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 48: DOUBLES 88-412
 private bath, \$1.50
 and Radio C.A. (21)

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99TH, 244
 Kitchen Privileges
 Water, Elevator
 10 rooms, overlook
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OLDSMOBILE 1934 "4" perfect, radio, price reasonable, W. 81st St. 7-9224.

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The magician has a card selected from the usual ordinary deck in the usual ordinary manner. It isn't put back among its fellow cards, as usual, however, for the magus lays his deck aside.

Then he asks the selector to initial the pasteboard in such a manner that he will be able to identify it -- soon. The spectator surrenders his chosen card to the performer, who openly, and very fairly, folds it within the confines of a square of newspaper. The paper is touched by a match, flames as is to be expected, and, at the last safe moment, its tiny corner is dropped from the performer's hand.

Says the wizard, "Your marked card is gone, sir, and it would take a real magician to put together the ashes, let alone make them resume the appearance of the card as it was normally.

"I am not a magician in that sense, though, for it would be impossible for mortal man to do. Your card was not burned - I kidnapped it. I might, were I a true magician, have put it behind that drapery, within that chandelier, under that table -- but, before your eyes, I hid it close to myself -- in my wallet.

"You see? Inside my pocket -- safe with my money -- practically between the three coins." (And at this point) "What was that card you picked and marked, sir?" (With these words you have taken your three fold wallet from your inside coat pocket) Look. A rubber band to keep out the moths. And under the glass? Your card, sir. Put there by the latest of magical chicanery. From the burning paper to the wallet --- without a visible singe. Pick it up please, by yourself, (the card has been shaken out of the wallet onto a tray or table) check your markings, and keep it as a souvenir of fire."

Readers who have stayed with us so far will, at least, be rewarded with the utmost of simplicity as to methods for accomplishing the effect as described. There are two definite parts to the trick -- taken up in part.

No playing card will burn up inside a piece of newspaper -- that is -- as quickly as the paper. Thus, this first part of the feat would be impossible but for a later day procedure. James Gray, Inc., 216 East 45th Street, New York, N.Y., U.S.A., is an "Offset Printer." In short, the card that burns is PRINTED on the piece of newspaper. Please follow these directions:--

Cut out a newspaper ad section exactly $8\frac{1}{2}$ x 11 inches in size. Upon the center of this page paste a playing card, preferably an AC, 2C, 3C, 4C, or the same values (with the exception of the Ace) in Spades. Outline this card with black ink. Then make the shadow lines on top and left edges as portrayed on the front page of this issue. Next paste onto the back of this sheet another ad sheet (provided, of course that the opposite side hasn't already its columns of ads. Four Dollars and Thirty Cents now provides you with 100 copies of a newspaper page on which rests a perfect replica of a playing card.

Next you tear off a piece, all around this paper, about $\frac{1}{2}$ inch in from the edges. Fold it roughly in thirds each way, in order to form a packet with the imprinted card on the inside of the middle square. Then open it out to make a regular 1/3rd letter fold -- place it in your inside coat pocket with the folds against your body when the coat is closed.

The wallet? It's in the same pocket. It is

of the regular three fold type having the center glassine section, generally, and normally, used for license or identification cards. And in the glassine pocket is a card -- a duplicate of the card imprinted upon your piece of newspaper.

This wallet is encircled with a rubber band. The band must be a heavy and very visible one. In the pocket it rests behind the paper, and, like that imprinted fake, it has its folds towards the body when the coat is closed.

By this time my readers have come to the conclusion that all is a fake. It's true, insofar as the "mechanics" go, but I work for "effect" upon the audience, so offer no excuse. All that we can offer now is a trick which can be done at any time in your performance, and with the deck you have at hand when that time comes.

The card -- and it is THE card -- is forced from the deck, to take the initials. It's the card that matches the picture on the newspaper, and it's the card inside the glassine section of the wallet. The force? You have your own way, (and will no doubt use it) I know, but this one is what I have used for this particular trick; after other tricks it is put on top of the deck. About 14 or 15 cards are cut from the bottom to top and the left hand little finger holds a break. The left thumb riffles from the top down at the upper left hand corner of the deck as you ask the subject to say "Stop". The cards are held by the left hand, with arm outstretched, at a backward angle from the shoulder with the thumb edge towards the observers.

It stops whenever called upon, and the hand immediately swings down to the front of you. Your right hand contacts it at your middle. The fingers of the right hand are at the front of the pack - thumb at back. The right hand seemingly picks off the "stopped at" upper part of the deck, but the right thumb knows the difference -- the part picked off is that section held "broken" by the left little finger. Immediately, the left hand packet is moved forward for the taking of its top card. All of this is done in one continuously active move. It is "matter of course" to the performer. Fair choice is prevalent in demeanor if not in action.

The spectator now has his card and is asked to initial it -- mark it in such a manner that he cannot ever fail to identify it. It is very important to the effect that this marking procedure be emphasized. During this the performer lays his deck aside - it is not used again for the trick.

And now it is best to follow these instructions with a wallet in the pocket, a folded paper in front (near body) of it, and a single playing card.

Take the marked card from the spectator with your right hand. Keep it in view. Step back to the front, and with the left hand, reach into the inside coat pocket and bring out the newspaper. Because the folds are towards the body, and thus on the thumb side, the paper is easily flipped open. The card is placed into the paper, but when it is behind (to audience) the pasteboard is turned to conform with the left palm and shoved as far as possible under the left thumb.

The right hand is grasping the paper, fingers outside, and it's important that the right thumb, on the inside, be upon the edge of the pictured card as though it were naturally holding the chosen pasteboard in place.

(continued on page 589)



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A variety of Programmes suitable for Parlor, Club, Church and regular Stage
Special tricks for special occasions.

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THE NATIONAL TOURS PRESENT

ARTHUR LLOYD
HUMOROUS
CARD INDEX

AS SHOWN BY CARTOONIST CHRISTIAN

LET'S ASK HIM FOR A MARRIAGE LICENSE.

HE'S A RIGID MARRIAGE LICENSE!

TOP IS THE ONLY THE TRICK!

ROOMS TO LET

I THINK I CAN STICK HIM. YOU TRY!

HE HAS MY CARD ALREADY!

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LUCK TO YOU

The G-Man Uses His Head

SUSPECTING ONE OF THE CIRCUS ASSISTANTS IS THE MURDERER OF CURLY'S FATHER AND NEFTY, X-9 HAS BROUGHT CURLY TO THE SIDESHOW



SECRET AGENT X-9

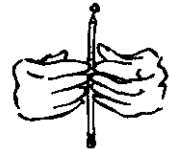
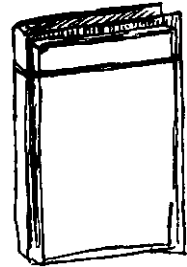


By Robert Storm





THE GERMAIN GEM



(Editor's note: Effects of Germain seldom see print. A master of magic, a great showman of several decades ago, this gentleman believes, as do we to a certain extent, that there should be no magical organizations or publications. A trick is given only to an intimate friend - or learned through apprenticeship. We are very lucky to be able to present this authentic presentation of an effect a la Germain.)

"Do you believe in spirits?" "I am not prepared to do a trick for you, but I AM conversant with a method wherein we might be able to call forth the spirits to do something for us.

"Now suppose you name some personage who resides in the world beyond, either north or south as the case may be. Kipling? Fine.

"You say that you do believe in spirits? Oh, you're not sure. May I say that when I first saw you I had a very definite impression that there is a certain bond between us. I believe exactly as you do.

"Will you take one of these little cigarette papers, examine it, and roll it into a ball. Put it on the table. Here is a pencil which I'm going to ask you to hold in a certain manner. I want you to take the little pellet and put it right on top of the pencil - stick it on the end of the point. Now hold the pencil up vertically with your very fingertips.

"The reason for this is simple. There are no material things in the spirit world, and, when we are visited by the spirits, we must provide the materials for them. They need them to show their presence.

"You named a person deceased, yes? Custer. General Custer, the man killed by the Indians - Oh, Kipling, I'm sorry. The man whose "Kim" and "Tommy Atkins" are unforgettable. Now it may be that you feel a very slight tremor about the vicinity of the pencil you hold, but please do not let that disturb you --- yes --- I feel as though Mr. Kipling is trying to get through to us --- here, look at the paper and see if he hasn't left visible proof of his presence!"

The action has followed Germain's own patter, and the spectator unravels the ball of paper to find thereon the signature of Kipling. Germain has done this unassuming but potent effect for many people to their belief. It is the same effect being done to-day by Jacques Romano, a N.Y. "nature enthusiast" and "natural wonder" who manages to put his theories and tricks before some of the "very best" people.

The most important secret is to BE PREPARED to write the name in your pocket the very moment it is given. Germain has been known to get the little pellet all written out, rolled up and finger palmed with hands on the table in less than half a minute after the name was given. Like so many well done effects, getting set before you start the trick is the thing that makes it a real miracle.

Writing the name on the paper with a large piece of lead, or a very small stub of pencil, is just something learned by practise. A good plan is to have several well known names, such as Lincoln, Washington, etc., already written, (copying their actual autographs) and hidden in pockets easily accessible should one happen to be called.

The best papers are those that come in an orange colored book, (5 cents) "Riz-La". Two books are needed, one to hand to the spectator when you ask him to take out one and examine it. (during this time you write the name on the book in the pocket, tear off the paper, and ball it up)

The book in the pocket is prepared as follows; Bend one cover all the way back so that it lays against the other cover. Snap the attached rubber band around it, this way, and tear one paper (top) almost loose. It makes it very easy to tear off, and wad up, the paper after writing on it,

Switching the pellet which the spectator has examined, for the one you have pinched between the tips of the fingers which wadded it up, can easily be accomplished when you pick up his ball to show the subject how to place it on the point of the pencil.

If the moves are fitted to the patter, given here in Germain's words, and presented with evident sincerity, the trick takes on an aura of high import.

He has been seen to go into a simulated trance between the time when the spectator has started to hold the pellet on the pencil point, and otherwise make it evident that the mental faculties were under terrific strain.

In short, the effect is worth cultivating. Germain made it a veritable masterpiece. Romano does it to-day for Southampton and Newport socialites as GENUINE psychic power. All of that means, to readers of this sheet, that PRESENTATION and the performer's FRAME OF MIND are the answer.

The right hand, holding paper in this way, (our specified size and edge tear make this about right) is pulled away from the left, and the arm swings around to let the audience see the card being held (?) against the paper. The actual card is thus left in the left palm, which hand immediately goes to the left trousers pocket and brings out a paper of matches, leaving behind, of course, the card.

The paper of matches is tossed to someone close - "Please light a match - any one." And in the space of this action you deliberately and openly fold the paper in all directions around the card held (?) there. Then, upon the approach to the spectator, turn the paper over several times between fingers of both hands to let it be seen that everything is fair.

The paper is lighted, and burns quickly. The patter lines are used. The left hand is not used during this and drops to the left trousers pocket, palming the card, and waiting until the exact moment when the right fingers let go of the last bit of flaming paper.

Then it reaches into the inside coat pocket, "diving" behind the wallet there, and bringing it out with the card against its back. The wallet is shown, lengthwise of palm, and the right hand peels off the rubber band and tosses it out with a grand gesture, during the patter.

The right hand then opens the flaps and the audience sees the card (?) beneath the glassine window, inside the wallet. The right hand now takes hold of the wallet at the bottom edge, (the end towards floor) and the flaps almost automatically close (intentionally, though) to hide the enclosed card for a second. The right hand, and left, swing over more towards body center, and it is here that the right hand pulls the wallet away to leave the palmed behind card in the left hand as though it were pulled from its case.

This last action takes place as the performer starts for the selector, and the card, his own initialed pasteboard, gets to him quickly without possible trickery.

Last minute thoughts:- It will "hit" many that one might as well do the regular "card in pocketbook" trick, for the last part, rather than play around with a "stooge" card. We can't prevent that from happening in cases where the magician wants to save, or hoard, his skill and ease of working. The method described is as we do it. The reaching in and pulling out of the wallet, with a continuous and unbroken move, always has been better, for us, than a reach, a fumble, and a jerky pull-away, depending upon the strength of the clip holding the wallet. The patter never has been interrupted by a movement not in keeping.

Splitting cards to that last thickness does not keep a toughness from burning longer than the paper. The patter and intent is that the card is gone. It must not look like a card is taking time to burn.

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50 cents per hundred buys additional sheets. Club with out of town magi (the force card must be the same) and the total cost is nil. The effect is clean and deliberate throughout; you can toss away your terrific sleight-of-hand methods, and leave your thoughts for showmanship

VOLUTION ANNEMANN

The trick is ruthless, but effective. The audience sees four envelopes passed out, and four cards taken from the pack by those people. The cards are sealed, collected by a fifth person, mixed well, and laid, BY HIM, in a row on a table between performer and audience.

Now the magus speaks out. He wants to show that a sympathy exists between people and the objects they have touched. To emphasize that sympathy he will let each of the four people pass through a sieve of chance.

Each of the four persons is given his chance. Each, in turn, keeps an envelope. Then they name their freely chosen cards and show what they have picked. Is it coincidence that ALL found their own cards? It's either factual evidence or accurate fancy!

The envelopes, handed out in a careless manner, are marked. It doesn't matter how, but the containers are capable of being identified from each side as 1, 2, 3, 4. When the fifth person lays them down in a row, the performer's first mental effort is to note how they lie.

First he patters about leaving all to chance. He KNOWS the people as 1,2,3,4. Therefore he KNOWS to whom each envelope belongs. First, he looks at the envelope second from HIS left. He motions, offhandedly, towards the person to whom he knows it belongs. "Give me a number between one and four - quickly." If "three" is it, he asks that person to step forward, count to it, take it, and step back. If "two" is said, he looks down, counts deliberately to two and offers it. From each side of the row the same card has been "sold" to its owner.

You now push the three remaining envelopes together to close up the empty space. This action lets you see the mark on the middle envelope. Looking upward, after the arrangement, you ask another of the "four" to step forward. Naturally, it is he to whom the middle envelope belongs.

Pick up your right hand envelope and give it to him. Say, "Just touch one of the others." Should he touch his own (original center) you continue, "Keep it for yourself." Should he touch the right end envelope you say, "That puts both out of the way. Pick up that envelope on the table and pocket it."

No matter what happens, he gets his own. You put the two remaining envelopes side by side, and call either one of the two remaining people. And you KNOW which envelope belongs to he who comes up.

Ask him outright to pick up one. AND AS YOU SAY IT, LOOK AT, AND MOTION FOR, THE LAST PERSON TO COME FORWARD, TOO. FOR THE MOMENT IGNORE THE ACTION OF THE PERSON BEFORE YOU, BUT YOU DO SEE WHICH ENVELOPE HE INDICATES.

As the fourth person steps up, you have two "outs". Should the third man pick up the envelope belonging to the fourth man, and that man is coming forward, tell your selector, "Give it to him, that (indicating the last one) is for you, and will the other two gentlemen (or ladies) please come up to make it a magical quartet." On the other hand, should the third man pick his own envelope, he naturally keeps it

— EDITORIAL —

On May 24th we contacted, by telegrams, six of the Sphinx stockholders, "Please quote price on your interest in Sphinx. Will remit immediately if not out of proportion to value." We made that offer backed with \$4000.00 cash on deposit in the Emigrant Industrial Savings Bank, Grand Central Branch, N.Y.C. As agent for the purpose of taking The Sphinx out of the hands of its present owners, and with full control of those funds for that intent, we asked for, and expected replies.

At 9:30 A.M. May 28th, two replies were at hand. Mr. Arnold Belais, by postal, "Thank for the telegram, but I'm not interested. What's the gag?" Mr. Gerald Lynton Kaufman, by first class mail, "Thanks for your telegram. My interest in SPHINX is not for sale at any price whatever. However, in case you'd like to know, I carry it on my books for Income Tax purposes, at \$12,437.50, this being the nearest I can figure as to its value at the moment."

Having in our file a copy of the stockholder's report for every year back to when the present corporation was paying off the Wilson debt to printer Brown, of Kansas City, gives us occasion to marvel at Mr. Kaufman's sentimental appraisal. The breakdown of his figures, according to numerology as peddled by Liss Helen Johnston of N.Y., portrays the resultant 4 as meaning, "Not good under modern conditions. It portends money troubles, mistakes, and grinding labor." Not to take advantage of his Sphinx money madness, we can also apply Liss Johnston's study to Mr. Kaufman's full name as his letterheads divulge - result, 7. "--is very often an influence for misunderstanding. People under this vibration often find that they must stand alone. They may have genius and clever ability hidden in their make-up, but this is rarely appreciated by the world."

We do not appreciate the ability of one who underestimates our faculty for reading a printed line. Incorporated for \$143.55, The Sphinx "good will" is marked up at \$2500.00. With the amount we have to toss, plus, of course, assurances that the mag will continue, it didn't seem like too little. We wonder, though, how those two subscribers, getting their six copies at 341 Ninth Avenue, N.Y.C., are going to rush to the files upon reading our quotes.

Tom Worthington, 3rd, is on a campaign with the Tablets of Osiris to make Post Master General Farley magician conscious. The idea is to bombard that official with requests for an issue of commemorative stamps to Thurston, Houdini, Kellar, and Herrmann the Great. Tom's

(rough) estimate of 250,000 amateur and professional magicians in this country sounds like Kaufman's Sphinx value. However, the letters that do go to Mr. Farley will make HIM magic conscious, if nobody else.

British magicians are working to death that Davenport trick, "Gas-Mask to Gas-Bag"; a stunt advertised as "an up-to-the-minute opening." The magus comes on wearing the mask, removes it, and explains that the difficulty about it all is that if he wears the thing he cannot talk, and if he holds it, then he cannot conjure. He "thrusts his chin forward" and says "Heil Hitler." The mask changes to a bust of Hitler. We like the sales lines, "the bust has a striking resemblance to the genuine article", and "It's sure - It's swift - It's a blitzkrieg!"

Sonia Zaranoff, she of the modern talking-teakettle at your service, opened last week at N.Y.'s Ben Marden's Riviera. This act, originally started by Bob Nelson, (she later bought it all to herself) is making plenty newspaper space, but, because of its secret, will soon be torn to shreds by the mags and sheets tired of the headless woman trick.

Time out for a breath -- see how some person

Fast dog's biography. Send date of his birth and two of your own dog below. Price \$1. "Dog Holograph" P. O. Box 300, White Plains, N. Y.

makes money to buy bones for his own canine.

Servais LeRoy either has a great secret or is being temperamental. With a dozen assistants he's whipping his Meckscher (June 6) show into shape for the N.Y. audience. Two of the local "big shots" were told to leave the rehearsal hall as a rumored new principled gadget was being put into place. Well, he's responsible for many an illusion -- there's no reason to disbelieve the presence of a new one.

Among the things to intrigue us during the week was a dictionary page (No! Never! Ed.) on which was "hocus-pocus", meaning, "trickery, a conjuring formula." Farther down came "hokey-pokey". We liked its sound as a slang term for the aforementioned necromancy. But the meaning via Webster was "cheap ice-cream peddled in the street." --- The S.A.M. Parent Assembly voting was calm. Shirley Quimby, methodical and genial prexy took that chair again. Jack Trepel is 1st Vice Pres. which keeps the group very well bulwarked. The office of Archivist was recreated, and Jean Hugard, than whom there is no more avid collector of magicana, walked away with the post. --- The Annual Banquet show was stolen by the Crystal Clarkson puppet routines, and the biggest flop on the bill was ungraciously made possible by

Theo Armanian

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and the man (fourth) asked forward takes the one left, his own.

One thing must be made imperative. The presentation MUST be deliberate, WITHOUT any show of hesitation. The patter must TELL with the actions, and be MATTER OF FACT, since you are not caring, apparently, how the envelopes are returned -- it's chance, and that's that. You pass, blithely, but accurately, through this part. Save your showmanship for the opening and closing.

"Ladies and gentlemen. Four of my audience have selected cards, sealed them tightly that none but themselves could know their identity,

the envelopes have been mixed, and, lastly, each of the four took back one envelope by chance lot as you have seen. I spoke before of coincidence. I ask you now to check, carefully, on an occurrence to be witnessed seldom. Mr. ---, the name of your card? --- Open your envelope. Mr. ---, you picked what card? --- Open your envelope. etc."

You haven't done so much, to magicians, but the audience effect is terrific, provided, of course, that you present the stunt as an experiment to test an unknown but suspected quality in everyone to veer towards that which is his own. THEY DO THE TRICK -- NOT YOU. That is your attitude.