



# SEEALALJIA

**E**ditor's note: I honestly believe that this one man miniature spirit cabinet routine is far beyond, in merit and effectiveness, anything yet conceived. Certainly the manifestations are out of the ordinary and Mr. James has managed to use several magical principles in a way not originally intended. The absence of complicated preparation in the cabinet will be found quite refreshing. The routine herein should be put into immediate use by many magi.)

It is the firm belief of many people that the walls of a room retain the impressions of violent or unusual incidents that have taken place within. People who last were seen in the best of spirits and apparently with everything for which to live, have, after spending a portion of a night in a room where somebody once committed suicide, unknown to them, in turn enacted that tragedy over again in a manner identical with the first. It is suggested that such individuals were psychic to a high degree and were influenced by the impressions retained in the walls of that room.

The performer offers to demonstrate a few experiments that he has been conducting along that line. He introduces a box which, he claims, was made from material taken from the most frequented room of a house said to have been occupied for a number of years by a poltergeist. The front of the box has been replaced by a curtain that may be drawn back and forth to reveal or conceal the interior. The inside of the box is painted black. The top of the box is a hinged cover. On top of the box rests a skull and the whole is in full view on a slender and thin

topped table. And although it is not practical for their sake, spectator may be seated in a wide circle around the performer!

A bright red rubber ball is carelessly tossed to one end of the box and a drink-glass placed at the other end. The curtain is drawn for a few seconds. When the interior of the box is shown again, the red ball has been placed back into the glass, apparently by a playful spirit. **ANY SPECTATOR MAY STEP FORWARD, REMOVE THE GLASS AND BALL, AND EXAMINE BOTH AS WELL AS THE BOX!**

The inside of the box again is concealed. The top is raised and a handkerchief tossed inside. The spectator, who has stood by, opens the curtains, removes the handkerchief and finds that a knot has been tied into it.

In each end of the box is a hole. In the center of the hinged lid is a screw-hook on the under side. A length of white cotton tape is folded in half and another spectator places a safety-pin through the tape about an inch from the doubled end. The tape is now threaded through the box with the ends protruding out of the holes. Someone in the audience lends his or her finger ring and it is hung onto the hook inside the box which is turned with curtain side away from audience. The playful poltergeist's presence is invoked. A volunteer comes forward, grasps one end of the tape and draws it from the box. **THE BORROWED RING ACTUALLY IS THREADED ON THE MIDDLE OF THE**

**TAPE AND HELD SECURELY IN (turn to page.473)**

# STEWART JAMES

## — EDITORIAL —

We think periodically about the science of magical trick and book reviewing. It hit at our front door recently when we were offered a page in a magic mag and might have become looked upon as a savant of high magical order. And so it was turned down, not only because our time seems limited since we got the weekly unleashed, but because we know our limits as well as likes and dislikes. There are seven classes of magic, according to the Robert Houdin school, and each is a branch of the art which justly demands almost complete concentration to the exclusion of the other six, that is, if one attempts to become professionally proficient. That was the basic reason for our attempt, a year ago, to have a review board of seven and record each month, the trick, or book, the originator, or author, and the price. Then would follow a notation of the "yes" or "no" decisions, the only factor being, "Is the book or item, in the information or practicality, worth the price?"

Our idea was gently laughed at by what seemed at the time contemps magazines, and it fell by the wayside simply because dealers couldn't see letting 7 in on the "dope" rather than 1. Now we all like and do certain types of tricks. I lean heavily towards mental effects and non-sleight card tricks. Ade Duval is looked upon as a handkerchief addict. Houdini went for escapes. Dr. Jacob Daley is immediately connected with cards, as is John Scarne, Charley Miller, and Jim Grigsby. Dr. Joseph Fries isn't natural without a new effect in rope tricks. Another person likes apparatus magic, another pocket magic, another strictly impromptu magic a la Malini. Give each one of the above named a new book and if that book were to leave out tricks of any division one or more of the reviewers would see "nothing much in it." A magician judges a book by what he can get out of it "to do", and "to do" means the type of trick he leans towards and puts in his act.

Because I've been irked twice lately when I saw reviews of "not so hot" attitudes regarding tricks on the market that, in capable hands of those who feel at home with those types of tricks were immediate hits at the shows where they were performed, I have written these lines. In both cases I knew personally the reviewers and am acquainted with the fact that they never perform the type of trick they commented upon to its detriment. It could be made into a policy of a magic mag to receive books and items for review whereupon the editor dishes them out to different reviewers for comment. These reviewers would each represent one of the seven types. A "yes" or "no" immediately would have weight. For one, I'd certainly rather take Tommy McNeil's comment on a lock trick instead of John Mulholland's. And I'd rather take Johnny's comment on a close-up coin routine instead of Tom's.

Daniel Fitzkee has gathered together a number of west coast acts and is placing them on tour in key cities of California. They opened in Oakland on the 10th and 11th last to good houses. With good adverts and 24 sheets scattered around it should keep on clicking. Steve Shepard was supposed to be planning such a show but, like my horse, sort of got left at the post. This idea shouldn't be such a bad thing for the East. Sam Margulies, make a note.

The Dunninger program, which we promised for this issue was crowded out until next week. The Stewart James spirit cabinet act for one man has a couple of the smartest dodges seen in many a mad moon. Incidentally Stewart has told us that

our supposition re the source of "Took Best Book Test" which we made comment upon, was his own head and not any back file -- which was where we located the basic "missing page" effect for the "Whim of Tituba." We apologize.

R. M. Jamison writes, "Here is an accidental discovery. For those who do "slick" card work, as locators, the slickest, slipperiest card that can be used is a new Ivory finished card in a deck of either Air Cushion or Linen finished." --- The Horace Goldin show has been purchased in entirety by Cecil Lyle. It might be interesting to those who want to make "money" with magic that his probated will left about \$3000 in pre-war American money. Which reminds of an old copy book saying, "It don't make much difference what we make. When we make a little we have a little and nothing left, and when we make more we have more and nothing left."

Bill Stickland, a Londonite, has been getting good results from an adaptation of Cecil Lyle's famous paper hat trick wherein pieces are torn and restored to show the article. Glen Pope has made fine use of it as a closer when his gal assistant exits. Stickland doesn't make a hat -- he makes a gas mask which he puts on and wears! --- At Dante's farewell party we tried our best to find out what "SIM-SALA-BIM" (the title name of his full evening show) meant. He wouldn't divulge. After diving into Jean Hugard's voluminous files regarding magi for many years it was discovered that they are the first three words of the chorus of an old Danish drinking song. Jansen (Dante) is of Danish extraction.

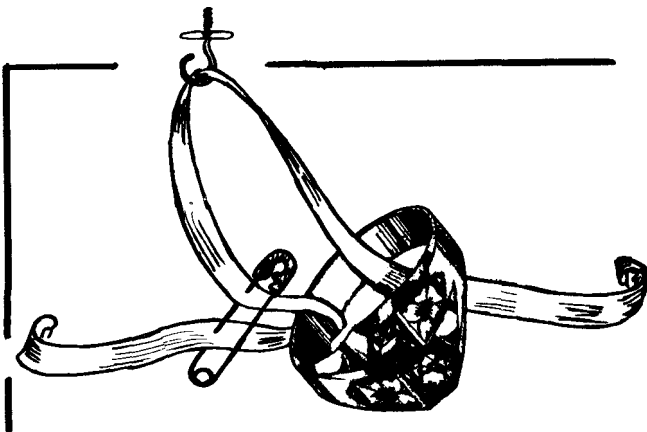
Jack Gwynne will open at N.Y.'s Loew's State Theatre on Dec. 6 so take heed. --- And "Think-a-Drink Hoffman" still is with "The Streets of Paris" show, an example of what perfect staging and background can do with a magic act. --- Irony item is that the ship sunk by a mine from under Nicola with a total loss of his show, could have been saved. The shore battery saw the ship approaching the Singapore harbor minefield. The Captain phoned his fire commander, who said he had to get his orders from the port war station. Official inquiry showed that there was no "initiative" left to a shore battery to fire a warning shot in an emergency. The battery was intended for defense of the port, the fire commander said, not to halt ships entering the mine field.

*Theo Annemann*

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(once more from page 473)

ognised the very clever DeMuth Milk Bottle trick, used heretofore for a penetration or passe passe trick, but given here in an entirely new atmosphere and dress. The placing of the straw serves to release the vent disc and make the "drinking of the milk" action automatic.

(I want to come in on this again and say that Stewart has routined this series of effects in a "sweet" manner. The act opens very strong, gets a quick surprise with No. 2, and settles down with a thought wringer on No. 3. The audience then gets No. 4 and No. 5 in succession for a finish. It is my hope that readers will try the routine as given before they start the inevitable changes and improvements. This should find a good home in many club programs this winter.)



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(continued from page 471)

**PLACE BY THE PIN.** The ring, still on the tape, is returned to the owner and the volunteer allowed to examine the cabinet.

The cabinet is turned with curtain side to the audience. A cellophane wrapped cigar is unwrapped and the weed placed into a glass tumbler. When put into the open cabinet, the spook is found evidently to be a tobacco addict, for the cigar is seen to smoke furiously.

Lastly the lid of the cabinet is raised to accommodate a quart bottle of milk. A straw is inserted and as the thirsty spook imbibes a quantity of the lacteal fluid the performer states, rather apologetically, that his poltergeistic friend always drinks a lot of milk at bed-time and that now it will be necessary to cease manifestations. "Even spirits have to observe union hours," quips (?) the performer as he takes a spiritual like bow to what we hope is not ghostly applause.

The box I used was a radio cabinet. It's size is 7" x 7" x 17". After using it for a long time I find the size just about right. The length may seem long to some, but the greater the distance between the glass tumbler and the rubber ball (first effect) which are placed at opposite ends makes a very good looking stunt for the opener.

The holes at each end are 1½" in diameter. The size allows of the cord with ring being easily pulled through. The screw-hook is of a #5 size. This is in the exact center of the lid, on the inside, being in line with the holes in the cabinet's ends. The final bit of cabinet detail (the only bit of fakery) is a needle size hole in the lid about 2½" from one end and at the center of the lid's width (or depth). The small hole will never be noticed.

#### EFFECTS IN ORDER OF APPEARANCE

**The Ball In The Glass:** The red rubber ball is 1½" in diameter and made of sponge rubber. At the start of this routine there is a skull sitting upon the top of the cabinet. A thread, about 2' long is fastened to the skull and it runs down through the minute hole in the cabinet lid. The other end has been threaded through the ball. The ball has been placed into the glass and when the routine begins the glass and ball are sitting in the center.

After the patter about poltergeists and the building of the cabinet the glass is picked up and the ball rolled from the glass into the far corner of the box. The glass is placed at the other end (directly under the minute hole in the lid) and the curtain closed.

At this time the performer seems to remember the presence of the skull, on top. He picks it up, relating the fact that it was found beneath the poltergeist occupied house. In stepping a bit forward while this is related, the performer causes the thread to be pulled, the ball inside cabinet to be raised as far as the lid permits, and the thread to be pulled through and out of the ball. The result? **THE BALL FALLS DIRECTLY DOWNWARD INTO THE GLASS.** The skull is set aside and the performer invites a member of the audience to investigate the cabinet. We know what he finds and we know that he can examine everything to no avail.

**The Knotted Handkerchief:** The familiar one-hand knot is made, for this effect, when the handkerchief is thrown into the cabinet through the opened lid. Psychology here plays an important part for the audience is wondering about the ball's passage to the glass, while the spectator assisting worries both about that puzzle plus his probably unexpected appearance before an audience and therefore a wee bit, if not more, of stage fright enters into the situation. The sleight, simple as it is, doesn't warrant inclusion here for it has been depicted for many years in magical books, even as lately and modernly described by Hugar.

**The Ring On The Tape:** After the more or less incidental handkerchief bit, but which has impressed subconsciously that strange powers are at work within the cabinet's confines, we come to the one effect of which I am rather proud and to which I claim originality outside of the routine itself. The tape is ½" wide and, if your box is of the same dimensions as mine, 40" long. After the tape is threaded through the box, the borrowed ring upon the hook, and the cabinet turned curtain-side away from the audience, the performer invokes the invisible prankster by rubbing his hands, as he says, inside the confines of the wooden walls. This patter, or palaver, allows of a few quick and very practical as well as unique moves.

1. Remove safety-pin and lay it on the bottom of the box.
2. Take ring off screw-hook.
3. Loop center of tape and tuck through ring.
4. Place pin through left side of loop thus formed and the half of the tape that runs out through the left (to performer) hole of the box.
5. Enlarge loop and place it over the screw-hook. (The illustration on this page depicts the result of these manipulations. To those readers who look at such illustrations and shudder (not in this sheet! Ed.) I suggest you try it but once and check the simplicity.

If the left end (to performer) of the tape is now pulled from the box, the RING IS AUTOMATICALLY THREADED UPON THE TAPE AND FOUND IN THE SAFETY-PIN CENTER.

**The Smoked Cigar:** The cigar I use is of wood and was sold as a novelty pencil. I have hollowed out one end and inserted a piece of felt. This felt has been soaked previously in very strong liquid ammonia. Before the performance the glass tumbler (the one used for the opening ball effect) has had put into it six or eight drops of muriatic acid which was then swished around. The cigar, rewrapped inside a cellophane wrapper is placed into the glass, open end downward, and into the cabinet. Smoke begins the ascent from the glass in clouds. (Why not beat the gum ((or smoke)) and toss in a box of matches in case the spirit hasn't any at the moment? Ed.)

**Drinking The Milk:** The reader should have rec- (Sorry, look back at page 472)

# Personalities In Flight

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pletely through the cloth." So saying, he puts his right hand with the card under the napkin and seems to push it upwards. Then the hand is withdrawn from underneath - empty.

The card was, in fact, transferred to the fingers of the left hand still under the napkin. The right hand now lifts the cover at No. 1 (showing the two cards there) and transfers it to the left hand to cover secretly the card there. (This transfer of the cover from hand to hand is a natural movement to enable the performer to pick up and read at a glance the card at No. 1.) Knowing this he drops the cover, with card beneath, over the other two cards. (Under the cover at No. 1 are now three cards.)

**T**he performer obtains a visiting card from each of four spectators. He spreads a large dinner napkin upon the table. Then the master of chicanery deals the four cards onto the four corners of the miniature table cloth.

Two of the cards are covered with a menu each, a half torn theatre program, or a half sheet of note paper. One of these left visible is taken in hand and pushed upwards from beneath the outspread cloth. It is shown to have evidently penetrated the fabric for next it is seen beneath one of the coverings. This mystery of the fourth dimension continues until all of the four cards, IN THE CORRECT ORDER OF NAMES, have appeared under the same cover.

The exceptional part of this trick is that but FOUR cards (borrowed) are used and the effect is actually impromptu in type. They are obtained from the audience members and may be dealt out in any order. However, the performer must remember the name on the card dealt in the No. 4 position. Let us say now that the front left is No. 1, the front right No. 2, left rear No. 3 and right rear No. 4.

The covering papers are oblong in shape and are held (long side) one in each hand with the thumbs on top. They first are lowered (but not released) over cards Nos. 1 and 2; then over 2 and 4. With No. 4 still covered, the left hand paper is moved to No. 1. Cards Nos. 2 and 3 are next covered, (No. 2 with the right hand) the performer explaining, as an excuse for these movements, that the papers cover the cards in a satisfactory manner and that when two are covered two are visible, etc.

Now comes a crucial move. The papers again are moved to cover cards Nos. 2 and 4 (No. 4 with the left hand). In doing this the left hand secretly picks up the card (purposely left close to the edge of the napkin and, if possible, crimped upward) under the cover. This cover, with the card underneath, is dropped onto card No. 1, while, at the same instant, and in a manner to cover the move, the right hand drops its cover over the vacant space at No. 4.

The cover at No. 1 now covers two cards (but supposedly one only).

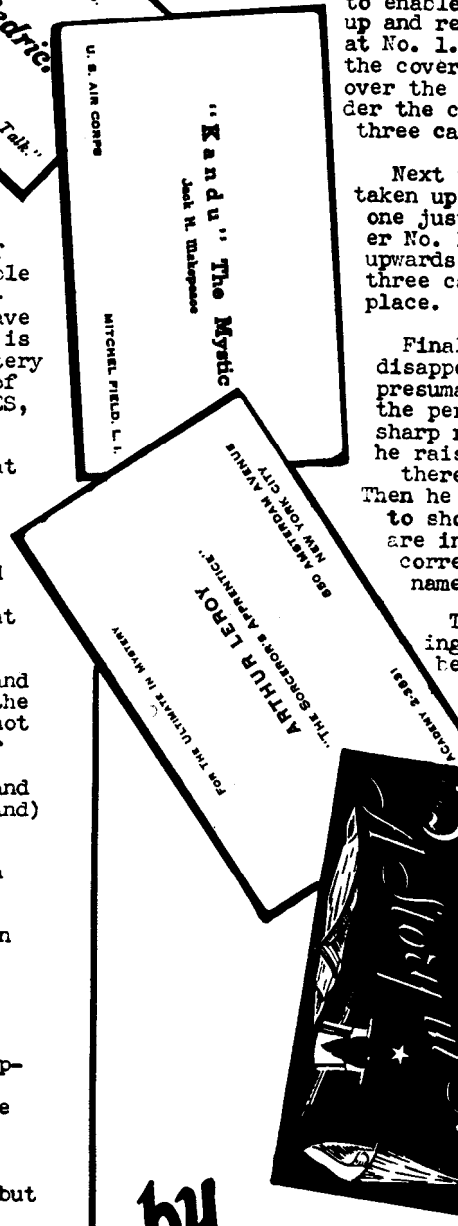
The performer now picks up the visible card (No. 3) in his right hand, and at the same time grasps the left hand rear corner of the napkin with his left hand (thumb on top). Looking at the card he says, "We now will pass Mr. ---'s (calling the name on No. 4's card) card com-

Next the card at No. 2 is taken up and read like the first one just placed under the cover No. 1. Then it is passed upwards through the napkin and three cards are shown to be in place.

Finally, to account for the disappearance of Mr. ---, presumably under cover No. 4, the performer hits the cover a sharp rap with his hand. Then he raises the cover to show there is nothing beneath. Then he picks up cover No. 1 to show that all four cards are in position and in the correct order as to their names.

To facilitate the working of the effect remember that one must memorize the name on the visiting card last secretly passed under the cover at No. 1 position.

This, always, is the name to be read aloud, apparently from the card that is picked up next. A spectator may be on hand to check ARRIVALS under No. 1. cover. The performer calls a card and later he admits of and shows its arrival. The spectator admits of a personality in flight.



by

ELLIS  
STANYON