-false shuffle - put deck on table - pick up deck again and false cut. Turn over top card, showing another king. Flip king over, face down on top of deck, and 'second deal' the ace.

You now have a king on top and this must be "side slipped" into the center. Do this openly in the act of apparently cutting the pack. The same procedure is followed with the two remaining kings and aces until you have the four aces, face down, on the table. Throughtout, the cards are handled by the performer only. It is needless to say that in order to get the biggest effect, each false shuffle and false cut should be done in a different manner, if it is within the performer's ability.

JINX BLAZER



Use two large silver mugs with handles. Into one mug put one glass of rye or bourbon whiskey; into the other mug, put one glass of boiling water. Ignite the whiskey, and while blazing, mix both ingredients by pouring them from one mug to the other four or five times. Extinguish flame on last pouring by capping with one mug. Sweeten with one teaspoon powdered sugar and serve with piece of lemon peel. (Editor's admonition: No amateur should attempt to make this unless first he takes the precaution of turning in a fire-alarm because unless good old Truck Six arrives promptly on the scene he is likely to find himself burning several hours with a clear blue flame, like an alcohol stove.)



The Sign of Exceptional Magic

CHARLES T. JORDAN

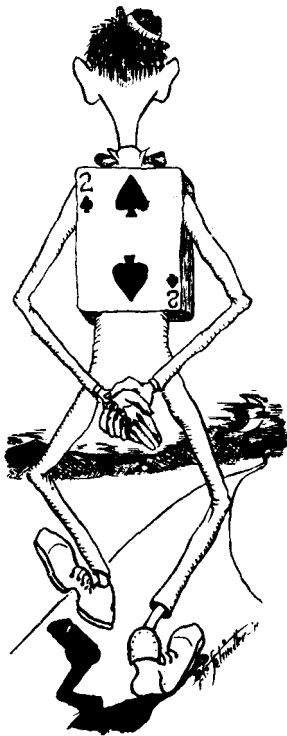
Originator of Exclusive Effects and Superior Subtleties

BOX 61

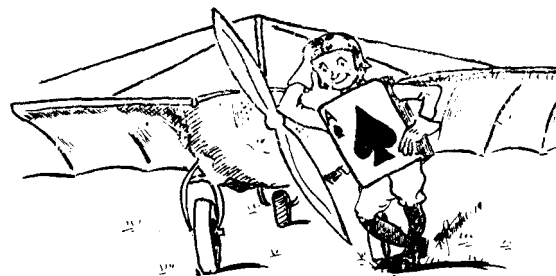
PENNGROVE, CALIFORNIA

Some Tall Pack
Is Parading
the
MAGICAL
BOULEVARD!

ULTIMO--- THE GREAT 7-IN-1 PACK OF ENCHANTMENT THE ACE OF MECHANICAL DECKS



Seven
Utterly
Dissimilar
Effects
Possible
With
The One
Deck
Three Extra
Mysteries
Thrown in for
Bood Measure



The Ultimo Pack
Contains No
Duplicates
No Strippers
No Marked Backs
No False Indexes
No Printed
Device
No
Particular
Skill
Required

AN HONEST DESCRIPTION OF A SAMPLE ULTIMO PROGRAM:

Writing something on a piece of paper, you drop it into a hat, which remains in full view. A. Any spectator examines and shuffles a pack of 52 cards (no duplicates). Taking it from him, without exchange, you remove 20 cards, five of each suit. You mix them, and the spectator does likewise and looks to see if the suits really are mixed. He'll say so! He gives them an additional mixing for good luck and places the packet face down on the table. It is covered with an unprepared newspaper, and, on any suit's being named, you instantly produce from under the paper the five cards of that suit, repeating with the remaining suits. 1. **Returning these same 20 cards** to pack, you deal same into a few heaps, picking same up in any order suggested, so as to mix the suits better. Then you genuinely shuffle the pack. A freely selected card is placed face-down on lower half of deck, and upper packet is dropped onto it, absolutely burying the card. You show from both sides that every card in pack faces in same way, and instantly cause the selected one to invisibly reverse itself and lie face up among the backs of the others. Repeat, or: 2. **Shuffle and deal** pack from both sides, a card at a time. They'll swear you're playing fair. Yet, on command, with no manipulation, pack rights itself, every card facing same way, deck being freely shown, both sides, and fan-ed or dealt out a card at a time. Repeat, or: 3. **Shuffle same pack**, and have a card drawn. While it is in the spectator's possession you learn its identity by the subtlest principle imaginable. No marked backs, and you don't see his card at all. This with a snuffled pack! Repeat indefinitely, or: 4. **A freely chosen card** is returned to the same pack. You have no idea what it is until it is named, yet, with no sleights or passes, you spell its name, transferring a card from top to bottom of pack for each letter, and the card remaining at top of deck is the chosen one! No duplicates or forcing. Repeat, or: 5. **Any one cuts pack** and instantly you know whether he has cut off an odd or even number of cards. Repeat, or: 6. **A freely chosen card** is returned to pack. A number is named, and counting down to that number the card is found there! Repeat, or: 7. **A number is named**, after pack is huffled and cut. Instantly you name the card at that number, and count down and prove it. Repeat, or: B. **Shuffle the same pack** and deal into a few face-down packets. Spectator selects three packets and shuffles same as much as he likes. He names a color. He deals off a card at a time from his packet till he comes to one of the chosen color. You extend to him the hat that has lain in plain sight throughout your performance. He removes the folded paper and finds written thereon the name of the very card he stopped at! C. **The same cards** are returned to the pack and shuffled. Three are freely selected by as many spectators. Each in turn buries his card in deck by cutting, placing his card on the heap and completing the cut. And you shuffle before the return of each card. All three lie buried in pack. First party names his card, and, with no manipulation whatever, you spell his card, dealing onto the table a card for each letter. The card remaining at top of pack is his card! Repeat with the other two. The means employed is beautifully subtle, and a different principle from that in Trick 4 is involved. Thoroughly shuffling pack, and not exchanging it, you pass it for inspection!

If you doubt the truth of any statement in the foregoing straightforward description, ask Dr. Wilson, of the SPHINX, F. G. Thayer, or any one who has the outfit.

Put up only in best grade Bicycle cards, with a printed instruction sheet, 11 by 17 inches, embracing in its nearly 5,000 words of text, explicit directions for every feat herein alluded to.

PRICE COMPLETE, POSTPAID, \$2.00



ULTIMO --- THE GREAT 7-IN-1 PACK OF ENCHANTMENT

THE ACE OF MECHANICAL DECKS

INSTRUCTION SHEET

First will be taken up the repertoire possible with the ULTIMO pack, exactly as described in the large advertisement in the April, 1919, "Sphinx." The restrictions therein imposed do not apply to the three additional feats to be described later. In addition to the ULTIMO pack a deck of 43 cards, 6 of which are duplicates, is supplied. Lay this deck aside until you have read the ULTIMO 7-in-1 program.

Examine the ULTIMO pack. It consists of 45 cards. Turn pack face down. The top card is double, an ordinary card and a shorter one having been glued face-to-face at one end. Note that the short card lies above the long one. Every other card in the pack is really two cards, prepared in this manner, the short card of each glued pair lying uppermost, and the glued ends all at one end of pack. The fifteen cards arranged alternately with these double ones are all single, short cards. And on examination you will find that the short card of any glued pair is always of the same denomination and color as the single, short card lying above it (pack face down) but is of the opposite suit of that color. If the short card of a glued pair is a 3 of spades, the free, short card above it will be the 3 of clubs, etc. This principle cannot be utilized until Trick 2 of this series has been performed.

By cutting pack by the ends, the bottom card of the upper packet will invariably be a double-backer, owing to its greater length. By operating in this manner, and exercising only ordinary care, this pack may be shuffled with impunity: 1. Always be sure a double card lies at bottom. 2. Be sure to cut at ends, so bottom card of top half will be a double backer. 3. Have both packets squared, so the single, short cards' ends will lie flush with the free ends of the glued pairs. 4. Shuffle by riffling the two packs into each other, as in the ordinary table shuffle, being sure the thumb of each hand is at center of glued end of its packet. Every time either thumb releases a long card, the short, free card lying above it is bound to fall, too, and thus cannot be separated from its corresponding double-card. 5. Before shoving the two packets home into each other, draw the outer ends of both toward you, so the glued ends will still all lie in one direction. 6. Be sure you don't lift the packets high enough for the company to see a back where a face ought to be. These suggestions adhered to, no one will ever suspect but that you are employing an ordinary pack. And now for seven of the effects possible with it:

1. **The Reversed Card.** Shuffle, leaving a double card at bottom. Hold pack face-down in left hand, as for dealing. Ask a spectator to tell you when to stop fanning the cards from left hand to right, or merely ask him to select a card, as you prefer. (Of course, you may have a card chosen by slowly riffling pack at the glued end by drawing thumb from face to back of pack, thus insuring a short, single card's being on top of lower portion of deck when spectator stops you. But the other methods are preferable, not being so reminiscent.) In fanning the cards it is a simple matter always to stop at a single one, or to cause a spectator to draw a single one as you pass them from hand to hand. Your fingers easily distinguish the thicker, double cards from the free, single ones. The spectator removes his card.

Follow closely, as the next move is beautifully deceptive and requires no skill. Right hand squares the cards that were above the drawn one, and left hand does same with lower packet. Unknown to audience, the bottom card of both heaps is double, exposing a back. The two heaps squared, each hand swings naturally to your side, and in the swing of the arms the hands may even go slightly behind you. This affords all the screen you need. When arms have fallen full length, both packets of cards are allowed to tip over (upside down), to the right, in their respective hands. Immediately swing both hands forward again. But you extend your right hand further toward spectator than your left, and have him return his card, face-down, on right-hand packet. Left hand immediately drops its packet on top of it. This exquisite bit of deception results in his card's lying between the very two from which it was drawn, but facing opposite from the other single cards of pack.

Request the loan of a handkerchief, deck lying as for dealing in left hand. As right hand reaches for handkerchief, left naturally drops to side to aid in keeping your balance. Thus screened, it allows the whole pack to tip over. Instantly you take handkerchief, left hand comes forward again. But now a new condition obtains.

All the single cards of pack except chosen one lie face down, and top card of pack is single. Place handkerchief on table, then lift top card of pack, show it casually, and place it at face of deck. This silently helps convince them that the cards all face one way, though you haven't intimated the nature of your trick yet. But they will recall it later. Turn pack face up and slowly riffle at free ends by drawing right thumb or fingers from back toward face of pack. Only faces of the short cards of the glued pairs can possibly be seen, owing to pack's construction. Again turn pack back-up, squaring the cards, and riffle at glued ends, running thumb from back to face of deck. This time only backs of the short cards of glued pairs can possibly be exposed, and every card apparently is seen lying back up as it should. Place pack face-down on table. Pick up the handkerchief, and with it bundled very small barely touch back of deck. Request party to name his card (for effect), then with fingertips very slowly fan deck as it lies on table. When chosen card reveals itself face-up you have scored a knockout, owing to the deliberate and clean-cut moves to which you have confined yourself. Turn the card face down in the same position it occupies, and you are ready to repeat the same effect, or proceed to the next.

2. **Reverse by the Wholesale.** Cut pack so a double card is at bottom, and shuffle if you like as outlined in preliminary instructions. Lift off top card, show it and place at face of pack. With pack face-down deal the cards one at a time into a single heap in this manner: the first one (double) just as it is, second (single) face-up, next face-down, next face-up right through deck, finishing with a single card face-up at top. It is wise to deal with the glued ends toward the company. Fan pack, face side up, and show the alternate faces and backs. Square pack and turn it over, exposing the back of double card that was at bottom. Hold pack in palm of left hand, free ends outward. (You will observe that every double-backer now lies with its long card uppermost.) With right hand lift free end of top, long card, exposing a face-up one beneath! The face is that of the short card of the pair. Lift the long card a little higher, and the card attached to it will spring up too, revealing the back of a single, short card. Lift next long card, carrying the free card up with it, unknown to audience, and another face is shown. Continue this move three or four times more, and they will be convinced.

Square pack and turn it over again, a face showing. Hold deck in left hand and with right thumb or fingers slowly riffle glued ends from back to face. Nothing but faces show! Now calmly turn pack back up and casually fan the pack, showing back of every card in it.

You may immediately repeat this convincing experiment, but if so, you must repeat it twice, in order to have the cards ready for the next trick. In repeating it is not necessary to show from both sides that the alternate cards are reversed. Worked as outlined this will puzzle even the man who knows of other methods for accomplishing the effect.

3. **Mind Reading.** Shuffle pack before this trick, though it is not necessary to do so before every feat. In this one the pack practically thinks for you. Fanning deck face down from hand to hand, free ends to company, a single card is drawn. As it is removed place the cards that were below it on top of the upper packet, and square. Place fingertips of right hand over outer end of pack, and with them catch the free end of the upper card of glued pair at top of deck (long), and lift it slightly. You thus are enabled indetectably to glimpse the index of the face-up short card glued to it. The drawn card is infallibly of same color and denomination as the glimpsed one, but of the opposite suit of that color!

The reversing of every other card in Trick 2 has made this possible; for now every single, short card lies face down on the long card of its corresponding double-backer, instead of on the short one. Reveal chosen card in hesitant and surprising manner while it is in spectator's possession, and have it returned on top of pack. Repeat with variations, such as having drawn card sealed in envelope and reading it by touching envelope with fingertips. Note: Have only one card at a time absent from pack to insure its return in proper place. Now that the short cards of the double-backers are undermost it is safe to fan with free ends to company, as no double edges can be seen.

4. **The Spelling Trick.** Have a card drawn as before, this time counting the cards as you fan them from hand to hand. Be sure that at least 13 cards have passed from left hand to right before party removes his. Have card noted and replaced exactly where it came from, you of course knowing its number from top of deck. Square deck and place same face down on table. Mentally subtract 13 from number chosen card lies from top of card. For example: chosen card is 19th. 19-13=6. Six is all you need to remember. As you place pack in left hand as for dealing, patter something like this: "I have no idea what your card is, my friend, and you needn't name it yet. But I'll illustrate what I intend doing

when you do name it. Suppose your card were the Ace of Clubs. It may be, for all I know." (Note: It can't be!) "But if it were I'd proceed to spell its name like this: A—" as you pronounce each letter of card's name you transfer a card from top to bottom of deck—"C-E-O-F-C—" Continue thus only until you have passed to bottom the difference between chosen card's number from top and 13—in this case 6. "But why continue?" you patter on. "I can tell by your look that the Ace of Clubs wasn't your card at all. Please relieve our suspense by naming your card. Party does so, and you transfer one to bottom for ... ter of its spelling, and turn up the card left at top of deck when you are through. Inevitably it is the chosen one!

Do you divine the principle? Here it is: Every single, short card in the pack can be spelt out in the manner indicated with the same number of letters! All are spelt with 12 letters, and turned up on the 13th. Spell: 2, DEUCE; 3, THREE; and J, JACK. Always spell in full, as: "SEVEN OF CLUBS." For your illustration you may name any diamond instead of the Ace of Clubs, in fact any card which is not among the short, single ones. In repeating, close pack as soon as card is removed, and, subtracting 13 from its number, rapidly count into right hand your result, and pass them to bottom. Then count as you fan for return of card, or feel for two adjacent double-backers, having it replaced between them, having it become 13th, thus insuring its lying on its proper double-backer.

5. **Odd or Even.** Allow spectator to cut a heap from deck and to place it beside balance of pack. You know whether he has cut an odd or even number by keeping track of top card of deck before and after he cut. If a short card was on top and is still, he cut even, otherwise odd, and same procedure holds if top card was a double-backer. If he cuts at ends, you needn't even touch top card afterward to note if it is single thickness or double, for a short card is bound to be there. In counting to verify your divination do so by fanning packet slowly face down and counting cards in it without disturbing their order.

6. **Card Appears at Chosen Number.** Hold pack squared in left hand, a double-backer at bottom, and with left thumb shove cards one at a time into right hand, preserving their order, cards lying in quite a wide fan in right hand. As some one removes a card (single) left hand, under cover of right hand's fan, tips its packet over (packet being those cards lying below drawn one). A moment before a mirror will show you just how to hold fan so this is invisible. Drawn card is replaced on reversed lower packet, and as right hand's fan is about to be replaced, lower packet is again reversed under its cover. Pack is as at first, except chosen card is face up at bottom. Spectator names a number from 10 to 20. Instantly left thumb starts counting cards in a fan into right hand. Continue till one less than number named are counted. At that instant left hand, covered by fan, again reverses its packet; and right hand places its fan face down on the table. Without hesitating left hand swings forward and deals now-top card (chosen one) face down on table, and, swinging back to side, reverses its packet again, right hand at same moment again picking up its fan, which it replaces on now-top of packet, where it belongs. While spectator turns up card on table, fan deck till your fingers inform you you have come to two adjacent double cards, between which the chosen card is returned. Pack is now ready for a repetition, or for the next feat.

7. **Naming Card at Chosen Number.** Shuffle pack, and leave it with a double card at bottom on table. Right hand cuts off a portion (at ends) and transfers same to left hand, which reverses it as right hand picks up balance of pack and places on top. Deck lies face to face at about center, a free card at top and bottom. Patter along, free ends of pack outward, and by lifting end of long card second from top, glimpse index of short card glued face-to-face with it, thus learning identity of free card at top of pack. We'll call this Card 1. Remember it, and in course of your talk reverse pack and learn identity of card now at top, calling it Card 2. Spectator names a number from 6 to 12. Instantly you name Card 1, now at bottom of pack, dealing off one less than number named, in a fan exactly as in Trick 6, reversing pack under fan and dealing now-top one onto table as in previous trick. Reverse deck and restore fan to top, reverse again and have the card you mysteriously named restored to now-top. Card now at bottom is Card 2. So in same manner you can immediately repeat. Don't have a too-high number named, as in dealing down you might run into some face-up cards of reversed half of deck. To right deck, fan carefully till you come to two double cards adjacent, separate between them and reverse lower packet. You can tell the lower double card by glancing at the free end, for its short card is uppermost, revealing a double edge.

IMPROVEMENTS ON ULTIMO

A little previous preparation and a subtle exchange of a portion of deck enable you to present three addi-

tional feats and to pass deck for examination and shuffling before and after. Call ULTIMO pack Deck 1 and extra pack Deck 2.

In the following directions the four suits are abbreviated: Spades, S; Hearts, H; Clubs, C; Diamonds, D. The denominations: Ace, King, Queen and Jack will be referred to respectively as A, K, Q, J.

Remove all the single cards from Deck 1, and arrange the double-backers, short card lowermost, glued ends one way, to read from bottom upward: KC, 4C, 9C, 5C, JC, 4D, 9D, KD, 5D, JD, 7S, QS, 3S, 8S, 2S—these referring to the short cards of the glued pairs. Remove an AS from Deck 2 and place it face up on the pack of double-backers, placing this pack in its case so the AS faces back of case, and placing case in your left coat pocket.

Now arrange Deck 2 like this, after first laying aside the five duplicate diamonds, 2, 6, 7, 10, Q. The Hearts, Spades, and Clubs mentioned are those removed from Deck 1. Reading from top of pack down: KH, JH, QD, 10D, 9H, 5H, 7D, 6D, 4H, 2D. Reading from face of pack up: 4S, 5S, 2C, 3C, 7C, 9S, JS, KS, 8C, QC. Learn to know these 20 cards. Don't memorize their order, but know them so well that, in running through pack, you can remove them without hesitation, and no others. After learning the Diamonds, 2, 6, 7, 10, Q, the rest is easy. The Spades and Hearts are the only ones of those suits in a pack whose denominations can be spelt with four letters; the Clubs are the only ones of that suit whose denominations can be spelt with five letters. Turn pack face up and note that, though bottom 10 black cards are mixed, each suit begins with lowest denomination and runs up to its highest; and same applies to 10 red cards at top of pack. Place the five diamonds laid aside face down on top of pack, and put Deck 2 into its case, facing same way as Deck 1, and place the case in same pocket with the other, being sure you know which is which. You are now ready, after a few rehearsals, to proceed with these extra effects:

A. The Flush Trick. Remove Deck 2 from your pocket and take out its cards, leaving the five duplicate Diamonds behind in case. Invite a spectator to aid you—a spectator whom you know shuffles habitually in the ordinary dovetail, or riffle, fashion (not overhand). Hand him the pack, pointing out that the cards are well mixed. Have him give it an ordinary table shuffle, by cutting and riffling the two halves together. You may safely allow him to shuffle in this manner twice. You take pack, fanning it and showing it to be really well mixed, and remark that you will remove 10 black cards just as they happen to lie. Do so, beginning with the 4S, which place face down on table. Run on through pack from face to back, removing one at a time, into a face-down heap, the 10 black cards previously arranged at face of deck. They will still lie in the same order! The intervening cards place at back of deck as you go along. Then cut pack so the 2D is at face, saying you will remove 10 red cards. Do so in same manner, ignoring the intervening cards. Red cards will still lie in this order, from face to back of pack: 2D, 4H, 6D, 7D, 5H, 9H, 10D, QD, JH, KH. Be sure you remove them one at a time, dealing face down in a heap. Of course it is barely possible, in removing either color, that one or two that should be toward back of pack will lie among the lower-valued ones near face. But this only in case of an extremely wild shuffle. But it need cause you no trouble. Remove, beginning with the lowest values,

passing all others to back of pack, and you will come to them in proper order in due season. Now have balance of pack shuffled, and cut it so an A of S is at face (to match Deck 1). Repeat it in case, so the five diamonds therein lie at back of pack, and place case in pocket beside Deck 1.

Pick up the heap of 10 black cards with left hand, turning them face up, and do likewise with red heap with right hand. Say you'll mix the colors a little. Each thumb now deals from its face-up heap (in dealing more than one card from same hand be sure and do so a card at a time) a few cards in turn, face up into a single heap. Right hand deals a red card first, then left a black one, right a red, left 2 blacks (one at a time), right 3 reds, left 3 blacks (always one at a time), right a red, left a black, right a red, left a black, right 2 reds, left 2 blacks, right its final red. A couple of trials will prove that this is very easy to remember. Beginning with the right hand, and then alternating with left, it goes: 1, 1; 1, 2; 3, 3; 1, 1; 1, 1; 1, 2; 2; 1. The face-up heap of 20 cards now reads, back to face: 2D, 4S, 4H, 5S, 2C, 6D, 7D, 5H, 9C, 7C, 9S, 9H, JS, 10D, KS, QD, 10C, 8C, QC. Fan and pretend to be disinterested with the mixture of suits. Hand the cards to your helper and ask him to do it for you in this manner: Packet face down, he deals same into 3 face-down heaps, a card at a time to a heap, the two left over being placed on 1st and 3d heaps. He places middle heap on 3d and these two combined on 1st. Tell him to fan the cards and see if they are well mixed. He'll say so! But tell him this is a hopeless mess of it by dealing again into 3 heaps and picking them up precisely as he did before. He places the packet himself on table face-down, and you cover it with an unprepared newspaper. Now, strange as it may seem, the packet at this moment lies segregated into its four suits! Small wonder that you can reach under paper and produce a flush in any suit called for! If they ask for clubs, bring out the top five cards, being careful not to disturb their order; if hearts, bring out the bottom five, keeping their order intact. If diamonds, grip packet lightly at the ends. The diamonds are all long cards, and they are 6th, 7th, 8th, 9th and 10th from top. Their length enables you easily to cut the packet of 20 exactly in half. Bring forth the bottom five cards of top half. If spades, the top five cards of bottom half. As you produce each flush, place it face up in a fan by itself, exercising care not to disarrange the cards' order. This done, apparently bring balance of pack from your pocket, really producing case containing Deck 1. Remove the pack of double cards, Ace of Spades at face, and place face down on table. Turn the Club flush face down and place on the ULTIMO deck, then the Heart flush on them, and the Spade flush on top of all. Pick up deck, leaving, as though by mistake, the Ace of Spades lying face down by itself. Notice it, turn Diamond flush face down and place on it, then drop pack on top of all. At this stage, reading from top of ULTIMO deck down, order of the 15 short cards is: Spades: K, 4, 9, 5, J; Hearts: 4, 8, K, 5, J; Clubs: 7, Q, 3, 6, 2. And marvelous to relate, going right on down through pack, considering the short cards of the glued pairs, and substituting Clubs for Spades, Diamonds for Hearts, and Spades for Clubs, we find them lying in precisely the same denomination order!

Remark that you can't very well proceed without mixing the flushes a little; so, the ULTIMO deck face-down, deal rapidly face-down, into 3 heaps, a card at a time to a heap, until you have dealt off 30 cards. Place balance in case, and case back in pocket. Pick up the three

heaps in any order spectator dictates, and immediately deal into 3 heaps in exactly the same way. Pick up these in any order he desires. Now, impossible as it sounds, your entire ULTIMO pack is in perfect working order and you may immediately go through the repertoire of seven tricks heretofore explained! Every single short card lies on the proper side of its corresponding double-backer!

When you have concluded Trick 7, cut so a double-backer is at bottom of ULTIMO pack, and deal into six face-down heaps, a card at a time to a heap. This is much more subtle than dealing alternately into two heaps. Ask that some one suggest "Odd" or "Even." If he says "Odd," pick up first, third and fifth heaps dealt, and return balance of heaps to case and case to your pocket. If he says "Even," figure from opposite end of row, and pick up second, fourth and sixth heaps, returning others to case. In either case, of course, you have left the fifteen single cards. And no one knows that there isn't a diamond among them.

B. 15-Card Trick. You have previously written on each of four pieces of paper and folded them similarly, the names of these four cards: 4H, 5H, 9H, JH. And you have tucked these, at intervals, and at spots you are to remember, out of sight under the lining band of a hat that lies handily near. Take a similar piece of paper and openly write on it, KH, not letting the audience see what you write. Fold it in same fashion and showing empty hat pretend to place it inside, really tucking it under band at a different spot. Place hat in full sight. Party now shuffles the packet of 15 cards and names a color. If he says red, tell him to deal a card at a time from the face-down packet, turning each face-up and stopping at the first red card he comes to. If he says black, tell him, after shuffling, to turn up a card at a time from face-down packet as long as black cards appear, but to stop at first one he comes to of opposite color, and note it. Naturally he can only stop at a heart, and you, seeing it, reach into hat with empty hand, pulling down into its crown the proper folded paper, extending hat to party to remove paper himself. You have divined his card!

Remove from your pocket case containing Deck 2, and take out the cards (Ace of Spades still at face). Place the heap of 15 short cards on it, and pass for shuffle and examination; or instead, bring your performance to a conclusion with this wonderful version of:

C. The Spelling Cards. By shuffling overhand fashion it is easy to always keep the 15 cards together. Do so, leaving them at top, and have three parties freely select a card each (from the 15). Shuffle, leaving the 12 at bottom. Have first party cut pack, placing his card on the heap cut off, and completing the cut by placing lower packet on top. Shuffle again leaving the now-13-heap at bottom, and have second card returned in same way, and repeat with third. First card drawn is 13th from top of short packet, second is 14th, and third 15th. Shuffle short packet to top. First party names his card, and you spell it off exactly as in Trick 4, except that you deal onto table instead of passing cards to bottom of pack. Return the 12 dealt off to top of deck, and shuffle, leaving the same. Second party's card is now 13th, and may be produced in same manner, and then third party's. Don't return the spelt ones to deck until through, when all is free for examination. The repertoire herein outlined should give any careful performer a reputation as a card expert.

ACE IN HOLE GORDON MCKENNEY

Recently I had the misfortune to lose a card while performing and it was rather embarrassing not to be able to complete the experiment just started. (In other words, the false shuffle wasn't so false.) At that time I wondered if there wasn't some means to cover-up in a case of that sort. "Page Wright's Notebook" gave an excellent cover-up, but it depended on a "one hand second deal" for its execution. Finally I hit on the following and it has since been tested to a good reaction. No one could have suspected that I wasn't doing exactly as planned.

After the card has been lost in the deck, split the pack into two fairly equal portions. Fan or run through one of the portions with faces toward spectator whose selection was lost, asking if he sees his card in that half. If he says "yes" give him that portion. If "no" give him the other portion. In either event, he gets the half of deck containing his card.

Now have another spectator select a card from the remaining half, note it, return it, and it is brought to the BOTTOM. Each person now names his card. Then you and the spectator start

dealing out the cards one at a time and face up on the table. Both cards come out at the same time! At least that is what apparently happens for each of you are dealing from the bottom of your portions and you make use of "the glide" holding the bottom card back until the spectator turns up the card he named.

Although this could be worked as a trick in itself I prefer to keep it in reserve for the time when it can save me from "losing face".

CONTEST DEPT.

Contests are funny. My first, on page 349 of Jinx No. 48, didn't pull as many answers as I expected although a Jinx Extra was at stake. Maybe it was the thought of getting an Extra? Maybe magicians don't like to win? I don't think I make them too hard. Here's one more. Deadline by postmark is midnight April 30, 1939. All correct answers get the Summer 1939 Extra.

The problem? Lay 9 cards on the table A 2 3 as outlined to the left. Make three distinct moves, an exchange of two cards is one, a card into a new position is one, and after the third move the nine cards are in a square as at the start with an Ace, Deuce, and Trey in each row horizontally and vertically. I'll see you on the mailing list.

BILL SWITCH AND TRICK
(continued from page 366)

In a great many instances the switch will be used merely to leave a bill in sight for a few minutes while the borrowed one is inserted into a lemon, prepared (rubber cement) envelope, or wallet, not to forget those who use that excellently made brass gadget of Brema's, the "Bill Tube". The receptacle being left with the owner of the bill, the duplicate is therewith vanished by whatever means are at hand and most desired by the individual. In such cases it is needless (then why do it? Ed.) to say that the bill, when first borrowed, is initialed by the lender, the subsequently exchanged for duplicate being retained for the while by a spectator at a distance, or in his closed hand, in order that any slight difference in wear and tear may not readily be noticed.

We devised this switch at the request of Ted Annemann, who had a routine but, and as usual to those who know him and his ever present train of dressed up idiosyncrasies, wasn't satisfied with any exchange known to him. His routine, which now he uses enthusiastically (O.K. Ed.), we give you here as we have seen it (if you like it well enough to write it up you probably are using it yourself. Ed.), and this is done with full permission (who do you think edits this sheet? Ed.), for the boy is of the type who always listens to the people out front rather than depend upon a mirror which, at its best, reflects the bad with the good without giving comment. To save him lifting the Encyclopedia and finding a title which generally gives the reader more trouble than the trick, we shall call it, "CONTROLLED CURRENCY," for into it he has injected a bit of political subtlety.

Beforehand, from the nearest bank, Annemann gets five new one dollar bills in exchange for a bill of that denomination. People giving dollar tips or presents like to have new ones. The banks are used to it. From another bank he gets five more. From each group of five he selects two and, with an ink eraser, erases out of visibility the last figure on each bill's number. Now he has two pairs of bills, or, a duplicate of each of two bills.

For an hour or so, the four bills soak in wine. While wet he crumples them briefly and dries them between newspaper pages under pressure. Such bills are just about half way between new and old in texture.

In each of his rear pockets are two metal boxes about the size of a pack of cards. The hinged lid of each is secured with one of those combination (no key) locks so prevalent. And in the same pocket is a card upon which is printed the combination for that lock. In each box is a drug size envelope. In each envelope is one of the two different bills folded as we have pictured. He knows which is which. The duplicates of these bills are folded for our illustrated switch, one green side out, the other black. One (it doesn't matter which) is in the left trouser pocket. The other is in the right coat pocket. With each of these bills is a drug envelope. Lastly, though important, he has memorised the numbers of the two bills, a la Roth, disdaining helpful gadgets for the reason that he loses them constantly, although at times he resorts to inking the numbers on his two thumb nails after the first cocktail.

Now, although no apparatus is in view, the trick is ready. The description, at first reading, may sound complicated, but I had to make clear the details to forestall inquiries. The working effect, as follows, is clean cut to the

audience, and worth anyone's while as I have found through actual use. (--and didn't I say you were using it? Ed.)

Annemann asks for a bill, perhaps \$100, maybe \$50, how about \$20, please, \$10, O.K. \$5, and compromises on \$1 with the remark that he can't blame the lender who undoubtedly has seen magicians before. The spectator folds the bill according to instructions, and at the same time the performer's hand is in his trouser pocket for the dummy. But, as spectator starts to fold, it's necessary to watch whether green or black is outward. Thus it may be a requisite to go after and finger palm the other bill. As we have described before, the switch works with either hand and always allows of a change over.

The folded bill is taken from lender and exchanged as performer gestures to his left and has another person stand. Without mentioning the word "bill" Annemann remarks that it is important this party keep everything in view for the rest to see. It's his psychology that this also tends to make the audience feel that he is doing the same. His right hand, or left, as the case may be, goes to the pocket from which he took the dummy, leaves it behind and brings out the envelope. His two hands then present the bill and envelope to spectator with the request to seal. The performer immediately turns back to audience and asks for another bill, saying, "After all, two can grieve better than one -- they have something in common."

The second bill is proffered, and during the interval taken up by speaking, the magician has secured the second dummy. Annemann takes this second bill directly from the donor and folds it himself, the palm and switch allowing of it, digs into the correct pocket, removes envelope, and again gives each to the standing person who once more seals. This person is told to walk away to a far corner and mix the two envelopes and put one in his pocket for the time being.

At this point Annemann turns to the audience, "Two of my audience have loaned two bills with which I shall conjure, both mentally and physically. The first is mental." He turns and points to the man in the far corner. "Do you want to exchange the envelopes now -- or do you wish to keep the one you have selected by yourself?"

Whatever this spectator does, it matters not. The performer tells him to open the envelope, remove the bill, and look at the number on it, saying to the audience, "Maybe it's a ransom note. The fact that every government bill has a different number running into the millions makes possible a lot of arrests and convictions. (and turning to both of the lenders) "I am sure you aren't giving ME that kind of correnncy?" (Maybe the old boy will cut this out for lack of space but I have found a great many people who don't realise each bill HAS a different number. Annemann's statement at this point is well put)

"Think of the first figure on that bill you have picked," says the performer. "It's ---." He names the first figure of either bill, both of which he knows, by nail or by Roth. If the spectator says, "Yes," Annemann knows he has made his 50/50 guess and continues throughout correctly. If "No" comes back at him, he barks, "Try the last number. (pause) It's ---." The answer must be "Yes" for he has named the last number of the other bill. At hearing "Yes" in such a case Annemann shrugs, "I'm going backwards, that's all. At times when you look into a stranger's mind, you get a reversed impres-

sion. It's like looking into a mirror." Then he continues revealing the number BACKWARDS to a climax.

Stopping any applause, (Annemann seems to dote on that for he believes it effective) the performer calls the person back to him, takes the bill, and has it passed to one of the lenders, "It may be yours or his. (pointing to the other) But a dollar is a dollar, and what do you think I am? A psychic? Reading minds is difficult enough."

"There is one bill left," he continues. "Open the envelope, take it out, throw the envelope over your left shoulder, and read, very loudly the number on it. You (pointing to the remaining lender) listen carefully for it is the bill you are going to get back." The number is read, the performer repeating each figure as it is called out. Don't tell anyone else to listen. They will. And again it is Annemann's contention that while they can't remember each and every figure the audience as a whole will get the swing of it and realise later that it is the same. Each individual gets a portion. Together they make an error improbable of being accepted and combined they give you acclaim.

During this, Annemann has taken out of pocket another drug envelope with the well known slit in the back. I have seen him use the dodge he explained on Page 28 of Jinx No. 7, and also have seen him actually burn the bill up on a "money" date. (I'm glad you didn't mention how much "money." Ed.) Otherwise the bill is inserted in envelope and out through the slit, it being pocketed while getting a match. The envelope is ignited and immediately handed the spectator who struggles with it only to finally let go. "You shouldn't be so careful," says the performer, "it never was YOUR bill. Why burn yourself for someone else's money?"

Then, "Look." During this burning, Annemann has pulled from his pocket the box containing the correct duplicate of the bill left. Either of the two might have been selected for the mental part. He was ready and knew both. The box now produced contains the one not used. And that's an angle which will make some of the wise boys worry. The box on his hand, and unobtrusively, while the audience enjoys the spectacle of the spectator scorching, the performer continues after, "Look." "It's a sort of tin box. There have been politicians who kept money in such places. Now, politicians are said to have all the money that's loose. Therefore, all money burned up in the public interest, and I'm here for your interest -- as an entertainer --, should gravitate to the tin box. You have spent the cash (to the man who burnt his fingers) and that's about all you can do. Thank you for playing a villain's part. (he is thus dismissed) And you, sir, take the box and stand so all can see a taxpayer coming into his own. (the box is given the last bill's owner). It's a combination lock. I'll read you the turns, you get the satisfaction of getting back what you gave out for no good reason." The performer takes combination from same pocket as was taken the box. The spectator opens. There is the envelope. He removes bill. He reads the number aloud.

The performer, "I didn't mean to inject any political talk with this. Please excuse me for wandering away from my theme. In my enthusiasm I unconsciously saw what I have talked about. Actually, I wanted only to show you the difference between a mindreader and a magician. You are the judges as to which I am best suited!"

P. L. O. A. KEELER
(continued from page 376)

During the "automatic writing" he verified the fact that my grandmother was Swedish, and he signed her name to that message. It was quite startling.)

We then held the slates about four inches above the table while he scratched beneath the lower slate with one finger nail to simulate "spirits writing". THEN CAME THE CLEVER TRICK WHICH MAY HAVE MANY POSSIBLE APPLICATIONS IN MAGIC, the indetectable exchange of the cards beneath the table for those between the slates!!

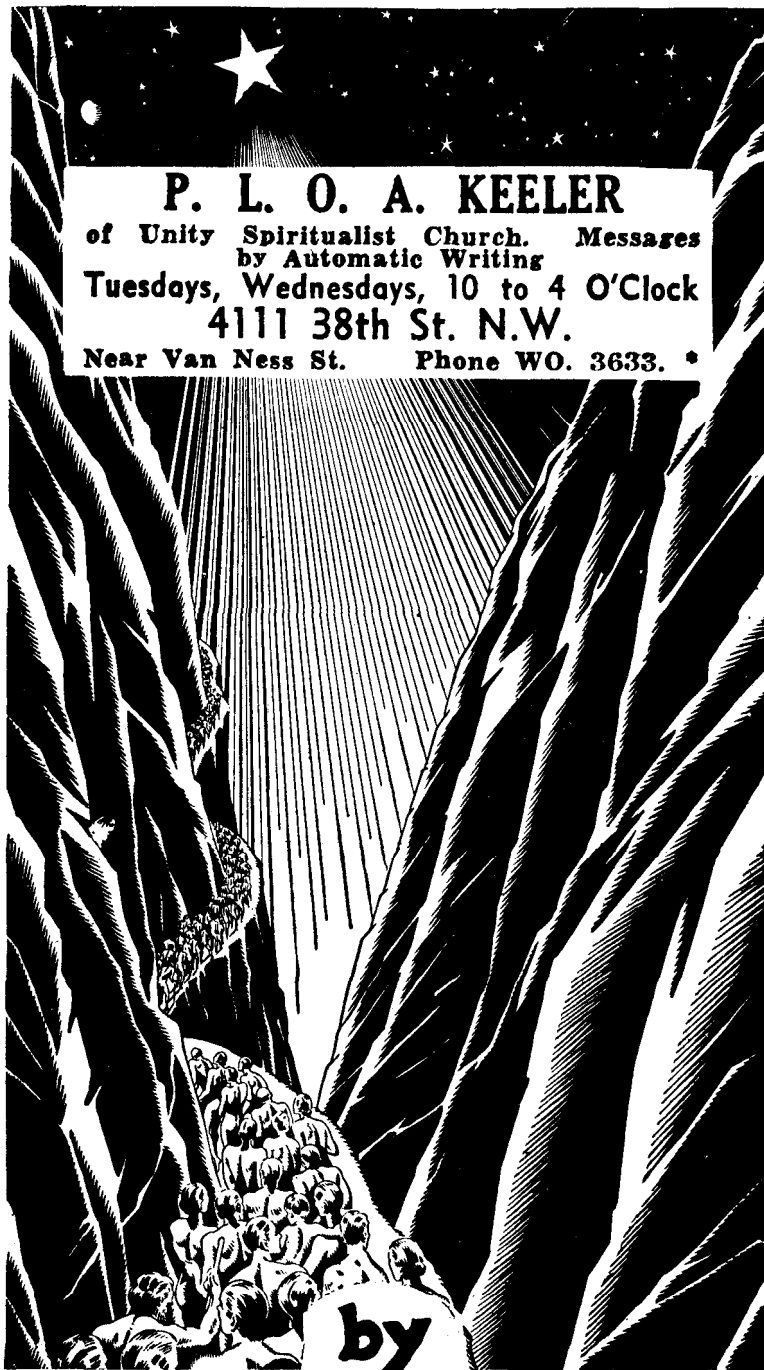
Previously Keeler had prepared a message reading "Mr. K., Do not hurry me. It takes a little time to locate persons called for. I do the best I can". This was signed by Keeler's spirit control, George Christy, who is still at work after more than forty-four years. At the beginning of the seance this card was in the pile on the table, face down, about nine from the top. Keeler showed the slates to be ordinary. He then slowly showed about seven of the cards, turning them over one at a time and spreading them around the table so I could pick them up if I wished. He was talking all the while, and gave the impression that he had shown many more cards than he actually did. He squared these seven cards and placed them on one of the slates. He took the eighth card from the pile, carelessly showed it on both sides, and added it to those on the slates. The next card, with the message beneath, was added equally casually, but without showing the side containing the message. Another blank card was added to the top of the pile, a bit of pencil lead placed on it; then the second slate was placed on top and fastened with rubber bands.

After the business of hearing the writing, Keeler took the slates apart and riffled through the cards, saying "Here are the messages". The top card is always blank because it is exposed to the light". He threw aside the top blank card, placing it on the pile of unused blank cards. He then took the "George Christy" message and threw it face up in front of me. NOTE THAT THE MISDIRECTION IS PERFECT!! The trick has not been done, but the sitter believes that it is over and even the skeptic will admit defeat, relax his attention, and look at the George Christy message.

As the sitter glances at the card which Keeler threw in front of him, Keeler brings the message cards from beneath the table and adds them to the blank cards in his hand. He then says, "The bottom card is also blank too". With this he quickly but quietly takes ALL of the blank cards, as if they were one card, and places them on the pile of unused cards. This finishes the seance, leaving him with the cards in his hands all containing messages which he allows the sitter to take home.

Before I left, we talked for a few minutes about Spiritualism. I asked whether he believed that phenomena such as this could be faked. Keeler replied that it might be possible to fake something similar to it, but he did not think that anyone could get away with it for very long, because anyone can tell by a person's manner whether he is trying to cheat.

Being 83 years old Keeler cannot be as skillful as when in his prime. From the enclosed clip you can see that Washington, D.C. is quite a profitable town for the spooks. All of the papers continuously carry many advertisements.



P. L. O. A. KEELER
of Unity Spiritualist Church. Messages
by Automatic Writing
Tuesdays, Wednesdays, 10 to 4 O'Clock
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by

CHARLES NYQUIST

On April 24, 1895, Dr. Henry Ridgely Evans had a sitting with the then popular medium, Pierre L. O. A. Keeler. This seance is described in detail at page 62 of Dr. Evan's book, "Hours With the Ghosts". On January 25, 1939, I had a sitting with the same medium who is now almost eight-four years old. During the forty-four years (he told me he has been in the "spook" business for sixty-three years) intervening between these two seances, there has been one change in Keeler's methods, and that change I believe is worth describing here. He gave one test (price \$3.00). In my opinion, one would have to be a very blind spiritualist not to detect that he was doing something (writing) be-

neath the table. There was, however, one part of the test unusually clever. To me it was absolutely new, and it came very close to fooling me completely.

Keeler sat opposite me at a table which was covered by a cloth which hung eight to ten inches below the top of the table. His chair was a low rocking chair so that his hands and a large part of his arms were concealed. On the table were a box, three slates, two pads of paper 4 by 5 inches in size, about a dozen white cards (of about business card consistency) which were 5 by 7 inches in size, and an assortment of lead pencils and slate pencils. He showed about ten of the 5x7 cards to be blank, placed them between two school slates with a piece of lead from a pencil, and then put rubber bands around the slates. These slates remained in the center of table until the end of the sitting.

Upon being told that I had not prepared written questions, he directed me to write on one of the pads the names of five or six departed friends from whom I would like to hear. I did this, tore the sheet from the pad, folded it in opposite directions four times to make a packet about 3/4 in. square in size, and placed it in the center of the table. Immediately he picked it up, gave it an additional fold and performed a billet switch leaving a dummy billet on the table. I surmise that if I had brought previously prepared questions and names on paper which did not match his dummy billets, he would have placed the billets in the box when making the switch, so the difference in paper would not be noticed by the sitter.

Then he directed me to write a question on another slip. While doing this, Keeler had a coughing spell which did not quite cover the sound of my first paper being unfolded beneath the table. (He should use the soft paper that Bert Reese did, and which we explained for the first time in print on page 139 of *The Jinx*, Ed.) From this point on Keeler's hands were frequently in his lap, and for long periods he would gaze downward. Having memorized the names he refolded the first slip and exchanged it for the slip containing the question which I had placed in the center of the table.

After reading the second slip beneath the table he refolded it and secretly exchanged it for the dummy billet, leaving my two slips together at one side of table. He then began some "automatic writing" on the slates, getting the initials or names of the parties whose names I had written on the first paper. This was for the purpose of giving him a chance to pump me for information about these parties, particularly their relationship to me.

Keeler then killed about 20 minutes with aimless conversation while he signed five names from my list to five previously prepared messages on duplicate cards. It was done beneath the table but he was amazingly bold, even to sharpening his pencil when he found the point too blunt to match previous writings. He wrote one message in full, a non-committal answer to my question. This last message was in a much shakier hand than were the others. (A bit of showmanship: My seance was by an appointment made a week previous so he guessed in advance from my name that I am of Swedish descent, and had prepared a message in Swedish.
(turn back to page 375)