



THE CONCLAVE OF KEZAR LAKE MAINE

Everyone wondered a bit how the whole thing started. Dr. L. Vosburgh Lyons wasn't upon his dignity when he told us about the glories of Maine, his part-time habitat for over 35 years. Mr. Walter B. Gibson sojourns only about 40 miles away, and has the village of Gray "Shadow" conscious. Clayton Rawson and ourself have been corrupting in the city of N.Y. "Voz" has asked us up for several years; Walt wanted a convention like unto the old Blackstone Seven Circle Days, and Clayt and I just wanted to take ourselves and wives on a vacation where we could talk magic. We wound up on something called Rattlesnake Island and conquered it. No one showed up to contest our claims that we were great stylists of magic. We won by default even though the sharpened weiner sticks could have proven of worth against an invasion of hostile magi. We could have been diplomatic and dared them to do a double card lift with a deck in the spray of a sea-sled backwash.

Secrets were unfolded, and in general they were proven valueless. From the chaff we did

manage to put together an issue to historize our isolated mood. We'd never seen "Voz" out of his decorous metropolitan office and into hiking boots and mountain climb-proof pants.

It was a treat to see "The Shadow" at rest among his plots, collection of magic books, puzzle periodicals, time tables, detective stories, and tales of Tibet, even though he couldn't start his motor boat.

Usually urbane "Merlini" Rawson had fun to the extent that he couldn't concentrate upon the story he expected to do in the quietness of the forest.

Our memory deluxe is when we did Jinx No. 107 copy in our cabin for special delivery to N.Y. and couldn't remember the last page number of issue 106. He (Clayt) had a copy at his five cabins away hide-out. When he went home he beat out the numbers on something that sounded like a very tired dishpan. But you got your pages numbered correctly.

Lest the reader be too bored with our enthusiasm, we apologize. We haven't let down our hair for long. To tricks!



THE RATTLESNAKE ISLAND GROUP.

Reading from left to right, in the direction that the toasted marshmallows were passed, are, "Voz" Lyons, instigator and sea-sled operator; Ted Annemann, self-styled editor and connoisseur of poisonous leaves and ivy; the happy man next is Clayton ("Merlini") Rawson, who, by pony express and smoke signals had only just learned his latest book was selling out; and the "not a thing to hide" expression belongs to Walter ("The Shadow") Gibson, who had a hard time standing on damp rocks whereas his fictional character does a "human-fly" act up sheer sided buildings. Picture taken on Rattlesnake Island, Lake Kezar, Maine, August 21, 1940 by a Jinx staff photographer. (My, my! Ed.)

LYONS

"BLACK SANDWICH, RED SANDWICH"

A freely selected card, placed between two reversed cards in the center of one-half of the pack, is later found between two reversed cards of opposite color in the other half. Follow the instructions with a pack at hand. It is an impromptu effect and excellent for the card table interlude.

Sitting opposite to your watchers hand the pack to a person and ask him to shuffle, then cut the pack about in half. Turn up the top card of the lower half of the cut and call its denomination, throwing it face up on the table. Suppose it to be an eight; gather up the pack and find the other three eights, placing them face up on the table in a row - the two black and the two red eights together.

Shuffle the pack, put it face down, and call for another cut. From now on we'll refer to the upper half as pack A and the lower half as pack B. Two alternatives are now open -

Method 1. - Ask spectator to take card on top of pack B, look at it, and throw it face down on the table. While he does this, pick up pack A, and palm off the top card. Reach down to the table, pick up spectator's card and adding the palmed card to its back, and show the face of the selected card to audience. Place both on top of pack B, and immediately rotate the top card (the palmed one) sideways so that it now stands out from the rest of the heap.

Method 2. - After the cut merely take up pack B and do a double lift, showing the face to the audience, and calling it the selected card. Put on top of pack B, as explained.

Now pick up pack A and ask if the selected card was red or black. If you are told "red", cut pack A in the middle, and place the upper half face down on one of the face-up red eights, letting it stay on the table. Take the other red eight and place it face up on the top of the face down lower half (of pack A). See Greater Magic for the sleight that is now to come. (Appended at end of this effect. Ed.) This disposes of the card that was between the two red eights in an undetectable manner, leaving it on the bottom, but inasmuch as it is a card that the audience has not seen, it makes no difference when it is finally viewed. A rubber band is then put two ways about pack A, and it is tossed on the table.

Now pick up pack B. The selected card is on top, but the audience does not suspect this. Hold in your left hand with the face of pack toward the palm. Pick off the top half with right hand, and with the left hand place the lower half face up on table. Put top half face up in the left hand, and do the glide sleight (this is on the selected card), holding the cards in that position. With the right hand pick up the two black eights face down, and apparently put them below the face up cards in your left hand, but in reality, the top eight is slid to the left with the right thumb so that the lower eight surely goes below the selected card. The little finger of the left hand immediately slides the previously glided (selected) card flush with the others, and the two hands move toward the other half of pack B which is lying face up on the table. The two halves are brought together, leaving the two reversed black eights sticking out crosswise from

the pack.

When pack B is then squared up, the two black eights may then be pushed around quite freely without anybody suspecting that there is anything between them. Finally they are pushed even with the rest of the cards, and a rubber band put around them.

All that now remains is for the clever conjuror to make his climax as dramatic as possible, for, in an impromptu manner he has caused a "fly to" without resorting to the use of twins.

(From "Greater Magic" we describe the sleight referred to. In this case it is used to get rid of an unwanted card instead of controlling a selected pasteboard.)

"The lower half of the pack is held as in the illustration here. In this case there is a face up red eight on top of it with the supposedly selected card on top of that. The upper half (with a reversed red eight on bottom) is then brought over the left hand with the right. Just as the two halves are about to touch, the little finger of the right hand touches the upper right corner of the top card on the lower half, and moves it just far enough to the right for the little finger of the left hand to get control of it - take another look at the sketch. The back of the left hand is now turned towards the audience, and the right hand grasps the upper left corner of the pack, drawing it away in an upward direction. Because of the pressure of the left little finger, the jogged card remains in the left palm. The pack is immediately put on the left palm again, leaving the palmed card on the bottom of the pack."



ANNEMANN

A DAY OF YOUR LIFE

I was trying to be so busy with stenographic scribbles and photo records of the weirdest conclaves in the annals of magic that my own contribution has suffered a bit from lack of originality, that is, if one considers what I have offered before in the line of billet reading effects and routines.

Most of such routines have depended upon the assistance of several or more spectators, and there is a need for "reading" tricks wherein only one person is used throughout. I used to find occasions when it would have been very good for business could I have done a good, solid, test for a single person, as Bert Reese used to enhance his reputation with Edison and others of famous note (Jinx page 140). It is also very essential that a test of this sort be personalized so that the subject can truthfully swear that he was given information absolutely impossible for the performer, or medium, to know. Besides, when you are making someone think of his personal doings, he has to keep his mind on himself to your own advantage in "working".

Seat your subject in front of you and tell him that you want to get "impressions" of some of the ordinary happenings in a day of his life. If in the evening, you may use that day, but as so often I have found best use for the stunt during a working day, it is just as well to try and make him recall the day before.

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A DAY OF YOUR LIFE
(continued from page 654)

Give him a piece of paper and on it he is to write one single item of food he had for dinner the night before. As he writes this and folds the paper you have secured another. Take the "dinner" slip, giving him a fresh one, and put the folded paper under his right foot. On the second paper he writes one article of food he had for "luncheon". It is folded, exchanged for a third fresh slip, and the "luncheon" thought is placed under the subject's left foot. On the third paper he writes one thing he had for his "breakfast". After being folded, the performer has the subject hold it clenched in his fist. Then, as a last wish, the subject is asked to write down the hour he got up that morning, not exactly, but as close as he can remember. During this last bit of writing, the performer gets an ash tray and matches close at hand.

The folded hour is burned openly, and from the smoke the time of arising is revealed. He next touches the spectator's forehead and gives him the favorite breakfast item of food. And in turn he correctly divines the luncheon article and the dinner desire. He may conclude, saying, "And those are only minor details of your day. It probably is just as well that I don't think about the important phases of your business."

All one needs is a pad of paper about 2½ by 3½ inches. The five and dime store scratch pads of this size are correct. Tear off five or six sheets, folding each once the long way and then twice the opposite way. This makes for the right size to finger palm and finger-switch them with ease. I've written too many times about this work over the past six years to use another column giving specific details. The creased papers are opened and with the pad are placed in the side coat pocket, loose papers to body. One paper is left folded, as a dummy, and this is kept in the same pocket.

Take out the pad and sheaf of papers. Remove the top one and give to spectator for "dinner". Put the packet back, finger palm the dummy, and also bring out the next loose paper. When spectator has refolded his paper you take it with the hand holding finger-palmed dummy while giving him the fresh paper with other hand. Then suggest putting it under his right foot, which is done, but the switch has been made and the right foot gets the blank dummy.

Now take another paper from the pocket, letting the first paper stay finger-palmed. Take the "luncheon" paper in exchange for a fresh slip as before, and, after an exchange, put the "dinner" slip under the left foot where the "luncheon" paper should be. The same thing happens the third time. The "breakfast" paper is taken (but no fresh slip this time) and finger-switched as you ask where this one should be placed. Then you suggest he hold it clenched in his fist. (This is important, for afterwards he will always remember that he held his own paper himself and never think about you touching it)

Your hand with the "breakfast" slip palmed goes to the pocket and as you say there is one thing more, the arising hour, the paper is opened against the front of the papers and pad there. The pad and papers are brought out and one taken from underneath the top one which you instantly read. The papers and pad go back to the pocket. You now hold a blank piece, and you know the "breakfast" item.

On the center of this blank piece draw a circle, saying that it will represent a clock face. Give it to the subject asking him to draw in the hands of a clock at the time he arose. During this get an ash tray and matches ready. He folds the paper as before, but, as you take it from him at your fingertips, unfold the first fold to make it a paper folded but once each way. Hold with the four loose corners to the lower right. Tear, from top down, through the paper a little to the right of the center crease. Put the right hand portion in front (towards spectator). Turn paper crosswise before you, the bottom circling towards the right, and tear through again, a little the right of center. Put the right hand portion in front. Hold at left fingertip and thumb as your right hand moves ash tray in place and hands spectator the matches. The left thumb draws back the rear portion and the right fingers take what is left visible and puts the packet on the tray for burning. The left hand drops to the pocket and opens out the stolen piece which, because of the folding and tearing, contains the full clock face you so helpfully drew in the paper's center!

Bring out the pad and papers while the useless bits burn and smoke, and draw out a blank piece, getting a good glance at the clock face and time. Repocket the packet and then proceed to laboriously (?) duplicate the clock face and time being thought about.

With this acknowledged as correct you finger-palm from pocket the refolded "breakfast" slip during the time you pace back and forth before the subject. Deliberately take the paper he has held clenched in one fist and open it. You have named the food so merely nod your head, refold the paper, switch and toss it on table. Now you know the "luncheon" data and have that slip finger-palmed. Ask which "under-foot" paper was "luncheon" (as if you can't remember). He gives you what he thinks is right, but really it is "dinner". You divine the "luncheon" paper, open and read the "dinner" paper, refold and switch so that back to the table is tossed the correct "luncheon" paper. Lastly you pick up the dummy paper and as you say you are coming to the most important meal of the day, merely finger-switch for the "dinner" slip palmed. Then give this directly to the subject and ask that he place it against his forehead and imagine tasting his food. Then finish your effect and he has all papers in his possession as they should be.

The routine shouldn't take over eight or nine minutes. Once you've gotten acquainted with the set-up of moves you'll have an almost impromptu trick that is psychologically perfect for being-remembered. No matter what a subject thinks about there being trickery, he can't follow it at all and that is what makes even the skeptic worry.



RAWSON

MASS PRODUCTION

Most card magicians have their pasteboards selected singly and watch with great care over the replacements. This is one instance in which the "master" allows the picking and putting back to be done very freely while he uses both hands separately in the process. It is probably the fairest appearing location trick, for not one but the masses, yet devised.

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MOROSCO THEATRE

THE PLAYBILL PUBLISHED BY THE NEW YORK THEATRE PROGRAM CORPORATION

BEGINNING
MONDAY EVENING,
SEPTEMBER 9, 1940

It is urged for the comfort and safety
of all theatre patrons refrain
from lighting matches in this theatre.

MATINEES
WEDNESDAY AND
SATURDAY

EVERY NIGHT INCLUDING SUNDAY

THE MYSTERY SPECTACLE "SIM SALA BIM" 50 MYSTERIES

Headed by

DANTE

The Danish-American Magician
and his International Company of 35 Mystifiers
with MOI YO MILLER and her Mystery Girls
THE MOST TRAVELLED THEATRICAL ORGANIZATION IN THE WORLD
Embodying:—Transformations, Comedy, Magic, Novelty, Illusions,
Skill, Quick Changes, and Transfigurations Extraordinary.

PART ONE OVERTURE

Tricks of Past Masters
10 SURPRISES IN 10 SECONDS
"If you nod to a friend you miss a trick."

A Transparent Mystery	(Square game)
Collapsible Ducks	(Spoofology)
Instantaneous Horticulture	(Not Important)
Chef's Surprise	(That's a good trick, that was)
A Strange Nest	(More Spoof)
Animal Tales	(Fathom this and you get the celluloid stove poker)
Invisible Pigeons	(Aren't they pretty)
Mysterious Motion	(Fast work)
A Shadeless Sunshade	(Marvelous! At least we think so)
The Vanishing Table	(A case on you)

PAUSE — 5 SECONDS

DANTE'S \$50,000 HANDS

SOX APPEAL

THE CREATION OF A WOMAN from a rag, a bone and a hank of hair.

Believe it or not. (With apologies to Ripley.)

DEFT DEMONSTRATIONS OF DECEPTIVE DEXTERITY.....(And How)

BLACK AND WHITE

BREAKAWAY

PAINLESS PENETRATION

TELEVISION OUTDONE

The visible transportation of a human being, or how to be in two places at the same time.

SEPARATION, MUTILATION, CONFISCATION AND RESTORATION

THE UN-SEVILLED BARBER

A BARREL OF FUN

THE GREAT TRIPLE MYSTERY

INTERMISSION

PART TWO THE TEMPLE OF MYSTERY

Presenting a rapid series of bewildering sensations. The absolute climax in modern stagecraft. All natural laws are set aside. The unnatural becomes real. The unreal becomes commonplace.

You see what you don't see, and don't see what you think you see.

CRUSHING A WOMAN

"The fakirs of India robbed of their secrets and the Doctors of Europe stripped of their cunning."

—*Canterbury Times*, New Zealand.

BACKSTAGE "I saw it but I don't believe it."—King Hakon of Norway.

MAGICIAN'S REHEARSAL The last word in Spoofology.

AN UNCANNY MANIFESTATION (Hoots Mon)

Knot what you see, but what you see not.

CABARET DE LA MORT

Laughter born of bewilderment. A facsimile of seances as witnessed by Dante in the capital cities of the world.

A. Apparition. B. Seance. C. Decapitation.

D. Dancing Shoes. E. Impromptu.

(Note. In these manifestations Dante lays no claim to be supernatural. His object is merely to amuse and mystify.)

MAGICAL TRANSPORTATION

THE NEWEST HINDU ROPE TRICK

THE MYSTERIOUS GLOBE

THE INDIAN SEDAN MYSTERY.....(And she lives)

DANTE'S ORIGINAL PHANTOM PRINCESS

Or A Woman Lost at Every Performance

She fades like a cloud.

A LIGHT AFFAIR, or The Roaming Candles

The World's Newest and Fastest Illusion,

the Mystery of the

STRATOSPHERE

Dante's Latest Original Sensation

GREATER THAN THE HINDU ROPE TRICK

Positively the last word in Modern Stagecraft

(Protected by Patent)

A KNOTTY PROBLEM

THE CHEST OF WONDER

THE GREAT INVISIBLE FLIGHT

Causing the instantaneous and invisible transportation of a human being from a fully lighted stage to the dome of the Theatre.

SOLID THROUGH SOLID

The oldest trick in Magic made new by Dante. (Hoops, my dear)

THREE CHEERS FOR UNCLE SAM

Yankee Doodle Dante

CURTAIN

— FINIS —

'Sim Sala Bim,' Amazing Amusing Magic Show

New York 9/11/40 By ROBERT COLEMAN (Reprinted from yesterday's late edition.)

Dante, Danish-American magician who was associated with the late Howard Thurston for 10 years, brought back magic on a big scale to Broadway last evening. Dante calls his show "Sim Sala Bim," which he explains is Danish for "A Thousand Thanks." He might well subtitle it "Free Beer and Fun."

One of Dante's best tricks is to put together a barrel before your eyes. The ends are fashioned of wrapping paper. Then he inserts a spigot through the paper and beer enough to fill several dozen glasses, a few steins and a pitcher spouts forth. The beer is passed out to the customers. "On the cuff."

Dante offers some 50 mysteries in all. They range from making roses sprout on a roseless bush to having a pretty girl float into the air and disappear. The leading beauty with the Dante troupe is Moi Yo Miller. Hollywood will be putting her in a movie about magic if she doesn't watch out. Her associate "mystery girls" are "lookers," too.

During the evening, Dante used a number of "stooges." One volunteer was Milton Berle, no mean hand at "color changes" and "double lifts" himself. Milton proved an A-1 "stoogeroo," giving one of his best comedy performances. Other celebs have promised to follow Milton at subsequent performances.

Dante has a nice personality and mixes an entertaining line of chatter with his illusions. The result is an amusing as well as an amazing evening. Our neighbors had a good time and remained after the final curtain's fall to give Dante and his orpopping assistants a rousing welcome.

Dante and "Sim Sala Bim" will be at the Morosco Theatre for two weeks, but the engagement may be extended if public demand warrants it. Shows will be given every night of the week, including Sunday, and Wednesday and Saturday matinees have been scheduled.

Dante Makes 'Em Disappear In B'way Bow

"Sim Sala Bim," program of magic and illusions presented by Dante at The Morosco Theatre, Sept. 9, 1940.

★ ★ ★

By ROBERT SYLVESTER. (Reprinted from yesterday's late edition.)

Now how do you suppose he did that one where the girl fades from one television set to the other?

Where did all those colored ducks, chickens, pigs and eggs come from? And didn't Milton Berle look silly up there trying to tie a magician's hands so he couldn't get loose?

Well, the whole thing was doubtless a fake but at least Broadway now has its first authentic magic show since the late Howard Thurston set up his wires, gadgets, gimmicks and lacquered cabinets almost fifteen years ago. This new magic show is wanded over by a silver-haired, bearded and witty older named Dante, who followed the late Horace Golden and other American magis to Europe years ago and didn't come home again until Europe got too



DANTE STAGES A MAGIC REVUE AT THE MOROSCO

N.Y. Post Sept. 10 1940

By Willela Waldorf

"Sim Sala Bim," according to Dante, the Magician, means a thousand thanks to you. When audiences applaud his illusions, he steps majestically to the footlights, with a wicked twinkle in his eye,

and makes a mystical, moon-like gesture with his hands, indicating a thousand thanks. When they applaud a little louder, he lifts his arms a little higher, indicating two thousand. When they raise the roof, his hands meet above his head.

Like most revues, "Sim Sala Bim," which opened last night at the Morosco, is divided into two parts, and Dante himself is the star of all fifty or more numbers. The strain of such a performance must be worse than acting "Hamlet" unbridged, with "Cyrano de Bergerac" tossed in as a curtain-raiser, but Dante himself stands up to it well, looking quite a lot like Uncle Sam and Mephistopheles rolled into one, dressed in faultless evening clothes. In the finale he actually impersonates Uncle Sam in full regalia, in a valiantly patriotic number

followed by "The Star-Spangled Banner."

Dante goes in for full-stage effects involving mysterious cabinets, vanishing females, rope tricks and Oriental illusions and thinks nothing of suddenly filling the stage with farmyard fowls, plus two squealing pigs, all out of nowhere. Probably the most incredible feat of an amazing evening was the sudden appearance of the beautiful Miss Moi-Yo Miller of Australia in a locked box above the heads of the audience, when she had just been locked up in another quite different box on the stage.

Three members of the company went up into the stratosphere in a balloon, which, in turn, went up in smoke, and in ten seconds flat, all three of the balloonists came running down the aisles from the rear of the house. Dante is something of a wag, and he deliberately set traps for the skeptical gallery-ites who thought they smelled a mouse in one of the folding cabinets. But not even a mouse was there, and a lady should have been.

A backstage scene with the magician performing back to

THEATER

By Sidney B. Whipple

Dante Comes to Town with His Bag of Tricks.



It is so many years since the mighty men of magic, the Herrmanns, Thurston, Houdini, Keller, used to tour the country with their magnificent illusions that an entirely new crop of theatergoers should be ripe for mystification by the man who calls himself Dante, and who has opened up his bag of tricks this week at the Morosco Theater.

I know nothing about Mr. Dante's personal history except that he hinted last night that he had been a youthful admirer and perhaps a pupil of Keller. Keller gave him, he said, the original boxes with which he does the disappearing ring trick—the one where rings taken from ladies of the audience and battered to pieces by the magician's hammer are finally found in the innermost of a series of boxes, intact and tied with roses.

If Dante is the heir to this trick, he is also the heir and successor to nearly all of the better illusionists who have practiced their arts since the days of Cagliostro. Nearly all of his most puzzling tricks have been seen, perhaps in cruder form, on the magic stages of bygone days. But seldom have they been performed better, with more grace or with more geniality.

Of course the Dante show is full of hokum. By the same token it is corny and perhaps beneath the notice of the sophisticates, but what business have sophisticates at a magic show anyway? Magic is for those whose child-like capacity for astonishment and curiosity has not been destroyed by the solemn and unhappy realism of the world today.

Dante's illusions are, for the most part, concerned with the disappearance of young women from a box and their reappearance elsewhere. His most spectacular is the transfer of one such beautiful maid from a cage on the stage to a box suspended from the ceiling, but the one which I simply do not believe happened at all is the trick in which the same girl is "broadcast" from one station to another in full view of the audience. That, certainly, is no parlor magic.

Dante varies his program by the customary feats of sleight of hand. His legerdemain is adept but rather lacking in novelty, and I imagine he uses it mainly as a stopgap to fill the intervals where the stage is being prepared for his heavier illusions. Among these tricks are that of the rope that is cut in pieces and reassembled, and the solid metal hoops that become linked together. These can be bought in almost any magic store, although I never knew but one amateur who could work them after he bought them.

But there is another still has me guessing. Dante straps together two pieces of transparent glass with rubber tape, fires a revolver, and presently there appears between the two sheets the playing card that some obliging member of the audience has called for. There, gentlemen, is a trick!

There are two reasons why I shall not disclose how Dante does all these puzzling things. First, it would not be fair. Second, I do not know. But the wonderment, the guessing and the theories one evolves during a show of this kind are half the fun. The audience—and I—had a wonderful time.

New York Sun
Tue. Sept. 10, 1940

MAGIC AT MOROSCO

Dante Returns to Broadway With Tricks Galore.

Dante, the magician, is back on Broadway again after an absence of thirteen years, and that's good news today for lovers of those tricks that are just a little quicker than the eye. He arrived at the Morosco Theater last evening and he calls his show "Sim Sala Bin," which in Dante's native Danish means, the program assures us, "Thanks to You." As to be expected he is most of the show, but he has a company of thirty-five with him including Moi Yo Miller and her mystery girl troupe.

These feats of magic include an amazing quick change of couples wrapped up in separate bundles on a bare stage, a magical beer keg that helped shake the thirst of at least part of the audience, a hilarious rehearsal of one of the regular cabinet acts, a mysterious floating globe, and a new mystery illusion called Stratosphere, all in a list that is too long to give in detail. In fact, if it's magic you like, here's your banquet.

HERRICK BROWN.

Journal & American
Tue. Sep. 10, 1940

Dante Presents 'Sim Sala Bin' At Morosco

Dante's illusions didn't disillusion anybody!

Dante, Danish-born and christened Harry A. Jansen, started his career as a gadget builder for the great Howard Thurston and has now built around himself a two-hour presentation which is climaxed by the world's newest and fastest illusion, says the Stratosphere note—the Mystery of the Stratosphere. We'll wager it'll keep you guessing and guessing.

Surrounded by a cast of 35 illusionists and illusionistas, Dante, a master magician and master showman, has given his acts of legerdemain in a musical comedy twist, firing tricks instead of gags for jokes. With Olsen and Johnson, as well as on the stage, says Moi Yo Miller, a very charming artist, acts as Dante's first assistant.

Being each trick with a "sim sala bin," which is Danish for "thanks to you," the audience, at the conclusion of the spectacle, echoed: "Sim Sala Bin."—M. H.

the audience was a novelty, and so was a riotous rehearsal number with everybody turning up in all the wrong places. The big supernatural illusion, plus the business of getting in and out of a coat with wrists tied behind his back was witnessed by a number of volunteer visitors from the audience, among them an Adonis in grey flannels who looked faintly like Milton Berle and turned out, on investigation, to be Milton Berle, resplendent in his new nose. Mr. Berle said he was positively not a stooge, but decided to go up on the spur of the moment. He and one of Morris Gest's midgets from the World's Fair had quite a time trying to find a flaw in the cabinet.

Altogether, "Sim Sala Bin" provides one of the merriest entertainments Broadway has boasted in some time, and we hasten to urge anybody who enjoys expert magic to rush up to the Morosco without a moment's delay. Dante is not only an amazing magician, but a very amusing gentleman as well. No wonder he has been a riot in Rangoon, Caracas, Singapore and Hong Kong for the past fourteen years.

New York Times
Sept. 15, 1940

THE GREAT DANTE

By BROOKS ATKINSON

AT the conclusion of his magic show "Sim Sala Bin," now installed at the Morosco, Professor Dante addresses the audience somewhat as follows: "We hope you have liked our show. If you have, tell your friends about it. We naturally want to stay here as long as possible. Bring your children; if you haven't any, borrow some next door. It's a clean show. We play madness on Wednesdays and Saturdays and every evening, including Sundays."

Although that may sound like a shameless sales talk, unbecoming such a protean artist as Professor Dante, this column hastens to do what he says. His whim is law in the Times Square neighborhood. For the Professor is one of the great men of his time. He is a Danish-American magician with the soft white hair of an aging showman, the goatee of a man of science and the twinkling eyes of a humorist. Driven out of Europe by the carnage there, he has come to New York with Moi-Yo Miller and her mystery girls in an evening program that embodies, according to the program, "transformations, comedy, magic, novelty, illusions, skill, quick changes and transfigurations extraordinary." Now you see it, now you don't. Hold on to your watch and try to keep your feet on the ground.

THE world in general and New York in particular is full of skeptics who do not believe that Professor Dante is on the level. As he shifts mystery girls from one cabinet to another or draws real beer from an empty keg they watch him with disapproving incredulity. But this column has no reason to doubt that Professor Dante is a demigod temporarily assuming human form, for it sat through his program on Tuesday evening without having the remotest idea of how he was bringing off his wonders. Oh, perhaps there was the suspicion of a trapdoor somewhere in the stage, and once or twice there was a hint of something exceedingly artful. But most

of it was sheer supernaturalism. How else could the three rings borrowed from ladies in the audience turn up, tightly tied on roses, inside a series of locked boxes? Some people scornfully pretend to know how these things are done. Some people will not believe anything.

Apart from his feats of magic, Professor Dante comes with other fond enticements. He has not deviated a hair from the traditional style of magic-show staging. "Corny" is probably the right word for it. You never heard such loud music as his orchestra plays, apparently at random. The Oriental style is strong in his curtains and props. The girls wear hundreds of exotic costumes, ranging from the Spanish or Mexican to the Arabian or Chinese. The attendants, who swing the cabinets around to show you that everything is aboveboard, are uniformed within an inch of their lives. The props are luxuriantly embellished with gilt and red. All the old-time silk handkerchiefs turn up as usual in hats and sleeves and the cloths that mask the tricks are more mysterious in design than Persia or Tibet. Professor Dante's show is decently caparisoned after the familiar style of vaudeville hokum. He has not tampered with ritual.

OVER all this bizarre he presides with the sardonic blandness of the old-time showman. He makes his entrance in a costly evening cape carelessly flung over full dress, and the tails of his coat almost touch the floor. Out of respect for his dignity as head wonder man, he rushes in and out of costume all evening to give his numbers the proper look of authenticity. When he transforms a couple of black socks into a sketch of Garbo, he dons the beret and smock of the great school of painters. He keeps turning up in turbans as his mysteries go deeper. As befits a man of his eminence, he is waited on obsequiously by a staff of uniformed slaves. No one expects the Professor, to perform menial tasks; if he drops anything, a servant picks it up. After he has doffed one turban, a page waits on him with mirror and comb while he puts his silken hair in order again. People of exalted station are accustomed to service.

In general, the Professor is all grace, courtesy and insouciance. He acknowledges—he even encourages—applause by waving his arms in a proud salaam. Keeping up a running fire of innocuous patter, he "passes among the audience" with marvelous aplomb. Everything he does is stupendous; everything is prodigious, miraculous, amazing. "Presenting a rapid series of bewildering sensations," says the breathless program. "The absolute climax in modern stagecraft. All natural laws are set aside. The unnatural becomes real. The unreal becomes a commonplace."

That gives you a rough idea of the style of the Great Dante, professor of the occult, grand panjandrum of magic. He can do everything except sing "The Star-Spangled Banner" in the last scene. That is the only trick he has not mastered yet.

The Billboard September 21, 1940 MOROSCO

Beginning Monday Evening, September 9,

SIM SALA BIM

A "mystery spectacle" assembled, staged, performed by Dante (Harry A. Jansen), Press agent, Charles Washburn. Assoc. Press agent, Frank Goodman. Presented by Harry A. Jansen.

MAGICIAN: Dante.
CHIEF ASSISTANT: Moi Yo Miller.
ILLUSIONISTS: Byron Cheu, Frank Curcio, William Esley, Gregory Ferrer, Stanley Franklin, Leland Harris, Arrin Jackson, Sean Jordan, Harry Keller, Joseph Keegan, Marty Faber, Nate Ward, George White, Allen Whitney, Paul Yoon, Anabel Brooks, Diana Ferrer, Dorothy Kirby, Lynn Nielson, Mollie Sherman, Helen Shocket, Gloria Washburn, Harriet Williams.

When, several weeks ago, a magician billed as Dante announced the impending opening Monday (9) of *Sim Sala Bin*, the first magic show to hit Broadway in seasons, he was almost as much a mystery to the stem as any of his illusions. That, as it turns out, was only natural; Dante, since he parted company with Howard Thurston in 1927, has been touring practically every corner of the known world, so far as this reporter can tell, the unknown—world. The partial list of engagements given in the program reads like the combined itineraries of all the tours in a travel catalog.

Dante, incidentally, is not to be confused with the Italian Dante who made hell both famous and boring. This one is far livelier and more entertaining. Born Harry A. Jansen, he is a Danish-American who, after touring in vaudeville on his own, became associated with Thurston and then went out on his own again 13 years ago. A trouper of the old school, he combines the geniality and humor of an old-line vaudeville with a series of magical effects that make up a thoroughly entertaining evening. There's very little in the abracadabra line that he misses, from conventional sleight of hand to the disappearance of three people suspended in a basket from the flies. Almost all the old favorites are there, in addition to some that are new, at least to this reporter. And the program, exciting and interesting and very often genuinely mystifying, is aided immensely by Dante's humor and genial, half-kidding stage presence.

Naturally, in a show in which one man holds the spotlight for more than two hours, his performance varies. He is least effective in the run-of-the-mill sleight of hand, in which he is not at all aided by the width of the Morosco, which allows customers at the sides of the house to see not only some of the manipulation but also a part of the modus operandi of less important illusions. On the other hand, many of the larger numbers are terrific—smoothly executed, amusingly presented, and completely baffling.

There are, as a matter of fact, only two things wrong with the show. One is the fact that the program tantalizingly lists a huge number of additional tricks in Dante's repertory, a dirty trick on avid customers like this one, who would have



MOIYO MILLER—Female illusionist who will appear with Dante, the Magician, in "Sim Sala Bin," new mystery revue opening Monday evening at the Morosco Theatre.

had a swell time if the mystification had gone on a couple of hours longer. The other is the box office of the Morosco, which slips a tax on passes to those members of the working press who returned their regular untaxed tickets because of the conflict with *Jupiter Laughs*. If the practice is known to Charley Washburn, the press agent of the show, and the Shuberts, who run the house, they're not being as smart as usual. If they don't know about it, it's time they found out.

That, tho, fails to affect the entertainment inside. Dante, along with Moi Yo Miller, his chief assistant, and the capable boys and girls who help him with his tricks, was watched on third night distinguishing a collection of Broadway luminaries as any magt could give magtically or otherwise—and they were enthusiastic as a bunch of kids. Dante gave them sufficient reason.

SIM SALA BIM
"...you'll love Dante..."
MOROSCO THEATRE
118 W. 44th St. New York 18, N.Y.
Phone BR 6-2525
MAIL TODAY & GET \$400
MOROSCO THEATRE
118 W. 44th St. New York 18, N.Y.
Phone BR 6-2525

The Billboard
Magic Show In
AGVA Agreement
NEW YORK, Sept. 14.—The Dante magic revue, *Sim Sala Bin*, at the Morosco Theater, has signed an agreement with the American Guild of Variety Artists, raising from \$18 to \$25 and for male assistants from \$15 to \$20 and for girls from \$25 to \$35 a week.
Cast gets a two-week guarantee and some rehearsal money. AGVA says Dante has agreed to negotiate another contract when the show goes on the road.

The performer breaks open a deck, divides it in half, and, with one portion in his left hand and one in his right steps into the aisle. A spectator on each side of the aisle is asked to shuffle the cards. The magician takes back the packets and walks a few steps farther, asking two spectators, one on each side, to remove a card and mark it. The performer walks a few steps more up the aisle and repeats with two more people sitting opposite. Then he turns and walks down the aisle letting the cards be returned quite freely. When he gets to the first two "shufflers" they are given back the cards for a final mixing. The halves are combined and the performer faces the audience from the stage.

Without looking at any faces he fans the deck towards the audience and asks one of the four spectators to think of his card. From the deck the performer removes one which he places back outward in his breast pocket. Fanning the cards again, a second person is told to think of his card, and once more one is removed to be put with the first. This is repeated twice more and the deck is laid aside. The four cards are removed from the pocket and held face down in a fan. The first person names his card. Without hesitation the performer removes one, shows it correct and tosses it out. This is repeated with the other three.

The trick is a simple location feat, but it is far beyond the usual one card "find" because of the fairness with which the selections are made and replaced, and because of the ease in the discovery of them. There isn't one sleight throughout, but the effect takes on an aura of great skill. If one is going to use but one card trick in his act, this could well be it because of the need for little preparation.

The Hearts and Clubs of a deck are trimmed "short" about 1/16th of an inch. The Diamonds and Spades are left normal. The long cards (normal) are placed on top (backs down) of the short cards and the deck packeted. It is very effective to apparently break open a new deck for the trick and toss aside the extra Joker and bridge card therein.

Stepping into the aisle, cut off the long cards and hand them to a person at your right while, at the same time, you hand the other, and short, packet to one person on your left. Take back the packs in your left and right hands and one-hand fan them as well as you can. Step up the aisle and have persons on each side remove a card each. Tell them they can mark them if they wish and step on a couple of rows farther. Have two more people remove cards. Now, as you talk and say that everybody seems to be taking cards at one and the same time, walk a few steps more. Turn around and start back down the aisle. When you reach the first pair they put their cards back anywhere and when you reach the second pair of spectators they likewise do the same. You now reach the original "shufflers" and to them you give the packets for a final mixing. As they do this you turn, in the aisle, to again face the audience.

What has happened? In the most brazen manner you have had cards removed from long and short packets and replaced in the opposite packets, merely by walking up and down the aisle. And the cards have been well shuffled both before and after the selections and replacings. Lastly take the two packets back and put the right hand bunch upon the left hand bunch. With the deck

thus assembled and squared hold it high and go back to the platform.

The top half of the deck is now "short" with two cards in it a bit longer, while the lower half is "long" but containing two shorter cards. However, you don't do any locating now. That comes along later, almost taking care of itself. Make a fan of the whole deck facing the audience. Ask the first person on the right to think of his choice. Run your right forefinger back and forth over the upper edge of the fan. Then lower the fan so that the faces cannot be seen and square them up, saying, "I think I have it." The right fingers at the front end pick up the first "feelable" long card and it is pulled out and put back outward in the breast pocket. But as you do this get a glimpse of it.

Now fan the deck for the first person on the left. He thinks, you pretend to feel, and when the deck has been closed you pull out the next long card and put it with the first. You need not look at this one, in fact, it is best to be certain you can't see it. Thirdly fan the deck for the second person on the right. Repeat the moves but this time you riffle a bit from the bottom of deck at front and draw out the first short card that clicks by. This one you glimpsed. Lastly you remove the next short card you find and this, like the second card, need not be glimpsed.

The deck is placed aside. From your pocket you take the four cards and keep them backs out and downward. In a fan, from left to right, they are 1,2,3,4 and you know the 1st and 3rd. The first two are long cards and the second two are shorts. Ask the first person on the right his card. You know it is a long card. If he names the one you glimpsed, it is the first. If he names another, it must be the second. When you ask the first person on the left his card, he must name either the 3rd or 4th that you hold, and you know the 3rd. Thus each time a card is named you are able to pull it from the face down fan which convinces everyone that you really found the cards while people were thinking of them.

This last point will puzzle magicians and it allows of wide latitude in making the effect appear as absolute cleverness. You never are seen to be looking at or watching the cards intently. And you always keep their faces towards the audience. The deception of exchanging the packets is as subtle as possible.



GIBSON

BEWILDERING BLOCKS with a Sucker Finish

Preliminary: Whatever the potential effect of the "Bewildering Blocks", the trick is based upon too obvious a device; namely, an extra block concealed in the tube. In performances of the intimate type, the magician is too often asked to show the tube, at embarrassing moments, and even a smooth routine may not satisfy the wiser spectators. This, plus the need of a surprise finish, has led to the following creation, which may well be termed the "Sucker Block Trick".

Effect: Three blocks, red, white and blue, are dropped into a tube. The tube is turned over, making the order blue, red and white, but when the tube is lifted, the blocks are just as they

were before: red, white and blue.

The effect is repeated, perhaps with slight variations, and about the time the spectators think there is another block in the tube, they are assured on that point, as they begin to hear it click and thump. Hearing talk about an "extra" block, the magician says, "Well do it with two", and takes away the red. But the spectators don't mean the red, so he offers to take away the blue and then the white. Finally realizing that they mean none of the three blocks, after he has passed them for examination, the performer recognizes that people are talking about a "block in the tube". He agrees that there is something in the tube.

Lifting the tube, he lets the "something" drop. It proves to be a silver ball, which he says, has nothing to do with the trick, but was simply put in the tube to make it harder. He gives both ball and tube for examination along with the blocks, and leaves the audience really bewildered.

Properties: Two faked blocks, both alike. Each has three red sides, all adjacent, and three blue sides, all adjacent. One block, set with a red corner toward the audience, and a red side on top, appears to be red. The other, set with a blue corner toward the audience, and a blue side on top, appears to be blue. This is on the old and well-known principle that only three sides of a block can be seen at one time.

Also: An unprepared white block. A tube about the height of five blocks. A ball, painted silver, that fits neatly into the tube. Two extra blocks: one all red, one all blue, each in a coat pocket. (Stage variation of this further on). The blocks are stacked on the table, white on top of the "red" and "blue". The tube is standing near, with the ball inside it.

Presentation: Drop the blocks in order red, white and blue, down into the tube, keeping the "red" and "blue" tilted forward so as not to reveal their bottoms. With both hands, turn the tube over, in a FORWARD direction, gripping it tightly so that none of the contents slip. This forward turnover puts the BALL ON TOP. It also makes the original "red" block "blue" and the original "blue" block "red".

Lift the tube carrying the ball with it, and set the tube aside. Show that the blocks have

EDITRIVIA
(continued from next page)

the way it should be done. For the Index' sake, let's pretend a title, "G.W.Hunter's Laugh".

Otherwise, the British magi seem to be taking their troubles in stride. Magical columns from across the water talk of meetings, parties, and such things as "The present headquarters of the Wessex Magical Association for the duration of the war are at the 'Conjuror's Paradise,' --- and on Tuesday, August 13th, the monthly meeting was enthusiastically supported ---" We bow low to the power of magic and all hobbies which can thus help save the mind.

A sense of humor to be recorded belongs to one business man and constant companion of all magicians within "big berth" distance. He has a paper weight on his desk that looks like an ordinary pack of cards. It's simply a casting of lead inside a regular playing card case. He figures that there are many people not inter-

mysteriously returned to their original position or order, despite the inversion of the tube. This process is repeated. As a variation, the white may be dropped in first, but the red and blue still exchange positions. In proceeding, let the ball begin to drop and thwack within the tube, as soon as "wise" spectators suggest there is another block, or sooner, if they make no comments.

Now comes the important subterfuge. Start to "play dumb" about the extra block which people mention. Pick up the fake red, saying; "This is an extra block. We don't need it." Put the block in the pocket that contains the real red. Then, hearing people say: "Not THAT block," reply: "All right, we'll keep the red, and do without the blue."

Bring the REAL red from the pocket. Pick up the FAKE blue, and put it in the other pocket. As the tumult increases, say: "You still want the blue? Very well, we can use it, and do without the white." Bring out the REAL blue, and pick up the white block.

By now, you "imagine" that the audience wants to see the trick all over again. Stack up the red, white and blue, and reach for the tube. Then, as if puzzled by the continuing objections, pick up the blocks and hand them around, saying; Here are ALL the blocks. Look them over, and decide which ones you like." That, of course, makes people call for the tube.

All is then ready for the pay-off. No more blocks, not even in the tube. Nothing but a ball, a silver one at that. Drop it from the tube and hand both ball and tube for inspection. Further note: For stage presentation, with blocks too large to put into the pockets, have a tip-over box, already tipped over. The original blocks, two fakes and a white, are in the box; the real red and blue behind it on the shelf. Open the box, take out the blocks that are in sight, close the box, and casually tip it back.

Now, in offering to dispose of first the red and next the blue, you naturally place them in the UPRIGHT box, making the exchanges of fakes for real. At the conclusion of the trick, tip the box forward, showing it empty when you raise the lid, and simply put the ordinary blocks back in it, adding the ball. No comment, of course, on the box being "empty".

ested in cards, but the magically inclined person who can resist picking up the pack with a "Have you seen this one?" attitude, just does not exist. So far he's had a laugh on several of the "well knowns" who nearly broke their arms in a haste to "show off" when they saw a deck of cards handy. --- Zufall's No. 5 booklet came in to-day. Of the memory series it deals with numbers. The dollar bill memorization (in the octillion manner!) is very useful for impromptu moments. --- It seems like so long ago when we first saw Roberta and Marion Byron, in fact, we think we saw Roberta before Marion was old enough to do tricks in the act. Roberta is married now, to John J. Badley, who is a legalite as is Roberta. Be happy, please, but please don't forget the act that helped so many conventions and magical gatherings. --- The pay-off line this week is pointed towards those who don't talk loud enough, on stage. Just remember that if you talk to the last fellow in the gallery, all the rest of the audience can hear you.

The Annemans

— EDITORIAL —

If ever there was an example of showmanship and downright personality making itself a success - that example is Dante. We've been a great advocate of David (Fu-Manchu) Bamberg and we've certainly extolled his merits here while lamenting conditions in this country that make it hard for a theatrical venture to succeed. Dante came to New York with a deprecating air. He wandered (?) westward, bought himself a piece of property, and, ostensibly retired. Rupert (Danton) Howard, for all that we boys knew, had the show. Dante came back. Mrs. Jansen and Mary remained in seclusion. Without so much as a "do you mind" "Sim Sala Bim" opened in the Times Square district.

The opening night looked like seven magical conventions rolled into one. Thursday had been named as SAM night but everyone sneaked in on a personal preview Monday night. Naturally, everything got applause. Magicians are like that. Loyal to the last snap of a rubber band. They always can be depended upon to applaud, not when the trick is over, but when the pull goes. It is often difficult for the lay spectators to figure why the magus is getting a hand.

We might have written this last issue but we were skeptical of that first night. The newspapers proved us wrong. Dante has received the best "press" of any legitimate show on Broadway in years. During the week we've talked to nine legit actors and actresses of current Broadway plays and musicales. They say he's a "smash". In no one case did they think he'd last less than four months. In our center spread, this week, we've given you plenty of Dante reviews. We are of the opinion he deserves them.

Now let's get back among ourselves. Dante is an old Chicago magic dealer. Dave Bamberg has a seven generation heritage of magic, and left New York about the time Dante did, around 1926. Dante is just past 50. Dave is about 34. Dave brought a show into New York five times as beautiful as Dante's. But he opened in a little Spanish theatre uptown, did the show in Esperanto, and muddled through two weeks at 40 and 60 cent prices. Dante, no greater traveller than the son of Okito, opened at \$2.75 top price and is holding it there!

There are magicians in New York to-day who are tearing their hair out by the roots. They scream "Why?" and "How?". Thank God we can be in a spot as to tell them why and how without being in the position of a person trying to get a booking. The answer is in two parts. Part One is "Graciousness and faith in one's self." Part Two is "Be a business man and learn the angles pertinent to your business." Offstage Dante makes magicians dislike him, possibly because he tipsles a bit and gets bombastic. On stage he is part of Blackstone and part of Thurston. You must like his aplomb for you sense that his tongue is in his cheek.

Boil it all down and the difference between Bamberg and Dante is experience and age. The show? An awful lot is exactly as when Dante left this country 14 years ago. His most original number is an illusion done with its back to the audience. Novel and exceptionally different also is the early morning rehearsal of an illusion. Dante's most natural acting having a flavor of "master" Thurston's habits at such a time. Other items are the usual illusions interspersed with hanky-panky tricks, several of which will see dealer's counters if only because

Dante "did them".

The finale is a hodge-podge of stars and stripes and flags and Star Bangle Banner music in a manner to excite the patriotic minded without making them wonder from where came the many "stage fillers". The routine was substituted for the classic water-fountain illusion which, due to union plumbing trouble, couldn't be installed.

This brings us to a finale, too. The ironic note is that Dante does not use one printed line about Thurston, while others have played up the name and their alleged successorship no end. Maybe one just doesn't have to hypnotize himself into believing he's great, when he really has "something on the ball".

The show definitely is set for three weeks, ending September 28th. It may run on and on, and we certainly hope it does, for magic's sake. However, there are union troubles, guarantees, and a million and one angles that only a business man-magician can appreciate. We still predict that once the Dante show leaves New York it will head for Mexico and South America. So please try and see it now, if only to get a glimpse (full-size) of magic done in the mysterious manner.

The September Linking Ring should be in the hands of all modern day magicians, if even for the Henry R. Evans' article "The Passing of The Wand." It has a lot of possibilities when considered as a base for publicity by those of you who get access to the press for a story. It's worth joining up to receive the issue. --- Some people have discussed as to when the first magician-detective story appeared in print. Our only record is "Mystery Magazine" for Sept. 1918. It contained a feature story "The Magician Detective" by Charles Fulton Cursler. The same number contained a clairvoyant mystery story entitled "The Passage Invisible", by C.T. Jordan, who was the Charles of card magic fame. We hope it all helps to solve the problem. --- The "Modern Monte" effect of Chris Charlton has started the rounds because of its impromptu points (No.107) but the Jack Vosburgh "Future Deck" is getting a big play to gratify us and make happy a budding genius (No.108).

While thinking of tricks (What? In this journal? Ed.) we'd like to reprint a pretty effect by the late G. W. Hunter. We use George (Magic Wand) Johnson's own words.

---Perform every move at moment of reading. Note the fourth card down. Deal casually four cards on table, pick up and replace on pack.

---Patter:- "I want you to deal a few cards, just like this. Any number you please." Performer gives pack to helper and turns his back.

---Patter:- "You have dealt a few cards as directed, sir? Now look at the next card. Replace on the pack. Place the cards dealt on top and give me the pack." Performer holds pack with faces towards him. Sorts cards front and back in a rough and ready shuffle. When he comes to the known "fourth" card, he leaves this and the NEXT one to it (card looked at) at top of pack. Performer, unseen, moistens back of right hand. Picks up top card by its top and bottom edge. Turns it over and RESTS BACK OF HAND on the next card of pack.

---Patter:- "That is your card, sir? No! Well, it must be this one." Turn hand over and noted card is found adhering to it.

We like the denouement very much, especially (continued one page back)