



L. VOSBURGH LYONS

presents

MENTAL RESCUE and TRI-PREDICTI

Have you read Hilliard's "Greater Magic"? In that gargantuan tome of ephemeral mysteries emphasis is placed on subtlety rather than on "finger-flinging", which Hilliardesque term is undoubtedly destined to live through the ages. Tricks of inspired artistry, gleaned from the minds of those high in subterfuge, seem to live for the sole purpose of refuting that misguided adage, "The hand is quicker than the eye".

I feel quite sure of having here evolved a new and different effect for card table entertainment, but there is no reason why the presentation cannot be used before an audience of a size to clearly see the faces. We shall take that part up again presently. It practically is impromptu after a trick or two with borrowed cards.

Two spectators are seated opposite each other at a table. The performer hands a pack to one (A) who shuffles and returns the cards face down onto performer's outstretched left hand. (B) then cuts off any number for himself, the remaining lower half being dropped in front of (A). The performer stands at a little distance from the spectators and directs each to deal five cards face down in a row before himself.

Both (A) and (B) now select one card from among those before themselves. Each looks at and remembers his chosen card. Then each puts his card face down among the untouched cards of the opposite person. Each one now shuffles well the group of
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Effect: The performer writes predictions on two blank cards and seals each one in separate envelopes. A spectator steps forward and seats himself at a card table. He cuts a pack of cards into three heaps according to the directions of performer. Then he cuts the center heap into two piles, but before the cutting is completed, one envelope is placed between the sections so that two cards are touching, one above and one below. The spectator then removes these cards, shows them to all, and reads the sealed prophecy. It is correct.

A second person is asked to step up, mix the cards well, cut them at any spot, whereupon the second envelope is placed at the point of cut. This time the spectator takes out and shows only the card under the envelope. The prophecy is read. Again you are correct, and all may be left with the audience.

Secret: Use letter size envelopes for this. After a trick or so, and just before starting this one, you must note and remember the top and second cards. Then turn the bottom card face up against pack, remembering it as the third card. Hold deck face down in left hand as you announce a prophecy test. Pick up a card and envelope. Using deck as a writing rest put down the first card's name. Seal card and in the act of pressing flap thumb the top card under and against envelope. Together they are placed on edge of table overlapping so as to aid in picking them up together.
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EDITRIVIA

Clayton Rawson's second book "Footprints On The Ceiling" with further detective efforts of Merlini, the sleight-of-hand sleuth, is in the hands of his publisher. Exact release date is being held up pending serialization. Rawson's first magical "whodunit" is ready for MGM filming. Tod Browning will direct and the book title "Death From a Top Hat" has been altered to movie title "Miracles For Sale."

The March Sphinx carried a group picture of Sam Margulies' Heckscher Theatre Testimonial cast. The height of something or other lies in the fact that the two persons who received most comment, in fact practically carried the show, namely Dorny and Dai Vernon, are in the very back row with their heads barely in sight! --- Recently a N.Y. magus got to his club date and found another hokus-pokus man on the bill. When it came to lining up the show, the committee man told him, "We'll have to put ----- on first. He's got his cigarettes all lighted!"

Mulholland arose for a speech at the Mar 13th SAM Ladies' Night and said that, like the real Sphinx has done for 3000 years, the Sphinx magazine keeps its mouth shut. We haven't the least idea what he meant. --- Incidentally, the mail brought a card from Max Holden saying that we weren't to be misled by subtleties into thinking he again was buying ads in the Sphinx. He isn't. --- False is that rumor that Bob Weill will take over the makeup and layout dept. of The Jinx. He has the facilities and temperament for making a good looking job, but we've kept the sheet a one man job throughout so far and will try a bit longer. --- True is the rumor that a magical monthly seriously is toying with the idea of appearing weekly. Such an effort would put the rest far behind with news breaks but the boss better thoroughly review Max Sterling's similar idea with The Magical World. It was O.K. while it lasted, but the strain was too much. --- True, also, is the whisper that Bill Larsen is on the Linking Ring staff only during its rehabilitation.

In the mailbox was a secretary-signed, mimeographed letter from Charles Larson. "Mr. Larson received word from the Curtis Publishing Company that they have given "Magic" some space in this issue." We tossed a nickel out for a Mar. 25 copy and got a terrifically "solid break" as the result of an interview with Mr. Larson. The only way it rubs us wrong, however, is through the blanket impression given that all magic is simply a matter of mechanics and tricky paraphernalia, such material pieces being about the only thing Larson can collect and show. It might pass muster were the readers left to assume all apparatus is in sight, but out comes data regarding secret pockets (called "profondes" and "pochettes", no less!), gimmicks to switch articles from pocket to pocket by powerful spring pulls, gadgets up the sleeves which come and go with needed cards, and the bit about the birdcage which "on the release of a spring, it folds up into one small tube which can easily be made to vanish." Even the Chinese acts are "a walking museum." Elaborate harnesses holding a number of articles are easily concealed by the long robes.

No one who has known Charley Larson for an hour can doubt his incapacity for ever wanting to hurt a magician or magic in any way. But,

let's muse. A man picks up the art as a hobby. He can afford to purchase anything and everything his heart desires, look at, display and cherish paraphernalia no end. He gets a tremendous "lift" or "kick" out of world wide trade paper and personal recognition. So far, so good. An outside writer, reporter, journalist, or what have you comes along as did Parker Morell, sees material for a story and interviews both the collector and the apparatus. The assembler of magical mysteries is quite emphatic about the penalties (?) for exposing and forever more will insist that he has done his duty. The scribe leaves; puts together the article, and, thinking only of what he calls "public interest", embellishes it all with bits of inside knowledge and ideas of his own. The subject, however, could have made one circumventing move. He could have asked for, and in ninety-nine cases out of a hundred received, a proof of the article for correction purposes. A blue pencil here and there hurts no one. This particular story "It's All Done With Mirrors" was excellent publicity for magic in every respect except those few points mentioned. We know Charley Larson wants only fun and good will from magic and magicians. His group dinner parties and globe junkets run into thousands a year. And his purchases are so many and varied as to command practically wholesale prices. We're blowing off because we always will insist that a person who does not depend upon magic for his living and existence has no right whatsoever in deciding what secrets or methods of procedure can be revealed without harming a performer.

"Greater Magic" has gone into its second edition. When a \$12.50 book sells 1000 copies in as short a time as did this one, it certainly must have "something." --- Nostalgia hit us this morning when we saw a postcard. Our old pal Burling Hull worded from Cuba, "Played this club and Palace Theatre doing "Mental Telepathy with Songs." Many writeups about "The only act of its kind in history of the entertainment world. A modern version of Svengali and Trilby. Return bookings in Nassau, Kingston and Havana." Volta. It sounds like one of his old advertisements. Those were the days. --- Peter Warlock sends a tip from England. If, when pencil notes on nails are finished, a drop of natural shade Cutex nail polish is lightly smeared over the pencilling, such writing is good for the next 24 hours and will stand up under washing. --- You've seen the small one cent magic and fortune books in the Woolworth stores? Orville Meyer bought up a big bunch, imprinted his name, and uses as giveaway ads. --- We mentioned Jacque Romano last month and mentioned his not sticking his neck out for scientific check on his claims. Well, he did, in one instance. At Columbia's Psychiatric Inst. he failed mightily to impress or convince. At the time we found this out we were seated in a chair while a skeptical doctor was attaching electrodes to our skull. Now we possess screwy looking brain records of the forces at work both while normal (?) and while in the midst of a thought reading experiment. You can see what happened in our new circular next month. Three cents postage will get you one in case you're interested in the studious and scientific aspects of billet switching and hysteria.

Over 20 English magicians are coming over at convention time. This is the biggest of such

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parties in the history of magic. There is no truth in the rumor that they are skipping the SAM convention on purpose. It's just that the IBM and SAM conventions are too long apart to make attendance at both practical. However, it still is a moot question as to why they picked the one they did. That is, as far as the SAM'ers are concerned. From the scoop department we get the info that Max Holden is arranging a Heckscher Theatre showing in N.Y. on their way back. The English magi will give the whole evening's performance, profits to be whacked off between them for expenses, and we think there is no question that the place will be jammed. Imagine a Heckscher show, no act of which has appeared there before! While on the convention subject, we may as well boost the idea that the heads of both groups get together and make their dates within two weeks time each year. Unlike that combination convention idea propounded by The Billboard several years ago, and which never would have worked out anyway, such date setting would allow many to figure their vacation time so as to attend both. We've heard of that desire from quite a few people.

Allen Prescott starts an NBC quiz show next month called "How's Your Memory?" Allen promises to explain the science of remembering dates and facts. Maybe it will start a run on those very cheap at the price Roth Memory Courses now available in single book form. --- Elmer Ransom found an ancient Tony Pastor program from the year 1890. The store charged him \$5 for it, including the cellophane wrapper, but Elmer had to have it. He was on the bill! --- There seem to be different opinions about the mindreading sequence in the Norma Shearer-Clark Gable picture "Idiot's Delight." Some say that the line where Norma steals the code in order to get set and work into Clark's act, to wit; (Gable) "Don't you know the American Society of Magicians could put you in jail for that!" is a tribute to the power of the order. Others say, and we are siding with them, that the whole thing makes it only too apparent how the thing is done. Of course, the "What is it, quick now, hurry up, tell me soon, Princess." "It's a pin." business is sadly out of date. Looking over our file of such acts that sold for from \$25 up in mss. form is quite a torture. However, we still think the principle of coding shouldn't be kicked around. It's the fundamental basis of two people acts and no matter how cleverly the stuff is revamped and modernized, your spectator is going to mention code and possibly "Idiot's Delight", the latter crack being perhaps more or less of an ironic remark.

An advertising man collared us this month for saying recently that a magical monthly was the only publication not giving circulation figures to advertisers. We hear that it's not uncommon in the various trades and mags. However, such a practise is looked upon with askance, and the assumption drawn by class advertisers who shy away that the circulation just doesn't rate the prices charged for space. --- Forget the possibility that magical dealers will get together in a so-called union, with ad and trade rules and such. Those who try to foster such a thing are just kicking human nature in the pants. And you can't do that. --- That Lyons' bill switch and subsequent routine in the Winter Extra hit the spot with a number of the pros. Robert Sharpe, who does all right through his eastern lyceum affiliations, had the thing working within a week after publication. And may I ask right here for effects? I mean those ideas which you and you may have without a method. L. Vosburgh Lyons is ready to take on all comers, and it's not a joke! Send them to The Jinx. It's worth a try, anyway.

Chester Morris was on the Bing Crosby airing again March 31st. Introduced as Chester "The Mysterious" Morris, this magic movie star never as much as intimates that he knows what exposing is, amusing and mystifying through rabbits from hats, etc., and just giving magic a good solid plug legitimately. Were that there could be many more "Mysterious" Morris'.

I wonder how many of the readers remember Betty Jane Kolar? There was scads of articles and pictures in the press only a few years ago. Now England has a counterpart, seven year old Daphne Smith. The reporters go for her in a big way. --- The Zomahs (Mr. & Mrs. Alfred Giddings) of England just won a case of libel against The Psychic News, picking up about \$1000. The paper called their telepathic act "farical" and mentioned "confederates." Clipping, next issue.

Magic magazines, when reviewing acts at the various shows, should take a lesson in succinct criticism from the theatrical trade journals where they know the realities of life and the profession from the "eating" standpoint. The weekly "Variety", of Mar. 8, covered a mind-reading act and herewith we reproduce the review which told managers, in few but pertinent words, just what they were buying. Imagine such a writeup in the columns you find in the magic press!

ALANO TAKA DASS
Measures
 18 Mins.; One
 Lincoln, Lincoln
 Glass-baller Alano Taka Dass has a pan that's geared to intrigue the women and a line that traps 'em, but he takes a long time going into his routine, with the usual patter about being no different than the audience except that he's psychic.
 He's liberal with gags, about every fourth insertion a standard that's phoney, but peps the crowd. Usually they're near-dirties. Dass works with the house lights full up and asks that the questioner raise a hand when name is called, which clears him of any accomplices.
 Barn.

John Scarne (N.Y.) has, so he charges, \$2500 in hard money to prove he's the champion of card manipulators. His backer is a former champ himself, Jim Braddock. This challenging business has been going on for years, but still nothing has happened. Clinton

Burgess once claimed the belt. Hugh Johnston also made his stand. Houdini and Dr. Elliott (from Elliott's Last Legacy) stood at a stage door and made the cards talk -- "we recognised no one as our peer." Jeans, whose litho ultimatum we reproduced last month, had his say. Back in 1920 Al Flosso, through Billboard pages made his stand for the devil's prayer book championship. At the same time Julius Dresbach, also of N.Y. said that HE was the man. (That feud between Al and Julius must have duplicated to-day's battle (verbal, so far) between Scarne and McDougall) From Chicago came a reply from Hugh Johnston. He put into print, "Whoever accepts this challenge would be required to post the sum of \$5000, which is guaranteed by a devotee of magic." Al Flosso came right back in print, "I hereby challenge him (Johnston) or any other magician, bar none, to a trial of skill with the pasteboards, and am ready at any time to put up the \$5000 required by Mr. Johnston to bind the contest, same being guaranteed by Bobby Fountain of the Al G. Barnes Circus. Contest can be held anywhere, and must be with ordinary unprepared cards."

Dresbach lapsed into silence, and after Al and Hugh had offered the price there was more silence. So what? N.Y. harbors a couple of "finger-flingers" who have almost come to blows. We're going to try and get something "done" during convention time this year. The stunt has a lot of sweet publicity angles if the boys have the nerve to actually back up their claims and not stall around fighting each other's "conditions." Otherwise they both should keep their mouths shut like the Sphinx has done for 3000 years, and if they must talk, merely say, "He's good too."

Theo Annemann

ILLUSIVE CUPS-BALLS OPENING

R. M. JAMISON

Editor's note: The following Cup and Ball manœuvre will fit in very nicely with the subsequent effects covered in the very exhaustive treatise in Jinx issues 35 through 47.

Regardless of the thousand and one moves for this effect, here is an original routine to be used as the opening, designed to eliminate the usual unorthodox repeated "hands to pocket" moves. The three (?) balls only, used in the trick, lay openly on the left palm, and cups can be examined.

This opening routine ends nevertheless with the fourth ball under one of the cups and ready for your next move which requires this hidden ball, and is illusive enough to baffle the closest observer. Owing to the fact that the fourth ball must be second-third crotch palmed throughout this beginning, the 3/4 inch size or smaller balls must be used.

(1) The other three balls are shown on left palm, while cups are examined.

(2) Right removes one of the three balls from left and lays it beside cup A. Right picks up cup and sets it over ball, BUT STEALS IT with the "fourth finger crook" move.

(3) Right again removes one of the two remaining balls shown in left, BUT leaves the ball stolen

from cup A, the left closing slightly to conceal this. Right lays second ball beside cup B, covers the ball with cup as before, BUT AGAIN steals it away.

(4) This time the right does not remove the ball from left. Instead, the left brings up to its fingertips supposedly the last ball, placing it beside cup C. Actually there are two balls left in hand.

(5) Right takes up cup C, but before covering ball there is a slight hesitation, as a short remark is made, and during this pause the right hand holding cup rests slightly on left semi-closed fist, dropping the ball stolen from cup B into it. Now cup is set over ball C, and AGAIN stolen.

(6) The right first finger now magically touches each cup in turn to cause the vanishment of balls thereunder. They are to fly back to their original place, the left hand. As the hand gradually opens, the right first finger strokes the two balls AND ADDS THE LAST STOLEN BALL, making a total of three.

(7) You now still have the fourth ball crotch palmed in right, and as you lift the cups in turn to show that the balls really have gone, the palmed ball is left under one of them ready for further moves.

LIGHT THAT WAS PAUL LESSER

Older than the hills is the blowing out of a match through the opposite sleeve. Decidedly different from "clicking" or "flicking" the lower end of the burning taper is this innovation. From a paper of matches tear one. It is between the thumb and right first finger. Second finger giving aid, the light stick is slightly bent at about its center. Now the lower half is between thumb and forefinger as the head turns to blow into left sleeve. The head of the match burns. It was lighted during the bending process. The flat lower portion snaps over between the fingers, and the upper half swings through a sudden arc, caused by the bend, sufficiently enough to extinguish the flame. The rubbing action of the thumb and finger makes it turn over. Just take a match in hand to understand. It fools he who knows about all those extra motions.

PROBLEM DEPT.

By RORP

"A Strange Interlude"

Feb. 27, 1939

Dear Ted;

'Way back when "The Jinx" was a toddler in knee pants I remember you wanted subscribers to send in their little problems in the hope that, two heads being better than one, a solution could be reached. Since then I have run into something. A stone wall! Possibly you can help me.

Effect: Magi shows a cardboard container with no top, to all appearances unprepared. Inside is a small bulb which is hooked up

to regular house current. A piece of red tissue paper is placed over mouth of container and held in place by a rubber band.

The small bulb is turned on and other lights put out. Magus takes his seat about three feet from container so light strikes him full in face. People are about six feet away from him. Visibly the facial characteristic of magician change to those of other people, not just one, but of different ones. At finish, lights go on and there you are.

Now, and here is where I may be condemned. I saw this done at a spiritualist's (?) seance! It is the bare effect as I saw it. I know d----- well the medium is a faker because I bought the same method for his billet act some time ago. I can't figure the face effect though, and think it would be excellent for house parties and clubs if doped out.

Sincerely

(signed) Charles Rose

CONTEST CORNER

Our Winter Extra puzzle is resulting in more queries than answers, and who are we to make it really difficult for you to win a N.Y. World's Fair Summer Jinx Extra? Here is the problem entirely revamped and reworded. If you have tried before, try again. We're starting fresh. Post-mark deadline is April 30, 1939

Take three aces, three deuces, three treys. Lay them out face up on a table thus:
Note that the total of pips is six, adding across, down, or diagonally -- with one exception. One diagonal adds up only to three. Your problem, in a billiard ball shell, is to make the square add to six in ALL STRAIGHT LINES by moving merely three cards.

MENTAL RESCUE
(continued from page 389)

five cards before him. All action has been simple and direct.

Both (A) and (B) are told to deal their five cards face up before them. Each, in turn, is asked if he can positively, and without chance of failure, pick out his opponent's selected card. The answers must, of course, be "no." And is quite obvious to all that the performer has had no part in the proceedings. Yet, without hesitation, he is able to pick out, from among the others, the actual pasteboards chosen and shuffled by both (A) and (B)!

The reader readily can sense the presentation possibilities. The theme can be along the lines of how magicians invariably cut their "eye teeth" by the finding of selected cards. You, therefore, are giving two of your audience the opportunity of trying a simple location from among few cards rather than the whole deck and while they are entirely under their control. Failing, as they do, the performer relates that a most important requisite of a magician is to turn failure into success when, by some slip or inadvertent move of his fingers, he has lost control or track of the selected card. "What would you do now?" he asks (A) and (B), "You are before a large audience. Each of you is doing a trick. You have had a noted card looked at and placed in your pack. You even have shuffled the cards yourself. The audience is waiting for you to reveal what was chosen. But you have lost it. What are you going to do about it?"

The performer asks each, in turn, for suggestions. This point will excite some amazing and strange answers at times if the stunt is presented seriously as an example of what a magician must learn in order to cope with circumstances always besetting him. I have yet to hear a whisper during the trick for the reason, I believe, that every person present has been made to realize a serious predicament which can befall a magician at any time. Every watcher puts himself into the spot -- and is thinking hard.

Finally the magician says, "In such a case there is but one last resort. Digital dexterity having failed, a thorough student of all things mystical must fall back upon the mind alone to extricate himself without ever letting his audience know that he has been close to the brink of chaos. A true artist can never afford to admit he cannot finish what he has started. Let me show you. I have been at a distance throughout your selections and shuffles. Therefore I am in that described "spot." I must depend entirely upon mental vibrations, your reactions, and what recently has come to be popularly known as extra-sensory perception. Look directly at me. (to A) In your mind think of the color of your card, now the suit, and now the value. Lastly repeat the full name of your card to yourself. Thank you. Was this ----- your brain picture?"

At the last sentence the performer has reached into the opposite pile (B's) and picked up the correct card. Without a pause he turns to (B). "Don't bother with the separate features of your card, I must start like that to become en rapport with the conditions surrounding us here. Just look directly at me while I count ten and imagine your card as a large picture surrounding me." The performer counts quickly and evenly. "Thank you, too. It developed into a very clear image of ----- This one right here." The second card is picked from (A's) group. "It's been

nice of you both to help me illustrate just one of the many pitfalls in the life of a magician." (A) and (B) are dismissed. Then, in closing, "I want all of you to remember what I've shown you when, in the future, you may do a trick of magic to entertain your friends. If something goes wrong, don't get worried or excited. Think for a moment. There's bound to be a way out. However, if you exhaust all of your ways and means to a happy ending, and still wonder what to do, my services are always available, I'm always willing to tell you anything I may know. I wouldn't deceive you for the world."

The secret (quite priceless, I assure you, when compared to the effect) is so simple that it reeks with respectability. Five cards are taken from the deck and deposited in the right trouser pocket, or, a favorite dodge of mine, hanging with faces to body under the lower edge of your coat on the right side. A paper clip sewn or pinned holds the packet about a quarter inch out of sight. You know the five cards and I suggest they be the same always for speed. I use five cards in Si Stebbins order. The move? It happens AFTER people may have expected something but saw nothing. (A) shuffles and places them on your open left hand. You turn to your right, swinging the left hand over for (B) to cut off a bunch. Your right hand on the offside secures the cards. You swing back towards left, pick remaining half of pack off left hand with your right and place them in front of (A). The known group has been added. Step away and proceed as I have described. With the two sets of cards eventually face up you need only pick the "stranger" among (A's) known set, and the "stacked" card from (B's). What could be closer to genuine mindreading?

TRI-PREDICTI
(continued from page 389)

The remaining card and envelope are picked up and the second prophecy to be written contains the names of the second and third noted cards. A spectator is asked forward, seated, and the deck placed face down before him. He is told to cut off about 2/3rds of the pack and place it face up alongside to the right of the bottom 1/3rd. Then he is to take about 1/2 of the face up pile, and turn it face down to the right of the face up pile. Starting with pile 1 you now assemble the packets by dropping 1 on 2, and both on 3. Hand the pack to spectator, turning it over as you do so and ask him to give you all the face up cards, keeping those face down for himself. He thus keeps the center 1/3rd. He puts these on the table and cuts them in half. Before he completes the cut you place the envelope last written (the double prophecy) between. The rest works itself.

From that time you do not touch the deck again. The second spectator steps up and shuffles the deck. He cuts wherever he likes. You have picked up the envelope first written and this is placed between the cut. Thus the prophesied card is added to the top of the lower section.

When this latter method is done alone, more acute spectators may figure it out. But when it is done following the first method it has proven a 100% baffler. It is all very clean cut for those wanting impromptu items with borrowed material.

SNOWE MADNESS

AUDLEY WALSH

There isn't much to this convincing mystery, but I can assure you that a revelation of a thought of and pocketed card while everything remains with the spectator will put plenty of people back on their heels. Individual performers will make use of the principle in various ways according to their temperament. So far I merely use it straight, getting the correct answer apparently directly from the mind.

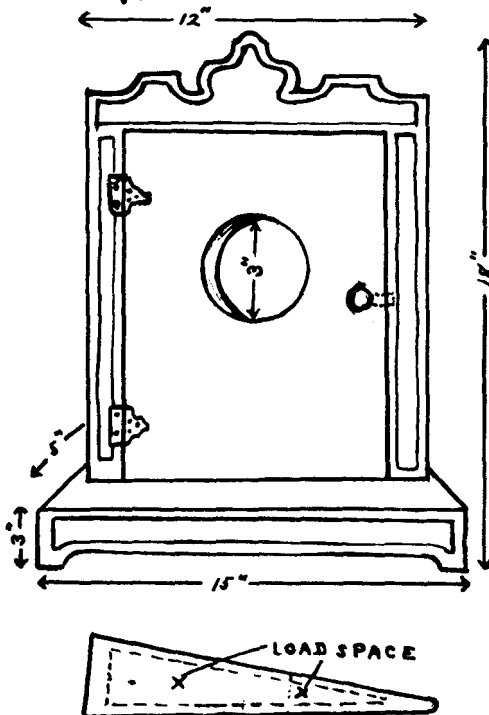
The deck is handed a volunteer who stands with back to audience and facing performer. He is told to slowly and deliberately fan through the cards looking at the face of each one passing by. At any time he sees a card which he likes, he is to remove that one and pocket it. Then he is told to lay the deck aside. During this the performer has been standing up stage at anywheres from ten to thirty feet away. Yet he gets the card!

In explaining what spectator is to do, the performer holds deck before himself, but turned so that in fanning the faces will be towards audience. As he tells spectator to take out a card he likes, the performer pulls any card half way up by grasping it at top edge with thumb and finger. This serves to plant a method of procedure in spectator's mind.

The deck is a very strong one-way back deck. The five and ten cent stores carry a great variety of fancy backed cards, many of these terrific one-way backs and not suitable for that purpose in any other feat except this. The deck is stacked throughout. Personally I use the Nikola system, but any arrangement by which you know the name of the card at any position from 1 to 52 is all right. After the arrangement, the backs are turned so that they are in groups of five up, five down, five up, etc. With the spectator standing as described, the audience does not get a chance to see the backs, but you do. The person starts to run slowly through deck. On the first group you say to yourself "0". As he goes into the second group say "5". On the third group say "10". Then he pulls a card from a group. It is not trick at all to see if it is the first, second, third, fourth, or last of that bunch. You merely add that position to the number given that group and you have the number at which card lies in deck. Thus you know the card and have come about as close as possible to actually reading a mind. It makes an excellent opening item for a card routine, but it looks so impossible that it's hard to follow. I generally switch into the stunt as a winder-upper and let them worry a while.

ROBERT
K.
WEILL'S

CLOSED DOOR PRODUCTION



There doesn't need to be a long description of this production door. The drawings of the simple and non-mechanical apparatus should make it more clear than words.

On a three inch base is built a frame in which swings a door. A knob catch is released and the door swung open towards the audience. In the door has been cut a three inch hole. Covering this hole is a piece of tissue paper.

It all appears very fair and vacant. The door is closed, tissue window broken through, and out come myriads of silks or otherwise compressible material. At any time, the door may be opened and closed.

As can be seen, the door itself is built on the principle of the Phantom Tube. The edge of the door as seen by the audience when it opens up is quite narrow, too narrow, in fact, for any such amount of silk produced to be hidden.

Two squares of contrasting tissue are used to cover the openings. One on the front and the other broken on the inside of the back. They are both broken at once and the material produced from the inside of door. Loading is done from hinged side of door. Not shown are small tacks by which a heavy string is laced back and forth down this side to hold in place the material loaded. The uprights at each side of door are 1 1/2 in. deep, the thickness being the same as the door's loading side width. The knob side catches at center of its column's width. Inside of framework is painted dull black. It is excellent for a quick production of the silks to be used for the 20th Century or Sympathetic Silks effect.