

THIRTEEN OF MAGIC

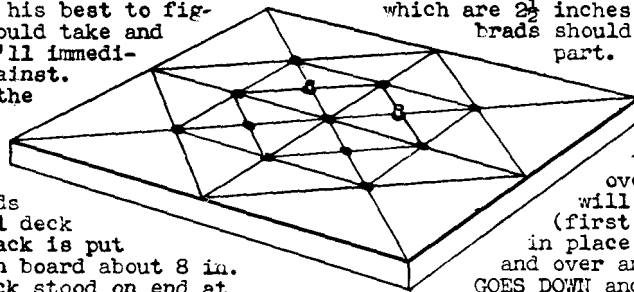
It may seem rather difficult to believe, but there IS a really new variation of the ageless Rising Cards. Several years ago I thought how truly fair it would look if there were no houlette, no glass, or no holder at all for the deck. With just a rubber band around its waist the deck would stand on end by itself for the ascension of the cards. If the reader will visualise such a deck and try his best to figure the direction a pull could take and how it could be applied he'll immediately see what I was up against. I turned the idea over to the newly formed "Thirteen of Magic" and the following is what happened. (Ed.)

The usual number of cards are selected from the usual deck and replaced. Around the pack is put a heavy rubber band. A thin board about 8 in. square is shown and the deck stood on end at its center. Upon command the chosen cards are seen to rise from the top of the banded deck. As each card is withdrawn and tossed out, the insecurity of the deck's position may be seen for it invariably falls over at the slightest touch and needs resetting for the next pastboard. As the last card rises the board and deck are given out for examination.

The trick may be performed in the home by setting the banded deck onto a table present. It is either a one man effect, or can make use of an assistant. We shall describe the one man version which will make the other variations clear.

A thread is used, as of old, but the treatment is new and positively puzzling to any magician who has used a thread for this purpose.

The flat board upon which the deck stands should bear a design with black dots that are symmetrical with two small holes. Into these holes are put fine wire brads, or pegs, which fit loosely and do not project more than 1/8th of an inch. If the board were to be turned over the brads or pegs would fall to the floor. It is advisable to use the standard size decks which are 2 1/2 inches wide, and in this case the brads should be spaced 1 3/4 inches apart.



The illustration on the next page shows the thread up of the cards that are to rise. This is the prosaic over and under method BUT it will be seen that after the last (first to rise) card has been put in place and the thread carried up and over another card, the thread then GOES DOWN and under a packet of three or four more cards. (In the illustration there have been added sheets of glass in front of and behind the deck. Some may like to add these to the deck so that

no one will think a back card is rising, but personally, we are trying to keep away from anything but the deck and band. So just eliminate the front glass and for the back glass substitute three or four more cards. (Ed.)

Also note that when the threading starts the first three or four inches are merely coiled up between cards and NOT knotted or tied in any way.

This prepared and threaded packet of cards, when finished, should consist of 13 cards in all. The thread coming from the last of the threaded cards should be about 5 feet long. (continued on page 489)

A. S. W. S. W.

AUTHENTIC

— EDITORIAL —

My most heartfelt thanks go out to those who thought well enough of us to mail Xmas greetings and the novelties this year were quite up to par. Abril Lamarque went Percy Abbott's levitation one better by releasing a large photo of himself levitating himself and passing the hoop over the horizontal body. Sid Lorraine had a real cute "spy" theme on the hidden message in a cigarette, all in keeping with the times. Tom Worthington, III, as usual must have spent hours preparing his hand made greeting folders. The front design was made up of 5 different color metallic papers for a candle motif. All in all, it was quite a merry yule for the cats and myself. So it's Happy New Year from now on we most earnestly hope for every magic lover.

Strauss Automobile Supply Stores are scattered about the country. They now sell sets of the Snooty Pups for 7 cents. You couldn't do better than stock up on those very good magnets. --- Audley Walsh, the New Jersey magician-detective recently caught the so-called phantom robber, one of the thorns in headquarter's side for a long time. Audley used a rigged up gadget to do the trick and if he'd passed on the info a bit sooner to us we could have shed more light on it all. Anyhow, Phanto, for one, isn't interested anymore at all. --- Dunninger, after getting plenty in print for months on that invisible battleship idea finally got around to giving it to the Government and garnered more space. He demonstrated it by showing the model setting on



At left, is shown a model of a ship. At right, the same ship is still there, only you can't see it because of an optical illusion. The model ship was designed by Joseph Dunninger, who claims he can make battleships invisible beyond 200



yards. If you look closely, you might make out the suggestion of gun turrets and other superstructure in photograph at right. The straight line which photographs black appears silvery to the eye.

the water in a box. Showing a back case he said it contained the material for the illusion. The unofficial observers turned their backs for a moment and when they looked again the battleship was gone except for a "thin silver streak climbing the artificial sky in the background." We append a couple of photos for the scientific magi readers. Someone was mean enough to whisper that the case was empty and he had merely picked up the ship and put it inside, but that was just ignorant chatter by unscientific people who never heard of the dark mirrors they used to use in speakeasy doors. --- Disillusionment

in print: Advert. Popular Photography - Trade \$60 Tarbell Magic Course for Reflex or 2.5 minature. R. Evans, 529 - 6th Ave., Brooklyn, N.Y.

For many years Miss Edith Cox was a too, too valuable accessory around Thayer's emporium of magic. Couldn't someone have congratulated her on the recent marriage? We do, and we're glad you're still on the job, for a while at least. --- That dodge of Stuart Robson's that we gave in No. 64 issue can be made up easily at home for those who like to have a pocket trick on hand. Just paint the match stick with sugar of lead from the back towards the head, leaving untouched as much of the match as you want to burn. Then time your sleeve blowing correctly. --- And while on the subject of matches, Orville Meyer takes umbrage at the liquid for painting of the shoe sole in order to light safety matches there, and also more umbrage at the books which say to glue a piece of the box onto the instep. He insists that the real way is to remove the wire staple from a pack of paper matches. Throw the matches away and generously moisten the striking portion with saliva. Let it soak for a minute. Press it against the instep and rub. This transfers the material onto the shoe where it dries and is effective for striking purposes for quite a while. The substance can thus be applied to furniture too.

Bob Weill wrote us regarding our talk about magic reviewers in general. We meant in general, too, and did not have anyone in mind. Most of that talk we used before the weekly Jinx reviews could reach us so we aren't mad at anyone either. Bob says that when he digs up history on a trick it isn't to deprecate a modern fellow's version, but because magicians at large are always hollering for something new yet when an idea is new they pass it over and wait for someone else to do it. Bob says I should know how many good tricks are passed up in The Jinx and when, a couple of years later, someone does one at a meeting or show, everybody wants it. Bob's idea is to tell them where it came from and show them that they were asleep. He is sure that only by showing where good material has been passed by, the average reader can be educated into looking for and seeking out the worthwhile stuff themselves and be the first to get the good out of it in their territory.

We recently told of Dariel Fitzkee touring the west coast cities with a complete mystery show made up of the available boys out there. They played San Francisco to much fanfare and advertising and our report was full houses for the week. Maybe it will spur on some of the easterners if we lay out the program.

INTERNATIONAL MAGICIANS

1. MALDO. Greeting speech.
2. CARO. (Caro Miller, Australia) Stock productions of rabbits, ducks, chickens, flows, phantom tube, doves, etc. All flash.
3. TOLMACK. Golf balls, juggling, cigarettes, acrobatic dance.
4. Pennies From Heaven - The entire assembly into the audience catching coins.
5. EYESTERS. 20 words memorised and repeated.
6. FITZKEE. Chinese Chopper Decapitation.
7. SLYTER. Dancing handkerchief.
8. MING. Rice bowls, paper napkin, linking rings.
9. MAD HATTERS. The entire assembly do the Lyle paper hat trick, one getting panties.
10. LUCILLE. Egg on fan, egg bag, dovepan, canary vanish from tube into egg in orange inside grapefruit.
11. FITZKEE. The threaded razor blades.
12. LYNN MILLER. (Caro's wife) Rag pictures.

13. SLYTER. Drunk act.
14. CARO. Vibraphone. This was followed by his wife doing the floating ball.
15. Telephone booth. (No further dope. Ed)
16. MALDO. 6 card repeat, dyed hanks, blendo, Likochief, substitution trunk.
17. Everybody on the stage doing productions.
18. More of the same.

FINIS.

So there it all is. If it can go well out in the west it shouldn't do bad in the east. We'd like to see someone try it.

Howard Warringer forwarded a nice perplexer for the wise boys who know daub, crimps, and fingernicking. We might coin a title and call it "FINGERAURA." You illustrate how a spectator leaves an aura of influence around a card which he has handled and that such an aura can be detected by the fingertips. The spectator shuffles his own pack which performer may not have yet touched. The performer turns his back, puts his hands behind, and receives the pack which he then fans for a free selection. The noted card is placed on top of all and the spectator cuts as much as he wishes. The performer now faces front and by feeling the cards with his fingertips locates the card without fail.

Check those conditions and you'll appreciate the subtle use of Scotch Cellophane Tape (self sticking) obtainable in all stationary stores. Just a small piece is stuck on the inside edge of the back of your coat. It will stay there for hours and you are ready at any time.

Hand pack to be shuffled. Put hands behind back and get the tape, sticky side up, in the right hand. Turn back to spectators and ask for cards. Take with left hand, transfer to right, and stick tape on bottom card's index corner. Selection is made, replaced on top and the spectator cuts. Take cards back, face front, and pass them from left to right feeling index corners with right fingers. Cut deck to bring the taped key to bottom, pull off tape and stick on coat. Bring cards to front and reveal the card as you wish. And you're ready for a repeat.

GABBATHA!!

Theo. Annemann



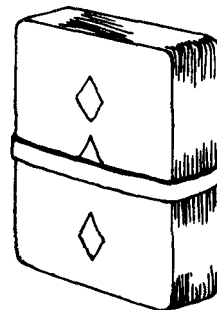
AUTHENTICAL
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The packet is placed on your table in front of the audience, face up, and the board-tray laid on top. The end of the thread from the packet is tied to a table leg and the rest of the slack allowed to hang free or may be coiled on the table. With the rest of the deck containing three duplicates of the cards to rise, the rubber band, and perfect confidence, you are set.

The three duplicates are forced from the deck and returned. The deck is placed face up on the table for a second as the board is picked up and shown. The deck, however, is placed directly on top of the threaded packet.

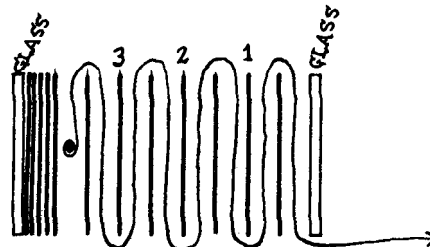
The board is put down for a moment while the deck, including the threaded packet at its back, is picked up and the rubber band snapped around it. This band is about $\frac{1}{4}$ or $\frac{3}{8}$ ths of an inch wide and large enough to just snugly fit the

deck with one turn around it. Experience will show the performer that it should not fit too tightly, nor too loosely. Also be careful that the band is put over the end opposite to that end where the thread comes out. AND REMEMBER, THAT UNLIKE THE OLDER VERSIONS WHERE THE THREAD COMES OUT AT THE TOP -- IN THIS VERSION THE THREAD COMES OUT AT THE BOTTOM.



The board is picked up and held in the left hand flatwise. The right hand taps the lower end of the deck onto the board as if trying to make it stand alone, and at the same time moves forward a step or so which brings the thread taut, taking up all slack.

At this time he asks the name of the first card to rise. As it is told him, he seats the deck directly in front of the pegs, keeping the thread taut. A steady but firm pull is exerted by simply moving the board forward a couple of inches, and the card rises from the banded

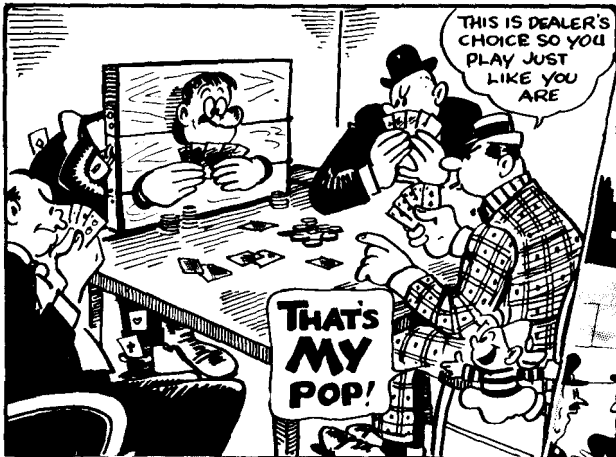


deck! When it is nearly out, the performer removes it with his right hand, giving it a short, quick jerk, and this will cause the deck to fall over backwards on the board. And at any time during the effect, when there is no pull being exerted by the thread, the pack will tumble over if a perfect balance is not kept. This is one detail which makes the effect appear so weird to people who realize that there should be a pull in some direction, but any kind of pull would tip the deck over.

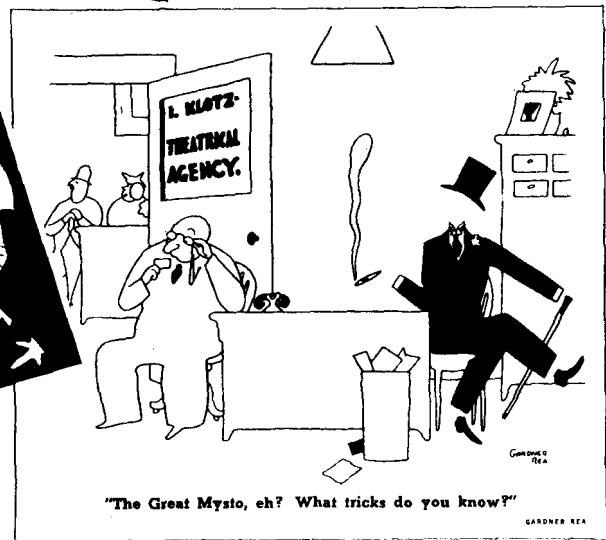
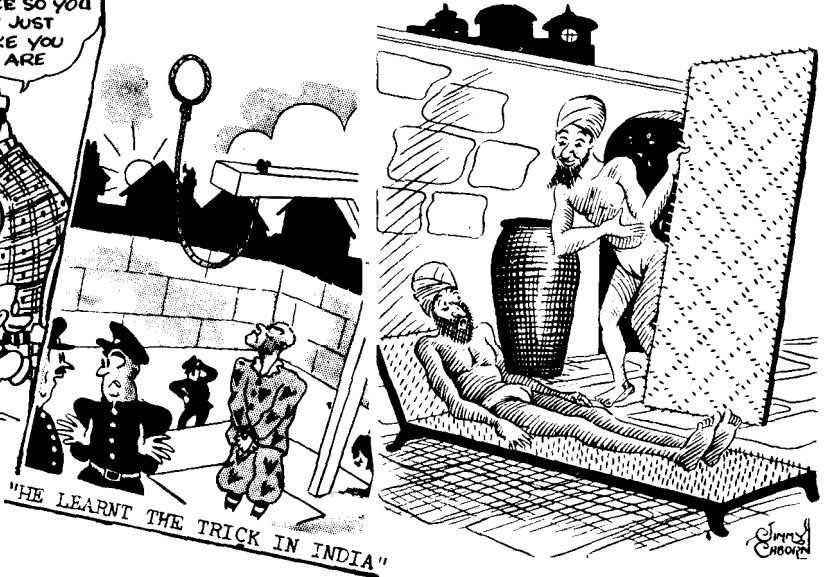
The deck is set up again and while being spotted, a half step forward takes up the slack and tightens the thread. The effect is repeated and finally the third and last card rises. At this time the performer steps forwards towards the spectators and the remainder of the thread is pulled clear of the deck and falls behind. He hands the deck to a spectator and the board to another. But during this action the board has been turned upside down and the wire brads or pegs have fallen unnoticed to the floor.

In the home, a performer could drive a couple of phonograph needles into a table at the side of the room (don't tell the wife!) and have an assistant at an advantageous point pull the thread. This would do away with the board, and certainly there are few who would say that we haven't cut the visible apparatus for the rising card trick down to the absolute minimum.

OUR CARTOON COLLECTION-Series No 3



"GRANDMA MADE THIS CRAZY QUILT FOR YOU"



New Sheet Reading

BURLING HULL-ANNEMANN

Quite some years ago Mr. Hull published an effect which he called "Sheet Readings" and which embodied a very effective method of presenting an old principle of sealed message reading. I made a few notes on it at the time for the action seemed very fair from the audience's viewpoint. However, there were also a few little points that didn't suit my own way of working and a detail or so which I subsequently added to make the working even more effective to the on-lookers.

In the original effect the performer passed out small envelopes, cards and pencils for the writings of questions, numbers, names, etc. The envelopes were numbered for later identification. Sealed and collected in a basket, the envelopes were placed on a table while the medium took her seat in a chair and was covered completely with a large sheet. One at a time the performer proceeded to hold envelopes against the medium's forehead outside the sheet. Immediately she would call a number and the spectator would acknowledge it. Then she would answer the question or reveal the contents of the message. At the finish the pile of unopened envelopes were left in the basket at a spot where those wishing could look them over and regain their original writings.

The original method used a "change basket" of the type then much in vogue with crystal ball readers, and the action depended upon switching the original bunch for dummies, the medium getting the originals for her information beneath the sheet. The numbers on the envelopes were not of a size to be seen by the audience and so we went to work on the premise that the audience should see the numbers and assist in the handling a bit to prevent trickery (?).

As it stands now, this is the effect. Not more than 20 drug envelopes and cards with pencils of the bridge scoring type are distributed. In the corner of each envelope is a large and heavy figure (1 through 20) of the gummed type sold by stationery stores. These can be seen easily in clubs and homes for quite some distance. Questions, names, sentences, numbers, etc., are written and sealed.

A spectator from the audience collects them and comes forward to further assist with the proceedings. The medium is introduced, seated in a chair, blindfolded if wished, and covered with the sheet.

The spectator mixes the envelopes thoroughly and hands one to the performer, calling it's number as he does so. The performer holds it against the medium's forehead and she immediately reveals its contents. This is continued until all envelopes have been taken care of. The medium is uncovered, and the spectator takes the unopened envelopes into the audience for their return.

Probably the most important factor in this presentation is never seen, which is as it should be. The modern dealer catalogues seem to have lost sight of one of the most valuable accessories in magic. The older catalogues of even a decade ago never would have dreamed of omitting it. It's the old deck changing servante

to be attached to the back of a chair. A five inch bag hangs from a metal band and above this, against the chair back is a clip which holds a pack of cards laying on its side. Let us say that the clip holds an arranged deck for some nefarious purpose. The magus has a shuffled deck in his right hand. He needs the chair for the trick or needs it out of the way. He moves it naturally, right hand on its back and the left hand lifting the front of the seat. Or he may move it back with one hand. Regardless, the deck in hand has been dropped into the bag, and the clipped deck is retained after the chair has been moved.

Having obtained or built one of these silent servants cut a slit across the bottom of the bag and sew into place a "zipper". These can be obtained almost anywhere to-day for attaching to any type of cloth. Department stores and Five and Ten Cent stores have them.

In our case we're going to put something of value INTO the servante instead of taking it away, and we're going to use a packet of No. 2 size drug envelopes instead of a deck of cards.

The envelopes should be white. The numbers should be placed in one corner for an important reason. A dummy set of envelopes are made up and blank cards sealed inside. This set can be used a number of times until dirt steps in. Another set of envelopes is prepared and ready with cards and pencils. The cards are of good quality bristol board and a little experimentation will teach more than lines of print here. The pencils are soft in quality.

The sheet used is opaque insofar as seeing movements through it, but it is white and of the bed sheet type which lets light through it. The medium has a good pocket flashlight on her person.

The medium is not in view when the effect is begun. She may spend these moments testing her batteries. The performer passes out the writing material himself and returns to the front. A spectator is chosen to collect the sealed envelopes. As he comes forward the performer takes them naturally and stands the assistant to one side.

Introducing the medium the performer steps to the chair, upon the seat of which is the sheet, and upon the back of which is the servante with the dummy set in the clip. He moves the chair forward a foot or so and the medium is seated. The package of envelopes has been exchanged.

While the medium sits holding the sheet, the performer explains that she will assume a clairvoyant condition and attempt to attune herself with members of the audience. As he talks he hands the envelopes to the spectator (dummies) for mixing. And while this is being done the performer stands before the medium, opens the sheet out and drops it over her. As the sheet is opened out the medium sits back and upright in the chair, reaches both hands around behind it and secures the original envelopes from beneath the bag. This action is completed while the performer adjusts the sheet by stepping around behind and pulling it well over into
(continued on the next page)

MINO'S MATCHLESS POCKET TRICK

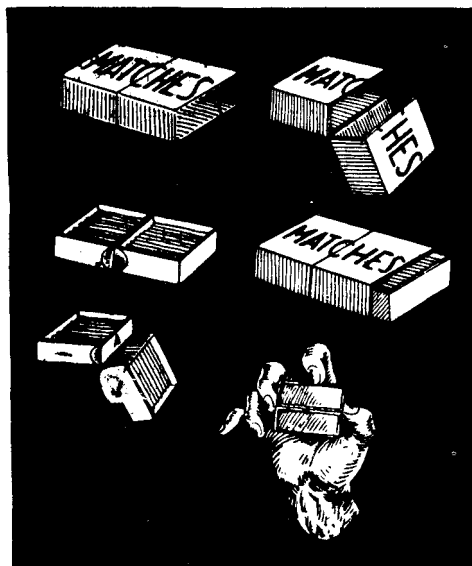
The magician removes a match box from his pocket, slightly opens it, and places it on the table. He requests the loan of another match box which is initialed and handed over. The performer also borrows a hat which he puts to his right side leaving his own hat on the left side.

Both of the match boxes are placed into the borrowed hat and the hands shown empty. With one hand they are now transferred to the performer's hat and this hand again shown empty. The performer makes a pass or two to magnetise the hat and boxes and then removes his own box from the hat. He puts it on the table leaving the spectator's box still inside the hat.

The hat is shown and tossed out. The spectator's match box is gone! And it is found in the spectator's own hat! Both are returned. The cleanness of the effect can be realised when it is known that during the entire working there is no palming, no extra box, no pulls, and no loading.

It is required that you fake a match box. The first two top figures show the outer cover. The next two left side figures show the drawer. mark its prepared sides at A. This can be done with small pieces of paper to suit. The matches are glued into the drawer (s) if you wish. The second figure in the right column shows the drawer slightly pushed out and when it is in this position the match box may be casually handled and thrown on the table without detection of its fake qualities. The last figure shows the same box when it is folded, and at which time it appears to be two.

The hats are placed on either side of the performer and both boxes are placed in the borrowed hat. The performer resorts to the old but ever good dodge of asking, "Shall I make the



boxes pass visibly or invisibly?" The answer invariably is "visible." He reaches into the hat, closes the partly open drawer, folds the fake box and, bringing it out with the ends towards the audience to appear as both boxes he deliberately puts them into the spectator's hat, saying, "And, as you wished, the boxes passed VISIBLY from one hat to the other."

But now the performer will attempt to pass them INVISIBLY, and asks the spectator "Shall I do this with your box or my box?" Of course the spectator wants it done with his initialed box and the performer reaches into the hat, straightens out the fake box and opens the drawer a bit. This he brings out and either pockets or places on the table.

The trick is now done except for the showmanlike histrionics of the performer, because his hat is now empty while the spectator's marked matchbox is found in the spectator's own hat, the place where it really has never left.



NEW SHEET READINGS
(continued from page 491)

place - AND AT THE SAME TIME THE PERFORMER CLOSSES THE BAG AT THE BOTTOM HIMSELF.

By this time the medium has the flashlight in her lap and is well started sorting the envelopes into three or four piles. She has sort of slumped in the chair which gives her more lap space and as the sheet runs from knees to head she can work quite unhampered.

The performer has innocently stalled for a few seconds while the spectator completes his mixing and picks out one, calling the number as he does so. The performer takes it and asks for that person's acknowledgement. Then he approaches the medium and holds it against her forehead with the number towards audience. This has given her ample opportunity to pick out the correct envelope, lay it on top of the flashlight lens and turn on the light. And she reveals the information as she gets it herself. There is no need to worry about the flashlight being seen if the medium is only careful enough not to turn it on when there is no envelope on top. It is just as well if she is seated as near bright lights as possible. They'll help cover any accidental flash.

The action continues until the next to the last is reached. The medium gets this as soon as she hears the number and also the next one as soon as possible, for it is the last. She starts on the last and says it is none too clear to her for her power is weakening. Under the cloth she has concealed the light and squared up the packet. She moves restlessly as she continues and as she turns a little in the chair to arise, still under the sheet, she deposits the packet of envelopes in the clip.

The performer has kept all of the answered (?) envelopes in his left hand during the procedure and now transfers them to his right. The medium stands and the performer moves the chair back again making the exchange. The sheet is removed. The performer thanks the assistant and hands him the bunch of envelopes for redistribution to the owners who may want them.