



HENRY HARDIN

**HENRY HARDIN'S
MEMORANDUM OF M**

A CATALOGUE OF
PERFECTION MAGICAL
AND
QUASI-SPIRITUALIST
OF THE HIGHEST ORDER OF M
FOR POCKET, PARLOR AND
FORMANCE, AND ADAP
FESSIONAL AND AM

FOR SALE BY
Henry Hardin & Co.,
NEW HAVEN, CONN., U. S. A.



**HARDIN'S
Evenings of Illusion.**

MOMENTS MUSICAL AND MAGICAL
MYSTERY MUSIC. MARVELS
MAGIC.

HENRY HARDIN
Prestidigitateur,
Pianist, Conjurer, Composer.

—PROGRAMME—

PART I
Some unexpected results.
Necromantic Transmission.
Hardin's Find.
A Bonus.

PART II
Coffee versus Beans.
With a Ring.
The Fairy Wand.
Card Manipulation.

PART III
The Mesmeric Bell—with a display of its very marvelous
intelligence.
The Astrologer's Star.
A Dissolving View.
A Mysterious Termination.

CREATOR OF DESTINED MAGIC

Were one to sit in on a Saturday afternoon klan-like gathering at most any magic shop throughout the country, and casually mention, "That principle certainly has stood the test of time since Ed Parsons thought of it," he'd be correct a goodly percentage of the time, no matter what current trick was being talked about. Beyond that, not one present day magus in a hundred could help but reply, "And who is this fellow Parsons?"

The answer would necessarily be, "He used the name of Henry Hardin, for magical purposes." Then the percentage might drop to one in fifty when it came to knowing just exactly what Henry Hardin did conceive, or invent to further the art of magic. With a deep breath we start.

Professor E. A. Parsons was born in Hartford, Connecticut, in 1849. The 'Professor' applied applied to music, for he was an accomplished pianist, receiving this education from William Mason, a pupil of Liszt, and Pyechowski, a pupil of Chopin. He was known for his interpretations of the Chopin works and was head of the New Haven (Conn.) Conservatory of Music for 25 years. Among Mr. Parson's many piano compositions was "The Goldfish", a favorite of John Phillip Sousa and his band.

For twenty years, this man, whose secret hobby was magic, had studios in New York City for many students who became well known. He was one of the first renters of space in Carnegie Hall.

It is of record that, during his lifetime, "Henry Hardin" was a valued friend of great professional magicians. T. Nelson Downs considered "The Princess Card Trick" so worthwhile that much space was devoted to the effect in his immortal book "The Art of Magic". Hardin knew Alexander Herrmann well, also Robert Heller, and a great friendship existed between "The Prince of Ideas" and that Cardiff (Wales) creator, C. O. Williams. That almost legendary figure of subtle trickery, Arthur Finley, was an "inside" trader of knowledge far beyond ordinary concepts. Nate Leipsig admitted that it was Mr. Parsons who really "sold" him on the idea of going on the stage. Leipsig, then, as well as up to the time of his death, had that modest attitude towards his ability which makes his memory so pleasant. "I'm not good enough for the stage, Ed." However, as events proved, Henry Hardin was right. And as long as Hardin lived, Nate Leipsig made his New Haven stays under the roof of Prof. Parsons. One could well use a "wish" of three for the purpose of hearing and seeing those two together through the years.

Henry Hardin's Memorandum of Magic catalogue was published early in 1907. Looking it over to-day we are continuously amazed at the way a simple principle was used to make a complete effect. The prices, too, commanded for these unknown subtleties and subterfuges, reveal to us two points of interest. The Hardin ideas were far in advance of that magical era, (Just as were Jordan's secrets to come along about 7 years later for almost a decade of super magic) for each trick depended upon a single subterfuge which, to-day, is almost always just a detail in the performance of an effect. The prices that were charged, and received, for single secrets, to-day are high for entire books, all of which indicates that the art of magic then was really secret knowledge to be learned only by serious students, and far from being classed as "trick boxes" "ten cent store stuff" "and children's toys". Either you were a seriously interested person or you didn't learn much.

The reader is asked to follow the Hardin ideas as we cover them, and stop to think, in each instance, just how effective its presentation must have been, AND MIGHT BE, AGAIN. We have come to realize, through endless study of his material, that it was TRUE magic because IT WASN'T COMPLICATED. A card was selected and found with clean cut and novel directness. At no time did Hardin ever mess around with odds and ends of procedure. Perhaps, in those days, it wasn't necessary to believe that the audience knew a lot about tricks, as it is believed today.

It becomes very apparent to one when engrossed in the effects of Hardin that many of the subtle touches of presentation have been lost to present day users of his principles. Take, for instance, his trick - MYSTIC PERCEPTION. It was listed for \$1.00, and the effect was to indicate whether the number on a dollar bill was odd or even, while the owner of the bill kept the numbers (two) covered. Absolutely new and unknown then, the fact that the exposed upper left and lower right sections reveal a minute letter, running from A upwards through the alphabet, and that this letter tells whether the number is odd or even, (A-1, B-2, --- A-odd, B-even, etc.) this little known fact, even to-day, has been kicked around for years. But see what happens when the original Hardin technique was applied.

Anyone was to take any dollar bill from his pocket. He was told to note whether the number was odd or even. Then he placed his right and left thumbs over the numbers on each side. The performer approached him, deliberately placed his left hand down over the spectator's thumbs and bill, put his right fingers against the spectator's forehead, said, "Odd, even, odd, even, etc." and after a few more studied and thoughtful repetitions, declared "Even." In short, it was a case of mind reading rather than a trick with a bill. The dollar just ceased to exist after serving its purpose to provide one of two thoughts. The placing of the performer's left hand gave him just that split second's time to glimpse the letter, and the repeating of the two words while his right fingers played against the forehead of the spectator let him count in the alphabet so as to know the secret.

Those of my readers who have read this in countless ten cent books -- did you learn, or even visualise this effect? And can you wonder at how a phenomenal presentation of a natural fact might have been kept a hard to learn secret, and even when sold, or disclosed, been taught with the presentation it always has deserved?

Henry Hardin was the very first to discover the fact that a card might be concealed in the top of a trousers' pocket when it was pulled out to show its emptiness. His "THE APPEARING CARD IN THE POCKET" sold for 75¢. The principle evidently seemed important to Hardin, for he gave little out that in his instructions. Two cards alike were to be put into the trousers' pockets and "pushed up as far as possible." A duplicate of these two was then "forced" on someone and replaced in the pack. The pockets were to be turned inside out, and "as you push the pocket back, pull the cards down to the bottom. Now command card to fly into either pocket as selected by the person. Then he puts his hand in to your pocket and finds his card."

When one considers the bare effect on those watching, it must have been startling, even if the performer of those days didn't have to worry about someone checking the deck. To-day we

would either palm off the returned card, or use mechanical means (the glued to one end of another Dodge) for its disappearance.

And that brings up another point. In the Hardin era of trickery, an object was seen and then produced from somewhere else. There was no idea in the performer's mind that anyone might check back. Magic, of the vanish-appear type, seemed to attack the appearing point. Nothing there now -- something selected or shown and merely put away -- and then the previously vacant spot was shown to contain it. No mention, in the instructions of Hardin, told of how to show the audience that the card or object was gone. It all shows (to us) that either people didn't know about tricks, or that a magician of those days could be a perfectly confident and at ease with his knowledge. And either way you look at it, to-day's maelstrom of mysteries is a bit sickening.

The advertisements of tricks, by Hardin, in his Memorandum of Magic, would undoubtedly sell much goods to-day. The descriptions really are as important as the explanations for they invariably describe the PRESENTATION, whereas the original Hardin instructions give but the bare bones of "how". It is a pure example of why magicians should hoard their catalogues and all magical advertising received as thoroughly as they keep and bind their mss. and books. I do not think that any collector has assiduously saved and bound all advertising sheets and pamphlets. Catalogues? Yes. Single sheets? No.

Regardless of what I have written and published in The Jinx, the thought behind Hardin's "THE GHOST HAND" stands supreme in my mind. It is a living and dead trick dependent upon the now presumed ancient "rough" and "smooth" edge. But it is the presentation, once more, that was Hardin's forte. "Tear off one leaf of a sheet of note paper, and one of the edges (lengthways) will be quite smooth, and the other edge will be rough. This is the great secret of the trick. First ask a party to take a sheet of note paper and tear off one half. Now ask him to tear this paper lengthways into five strips (of course one of these strips will have a smooth edge, and can be readily distinguished from the others, which will have two rough edges). Now you must take these strips in a careless manner, and square them up and hand back.

"However you must be careful and leave the smooth edged one at the bottom of the packet of papers. Next request the party to write on the first strip the name of some live friend, fold the strip up and lay on the table. Ask him to



do the same with each succeeding slip, but when he arrives at the last or bottom strip ask him to write the name of a dead friend. Next ask him to mix all the papers well together and to bring you two hats, and two handkerchiefs. (At this point, the original instructions should have been written in caps).

"You stand the hats on the table and picking up the strips one by one, you drop them openly into one of the hats. Now when you pick up the strip with the smooth edge you must pretend to drop it in the hat with the others, but in reality you thumb palm and retain it in the right hand. Now picking up the two handkerchiefs, you

spread them over the two hats. However, in doing this you secretly drop the concealed strip in the empty hat. You then announce that the spirit of the dead person will reach into the hat, pick out the slip with his name on it and put it in the other hat. Invite inspection of the hats, and the strip will be found in the empty one."

Again, that EFFECT can not be improved upon for directness of action to the audience, and in ease of working for the performer. But how many of my readers knew of that hat transfer with a ghost hand taking part in the proceedings?

We'll skip lightly the "MONTE-CRISTO CARDS" deck, for the reason that it can't be done by readers, and also because Hardin slipped up on his ad sheet. A deck was printed up with all one kind as one half, and all different as the other half. Such a deck could be shuffled at will, riffled to show them mixed, and then riffled at the opposite end for a finger poke and the upper section bent to show the supposedly chosen card. The cards were printed by Theodore DeLand, ace weird-card arrangement artist of that day. Picture cards were expensive to reproduce, and the deck was limited to 40 cards. The Hardin ad stated that the deck could be encircled with a rubber band, tossed into the audience, and the spectator could peek at one.

Present day Vernons, Rosinis, Horowitzs and possibly Dunningers might figure out something with the 50% chance of a force, but we are in doubt that those who paid \$3.00 back in 1909 found solace when comparing instructions with the description.

No. 30.

The Hypnotized Bird.

This experiment can be compared only to a miracle. With this secret you can take any person's canary and cause it to perform like a trained bird in three minutes. The spectators cannot see how you accomplish it.

PRICE TWO DOLLARS

Rudy Reimer, who knew Professor Parsons intimately for many years, supplied this explanation to a typical Hardin ad. "The way I saw Hardin work this effect puzzled me very much at first. This is the old feather stunt. (We don't know if Mr. Reimer means "old" as then or now.) The feather Hardin used was the kind with which pillows are stuffed, the small downy type. Here is the effect in Hardin's hands and when I say it was impressive, would be stating it mildly.

"After a good deal of fluttering of the canary bird in the cage Hardin would finally manage to catch hold of him. This was to demonstrate that the bird was very much alive. Taking the feather, he would brush it in front of the bird's eyes several times, and then would put the feather near the claws of the bird so that it would take hold with its feet. When Hardin got the bird in position, the canary would hang in an upside down position as though it were dead. He could even roll it along the table top.

"Try this on a canary yourself. I don't know what the passing of a feather across the eyes does to them, the reaction of some birds is to go in a kind of a stupor, others will hang to the feather with no inclination to fly away. On

some the effect lasts for only a few seconds. You must experiment with each bird to get its feeling."

To the same Mr. Reimer, who knew Professor Parsons for many years, and, because of his (Reimer's) interest in magic at an age which was before our own, "ALADDIN'S BOX" was always a distinctive highlight trick of their friendship.

Aladdin's Box.

So marvelous and almost beyond belief is this effect that you would hardly credit your senses did you see it performed. You ask anyone to write their name (or any word) on a piece of their own paper, and shut it up in an ordinary round white pill box which you hand them. You then hand them two other pill boxes, each slightly larger than the other. The party is directed to put the first box (which has the paper) into the next and that into the other. Finally the whole thing is put into a still larger pill box and the nest of four is at once put on the table. (The box is actually put there without any change.) The very next moment you take from your inside pocket a black pill box and hand to anyone and announce that the written paper shall fly from the white box on the table into the black one held by party. Party opens it and finds inside the third box his original written paper. No palming; no changing; no transfer of writing; no confederates.

PRICE TWO DOLLARS

The instructions -- "You must have a nest of four white pasteboard pill boxes (the largest one about 2 inches in diameter) and one single pill box the size of the largest one of the nest. This box must be colored black. The largest box of the white nest must have the bottom out so that the rest of the nest will drop easily through it.

"You commence by having the black box with the cover separate in your left coat pocket. The other boxes are all separated in your right coat pocket. Take out the smallest box and hand it, together with a small piece of paper, to a party. He writes on the paper any name or word. He puts it in the box, closes it, and you hand him, one after the other, the two next larger boxes. He puts one into the other, closing each as he does so.

While he is doing this you take out the largest box (which has no bottom) and stand it open on your left palm. Then you take the nest from the party and openly put it into the box on your palm, put the cover on and stand the whole thing on the table. However when you lift the closed box from your left hand, the inside nest drops through, and remains in the hand. This hand you instantly close and put the box in your left pocket quickly putting it in the black box and closing all.

"While you are doing this with your left hand, with your right hand you are placing the empty shell of the large white box on the table. Next you take out the black box, hand it to party and command written paper to fly into it. While party is opening it, you pick up the shell from table and carelessly put it in your pocket."

Now let's ramble, for a column, through oth-

er Hardin originals. The knowledge of them will make you want to know more about the history of magic before you do it now as trick after trick.

"HOUDIN'S DREAM" sold for \$3.00. We like the first two ad sentences. "This trick may seem expensive to you, but when you possess it you will never regret the price. Houdin dreamed of such a control of the cards, but he never accomplished it." Henry Hardin first sold the secret of the card faces being different when ended. In short, reverse faces due to the pip positions and formations. He didn't have the card taken out and replaced in a hand reversed deck though. He asked his watchers to note that he didn't handle the deck. The shuffled cards (we must presume it was done overhand) were PUT ONTO A BOOK THAT THE PERFORMER HELD. Then someone withdrew a card. The book was held with deck end on in the right hand during the selection, and changed to the left for the replacing. This reversed the card (by face differences) for a subsequent location. Some may squirm at the book use for circumventing the ad which detailed "you have not touched the cards from the time they were first shuffled and the card drawn, replaced, and all shuffled once more." We like to look at it as an admirable presentation of a trick where the performer has said he would attempt to surmount all possibilities of trickery by not being in contact with the cards until the finish.

Back in 1907 you would have paid \$2.00 for the Hardin "NEW HANDKERCHIEF PRODUCTION." Both arms were bared to the shoulders and fingers were spread wide apart. The ad read well, "No box or holder of any kind. No false fingers. No strings or wires or pulls. No apparatus of any kind. Nor does he bring his hands near his body! A flesh-colored silk thread held the folded silk against the inside of the right arm at the wrist. You turned to your left, pulled up your sleeves, let the left hand cover the silk on a right swing to show that palm, let the right hand do likewise on a swing to the left, and as you turned to face the audience directly the silk was grabbed into the palms for production. Old? Very old. But new then - worth \$2.00 - and not a secret to be stepped on to-day as an opening flourish.

According to Hardin writings (and they are few outside of his mimeo secrets) Nate Leipsig was the instigator of the move with the "SPIRIT SLATES" which made it a subterfuge par excellence. The message was on one side, and there were no flaps. The instructions merely said that the surfaces must be shown clear by double turning and "easy to do by many different methods." Then they were put together and tied, WRITING SIDE TOWARDS THE FLOOR on the under slate. A wait. Realization that chalk was missing. Separated for a small piece to be put between - the slates showing blank inner surfaces. But when they were slid together the bottom slate went on top. The message was inside for the climax.

I must pick up just one more ad in entirety. It's a perfect example of Hardin thinking, and of a secret's value when not known to anyone but the performer. First read the prospectus. The instructions were to moisten the finger from the tongue and wet the top card of a pack. Five cards were then removed in a fan, but the top card was kept behind the next so that only four apparently were used. With one selected "you close the cards in such a manner that the wet card is on top of the face of the chosen card. Now square them up and pinch firmly together. Gently tap the packet and command the chosen card to vanish. In a careless and off-hand manner toss the cards, one by one, face up on the

The Dissolving Card.

Nothing in the art has ever been devised that can equal this for close or startling work. Standing in the very midst of your audience you take five cards from the top of the pack, and, holding them spread out on your open hands, face upward, you invite anyone to select a card which they wish to see dissolve, *right before their eyes*. As soon as they state which card is to disappear, you square up the five cards, and then *without palming or concealing the card in your hands*, or on your person, you throw the cards, one at a time, face up, on the floor, and the chosen card is seen to have *utterly vanished*, leaving the other four cards. No palming, changing, passing or confederates. Ordinary cards used. Most wonderful and easy to perform.

PRICE ONE DOLLAR AND A HALF

floor. There are four cards still, but the chosen card is missing." I saw Nate Leipsig do the trick a number of times. A card can be dropped flatwise and it always will float to the floor without turning over. Flatwise, not edgewise. Twice that I can remember he let those stuck together cards fall with the others and WALKED away from them as he STARTED TALKING ABOUT ANOTHER TRICK which he proceeded to do with the rest of the pack. In the meantime, a friend picked up the cards from the floor and returned them to him a few minutes later. It was so unconcernedly done, and with such utter disregard for the cards, that the watchers had to think back to remember the exact moves -- and all they could remember was that their card "went away" right before their eyes.

"DIVINATION OF THE NILE" should bring a wave of memories to many an old-timer. It sold for \$3.00. The price was commensurate with its value, though, for it was a terrific improvement over the writing of figures on a piece of paper, as given by spectators, and a switch for another piece with figures that added to a wanted total. Henry Hardin conceived of mentally adding the digits as they were written in a column, stopping at a total which was nine or less than the desired result, and adding the necessary figure in the action of drawing a line beneath for someone in the audience to add. Like all of his tricks based on then new and unknown principles, Hardin went little farther. The total was shown to have been written and sealed in an envelope given to a spectator before the start. To-day we would use the total for all kinds of purposes, and probably not affect the watchers any more than did his definitely clean cut presentation.

It was Henry Hardin who first sold the idea of sewing a flashlight inside a lightproof bag that could be put over the head. A question, written on a blank visiting card and sealed was laid on the table and the lights turned out. When the lights came on again, the envelope was still there, intact, BUT ON IT WAS WRITTEN AN ANSWER TO THE QUERY SEALED INSIDE! The coat pocketed apparatus allowed of looking through the envelope and the subsequent writing of an answer without a glimmer of light to those people a few feet away. But remember that effect. He didn't pretend ability to answer a question. It appeared on the envelope during the dark period.

That trick, "TRANCE VISION", sold for \$2.00 and is worth it. "THE FINEST SEALED LETTER TEST" sold for \$5.00. Before David Abbott wrote his "Behind The Scenes With the Mediums" Hardin was asking a goodly price for the secret of a carbon impression inside an envelope given a sitter as a rest when writing his question. "THE ORIENTAL BOWL" gimmick could be sold to-day by dealers alert enough to read back a few years. It is a sweet opening for any night club magician. A large, plain glass bowl is shown, and into it emptied a small packet of flower seed. A pass is made and the bowl instantly becomes filled with flowers. The folded paper flowers were in a rubber banded holder clipped between the 2nd and 3rd fingers. This load was behind the hand. A move of the 1st finger released everything as the apparently empty hand stirred the seeds. The bowl immediately became full -- who will do it?

"THE FOUR WEDDING RINGS" never was advertised, to our knowledge, and is a good example of Hardin work. Four gold wedding rings are placed on the four fingers of the left hand and shown, with fingers curled into the palm, as a girl might reveal her engagement.

The fingers are extended and the performer drapes his handkerchief over them. A spectator feels the left palm to satisfy that it is empty. The fingers are now visibly curled into the palm - the right hand pulls the handkerchief from the hand, and the rings have vanished from the fingers. They are found clutched in the closed hand.



According to Mr. Reimer, the moves for this trick, as done by Hardin, were perfect in conception and execution. Eight wedding rings were secured, four of which were cut and soldered as shown. The four soldered rings were concealed in the right hand while the handkerchief and four loose rings were shown. These were picked up IN ONE MOVE with the right hand, THE RINGS HANGING ON THE FIRST JOINT OF THE RING FINGER. The audience assumes you have them in the right palm. The left hand approaches the right which apparently pushes the rings one by one onto the left fingers. Actually, however, the fake soldered rings are placed over the left fingers which curl then into the palm. The left thumb is held against the under half of the first ring, and the hand with rings can be shown freely. The loose rings are in the right hand with the ring finger holding them curled against the palm.

The right thumb and forefinger take the handkerchief from the breast pocket. Held by one corner it is hung over the left hand, the fingers of which are extended. It is now that a spectator is asked to make certain that the left palm, or hand, is empty. And here follows the important move. It is all a bit of timing.

Just as the left fingers start curling into the palm, the right swings up, takes hold of the handkerchief, grabbing the fake through the cloth, in the move to pull it away. At the same instant the right ring finger opens out into the left palm and the rings therefrom are taken.

To the audience the effect is very direct. To them, the rings, examined before and after, have instantaneously passed from the fingers into the palm. The trick does not appear to be a fake and people do not consider it a mystery. The performer has shown the hand to be quicker than the eye, and in a most convincing way.

EDITRIVIA

Without Mr. Rudolph Reimer's aid I never would have dared write about Henry Hardin. Rudy cut his magical eye-teeth on Professor Parson's ideas and was the foil for Hardin subtleties over a long period of time. I regret not having a dozen more pages, though, because the Henry Hardin effects as advertised could well be made into a book by itself. There are 43 of them listed in his "Memorandum", and there are at least 20 more known ideas not listed. This issue publishes a picture of the man who contributed plenty to our art, and, to our knowledge, it's the first time.

Carl Jones: You helped magicians a lot with the Hilliard book. You produced it because you knew John well, and knew how much he wanted it to be printed. Several years ago we talked about a set of three books. You wanted them to be written by three of the present day creators. As you discovered, present day creators are not willing to have their secrets and presentation ideas published. And when so, they are too busy trying to make a living to sit down and work on a book. There's a three book set of priceless heritage that you might publish right now. Just give us the lives and tricks of Hardin, Jordan and DeLand. Let the set show to this generation what those men conceived and WHY they considered magic a worthwhile study. I can list over 500 tricks by those three. It would be a production comparable to "Greater Magic" and a "must" item for every magician. I'm sorry that John couldn't have done the job and spaced the tricks with his magically erudite flavorings. But you can back such an undertaking and be proud of the fact that men who worked for magic as an art will be getting recognition deserved. Don't forget, Mr. Jones, please, that those 500 tricks are still, for the most part, way ahead of the present day output.

Bill Larsen could have filled his two columns (a month) to better advantage than waste space about our "missing the boat." The June issue cover looks a lot like Bobby Weill, and for a moment we wondered if the genial Genii had reversed himself as per Proskauer. Bill, who evidently took over the reviewing of tricks and books on his editrivia (he considers it an editorial) page because the "farmed out" hands were too tough on his advertisers, spent subscriber's money to talk about our Editrivia instead of mentioning how bad the tricks could have been.

A quickie answer, and a waste of time, for we want to give you the Rosini-Rosini scoop. Freer - we're still right, if you want a law case. It can't be done as originally described and pictured. You'll need two hoops, one faked, and either a full cloak or a chair. I went wrong on the general idea, but only because the described details were as wet as some magical catalogue ads. The Jinx has thrived on details. Fitzkee - The Jinx scooped everybody on that show closing in Denver, and we could have told plenty more were we not conversant with personal troubles of show people. We finished our article with the hope that the show might find a new "angel" and continue eastward because magic needs a big road show now, possibly to start a new cycle of such. Proskauer - the invisible ink blotter may have been known to Julian for umpteen years, but it wasn't pushed until after our "cat card" subscription idea upped our circulation by 332 out of the first 1300 mailed.

Our idea still hasn't been figured by recipients, whereas, should you send a dime to the patent office, asking for copies representing the Magink Process (Stunts! Inc.) as per the numbers on their copy, you'll get a patent paper detailing, "Auxiliary Presser For Flat Knitting Machines." And the ink gag isn't the only thing mentioned in the new Stunts! Inc. copy. Gwynne - We didn't mention his name. Even in your territory not more than ten people connected with magic read it. Magicians don't pay attention to the theatrical trade papers. They read only Genii and The Jinx. I used the critic's opinion with blanked out name to show that times have changed. Why bring out the man's identity and ridicule him? I could have done that, to scoop you, had I wanted to.

If The Jinx Editrivia is considered worthless this week, it's only because I typed a lot of letters to form words to make sentences and complete one paragraph. I never have, and I hope I never will say anything I don't believe. But when YOU, Mr. Reader, buy this sheet, it's for the tricks and magical advice within its pages. My comments on magic and magicians is the safety valve. I've never tossed away as much space as I have this week. I haven't as many pages as my contemporaries so each has to count. This page has been for news and data - I apologize (sometimes too quickly) when I'm wrong - but in the future I can't worry about replies to those who fret over this page and don't try the tricks.

"Dear Donald Hendricks; Please ignore that Weill comparison. The resemblance is there, but you couldn't be as wily." --- "Dear Bobby Weill; Please ignore that Hendricks comparison. The resemblance is there, but you couldn't look so innocent of wile."

Carl Rosini has found it difficult to live since vaudeville became a word to be seen only in scrapbooks. Not being able to adapt himself to later day conditions he has wandered through the maze of his own mirror-like mind for a past decade. As an illusionist and variety magician he was as good as any, but the change of tempo hit him amidship. Age could be the cause for his inability to rise to the modern magical demands, but only a bittered and resentful soul will excuse his demand of \$35,000 damages from Paul Rosini. His attempt to injunction Paul from working at N.Y.'s Rainbow Room is one of those back-stabs, for we remember when Paul (it was just after Zancig died. Paul was his last assistant) re-opened the Asbury Park, N.J. concession and had Carl with him for the season. The name Rosini doesn't belong to either, but Carl never got excited about it when he was doing all right. He was a big box magician with King, his dog, and Paul was a hanky-panky parlor man. Came the era when stage shows, especially magic, went to hell. Down went Carl. Intimate and manipulative magic came into favor. Up went Paul. We can sort of excuse Carl's failing sight to see changes, together with his hardening conscience, but his claim that Paul, using the name of Rosini, hurt his (Carl's) reputation is ridiculous. Carl never had a reputation in night clubs. Try to find a high-class nite spot (according to the trade journals) that knows Rosini as anyone other than Paul. These two knew each other, and worked together, for many years. Why must Carl stoop so low as to walk under a dropped summons because Paul has, after many years, built himself with an eye on the times, while Carl has let the moss grow over that image he has been beligerently observing in his looking-glass?

Theo Ammann