

NIRVANA NOS.

FREDRIC KOLB

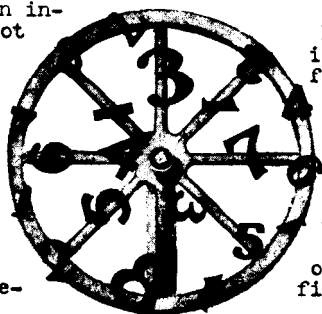
This is a routine of more or less standard items, which, when combined, offer an interesting experiment that can find a spot on almost any club or home program. The impression upon the audience, when numbers are merely thought of, is very good as I have proven to my satisfaction.

The patter is based upon "the magic of numbers (lots of material can be found on that subject) plus the fact that some scientists have been investigating the possibility of photographing thought waves, notably among them being Nicola Tesla.

The performer starts by showing a chart containing 16 squares of various colors. He asks someone to THINK OF A NUMBER between 1 - 16. That number is counted to on the chart and the color noted. Next the performer shuffles a deck of cards and has a second spectator THINK OF A NUMBER between 1 - 52. That number is openly counted to and the card noted. Lastly three more spectators are asked to THINK OF A NUMBER between 100 - 1000. These are jotted down upon a pad and totaled.

A frame, about 8 x 10, is shown to consist of (1) the frame itself, (2) a pane of glass, (3) a plain white sheet of cardboard insert, and (4) a back, with clamps, to hold everything in place as one unit. The separate parts are taken apart for showing and reassembled. The back of the plain cardboard insert is initialled by a spectator. Each of the three active spectators is now approached in turn and the performer holds the frame above their heads as they name their color, card, and total. Stepping back to the front the magician-scientist shows the result of their heavy thinking. On the cardboard, under the glass, is seen a vivid splash of the correct color (technicolor hot pictures? Ed.) chosen, a reproduction of the card selected, and a scrawled concept of the

total arrived at.

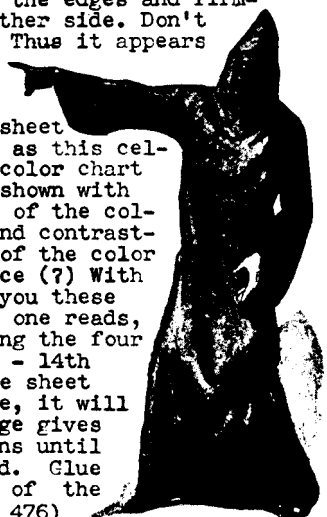


Let us start with the frame, for it is necessary to know its exact size before preparing the color chart. It is a common photographers printing frame with glass and a wooden back which clamps into place to hold any insert firmly against the glass. This back is made so that, after putting it into place, part of it can be raised which will allow of anyone initialling the back of the insert. Have a supply of white cardboards that will nicely fit INSIDE the frame.

Now take one piece of the same cardboard and trim it on two sides so that it loosely fits between the frame's sides and against the glass on the OUTSIDE. Cover one side of this board with a tightly stretched sheet of cellophane that is wrapped around the edges and firmly glued down on the other side. Don't use glue on the front. Thus it appears like white cardboard under glass.

Next prepare, on a sheet of paper the same size as this cellophaned cardboard, a color chart of sixteen squares as shown with this article. Fourteen of the colors may be of varied and contrasting hues but four are of the color to be selected by chance (?) With the chart in front of you these are found (counting, as one reads, from left to right along the four rows) in the 1 - 6 - 8 - 14th squares. By turning the sheet around a side at a time, it will be seen that each change gives four different positions until all sixteen are covered. Glue this chart to the back of the

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EDITRIVIA

Everytime we've turned around this week someone has told us he was building the cabinet for the SEFALALJIA routine last last issue. Incidentally, and phonetically, the word means a high class headache. And co-incidentally (?), when the C was changed to S and the G to J, the letters stood for Stewart James!

And Dr. Vosburgh Lyons has revamped "FINGER-FINGER" (No. 65) into a thing of beauty by having the two spectators stand back to back, sides to audience. Thus neither can see how many fingers the other holds out and anyone else in the audience steps back to the performer each time and whispers the total. The assistants know nothing about what is going on until the performer calls the results each time. But we know, don't we?

The Dunninger program in this issue should make many a performer sit down and think a bit. He commands the highest prices obtainable today for a one-man mystery act. He goes to any length to keep magicians from catching his show, not because he has anything so startlingly new but because his presentation is decidedly different. Where other magicians entertain the people who say, "He's very clever, isn't he?", Dunninger makes audiences believe in him and remark, "He's wonderful." --- No sooner do we get Dante's "Sim Sala Bim" show title figured out but we find that Edgar Benyon, of England, has a Novelty Magical Revue ready for the war's end called "Bam-Boo-Zalem". If these be words from another drinking song (like Dante's) we'll have to leave early. --- Scoop! 3500 years ago, around 1500 B.C. tips for the fingers and thumbs were beaten out of gold in perfect replica. They were used on dead digits to protect the nails from the mummifying process. Some of these magical necessities are on display at N.Y.'s Museum of Natural History. Some magi to-day had better stay away from finger and thumb tips or risk being mummified on sight.

Buffalo's (N.Y.) Evening News has an annual campaign for the city's 50 neediest. The I.B.M. Ring put on a show this year and obtained a donated theatre. 50% of the take paid off the orchestra, stagehands, and petty costs. The rest went to the fund. The newspaper plugged magic to the sky, and Ralph Hinkson, chief newsphoto scooper (and an I.B.M'ier) wrangled many a press photo past the city desk. The paper's radio station did its part and Bob Weill, whose brain wave it was, is now lining up periodical charity shows from which the I.B.M., as well as its Ring No. 12, will garner much good will from people who never heard of magic.

Wallace Lee lives in Durham, N.C. So does the now well known Dr. J. B. Rhine of Duke University. We learn from the former that the latter is far from being "washed up" in ESP matters. Another book will be published in February to supplement "New Frontiers of the Mind." The tome will cover sixty years of research into the mind for evidence of telepathy and include all the criticisms (there have been plenty! Ed.) and an attempt made to answer each. 7 main critics have been approached to make comments from the proofs and these will be included word for word. Dr. Rhine evidently feels certain that after his 6 years of testing he has irrefutable evidence of "en rapport" between minds.

I first saw Albenice do what is called "The Arabian Bead Mystery" in a little Broadway nite club. I had neither seen nor heard of it before then. Later it was marketed over his name. Then

the critics and reviewers made a to do about it being old and not original. Bob Weill and Sid Lorraine, both avid researchers, mentioned "The Magic Wand" and a Mr. Ramsey. We talked to both Albenice and U. F. Grant, the manufacturer. We checked the old article with the new trick. Albenice had read it and liked it in effect but not entirely in method. He corrected the defects. The original version did not allow of both ends of the necklace being shown because one end was not in straight formation. When the string was cut there was no dropping as of loose beads as one would expect. And the cut thread, presumably stripped of beads) remaining in the performer's hand, could not be shown from both ends.

Albenice eliminated every one of these bad points, put the trick in his show, and at once the magicians who saw it wanted it. He feels that he's made a practical trick of a basic idea, at least a marketable trick which everybody had passed up. My sole comment is that I would like to see the reviewers and dissenters ACTUALLY DO the trick EXACTLY as was devised by Ramsey. Then they should ACTUALLY DO the trick EXACTLY as devised by Albenice. I would but want to watch their facial expressions.

All of which brings us back to a phase of the reviewer problem mentioned last issue. Every 10 or 12 years brings in a new "crop" of magically minded people, a new generation. Exactly as in the past, and undoubtedly like in the future, the demand is for tricks, tricks, tricks, and not more than 2% of the devotees show any interest in the history of magic or what has gone before. "What's NEW?" is the cry. Tell them about material in old books and magazines and they get a glazed look. SHOW them a trick without telling its date of origination and they immediately clamor for it. Print such a trick and the reviewers, who steep themselves in the lore of ages, to which present day fans have little access, shout "old stuff" "just a rehash." Whether these comments tend to hurt sales I won't take the chance of saying. It certainly can't help and assuredly the reviewers should take time to be certain (1) that there is no new and modern improvement to the effect, (2) that credit hasn't been given to the originator of the effect, before going overboard in their condemnation, generally to the extent that they forget to review the trick's possibilities regardless of age. If any of the commentators ever have started doing a trick after some professional dug it up out of near oblivion, some trick they undoubtedly would have called "old" and in their calling certainly must have known about it but passed it by, they'll perhaps understand what I've been trying to say.

Next week, to outdo Percy Abbott's photo of a levitation over a dinner table surrounded by guests we'll republish a genuine picture of a hindu actually suspended from the ground supported only by a single rope from below. It is no fake.

Theo. Ammann

EMANATIONS
(continued from page 475)

cellophaned cardboard. Lastly, with white ink, and close to each of the four edges on the cellophane side, write the four figures that will force the color when that side is uppermost and the color chart is facing the spectators.

Prepare one of the cardboards that fits in-

side the frame by using water color paint to form an irregular blot of the color. Paint on the same surface a replica of some spot card from the deck, and lastly scrawl in heavy black a number of four figures such as 1843, keeping it between 1500 and 2000. Place empty frame on table, put in the glass, then lay prepared cardboard on glass WITH THE PAINTED SIDE UP AND AWAY FROM THE GLASS. Then clamp in the backing. When the frame is shown it apparently contains a blank cardboard insert.

Take any deck of cards. Turn the five bottom cards facing the bottom of deck. The THIRD card from the bottom is the card pictured on the board. Put the deck back into its case.

Have a pad of paper, with no backing, of a size about 3 x 4 inches. Now follow this part closely. Make up a sum of three rows of three figures each which, when added, will total the number scrawled upon the board. WRITE THIS PROBLEM TWICE ON THE PAD -- BUT INSIDE ON THE TOP SHEET - NOT OUTSIDE - FIRST WHEN THE PAD IS ONE SIDE UP AND THEN WHEN THE PAD IS THE OTHER SIDE UP. Remember that no matter which side of the pad is uppermost, the problem is written on the underside of the top sheet.

Presentation: The color chart is on the table, COLORED SIDE DOWN. After the preliminary word or two a spectator is asked to stand and think of a number between 1-16 which he then names. The performer says that he has a chart of sixteen colors and that any one may be selected for the test. He picks up the chart flatwise, and can note at a glance (by the white inked numbers) which side should be uppermost when, a few seconds later, and while stepping closer to the audience, he turns the board with the chart side towards the spectators. This is very important! Do NOT show the face of the board until you can turn it up, with one motion, so that the correct edge is at the top. If it faces the audience and then is turned edgewise a time or two, a great many people will notice the indecision and your hesitancy.

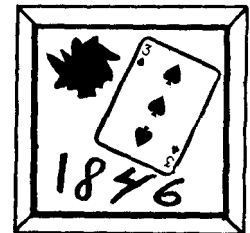
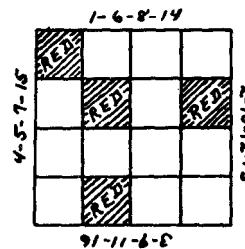
The number counted to and the color called out, the chart is returned to the table WITH THE COLOR SIDE UP. The pack of cards is picked up and removed from the case. The deck is given one or two dovetail shuffles, keeping the five bottom and reversed cards in place, while the performer asks a second person to stand and think of a number between 1-52 which he then names. The performer can almost instantly subtract 3 from that number as he starts to deal cards from the deck one at a time. If the called number were 18, he would subtract 3 and keep 15 in mind. He deals until the fifteenth one is dropped. Without hesitation he looks up and asks the spectator if 18 is the number. He gestures directly at the person with the left hand holding the deck as he asks this, and the move serves to hide the turning over of the deck. Upon being assured that he is correct, the performer continues to deal, in this case, 16 - 17 - and holds the 18th card up. The misdirection has come before the end and not at it.

Taking the pad from his pocket the performer tells about three people who will assist in the next preliminary by thinking of numbers between 100-1000. To each of the three the pad is handed for him or her to jot down the numbers, a three figure number. Because of the pad's previous preparation it is handed the first person without fear. Taking it back from the third person the performer walks with the pad to someone a little bit away, tears off the top sheet and hands it to him for adding. BUT, he has turned the pad over and the spectator

gets a sheet containing the "force" set of addition figures while the pad is pocketed.

Returning to the table the performer picks up and shows the frame. Holding it with the glass side towards the audience the back is removed first, and then the cardboard insert that is dropped with its painted side down on the table. The glass and frame are shown and now held down with the back side slanting towards the audience. The cardboard insert is picked up from the table and dropped onto the glass. Thus the audience has, apparently seen both sides of it, first through the glass in the frame, and now the back of it.

The frame now is layed on the table in order to clamp in the backing, but it is placed directly over the color chart there. The back is clamped into place with the exception of the part which allows of the back of the insert being initialed. The frame is picked up, AND THE COLOR CHART WITH IT, AGAINST THE FRONT OF THE GLASS. Holding the frame so that the front is seen while he approaches the audience the per-



former has some prominent member initial the back of the insert and close the backing. Then he returns to the table, again holding the frame so that the front appears perfectly blank. The cellophane covered fake makes a perfect illusion.

He lays the frame on the table for a split second, shifts it a bit and picks up the chart with color side to the audience. He states that a color was selected by a thought of number, and lays the chart aside. He continues that a card was selected also by a thought of number. Lastly three thought of numbers have been totaled. He impresses that each test was increasingly harder, 1-16, 1-52, 100-1000, and that all numbers were thought of freely.

The performer now picks up the frame and goes to the first spectator. This time, however, the front of the frame is kept downward at the first and then upward when it is held for a moment over the first person's head. This action is repeated with the other two and at the front once more the frame is turned to show the photographed thoughts. The frame is handed complete to the man who initialed it and he may disassemble the parts and keep the cardboard as a souvenir and pseudo-scientific curiosity. There is nothing wrong to be found with the frame.

For credits on this, the frame idea was first used, to my knowledge, by Chicago Magic Co, and the move of turning the cardboard over during the action of taking frame apart and putting back together again was very old before the advent of the cardboard masking. The cellophane and combining with the chart is my own idea. The color force was originated by Stanley Collins many years ago and also used with beads on a counting frame with slight variation of the arrangement. The card force idea is lost in a maze of such things. The pad force arrangement of figures is an original concept of Dave Allison's who gave permission for its use.

PHONED THOTS ORVILLE MEYER

The telephone trick, in one form or another, is ever-popular although a great many people are familiar with the original method of coding. As long as the performer must do the calling himself, or supply a name to be called other than his wife or a friend known to everybody present, no system, however ingenious, will allay suspicions.

My methods for this are planned to mystify everybody as well as satisfy the hecklers. And I make use of a deck which can be found valuable in many other tricks. Arrange or purchase a Svengali deck, one in which all the odd cards from the top are alike and in which the even cards are all different. Prepare the back of each even card and the face of each odd card with the now well known and easily obtainable "roughing fluid". The deck now can be overhand shuffled and fanned with the faces to the audience. No duplicates will show up.

If the audience is a good one and I think the stunt will bear repetition, I force a prearranged card for the first naming. The classical force is used, letting the pairs slip by as one card only and spectator does not withdraw, but peeks at the card he touches. Anyone now telephones the wife and she names the card.

After this I explain that there probably are skeptics who believe that if THEY had the chance to select a card and telephone, it could not be named. To satisfy everyone I show a glass easel. It is made of plate glass, the height of a playing card and about 18 inches long. This stands at the usual slight tilt and I now SPREAD THE CARDS, BACKS OUT, OVER THE LENGTH OF THIS. And thanks to the roughing fluid the pairs cling AND IMMEDIATELY AFTER THE SPREADING THE EASEL IS TURNED AROUND AND ALL DIFFERENT FACES ARE SEEN.

The easel is again turned so backs are out and a spectator is invited to touch any card. He may change his mind, but any card touched must be a force card -- the rear card of a pair. It is slowly removed and handed the spectator. Then I let the audience decide whether only the spectator shall look at the chosen card or if it should be shown to several persons, to me, etc. The easel is turned around to show the faces as the pack is scooped off. The wife is telephoned and, of course, names the card.

So far I haven't been asked to submit the deck for examination but I do carry a duplicate pack minus the card to be forced. The fairness of the procedure apparently impresses everyone. The glass easel is not necessary but it seems to add "something" to the fairness.

One important detail. In case I omit the first selection, my wife knows that the first force card is odd while the second force card is even. Thus, on the first call, she gets an "impression" that the card has an odd number of spots. If correct she continues. If denied, the person is told to concentrate more deeply and the second card is revealed.

An excellent dodge is when one can secure a stooge or plant. An ordinary deck can be used. Two or three cards are selected and freely let be seen. The performer does a trick with each in turn, but before he gets to the last one the stooge has slipped out, called the wife, and tipped her off for the last one. It may not be honest but it does impress the committeemen.

Modern Magic Programs — A SERIES — NO. SEVEN

DUNNINGER

"Unveiling Mysteries Of The Telepathic Mind"

Fisher Theatre, Detroit, Mich., Oct. 11, 1939.
Time: 1 hr. 15 min. Reviewed by Stewart James.

All apparatus is on a nondescript table covered with a black cloth. A swivel office-chair completes the stage setting.

In his opening remarks, Dunninger asserts that he will give several demonstrations of his ability to read another's mind. Although it will be necessary for him to go down into the audience at various times, he wished to have it distinctly understood that no part of his presentation was performed there. He would always return to the stage for that.

1. A lady in the audience thinks of one card as the deck is fanned in front of her. Returning to the stage, Dunninger removes one card and holds it, with the back to audience, above his head. She names her card. It is the one he is holding aloft.

2. Two spectators each decide upon a card. The deck is placed in the pocket of a volunteer. Dunninger reaches into pocket and removes the chosen cards, one at a time. Spectators name their cards before they are displayed to the audience.

3. The next test was introduced as having been suggested by Edison. The volunteer takes deck, walks down aisle to near back of theatre, cuts deck anywhere and notes card at face of cut. Without handling deck used by volunteer, Dunninger removed a duplicate from a second deck.

4. A spectator thinks of any card. He may change his mind as often as he wishes. Naming his final decision, that card is found reversed in the deck and it has a different colored back from the rest.

5. Questions are written on slips, sealed in glassine window envelopes after folding, and retained in the audience. Dunninger sits on the stage, making occasional notes on a pad, describes the questions and gives amazing answers.

6. Several spectators think of numbers. Dunninger writes a prediction on a large slate. The spectators write their numbers on a second slate. The numbers are totalled. The large slate is disclosed as bearing the same total.

7. Dunninger writes another prediction on large slate. A spectator opens a phone book and puts his finger on a name. He announces the name he has chosen and turns the large slate with side bearing prediction to audience. Written thereon is the name selected.

For the ten minutes that remained, Dunninger answered any verbal questions that were put to him concerning his gift of telepathy.

Comment: Dunninger's personality is virtually hypnotic. Throughout his demonstration, one frequently heard startled exclamations of amazement. To witness his act is the greatest object lesson of which I can conceive.