



# CRISS-CROSS

**E**ffect: The performer writes on a piece of paper a number and the name of a card. On another paper, a spectator also secretly writes a number and the name of a card. The pack is dealt into two piles. The performer's card is found in one of the piles at a position corresponding to the spectator's number; the spectator's card is found in the other pile at a position corresponding to the performer's number.

The idea of this problem is that the performer makes a double prophecy to start. He writes down a number at which later is found the card chosen by spectator. He also writes down the name of a card later found at a position freely chosen by spectator. While most such effects require manipulation of the papers, this one does not. And while some readers may stand aghast at the implement used to insure success, we can emphatically state that the presentation completely eliminates any thought of the weapon being used to bludgeon the senses of those watching. A most important point to present day subtlety lovers is that after the trick is over one may proceed with any card problems using an ordinary pack of cards.

**Method:** A Svengali deck of 52 cards is used, the short cards (all alike) being at positions 1,3,5,etc., from the top of deck. The unprepared cards at the even number positions are, of course all different. The pack may be cut indefinitely leaving always a short card on top.

The performer says he will write a number between 1 and 26 and does so. (It is best to take one somewhere around 13) He then says he will note a card in the deck. Riffling pack towards himself he stops anywhere, apparently noting a card. Then he writes upon paper the name of the short cards in the deck. The paper is placed writing side down in full view. Now the spectator is told to write on his paper a number from 1 to 26. The performer picks up deck, holds it vertically towards spectator, rif-

fling through it a couple of times to show the cards all different (but without making any such statement), and after this display holds pack horizontally for the last riffle when spectator is asked to insert his finger anywhere. This done the performer raises the upper part to a vertical position facing spectator and he is asked to note the card and write it on paper with his number. PLEASE NOTE THAT THE SPECTATOR GETS A FREE CHOICE OF THE CARDS. IT IS NOT IN ANY WAY FORCED.

At the same time, the performer drops his left hand containing lower part of deck and secretly marks the short card at the top of this section by crimp, finger nail, daub, or what have you. The top portion is returned immediately to the lower portion and the cards squared.

Now the deck is dealt by performer into two piles, he silently counting the cards in the short section and noting the number at which the marked card falls. Subtracting this number from 28 gives the position of the spectator's card in the other pile, counting from the top. For instance, say that the position of the spectator's card is found to be 16th from the top. If the performer has written 13 on his paper, he knows that 3 cards must be transferred from the top to the bottom of the pile of ordinary cards in order to bring the spectator's card into place.

Stating that he doesn't know into which pile the spectator's card has happened to fall, the performer picks up the ordinary cards, fans them out in a vertical position facing spectator, and asks him to state if his card is present. This gives him opportunity to make a slight break below the top three cards (or wherever necessary to bring the chosen card to its proper place) and on closing fan a pass is made at the break. Even a simple cut is permissible. The performer then looks through the other pile and states that his  
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## STEPHEN SIMPSON

# EDITRIVIA

One couldn't have wished for a more spirited gathering as that at a testimonial dinner given Al Baker on Friday, Jan. 13th. About 150 friends and admirers turned out to dine and do Baker tricks. Paying homage were many unknown to present day magi and it was evident that only a tribute to this royal figure of subtlety had brought them forth. Abril Lamarque arranged the jinx-busting party and provided large photographic souvenir folders. It was a memorable occasion for everybody, including Al.

Looking back 12 years we find what well might be termed a super group. Cliff Green, Arthur Finley, John Kane, Sam Horowitz, Dai Vernon, Bert Rubin, and Al Baker were more or less of a closed corporation. They were guarding double lift work for five years before magi at large found out about it and made it common. And if you think a short card is simple, check back a number of years and discover that Vernon was fooling the best in the business with applications of the principle long before magicians recognized its value. Double backed or faced cards had to be made by hand, with accent on the hard to get pliability, and this eight or nine years before mss. and articles began to appear. Daub is now getting a play. This group had analysed its worth and was "going to town" more than six years ago. And it is no fabrication when I say that right now they are using principles which are unknown to those who wait for someone else to "do it first" and which, in from four to eight years from now probably will be "found", written about, and practically made useless by being kicked around.

At the Baker testimonial one critique of magic remarked that there wasn't much left to do in the way of new things. Milton Bridges took exception and gave pertinent advice that one should read old magic catalogues. While most of us have been sitting around wondering what to do, a little woman has started north from Miami scheduled to devastate nite table sitter rounders with the talking teakettle! Shades of David P. Abbott! The minute this breaks, every dealer will get orders and it will be but a comparatively short time before one of those who won't do so well will expose it for a ten spot and picture in the paper. (Houdini, who exposed it years ago in Popular Radio ((read the Sphinx around 1923 for one of the greatest Abbott-Houdini-Wilson battles)) was whitewashed by editor Kendall Banning, and, of course, was not expelled from any magical society.) And we say there is nothing new with which to intrigue the present day audiences.

Following the last paragraph I present Jinx readers with a gratis idea that should be worth quite a few thousands. One of the funniest, oddest, and most practical illusions ever invented would be a riot on nite club floors to-day. P. T. Selbit originated, among many other effects, a one man feature called "The Wrestling Cheese." It can be worked in a circle and someone may have the energy to check up on it and work himself right around the world. Don't say I didn't tell you.

Khaladah, the Egyptian mystic (actually an Assyrian rug dealer) passed away in New York on Jan. 12th. Practically unknown to magicians this master of deception lived in the city for about

40 years and did his stuff for the most exclusive parties and social gatherings. Khaladah was essentially a billet reader with a great command of answers and knowledge of psychology as it pertains to "fortune-hungry" people. Insiders recognized him as the peer of pencil readers, through the use of which principle he could reach high pinnacles of mystery. As far as we know, pencil reading is a lost art to-day.

Jacob Steisel and law partner recently purchased at auction many of the Earl Carroll show scripts together with all rights to the songs and music used therein. Resales, made as the opportunities arise, can result in nice profits so Jack can buy more magic books. Methinks he has television in view for most of the material. --- Two weeks after Glen Rope's appendectomy he had another opening at Richman's new club in the Hotel Delmonico (N.Y.) Slated for the International Casino, that spot closed suddenly, paying off the foreign acts but not the Americans. Glen was just as well off in bed. --- As predicted on page 354, no mention of the Lamarque-Dubois broadcast battle reached print. The former's master stroke of digging up the actual half hour recording served to change National Secretaries quite rapidly. And the next time an "over the line" book appears watch all correspondence and data between writer and publisher mysteriously appear. For the first time in many moons the S.A.M. has a sincere (and growing!) group ready for all comers regardless of whose head may get the axe. Making a good pass or being a great host won't save much skin.

A magical monthly recently checked on the number of countries to which it goes but, like circulation figures to advertisers, didn't reveal the results. However, it was an idea so we checked our subscription list. The Jinx goes to 21 countries outside the U.S.A. It was 22 before Austria disappeared. In this country the mail goes to 32 of the states including District of Columbia. --- In the January Sphinx Mate Leipzig mentions valuable lessons on stage deportment in his early days from Henry E. Dixie. In Jinx No. 10 for July 1935, going on four years ago, we printed the Henry E. Dixie Cigarette Vanish which always will be a masterful presentation by a wonderful actor. Yet, at the time, some of the boys grunted, "Never heard of him," and added, "What's new about that? It's just a pull." --- Fairfax Burgher, the only magician in the social register, is currently at the Hotel White during 5 to 8 cocktail hours. One columnist (N.Y.) said, "He has no use for such old tricks as frying eggs in a high hat. His best stunt is making magic pay." That's one thing that too many acts won't copy.

Russell Prunier, whose "Mutilated Card" high-spotted Jinx No. 28, does a linking routine with wire coat hangers. He can prepare a set right on the spot and throttle club audiences with their own coat supports. I'm trying to get his O.K. to print it. --- Time clock magic? The California State Employment Service recently listed available jobs. Under No. RO-12: Opening for man who is able to perform magical tricks, card and coin. Must have tuxedo. --- When magi hear of the annual Heckscher show in N.Y. they automatically think of Sam Margules, the impressario who has managed it for over ten years. On Feb.

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25 a testimonial Magic Festival will be held there for Sam, in appreciation of his untiring services to magic and magicians. Sponsored by personal friends, the show should have some great names, not the least of which will be Dai Vernon with his much talked about Harlequin act. Reserve tickets through Dr. Jacob Daley, 317 E. 17th St., N.Y.C. for \$2.20, \$1.65 and \$1.10. The \$2.75's are gone already. --- John Booth's forthcoming book, "Forging Ahead in Magic," is aptly named. John has made long strides since he beguiled Linking Ring readers with his hitch-hiking tours around the country. --- Wednesday nights, at 12:30 A.M., WRAF has a "Lights Out" horror story with plenty of blood. On Jan. 18th was enacted the life of a crazy magician (what a redundancy that is!) whose obsession was actually to saw the woman in two. Tiring of his wives he would leave the rubber legs out of the box, clamp the trusting assistant firmly in, and proceed to halve his better half. Punctuated with demoniacal laughs and realistic sound effects the whole butcher shop episode was great inspiration for the kiddies and their Xmas boxes of magic. Perhaps Abril Lamarque can secure the recording for some future Ladies Night program.

Submitted, acted upon, and in effect as of December 13, 1938. Mr. Eldred Hall, Sec'y., Solvay, New York. Dear sir; Please accept as effective on this date my resignation from membership in the Syracuse Assembly #14, Society of American Magicians.

My association with its members, and especially those affiliated with other assemblies, has been most pleasant in all ways. I feel, however, that the art of magic, meaning the presentation of it to the public, both in performance and in print, knows no boundaries as imposed by the various societies, to none of which I now belong.

It is with regret that I must herewith enclose my card of membership, an identification with which I have not been without for nearly ten years.

Trust that I shall always be "en rapport" with he who is "crazy" about "tricks."

For M.U.M. I remain wholeheartedly  
(signed) Theo. Annemann

There are no personal reasons for resigning. I want to feel free to do and say what I think good for magic and magicians. I've turned down letters and statements of real interest simply because they seeped into so-called "closed meetings". Time after time I've been present when someone would flatly say that what was being discussed should not get into The Jinx. The person giving me more or less of an ad couldn't have read the sheet much or he would have known how closely I watched that barrier. Even after being out for a month the official reporter stated before members that regardless of what The Jinx printed about a recent Ladies' Night incident he would not report a bit of it in the official organ. This issue was ready for the printer when that occurred and had not one line about the happening which was purely accidental and not the result of clumsiness or carelessness on the part of a sincere lover of good magic. If certain people can't wait until something is printed for them to bite on, it makes me feel they realize how many things there are I MIGHT mention. All sharpshooters and admonishers please take notice that, the free, I'm not interested in personalities or scandal; just good magic by good magicians and anything which pertains to the general welfare of the art. Your skeletons are safe. If I hadn't promised a friend to stop swearing in print, I'd add, "because nobody gives a damn about a lot of old bones unless you've got a good trick with them."

David Egg Swift of Minneapolis wrote to Time magazine saying that Hilliard's book should be reviewed for the masses. Time replied that in such a case they would feel duty bound to explain some of the tricks. Several of the staff are interested in magic and therefore understand that it would not be ethical. That's the only way to stop exposing, i.e., at the editor's desk. The Jinx plan, fully described on page 270, started enthusiastically and then scuttled by the S.A.M. advocated that type of campaign. Incidentally, the publisher, also of Minneapolis, has been sending out feelers regarding a second edition of Greater Magic (at no cut in price), getting the answer from at least one that it would take time to break even, for the magical mart is not of such proportions that an expensively produced book ever can pay. It's true that a \$12.50 tome would not be purchased by anyone unless interested, but "Egg", I feel sure, wouldn't want a public review at the cost of exposing good material for which magi are plunking down puhenty. I can say safely that Jean Hugard feels the same as myself, for his letters, writings, and views on books for the public have remained always constant. Don't tell me, though, that distant hum and rumble is J.N.H. preparing for an Immanuel turn.

Rev. Herbert Richmond, the magic patter writer of Western, Nebraska recently broke into the Ohio State Journal for his vent ability to make two dummies sing "Sweet Adeline" together. The Feb. American Mercury reprinted the clip with tongue in cheekiness at "the splendid culmination of thirty-six years labor in the Vineyard". --- Dell O'Dell, smarter than most male magi, pays soads of dough for professionally written patter to fit tricks she uses in the better class niteries. \$50 for class conversation with her feature silk effect isn't much when you remember that such up-to-dateness kept her in N.Y.'s Hotel Warwick for 16 weeks. It checks up with what we said in these pages many times. A magician DOES need direction and DOES need lines the same as any other actor. If I could get just one convert each time, I'd write that every month. --- Paul Rosini opened at Detroit's Book-Cadillac on Jan.26 and will befuddle locals by finding cards they but think of. After 15 wks. in N.Y.C., a lot of us will miss that nightly trek to Room 1214. --- Chest expander in the mail from Liberty's magic minded editor, Fulton Oursler: "Congratulations on getting the Stanwyck story (Jinx No.52). I greatly enjoy your lively and well edited magazine."

-----GABBATHA!

*Theo Annemann*

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own card is in that pile.

The papers are opened and the cards and numbers noted. Picking up the pile of short cards, the performer counts down to spectator's number and lays the corresponding card to one side without showing it. Picking up the pile of ordinary cards, the performer counts down to his own number prediction and again lays the corresponding card aside. The remaining cards are gathered up and the two cards turned over. They are found to be the chosen ones.

If desired to continue with card effects, the spectator may be allowed to count down in the last case, which gives the performer ample time to exchange the short cards for the necessary cards to make the resulting deck complete and normal except for a single short card.

# SYMPATHETIC CLUBS HERBERT MILTON

One of the most pleasing and typical English card problems for discriminate performers has been for quite a few years the sympathetic arrangement of values between suits as originated by Herbert Milton. Long a favourite of Leipzig, this mental stimulator recently appeared in print again (Milton published it years ago in a British magazine) but through uncontrollable circumstances was incomplete in its most salient details. A feature which can be used before club audiences, this effect should receive careful consideration by all those who want practical and well conceived material.

Two packs of cards are at hand and a spectator selects one. The performer removes his pack from case, holds them with faces towards audience, openly removing all thirteen of the Club suit. The remainder of deck is tossed aside and the thirteen cards are deliberately arranged, always with faces toward audience, from Ace to King, the Ace at face of packet. Two wide elastic bands are now used to secure the packet at top and bottom. These are made from three-quarter inch garter elastic and of a size so as to just snugly fit the packet without effort. The banded packet is stood in full view, face out.

The performer now takes spectator's pack and gives it several genuine shuffles. The spectator runs through the cards himself and removes the Club suit as each card is reached. The performer shows them well mixed up in values, fans them face down and the spectator selects one, showing it around for all to see. The chosen card is pushed back into the packet FACE UP, the fan closed, and the cards likewise banded at top and bottom. The spectator now steps forward keeping the packet himself.

Now is told how the suits are sympathetic towards one another and that, because of this, the performer's packet, arranged from Ace to King, will invisibly shuffle itself into the same arrangement as that group held by the spectator. The spectator removes the bands, holding the cards face outwards in a squared up packet. The face card is a five spot. The performer openly remove the bands from his packet. The Ace, always in view, HAS CHANGED TO A FIVE. The spectator removes his face card to reveal the next. The performer follows and again they are alike. As the action continues, of a sudden the spectator reveals a card back outwards, the chosen and reversed pasteboard. The performer reveals a back outward card likewise, and both are shown to be the same. The rest of the matching works itself to a successful conclusion.

Prepare 12 double face cards with the following combinations. All suits are clubs.

Ace-Ten	Two-Six	Three-Four
Four-Three	Five-King	Six-Two
Eight-Jack	Nine-Queen	Ten-Ace
Jack-Eight	Queen-Nine	King-Five

The 7 of Clubs is left unprepared but is included with the packet. To set the performer's deck, arrange the double faced cards, including the unprepared 7, before you from Ace to King. Hold remainder of deck (minus the club suit) before you face up and distribute the thirteen clubs haphazardly throughout deck to mix them up in value order. Case this pack.

Take the spectator's deck and from it remove

the thirteen club cards. From back to face set them 5-9-8-A-Q-J-7-2-K-3-4-6-10. In order to save memorising this arrangement I have marked the backs so the entire suit can be set from 1 to 13, the 5 spot being marked 1, the nine dotted as 2, etc. Use any simple system of lines or dots for this. Put these thirteen cards on top of the deck face down and case them. Have the four elastics at hand.

Show the decks and ask the spectator to point to either one. If he selects the double faced faked pack, thank him, lay other aside, and proceed. If he takes the other, say that it is his and ask him to hold it for the time being. Remove your cards and hold face towards audience. Run through and remove the club suit. Then openly arrange from Ace to King, the Ace at face of packet. Around top and bottom put the bands. On the back of this packet is a five and you can see how the bands cover the upper and lower spots leaving only the center showing. As you turn to put the packet on table in view, it is turned over. That's all. The ace is apparently still at the face of the packet as just shown.

Now remove the cards from spectator's case and give the deck two or three genuine dovetail shuffles. The 13 arranged clubs on top are thus distributed through the pack without disturbing their order! Hand deck face up to spectator. He deals through them one at a time and lays aside each club as it is reached. This packet is still in the same order as you previously stacked it but simply reversed.

You show the fanned packet well mixed and hold them face down for spectator to select one. In fanning you break so that he takes the 7th card (the middle card of packet) which he shows around. It is the 7 spot. It is openly placed FACE UP in fan at the same spot and the cards squared and banded. Everyone sees that a five is at the face.

For the finish, the spectator removes his bands. You do the same and the ace is seen to have changed to a five. The effect continues and eventually the chosen 7 is found reversed. It has happened automatically in your packet because it is the ordinary unprepared card and was in the middle. Continue to climax.



## VOICES IN THE NIGHT

-OR-

## A TRAVELLING SALESMAN vs. A FARMER'S DAUGHTER ORVILLE MEYER

Effects of genuine interest, suitable for use with either Jumbo or regular cards, are hard to find. Here, I believe, is such an effect, and one of those where the audience has only to

watch, which often is a relief for them.

The only apparatus necessary is the well known four partition easel as used in the 4-Ace effect. No sleights, other than one simple "move", are involved. The patter will interest and the climax will surprise. I have used this regularly for a long time and it is a special favorite of mine with giant cards.

As indicated to a certain degree by the title, I use a type of patter for this effect that varies with the audience. In its "mild" form, the trick is Voices in the Night, and for stag audiences, The Travelling Salesman and the Farmer's Daughter. I shall give the general line of patter and leave the exact adaptation up to the individual performer.

1. "There once was a King of a land who had a very beautiful Queen. (A farmer who had a very beautiful daughter.) As usual in the stories of royal romance, the Queen had an ardent admirer. (Along came the travelling salesman.) The King, realizing the fact that the Queen had an admirer, never left his palace without first inviting his cousin, a nearby Princess (the maid) to stay with the Queen as "chaperon."

2. So when the King had gone, alone in the Castle were the Queen's cousin, the Queen's admirer and the beautiful Queen herself.

3. The Queen, however, was wise as well as beautiful. So when the King left, she asked her admirer to disguise himself a bit and visit her that evening. Then, in the meantime, she persuaded her cousin to leave. You know, ladies in love stick together, and as the cousin herself had a boy friend, she knew how it was -- so she was willing to leave and let this royal romance have its way.

4. But this happened once too often, and the King, suspicious at last, returned one night and silently crept to the Queen's door, listened, and heard -- Voices in the Night. And one voice very unwomanly, too! He knocked at the door. Silence. He demanded admittance!

5. I mentioned before that the Queen was wise, as well as beautiful. Here is a situation that but for her wisdom, might well have ended in disaster. But the Queen had been prepared for such an emergency as this. Without hesitation, she opened the door for the King. And when the suspicious ruler entered the Queen's chambers, whom should he find but his cousin, faithfully attending the Queen...while the boy friend... kept safely out of the way...for the time being!

I have indicated the "farmer" patter theme at the beginning and leave the rest of this patter up to the individual.

On top of the deck, the following five cards are in order from top down: any King and Queen of the same suit, a Queen of another suit, a Jack of opposite color from the first Queen, then a duplicate of the third card, the Queen. I use the following cards: KH-QH-QC-JS-QC.

1. As you patter, place, face out, in the partition to your right (easel and table are to your right as you face the audience. The partition farthest to your right--audience's left-- is #1, then #2, #3, and nearest you, #4) the King of Hearts. Then the Queen of Hearts in #2. Now double lift and place the Jack of Spades, with the Queen of Clubs unseen behind it, in #3, and lastly, the second Queen of Clubs in #4, the partition nearest you.

2. Place King aside, back out, somewhere, as you name who is left. Pick up, as you name, the QC, face out, drop on the JS, picking up all three, and drop these on the QH and remove all four.

3. Replace the QH FACE UP, in #2. Double lift showing the JS, replace in hand as you make one of the patter remarks about the disguise, then slide the QC only, back out, in #3, flashing the QC still showing in left at same movement, and then place this QC, which has the Jack behind it, FACE OUT in #4. To the audience it appears the Jack MUST be in the center face down. As you mention that the Queen persuaded her cousin to leave, remove the QC (with JS unseen behind). If using Jumbo cards, place face down on top of rest of pack on table. If regular cards, hold as one card, in left hand.

4. Place King, face out, in #4, and at the same time you turn slightly left as you do this so the right side is toward audience and if using regular cards thumb off the duplicate QC into left coat pocket. If using Jumbo size, remove the top card from the pack, this will be the JS; in either case do not show the face of this card but use it for the time being as a pointer as you patter along, and at the end of paragraph 4 of the routine, place, back out, in #1.

5. At the proper moment, turn the supposed Jack face up and it is the "cousin." The Jack is then revealed on the other end, and you are left with four cards only on the easel.

If you find it hard to double lift Jumbo cards, start with the cards set up: KH in #1, QH in #2, JS (with QC behind) in #3, and QC in #4, or all cards already displayed on easel. Or the following is a slight variation in the handling:

1. Packet sets face out, all cards in #3. KH face out, showing, then back of this the QH, QC, JS, QC. Take off KH, place in #1, face out. QH in #2. QC in #4, leaving JS showing, with QC behind it, in #3. Thus all cards are face out, and showing. The King now leaves, by turning back out in #1.

2. The QC and QH leave with the JS, "arm in arm for lunch, or somethin'," by removing QC in #4, placing on JS in #3, remove all onto QH in #2. Place this packet BACK OUT in #4 as "they return to their room." Take off QH, which is back out and on top, place in #2. Take off next (QC) calling it the Jack, place in #3 with back still out, then turn over and show QC left in #4. The easel now shows the KH in #1, back out, QC in #4, face up, QH in #2, face up, and JS in #3 (apparently), back up.

3. The QC now being asked to leave---remove the two as one--- placing back out on King in #1.

4. Now the King returns (turn packet of three, supposedly two cards only, face up in #1. The King says you can't fool him, he knows the Jack even if he is disguised--so to save the day, the performer changes the Jack into the QC. The Jack was evidently out, too (you patter), as he has entered just back of the King, in fact right on

5. his heels, as you so show by slipping the Jack up into sight (back of King) and place it in #4, and all cards now show again.

I am confident that all who try this effect will find that it goes over well and holds interest from start to finish.

# ROPE & RITING

Rope routines are my hobby in magic. I have been developing a series which begins with the stretching of a rope and then follows with cord manipulations and cut and restored effects. I needed an effective climax. The idea of informing the audience that the performance was ended; or of bidding them farewell, by conveying this message with rope has proven very practical and surprising. I use a very heavy cardboard 12 by 18 inches in size. The message is outlined with pencil. Small tacks or nails  $\frac{3}{8}$  of an inch long and preferably with a broad head are successively placed on either side of these lines so as to form between them a channel or groove into which the cord is fed and thus maintained in place. The board and nails are uniformly painted black. A white or yellow border sets off the appearance. One or two of the popular manipulative ropes are used; the size is determined previously by actual measurement of the length required to fulfill the wording. Knot ends to prevent fraying.

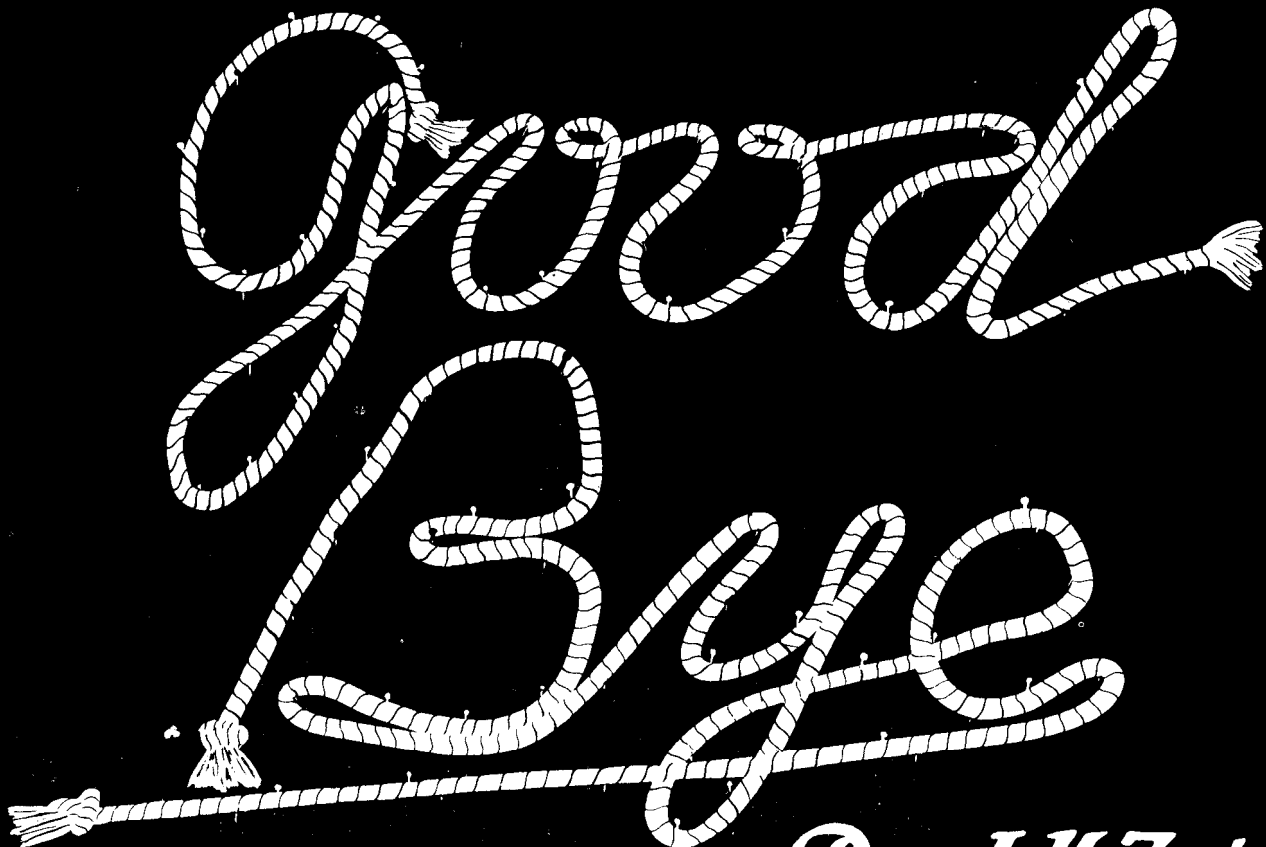
The cardboard is held in the left hand while the right hand feeds the rope into the channel or groove in the same succession as if writing words. The board may be held either towards or away from the audience during this operation.

It is impressive how with but little experience and practise one becomes adept at forming the message, in fact, almost as rapidly as if it were written with chalk.

The black painted nails are imperceptible on a black background and as casually looked upon the board does not appear unduly faked. For the words "Good Bye", two cords are best used. How-

ever, I have also made similar boards with the single words "Adieu" or "Finis" which require only a single rope, generally that used in the preceding effect.

While not a trick or super mystery this ending is novel to an audience. I have heard later a description of the rope being thrown at the board, its forming the words alone. While complimenting my speed as a result of practise such a statement at least serves to show that the effect certainly was noticed and remembered which is the least a performer can desire of any trick.



*Dr. J. H. Fries*