



# WHIM OF TITUBA

The effect IS the thing, and this effect IS different. Three books or magazines are shown and one selected by choice. The performer has three piles of envelopes, each of a different size so they can be nested one within the other. From the smallest pile he gives a spectator one into which he puts a blank piece of paper and seals. The envelope is placed into one of the next size larger and the spectator writes his name across the flap. This marked set of two envelopes is now sealed in the last and largest size of the three.

With envelope in hand the performer passes to a number of people obtaining a figure from each. With these jotted down in a column, a line is drawn beneath and the envelope given the man who signed the middle nested one. He adds the column and calls aloud the total. We will assume it to be 54.

The performer asks the person with the magazine to open it to page 54 - BUT PAGE 54 IS FOUND TORN OUT AND IN ITS PLACE DROPS OUT THE BLANK PIECE OF PAPER.

The performer acts annoyed to no slight degree, explaining, "Tituba likes to have fun in her witchy way. She was the West Indian slave who started the witchcraft scare back in 1692 with her voodoo stories. I generally have a word selected on the chosen page of the book and Tituba, believe it or not, scrawls the word on the piece of paper inside the envelopes. She never knows what the word means because she was burned at the stake just when the children of Samuel Parris were trying to teach her to read and write. She duplicates the printing as best she can and I've noted quite a bit of improvement over a period of the five years since I learned of her presence but when she gets impatient, mad, or just wants to play a joke, she'll rip the entire page out. Books never meant much more to her than something with

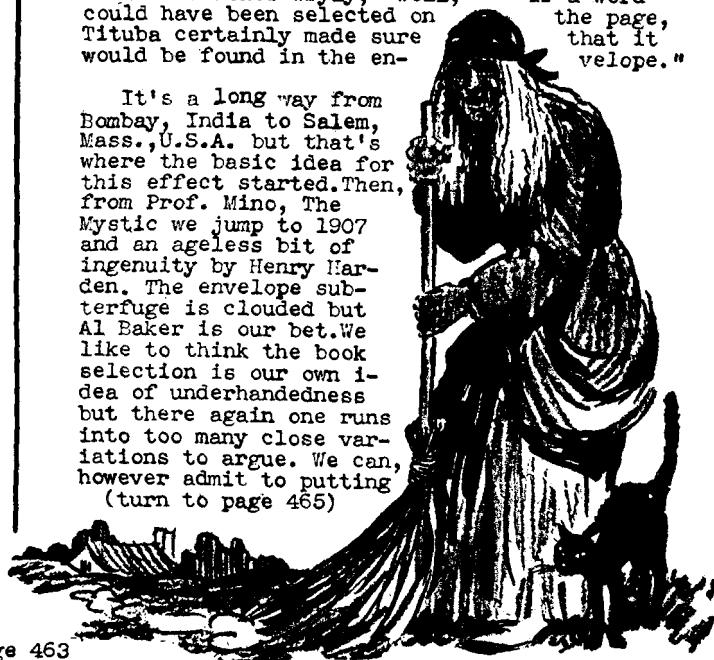
THE ORIGINAL  
WITCH OF SALEM!

which to start a fire. I'm sorry things have gone wrong. I can finish now only the way she'll let me."

The spectator with the envelope opens the first and identifies his signature on the second. And across the face of this envelope is scrawled in large crayon figures the page number 54. Underneath is childishly attempted the name TITUBA. "You see?" says the performer, "One never knows for sure what will happen. Maybe she thinks she knows enough about the alphabet and wants me to teach her arithmetic."

The envelope is opened and the inside one removed. When this is opened THERE IS FOUND INSIDE THE MISSING TORN OUT PAGE and the performer finishes wryly, "Well, if a word could have been selected on the page, Tituba certainly made sure that it would be found in the envelope."

It's a long way from Bombay, India to Salem, Mass., U.S.A. but that's where the basic idea for this effect started. Then, from Prof. Minc, The Mystic we jump to 1907 and an ageless bit of ingenuity by Henry Hadden. The envelope subterfuge is clouded but Al Baker is our bet. We like to think the book selection is our own idea of underhandedness but there again one runs into too many close variations to argue. We can, however admit to putting (turn to page 465)



## ANNEMANN

# EDITRIVIA

We are still trying to dig up Nos. 61-62-63 for those subscribers who came in a bit after the curtain went up. For all returned we'll duplicate with any issue or advance subscription lists accordingly. --- Now that Dante has started westward we got to musing over the meaning of the "Dante" and "Danton" billings, that is, how they directly apply to a magician. Dante is the first name of Dante Alighieri who wrote "Inferno" (Hell) and "Paridiso" (Heaven). Of course, one might use the titles and bill the show "Dante presents 'From Hell to Heaven' with Okra, the Mystery Girl." We get that way because after a full evening send off with Dante's party we couldn't get close to the meaning of "Sim-Sala-Bim." As for Danton, the only one in history was Robespierre's successor in the French revolution -- and that, incidentally was his surname. Warlock would be a good magical stage name for a professional. It's one of the oldest in British history and is a generative term meaning "wizard." And to come close to home we'll suggest "SHAMAN." (pronounce shay-man) Shaman is an American magician's name for it's the Indian equivalent of "medicine man."


Meet The Ghost! On the newsstands right now is a ten cent pulp mag "The Ghost." The first issue introduces a detective-magician and vice versa. The writer (we'll have the real name in a week or so) knows quite a bit about magic as many of the lesser known (to the public) gadgets are of valuable use to the crime buster. Even "Topit" is a handy accessory to catch the gun and flashlight on the run. And how that fellow can sleeve his protective knife! --- Dunninger actually has a working model with scenery et al, of his vanishing battleship. Three trips to Washington to date, with active cooperation of Capt. Marlin Blaine, of His Majesty's Colonial Engineers, lifts the idea into the practicability class or into the super streamlined publicity division. --- John Neuman, now about 80 years of age, has returned to this country when everybody for years has thought him dead. Shades of Charlier! Neuman is a muscle reader par excellence and in the late nineties was tops with his work. He took the Nov. S.A.M. members by storm and those, who didn't know of him nor who didn't know their history could say little more than "plants" and "confederates," the "locations" were that fast and certain. We'll have more information in a coming issue.

Is it true that the N.Y. Rainbow Room top exec John Roy uses astrology to determine "in" or "out" of the performers working there? --On Armistice Day, just passed, an interesting article appeared on the "strange quirk" of the mind that "governed" the final choice of America's Unknown Soldier. Dr. L. Vaughn, Prof. of Psychology at Boston University, related how, from four battlefields, four unknown dead were put in a row for a final selection. Hero Sergeant Younger made this choice, third from the left, and the Professor says all others present, if allowed to choose, might well have done the same. To explain the oddity which results in the frequent choice of the number 3, he continued that when a selection of four numbers or objects is offered, the human tendency to pick an odd number causes the elimination of two and four, or the second and fourth objects. One and three remain, but the first is so obvious that in the choice of the Unknown Soldier, he said, with all the caskets presenting the same appearance, it was reasonably certain that the Sergeant would select the third from the left, or number 3. The new detail which I have never seen in magical literature is the point that "there is a general tendency to pick an odd number in any sequence."

Sid Lorraine has just produced "A Magician In The House" Unlike usual trick books, this is a complete routined magical monologue with effects interspersed. Patter, preparation, tricks, and even a price list of the apparatus makes is a valuable asset to anyone who wants a five year tested act complete by a writer whom we have always admired for true witticisms and originality. --- We heartily endorse that west coast suggestion that a deluge of letters be sent Mr. Joseph I. Breen - Motion Pictures Producers & Distributors Ass'n - 5504 Hollywood Blvd, Hollywood, California, and emphasis put on the fact that an expose of secret methods in use by magicians is of definite harm. We also ask that you offset the Wanger statement that we should invent new ones by also emphasizing that any exposure tends to lessen the public's respect for tricks and magic. Once the people in front are saturated with the knowledge that all tricks are too simple for words they don't get much of a kick out of later ones or give the performer any credit for skill. And also don't forget that magic is based on not too many principles of deception. If those principles are kicked around a la Wanger, how will it be possible to work out new effects?

NEW YORK WORLD-TELEGRAM, MONDAY, NOVEMBER 15, 1940

## Escapes Death



William (Nicola) Nicol

## Blast Kills 11 On British Ship; Convicts Saved

Victims of Disaster Mostly Children—9 Asiatics Missing

By the United Press.  
SINGAPORE, Nov. 13.—The British liner Sirdhana, 7745 tons, was sunk by a mine today, killing 11 passengers, mostly children. Nine Asiatics were listed as missing. The explosion occurred off the Singapore waterfront. The vessel sank within 15 minutes.

American survivors included Edwin Gaillard of Mt. Kisco, N. Y., and his wife, and Nicola, magician of Monmouth, Ill., who lost equipment he valued at \$100,000.

## Nicola Once Made Elephant Disappear

Edwin Gaillard, 31, and his wife, the former Lucy Roberts, of Richmond, Va., are members of the Nicola troupe. His mother, Mrs. Edwin W. Gaillard, lives at 39 Prospect St., Mt. Kisco. The Nicola company left California six months ago on tour.

Nicola's most famous trick is to make an elephant disappear. He once took an elephant to City Hall, but before he had made it disappear John P. O'Brien, then Mayor, vanished. He had slipped out a side door.

Nicola is William Nicol. He is 28. Singapore is the most important British naval base in the Far East. After recent conferences among high British and French military and naval officials the Singapore defenses were strengthened. Additional troops also were moved into the area.

The base can shelter the entire British fleet if necessary and its largest ships can refuel there. Singapore commands the Indian Ocean.

## All Members of Troupe Reported Rescued

By the United Press.  
WASHINGTON, Nov. 13.—Kenneth S. Paxton, American Consul

Talk of exposures reminds us that a friend lately told us a simple but overlooked fact. Exposures are invariably better written, described, and pictured than in the magic books themselves. He is assiduously collecting all such paper and magazine revelations, mousing them and binding them for what he says will be the greatest and most beautiful book of magic ever produced. --- The other mags and reviewers have done a nice job on Eddie Clever's "Entertaining Children With Magic" We just want to say that Brunel White of England has carried almost two columns of praise for Eddie and his writings in the World's Fair mag. The book must be worthwhile. --- C.T., Unknown, and Phantom, are beginning to get "boo!" from other readers and writers. It does strike us as a childish way to dish dirt. So "Boo!Boo!"

General at Singapore, reported to the State Department today that 10 American passengers on the Sirdhana were safe and uninjured. All were members of the Nicola troupe. They were listed as Mr. and Mrs. William Nicol, Monmouth, Ill.; Mr. and Mrs. Charles Classen, Rochester; Mr. and Mrs. Edward Gaillard, Mount Kisco, N. Y.; Charles C. Vance, Peoria, Ill.; Miss Mary Elizabeth Camp, Brooklyn, Ill., and Mr. and Mrs. A. Cockerberg, Chicago.

*Theo Annemann*

the parts together as you read it here and, while deploring the incident, give thanks to history for the patter scheme.

To prepare for Tituba's coming: Have three magazines or books of a decidedly different appearance. From one tear very roughly and jaggedly (leaving at least an inch wide piece behind in the book) a page in the 50's or 60's. At that spot leave a blank piece of paper. Pile the three books up with the prepared one in the center.

Have three stacks of envelopes, Call the smallest size 1, then 2 and 3. 1 and 3 piles are ordinary and unprepared. The top envelope of pile 2 (flaps up) has its flap entirely cut away. Then the flap of the next envelope under it overlaps the top envelope and everything appears right. Fold the torn out page, not nicely, but at angles, until it fits into the smallest envelope. Seal it and place this inside the second envelope of pile 2 whose flap overlaps the top flapless one. Then, on the face side of this second envelope which now contains the sealed page, scrawl the page's number and Tituba's name. A duplicate piece of blank paper and a pencil completes the set-up.

Lay the three books in a row with the faked one in the center. A spectator steps up and you ask him to give you two of them. Seldom will he give you the two end ones but when it does happen, toss them aside and tell him to hold the other. When the faked book is among the two given you, immediately say, "Now take one back." If he takes the faked one, say, "Hold it for a few minutes. If he takes the other, you hold up the faked one, saying, "One book out of three. Put the others aside and watch this one carefully." The whole thing must be done quickly and without hesitation or stalling.

The No. 1 stack of envelope is picked up in the left hand with flaps upwards and to the right. The top one is taken off and given a person to blow in. Then he is given the piece of paper to seal. During this you lay down the first pile and pick up the No. 2 pile in the same manner. Take back the sealed envelope in the right hand and apparently put it into the top envelope. The audience sees the flap lift up but it's really the second envelope's flap and the sealed envelope goes into the top flapless envelope. Grasping the opened flap the right hand pulls the envelope away from the pile. You swing to the right as this is done and left hand lays its pile on the table. The face side of this envelope is kept down and with a moistened finger you seal the flap and hold it for the spectator to sign across the flap side.

Pick up the No. 3 pile and slide the envelope into the top one of the pile. Hand it to spectator for sealing. Then take it back for the addition part. Each of six or seven people whisper figures from 1 through 9 to you as you approach them. You write them on the face side of the envelope in a column. However, you add them as you go along keeping the total after each figure in your mind. When the total reaches less than 9 from the page number you want to force, stop. Say that will have them added up and at the same time make a flourish of drawing the line beneath. However, you have just added another figure before that, a figure that brings the total to the page number desired. Simple as it is, the subtlety hasn't found its equal for simplicity in 32 years. →

## PRETTY BAUBLE MINOE

This is one of those seemingly impromptu effects which can, in the hands of a capable performer, rival the famed and classical ring on the wand trick which has been in the repertoire of the world's best known sleight-of-hand artists.

The performer shows a knotted loop of cord or narrow silk ribbon upon which a finger ring is already strung. A spectator unties the knots and removes the ring. Then he reties the ends of the cord or ribbon, but without the ring which he hands to the performer. The spectator holds the knotted ends of the cord and almost instantly the ring is caused to pass back upon the cord. Everything is left with the spectator.

The cord or ribbon is from 2 to 3 yards in length. Secure two fingers rings, exactly alike, which have a stone setting and which fit loosely over your third finger. String both of these on the cord and tie knots to form a loop.

When the cord is displayed with a ring hanging on it the other ring is being worn on the third finger of the right hand with the stone turned inside towards palm. The fingers are kept curled. You hold the loop before you in both hands with the knots uppermost and the loop downward with ring hanging on it. The cord passes through the ring worn on the right hand, which, from back of hand, appears plain and attracts no attention.

The knots are untied and the spectator removes the ring from the left (your left) end of the cord. You take it in your left fingers and ask him to retie the knots.

Now there are several ways a performer may finish the effect. It can be done without covering by slipping out of the ring you are wearing and putting in its place the one given you, of course, with the stone turned inside hand. It is a bold move but the length of the loop plus the misdirection of the spectator tying the knots makes it possible. The alternative is to have someone throw a handkerchief or napkin over the hands for the operation. The effect is exceptionally good for night club table work because it requires so little preparation and no "refills" or bulky apparatus.

(Note by Annemann: Why not have a long loop and while spectator holds reknotted ends put the loop over your head, turn your back, get the ring on and then turn around?)



The trick is done but for the histrionics. I recommend that it be presented without any fussing around or any attempt to justify your actions other than a simple detailing of what you are doing. The time for the audience to think is when you find the page gone, give them the patter and rake Tituba over the coals, and then wind things up with the discovered page plus the plaint that you're sorry. Just impress them that you are embarrassed by failure and go into your next item as if you are sure this will work and make up for the one which just went wrong. You'll find out that they'll remember Tituba longer, sometimes longer than they'll remember you.

# TEN AND ONE

## KENT ARTHUR

The moves in this interlude for the "close-up" man are child's play once that you get the idea or knack. Everytime, it seems, that I take out a dime and penny, no matter what the trick may be, there is somebody in the audience who is certain that I'm using the fake dime and penny, letting on to everybody about it in no uncertain terms. The trick has been capably exposed but in this case, not only the ones not in the know but the wise boys also get a beautiful fooling. And there are very few among us who hasn't a dime and penny set that we have discarded only because it has become too well known in our circle. The presentation has been arranged rather psychologically in order to lead astray and "bait" those who are, they assume, "in the know."

"This is a story about Wilbur, a little boy who once lived in our neighborhood. Having for one day been good, his father drew some change from his pocket and offered it to Wilbur as a reward. It happened to be a dime and a penny and the father said he could have either coin he wished. After a bit of deliberation, Wilbur took the penny. 'Are you sure, Wilbur, that is the one you want?' Wilbur was very sure. His father laughed, 'All right, but you can't change back now for it's too late.'

And so it began that everybody in the neighborhood started offering Wilbur a dime and a penny. He always took the penny in spite of suggestions and admonitions from the adults. Everyone considered Wilbur a bit 'wacky' for keeping to this action.

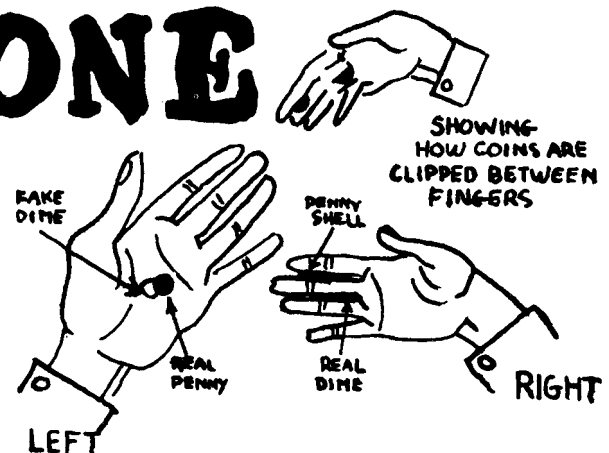
Finally his father had come to hear of his son's 'strictly dumb' outlook and took Wilbur to task. 'Do you think I'm crazy, Pop? If I took the dime they'd soon stop offering me the coins. As it is they think I'm dumb, keep on laughing when I take the pennies, and now I've got more money than they have!'

And oh, how true that is, friends. For if those 'smart' people had just looked at their change they would have seen that it was they who had the penny and Wilbur was the one with the dime."

Blow the dust off your old Dime and Penny effect, get a real dime and penny, and borrow a 'Wilbur' from the audience. ('Wilbur' generally is some white haired gentleman with a steady hand and a sense of humor.) The fake dime is on the left palm and lapping over it is the real penny. The right hand palms the shell penny, hollow side down, near the tips and between the 1st and 2nd fingers. The real dime is palmed (or clipped) between the 2nd and 3rd fingers at the crotch.

All set? Suiting the patter pick up the penny off left hand with the 1st and 2nd fingers and thumb putting it in the gentleman's hand as you tell him to hold it tightly as Wilbur did. You repeat this action twice, letting it "soak in" that the penny is real and ordinary. In taking it back the second time the 1st and 2nd fingers move back and drop the penny into the palm of the right hand. The thumb comes up

# ONE



under the shell penny and levers it into view at the tips of the 1st and 2nd fingers. The entire action takes but a split second and is so natural it almost hurts. Now the fake penny is laid over the fake dime in the left hand and everything looks as before.

Still pattering, the right hand is now getting the real dime up near the 1st and 2nd fingertips through the aid of the thumb. The real penny just lays in the hand, with no attempt to palm it.

Now the right hand crosses over for the third time to pick up the penny. The 1st and 2nd fingers touch the penny, the left fingers curl up naturally, and the right hand moves away just as if it had really picked up the penny. This move cannot be recommended too highly as it is completely deceptive and the acme of simplicity.

The left hand closes naturally and turns downward, this action snapping the fake dime and penny together into one coin. The right hand now leaves the real dime (apparently the penny) in the gentleman's hand who is instructed to close his hand over it quickly. Tell him to turn his hand palm down which prevents him from opening it and glimpsing the dime. (Why should he, however, for you've done the same thing twice before and he doesn't know what you are building up to anyway?)

Pattering to the climax you open your left hand out and there on the palm is the lone penny. Pick it up with the right fingers and deliberately show it on both sides. The gentleman, or 'Wilbur' opens his hand and finds the dime. And you stand there waiting for any 'wise boy' to look the dime over with an at first knowing expression, but which always registers a little awe.

Of course the right hand is not idle. As you stand there while the dime is looked at, the fake penny is dropped into palm and the real one pushed out to tips of fingers. Then someone thinks of the penny which you have been holding before them constantly (?) and you nonchalantly flip it to them.

In other words, first they have the penny in their hands, then the dime, then they have them both, and the wise ones can't find anything wrong at any time. The fake, of course, drops into the pocket in getting a cigarette or removing a handkerchief. If you're working quite steadily this season you can let them keep the coins, but if like me, you'd better get them back as soon as possible after the examination.