



# BEFORE YOUR EYES

**E**verybody likes a surprise finish, and this effect has all of that combined with originality, to the point action, and definite value as a club program item.

Picking up a single slate the miracle worker writes on it, in chalk letters, "THE NAME OF THE CARD IS." This message fills the slate and it is laid aside for a minute. From a deck of cards, the performer has one selected, remarking that through some unknown phantom friend he will learn the identity of what card has been chosen from the pack. Friend phantom invariably obliges by writing the name of the card following what he put on the slate in the beginning. The selected card is kept by the person in audience, and performer picks the slate up with writing towards audience. IT'S EXACTLY THE SAME!

The performer looks surprised, remarking on the fact that it is the first time the message hasn't been completed correctly. Then, as an afterthought, he realises that there isn't enough room left on the slate for more writing. He erases the words he wrote on the slate, but strangely some of the letters stay in view and spell the name of a card! Ten of Hearts! Spectator reveals his chosen pasteboard, and it IS the Ten of Hearts.

Thusly you put forth a striking finish which is a complete surprise as well as mystery.

All that you need for this trick is one slate with a flap, and a deck of cards.

First, write on the slate, with chalk, the words, "THE NAME OF THE CARD IS," as in the illustration. Then erase the various letters so the slate looks like the second one in the illustration. Erase enough of the letter "D" so it is changed to a "T." With white paint, you now go over the letters spelling Ten of Hearts and let dry. Now chalk in the missing letters and put the addition to the "T" so the message appears as shown on the first slate.

Over this message, half chalk and the other half paint, put the flap. Have slate on table and a deck of cards at hand with the ten spot ready to force. Also have a cloth for erasing the writing.

Pick up slate showing both sides. On the flap side print words as in the first illustration. Then lay the slate on table writing side down, and pick up the cards. Go into patter theme and force the ten of hearts. Use the method which you

do the best. If you can't force one pasteboard it may be better if you try another profession or hobby. (There's a book out with 202 methods of forcing. Ed.) The spectator keeps the card, and you pick up the slate, LEAVING THE FLAP ON TABLE. The message appears the same as when it was written and shown at the start.

You apparently realise that there is no more room for writing, so pick cloth up and erase. The chalked in letters disappear, and those that remain are the ones that spell a card's name. And the card spelled is that which was selected.

# NORMAN ASHWORTH

# EDITRIVIA

**M**uch running around this past month, but not much of news interest. We wonder about such foolish things as "Force" breakfast cereal and guess how many magi eat it. Tip to West Coasters: Go after Pat Marquis, the Glendale, Calif. boy wonder who does a new version of the X-ray eye act. Eastern papers make claims that the faculty is genuine so much publicity could be garnered by a challenge. The Sears-Roebuck catalogue of magic is Abbott's new one, with good paper, lots of cuts, and a beautiful printing job. They're free for a postcard.

Mickey MacDougall is peddling a story to a weekly mag on a sure way of beating the races. I hope he doesn't go broke before they pay for it. Incidentally, hunch players at Havre De Grace, Maryland on April 20th could have played JINX in the 3rd race and got \$5.40 on top of each dollar they might have bet. Generally you can follow a magician's route by the type of tricks that are getting a rush over the counters in each city. You can follow Blackstone easier, just by watching the exposes.

Frances Rockefeller King, Dunninger's manager for years, went to the Variety office in high dudgeon after the March 24th article. The copy she carried was not Variety. It was Jinx 31 where-in we reprinted the blurb! Knott Knottes for April carried a story about Frank Ducrot. Even if Thurston didn't originate the elephant trick at the Hippodrome, and ten thousand is puh-lenty for a levitation, the picture of a stork coming from a hat and causing a lady to faint is worth the cost of the mag which is an overnite stop at a Knott hotel before the issue goes.

That New York well known, who recently "got in" with a local lecture bureau at good prices, better lay off \$3 Y.M.C.A. dates or he'll cut his throat and wind up depending on his \$50 per week job. The ad trick in Editrivia last month has been U. F. Grant's for about 4 years. I understand Charles Fricke of L.A. is not only a top Judge but a ballistic expert too. Now I'll have to go west, if only to let him check the bullet I catch in the gun trick. He may be mad that I don't answer some of his letters, but the next Improvement page will look like a monument to him, so many ideas of value has he sent.

Mystic Craig's Miracle Bar routine allows of more drinks being poured than any other method, and it's the only one where you can pour a second drink in the same glass. He brought the portable outfit over one night for a party, and was never so popular before in his life. There are no liquid essences used, it being a different mix-up.

Audley Walsh has a "Magician's Dream" effect about ready to market, and 'tis truly such. I was completely fooled twice in succession and didn't have a suspicion of a lead as to how he handled the card. Vosburgh Lyons' rising card effect is being built and marketed. It was mentioned here a year ago when I first saw the original model and you can do it in a crowd on any street corner. It was being produced by another, so U.F. Grant has been given exclusive on the original with signed instructions.

De Roze came over here, and started the magic bar craze. I mentioned that formulae and routines were printed by Stanyon in 1907. Now I find a

notice, "Andrew Macallister, Scotch magician, and a pupil of Phillippe, was in New York in 1849 and did the astounding feat of pouring 22 varieties of liquors from one bottle."

**FLASH!!** (Last minute paste in over some bad jokes) Robert Rhinehart, author of the Variety articles, is being brought up on charges at the May S.A.M. meeting. For the result, quiz your Parent Assembly acquaintances.

Max Holden's buying of the rights for Ed Wolff's Practical Hypnotism has resulted in a very nicely printed and bound work of the former manuscript. Those that know praise it because of the clearness of Wolff's writing and the boiling down of the important points and methods. Scoopalulu; A 100 page manuscript is being finished by Jack Cutter on gambling and rackets. He's worked for many years as a first class hustler, and has been behind the counter of gambling emporiums as an expert. His technique is very simple and not the ornate type, so that alone should make the tome popular. Practically all of the material is really new.

## EXPOSE OF THE ABRACADABRA IRKS PROS

Professional magicians are burned by advertising of Stunts, Inc. a sales promotion organization backed by the Society of American Magicians in New York, in metropolitan dailies. Outfit supplies booklets, tricks puzzles, etc. to boost sales.

While it is Proskauer's view that he doesn't give away anything which would damage professional performance, these ads and previous deals (Schenley) have caused considerable irritation to the magi who feel that they constitute a violation of his pledge not to give away tricks to the public. With election of officers in the society coming up shortly it's sure to be a hot issue among the quicker-than-they-eye men, many of whom feel that Proskauer exploits his position to promote his own business.

Associated with Proskauer in the deal is Bob Sherman, gadget manufacturer.

Times (N.Y.) April 20, 1937

## WE CAN'T SELL YOU THE INDIAN ROPE TRICK

But we have some original ideas that are fully as effective. STUNTS INC. was formed by master minds of magic for the purpose of supplying wide-awake advertisers with a powerful and appealing sales weapon. Leading advertisers and their agencies have discovered that TRICKS, PUZZLES, MAGIC, GAMES and LEGERDEMAIN have the power to lift sales volume to unimagined heights when applied along sound, even merchandising lines.

creators of STUNTS have amply demonstrated results with such campaigns as "TOM AT COCKTAIL TIME" (Seagram's); ERNE CANTON'S MAGIC CLUB (Pebecco); THURSTON'S MAGIC AIR PROGRAM (Swift & Co.); ALL SABA (Seeman Bros.); MAGNUS (54 Retail

Stores); MAGIC QUEST (Runko-Malt); MAGIC SETS (United-Pratt Sharing Co.); PUZZLES (Chas. Storrs Everywhere); BAG O' TRICKS (Rakston's); L.I. MAGIC CLUB (Endicott-Johnson); MAGIC BOXES (Champion Bros.); CHANNU (Bechnut).

Hundreds of pieces of new, clever mystical magic products are available with PRACTICAL, PROVEN PLANS OF PROMOTION. With a standing staff of 750 Field Men for selling, contact and survey, STUNTS INC. offers a completely rounded service to agencies and advertisers. Investigate the sales-building power of MAGIC now!

We invite radio, films and theat. advertising agencies to write on business letterhead for the "see STUNTS" book telling the complete story of dozens of successful campaigns of our clients. No STUNTS-man will call unless requested.

**STUNTS INC.** 148 Lafayette St., New York  
Telephone Canal 8-7838  
Western Headquarters: 304 Bonaven Building • Detroit, Mich.

Regarding the above advertisement, Mr. Proskauer, who heads the organization of "Stunts, Inc." as well as being president of the S.A.M. Parent Assembly, telephoned me and said that positively no exposing is being done, that mention of magic is only a "come-on" for puzzles and games, that Robert Sherman, of "Sherms, Inc." and also of the S.A.M. supplies only "slum" apparatus and gadgets, and that he hoped I'd make it clear that he is not an exposé and thus head off any barrage of untrue accusations.

Dr. Jacob Daley says that many magicians have to wear gloves for card fans and productions in order to keep the cards clean! and lastly, watch for Mona Lee, the mindreading sensation.

*Theo Annemann*

# IN REGARDS TO "VARIETY"

**N**ote: These opinions refer to the much discussed Variety article and review on magic and magicians which was reproduced in the last issue of The Jinx. We asked readers for their opinions as to whether such articles are good or bad for magic, and why. The views expressed are not to be taken as necessarily being our own.

Dear Ted: (1) A paper has a right to print anything it feels like. (2) A member of the Society who knowingly and willingly publicly "pans" a fellow member or his act is not worthy of membership in such society. He is a friend, provided he tells the performer and fellow member that, "if you will change so and so, the act will be better" -- he is not a friend if he injures his fellow member's chances of further work. (3) Many magicians require the truth being told about them --- even the worst of them do not deserve a blasting criticism in print. (4) No one knows definitely who wrote the review in Variety that caused all the trouble. The Greatest Magician of all said, "Let him who is without sin cast the first stone" --- so let's be more kind to our fellow man.

Julien J. Proskauer

Dear Theo: A volume could be written on the review situation in Variety. My how squarely the writer does hit the nail on the head! It is a bitter pill for the amateur and semi-professional to swallow, but good medicine nevertheless. From the angle of the showman or person who depends on box office receipts the writer is certainly right. It is true that 99% of us ape the originals and never create anything of our own. There are too many copy cats among us, and the best magicians of to-day are the fellows who live to themselves and are independent of all magical societies.

Wallace, The Magician

If I were an agent, or manager of a theatre, and read any of that critic's articles, I wouldn't hire a magician. If the critic weren't a magician himself his criticism might be right from his point of view, but being a magician and member of the society, I don't think a criticism from him could be fair to magicians.

Fred Rothenberg

A reviewer is only doing his job properly by calling them as he sees them (assuming the paper allows him to do so), so he should not be blamed for that. Of course, the writer of the March 3rd article didn't have to review the benefit show but, if such performances would generally be a commercial failure, he did a service in pointing this out. Some of the acts will naturally like the criticism but, if it's true, it is to their benefit to eliminate weak spots and get up to date. In the March 24th review, the writer makes amends to some extent by acknowledging at the start that magic is having a revival, particularly in night clubs. This sufficiently dispels the bad impressions which bookers might have picked up by reading the first article. The man certainly knows his magi, and all Jinx readers should thank you for reproducing his "Inside Stuff."

Tom Bowyer

The review is only what is to be expected from an S.A.M. member. Past experience has shown that the society is not sincere in its enforcing of its own expose rules, so how can one expect a member to be loyal to magic and magicians.

Tom Worthington

Variety's critic has the right perspective on magic and magicians. It is too bad that magicians who disagree with him cannot stop dealing seconds long enough to step back a few feet and view the scene as it really appears. Magic is being ruin-

ed-to-day by performers who have not learned that showmanship is more important than sleight of hand. The way they use their feet while standing before an audience is more important than the way they use their hands. When a person gives me helpful advice (an efficiency expert would charge plenty for it) I thank him instead of asking the world if it was ethical for him to do so.

Bertram Adams

In my opinion, they were written by one desirous of furthering his own ambitions with no thought for those whom he might injure by his biased and unfounded statements. One may attempt to justify these acts by using the worn out argument, "It is only his personal opinion", but such a defense is unavailable to one who writes for a purveyor of news and does not attach his name to the writings. The publisher must of necessity be charged with the contents of these articles and must realize that unfair reviews will not do his circulation any good. The conscience of the author must be bothering him for he knows deep in his heart that his pessimism and general attitude towards magic is unfounded and unfair. And then may I ask "what are his qualifications to judge others? Who is he to judge?" Jacob L. Steisel

<p><b>In Re Joseph Dunninger</b> New York, April 5. Editor, VARIETY: In the March 24 issue the following statements were printed in a story captioned "Inside Stuff on Magic," which refers particularly to Joseph Dunninger. I know it is your desire to correct any erroneous statements.</p> <ol style="list-style-type: none"> <li>1. "It is reported that he is voluntarily working off his indebtedness to her at present."</li> <li>2. "He explains to his audiences that he is proud of the fact that he is not associated with any magicians' organizations."</li> </ol>	<p>particularly the Society of American Magicians, which he thinks is a rap."</p> <p>In the first place, Mr. Dunninger was not financially interested in the show to which the article refers and therefore is not in any way indebted to me.</p> <p>Furthermore, the second statement is absolutely untrue, since during the many years Mr. Dunninger has been under my management he has not appeared in more than half a dozen performances without the personal representation of myself or associates.</p> <p><u>Frances Rockefeller King.</u></p>
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I have no comment to make.

Dunninger

It was a mean and unwarranted attack by a man whose own magic show is an expose. If he checked up on himself he'd find that most of the things he says are wrong with magicians are but a description of his own faults.

Max Holden

Maybe these articles will slightly awaken one or two of that most smug group in the world - magicians. If it does -- it will accomplish a great deed that was probably not given a thought while writing. I wonder how many --- members would pale, tremble and maybe even miss one meeting in order to check up on their own presentation, should they read an honest review in --- pages. But of course, such a thing could never happen in ----. So thank God for Variety and your reproducing of the articles.

Orville Meyer

What magicians have needed most is the realization that they must be of interest to the public and cease worrying about fooling other magicians. As for the reviews, "the truth always hurts", so from the yells that have gone up, there must have been a good deal of pain.

Yachandee

"I'll write you a letter about it."

John Mulholland

(P.S. No letter. Editor)

Wo ever heard of a benefit performance being reviewed other than by way of acknowledging the services of the performers? The S.A.M. Heckscher Theatre show is an annual function for the Ernst Hospital Fund. Expenditures are kept to a minimum because all committee work is gratis. Many performers work gratis and others merely get expenses to cover the cost of transporting their

equipment and incidentals. The article in Variety was a scurrilous attack in which the audience, performers, and magicians in general were derided, criticized, and ridiculed in a most crude and unethical manner. I believe this was unfair and unjust to those who gave themselves for a single benefit performance in which the stage equipment was far from ideal and proper rehearsals almost impossible. THE END RESULT OF SUCH REVIEWS, WILL SERVE ONLY TO HURT THE HOSPITAL FUND BY CAUSING QUALIFIED PERFORMERS TO BE WARY OF DONATING THEIR SERVICES TO ANY S.A.M. BENEFIT IN THE FUTURE. I further learned that no one was invited to review the show. This contemptible blow to professional prestige coupled with undoubted economic injury to a group of entertainers donating their services to a worthy cause by a self-appointed and totally unnecessary reviewer, is not only an odoriferous incident but I believe, libelous. I would advise the performers who may sustain any economic losses thru this cowardly unexpected assault, to get legal advice. I firmly believe, that no reputable critic or reviewer would ever review a benefit performance. It simply is not done! And did you notice that all other reviews on that page were initialed, but the article in question was unsigned as if the writer was subconsciously ashamed of its contents. I think it's a scurvy trick. What do you think? Dr. Jacob Daley

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I want to speak first about the performances given by magical societies. From time to time public or semi-public programs are put on by these groups. I believe that these so-called magic shows, when witnessed by outside audiences do more to harm magic as an art and to magicians who practise professionally than is generally believed. The magic that is seen on these occasions is often of a very poor quality, and is generally badly presented. I have every right to say this because I have on numerous occasions been part and parcel of these shows, and more than that I have arranged many magic programs in the last 20 years. In New York City it has been somewhat different. At the Annual Show of the Parent Assembly of the S.A.M. a serious effort is made to secure the best professional talent available, but even with this talent, the shows do not measure up to my idea of what a real magic show could and ought to be. Professional magicians, in spite of their disdain for the amateurs, also at times prove to be "flops." Sam Margules  
in The Sphinx, July 1936, The Future of Magic.



## Modern Magic Programs

### A SERIES

# NO. FIVE

CHARLES BLAKE

Trionon Room, Hotel Ambassador, New York City, March 26, 1937. Time: 12 minutes. Reviewed by Theo. Annemann.

- 1 Entrance with lighted cigarette which was vanished completely and after a bit of talk reproduced from trouser leg. Then vanished for second time.

- 2 White hank taken from pocket and color-changed to red through hand. After discussion as to proper ways of wearing differently colored silks, a visible change was made of the red to a blue silk. Finally the blue silk was vanished.
- 3 The torn and restored napkin trick was next with the usual sucker explanation.
- 4 Finale was a combination book test and slate test, using a script book of the play "Dead End" in which Blake currently appears. Column of figures were added to select page, and a passage being read, it was found on the inside of two slates previously examined and held by a girl from audience.

Mr. Blake has an extremely direct and easy way of working. While it might have seemed slow to magi, it was paced with the atmosphere of this spot. Talks quite a bit giving subtly humorous and human reasons for what he does. His dress and deportment stand him well for the ultra intimate swanky rooms. This closed his ninth consecutive week at this place.



## COMPOSITE ROUTINE

### ANNEMANN

Just a few days before this writing, I was talking to Jean Hugard, and he mentioned as a favorite of his, the thought card to pocket effect, an impromptu masterpiece of subtlety. I recollected the presentation I've always given it, with actually performing it three times in a row for different spectators. Jean suggested that I write it up for The Jinx but I explained that there was nothing much original about it all except the routine of three. My respect for Jean's ability and knowledge always makes me bow low to his views and suggestions, so it is because of that conversation I am putting this down.

In bare effect, a spectator shuffles an ordinary deck, thinks of a number, and notes the card at that number from the top. The performer takes the deck behind, removes one card and places it in trouser pocket. The spectator's card is now looked for but has vanished, the performer pulling it out of pocket.

In the three methods I use for the repetition, each has one or more strong points that stand out in the working. If all three methods could be combined one would have the perfect trick, but by repeating the trick twice, the audience is more and more puzzled as they try to check, and when it is over they only remember the strong points of each method, and combine them into an unsolvable problem.

The first method is the best known and came out around 1902 in England, being sold for about five dollars. Spectator shuffles, thinks of a number from one to fifteen and notes card at that spot. Taking deck behind back, the performer removes one card from bottom, brings it to front with back showing and slides it in right trouser pocket, immediately palming it out onto the top of deck. Now the spectator is asked what number he originally thought of. One at a time the per-

former deals cards off deck face down, and at the number named, tosses that card towards spectator, asking if that is the card he noted. He says, "No", and the performer says, "Naturally, because I put your card in my pocket." And as spectator looked at card given him, performer palmed off the next card on deck, plunged hand in pocket and came out with it at fingertips.

Now hand deck to a second person, have him shuffle and note a card from 1 to 10 from the top. Put behind back, but this time rapidly count off the top ten, square them, and bring them around as one card and put in pocket as before. Ask person what number he thought of. He tells you, but then you say, "Here, you do the counting." You drop hand to pocket and do your counting as he does. He says card isn't there, and you draw out the card from pocket.

Take deck back, and while you ask for someone else to help you, palm back the extra cards from pocket. In the deck is one short card, or one with a broken corner at each right end, the same thing. Get this on the top of pack. Tell this third person to think of a number, and when you turn back to count off the cards one at a time face down until he has dealt one less than the number thought of. He does so and you tell him to look at the top card of deck, and then replace the pile of cards from table on top. You turn, take deck, put behind back, run along end until you stop at the short card. Take out the card BELOW the short, show back of it like the others but put it only half way into pocket, so it can be seen. Spectator looks for card but it is gone. He himself takes it from your pocket.

This routine can be done impromptu with a borrowed deck by using the broken corner for a short. Try it out and then listen to them try to figure it out and argue against each other about what was done.



## BETWEEN THE LINES

ANNEMANN

Book tests come and go about the same way as do Four Ace Tricks, for it seems as though one is on the search continually for improvement. Of course, favorite methods vary according to the individual. I've seen some people who would swear by a method that to me seemed cumbersome, drawn out, and obviously a fake because of the round about way of getting to the word. However, one advantage of using, or at the least, knowing, several methods for a test makes it possible for one to repeat it at some later time without fear of anyone following the old method of procedure.

In this particular method, I've tried to get away from the adding of cards, etc., all of which tend to make the feat appear mathematical. And more often than not, people don't understand just what you want and do just the opposite, being ashamed to say out loud that they don't know what you mean.

Another good psychological point is that the selections appear fair because you have them select more cards to eliminate any pictures. And

lastly, the fact that they never tell you ANYTHING impresses a lot.

Use an ordinary book novel and deck of cards stacked in the Si Stebbins order of A-4-7-10-K-3-6-9-Q-2-5-8-J-A-4-7 etc., with suits rotating. Now don't stop here, because of the above, but finish to see of what use these objects are made.

Start by giving the deck a false shuffle or several straight cuts. Put deck on table with book and walk away. While your back is turned you direct spectator. Tell him to give the deck a complete cut. Then say, "Better give it another. Continue, "Now hold the deck in your hand and deal three cards in a face up row from left to right from top of deck. These cards are going to indicate a page and word in the book. By the way, are there any picture cards among the three?"

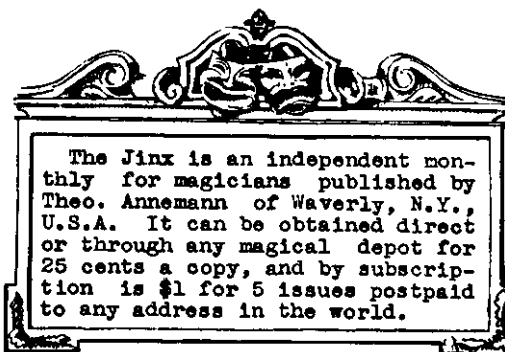
If the spectator says, "Yes," you say, "They're too confusing. Push those three cards away and deal three more the same way. Are there any picture cards there now?" Suppose he says, "No."

You go on, "Look at the first two cards. If they are a 6 and 7, open the book to page 67. If they are a 5 and 2, open the book to page 52."

"You have it? Now look at that last or third card. I want you to start at the top of the page you have and count across on the top line to the word at that number. If it is a 3, count to the third word. If an 8, count to the eighth word."

"Now turn the cards on table face down so I can't see them, and keep your finger right on the word you have located." At this point you turn around, and proceed to reveal the word.

This effect can be gotten only through the use of a Si Stebbins' stack, and no other. THERE ARE ONLY FOUR POSSIBLE COMBINATIONS OF THREE CARDS WITHOUT PICTURES. A-4-7, 4-7-10, 2-5-8, 3-6-9. Therefore you previously have looked up and memorised four words, the 7th word on page 14, the 10th word on page 47, the 8th on page 25, and the 9th on page 36. Two of these page numbers are even and two are odd. When you turn around and note spectator holding book with his finger on a word, you know it is an odd or even page because ALL EVEN NUMBERED PAGES OF ALL BOOKS ARE ON THE LEFT AND ALL ODD NUMBERED PAGES OF ALL BOOKS ARE ON THE RIGHT WHEN BOOK IS OPENED BEFORE YOU. Therefore you are immediately down to two words. Start by giving the first letter of one of the two words. If right, continue. If wrong, say, "Well, the last letter is --." And you name the last letter of the OTHER word, and spell out the word backward. Whenever a spectator deals three times on table and has a picture card each, the fourth or next deal of three will ALWAYS BE A-4-7. In such a case you don't even have to turn around, but can name the word immediately. If you get used to a book you can also judge which of the two words it is as the odd numbers are 22 pages apart and the evens 22 pages apart too.



# VOODOO

**V**ery seldom does an effect come to light and cover the weird phases as does this. It is strictly a "spook tale" and the reader will see at once that the whole thing is a gigantic "build up" and must be done seriously to surround itself with the right atmosphere. The effect is at its best in a home where you are a guest or present professionally at a small party. The room wherein you are working must be made dark for about four minutes during the "voodoo" portion of the trick.

A spectator scratches an identification mark on a Chinese coin which he hands back to you. Running a short length of string through the hole in coin, you now allow several spectators to tie one or more knots each in the string, making it impossible to remove the coin without cutting or untying the cord.

The coin on string is placed in a small metal box, and with it is put a blank piece of paper or calling card. Rubber bands are snapped around the box and it is handed to the host or hostess. You ask her to hide it in the most remote corner of the house, in an old trunk, under the mattress upstairs, or in the attic. She can go alone or take someone with her, but no one who stays in the room knows where the box has been put. When the lady returns, she is asked to select a card from the deck and keep it in her possession.

The lights are now turned out, and after a moment or two of silence, a small green light glows at the table where you are standing, AND YOU ARE SEEN TO BE HOLDING THE BOX! You give it a gentle shake and the rubber bands which are of the heavy type and snapped tightly on, are seen to fall off. The box is opened and string with coin removed. Another gentle shake and the coin drops off cord to table, leaving

only the knotted cord in hand. The string is replaced in the box and you pick up the piece of paper or card. Writing something on the paper you put it back in box on top of string, close the box and snap bands back on. Now the green light is extinguished, and after a few moments the lights are turned on.

The spectator who marked the coin is asked to pick it up from where it fell on table, and IT IS HIS IDENTIFICATION MARK! Then you ask the hostess to go and get the box from its hiding place. Upon returning she opens it herself and finds only the knotted string and card upon which is written in bright green ink, "The card you selected was the Ace of Hearts."

Go over that again and see for yourself how it is possible of being a super spook stunt.

The secret? Good showmanship and two P & L card boxes. Make the green light with a small flash light in a lota bowl or such container. It shoots straight up and gives a weird glow. Have the coin scratched. A duplicate coin is in your other hand where you pretend to put it and in taking string from pocket, the marked coin is left there. Go to a distant person and have him put coin on string and tie. Others tie string also, but keep away from the one who did the marking. Drop this openly into upper part of the card box, put blank paper in, close and snap the heavy bands around it. The lady hides it and selects a card on her return, the card being forced. In the bottom compartment of the box which has been hidden is a duplicate piece of string with knots in the center, and a duplicate paper with the card named on it. In writing on paper, make a mistake and cross it out. Later, when you are seen writing under the green light, apparently make a mistake and cross it out. It's a subtle detail. In the bowl on your table is flashlight and the duplicate box, but the bands around it are made of black cloth to look like those of rubber, and loose enough to be shaken off. Back of bowl are two regular bands. In the box is a knotted string and paper. When lights are out take coin from pocket and keep right finger palmed. Reach in bowl and turn on light. Hand comes out with box. Bands are shaken off. Open and remove string with fingers holding coin against knots. Shake it and let the coin drop. Put string back and take out paper. Write on paper. Put paper in box on string. Close box and pick up the two genuine bands from behind bowl, snapping them on tightly. Hold box in hand which reaches into bowl and turns out the green light. Hand (in darkness) brings out the box and pockets as other hand scoops up the fake cloth bands and also pockets. All lights on. Have spectator take coin from table and identify. Have the hidden box returned and opened. In it is the knotted string and the message.



## Arthur Monroe