

THE GREAT MERLINI

presents

RED-VIBRO

THE GREAT MERLINI; b. Barnum & Bailey circus car en route through Illinois, Aug. 15, 1882; s. Victor and Edna (Bradna) M.; educated at intervals; Eton, Heidelberg, Beirut, Paris; m. Mary Cordona, Jan. 1, 1914; children, Michael, 1916, dec., Roberta, 1921; carnival and circus magician, 1903-1912; full evening show 1912-1929; magic dealer 1930----

Inventor of many effects and illusions including The Vanishing Elephant (Method No. 5), Haunted Alarm Clock, The Card From Hell, etc., etc.; Author: Legerdemainiacs, The Psychology of Deception, Sleight--of--Hand For Experts, Sawdust Trails; Editor: Conjuror's Monthly 1920-28; Decorations: Sacred Order of White Elephant presented at command performance by the Maharaajah of Saringapatam.

Clubs: U.S. Society of Magicians, Pres. 1923-26; Circus Fans Club, Secretary 1938; Lamb's Club; Explorer's Club; Author's League. Honorary member: New York Homicide Squad; British Circle of Magic; The Magic Wand; Associated Wizards of Aberdeen; Canadian Order of Magi; Magic Circle of Sweden; Association des Prestidigitateurs; Magischer Verein; El Illusionismos; Sociedad de Magia; Society of Bombay Magicians; Association of Chinese Conjurors.

Hobbies: Archery, Table Tennis, Mrs. Merlini. Home: 13 1/2 Washington Square; Office: The Magic Shop, Times Square; Phone: Mephisto 3-8244

Clayton Rawson speaking. Ted Annemann asked me to beg, borrow or steal one of The Great Merlini's pet effects for this issue. Armed to the teeth with a select assortment of burglar tools and wearing a black mask, I descended one dark night on Merlini's infamous Times Square Magic Shop and jimmied my way in. Merlini was there working busily on a method for sawing a woman in two---lengthwise! Asked for a trick for The Jinx, he pulled this one from a hat.

He gave me a dozen, small, visiting-card envelopes and went out of the room, leaving me alone. Following his directions to use my own deck of cards--a deck he'd never once as much as seen--I carefully selected a card (the Jack of Hearts); initialed it; placed it face down in one of the envelopes; sealed that; initialed the flap; and called Merlini in. He took the envelope, waved his hand once or twice over it ---"to get the vibrations; each card has its own, you know". Then, leaving the envelope in full view, he took another deck, his own. He discarded the Joker, and spread the deck face down on the table. A lone red-backed card that showed up among the other blue ones was thrown to one side. "That," he said, "is another new trick. Show you some time." He then passed his hand slowly above the spread, announcing that when his fingers passed above the duplicate of

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EDITRIVIA

Off again on a prophecy bender we want to say that the time is ripe for a new escape act to make a name. Escapes have been one of the most intriguing phases of magic ever, probably because they more closely approach the supernatural than other types of trickery. However, some smart showman, undoubtedly one of the newcomers (the oldtimers are too set in their ways), will build up an "extrication" routine in the modern nite club manner, perhaps from thread to string to ropes to chains to a box to ??? --but the entire presentation must be away from the side show atmosphere to click.

When we started the puzzle business in order to spread Jinx Extras around it was whimsy. We sell (averaging 8 of them) the semi-annuals to 59.146% of the monthly buyers (averaging through 55 issues). But we have yet to find the reason why the last (Winter 1938-39) Extra, the first of the puzzle prizes, SOLD better than any preceding one. And on top of too, too many correct answers which didn't help the printer's bill no how! We are tempted to spend a night near Sam Lloyd's grave. The mail flood SHOULD have affected dealer sales but it didn't. Business is picking up, the last Extra was better, or some of the winners are also buying just to help the cause of independence. Compared with the other seven, the last Extra showed an 11.062% gain in sales. We hope we have the combination but we'd like to be let in on it. By the by, the answer for that last issue stickler (?) is merely to move a single row of 3 cards into a new position at the top or side. There are several ways. An interchange of cards makes two moves, not one.

Genii made a swell gesture in refusing the ad for McDougall's book. It couldn't help but make a little impression on the publishers that they were against a certain grain. --- That S.A.M. (Parent) M.U.M. bubbling, with a white cap showing now and then, is amusing in the light of the fact that the erstwhile prexy asked us to make a contract price for producing the thing. Those who have seen the file of M.U.M. that the Assembly once printed monthly would like such a record of what actually happens at meetings --- not the edited and edited "wonderful - wonderful" verbiage which soothes the non-attendants and lulls them into thinking there are no issues at stake for the betterment of magic. It won't go through, though, because the S.A.M. independence is too sentimentally (what? No stockholders?) tied in with the present official carrier, The Sphinx.

It doesn't seem like a year since Jean Hugard produced his first Annual. In six years Jean has turned out a lot of writing on magic. His name has become that of a standard and asked for author. It's a case of a reputation for workable material. The buyer says, "What's new from Hugard?" The 1938-39 Annual is a well produced book of many varied tricks. One can't help but get some worthwhile material from all that he has gathered in and selected as worth while. When we read Hugard we sort of feel that he does know what he's talking about. There are plenty of years experience and many miles of trouping behind what he writes. --- A current release in super trickery is Vernon's "Mental Choice". Dai is well known as a genial person -- but no tricks for magicians. What dug this bit of information out of one of the most talked about of magicdom's planets, we don't know, but what we

do know is that the stunt has been, for several years, upsetting the eastern seaboard's most elite. --- You saw the Indian Rope Trick, using a tow chain, pictured in Look magazine for April 26th? The editors could only think of "freezing" -- and in California with a woody background, no less! We got the answer -- and will either explain or picture it next month. It's a sweet publicity photo item. --- Dunninger's publicity breaks re the scheme for making battleships invisible and an army look where they aren't show most of us up for inactivity and inertia. Thurston had a similar idea of camouflage during the world war, patented it, gave it to the U.S. and reaped a hundred times the cost in front page data. We, too, have an idea. Those novelty spectacles you put on a person would do the trick. If he can't manage to shake hands with you, or light your cigarette, (inset prisms throw him off 45%) how can he shoot you? You can figure out how to convince the invading forces they all have astigmatism and should wear glasses. --- "Who's Who In Magic", a "to raise money" effort in the East, is much too blatant and evident in purpose. Such a publication, if produced as a non-profit benefit to magicians at large, would help no little in fostering world wide acquaintances for a mutual purpose. As it is, no tickes, no shirtee---no extra two dollars, no photo. No three dollars in the first place---no biography, except what the editors may allow in the very few lines of listing. If a book like "Greater Magic" can be produced to retail for \$12.50 a solid tome could be made to break even on costs at possibly less. There wouldn't be any favoritism, and one and all could lay down their cards at no cost for a picture and informative data to make up the most exhaustive and wanted book of its kind.

Alvin Plough's pertinent words in the April TOPS should be framed by all sincere magi.--- And in the Linking Ring, John Braun's "From the Dealers' Shelves" trick reviews should be followed as a close to perfect guide for those who want to know if a trick is practical for their average conditions before otherwise wasting the cash. --- Off beat: We wonder why the Linking Ring publication notice background has only a SIX link chain instead of our accepted EIGHT. A new method or routine? --- The Cardini menage will be having a new "Paging Mr. Cardini" possibility real soon. Right after June 1st Swann will be glorified by a girl, even if Dick does want a boy. --- John Scarne just finished a "short" movie subject in cahoots with Robert Benchley. We don't know the details, but might suggest that Benchley call it "How To Be Fooled From All Angles." --- Jud Cole, the only man who likes the spoke in the nose trick, shortly will hie himself to Chicago for an indefinite stay. Windy City nighthawks will have a treat for Jud is generally the life of all parties.--- IMPORTANT: Heckscher Theatre, N.Y.C., June 23. That's the evening set for the big ALL English show by those troupers who are coming over here for the I.B.M. convention in Battle Creek, Mich. Tickets will be \$1.00 and \$1.50. It's a sure sellout so dig down in a hurry and get your advance from Max Holden who is in back of it all.

The achilles heel of most magi lies in the void between the learning of tricks and the doing of them for pay. In comparison with "trick" (continued on page 397)

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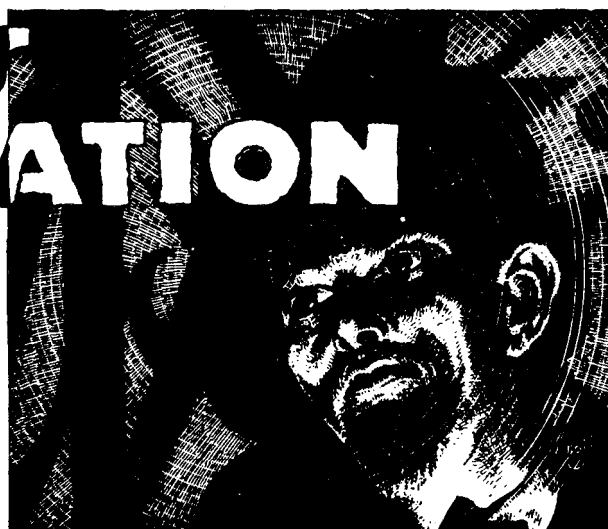
ANNEMANN'S EAGLE LOCATION

This location principle is short and sweet but it packs a lot of dynamite. As far as I can ascertain it is original with me. Others in a select group have worked on similar ideas but I have never seen what I am going to reveal as much as attempted.

Can you stir your imagination sufficiently to see a person going into another room with his or her own deck -- a deck you've never seen nor touched? Or imagine a card party where you are across the room -- calling over that you'll do a trick and that they should use whatever cards are before them?

Your instructions to the spectator are as follows: (1) give the deck a good mixing. (If he wants to know should they be shuffled in any particular way tell him to mix them as he wishes.) (2) Take one card out from anywhere in the deck and remember it. (3) Drop it on top of the deck. (4) Now give the deck an overhand shuffle. (5) Now give the deck a good dovetail shuffle. (6) Lastly give the deck one complete cut.

For the first time you see and take the deck. Stop and think for a few minutes. The above has been fairly described. How would you go about finding the card? I'm not going to say this always pays off. But I have worked out the procedure which, seven out of ten times, will put the chosen card within five cards of the top or bottom of the deck!!! Unbelievable? That's what Carl Jones, publisher of Greater Magic, said when I told him. Then, on test, it worked four out of five times, the actual card being cut at twice, once on top and once on bottom, and once it was second from the top.



If your top card is face up before the (4) operation, you can see how it all works out. An overhand shuffle merely leaves it about 13 from the bottom. A dovetail brings it close to center -- and a cut leaves it close to top or bottom.

My customary way to a climax after getting the deck is to fan it through roughly and note the top and bottom four. It isn't at all difficult to memorise their positions by values only, and the deck is held behind the back with the remark that perhaps "out of sight" will help. The spectator is asked how many spots are on his chosen pasteboard, and, as said before, seven times out of ten you'll have it among your eight cards. If not, bring out as close to it a value and hold face down while spectator gives the full name. Then show, and try again with someone else. Some readers may snort at "chance" and "guessing" principles, but I've made excellent use of this and want to get it into print before it gets kicked around with a thousand people claiming it.

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books few efforts have been made to pass on the information necessary to "sell" talent.

H. Syril Dusenbury produced a mss. called "Making Magic Pay." Herman Weber published "Money From Magic." Tarbell used space in his monumental course on the subject. Lionel T. Scott mimeo'd one of the pioneer approaches. Joe Ovette conceived a proper but atrociously birthed "Publicity Miracles", and Laurence Glenn authored the most pretentiously illustrated and bound volume, "The Road To Fame."

All of these mind-children were harbored and given sailing papers by people who knew that tricks, by themselves, are valueless, except, possibly, for fun. It takes a lot of angles to make the public magician conscious. Especially any certain magician. We all wonder, at times, why so-and-so gets publicity and jobs. In some cases we know we can do the mechanics of his tricks better. Be he gets the work. I'm merely trying to bring out that no one magus in a thousand spends as much of his time on "selling" as he does on "tricking." Those aforementioned writers, of whom we know but two personally, tried their best to promulgate that which they knew was most lacking in magic.

John Booth's "Forging Ahead In Magic," is a current book on the "selling" of what you now know. 134 pages of hard won material are yours. From the lowlands of Death Valley, to the peaks of Pike and Popocatepetl, John has seen magic and met magicians. He's given credit and mention to all of those professionals from whence came the twists, quirks, angles, bits of business, light and music cues, booking office byplays, and the what-nots that a guy runs into when he leaves home. If you're an amateur and don't want a dime for performing, if you aren't a collector, don't buy it. Otherwise, don't miss it.

"Footprints On The Ceiling" - further adventures of The Great Merlini - that cerebrally conjured up past master of prestidigitation and the Gutenberg zombie controlled by Clayton Rawson, will be on sale in book form at all magic depots during the coming conflabs. There is planned a free trick for each magus, and N.Y.'s Hotel Capitol display room of the publisher should be a terrific "bang" if the rumors and plans work out. --- Incidentally, Mr. Rawson, like Mr. Pritchford, heretofore mentioned, expects a "special delivery" at his home right after June 1st. We are sorry (or glad) to inform the Svengali of Merlini (and who will get this while on the road with a circus -- looking for new murder material) that 'twill be a prospective enchantress, not an
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the chosen card the matching vibrations would enable him to pick it out. Then he began to look a bit worried and I began to wonder if, after all, The Great Merlini was about to fail!

But, suddenly, his hand veered away from the spread of cards, as if drawn by some magnetic force, and came to rest directly above that one lone, out-of-place red-backed discard! "This," he said in a surprised tone, "must be the card!" Sure enough, when he flipped it over, it was the Jack of Hearts!

He ripped open the marked envelope and drew out the marked card. There had been no switch. I grabbed for his deck, half expecting to find that he was using a "rough" deck. I was wrong there too. The cards were quite unprepared. He let me worry about it a while and then, finally, he broke down and told all. Did I kick myself? Yes I did, good and hard. But I was also delighted because he's shown me yet another use for that King of Gimmicks, the thumbtip.

Here, in Merlini's own words is the lowdown. "Alcohol. That's all. Old as witchcraft, but magicians don't use it because liquids are a damned nuisance. I've solved that. Recipe: One thumbtip. Inside the tip, one small sponge rubber ball of a size that half fills the thumbtip. Anytime within three or four hours before I work, I pour some odorless alcohol (I carry that in my vest pocket---smallest size pill bottle) into the tip, just enough to saturate the sponge rubber---pouring off the excess. (The sponge rubber greatly retards evaporation) This gimmick can be carried in the trouser pocket and it won't spill, even upside down. Press your thumb down into it and the tip immediately fills with alcohol---remove thumb and alcohol goes right back into sponge. Simple as that."

"Take sealed envelope from spectator with the left hand, flap side toward him. Press wet right thumb momentarily against the lower right corner of envelope. Then wave right hand over envelope to get vibrations. The alcohol has, of course, made a transparent spot in envelope and the pip of the enclosed card stares you in the face! Put envelope to one side to dry, alcohol side down. When dry, envelope is opaque again."

"As for my own deck---while I'm out waiting for card to be selected I add two cards to the face of deck. A red backed card with diachylon or magician's wax on its face, and sticking to that, the Joker (blue back). When I know what card is in the envelope, I take my deck and run through it, backs toward audience. I slide the two stuck together cards along the face of the fan until I come to the duplicate of the chosen card. I cut the deck below the chosen card; the double card going onto face of left hand half, chosen card on bottom of right hand half. Complete the cut. Show the Joker and, separating it from the diachyloned card, deal it off. Now, with the diachyloned card on top and the chosen card on bottom, I merely need to cut the deck, and the selected card gets a red back! The hokus pocus is all done. Finish as above."

"The vibration patter serves not only as misdirection but also gives the alcohol time to dry out. If you're doubtful of your timing, simply reach for the envelope, tear it open and exhibit the card yourself. No one ever asks to look at the envelope now because they've examined that before and the initialling shows that no switch has taken place. I usually finish by bringing

out my red backed deck in its case and "replacing the red backed (double) in it. Or, I pretend to. Actually I push it down behind the case on the outside and return all to my pocket. If anyone is suspicious of that red backed card, I simply produce case and hand it over. The double card remains in my pocket and they find a perfectly innocent, red-backed Jack of Hearts, or whatever, in the deck where it has been all the time."

"And when you do this for a magician, instead of spreading the cards on a table, handle them as if you were using a "rough" deck. When he sees the one red card among the blue ones, he'll be certain that's what you're using. Then hand him the deck!"



LIGHT ON THE HINDU SHUFFLE ANNEMANN

Hindu Shuffle! Even the name sounds mystical. I must confess ignorance as to its birth. John Northern Hilliard told me that he didn't know much about it either. In the fall of 1927 I was in Rudy Schlosser's old magic store on New York's West 42nd Street. Clinton Burgess had taken me there and we met, both for the first time, Emir Bux, an adept with the cups and balls, and an obsession (true or false?) that he was the only Hindu who could do card tricks. What few tricks he did show us were and are quite inconsequential. His rising card bit (with a hair) was sloppily done and the open door draft didn't waste time in spinning the ascending pasteboard to reveal a piece of wax as big as a dime! However, Emir Bux did one thing well. The shuffle. He used it for each trick. It undoubtedly was his only way of controlling a card. It fascinated me, and certainly was unknown to Burgess who was a fountain of magical lore and possessor of a very complete library. It had fooled me in itself, but Clint took the right track in assuming that it was a longitudinal variation of (I think) a so-called Hermann shuffle wherein on the first overhand throw off the original top stock is stolen away behind the others which are then shuffled off in packets to the break and the stock once more left at the top of deck.

I worked on that shuffle for several weeks constantly. It's not easy to acquire a smooth, regular, and mincing shuffle which does not let the cards go off in gobs and clumsy bunches. Take a deck and follow these words: Hold the pack face down in left hand. Now shift it to a position about half an inch from the tips of all fingers and thumbs. The thumb is at center of left side, the forefinger is at center of the front end, and the remaining fingers are at the forward two-thirds of the right side. The whole deck is thus held about two inches above the actual left palm underneath.

The near end of the deck is now grasped by the right thumb and second finger at the sides. The left thumb and second finger separates and pulls off forward a bunch of cards, they immediately dropping free into the left palm. All left fingers and thumb are free of this bunch but sticking up sort of like petals on a flower. From this point on the cards are shuffled off top of the portion held by right hand. The left hand does this work almost in entirety. The cards pulled off are grasped by the fleshy base of the left thumb (Mount of Jupiter) and the fleshy faces of the second, third and fourth fingers on the opposite side. That's what takes the practice --- running through the pack with only three or four cards being pulled off top of the right hand packet and dropping onto the left hand pile.

There have been mistaken opinions that this shuffle was done from the bottom of the right hand pile -- but that wouldn't shuffle the deck anyway -- and probably was resorted to because instructions weren't clear or it was too hard the other way to learn in five minutes. Here you have the component parts of the true shuffle by one who has used it steadily and practically exclusively for shuffling during the past twelve years. However, this article was to put in print several new and unknown adaptations which are original with the writer. True, they have been seen many times in the places we frequent where magi abound, and such wrinkles have a way of covering ground. After many passings though, a move or sleight gets warped according to each individual, and each one generally lays claim to his portion. Rather than let these items go the way of all flash paper I print them here exactly as conceived, for what they are worth.

THE CONSECUTIVE HINDU SHUFFLE: Its aim is to bring to the top of the deck a number of selected and replaced cards (usually three) without the formal pass and shuffle repeated three times. The deck is fanned for three people who remove one card each. Return to each person with a card and start the shuffle as you approach the first. Hold out left hand for the dropping of his card on top. You apparently continue the shuffle as you leave and approach the next person. But, as the right hand packet covers the left hand pile and the few cards are being stripped off the top, the right thumb and second finger grasp 5 or 6 cards on the top of the left hand packet and pull them away underneath as the top cards of right hand packet are pulled off. Don't ever try to grab but one card. Take a bunch. It's easier.

A few more cards are shuffled off top and you are before the next person. At this moment, and on the last move of left hand in shuffling, no cards are taken from top --- but the previously stolen off packet is dropped back on top of left hand pile. The spectator puts his card on top and it thus is with the first returned card. Now start the shuffle again, stealing off a group once more, and approach the last person, when, again, the underneath bunch is left on top for the replacing of the third card. Now finish the shuffle, stealing once more and shuffling off until the break is reached when this last bunch is dropped on top. You see what's happened? To the audience? The cards have been put back during but one shuffle through the pack, and at the end of that shuffle the three cards are on top without a single extra move. I always comment as I pass to the three, in turn, that "you put your card back somewhere's else" --- and at the finish "now that the chosen cards are all very well lost and hidden throughout the deck where they have been placed" ---.

THE HINDU FORCE: I remember some old remarks in Sphinx notes where it was mentioned that I had a quite perfect and new force. Eight or ten letters came in after that wanting to buy. It is so simple it hurts, but it depends mostly on a fast and smooth shuffle. Otherwise you'll botch it up everytime. The force card is on top of the deck. You start the regular Hindu shuffle by pulling off about ten or fifteen cards into left hand. On the second pull off you steal back four or five cards under right hand packet, the top of which is the force card. Shuffle along and ask the spectator to "tell me when to stop - anytime." The moment it comes, that's the time when none are pulled from the top of right hand packet, and the bottom bunch dropped back to top of left hand portion. The left hand immediately stretches out to spectator, your head turns away, and you ask that he look at the card stopped at. It's absolutely sure-fire -- if you get the shuffle down pat. It HAS fooled some good magicians.

THE SIMPLEX HINDU LOCATION: This angle is so barefaced that it is hard to explain to another person. But for a location it couldn't be any cleaner. It's merely a way of getting a key card next to a selected card -- the subsequent trick and climax is up to the individual. Take any deck and note the bottom card -- that's the key. Now give the deck a fair Hindu shuffle, asking the spectator to put his finger down at any time. The spectator removes this freely chosen card and notes it. At the same time you put your right hand packet underneath the left hand packet and square deck. Immediately start the shuffle through again, asking spectator to put his card back at any time. The moment he does drop it down on left hand pile, the right hand drops all its packet on top, and the left hand gives deck directly to spectator. He is asked to look them over and see if his card really is lost in the pack. But --- did you follow? --- your actions dropped the noted key card right on top of the returned card --- and again you can confuse Confucious-like conjurers.

You now know a few good basic sleights that can serve you well in hundreds of tricks. Don't misuse them, please.

EDITRIVIA (concluded from page 397)

enchanter. --- Last month we mentioned Betty Jane Kolar while paragraphing about an English 5 year old who is stealing all press notices with her magic. Ned Asbury, way from Texas, told us to buy 2 "Whiz" candy bars, send the wrappers and 6 cents to the sweet maker, and back came a book of magic tricks written by Papa Kolar ("Remember Me To The Chief Of Police") with Betty Jane resplendent in many medals. The Chiefs of Police must have forgotten the erstwhile escape artist, or maybe the public beat them to it, otherwise he wouldn't be taking shekels for giving away good stuff. Betty now is a grown girl and cares as much about magic as did Jane Thurston when she asked of Hilliard one night at about curtain call time, "Uncle John, do I have to do this?"

Last minute blow: Both Cardini and Rawson will have family additions shortly after June 1. The zodiac sign encompassing and dominating that period is Gemini - sign of The Twins!

Theo Annemann



The TRAVELLING KNOT

Take a piece of metal about the size and weight of a half dollar. Around it sew a piece of silk to match the 30 inch square silk handkerchief that you intend to use. Sew this covered weight to a corner of the large silk about two and one-half inches from the edge. In the illustration the black corner is without the weight and the shaded corner is the weighted section.

Produce the silk magically, or naturally from your pocket. Hold it by the weighted tip and bring up the opposite corner. Place both corners between THE TIPS of your left second and third fingers. See illustration 1. Hold the center of the silk with your right hand as shown in the sketch. The left palm is facing floor. The weighted end of the silk passes UNDER your first finger and thumb while the other end passes OVER them.

Give the left hand a twist towards your body. Bring the palm face up with the weighted end of the silk twisted in the form of a loop around your left thumb and forefinger. See illustration 2.

Spread your thumb and forefinger apart in order to open the loop wide. Bend your second and third fingers into this loop, and grasp both ends of the silk between the thumb and first finger. To get them through the loop, pull very

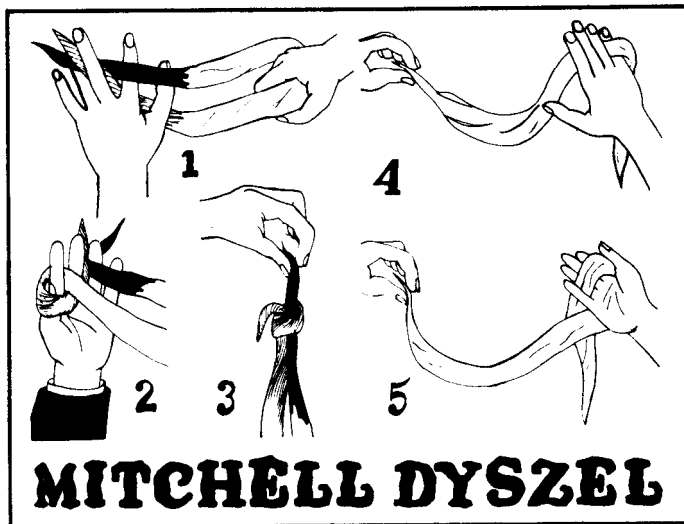
slightly on the center of the silk with your right hand. If the silk was held as in illustration 1, pull on the side which passes through your right fist between the thumb and first finger. Do not pull too hard on the silk because a loose knot is necessary in this effect. In pulling the silk see that the loop falls past the weight, forming a loose knot under the weighted tip. Let the weighted end drop and fall on the outside of the knot. See illustration 3.

The knot will slide down about six or seven inches. Jerk a silk up and down and the knot will slide down and untie itself when it reaches the bottom. As soon as the knot unties grasp one of the corners now at center of silk with your right hand. Let the end in left hand drop and then pull the silk over left palm until the weight is in it. Drop the end in your right hand and the silk looks natural and unprepared. Just a few trials will give you the right angles and practise for making the knot just right for the sliding and untying in an easy but sure manner.

Snap Knot

Hold a 30 inch square silk handkerchief of solid color by the opposite corners. Roll the silk by the usual swinging of it in a circular manner. Then hold it as shown in illustration 4. More than one-third of the silk is hanging over the right little finger. Bend your first, second and third fingers around the silk and give your right hand a twist towards your body. Form a loop around the three fingers by turning the palm up and throwing the loose end of the silk over the section held between the two hands. This loose end is now on the side facing the audience. See illustration 5.

Bring your right fingers over to your left, and grasp the left end of silk between the right first and second fingers. Release the silk, except for the end now held between the right first and second fingers. Give the silk a toss outward as if you were trying to snap it. The loop you have formed will be drawn tight, and a knot will be made on the other end of the silk. On your first trials the knot probably will slip off the end of the silk. It takes a little effort to get the knack. To those who have Rice's Naughty Silk Routine --- Were you ever asked to repeat the snap knot and find you were stuck? Try this. It works.



MITCHELL DYSZEL