



SUSPENSAMUS

AN
UNUSUAL
SECRET FROM
NATURE'S OWN
ARCHIVES



Every magician desires an effect which he can perform with people all around him -- something which requires no gimmick or fake -- and something that won't allow of detection, visibly.

The present day night club entertainers will find this secret invaluable, and it will be a boon to those magi of the semi-professional field who dote on close-up mysteries.

First let me tell you how the idea started. About eighteen years ago I saw an Indian magician fill a brass bowl with rice. He dug a knife into that rice and suspended the bowl and its contents from the end of the blade.

I have never seen anyone else do it. I have never seen it done since. Evidently it is one of those rare tricks of the Indian magician who relies upon little known natural facts to accomplish his aim in life. Exactly what he did I do not know. From watching him do the trick, however, I was inspired to try the same, and, lo! Natural causes helped me to success.

Get a small, straight side jar. An empty Kruschen Salt jar will serve our purpose. Fill the jar with rice. As the contents are poured in tap the bottom of the jar against the table. Let the rice fill the jar right to the brim.

Next take an ordinary table knife and dig it into the jar. First let it go a quarter of the way in -- then half way in -- and finally allow the blade to go as far as possible. AND NOW, if you raise the knife by the handle you'll be surprised and highly elated to discover that the jar comes up with it. In this state you walk about without the slightest danger of the jar dropping away. After practice, and once that you have learned assurance, the jar can be swung to and fro without danger of disaster.

EDDIE JOSEPH

The intrinsic beauty of this trick lies in the fact that you can ask any member of your audience to hold the knife by the handle. He does, and the jar remains suspended. THEN, you hold the jar by its bottom and ask him to remove the knife. IT COMES OUT AS EASILY AS PASSING THROUGH WATER.

The jar, rice, and knife can be left with the audience for there is nothing wrong to find.

The entire secret lies in one thing. The rice has to be packed tightly inside the jar. The tapping of the jar helps. The first few short digs that you give into the jar causes the rice to fill up any loose spaces at the bottom. As a matter of fact, at each dig you actually will feel the space below the surface of the rice getting harder and harder.

On no account should you make it apparent that you are packing the rice tightly inside the jar. After you have the idea you need not tap the jar at all. When you have been performing the feat for a time you'll be able to lift the jar when only a quarter of the blade is inside. The jar I have recommended is deep enough to let the blade go three-quarters of its length out of sight into the rice.

When you wish to remove the knife from its prison rest the jar upon the palm of your left hand. Give the handle a slight twist, before letting it go, and ask that it be removed. It comes out easily. As the knife comes out, hand the jar to the person holding the knife, and let him dig the knife into it. As hard as he tries he never will be able to suspend the jar for the blade will continue to slip out easily from among the grains of rice.

Then, you take both articles back, send the knife in slowly two or three times, and ---- suspend the jar. After you have gotten used to it discard the jar and use a tumbler, one with straight sides.

Please don't try this a couple of times and say that it doesn't work. Maybe it won't the first two, three, or even six times. It MUST work. It has been working for me for 18 years. The first digs must be short and decisive. Once you have acquired the "knack" you can do anything you like.

GOOD NIGHT ANNEMANN

Final effects are not too easily found, so this idea should be favored by more than one magic needing an exit number. The effect is not mine, for it was culled from some spot quite a few years ago and used for several seasons. I added the patter gag line and discovered the trick to be just what was needed in many cases.

The magician shows two pieces of heavy tissue paper. One is red and the other white. Both are 5 x 14 inches in size. They are placed together and torn into small pieces and folded together. Upon opening the package a sheet of red paper about 6 x 12 inches is seen to have white paper letters pasted across it, spelling the words, "Good Night."

The interesting part of all this rests in the

very few lines that the performer speaks. "I can't describe what I am doing, now, for the result has puzzled me for a long time. It seems always to happen that when I have performed a feat of restoring torn paper into some sort of whole fashion, everybody in my audience simply gets up and goes out of the room. Perhaps someday I'll find out why."

These words are spoken at about the time when the restored paper is being unfolded. Before that nothing is said. Let the audience watch you show the papers, tear them, and fold them.

The secret merely is the prepared finale sign which is folded into a 3½ x 3½ package and used over and over. It is folded so that its center is the back of the finished package. A touch of paste on the back (better reinforce this part with a small square of heavy paper) of the packet allows it to be stuck to one end of the red tissue about an inch from the end. Over this is pasted a square of red tissue by its edges. Thus a pocket is formed inside of which lays the folded sign. Keep this in a pressed flat condition until used.

The paper pieces are shown carelessly at the start. Placed together, with the red at the rear and pocket to the left and on the performer's side, they are torn in half, quarters, etc. the right hand pieces always being placed in front (towards audience) of the left pieces. A nail dig opens the pocket and a final folding over of the edges towards audience takes place which leaves the packet exposed nearest performer. When turned over, and the audience side packet unfolded, the message stands revealed while the torn pieces are securely fastened to the center of the back.

The method may leave much to be desired by precise performers, and perhaps they can vary the manner of switching. However, this way of accomplishing the trick is clean and quick, and that's most important in effects where stress is laid on the surprise finish and patter. It may not be so mysterious, but it's amusing and entertaining.



CALL POKER



JOHN CRIMMINS, JR

The performer shuffles a deck of cards and deals off three of them face down before a spectator who is asked to pick them up, look them over, and take one he'd like as his "hole card" in a stud poker game. He puts his choice

(continued on page 744)



S.A.M. Annual Benefit Show
Heckscher Theatre (N.Y.) Feb. 22, 1941

President Jack Trepel, in a foreword to the program, wrote, "... every performer tonight is a Star in the Magic Sky". Well, maybe so, but the weather was a bit cloudy. If the rumor is true that the talent cost one grand then somebody got short weight. There were five good or better acts, five that ranged from middling to not so hot, and only twenty tricks in the whole evening. The five good acts consisted of a juggling turn, a dance duo, a humorous monologue, a comedy magic routine, and one act of straight magic. "The Hocus Pocus Revue of 1941" seems to have been a misnomer.

Let's take them in order. Fred Keating, who M.C.ed, came through with his customary ingratiating, high hat job of entertaining, using the simple but sure means of turning on the Keating personality plus. Our favorite gag is his method for getting rid of the pieces in a torn-and-restored paper burlesque. He says, "Pardon me, my girdle is slipping," and reaches under his coat to pull it down. What price woofle dust after that?

The opening spot was filled by The Hanlons, an amusing, eccentric dance team with a clever, neatly executed, comedy number. Good, though not magic.

Jay Palmer & Co. The "& Co.", a lone lady assistant, did all the work. Jay poured any drink called for (except tea) from a teakettle. The girl worked hard delivering them to the customers, and Palmer was left high and dry on stage to stall until she got back. He needs a few Baker gags to fill in the waits. Or a pair of roller skates to speed up the girl. Or two girls. Verdict: So so. Magic? Well, it's a cute way to serve drinks and would be more entertaining if everyone in the audience got one.

The Great Le Roy, "Watch, Watch, and More Watches". He came on wearing a Chinese robe over full dress, produced cigarettes, cigars, and pipes of ever increasing size, then shucked the robe. Everyone knew by then, of course, why he'd worn it. (Magic?) When he first came on, we thought it was a disguised Keating doing a burlesque, and we still aren't sure whether or not Le Roy planned some of the laughs he got. This may have been due to the imitation he gave of

the 42nd Street subway shuttle train. He took ten long steps to the right, stealing his load on the offside, turned right about face, made his production and his next steal while taking ten more long steps in a Westward direction, then right about face again, ten steps, steal, production, right about face, ten steps, etc., etc. We got the same sort of a crick in the neck we get watching a tennis match. His manner improved a bit, later, and we did like his stunt of finding unexpected dollar bills in the drapes and in the woodwork of the proscenium arch. The act wouldn't be bad if the actor would stand still now and then, though he's got a long way to go before he catches up to Tenkai.

Al Baker was lassoed for an unscheduled fill-in. He gave out more entertainment in ten minutes than some of the acts who brought several trunks full of apparatus did in twice the time. But we were still waiting impatiently for magic.

Then it came. A china boy with a slow motion, quite impossible, card production, and a smooth, faultlessly artistic, linking ring routine. Most magicians do tricks. This one didn't. He did magic. It was all too short. When he removed his mask, it proved to be --- you should have guessed --- Dai Vernon. The audience, for the first time, woke up and really gave out applause.

Then, to close the first half, we got an act that should have been spotted as an opener, Dagmar & Co. It was a fast, nimble, flash act of "press the button" magic. Pigeon catching from midair, pigeon vanish via sucker box, duck production, and --- the mutilated parasol. At that point several persons of taste and intelligence walked out.

We promised, in Jinx 128, (written a week before the show) that we would shoot dead any performer who dished up that monstrosity. And we would have, too, except that the Editor let us down, not getting The Jinx out in time for Dagmar to read and heed our warning. So, this once, we'll forgive and try to forget, but next time....beware! We are tempted to offer a \$10,000 challenge reward to anyone who can produce a layman, not a certified idiot, who will admit, without blushing, that that trick is a lulu. Could it be that the boys persist in doing it because it requires an absolute minimum of skill

Dagmar finished by producing a girl from a production cabinet which could have concealed several Tammany aldermen, and then levitated her in the sort of half light that is found in the lower reaches of an abandoned mine. Perhaps he was trying to fool the audience into thinking that the gaff used was black art. It should have been, because that method would have speeded the levitation. We didn't time it, but it seemed to last about two weeks.

The second half opened with a good closing act, The Five Elgins, a top-notch juggling turn that has always stood Aces high with us. They filled the air above the stage with a flying, expertly aimed array of hats and Indian clubs. They mixed feats of quite improbable dexterity with laugh provoking absurdities in a completely entertaining and professional manner. Their act is one of the reasons vaudeville should never have been allowed to die. If some magicians would only put in as much hard work and practice-time on their stuff as any juggler has to do, it would be so nice.

But we still wanted magic. What we got was Roner, a pickpocket. This type of act, because of the necessary sleight of hand and misdirect-

CALL POKER
(continued from page 742)

face down to one side of the table. The performer next offers to fill in a poker hand for him by allowing the spectator free choice of 4 extra cards. Asking for any number from 10 to 20, the performer counts down to the card at that number and deals it off, face down, on top of the "hole card". Next a number from 20 to 30 is solicited and another card is counted to, which likewise joins the spectator's hand. Two more freely selected numbers (30 to 40, and 40 to 50) are counted to, and these selected cards make up the hand. Everything is done deliberately and the numbers are really freely selected, yet when the spectator turns up his hand -- he finds a Royal Flush! The trick lends itself to considerable patter and makes a nice addition to card table poker tricks easy to do.

The basis for this effect was suggested by the "Four Card Force" in Jean Hugard's book "Expert Card Technique". The set-up consists of placing the K, Q, J, and 10 of Spades (in any order) at the 10th, 20th, 30th, and 40th position in the pack, and then topping the deck with the Ace of Spades. Those proficient in running up a stacked deck during a shuffle will have no difficulty with this simple set-up; others will have to arrange the cards secretly.

When set, deal off the top three cards and ask your victim to pick them up and withdraw whichever he would like as a "hole card" in a stud game. He'll take the Ace of Spades! While he is doing this give the deck a false riffle shuffle. Take back the two extra cards and put them on top of the deck.

Ask him for any number from 10 to 20 -- and, whatever number he mentions, count off the cards, one at a time, into a pile "A" on the table. Then suggest that, for a convincer of his free choice, you'll add together the two digits in his number and count down to that card in the pile "A". (Example: 13 is called. 1 and 3 make 4. Count down, in pile "A" to the 4th card. This is the first force card) When you arrive at the number deal that card onto his Ace in the hole.

ion, comes very close to conjuring. But Roner's chief difficulty was that Giovanni, a very, very tough guy to follow, has brought down the house on two previous Heckscher shows. Roner worked hard, and those present who had never seen Giovanni liked it.

Prince Leon and Gus Wayne, Midget magicians. (We told you somebody got short weight.) They gave out good sideshow magic, only this time the customers out front hadn't paid sideshow prices, or anything like it. Leon did the magnetized cards on the hand, the 20th century silks, and the die box.

Gus Wayne stooged. The act was fast (which was just as well), but the patter was geared for a sideshow audience who has to be told what is going on right in front of its nose, and the gags were down to the same level. Sample: "You make me think of grapefruit." "Why?" "You are just a little squirt." Magic? No.

Roy Benson. If you read us last issue, you know how we stand here. Streamlined, ultra-sophisticated comedy magic. If you are a conservative, straight-faced, old hat, hocus-pocus man, don't, if you value your life, ever follow Roy on. You'll get laughs in all the wrong places. His incisive burlesque neatly extracts the excelsior from all the stuffed shirt magicians you ever saw and leaves them as limp as

Ask for another number between 20 and 30, and continue counting and dealing cards off the deck onto pile "A" to the new number, starting your count with the number one above the number of cards previously dealt onto pile "A". As per the example above -- you would commence the second count with 13, as there are 12 cards now in pile "A". Add the digits in the 2nd number together as explained, count down in pile "A" to that card (second force card) and deal it onto spectator's hand. Then ask for another number between 30 and 40 --- count down to it as before, beginning your count at one more than the number of cards in pile "A", and you finally get the third force card. Ask for a 4th number between 40 and 50 and follow through as above, dealing the last force card to the victim. He turns up his hand to find a Royal Flush!

The entire trick is quite automatic. It is only necessary to remember the number of cards in the counted off pile "A" at the various stages. With the selected number each time in your mind you begin your 2nd, 3rd, and 4th counts with it. The effect works fast and very smooth once you are acquainted with the details.

The patter scheme might take into consideration the fact that there are 2,598,960 possible poker hands in a 52 card deck, and that the chances of a Royal Flush turning up on a straight deal are 649,740 to 1.



PROGRAM REMINDER

No. 1 - "A Club Act of Magic"	Jinx Sx 1936
No. 2 - "A Mental Club Act"	#23
E. William Larsen Program	26
No. 3 - "A Magical Club Program"	30
No. 4 - "A No Card Mystery Act"	34
No. 5 - "No Card Telepathy"	38
No. 6 - "Strictly Impromptu"	49
Secrets For Sale	76
No. 7 - "A Varied Magic Act"	129

so many discarded egg bags. He leaves his audience limp too --- with laughter. Benson works on the radical assumption that present day audiences are half way intelligent. Some of you boys had better pick up the cue, because it begins to look as if maybe he's right! This audience didn't want to let him go at all.

We have one small suggestion, Roy. Anyone who stops the show as regularly as you do, really should come prepared with an encore trick. This time, forced to come back, you had to repeat some of your skillful billiard ball flourishes. And then the show had to up and close right there. It wasn't the right climax.

Guy Jarrett's "Twenty-One Girls From a Cabinet" was billed to finish, but, when we heard a few hours before that the management was planning to load it with a five girl dance team and a miscellaneous assortment of whatever S.A.M. members were handy, we knew we wouldn't see it. We didn't.

Sam Margolies, as usual, worked hard to collect a good show, but if the right calibre of acts aren't available on showdate, he's stuck. It is a grab bag proposition, and sometimes, like now, the audience doesn't pull out too many prizes. Better luck next year, and more magic, please.

----- Cagliostro, Jr.

SUGGESTED PROGRAM NO. 7

"A VARIED MAGIC ACT"

The performer makes his entrance and has only a small side stand to his left from which he secures his few necessities.

"Ladies, and gentlemen: Many years ago a person known as a magician was looked upon as a direct contact with the devil. There was an era when such people were considered beings set apart. Then, less than a hundred years ago, men and women called wizards and witches were burned at the stake. To-day a magician is recognized as an entertainer, and his powers are known to rest in a thorough knowledge of human psychology.

"Tonight I wish to present my problems in a manner so as to prove, by both your sight and by your mind, that strange things do happen regardless of the age in which we are living."

The first test is "sight", and the magus borrows a ring from a lady. In the fairest manner possible he has it wrapped into one hand by a handkerchief which is rubber banded about his wrist. His other hand, at arm's length, is covered likewise, yet the ring disappears from the first hand to be found unmistakably in the second.

Immediately the performer returns the ring and borrows another on his way back. "It still is a question of sight", he says, as he openly sews the ring onto the center (right) of a ribbon, proves by his slow and deliberate movements that no trickery is present, and finishes by presenting the ribbon and ring to its owner, the ring inexplicably ON the ribbon's center and sewn securely in place!

"From sight we pass to touch", continues the performer. He has two gentlemen step forward and select cards, respectively, from a red and a blue back deck. Both chosen cards turn out to be the same. The red deck spectator shuffles and places his deck into the performer's coat pocket while the blue deck spectator pockets his own. He reaches into the performer's pocket and takes a card. The performer reaches into the spectator's pocket and does likewise. Both cards turn out to be the same.

The spectators shuffle the decks and put them into the magician's side coat pockets. He reaches into each simultaneously and pulls out duplicates. Then the decks are shuffled again and placed in the spectator's pockets. The magus reaches into each of their pockets and once more produces duplicates.

Lastly the spectators themselves reach into each other's pocket and take out a card. Both cards are the same! "That", says the performer, "is an illustration of 'touch' at its best."

Two people now pick cards from a deck and return them. The performer says that others have shown how the sense of touch can be perfect and he will now try for himself. The deck is wound into a long strip of newspaper, rubber banded, and tossed from performer to the selectors and back. As the cards are named, the performer tears away the paper around the deck and, in each case, the chosen pasteboard stands revealed.

And now the wonder worker tries his hand at simple prophecy. He writes upon a piece of paper what a lady will take from the deck, and

on another piece of paper writes what a gentleman will pick. It is obvious and painstakingly proven that no forcing, switching, or other usual methods of chicanery take place.

Three magazines are shown and the performer tells a tall tale about a witch of Salem days. A spectator has his choice of one. Three piles of envelopes are at hand, each pile being of a different size. Into one of the smallest is sealed a blank sheet of paper. The envelope is sealed inside one of the next largest, and, in turn, that envelope is sealed within the next in size. A page number is next selected, together with a word, but when the spectator tries to find it in the book, the page is missing! In its place is a blank piece of paper. The inside envelope is found to contain the missing page and everything ends in bewilderment, even for the performer.

The performer now presents a cut and restored rope mystery but it fails horribly. He asks pardon while he tries to find out the answer from his mentor, now deceased. On the surface of a slate he writes a message asking how. The severed rope ends are placed between two slates, message inside. When opened, the rope not alone is restored, but the message has disappeared and a reply is read, all in favor, naturally, of the performer.

At this time the performer admits of having rather a bad time with his attempt to control unnatural powers. He will close by being perfectly normal for a change. Three silks, one black, one white, and one red, are shown. He ties them together in a chain, calling attention to the fact that the white silk is between the other two. Rolled into a ball and rubber banded they are dropped into a wine glass. A red tissue strip of paper is shown to have a small hole near each end. It is set fire and the ashes rise into the air. As they descend the performer grabs at them and a silk appears at the fingertips. Very deliberately the ball of hanks is removed from the glass. Unrolled they reveal the absence of the silk caught and in its place securely tied is the strip of tissue paper.

Two sheets of tissue paper are now picked up and, without comment, the performer proceeds to tear them into small pieces. One is red and the other white. With a surprising remark of only several lines, the paper is opened out to reveal white letters on a red background spelling out "Good Night".

That's the act. On test the running time is approximately 30 minutes. The effects by name, and their location in your file of The Jinx, follows:

	Jinx	Page
(1) A Ring In Transit Winter Extra	1935	90
(2) Fourth Dimensional Sewing	#100	611
(3) Ghostatic Touch	49	346
(4) Card Finesse	109	649
(5) Lady and Gentleman	82	529
(6) Whim of Tituba	67	463
(7) Never-Fail	85	541
(8) Jest of Gratoulet	75	497
(9) "Good Night"	129	742

The routine packs nicely into a brief case. Only one small table is necessary otherwise.

EDITRIVIA

All of us have read books on card cheating, but it took a metropolitan court trial to give examples of chicanery which shame magical efforts for perfection of technique. "Stripper" decks were used for hundred dollar cutting bets, and the means by which "cold decks" were introduced into a game would be dubbed as "worthless" by those of us who buy information upon the subject from magician-card sharpers. We've never seen nor known one of such ilk who was worth a draw to a bobtail straight in a quarter limit game when it came to his profitable participation in a poker putsch. Entertainer-exhibitionists, regardless of boasts and publicity, are in a whirl when sitting for cash money opposite hard-shelled players. The elite of the gambling fraternity don't know tricks and don't want to. It ruins their technique, for the best of the

Card Cheating: Lesson Caplin Witness Tells How to Get Spades

Jacob Baum, cheater at cards, gave another lesson in that hazardous science today in Kings County Court, taking up such fine points as why a player needing a spade might conceivably signal to the dealer by bending his head downward. "When you bend your head down, it's like looking into a grave—and graves are dug with spades," he said. "Or you want a queen. You touch the right ear lobe with the right hand. That's because all queens wear earrings. "If a jack is needed, you could move your finger across your upper lip. Why? Look at the picture of a jack. He wears a mustache." Baum explained these subtleties of cheating to a blue ribbon jury which is trying Hymie Caplin, prize fight manager, on charges of financing a gang which cheated Herbert E. Simp-

son, trucking operator, of \$8,500. Baum said these were some of the signals the gang used. Baum said he and the other sharpers devised the system of signals, or "wires," for pinochle games. In signaling for a king, a player had only to rub his chin with his right hand "because a king has a beard." Turning the head to the left was the signal for a heart, Baum said, because the heart is on the left side of the body. The witness explained the signals under cross-examination by Sidney Rosenthal, counsel for Caplin, who tried to get him to break down and admit he had once played an honest game. He had previously testified he had never sat in an honest game. "Yes, he played an honest game—once—when he played solitaire," County Judge Brancato put in. "That's right," Baum said proudly. "I won't cheat myself."

"boat", "train", and "social", workers hardly seem able to shuffle a deck well. We think the articles are a swell example of how magi in general lay too much stress and time on technicalities rather than the presentation with regards to the result as witnessed by the spectator or subject. While so-called demonstrators preen themselves over so-called exposes for from \$10 to \$50, the really "wise" boys discard the "ultra moves" and reply upon savoir faire and nerve to make thousands of dollars change hands. The moral? Just don't get the opinion that anything is too simple -- or someone may fool you.

Correction: - In issue No. 128, page 738, in regards to "Pay Day" by Jack Vosburgh. Change the 1¢ salary of the Janitor on card #3 to 50¢. The mail box contained a card from Oscar Weigle, Jr., to wit, "Pay Day, in current Jinx, is incorrectly titled. It should be 'All Fools' Day'. Bewilderedly, O.W., Jr." Answer, "Dear Oscar; Bewilderedly. T.A."

Miss Barbara Stanwyck, who front paged Jinx No. 52 with her conceptions of trickery in the party manner, has just completed the picture, "The Lady Eve". It is at your local theatres now, and the subject matter throughout deals with card sharpening. 'Tis very interesting. --- The Zingone card trick records (Victor Nos. 27209, 27210, 27211) garnered this review from N.Y.'s PM newspaper. "Another novel Victor idea unloosed this month is an album of recorded

card tricks. A book of simple instructions tells you just what to do to mystify your friends and the magician Zingone supplies the patter on records (\$2.25 - USA). I've tried 'em alone without the audience you're supposed to have and have managed to mystify myself utterly. But I have a feeling that the place of the amateur magician is like that of the amateur singer. He's best alone in the bathroom, too." Our own criticism of these recordings is that they are not timed correctly and the performer plus audience do not have a chance to follow instructions. It also is a fact that it is nearly impossible to do something and listen at the same time.

Martin Gardner, whose penchant for the better type of subtlety is recognised, forwards a "gag" currently popular at bars and in taprooms. Five matches are placed on the table. The problem is how to make a "Nazi cross" without breaking the matches. Solution: stick four matches in his ear and light them with the fifth! --- Nelmar's "Fifty Funny Figure Stunts" is a collection of the most practical blackboard oddities. A ten minute routine of real interest can

2 Pair Beat 2 Aces in Courtroom Stud Game As Caplin Trial Witness Fans Cold Deck

Jacob Baum, a pasty-faced bald little man, raised a pudgy hand in Kings County court today, and requested silence.

"I don't like to make a mistake," he said, "and give somebody else a pair."

He then quickly cold-decked a stud poker round so that the dealer had aces back to back, but a certain other party, with a queen, two sixes and a seven showing had a second seven in the hole. Even in Brooklyn two pairs beat aces.

Deals on Witness Box.

Mr. Baum, who has pleaded guilty to complicity in the \$10,000 card sharp swindling of a Manhattan business man, testified in the trial of Howling Hymie Caplin, the prize fight manager accused of banking the ring of crooked gamblers.

Mr. Baum dealt his stacked decks on the witness box railing a

with Judge Peter J. Brancato and defense and prosecution lawyers hovering directly over him. When one of the lawyers asked if the deck were marked, he replied reproachfully.

"We never played with marked cards. Only pikers use them."

He said the deck was slipped into play when one of the ring told Herbert E. Simpson, the victim, there was dirt on his sleeve. Mr. Simpson looked, and when he looked the cold deck was in front of him.

Previously, the witness said, Mr. Simpson had been allowed to win \$150 in a "convincer" game of pinochle. He said Hymie Gold, known as the Mechanic or the Wise Guy, had dealt the winning hands by signaling the other conspirators to drop certain of their discards atop his cards.

System of Signals.

When he wanted them to drop a diamond in the discard, he

turned his head to the right; rubbing his left eye with his left index finger was an SOS for an ace.

"Is this right?" asked Judge Brancato, rubbing his left eye with his left index finger. Mr. Baum seemed somewhat critical.

"It will do," he finally said politely.

In the pinochle game, where Mr. Simpson was at his best, he said the Mechanic got pale when the intended victim placed a revolver on the table.

"He gave me the wire that he would be a dangerous guy to cheat. That's when a fellow gives a little spit. That means no good, phooey."

However, Mr. Baum said, Mr. Simpson didn't seem very dangerous, so he gave the go-ahead wire back to the Mechanic. That is, he put his hands, palm down, on the table.

Howling Hymie, who Mr. Baum said had contributed \$5000 for the game at which Mr. Simpson was to be taken over, granted his daily interview in the court corridors. "I feel fine, and I think it looks okay," he said.

be built from this 23 page mss. and it would be a "different" item in most programs. One could use a suitcase size silicate slate board of heavy weight and hang it from the back of a chair. Much of the material will be found familiar, but it's here under one cover which may aid you in actually putting the material to work.

From England comes an effect "The King", by Ken the Uncanny. It's a version of the six card repeat trick which was a variation of Tom Bowyer's original effect with dollar bills. Six cards are shown one at a time to spell HITLER. Three cards are discarded and placed aside in full view, but those left still spell the Nazi word. Again three are discarded, and again the name of "that man" remains. For a third time three cards are taken away, yet, those left still spell HITLER. These are then laid down with the others; on being turned over the cards are shown to now spell the words, "Long Live the King." If you can build a 15 letter phrase or sentence to suit U.S.A. (or any other countries') favor, the new twist will be a popular adjunct to your list of presentable items. --- And during all of this time Joe Ovette has been whispering, ever louder, that "Old tricks in a new way are better than new tricks in an old way."

Reo Annemann