

DOLLAR DAY

When Tom Sellers published a trick called "It's Only Chance" in his booklet "Novel Necromancy" (1935), little did he realize how many varied methods of producing the effect would appear during the next four years. I haven't kept track but there must be at least a dozen method of producing the effect of having spectators freely select a flock of envelopes and leave the performer holding the bank, i.e., the one containing the dollar bill.

My contribution to the group of such effects follows. It can be performed at any time (provided you have the money, of course) and at any place. No books, trays, special knives, or stooges are required.

On each of three pay envelopes is painted a numeral. The envelopes are numbered "1", "2", and "3". These numbers should be quite large and bold, black showboard paint being used. A glance at the accompanying oil painting will give you an idea as to how they look.

My business card is printed on playing card stock (blanks) and I fold one of these twice. This is inserted into one of the envelopes and sealed. The same is done with the other two envelopes. The folded cards expand and make a definite bulge in the envelope, it being obvious that something is inside.

It is now necessary to secure a ten dollar bill for one of that denomination is much more effective than a "one." Fold the bill (Tommy Martin would use a century note. I think that is a

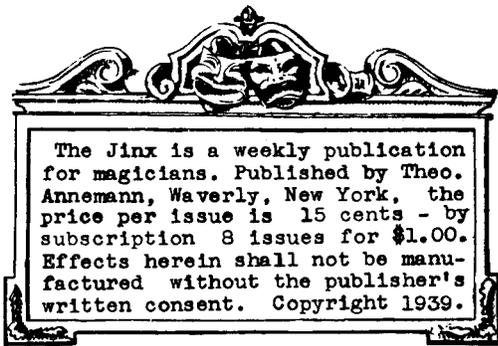
dollar bill that's a hundred years old.) so it can be finger palmed without bulging over the digits and telling the customers that the performer has cash on hand. (See illustration on page 437)

This folded bill has a liberal blob of wax on the back (take no chances). When the three envelopes are stacked together the bill is pressed to the back of envelope No. 3 which is at the rear. The stack of envelopes with the money adhering is then placed in the inside coat pocket until needed.

The routine follows: The three envelopes are removed together and handled as daintily as your mitts will permit. Pass them from hand to hand, one at a time...and call attention to the numbers. You can handle these quite freely and the hands are indirectly shown empty.

Now, square the envelopes together (don't absent-mindedly riffle them and then make a pass) and as you ask for a number to be selected, secretly remove the bill and get it into the finger-palm position. This will allow you to fan the envelopes with the numbers facing you. As the number is called remove that envelope and hand to the spectator. Get him to stand up and remain standing until after he has opened the envelope and shown the card. The second envelope is selected and the second spectator treated in the same manner. Now! All eyes are on the second spectator opening his envelope. While this is going (turn to page 437)





— EDITRIVIA —

Now that the summer has passed by the procession once more is starting to pass through the portals of the magic shops and the "What's new?" plaint will rise in volume until, with cymbal crashes and such after New Year's incoming, the season's output of acceptable (and some not so) mystery wares will subside to a trickle and by the first of June everyone will be asking what has happened to "magic."

During the season that is before us there will be at least two "terrific" cases of exposing, one of which will be perpetrated by an "officer" of a "great society" and the other possibly by an "up-and-coming" magus never before heard of, but who needs publicity and can get it no other way. For a while, at least, there will be no more "conventions" and it is well so for as such they are generally misnamed. Few mails haven't carried the notice of one group or another about to have a "convention." Not less than three magic dealers will be on the accusing end of a controversy as to who stole the other's "exclusive" trick first. Both will prove themselves virtuous. Countless magi will ask "What keeps the Sphinx going?" We promise not to do so in voice or print, not because we feel that it might outlast us, but because we have come to sense that there is a driving or existing force behind that nearly 40 year old symbol of magic. A driving force other than the present editor's desire for a "front office with rank" in the literary world.

From one to five motion pictures will make it a point to include magic or illusionary principles in their scripts and proceed to employ as technical advisor, at a higher salary than he could get for performing, some well known magus whose subsequent alibi will be that he "didn't know" they were going to expose the stuff he must have told them. In each case the material shoved down the poor movie patron's throat will be that which is NOT being used by the technical advisor.

During the time said technical advisor is employed for what actually is his own dissolution the local magic clubs will fete and feast him. He will be mentioned ad nauseum in the magical journals (aren't we glad we're just a "sheet") as an exponent of magical art, make a movie "short" or two, again revealing only those "simple" things which he doesn't do himself and which can be found in lots of books, (yeah, books only obtainable from magic dealers) and then justify the ex- part by dropping back into the oblivion of existence.

There will be one magician who, during the season, will spend time digging out and learning well some effect of by gone days. It will have been covered with the dust of years plus Cag-

liostro waiting for some alert magus to uncover its form and see its possibilities. Immediately the trick will be offered for sale by all dealers and ruined in one season by those who order it on Wednesday saying, "I must have this at once because I am giving a show Thursday for the local "Potato Salad Pushover Brigade" at their annual post-mortem of the year's reputations! The fellow who has dug up a really good thing and can do it will complain, the dealers will say "old stuff - we knew it years ago" and the P.S.P.B. will say, "Isn't Mr. --- a wonderful magician? He should go on the stage! All in all it looks like a good but usual year.

One thing that helps our enthusiasm not a little is that Max Holden just got a 48 week subscription to the sheet. --- Galli-Galli did his chicken chicanery via television out of N.Y. on Sent. 15. The sequence lends itself well to the visible air waves. --- Chap's latest edition of the Scrapbook features a moth production. Seven years ago we used it a lot with a cockroach which was and still is much easier to catch. Mulholland has a press story about his hands being so fast that he can reach out and with the thumb and first finger catch a fly on the wing. It may be a better season for the insects than for the magicians.

Incidentally, Mulholland's co-operative book with Cortland Fitzsimmons, titled "The Girl In The Cage," got nice reviews in both The Sphinx and N.Y.'s Herald-Tribune. It's a mystery murder yarn featuring Peter King, a fine figure of a magic man ("Isn't he handsome!" exclaims a lady witness). --- Ade and True Duval are still in Sweden at this writing with prospects for getting out of the eastern hemisphere soon quite dubious. --- Murray, one of the better foreign lights, is in Denmark after fleeing Berlin where he was playing, and lost both money and props. The same thing happened to Dante who was playing the same city but didn't fare as badly. We might pass on to C.T., Unknown, or The Phantom, those too, too divine columnists, that Murray and Dante had an altercation in Berlin and hit one another over the head with wine glasses. What a happy brotherhood magic really is. --- Dell O'Dell, magic's most prolific lady magicienne, is back at N.Y.'s Hotel Warwick to open the season. She did 17 consecutive weeks there last season, changing the act continually for that 99 seat room's patrons.

Did that recent Genii statement re the guaranty of advertisers have anything to do with the absence of one of its steadies? Or vice versa? --- Wonder why no journal hasn't carried the interesting story of Russ Swann's oriental servant boy and valet who turned out to be a spy and got himself in "clink?" --- With home movies so popular and prevalent at the conventions it might be a good point to remember how handkerchiefs photograph. Recently we saw one in which the silk went into the fist white and came out white! The magus had used a white and a light blue silk, the latter photographing white. Use red which comes out black. That goes for paper tricks too, where contrasting colors are used. It may save a failure should you get the chance to do a lens bit.

Eddie Clever's book "Entertaining Children With Magic" is plenty worthwhile to those who make a practise of it. Wany a professional has "cracked up" when it came to amusing and holding the interest of the infants. And a copy of Nelmar's "Are You Seein' Things" to hand gives a lot of illusionary stunts and gags which most of us have passed up but routined into an act

with lecture which someone will develop only to have it copied by scores who then will buy the secrets. --- "Eternally Yours" the love life of a magician and illusionist, opens at N.Y.'s Roxy on Oct. 6. --- Buddy Gwynne will soon have his pilot's license. If he gets his wish to become a transport flier he may yet fly to England and get another look at the aviation pin he gave to Esme Levante.--- See you next week. Vox et praeterea nihil.

Theo. Annemann



RED AND BLUE FUTURAMA J.G. THOMPSON, JR.

A spectator is requested to think of any one card in the deck and the performer writes something upon the back of a playing card. This he places aside face up for the time being.

Producing a pack of blue-backed cards which he demonstrates as such, the performer holds them in a face up fan behind his back. He asks the spectator assistant to locate his thought of card, withdraw it from the fan, lay it face up on the table, mark his initials on it and return it to the deck.

This done the performer turns around and shows that a peculiar thing has happened. As he fans out the deck, face down this time, there is one card visible that is red-backed. When turned over it proves to be the one the spectator chose mentally and bears his initials. The card upon which the performer wrote at the beginning is now turned over and upon its back is the name of the card spectator was thinking about all the time!

This is truly a miraculous appearing effect because of pure subtlety. Two decks, one red-backed and the other blue-backed, are needed. On the white end margin on the back of each of the red cards write the name of that same card, i.e., on the back of the Jack of Clubs write "Jack of Clubs." One red card, on which there is no writing, must be placed in the breast pocket of your coat. One blue card is placed on the back of the prepared red deck, which, in turn, is placed in the blue card box. The blue deck is placed in the left vest pocket ends up.

To perform have the spectator first think of a card. Remove the red-backed card from your pocket and pretend to write something on it. Lay it to one side face up.

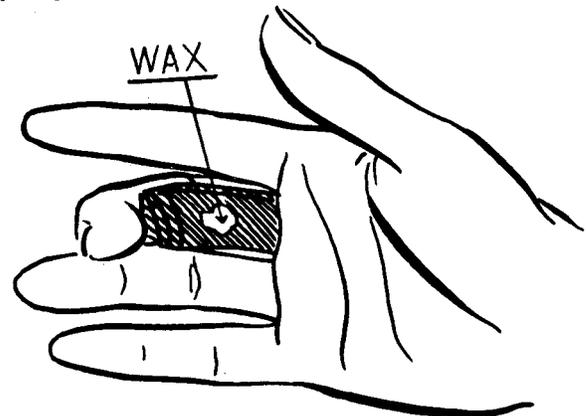
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on, you secretly press the waxed bill to the back of the remaining envelope, with your eyes upon the spectator who is opening the envelope you change the hold on your envelope so that it is held at the extreme tips of the fingers, number to the front, of course. When the second spectator exhibits his folded card, call attention to the last remaining envelope and still holding it at the extreme tips of the fingers, tear off the top edge. Reach into the envelope with the first and second finger and withdraw the folded card and AT THE SAME TIME THE THUMB IS BEHIND THE ENVELOPE AND IT DRAWS AWAY THE FOLDED BILL SO THAT WHEN THE CARD IS OUT OF THE ENVELOPE THE BILL IS CONCEALED BEHIND IT.

Toss the envelope aside and slowly unfold the card and find the bill INSIDE. This part is purely showmanship and not at all difficult. You have a handful of card and shouldn't find any trouble in making the bill apparently come from the folded pasteboard. Drop the card on the floor and quickly unfold the bill and show.

The patter presentation is much the same as in the original Seller's version. I tell them I'm interested in psychology...I'm also interested in blondes but it's cheaper to dabble with psychology. Talk about the laws of chance. Tell them it's Dollar Day in the drug store and that you're introducing Ten Dollar Day. Explain that a ten dollar bill is folded in one of the three envelopes. Get a fellow to stand up...coax if necessary. Tell him he might want someone to stand up for him someday. Get him to freely select a number. When he does give him the envelope and have him tear it open and read aloud what's on the card. In this way you get a free advertisement.



The effect is repeated with No. 2 spectator and you are left with the one envelope. Tear it open, drop the card, and unfold the bill. Bow to each spectator, saying, "Thank you. Try it on your wife next pay day."

The audience won't roll in the aisle (unless you provide the dice) but it's a handy item for luncheon dates. It can easily be presented as a straight demonstration of psychology with appropriate patter if you don't want to make it magical. As a matter of fact it isn't magical. In such a case show the bill, fold and switch it for a flash paper bill. Say that you have money to burn and that you'll cause it to pass into one of the three numbered envelopes displayed on a stand. Offer to bet the money that two spectators can't pick out the correct envelope and conclude as described before.

A MAGNETIC PERSONALITY

GEORGE DELANEY

For publicity or close-up purposes the following series of three effects will impress those who see them as being produced by a magnetic quality belonging only to the magician. While extremely simple, the appearance of the ideas from the audience view makes for quite a bit of wonderment.

The performer does some simple magnetic feat such as the mesmerised cards. Then he offers to explain everything and credits it to "electricity." He rubs his finger briskly up and down his coat, across the carpet, or through his hair. Touching its tip to a metal surface or object a faint but distinct buzz is heard.

Offering to demonstrate this "power" further the performer has someone turn out the lights and hold his (the performer's) wrists. Next he places his forefingers together with an admonition to watch what happens when he separates them. He moves his fingers apart slightly and a spark is seen between them accompanied by an audible "snap."

"Electricity," confides the performer as the lights are being turned on. "Why, practically everything I have on is charged."

One of the best methods for the mesmerised, one that I have never seen used, utilizes the new cellophane mending tape sold in stationery stores -- "scotch tissue" -- that sticks to anything but peels off without a trace. An inch long piece is attached to the center of one card. One half inch of the tape is pressed down and the other half inch left loose to be clipped between the second and third fingers of the hand. This card is on top of the deck to start. About half the deck is cut off and after fanning to show, squared and placed face up on the right palm. The half inch of tissue goes between the second and third fingers and is clipped tightly. The left hand now takes the face up loose cards one at a time and inserts them in a circle around the clipped card at the bottom of the pile against hand. The circle of cards overlap and are built out as far as practise will admit. When all loose cards are thus secured, the right hand is slowly turned over and the circle of cards is seen to be adhering to the hand. By closing the fingers of the hand steadily the tape can be forced from the key card and all drop to the table or floor where they can be minutely examined. Or the tape may be released from between the fingers and in picking up the cards pressed against the back where it is practically invisible.

The buzzing sound when finger tips are put against metal is caused by one of the novelty "practical joke" Joy Buzzers. This is wound, not tightly, but only a few turns to give a "light" instead of a "heavy" buzz. It is carried in the coat or vest pocket and pressed with the arm at the moment when the finger of the opposite hand touches metal.

Required for the spark effect is a Necco candy wafer -- a white one -- no other color works. This is taken from the pocket while the lights are being turned off. It is held between the fingers and broken at the proper moment in your patter theme, producing a "snap", and strangely enough, a bluish spark. The reason for spectator holding the wrists is so that he



can focus his attention at the proper spot and not miss the flash. The center of the wafer should be pressed out towards the spectator for the same reason. Before the lights go on the performer puts the pieces of wafer into his mouth and the evidence literally melts away. It's a sweet trick.

RED AND BLUE FUTURAMA (continued from page 437)

Bring out the blue card case and remove the cards therefrom with their backs up. To all appearances the deck is blue. To heighten the effect hold the cards face up in the right hand by the edges and with the left hand (palm up underneath and thumb and fingers around the sides of the deck) draw off cards to drop into the left palm in little bunches, the cards being removed from the face of the deck. At every third or fourth draw-off the right hand packet is turned over for a second and a flash given of the back (blue) card. The illusion is quite perfect and convincing that all the deck is blue. At the last draw off put the right hand remaining cards on the bottom (or back) of the left hand pile. This is really the Hindu Shuffle technique, all of which was described fully with effects in Jinx No. 56.

Now the deck is fanned face up behind your back and the spectator locates and removes his thought of card. While he initials it on the table so as not to get a glimpse of the back at this time, you bring the deck around in front of you and slip it into the right vest pocket while the other hand removes the unprepared blue deck from the left vest pocket. The spectator's card having been marked, this is the deck fanned face up behind the back for the return of that pasteboard.

Now, as you turn around to fan the deck and show that a peculiar thing has happened, be sure that the writing end of the red card is nearest your body so that it won't be visible when you fan the deck and show the odd colored card. Take hold of it by the outer end and turn it over end for end towards you. It is his initialed card!

As soon as he has identified it the performer mentions that he made a notation when the spectator first thought of his card. Using the face up card in hand as a lever, the Mexican Turnover sleight is executed with the face up card on the table, and the spectator allowed to read on its back what you wrote. The name of his card while he was but thinking of it! Of course, the exchange and turnover is made, and the spectator reads the writing on the back of his own card - that he took from the deck himself.

Presented smartly, this effect can be a nice item for drawing room and club audiences of from 1 to 50. The first part with the showing of the thought of card changed to a red back can be seen by all. At the finish, when the performer's writing is read, another person can be asked to step up and read aloud what the performer put down on the back of the card that was laid aside.