

THE JINX



FEBRUARY 3

1940

ASTRAL AD

If you actually could do true mind reading you would proceed exactly as you do in this hitherto unrevealed and astonishing test. That is what arouses the amazement of the spectators -- entire absence of any apparent method. Every move is seemingly done by the spectator's themselves -- any one spectator or several, it makes no difference. If you see a spectator who has brought his own newspaper you may use that, if you wish. Any newspaper, any page, any column, any want ads from that column -- entirely free choice. You never see the want ads which are selected. You don't have to. Yet you call the freely chosen word correctly every time -- or several freely chosen words -- or the entire ad, verbatim -- and not a chance to miss. No confederates, no assistants -- a purely one man method.

EFFECT: From the day's newspaper any spectator freely and secretly clips any 10 want ads from any pages whatsoever. These 10 ads he himself seals separately in 10 unprepared envelopes, which he may examine. Any other spectator freely selects

one of the envelopes and at once puts it in his pocket. Another spectator freely chooses any number up to 12 or 15. Holder of selected envelope is asked to open it, count to indicated word and to concentrate on it. Performer, after a trial or two writes a word on paper pad or slate, without showing it. Holder of selected envelope is asked to call out the word loudly. Performer then shows what he wrote -- and it is that word!

PREPARATION: A newspaper (or several, to allow free choice), scissors, 15 to 20 coin envelopes of any convenient size, paper pad or slate. The envelopes are laid on table in a stack, flap side down, flap ends of envelopes nearest to performer. Counting from top of the stack the tenth envelope has its flap over the end of the eleventh, so that when you later draw the tenth envelope off the stack the eleventh automatically comes with it, the two envelopes appearing as one. Envelope No. 11 is already sealed and has within it a want ad, of which you have made a copy (lightly) on your pad or slate. Envelope No. 11 (the sealed one) has a secret mark on both ends of its flap side, for recognition later.

(continued on page 512)



By

**ED
WOLFF**

—GOTRIVIA—

Clayton Rawson's pictures on the adjoining page illustrate what we call "good" publicity for magic. It's a far cry from "here's how it's done" stuff. A bit of study will show that such a picture strip has just about everything to gain reader interest and leave them wondering how it could be possible. Isn't it better than having one say, after reading a solution, "Isn't that silly?" We were messing around with a cooling welsh rarebit after the last S.A.M. meeting where Rawson presented it, and John Mulholland beat us to the wire by many lengths in securing that and several other ideas for publication. The stunt of having a card rise through an obstructing finger will be in the February Sphinx. Next time we'll order only clear soup and a large spoon.

Wonder how many copies of Look, dated Jan. 30, that Jack bought? The issue with Anne Gwynne's picture on the front cover? --- And don't forget to send a birthday card to Hardeen, c/o Hellzapoppin, New York City, the last of this month. He'll be 16 -- on the 29th of February. A fellow ought to have a birthday more often though. --- Ed. Litzau received a nice spread with pics lately in the Milwaukee Journal re his being one of the best card men in the world. He was quoted as having met most of the 25,000 magicians in the U.S. I wonder if they all buy magic mags? Most exhilarating line was "In one hour's time he renders a new pack worthless for playing because of his constant shuffling, riffling, fanning and crimping." Is that any way for a good card man to treat a deck? Especially some hostess' favorite bridge set? --- Household hint for wives of magi: When putting curtains onto rods, slip a thumb tip over the end before pushing it through and it won't catch or tear the cloth. (Hello, Gerry!)

The recent death of Ralph Hitz, National Hotels prexy, reminds of a story. Hitz made his headquarters in New York, liked tricks, and Stewart Jules had a room of magic on the 10th floor of the Hotel New Yorker. A fellow came up one night during a Hitz party, looking for novelties. Jules did the "Sleight-of-Foot" trick using a bit of salt on the cards. It "hit" the customer so hard that he paid the price, \$10, for the effect and received two little bottles. One contained fine red sand for red backed cards, the other blue sand for blue backs! Perfectly satisfied the customer departed. An hour later Hitz rushed in. He had been fooled with a trick where the cards were kicked to locate his chosen one. Did Jules have it? Jules had it. \$10 more. Hitz was satisfied. The payoff, though, is that a few nights before, Keith Clark and Jules had sat up late coloring fine white sand taken by the cup full from the cigar and cigarette extinguishing jar in front of the elevators in Ralph Hitz' own hotel!

John Booth called and we had lunch together before he sailed on a boat trip. It's amazing how John has changed from a too serious mien into a person you appreciate knowing. Ten years of junketing through North and South America have given him plenty depth. Few know that John is a student of economics and his scrapbook attests to many articles, entirely away from magic, that he has sold newspapers regarding the conditions of countries in which he has found himself. And most of us spend our spare moments trying to invent a pass we can't see ourselves, won't know we've made, and after which the spectator will probably say that he's forgotten his card.

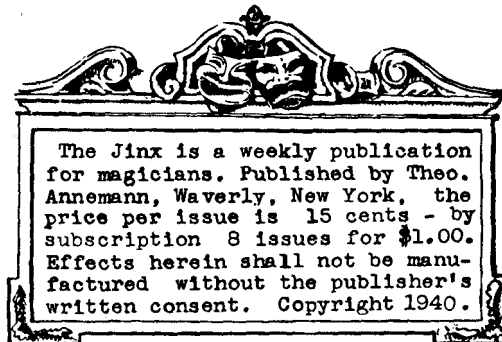
Wandering through pages of "The City of Brass"

from "Arabian Nights" we read about the Ifrits and Jinn (bad hobgoblins and demons of the desert) and were attracted by a statement from one character to another, to wit; "But they are stupid for all their command of magic. There are those who say that the jinn learned their magic from the wise men of old and only know the forms. ---, and they cannot seem to act in orderly accord, being always at war with one another, never able to organize any attack methods in a body. Individualists, you might say." Does that sound familiar? Could it apply to the magi of to-day?

Edmund Younger, whose Chinese magic act graced the shows presented by the English contingent who came over last summer for the I.B.M. convention, has built a private theatre and den adjoining his house at Newcastle-on-Tyne, England. The theatre floor is of polished oak, 25 by 21 feet and about 12 feet high. The stage at one end has a proscenium opening of 14 feet and a depth of 8 feet. Lights dim out and on as desired, controlled from the stage. Settings are hung aloft in best theatre style, ready to be lowered and raised. They include a movie screen and there are two projectors, silent and sound. A staircase leads to a 21 foot square magic den with shelves for quite a library and lots of room for apparatus. Doors at one end open into the flies of the stage so such apparatus as is required may be lowered onto the stage or taken up when not in use. Reports are that the settings, curtains, and decorations throughout are the very best. It's something like that which makes our wand jump around and smash all of the paper shells in sheer envy.

You may get an idea from several effects that are being used on the Isles right now. Mr. A. G. Hemming presents a cut rope trick wherein the pieces are wrapped in paper and the scissors inside another parcel. When opened, the articles have changed places and the rope is again whole. Mr. Will Stanley wraps a number of small bells and a length of ribbon into a silk handkerchief. A volunteer assistant opens the bundle to find bells attached to the ribbon, and, I presume, they are shaken very hard in an effort to match the applause. Mr. George Wroe has a patter scheme for the giant four-ace trick which could be used over here at the moment. The 4 Aces are 4 R.A.F. (Royal Air Force) (Ace) Pilots and the envelope in the plane. These daredevils go out on a leaflet raid and decide to land and push leaflets under doors, when they are captured and brought up for trial (on display stand). The German high command order a triple guard on each of the Aces, three cards being placed over each Ace, but one daredevil escapes, taking his three guards along with him (fake pile into envelope) into the plane and flies away. The other Aces disappear in the usual manner and it is finally discovered that all four Aces are safely flying home to Picadilly.

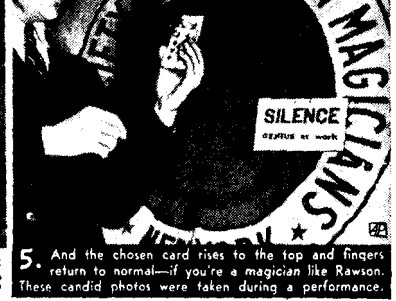
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IF YOU DON'T BELIEVE ONE HAND CAN HAVE SIX FINGERS, LOOKY

AP Feature Service

HERE we have Clayton Rawson, a man with a book and some cards. Mr. Rawson was a commercial artist; now he's a writer—"Death from a Top Hat," "The Footprints on the Ceiling"—mystery stories, folks. Watch what he does with his book and cards:



1. "Hold deck firmly in hand, thumb on one edge, all four fingers on the other edge."
2. "What's this? Do they think I'm a spider? Well, we'll try it anyway."
3. "It says, 'Place another finger on the bottom of the deck.' By golly, here it is!"
4. "Now, place still ANOTHER finger on the top edge; grab your left ear with your right hand."
5. And the chosen card rises to the top and fingers return to normal—if you're a magician like Rawson. These candid photos were taken during a performance.

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NO. 92 "HEE" PLAYING CARDS BACK NO. 07

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Dear
Yesterday I witnessed the most extraordinary entertainment that I have seen in quite some time. I saw Houdini, the Worlds Greatest Mystifier, his entertainment consists of three shows in one; Illusions, Escapes and Fraudulent Mediums Exposed and it is hard for me to say which is Best. I suggest that you see him this week. The only Artist in the World, once seen never forgotten.

National Theatre
41st Street
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MASTER OF MIRACLES
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"FUTURISTIC FANTASIES"

23 ROSS STREET
SOMERVILLE, N. J.
PHONE 287-W

IT'S SMART TO BE HOODWINKED

"ZANONI"
A MEDLEY OF MYSTERY

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ELDON NICHOLS
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GREENSBURG, PA.
PHONE 1887

JOHN H. PERCIVAL
MAGICIAN
For Leagues, Church, Parties, and Music Halls
132 41st St., Providence, R. I.
Tel. Connecticut

Just these pieces of paper will count the cards, reverse the faces of the bottom pieces. Now how many do you see?

PRESENTATION: (made obvious in the following patter) "There are some people, principally those who are not scientists, who still believe that telepathy is impossible. This is because they have never had satisfactory evidence that mind-reading actually can be done. But we must remember that even scientists can be mistaken. Before the days of aviation a Harvard professor proved mathematically that airplanes could never fly, and when railroads were first introduced some doctors predicted that at any speed above 20 miles per hour the passengers would die of suffocation. However, I am not here to quarrel with the scientists, but to give you a demonstration which you may explain to your own satisfaction.

"Has anyone a newspaper? Any newspaper. Or we can use the one I have here. It makes no difference. May we use your newspaper, sir? Thank you. In order that no one may suspect that you and I know each other, please pass the paper to somebody near you -- anybody. Now, madam, you please pass it to somebody else. And you, young man, you too pass it to anyone at all. Excellent. Now, you, young lady, please turn to the want ad section of the paper and select any page -- any page at all. (To nearby spectator:) Will you please pass these scissors to the young lady. Now, miss, please clip out 10 of those want ads -- any 10 that you choose -- only clip each one fairly close to its edges, so there can be no mistake later. While you are doing that, I shall count off 10 envelopes to put them in."

(Pick up stack, flap sides still down, and deal off ten, one at a time, onto the table, counting aloud, "One-two-three-etc". Hold your hands about 6 or 8 inches above the table to start, bring hands down to table as you count, "One," raise hands again, bring to table as you count, "two," and so on. This helps audience keep count AND PREVENTS THEIR SEEING THAT ENVELOPE "10" REALLY BRINGS ENVELOPE "11" WITH IT. Count envelopes off about as fast as the average person counts off cards -- no hurry, but no lost time. Lay aside unnecessary envelopes, pick up in left hand, the ten just counted off, and in squaring them up get flap ends away from you -- towards audience, flaps still down. The tenth envelope is now on top, the 11th (sealed) just below it. The envelopes are in your left hand, flaps down, flap ends towards audience. While explaining that you will have the clipped want ads sealed in these envelopes, DRAW OFF THE TOP ENVELOPE TO DISPLAY IT, then replace it, flap still down, on BOTTOM of stack. This leaves eleventh (sealed) envelope on top. The move is absolutely undetectable. Go to spectator who has clipped the ads. Ask him to insert one of the ads in an envelope, and you'll find the flaps are still down. TURN THE STACK OVER SO THE FLAPS ARE NOW ON TOP. With right hand give him the (now) top envelope, (fake is now at the bottom), ask him to examine the envelope, if he likes, and HE is to insert any one ad and seal envelope. Take back sealed envelope, put at the BOTTOM of stack in left hand, and hand him the next envelope from top of stack. No need to mention examination any more, but let him examine if he wishes. Continue so until all ads are sealed. As you take back the envelopes count aloud, "Number one -- number two --," etc., for all to hear. When the 10th ad has been sealed and placed on bottom, the 11th (fake) envelope will be on top, sealed -- and everything checks. Cut the stack in the middle, as you would a deck of cards. This brings fake envelope to the center. Fan out envelopes and you'll recognize

the fake by the secret mark. Go to any spectator and say:

"Will you please stick out your finger and just touch one of the envelopes? Just stick out one finger." (Wait until he puts out a finger, then touch the fake envelope to his finger and hold it there. Then say:) "Very well. Now please draw out the envelope you touched. That's right. Now put it in your pocket and keep it there."

(Go back to your table, lay aside the rest of the envelopes that you hold or put them in your pocket, pick up slate and chalk. Say:) "Will someone call out a number up to 12 or 15 -- anybody at all -- any number. What number, sir? Nine? Thank you. The gentleman selected number NINE. Is that satisfactory to everybody present, or shall we choose another number? Very well, then, we'll use NINE. Now, please will the gentleman who holds the sealed envelope take out the want ad, count to the ninth word and CONCENTRATE on that word. Don't MENTION it -- just concentrate on it silently. (As if to yourself: "Number 9 -- number 9 -- word number 9.") Place chalk to slate, "think hard" and meanwhile count off and read the 9th word of the copy on your slate. Pretend to write a word -- slowly -- one letter at a time -- as if getting an impression of the chosen word. Stop -- hesitate -- rub out word you started to write AND ALSO RUB OUT COPY OF AD. Then start again, write correct word, stand slate on table with writing away from audience, walk away at once and say to holder of chosen envelope: "Who kept the chosen envelope? Who has it? You, sir? Please stand so we can all see you. Now that I have written a word, will you please read out LOUD the entire advertisement, word for word. (Wait) I didn't hear you. Speak louder, please. (Wait) Good! Now count to the ninth word and read just that. A little louder. (Wait) Oh, EXPERIENCE. Is that right? Yes, EXPERIENCE. Very well. Now, let's see what we have done. To-day's newspaper was passed to several people, one of them selected a want ad at random, and from it he clipped any 10 ads that he wished. Is that what you did, sir? Yes. Then he himself sealed those freely selected ads in an envelope each and somebody else chose one of the envelopes and immediately put it in his pocket. Is that correct, sir? Yes. Then somebody else chose a number --- NINE, I think it was --- and the holder of the envelope counted to the 9th word of the SECRETLY CHOSEN ad inside of the FREELY SELECTED envelope, and the word proved to be EXPERIENCE. But BEFORE THE ENVELOPE WAS OPENED I wrote a word on the slate, you remember -- before the envelope was opened -- and the word that I wrote was --- " (Quickly pick up the slate, reveal written word, and wait a moment for them to get over the shock, and applaud.)

ADDITIONAL HINTS: Always get person who holds envelope to read the whole ad and to say his word out LOUD several times. Then repeat it yourself. This fixes the word unmistakably in minds of audience and creates dramatic suspense. For the same reason have various spectators verify your summary of what was done.

If you like, you can let 10 different people cut out one ad each. This takes time, but increases the number of people who are SURE the ads were chosen at random. This procedure is best for small intimate parties where time is not such an important factor. If possible, get a widely known local celebrity to cut all 10 ads to prove no confederacy.

In cutting your own (fake) want ad from another copy choose it so there is no other want ad on its back. Otherwise spectator may read the wrong side of the piece of paper. Since the

spectator who reads the ad is not the one who cut the ads out, any difference of type, etc., will not be noticed.

In copying your ad on slate, put 5 words to the line. This makes it easy to count to the desired number quickly. If you use paper pad instead, tear off top sheet, crumple and pocket after first mistake (?).

Any envelopes will do, but end opening coin envelopes are best as audience does not think they are transparent. Also when asking for a number be sure that there are that many words in your ad.

If spectator touches the wrong envelope, let him withdraw it. Then have two other spectators pick envelopes, forcing the marked one among the three. Then, using "conjuror's choice", force your fake from among the three. It is added evidence of freeness in selection but I have yet to fail with the method described.



FORTY-NINE CHAS. T. JORDAN

The performer turns his back while a person among the group watching shuffles his own deck and discards three of them to leave a pack of only 49 cards.

The spectator now thinks of any one of the cards he holds, and deals them into seven face up heaps from left to right, a card at a time. He announces which pile, counting from left to right, holds his mentally chosen card. Though the performer's back is turned, he says that he thought so, requesting the spectator to pick up the heaps by putting the 7th pile onto the 6th, the combined two upon the 5th, they on the 4th, and so on.

To make certain, however, the performer asks that the face up pack be dealt again into seven piles, a card at a time to each from left to right. Again the spectator names the pile into which his thought of card falls and the magus says he is quite certain of the card's identity. The spectator collects the heaps in order as before and turns the pack face down.

Turning around for the first time the performer has the spectator deal off a card at a time from the face down pack. At a sudden command to stop dealing, the performer turns up the spectator's selection, even though he never has seen the face of a single card in the pack!

The method by which all the foregoing is accomplished depends upon simple calculation. After the first deal the number of the pack his card is in gives you the number FROM THE FACE OF THE PACKET HE NAMES AFTER THE SECOND DEAL THAT HIS CARD WILL LIE. If his card is in the first heap dealt on the first deal it will be the face card of whatever heap it lies in after the second deal. If in the second heap (first deal) it will be next to the face of its heap after the second deal, etc. When he names its heap on the second deal you merely figure its position from the back of that heap adding seven

for each heap that will go behind it when the deck is assembled, these of course lying over it when the deck is turned face down.

Suppose his thought of card lies in the third heap on the first deal, and in the sixth heap on the second. It must then be third from the face of the sixth heap, or fifth from the back of that heap. As five heaps will go behind it, we add 35 to 5, its position from the back of its (sixth) heap, and we therefore know it will be 40th from the top of the deck when same is turned face down.



CLEVER COINS MINOE-GRANT

This is one of those subtly simple methods for producing, not a too startling effect, but one which will appear very clever and quite mystifying to audiences of the more intimate type.

Two small plates and two bowls are at hand and the performer shows ten coins on each of the former. These are set upon the bowls while the magician explains that he will be very slow in all of his actions to prove (?) that he is not attempting deception by sleight-of-hand. Thereupon he tips the plates allowing the coins to fall into their respective bowls. Continuing the movement he turns the plates completely over so that they act as covers for the bowls. Then each bowl and its cover plate are turned over together, each plate with a bowl inverted upon it (after this last move) being a distance from the other.

Saying that everything is to be left entirely to chance, the wizard produces a penny matchbox from which he dumps two small dice into the hands of a spectator. The person drops them back into the box which is closed. Then the spectator himself gives them a thorough shaking. The box is opened and the top side numbers on the dice noted.

The performer reminds that this number has been chosen by chance. He commands a change to take place, and openly lifts the two bowls at one time. The chosen number of coins have silently travelled from one plate to the other!

Presented as a strange feat witnessed on the curbstones of a dingy little street in Bombay, the individual performer can dress the effect into a delicately mysterious and oriental spiced affair. Not gaudy, not bizarre, not gigantic, and not a spectacle. Just as odd occurrence from strange quarters -- the old, old world.

The plates and the bowls are unprepared. 20 pennies are at hand, ten on each plate. However, three of the pennies on one plate are secured safely to the surface by using a bit of wax or diachylon under each. Let us call the prepared plate No. 1 - the other No. 2. They may be resting atop the bowls at the start, the plate No. 1 to the left.

The performer states that 20 coins are used and apologizes for not having genuine rupees. Or possibly he may be artist enough to secure the

proper coins for atmosphere. Picking up plate No. 1 he carelessly picks up loose coins and lets them fall onto the plate, separating them when he asks a spectator to count and say how many are there. The plate then is put back onto its bowl and the same thing gone through with plate No. 2. Ten coins are counted on each.

Asking that all watch him carefully for any quick motion which might give rise to a suspicion that sleight-of-hand is being used, the performer tips plate No. 2 towards him so that all the coins (except the secured 3) fall into the bowl. The plate then is carelessly put under the left arm for a few minutes while, with his right, the performer tips plate No. 2 in the same manner to dump its coins into its bowl.

This plate No. 2 is used in any gesture the performer may make as he says, "Each group of ten coins now rests inside its own bowl. There can be no material contact between the two resting places." This action serves to unconsciously impress that the plate is empty of all coins. It is then placed bottom side up to cover, not bowl No. 2, but bowl No. 1. The performer keeps on talking, "And to further isolate the monies, we shall cover them even from above." And during this the plate from under the arm is deposited upon bowl No. 2. This is the plate, originally at No. 1 position, which has 3 coins secured to its surface.

At this point the match box and dice are brought from the pocket and the selection of a number left to chance. We shall describe this bit further on. For the moment let us say that the number thus chosen is "three."

Dice out of the way, and with everybody convinced of the fairness of selection, the performer commands the passing of coins -- silently. He picks up the right hand bowl and plate, turning them over together, lifting the bowl as the plate rests right side up on one hand, and the bowl is passed to a nearby spectator while the performer asks another to count the number of coins on the plate. At this moment he says, "Remember that no one, not even myself, touches the plate's top, or the coins. I want you to realise that something far beyond mere trickery has taken place before your eyes." That prevents inopportune grabbing of the money. The spectator counts thirteen pennies.

The plate is put onto the table. The left hand bowl is picked up, turned over as was the first, the bowl handed carelessly to someone near, and the coins on this plate dumped into another spectator's hands.

"We found three extra coins with the others," says the performer, "and unless they came from someone's pocket they should be accounted for here." The spectator counts his pennies onto the plate so all can hear. Seven! The mysterious crossing has taken place once more.

The matchbox and dice? It's all so simple, yet clean. Four dice are really used. Two are glued to the bottom of the drawer near one end, the two tops showing an Ace and Deuce which total three, the number to be forced. The other two dice are dropped loosely into the box. The end of the drawer nearest the glued dice is marked by scratching so as to be determined at a glance.

The box is shown, tipped so that the loose dice fall to the unprepared end, and about half of the drawer pushed out so the dice may be dumped onto a spectator's palm. He puts them back, the drawer is closed, and the box is given

him to shake well. Taking it back the performer gives it an extra shake to bring the loose dice into the unprepared half of the drawer, and then with the box level, the drawer is pushed out half way to reveal the glued dice which another spectator adds and reveals the total. It's all very fair and much on the up and up. There isn't a false move or quick motion.

(Note by Annemann: When Minoe, from India, and Grant, from New England and New York, can get together with the former's coins and the latter's dice, tocsins should ring for the unbelievers. I would like to offer the suggestion, though, that 12 coins be used on each plate and four made to pass. The dice would read Ace and a Three. 12 coincides (?) with the highest possible total on two dice and the performer can say afterwards, "You'd never believe even one coin could pass silently. When someone throws a double six occasionally, it's really awe-inspiring to see the transposition of the entire 12 pieces of money." I'd also make a practice of not fastening the coins down too hard. Then they could be scraped off with the fingers in picking them all up for the pocket, leaving the plates as well as the bowls on hand for any spectator prowling. I might even have a duplicate match box with two loose dice should anyone ask for it to test a few throws.) (You might even be able to write a trick yourself someday instead of waiting for two other people to get together and do it. Ed.)



EDITRIVIA
(continued from page 510)

The best way to find out if your words are read is to write something wrong. You'll never get praise as readily as anathema. Our "proudly poked laugh," as one writer put it, at the Winston Freer levitation (Jinx No.76) seems to be bounding back like a lusty yodel's echo in the Swiss Alps. But if anyone, including Frank Lane, thinks I'm going to leap from precipice to precipice in an attempt to escape the ear-splitting reverberations of my own shouting, he had better climb onto the floating gadget and thank his stars that Freer, and no one else, is operating the controls. In short, it seems that the stunt is actually possible and we are out on a limb at such an angle that seven hoops may be passed around us in as many directions. We have been informed of the "fact" that Mr. Freer does do the trick as stated and that he is wont to perform the feat in night clubs while standing on the table. All well and good. We may as well be consistent by asserting that we do not consider it of practical value, at least to any person other than Mr. Freer. One would necessarily have to be built like a brick warehouse in order to perform the feat under the conditions given, that is, without assuming the features of a Quasimodo or looking like the victim of a Torquemada auto de fé. At any rate we have but one last stand. The letters of recrimination so far received have said it could be done, but only one has said he actually saw it performed. Undoubtedly there are others who have seen the miracle but in the five months since "Tops" first pictured the levitation, and during the height of a new season, a vast silence has ensued. *Thos. Annemann*

