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**ALL BRITISH**



*Summer 1939*

**JINX EXTRA**



On board S.S. NORMANDIE -- from England to the United States, en route to the Annual Convention of The International Brotherhood of Magicians, at Battle Creek, Michigan, U.S.A. June 14, 15, 16, 1939

Standing, left to right:

Dr. H. Park-Shackleton  
Mrs. Edgar Reid  
Deveen  
Arthur Dowler  
Cedric  
Walter Wardman  
Miss Esmé Levante  
Mrs. Stanley Ballard  
Mrs. H. Park-Shackleton  
Mrs. L. Levante  
Edgar Reid  
Mrs. T. Darlington  
Tom Darlington  
Mrs. Edmund Younger

Seated, left to right:

Malcolm Stuart  
Edmund Younger  
Mrs. T. Moss  
Levante  
John Ramsey  
Stanley Ballard

I feel rather incompetent to this task of talking about our English cousins who did journey over here with their trunks of tricks and illusions. We may assume that the trip was sort of a vacation cruise, but the fact remains that they came in a large party together, and spent practically every minute of their time on our soil with magicians as their hosts and magic as their food and drink.

When the Normandie wedged itself in between the New York pilings, Charles Larson, Herman Hansen, and the writer had to be pushed out of the way for the gangplank we were that eager to greet the contingent. Charley, of course, knew most of the people because of his nine (or is it nineteen?) trips abroad, and Herman is not far behind with his range of acquaintances. I knew John Ramsey, though, so was partially in as fine a fettle. Others were known only through correspondence.

Out of that huge floating bulk came brother wand wielders with wives and daughters. Charley did the honors, and Cedric dumped into my hands the mass. of material contained on following pages. Edmund Younger pulled out a deck or two, let me take the Two of Hearts from one, and from the other I got the card reproduced with his contribution on page 415. Someone nudged me in the back and there was Arthur Dowler on the floor making a beer cap turn over. All this within 5 minutes after docking!

We heard about the big full evening show on board the ship coming over, truly a dress rehearsal of that to be presented in Chicago under the sponsorship of Harlan Tarbell, and again in New York under the sponsorship of Max Holden. The I.B.M. conventionites would see the travelers, and all in all, they would certainly be able to display individual prowess before a large number of American magic lovers.

When we told Cedric of our plan to put a monocled cat on the cover he looked puzzled. "It's really not right, you know," he floored

us for the moment, "You Americans think Englishmen all wear monocles. It's quite wrong. You see a monocle on but one or two in a thousand. You should come over." It wasn't until after the train left that evening, when Deveen had made passes with our cigarette and Levante had asked us for the last time if we had seen his \$1000 Trunk Mystery, that we thought of saying that we consider our Jinx cats two in a thousand but it was too late. So welcome, we all hope you have the best kind of a time, and au revoir magi from the east.

*Thos. Annemann*

## TIP TAP TOP TOM DARLINGTON

This amusing little puzzle is done with a coin the size of an English shilling or an American quarter. You need also a pack of cigarettes of the type with a slide drawer. These are very common in England and are obtainable in several different brands in the States.

The coin is placed at the bottom of the cigarette packet....just inserted so that it protrudes slightly from the bottom....coin being between outside of the packet and the back of the drawer that contains the cigarettes. The problem is to get the coin to the top of the package without touching the coin....or turning over the packet.

To operate, hold the packet in left hand with first finger and thumb. First finger of right hand taps the top of the packet sharply several times. During this the coin is rising through the packet and eventually arrives at the top and pops into view. It is most amazing to see the coin vanish upwards from the bottom and soon pop out of the top edge.

## APPLAUSE CÉDRIC

**M**r. Magician: I earnestly beg of you to give this effect just one trial; I am firmly convinced that you will then continue to finish your act with this one effect; it is fast and snappy. The full action takes just two minutes and the climax is one that enables the performer to make his exit to much applause. That is the reason why this card effect has such a name; I have been using it now for three seasons as a finish to my act, whether on stage, platform or cabaret. APPLAUSE is not difficult; it does not begin with that time-worn phrase "take a card". There are no motions or passes; indeed the performer does not even touch the pack until the smash climax.

It isn't an effect with which to fool brother magicians. It will fool a lay audience, and, after all, they are the ones who pay dividends to the professional and semi-professional magician. Time and again, at the finish, I have heard gasps of astonishment from the spectators. I have secured return bookings on the merits of this one trick, and that, my friends, is possibly the sweetest applause a magus can get.

**Effect:** A lady or gentleman assists the performer by shuffling a pack of cards; whilst this is taking place the magician requests anyone in the audience to call out the name of a card - just any one card. This point is stressed and the spectator may change his mind if he so wishes. The card finally having been decided upon, everyone is asked to keep it in mind.

Turning to the assistant with the shuffled pack the performer says he is going to count "one, two, three" and on the word "three" he wishes the assistant to toss the whole pack in the air.

"One" (orchestra, piano or what-have-you) commences a roll of drums which gets louder as performer counts "Two"....."Three"..... and the pack is seen scattering in the air. The performer's hand dives in amongst them. The tossed up deck has now fallen to floor and performer is seen holding one card at his fingertips... THE VERY CARD SELECTED BY NAME!

The "How"; A set of card indexes is used, these indexes enabling the performer to gain immediate possession of any desired card. They repose in the accustomed places, the left and right trouser pockets. The straight deck is given out for shuffling and a card named. I know now into which pocket I must reach. If the left pocket I stand on the left of the assistant who is shuffling; if the right pocket I stand on his right. There is ample time to stall when getting card from index after it has been named, by asking gentleman "just give the deck one more mixing to be certain no card can be in a known position." I then withdraw hand with the card palmed and let hang naturally at side. At this time no one knows what is going to be done and you need have no fear.

I indicate with the other hand that gentleman is to toss deck into air on the word "three" I point just a few feet in front of me. He then throws the deck and you shoot out hand so as to hit and slice the deck when in mid-air thus scattering them in all directions. You are seen holding the card at finger-tips. Pocket and exit. I generally go over this with the drummer or pianist and he then starts on the first word

to roll the drums, louder on the "two" and on the last a very loud roll with a crash on the cymbal. It is this music that gives a great build up to the effect for a snap finish.

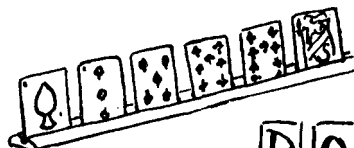
It is advisable to carry an extra deck. On one occasion the assistant threw the deck out of my reach and of course I did not expose the palmed card; fortunately I had aspare deck which was then shuffled, this time being careful that the assistant knew exactly where to throw it.



## KING OF CLUBS ÉRIC LEWIS

**C**ard tricks in print often bore one to tears. One wades through the renowned Encyclopedia, then through the great Hilliard legacy. Crimps and squeezes, shuffles and passes, glides and peeks, and a thousand and one other sleights and subtleties jostle one to and fro in already over card-conscious minds. So we tend to overlook the magazine card trick and examine more closely that interesting looking item with a sticking plaster, a sheet of glass, a horseshoe magnet, and a length of wire.

This card trick (!!!) is one of the minority that ARE really good for the platform; because it is suitable for all kinds of club work; because it is adaptable to the particular circumstance and have a direct appeal, and finally, because I actually use it myself with great success. In passing it along I hope, dear reader, that you'll not only add the item to the thronging conglomeration already squabbling in your head, but will try it practically before an audience.



Having "puffed" let us get down to brass tacks. A card is chosen by a spectator, noted and shuffled back into the pack. The performer shuffles hesitantly as if not quite sure of his ground, remarking that only recently did he learn the trick and though he has practised a lot, he hopes he can find the card correctly.

So saying he holds a card up with its back outward, remarking, "This is your card, the Ace of Spades." Upon being told he is wrong, he turns it around, looks disgustedly at the Ace, and places it face outward in a stand. This stand consists simply of a strip of wood with a groove along the top.

"Let us try again," the performer decides, and shuffles the pack with backs outwards. Again a card is removed, back to audience, and called out as the chosen card. It is wrong again, shown, and placed face out beside the

first. The action is repeated with a third. Now all of these have been spades. The performer remarks, brightly, "Perhaps it isn't a spade at all...perhaps a club?" The answer is, "Yes." After the next shuffle and holding up of a card it is named as the Seven of Clubs, but is wrong again. The magician jogs doggedly onward. The Nine of Clubs proves wrong and finally, as a last chance he picks the Jack of Clubs. Six face out and wrong cards are now lined up in the stand.

The "world's worst" dejectedly asks for the name of the chosen card. He hears that it is the KING OF CLUBS and brightens considerably. "That accounts for it," he smiles. "Here, undoubtedly, is the KING OF CLUBS...after all, one can't go on being wrong all evening."

The last sentence brings a lightning climax which is made to suit the particular audience. As described it is as I work it before Rotary clubs. The stand is turned around and the backs of the cards spell out, in large letters, ROTARY, one letter to each card. As the pack has been constantly shuffled with backs to audience, and the back of each card shown when selected by performer, the finale is a definite surprise and one which stirs up the club spirit, all of which results in applause.

In describing the method I want to point out certain features of interest. Giant cards may be used to make it suitable for big gatherings. Cards may be prepared either by backing the ordinary, and split, cards with blank ones and then painting on the letters with black drawing ink, or one may use ordinary cards and paste on white cut out paper letters on the backs. This latter is very effective with the blue backed Jumbo cards.

The secret? If I tell you "slick and rough" will that be enough? Here are the details. Bear in mind, though, that the club name will vary. Sometimes you will need less than six, but I advise cutting down to initials of the club if the name exceeds that number. As described the setup is this. The six cards named are in order for easy production and the effect is amusing to the audience who imagine you are trying to find the right card by elimination.

These six cards are backed by the letters spelling ROTARY. The pip faces are POLISHED, and the letter sides are ROUGHED. Then six ordinary cards of any value (except King of Clubs) are ROUGHED on the FACE and POLISHED on their BACKS. One of each of these cards go on to the letter side of the double faced cards, face down. The result is that the pairs cling together and each set looks like an ordinary card. These are placed in various parts of the pack and on top is put the King of Clubs.

This King of Clubs is forced at the start and returned to the pack. The backs out pack is shuffled and the faked pairs cling together so that no letters are seen. Running through deck the performer finds the Ace of Spades, the first card. Lifting out both as one it is held back to audience. Learning he is wrong he returns it face up on top in full view and then puts it on stand, sliding off, of course, the single card with letter on back. Keep the face of pack towards you until this card is placed on it each time, otherwise a change in the face card of deck may be noticed.

The routine is followed as described, sometimes shewing the back of the card, momentarily placing it on pack before putting in stand,

(and patter easily covers this up) sometimes by simply cutting the required card to top and shewing it without revealing the back at all, and sometimes using any other subtlety of which you may think. Under the right conditions I once in a while place the pair of cards in the stand BACK OUT and then notice the mistake. I reverse the card and face it to audience, but in the slight excitement of having made an error I drop the card behind stand, only a thin strip, and pick it up instantly, leaving the single card lying flat on the table out of sight.

That's all there is to it, but with amusing patter, plus a bit of nervousness, the whole thing makes a great little item. At first trials I was worried that the audience would tire at the repeated failures but this is not so as you will discover for yourself. Fumbling at times, and being a bit embarrassed seems to get their hearts. They are "with you" and seem to feel that you are pulling their legs. And the finish hits them on what the ball player calls the "home grounds."

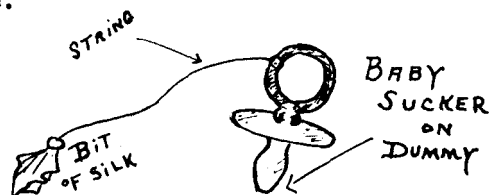


## SUCKER DUMMY ERIC WILLIAMS

Editor's note: I hate to interrupt, but the American equivalent of "sucker dummy" is an ordinary baby's "nipple," or should I have said a baby's ordinary "nipple"?)

((Who doesn't watch for Eric Williams at any British Ring Convention? His gags and humour are ever being sought out by brother magi... and his scatty ideas are a constant source for good fun. Eric likes to play gags on the boys which accounts for the stunt he sent me for the Jinx. Try it on your local gang. Cedric))

"Here, Cedric, is an effect especially for hocus pocus men. I did it at one British society dinner and they fell off their chairs and blocked the waiters from serving the fish course. Tell Ted it should be as funny in the States.



The performer picks up a silk from the back of a chair and fairly obvious to any watching conjuror palms something from the back of the chair. He strokes the handkerchief in the manner used with handkerchief ball manipulation, appearing to do a transfer palm. The hands are shown empty now except for the silk (BIG LAFF THIS). The hank is tucked into left hand and right hand goes to pocket. (The ever wise magi figure for the thumb tip) After these usual moves a small portion of silk is pulled from left hand (just as though you had a tiny bit of cloth in thumb tip). A snicker, laff, grimace or groan will arise always from the boys who

know everything about magic. You say, "Oh, I can shew you a bit more than that," and pull silk up a bit...repeating...and finally shewing the whole silk to them.

Repeat the moves, this time actually taking silk away with right hand and bunging it in top of pocket. The audience sees corner sticking out from edge of pocket. You apparently notice nothing and continue to work the vanish from left hand. There seems to be no great amount of applause for your efforts, and you see the protruding corner.

"This trick is what is called a "sucker gag", you say, and finally pull the bit from pocket. It's a small piece of silk attached to a short string on the other end of which is a "dummy" or "sucker." It tears them up....provided you act the part all of the time.

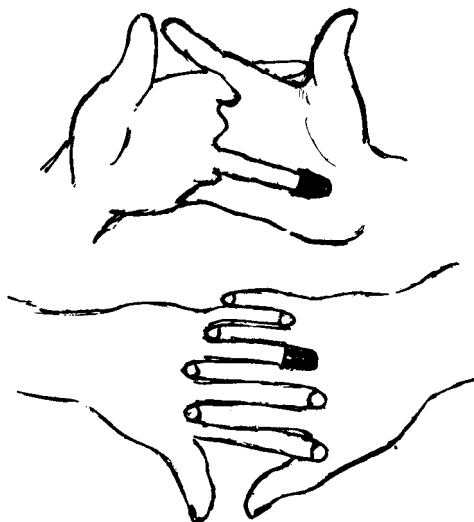


## THIMBLE COME JOHN RAMSEY

**W**ho hasn't heard of John Ramsey, and the way he outdistances everyone of note with his close-up thimble and coin work. Here's his description of a 100% elusive thimble effect.

"An extra finger often is employed in the production of silks, etc., but in this effect the production is made from a missing finger which, paradoxical thought it may seem, is never missed.

In this effect the hands are clasped with the fingers interlocking. The backs and fronts of hands are shewn empty and then a thimble produced.



Have a thimble thumb palmed in right hand, and with hands hanging downwards loosely, backs outward, face the audience. Clasp hands with fingers interlocking but place third finger of left hand in palm of right hand and secure the thimble on it. To the audience the hands appear

naturally clasped and the absense of the third finger will not be noticed. (Fig.1) Retain the clasping position and make a slow half turn to the right and shew the right palm empty. Do likewise with the left palm. Now turn palms out towards audience and in doing so reverse the position of the two little fingers. This will shew that the fingers are still interlocked while the thimble is on the third finger of the left hand at back of right hand. (Fig.2) Now reverse the previous movement. Thumb palm the thimble in right hand and pull hands apart... producing thimble on first finger of the right hand.



## CANE TO SILK IDEAS GEO. DAVENPORT

**B**y Cedric: George Davenport, known to the public, his agents, and the boys as Gilly-Gilly, fully intended being with us on our memorial trip to the States and the I.B.M. Convention. For The Jinx he passed on a couple of twists to a very popular item with his very best regards to all American magi and sincere regrets at not being able, at the last minute, to make it all.

At a recent Demon Club show George came forward with the well known and popular Cane to Silk....tapped the stick....a wave in the air...the stick had vanished and a shower of confetti was in its place. A very nice and different little angle. Confetti was loaded rather than the usual silk.

Wyn Davenport then came forward with the Cane to Silk apparatus also....a wave in the air....and there was a silk in EACH hand.... 24 inches square. The extra silk was attached to the knob of the cane....which, when detached, released the cane for the lightning vanish and left both silks in hands. Doing away with accepted knob to hold the cane rigid, this idea brought about a very pretty and unusual finish to the cane and together, the two methods of using the cane effect in the same act opening made those magicians present realise the value of experimenting for different effects with standard apparatus rather than acting always like carbon copies of other performers.



## BRIDGE MENTALO OSCAR PAULSON

**E**ffect: A spectator is given the pack of cards and instructed to remove any one, look at it, commit it to memory, and replace in pack. Then he places pack in pocket. This may be done whilst magician's back is turned.

Now you ask him to mentally add the number next higher in value to the value of his chosen card, multiply by 5, add the suit value (according to auction bridge), and then tell you the result of his calculations. Immediately you reveal the correct suit and value of his card. The puzzling feature is that the total spectator gives you does in no way supply a clue to your method of determining the card. It is a detail important at times to have the name of the chosen card written down somewhere. Then you can't be doublecrossed.

Example: Card selected we will say is the 5 of Hearts.  
 Add number next higher in value---6.  
 (If a 6 is chosen, add 7)  
 (If a 9 is chosen, add 10)  
 5 plus 6 equals 11  
 Multiply by 5 equals 55  
 Add suit value. (These are correct auction bridge values which is another good feature. Club-6. Diamond-7. Heart-8. Spade-9.)  
 55 plus 8 (Heart) equals 63, the answer finally given you.  
 From this given total you mentally subtract 5. 63 - 5 equals 58.  
 Thus the chosen card is the 5 spot of the 8 (Heart) suit.

The first figure represents card value and the second figure represents suit. It is preferable not to use picture cards, but when done, Jack is 11, Queen 12, and King 13.



## GLOWING EMBERS LENZ

Lenz is a yoga adept and has written many articles for the "Budget", official magazine of the British Ring, about Yoga and the like, all of which have proven most interesting, and bear proof of his knowledge of such subjects. His Fire-eating exhibition shewn at the British Ring Dinner last February broke the daily London papers and was fine publicity. He gives here such an effect that surely would cause a sensation. While not everybody will rush to try it, a few of the braver souls in magic will give it a trial and be assured of much attention and comment. Let Lenz tell you about it in his own words:

"The beauty of this experiment is the non use of the special chemicals as is customary for all fire eaters and their stunts. In this effect the magician proceeds to remove the glowing embers from a bowl of fire and actually commences to chew and swallow the live coal; much to the dismay (or delight?) of the onlookers.

The secret, as in all effects of this nature, is very simple but it can be worked up to produce a wonderful looking stunt. In preparing the fire in the bowl, and just before the act, put a few small pieces of Pine wood amongst the ordinary coal. These pieces of pine, though glowing, will not injure when put into the performer's mouth, as the saliva will extinguish

any flame there may be.

This effect can also be performed impromptu if you should care to carry around a few pieces of pine and use any fire that may be handy, secretly introducing these pieces. The pine pieces should be no larger than  $\frac{1}{2}$  inch to 1 inch either square or circular.



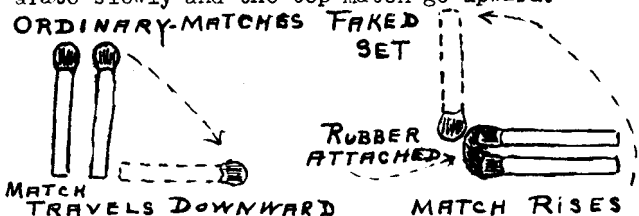
## REPEL-ATTRACT GEO. SUTCLIFFE

Magicians abroad have been very much amused with this stunt and, in turn, have made good use of it as a pocket trick.

It has a slant on an old idea that makes it a fine thing for Jinx readers, and will fool even those who know the old version. Originally the idea came from the fertile brain of Tom Sellers. This improvement, however, gives it a 100% kick.

Two wooden safety matches are held perpendicularly with heads downwards between the thumb, first and second fingers of the left hand. The match to the right suddenly moves downwards very slowly until they both are at right angles. This is repeated, holding the matches horizontal, the upper match slowly moving upwards until again they both are at right angles as before.

To operate: The original effect used a small piece of rubber tubing (valve rubber as used on bicycle tires) about one-third of an inch long. This rubber is affixed to the heads of two matches. Bent side by side they resemble ordinary matches. If held between the fingers and pressure gradually released, the two will separate slowly and the top match go upward.



In our version the matches may be examined -- but you use duplicate matches at the start. To commence, the rubber attached matches are gripped, by the ends opposite to rubber, in right hand between first and second fingers just near middle joint. Two unattached matches are shewn and placed vertically in left hand between thumb, first and second fingers as previously described -- heads upward.

With second, or middle, finger you lever the match on right side downwards. The positions are a little difficult to describe but if you have matches in hand and play around a while you will find it easy to get the matches to repel to a right angle position.

You shew matches in fingers closely and ask a spectator to pull them from your fingers and examine them. Now take the matches with left

hand, acknowledge the examination, and place them in right hand between the middle fingers. At the same time draw the faked matches out with fingers of left hand and shew them. It is possible to shew the match heads as the rubber tips look like sulphur. Hold between fingers of the left hand horizontally --- a mystic wave --- and matches slowly separate --- the top match rising very slowly to a right angle. Put matches together -- switch -- and throw out the single ones.

(Editor's note: These faked matches are in a position whereby they can be pulled from fingers and tossed out themselves without having lost sight of audience. The rubber tubing pulls off easily -- and what's a job of putting it back on two more matches?)



## MUTILATION JEAN HUGARD

**R**equired: Two red billiard balls, a white silk, pocket scissors, and an ordinary white handkerchief.

**Preparation:** Cut the white handkerchief into quarters, take one piece and wrap it around one ball and tie off the ends a la a plum pudding. Use white cotton for the tying off and cut off surplus cloth. Have this prepared ball under the vest or in a ball clip under coat. The scissors are in the left outside coat pocket.

**Working:** Do a few billiard ball moves with the red ball, finally wrapping it in white silk and squeezing through by the usual and familiar move.

Borrow an ordinary handkerchief and repeat the penetration. Then palm the prepared ball in right hand, holding the red ball at tips of left fingers and thumb.

Get right hand under middle of borrowed handkerchief, throw this over left hand, let the red ball drop into left palm and show prepared ball. Grip the middle of the handkerchief and tied part of the ball in fork of right thumb.

Squeeze, and squeeze, and squeeze, but the ball refuses to come through. You are nonplussed only for a few seconds when the bright idea strikes you. Left hand goes to pocket for the scissors and the red ball left behind. Cut a cross (+) in covering at top of ball, squeeze and force the ball through, tearing handkerchief covering ball as badly as possible.

The ball penetrates --- triumph. Then, since the handkerchief is ruined, light a match and set fire to the rags. Let it burn as near to the tied part as is safe for the hand. Press flame out, rub center between hands, palm the little remnant, possibly in fork of thumb. Now spread the handkerchief out restored, and return it with thanks.

This stunt makes an excellent effect to finish off a routine of passes and tricks with the balls and blends into a series of hank tricks.

## BEER CAP ARTHUR DOWLER

**N**ote by Cedric: Arthur Dowler has been tearing the hearts out of the cafe mongers on his voyage to New York, and the Normandie bartender never will be quite the same. It creates instantaneous enthusiasm. It appeared new to many of the boys although not original with Arthur. I am sure, however, it will be of interest and indeed a new item to most Jinx readers.)

The effect is that a beer bottle cap (Coca-Cola and Orange Soda caps worked as well for me, Ed.) is shewn and placed downwards on a table or hard surface, that is, the closed side of cap is upwards. There should be no cloth on table.

You invite any person to tip the cap over completely with the tip of any finger. They must use only the tip of finger. This will be tried many times without success, yet the magician merely places a finger tip on cap and, voila, over it flips.

Everyone will try a large amount of pressure in order to tip over the beer cap and that is the secret of this amusing, and very excellent drink winning stunt. Place the tip of one finger only on top edge of cap and with a COMBINED DOWNWARDS AND SIDEWAYS MOVEMENT the cap will turn over. It takes a little time to get the knack of this stunt, and a little bit of practice, but once you have mastered it you'll continually carry a beer cap in your pocket along with those other little mysterious things that magi always produce from their persons.



## A NAPKIN SEWN LESLIE MAY

**T**he following is an endeavour to make a new presentation of the old "Torn and Restored" effect, and at the same time a more "logical" effect from the audience's point of view.

The performer having, for no apparent reason at all, torn a perfectly good paper napkin or programme into pieces, states that he will give a little lesson in sewing for the benefit of the ladies. He then holds the pile of torn papers flat in his hand, and taking a needle and black thread, runs it several times through the papers. Upon opening the papers out they are seen restored into one piece, having been sewn together into their original shape, the black thread standing out in contrast to the white paper.

As of yore, the two papers are pasted back to back. The paper first shown is ordinary. The second one has merely had a black thread run through it in irregular lines. When the performer places the torn pile flat in his hand, he runs the thread through the torn pieces, thereby holding them securely together and to the back of piece No. 2. Under pretense of straightening out the papers to smoothe the stitches

after sewing, he merely turns the packet over and it is ready for the final restoration.

By having the paper reproduced with the black thread on it in a kind of irregular spider's web design, the final effect is very striking and different from any such restoration the audience may have seen before.



## TOURNIQUET CIG DEVEEN

**D**eveen's fine cigarette act is working consistently working the best vaudeville halls in England. World traveler, his experiences in magic and knowledge of magicians prove most interesting. His book, "Expert Cigarette Magic" was a best seller a few years ago and still is a standard item of literature. In Deveen's own hands the following sleight, with the flourishes that hall mark the professional artiste, is a complete illusion. -- Cedric.

Commence with the cigarette between second finger and thumb of right hand. The cigarette is held at one end. The third finger now replaces the grip of the thumb, cigarette thus being held between tips of second and third fingers.

The thumb now is placed at opposite end of the cigarette to steady the grip. Left hand covers cigarette as if to remove it. The back of left hand is towards the audience, thumb going behind the cigarette as in a natural hold of one.

A slight contraction of the second and third fingers permits the cigarette to move into the right palm away from the right thumb. The left hand now moves away from the right as though containing the cigarette and duly is disclosed empty. The cigarette appears surprisingly in the right hand by means of the following move.

At the moment it is held between second and third fingers as described, the opposite end resting against the right palm. The fingers now straighten and the thumb takes the place of the third finger --- leaving the cigarette visible vertically as originally.



## A FOUR ACE MOVE TOM SELLERS

**M**any of the four ace card trick methods require getting secretly three other cards above them on the deck after the aces have been shewn and returned to that position. Here is a subtle method of getting the extra three cards above the aces.

Have the four aces removed from the pack by a spectator. Take back the deck, and then take the aces. As you place them on top of the pack, slip your little finger under them, square them up, and as you withdraw the little finger, allow the four aces to overlap the rest of the pack by a quarter of an inch.

The pack is now held as for dealing. Pass some such remark as "For this trick we'll use the four aces you have picked out." As this is said you count the cards, saying, "One, Two, Three, Four." What you actually do is take off the four aces as one card, counting the other three on top of them, and then replace the seven cards on top of deck. This is all done in the hands and not on a table, but is the natural way of counting off a few cards.

This subtle dodge adds the three cards above the aces and you now are ready to deal them in a row for the conventional four ace effect, which, to my mind, is still the cleanest and most astonishing of all the various combination method which have been devised. And it is impromptu.



## THE SATCHEL PETER WARLOCK

**L**et ALPHA represent a conjurer and BETA an assistant from the audience. ALPHA presents a school satchel telling the audience that it belongs to his young nephew. Unfastening the straps he removes about half of a dozen books, five of which should be read at school, and one which obviously shouldn't.

Next he removes the slate, a piece of chalk, a small writing pad and a pencil. (If he is a performer who essays the humorous manner he will no doubt fill in time by removing lengths of string, bits of toffee and the like) "There is Magic in everything" remarks ALPHA, "Even in a schoolboy's satchel; perhaps you, sir, would like to see if I have left anything behind." BETA looks in the satchel and, if observant, will fish out a piece of cambric which he hands to ALPHA who thanks him.

"Fancy missing that," says ALPHA, "You are quite sure that there is nothing else in the bag?" BETA replies in the affirmative. "I like you," continues ALPHA, "and therefore I shall be pleased if you will help me to select three of these books." ALPHA proffers the six books on a tray and BETA selects three. "Now I want you to select two out of these three." BETA does so. "And now one of the two." BETA retires to his seat with the book.

The slate is now shewn to be blank on both sides, and one side is marked with chalk by a spectator. The slate, blank side to the audience, is now placed with the piece of chalk in the satchel which in turn is put on the chair in an upright position.

"You, sir," says ALPHA, addressing BETA, "have been obliging enough to select one of six books. Now I want a page in the book cho-



sen. It is useless to ask one of the many of you to name a number, because the MANY will afterwards say that the ONE was a paid assistant and gave me a pre-arranged number. I therefore am going to ask several of you to write a unit figure on this pad of paper. Will you start, please?"

When about nine people have put down a number (it should be stipulated that the numbers should be placed under one another) ALPHA casts up and makes the total, and the pad is handed to another spectator who, probably without asking, will check the cast.

"Ninety-one is the total," says ALPHA, addressing the audience. The gentleman with the pad reminds him that it is not ninety-one but ninety-four. ALPHA asks if he is quite sure. He indubitably is. "Page 94 it shall be, then," says ALPHA, "Will you please turn to that page?" - this to BETA - "and read out the first line, as I am going to make the chalk write those words on the slate."

A few seconds elapse. ALPHA goes to the satchel, removes slate and words are seen upon it, BUT NOT THE WORDS CONSTITUTING LINE 1 OF PAGE 94!! "You think that is my fault," says ALPHA. "Honi soit qui mal y pense. Let us try again."

ALPHA asks BETA to rub out the letters with the piece of cambric, shews side of the slate blank again and replaces it in the satchel. More seconds elapse and then the slate is removed, the satchel turned upside down, allowing the chalk to drop out and at the same time shewing that the satchel is empty. This time the correct line is found written on the slate.

Remarks: Owing to the formalities it is only possible to gain the maximum success by presenting this at a small gathering where the audience are all well known to each other. The point of ALPHA wrongly casting the figures is that the first message is the wording of the first line on Page 91, and if ALPHA looks a bit crestfallen when the correction of cast is pointed out it will be found that BETA always looks at Page 91 and tells the others afterwards. Then the climax to the unsophisticated really seems like magic.

Requisites: A slate with flap, satchel, six books, piece of chalk, piece of cambric, scribbling-pad, pencil and tray.

Preparation: The first line of Page 91 in the book to be forced is written on one side of the slate. The first line of Page 94 is written on side of flap. The two Messages are now placed face to face so that the slate can be exhibited in blank condition. The cambric is rolled into a ball and put in a corner of the bag. The slate and other articles are dumped into satchel and this completes the preparation.

Presentation: All of the articles removed from satchel with exception of cambric, which is removed later by assistant. Care is taken not to dislodge the flap of slate. After forcing the book in the usual equivocal manner, ALPHA marks the virgin side of the slate, shewing the other side blank, and places it in the satchel in such a manner that directly the slate is inside it is given a slight tilt, causing the flap to fall against the side of the satchel. ALPHA takes the scribbling-pad from one member of the audience to another, mentally keeping track of the total.

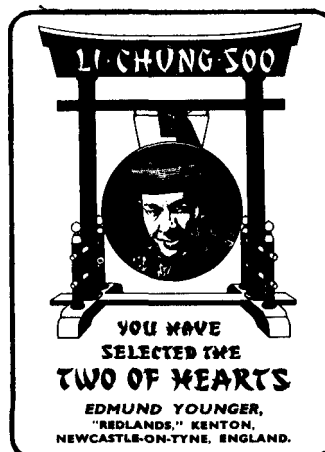
When it has reached the number of not less

than eighty-five and not more than ninety, ALPHA says, "Thank you. I now will cast them up and arrive at a total". In the course of putting down the total he deliberately adds a figure necessary to make the column total ninety-four, but he actually puts down ninety-one. BETA corrects the total and then Page 94 is examined. ALPHA removes the slate from the satchel leaving the flap behind; at the same time ALPHA touches the satchel with the other hand sufficiently enough to tilt the flap to the other side.

The message having proved to be the wrong one, BETA is asked to clean it off. This is a piece of subtle misdirection, leaving the slate in the hands of an assistant, when it is unprepared. ALPHA puts the slate in the satchel so that the blank side of the flap comes against the clean side of the slate. In removing the slate the flap is removed with it, it being an easy matter to slip it into the slate frame as the fingers withdraw the slate. Apparently, the message is now written on the slate. The self-contained nature of the experiment will be appreciated by the practical conjuror - it's all in the satchel - ready to pick up and present.



## LI-CHUNG-SOO FLOWERS APLENTY EDMUND YOUNGER



Edmund Younger, who hides under the name of Li-Chung-Soo, favours showy effects in his Oriental Magic Act. He gives here a few ideas on flower productions that are very useful to those who lean towards that type of magic. Flower productions in England have, of late, come into vogue. Levante uses a spiked flower number, Murray has a production of scores of flowers for his act's opening, Chefalo also makes much of and gets much

out of his flower productions. And now -- Edmund Younger. -- Cedric

"I'm not going to explain anything new, but rather turn some old magic into new. Always having believed that audiences like a display of colour I always give a Chinese performance which lends itself to eye-filling displays. All of you have seen the dealer's catalogue wherein was described "Flowers From Paper Cone Production". With it you receive fifty or a hundred spring flowers, roll a sheet of cartridge paper into a cone, shew empty, load in by a method to suit yourself, and produce the flowers, ending the trick. Most magicians do not use spring flowers because of the time necessary for folding, and also because stage hands have the

largest feet in the world and like to trample on them. Thus one of the most beautiful magical effects lies dormant. We have card kings, cigarette conjurors, handkerchief, coin and ball specialists --- why not a flower production master?

You take a sheet of cartridge paper from the table (behind is a bundle of say 50 flowers) in the right hand. The left hand takes the edge of paper and brings it upward. At the same time the right hand gives paper a half turn thus forming it into a cone or sugar bag. By pressing the sides of cone a spring clip is released. The flowers get out of the bastile and are poured into a large wire basket on the table or stand. The clip used is standard at dealers.

The cone then is shewn empty, held in left hand, and at the same time the right hand obtains a further load from right side of the performer. The cone is passed to the right hand which takes hold of it at the mouth, fingers inside, letting load slide into cone to be produced into basket as before. Then the cone is unrolled and placed on the table. Both hands are shown empty before taking it up again when another load is produced.

This third load is prepared as follows: The flowers have a paper band around them. Through the band is a piece of florist's wire made in the form of a figure 8, i.e. two loops. Inside the black art well on your table is a small headless nail which engages in the second loop, that nearest the flowers. The upper loop protrudes above table surface. In lifting the paper the finger of hand is inserted in this loop which brings the load up behind paper after which the cone is formed and flowers released as before.

Again the cone is put on table and the hands shown empty. In the meantime he has obtained from the body a load held in a special clip which is back palmed and accounts for the hands empty appearance. The cone is picked up with the left hand, right hand shewn empty in mid-air, a reverse palm is made and there is produced a shower of paper flowers after the style of the Miser's Dream. As these flowers fall they are caught in the cone and then again tipped out into the wire basket. This ingenious feke I was lucky enough to obtain from Conradi Horster, in Berlin, Germany. It consists of a piece of spring steel with a clip held between the fingers. It is in two parts, the bottom piece being made of brass, and which sets in a hole at one end and slips into a fold at the other. By pressing simply, the flowers are instantaneously released. Conradi makes these for the purpose of backpalming, but it is not impossible for one to attach a back hand device to his own present clip which also works by squeezing.

A small wicker basket is shewn empty and held in the left hand. The right hand now holds the cone. A lever is released and a flap in the basket flips over immediately filling the basket with flowers, apparently from the cone which is at that time tipped over it. This wicker basket full of blooms is poured into the large wire basket with left hand, and at the same time the right hand brings cone up behind the wire basket which is backed with black cloth. Hanging there is a duplicate cone filled with real roses.

The performer steps to audience after this move and distributes the flowers by tossing them out, the extent of the distribution being determined by the size of the cone used. It is

at this point, when spectators are about to realize the flowers are not exactly what they seem to be, that this distribution of genuine roses makes for a good impression and applause.

By using a large wire basket as the receptacle for the flowers, they are thus collected neatly to the appearance of a huge production and with very little damage. My basket is about 32 inches high, 9 inches square at the bottom, and 15 inches square at the top. This makes a square conical type of basket, the back side of which has been covered with black cloth behind which hangs the loading cone with real flowers.

One can continue with a whole production act of flowers by using other pieces of apparatus. Martinka invented a tray with a double flap to produce both red and white spring flowers. The old rose in the buttonhole is a good opening for such an act. Two Japanese trays shewn together with a false bottom in one and a folding feather plant or two makes a nice appearance. You might use the walking stick to tree. The production of a large feather bouquet in a plant pot from a stand, an astonishing effect. This is worked by a foot release. I obtained mine from Carl Willmann, also of Germany. Your cone, simply put over the empty pot, is removed to shew a full sized plant. A final number would be to use the giant double botanias which the Davenport's have catalogued.

I sincerely hope these suggestions will help some aspiring magician build a really fine and popular flower act.



## HYPNO COIN JOHN RAMSEY

A small and simple coin effect is this which is performed at close quarters. A member of the onlookers is asked to examine a coin and afterwards the fingers of your right hand. The coin then is taken between the third finger and thumb of the examined hand, the third finger removed, and the coin remains balanced on the thumb with no apparent means for it doing so.

For this thought provoking stunt take two identical coins. One of them has a small sharp fake or notch by cutting with a sharp knife. Cut firmly into the outside rim of coin towards you and the metal partly raised forms a small sharp hook. Now shew the two coins as one between middle finger and thumb of right hand. Slip the untouched coin forward and hand for examination, retaining the other coin under ball of thumb.

When coin is returned allow thumb of right hand to be examined, and under cover of this switch the coins and grip coin with point between middle finger and thumb. (Fig.1) Press sideways, whereupon the small hook will enter the thumb surface. Now stand coin perpendicularly between thumb and middle finger. (FIG.2) Remove finger slowly and coin, which should lean very slightly backwards, will remain balanced on the thumb.