



The performer picks up a fair size ball of wool with a pair of knitting needles through it, saying, "My grandmother used to be quite renowned in our village because of her ability to tell fortunes. I never could get her to read the cards for me because she said I was too young to understand. That she did possess some weird powers was believable, though, for night after night, at bed time, and while she was knitting, she'd call me to her, ask if I had studied my school lessons, and then do the very thing I'm going to try for you now. Several years ago we cleaned out a lot of accumulated boxes at home and I found this wool and set of needles. Memory of those mysterious nights came back, and in the same box I found some of the tags she had used. I also discovered the secret of that childhood miracle."

The performer has replaced the ball of wool on his table, and from his pocket has taken a blank card and a lead pencil. He selects two persons as subjects. One is asked to name a number from 1 to 1,000,000. The other is asked to name any color. The performer writes both

the number and color on the card, leaving it with the spectators as a check.

Returning to the table he picks up the ball of wool, withdraws the needles, and hands it to a third spectator together with a glass bowl or dish. The spectator puts the ball into the bowl and unreels the wool. In the center of the ball is discovered a cardboard key tag. On one side is written the chosen number, and on the other side is found the selected color! As the performer says, "Every night I'd wind up a brand new skein of wool into a ball. The next night my grandmother would use what was left of it to mystify me completely. Not until years later did I realise that she had effectively gotten me to wind her wool without complaint."

Of course, the reader has beaten me to the denouement, at least part of it. The coin slide comes back into a somewhat new use, but instead of a coin, Dennison or stationary store circular key tags about quarter or shilling size (with metal edge) are used. The knitting needle part is an effective cover for the chicanery.



**TWO FEARLESS FEATS
STEWART JAMES**

The ball of wool is first wound around the tube in the regular way, leaving a good inch of the tube sticking out. The needles are now pushed through the ball just against the flat side of the tube and about a half inch apart. Such a prepared ball may be picked up and shown for a minute, the fingers on one hand hiding the tube which would hardly be seen anyway, for the yarn is dark red or blue, the needles white, and the tube black. The cardboard disc is also white.

The wool is returned to the table and the card and pencil taken from pocket. As they are taken out with the left hand, the disc is finger palmed out also. The card may carelessly be shown both sides with the disc concealed, but it isn't necessary. When a number is named you hold the card in front of yourself and put it down. The disc is held against the card and the number is written on that, too. You stall a bit for action by asking the number to be repeated. Then the disc is turned over while asking a color of the second person. This, too, is written on both the disc and card.

The card is taken in right hand and given to someone, the disc remaining right finger palmed. The performer steps up to the table, lets his left fingers touch the top of the ball (which holds it steady) and the right fingers then pick up the ball from the back, which action allows the finger palmed disc to slide through the tube. With the ball picked up, the performer swings to the left to face audience. The right fingers curl around the protruding tube AND THE NEEDLES. With one move, the needles, AND the tube, are withdrawn from ball and put aside.

From here on, the mechanics of the effect are over. It depends entirely upon the individual performer's showmanship and sincerity to make the watchers believe in grandma's prowess.



Immediately following that last oddity (I like them together) the performer relates that, as time went on, and the seed of mystery grew within himself and he developed a strange idea to perfection, he always looked back to wish that he might have astonished grandmother immediately after she had bewildered him.

The performer shows a piece of white tissue to be clean and blank on both sides. It is held at the fingertips, the hands seen to be otherwise undoubtedly empty, and rolled into a ball which is dropped, with unmistakably no exchange, into the bowl or dish used previously to hold the ball of yarn.

A spectator is brought forward, and from a pack of well shuffled cards one is chosen in as fair a way as possible. Climax. The performer opens the rolled paper at his fingertips to reveal in large black letters the name of the selected pasteboard.

The two parts of this test are, of course, the choice (?) of a card and the appearance of writing on the paper. Both are exceedingly subtle. Let's start with the paper. Harlan Tarbell once devised a torn and restored paper effect titled "Phanteario." We are using that principle without tearing the paper. Take two pieces of white tissue about 3 by 6 inches. Place them together.

At a spot $1\frac{1}{2}$ inches from one end, and at the

center of the width, put a dab of library paste the size of a tack head between the two papers. Press them together and let dry. Next crumple one of the papers from all corners in a tight and compact ball resting at its pasted point. Hold the finished product in the left hand with second finger in front and thumb behind directly on top of and pressing down on the crumpled ball. The other fingers are kept open and, in this way, the single sheet of paper can be shown freely on both sides and against a light.

In working, the open sheet was torn and balled up. The two pieces could then be tossed into the air to appear as but one bundle, and, finally, the whole sheet was opened. The left thumb covered the torn and balled pieces while the restored (?) paper was shown both sides as at first.

There is no tearing done here, however. Before crumpling up the first sheet behind, the name of a card is crayoned heavily upon it. It can be seen now, that, after showing the blank piece, the performer can very openly and cleanly wad it up and toss it, without exchange, into a glass or bowl. Then, when he opens out the other paper, the wordage makes its appearance.

The force is excellently provided by HERB. RUNGIE, who has termed it "A TWO-FACED FORCE." It is a simplified version of that behind the back force commonly thought of as "The Magic Thrust" but allows of further definite angles. Suppose you want to force the Ace of Spades. Two are needed, one being 2nd from the bottom of the deck and the other on top. Dovetail mixing allows them to be left in place.

The deck is spread on table or chair for the selection of a card. Of course, if one of the Aces is taken, you just quit right there. Otherwise the deck is picked up and the spectator's chosen card placed on top FACE UP. The spectator stands at your side facing the audience. He puts his hands behind his back and is told that, after he has the cards in his hands he is to take off the face up card from the top and push it into the middle.

As you place the cards behind his back you merely turn them over. Thus he puts what he thinks to be the top face up card into the center, but it really is the bottom card of the pack going in correctly faced with the others. Then he is told to cut the deck completely several times, still behind his back.

You reach behind for the cards, and turn them over before they get into view. The pack is spread face down, and the spectator's face up card. TELL THE AUDIENCE YOU WILL USE THE CARD EITHER ABOVE OR BELOW THE FACE UP CARD. Either is chosen and your card is forced, due to the fact that both are the same.

The handling of the paper might be varied by use of Al Baker's idea of flash paper being torn and the bits fired to leave the restored tissue. Use a sheet of each. Write on the tissue and crumple behind. Show the flash paper and crumple. When ready for the finish, just touch the flash ball with a lighted cigarette. It flares away to leave the ball of written on tissue which anyone can open. I haven't tried this. Perhaps the tissue should be fireproofed.

And thus you have unfolded another mystery. If you proceed with any others at this time, you can leave your grandmother out of them.

STRANGE DICE VERNE CHESBRO

Royal Peath marketed a 5 dice (each surface having a different three figure number) effect several years ago, and after anyone had mixed them and arranged them in a row (column) it was very effective when the performer merely glanced at them for a second and then named the total of the problem when added. By only adding the right hand row the performer had the necessary knowledge. The two figures thus obtained gave him the last two figures of the total. By subtracting that number from 50 he obtained the first two figures.

This trick has been discarded by many, but it can be resurrected now (or purchased now? Ed.) by those who would like to repeat it the second time without even looking at the arrangement! It is possible for these reasons, which you must remember. (A) There are only 27 possible totals. (B) The first figure must be a 2,3,1 in that order, for 2 comes up 12 times, 3, nine times, and 1, six times. (C) The first and third figures are complements of 4. For instance, if 1 is the first, 3 must be the third. If 2 is the first, then 2 must be the third. (D) The second and fourth figures are complements of 10. (E) The four figures added across always total 14. (The only exception to the three rules is when the total happens to be 2030 or 3020, but these are rare, easily recognised, and make the work easier. Knowing these truths, an effective presentation is possible for close up work.

Have a spectator mix the dice and then arrange them in a column. You are telling him what to do as you get your first figure row total and then turn your back while he adds. Now go into your act. You know the total, but you reveal it thus. Ask your watchers to concentrate on the first figure. Apparently you can't get it so you ask that it be crossed out. Now ask them to add together the remaining figures. (Suppose the total is 1337) "That's better, the total is 13. When your eyes ran across the figures, in the process of adding them, I clearly saw the figures 337. Now let's go back to that first figure which gave us trouble. Look at it. Now I have it. It's a 1, which makes the entire total one thousand, three hundred and thirty seven."

Now you immediately repeat the effect without returning near the dice or seeing them at all during the arrangement or adding. Let's imagine the total now to be 3218.

"Concentrate upon the first figure. It seems to be a 2. (Call 2 first because it turns up more often than 3 and 1) No? Well, it looks like a 2 and also a bit like an 8. Yes, it's a 3. Now concentrate upon the second figure. (You now know the third figure is a 1, but leave it until later) Is it a 5? No? You don't seem to be concentrating well. Just cross out that figure and leave it until later. Now add the last two figures together and I'll try and follow you. What is the total? Nine? I thought so, for you added them together I could visualise the figures 1 and 8. Right? As you know the third digit to be a 1 you merely subtract it from the total 9, and you follow so closely with the actual digits after he gives the total they really think you got it. That's the reason for this same adding ruse in the first example.

It wasn't needed then but it was a build up for this time.

As you know the last figure you also know the second because of fact (D). Now go back and complete the effect by getting it. "Try that crossed out figure again. Think of it. It comes clearly now - a 2. The complete total is three thousand, two hundred and eighteen. Two people can do this effectively. The performer watches the first set up and sends the total of the right hand column of figures by the En Rapport code or any other method. The medium computes the answer in the regular way. In the meantime the performer has walked away. Upon a request for repetition she does it by herself using the second presentation.



NEAT MYSTERY KARL GERMAINE

This subterfuge has been hidden for too many years, especially for present day magi. It's a perfectly conceived idea for the Tommy Martin-Paul Rosini type of nite club performer. (Ed.)

Two cards, selected and returned by spectators, and shuffled by them, are made to appear in a truly magical and smart manner under non-manipulative conditions. Directness of working is what appeals, and presentation, so exemplified by Germaine, reigns quite supreme.

A double face card is used together with any deck. A goblet with a stem is needed together with a handkerchief. Let's call the double card AS-10D. It lays on the table with the goblet standing on it. On top of the deck are its AS and 10D. These are forced, returned anywhere, and shuffled by each person. As the performer walks back to his table he merely turns over half of the pack to back the other half, making it face two ways. He picks up the goblet with his left hand as the right lays the deck onto the double face card.

With the right hand he takes out his breast pocket handkerchief to quickly polish the glass. The hank is nipped by the fingers holding the goblet stem as the deck is picked up with right hand and dropped into glass with the double facer to the rear. Attention is called to the face (to audience) card. "Is it your card, madam?" "Is it your card, sir?" No? Then we shall call on the powers of darkness to aid the magician." The right hand covers the goblet with the hank, and at that moment the left fingers merely revolve the stem to bring the back to the front. The performer has seen which of the two cards (double) faces outwards and asks that person to name his chosen one.

A snap of the fingers and the hank is whipped away. The card has travelled through! It is pulled out, and seen well, and then merely put down into glass again BEHIND the pack. The performer says to second person, "This card you see now. Is it your card? No? We'll go back to darkness." The hank is thrown over glass which is revolved again. A snap, a whip, and the correct card apparently comes to the front. It's all automatic, and very, very pretty.

EDITRIVIA

It is to be regretted that the Servais LeRoy show on June 6th, and to which we looked forward with printed words and thrilled soul, did become a fiasco of the first water. We were about to try and forget it, because of sentimentality, until contact with a number of the newer magi changed our view. That many of the younger generation dug up \$2.20 for an unrehearsed performance of what undoubtedly was the ultimate in bad magic and worse stage deportment by a slew of nincompoops who didn't know enough to leave quietly after the first so-called act is a disgrace that the older of us will have to shoulder. LeRoy's handling of what animals he could manage to grab killed any glory attached to him. The audience didn't hesitate to voice protest when he nonchalantly wandered from dusty box to cobwebbed table holding a rabbit by one ear, nor when one of his uncombed and unmade-up dum-dums did the same thing and shook it to make it wiggle. But perhaps she had never seen a rabbit outside of a zoo.

Sam Margules, producer, can be excused for his magical enthusiasm and desire to present a man revered in magic as a showman and great inventor. But our consensus, from those new faces not living in the past, is that a great miscalculation was made when he didn't see a dress rehearsal. As it was, the stuff trucked in at 4 P.M., countless Keansburg cockroaches ousted from homes of 20 years, and a lonely pianist told to play when and as directed from stage. The glory part of magic lost the letter L, and outsider guests of magi, to whom we all should cater, must have had a tough time thanking their hosts to the touted tragedy. With such presentations hurting more than exposes our future trades will be tempered with memories. We do know that Sam cut the show short when he saw how it was going. Respect skidded into apathy and glanced off to hit a ludicrous mile post. However, we think the show should have continued.

This night of nights should have been allowed to go on as long as LeRoy desired to play "Pigs in the Clover" amongst his apparati, shrugging to the audience when he couldn't find that which he didn't know he was seeking, with "What's next?" queries off stage, with "after-trick" remarks that it hadn't been rehearsed, with non-sotto demands for something which got loud off-stage replies, "We can't find it!", and with stage waits filled by an exposition of daily exercises with illustrations of how he snapped his spine, ending with the remark, "Are there some gentlemen who would like to come up here and try to break my neck?"

The show should have gone on -- for it was worth untold amounts to embryonic magicians. People generally don't appreciate value unless they pay for it. They paid this night to learn that no one, in any public-appearance profession, not even the very greatest in his line, can do without constant rehearsing and practice!

Here's a newspaper clip for you and your friends: "You can find the approximate number of years you have left to live, according to life insurance actuarial tables, by subtracting your present age from 80, multiplying the result by seven and dividing the result by 10." The clipping ends with "But if you're past 70, just forget about this system." It might have the beginning of a cute "back-of-the-envelope" figure trick. Any suggestions?

Federal lawmaking ends fire-works sales after

this coming July 4th. Magi who need firecrackers better stock up. The Al Baker variation in the Stewart James trick, of this issue, gave us an idea. Magicians often don't like to have to have a lighted cigarette to set off flash paper. A match is not practical. Use the "punk" sticks for setting off the firecrackers. Light one before the show's start and keep it in a ready spot. It will be ready when wanted. Sticks of about 7 inches cost a cent. They'll last more than half an hour. --- That deck now being deal-erized wherein a card's name appears to be written on the backs as the deck is riffled was very much a novelty at Ducrot's (Hornmann, N.Y.C.) in 1928 when Al Wheatley (Tung Pin Soo) made a set by hand, but pictured a pen's point writing. --- Juanyta Clivette, daughter of Clivette, "The Man In Black" does a Sunday "Kaid of Manhattan" column on the New York Enquirer. Recent Father's day brought thoughts and she gave it over to his memory. I wish I had room to reprint it all, but just can't. "He graduated from tramp printing to show business. As magician and illusionist he created over thirty illusions - some of them being used by magicians today. We were passing Ripley's Odditorium a couple of days ago and we saw billed: "Ed Rikard, hand-made movies" (Rikard is our own Dave Bamberg's uncle. Ed.) It made us pretty blue for the moment. Our dad was a shadowgraphist, too. Made over two thousand pictures by hand manipulation. -- The London Times of that period wrote: "Necromancer, equilibrist, shadowgraphist, Clivette at the Palace is the cleverest performer ever seen in London."

On Wednesday, June 5th, Kansas City, Leavenworth and St. Joseph, Mo., magi entertained Ade and True Duval. The party made the papers in beneficial-to-magic style. We were stopped short by the name of Arthur Spratt, who was reported as doing a veritable Vernon-Horowitz mystery. Do many of my readers remember when Arthur ran the Amateur Dept. of The Sphinx, under Dr. Wil-son, and without personal comment on the tricks submitted? That's one angle that will find the waste-basket if we are able to buy The Sphinx before November 1st, deadline patience date of our investor friend. --- Bernard Zufall is making his series of Memory Trix booklets an up-to-date performer's eye view of Loisette, Roth, and many other "association" exponents. Nos. 3 and 4 are now on the market with no clue as to how many more may come. We hope they are produced incessantly for they are definitely for the active magus and not written in the "Addison Simms of Seattle" public vein.

The Paul vs. Carl (Rosini) \$35,000 suit for the former's use of a name to which the latter aspires is bogging since the injunction to stop Paul from working didn't take effect. That might have happened if Carl couldn't post a bond necessary to repay Paul for lost time should the suit be lost. If Carl can't find that much it is our opinion that it's because he simply has no earning power in present day entertainment spots, because of himself and not his name. It takes a long, long time to build up a name before the public. Present day habitues generally like a performer and say, "Let's go down to the Rainbow Room and see that fellow who does the so-and-so trick. He's good." That's what makes Carl's claim of name-usurping by Paul ridiculous. We're home every day between 3 and 9 A.M. for acceptance of any libel summons, Carl.

We're sorry we can't watch you have a merry convention time, whichever you attend, but think of us whenever someone does a JINX trick.

Theo Amman