

## A TRICK

**T**his effect has been worked up from a number of ideas and angles heretofore known by a few people if not by many. Together they make an excellent and tested routine with silks.

From a proven (?) empty box of small proportions are produced three silk handkerchiefs of the 18 inch size. One by one these handkerchiefs are disappeared by rolling them into the hands in the approved classical fashion. And then, with something of a flourish, the three silks are reproduced from the hands, knotted together in a string! The string of silks are rolled into a ball and tucked into a glass. The glass is held upward as the magician utters a toast to something or other. He picks up a goblet with his left hand and proceeds to pour into it a libation of wine which he sips, places aside, and goes ahead with the show. It has been a nice opening number.

The box, as seen by the diagrams, is possible of being opened from the front and on the top. At the top of each side is a small half-circle cut-out for future ease in handling. There is a small crosspiece between the two upper front corners and the covers may be made so as to fit a bit snugly when in place, doing away with the need of catches. This box should be about four to four and one-half inches on all sides.

An insert is now constructed so as to fit easily inside the first box when dropped in at the top. It is merely a cube of five sides but having no sixth.

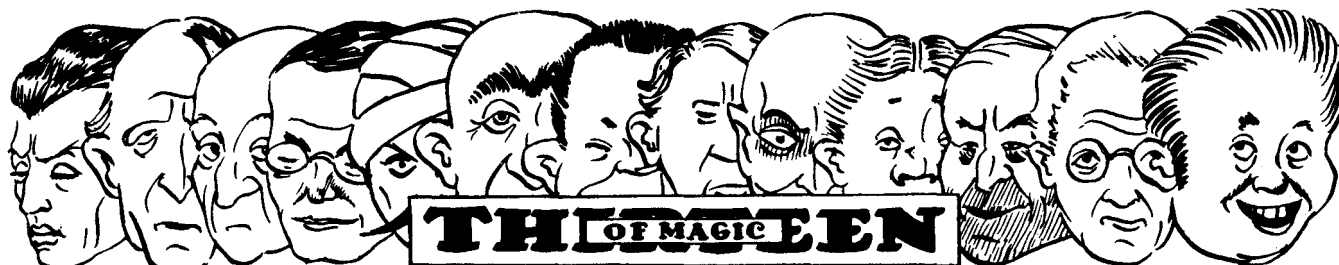
Another, and master, device is now made to

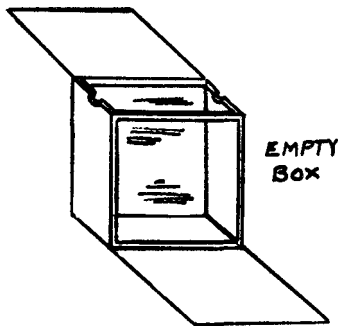
fit easily inside the insert. This is a cube of four sides, as pictured, the two missing sides being at the top and front. A mirror is set in place from the upper front corners to slant backwards to the lower rear corners.

The outside of the original box with lids is painted or stained as mahogany. The first insert cube is made of wood or stained to look like a bare and unfinished block of wood. The so-called "master" cube doesn't have to be finished at all except on its bottom where it must resemble exactly the outside appearance of the second or insert cube. The inside surfaces of all three parts are painted white and then marked with black lines as illustrated. This gives a clear view of all inside spots (?) with the lines acting, eventually, as dislocators of vision.

Suppose there is a load of silks put behind the mirror of the "master" cube. Then suppose the insert cube were to be dropped over this device. An apparently solid cube results, showable from all sides. Put this on a table handy. Show the box empty very free-like, opening the top and front doors. And, with a remark that there is "nothing hidden that one can't see" you pick up the block, drop it into the box and take it out again. The empty box is closed and a production made.

In short, the block loads the unprepared box with a mirror device. The box appears as empty, after the block is plucked therefrom, as it did when the apparently solid block was dropped in.

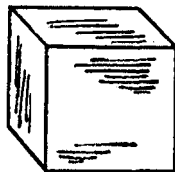




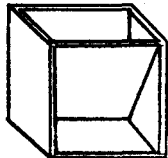
EMPTY  
BOX

familiar if painful thought.

A regulation "pull" is also needed, if one wants more discouragement, but when it is considered that the effect is worthy of being introduced as a superlative opening, these get-togethers mean little. The "pull" is arranged around the body so as to be accessible on the left side. Tucked into the trouser pocket it should be depended upon to stay there, ready.



5 SIDED CUBE  
OPEN BOTTOMED  
FITS INTO EMPTY  
BOX.



OPEN TOP AND  
FRONT FACE WITH  
MIRROR DISGUISE.  
FITS INSIDE CUBE  
WITH BOTTOM TO MATCH

But back to the hank ball. Three hanks are knotted together (let us call them red, white and blue, for clarity) and the red silk is poked into the ball to be followed by the white. After the knot holding the white and blue is put into the ball, the remainder of the blue is allowed to stay out. These three hanks, starting with the free end of the blue, are packed into the "master" production cube. On top of the hank ball are packed the white and red silks.

The glass? And the goblet? The latter is ordinary. The glass is a new type of mirror glass. The old type is passe for the reason that the dividing piece of polished tin (usually) or nicked metal looked (and always did) too artificial. This new glass can be made easily by obtaining a fluted tumbler and into it inserting a cross section of polished tin "bent in a quarter-inch zig-zag fashion." The "zig-zag" bends does the trick that, for years, has been the one fault with mirror glasses. The illusion becomes perfect. "Freeze" this "mirror" with any kind of glass cement. Now the back half of the glass should be water tight. And into it you put a nice portion of grape juice. Set the glass empty side outward.

The routine? First, make your entrance. The box is shown and its door opened and banged about. While they remain open you make the remark about the possibility of something being there they cannot see. You look around, pick up the cube and drop it into the box. Nothing can be there! Take it out (those little half-circle cut outs are handy now) and put it aside. The "master" load box is left inside but it can't be seen. You've reversed the spectator's thoughts and outloaded them! In showing them that there can't be anything inside not visible you've proven it while introducing a bundle of silks they can't see.

A last show of the apparently empty box (now) precedes the closing of the top door and then the front. A pass and an invocation. The top door is opened and the red silk produced. As you start to pick out the white hank the box is set down. The red and the white silks are laid over the table edge and the blue silk is brought out last, you grasping the hank ball and laying the silk with the others with the ball to the rear and slightly tucked under the other ends.

Put the box aside and make a "to do" about showing the hands empty. Pick up the red silk. Roll it between the two hands until its last corner disappears within the palms. Close the hands into fists and raise the right hand to arms length, following it towards the right with your eyes, as the left clenched fist goes deliberately to the left trouser pocket and grasps the pull.

Look at the audience, look towards the left pocket containing hand, look back at audience, smile and shake your head, look at the outstretched right hand and open the fingers to allow the handkerchief to unfold. It's a chuckle. But now you do it seriously. And when your hands come together again you have the pull secured from the left trouser pocket. This is one of the most perfectly subtle ways of securing a pull extant. There isn't one hidden gesture.

The right fingers push the red silk away, this time, and then the right hand picks up the white silk and pushes that away also. The two hands are rubbed together, the pull "flies", and the hands are empty. But without any hesitation, or any emphasis upon this evanishment, for there is one yet to go, you pick up the blue silk by the ball, change-over to the left hand, and proceed to poke away the blue silk.

This last disappearance is just before the reproduction. It is so close, and the previous vanish of two silks was so clean, that little need be done to make this last vanish more authentic than it looks at first glance. The audience expect it. The magician has but a hank ball in his hands and a regulation "change-over" palm serves to show each hand empty as the music (if any) builds to a climax where the hands come together and bring out three silks tied at their corners. To another world they went alone -- from that other world they return, united.

We never did quite figure out what to do with hank ball, now left empty, but someone said it might be dropped into a "well" as the empty hand held the string of silks and the other went to pick up the glass and show it with a gesture. That meant putting the glass down again while the silks were rolled up, so, to save a move, why not just produce the string of them, shake out with the hand holding the ball palmed, roll them around a couple of fingers of the free hand, dig into a pocket for a band of rubber with which to surround the bundle, leave the ball behind, and stop worrying about that part?

Now watch your step. We figured this last part almost with blueprints. You are at the left of the table. The bundle of silks are at your left fingertips. Pick up the glass with right hand and poke the hanks into the front half. Now reach down (and across) to get the goblet with the left hand. As you do this, the right fingers little by little work the glass around. Of course, in bundling the silks you've left the red one most dominant. As you straighten up, the wine half of glass is to the front.

You hold glass up and mutter a toast (or wish) towards the boxoffice. Bring glass down, face audience directly, and tip to pour the wine into the goblet. Watch it intently as you put the glass back on table, empty side out. They think you don't want to spill the wine. Really you don't want to reveal your skullduggery. Take a sip (!) and your opening trick is over. Now you worry about the rest of the show. We are adjourned.

To Tom Sellers, Scottish genius of magical rarities, goes credit for the production box in which way the silks can be produced for subsequent malfassance. Then Stanley Collins and his former co-operative Mr. Brettma came in. Lastly entered Thirteen of Magic, perhaps not too gloriously, but always productively. As a final thought we suggest that the effect, as a whole, has possible value as an "encore" trick. The toast might be drunk to the audience for staying through your performance.

(Editor, speaking in awe: I just sort of figured that common ten cent store cement might not hold that wine behind the bent tin. From one of my nostrum-type notebooks I find a formulae, to wit; Glycerine cement - water tight, permanent and impervious to oils, acids or temperature. It even has to be chipped away with a chisel. (Not while I'm a magician!) Mix powdered litharge and a very concentrated, clear, syrupy glycerine until a soft viscid pulp is formed. Use immediately as it hardens quickly.)



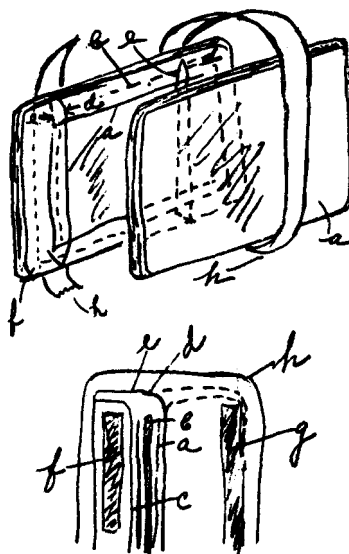
## LEN SEWELL'S TRIBAL TRY

**T**he effect is that the performer shows two black-boards, about 6x9 in. in size and rubber bands onto one a plainly shown blank piece of paper. The remaining board is placed on top of the first, paper between, and heavy rubber bands secure the two together.

In a "magically-like" manner, trusting that it all occurs naturally, a name, number, or object is chosen by the audience. The large bands are removed and the boards separated. Still attached to one, by the little bands, is the piece of paper. That paper NOW bears either a picture of he who was named, an inscription of the number resolved, or a sketch of the object chosen.

It all really happens between the boards. The apparatus, if it can be called such, is very simply constructed. The sketches and description to follow will make clear the entire operation. It is a sort of tricky difference between "little" and "big" rubber bands. The small ones hold the paper onto a board whereas the large ones hold the boards themselves together. Between the two, much happens.

Before explaining the "choice" let's take up the simplicity of the "two board" problem.



- a-blank sheet of paper
- b-tin sheet black both sides
- c-duplicate prepared paper
- d-thin elastic band
- e-thin elastic band
- f-one of the black-boards
- g-the other black-board
- h-wide elastic band

Put 2 bands (e) on board (f) on each end about 1 1/2 in. down. On top put paper

(c) with prepared side facing board. On this place tin sheet (b). Fasten ten and paper to the board with two bands (d) as per Fig. 1. The board (f) now looks like board (g) with two bands across it. Bands (d) and (e) should be placed close together to look like one band. If a blank paper (a) is inserted in the bands (d) it appears as if merely fastened to the board. Board (g) is placed on (f) and the two bound together with 2 bands (h). Put them directly on top of bands (d)(e). In order to make paper (c) appear instead of paper (a) pick up sandwich in left hand with board (f) on top, get right fingers underneath rubber bands (d), (e) and (h) and in action of pulling off the band (h) transfer bands (d) and (e) onto the board (g). Thus the tin plate (b) and the two papers (a) and (c) but transfer themselves in a manner most convincing to the onlookers and mechanically operated by the performer.

Reading won't do it; boards, tin plate, rubber bands and paper must be at hand. Then, only, can be seen what does happen. In cold type it must sound drab. It takes actual following to impress upon the performer its real value.

You have seen both "revelation" and "picturization" of mind and thought. Now is told the means by which it all is "forced".

The request for names, which can be revealed by letters or depicted by sketches, is tricked by the performer's writing down names, not as called, but all alike as he wishes them. An excellent alternative is to write names as called, using 2" x 3" slips of paper in size, let a member of the audience watch the proceedings and jotting down of each name, see it crumpled and dropped into a hat in each instance, BUT not see you tuck the first (force) paper under the hat band so that it may be retrieved after the very thorough shuffle of the skeptic or skeptics.

The first slip written was THE one, tucked away at the start, and the hat eventually given someone to shake. Other papers were honestly written. You pick out the correct one and there is nothing wrong to find.

You pick out of the shaken hat one or two and toss them aside. Then you produce and hold one paper which IS the "forced" selected one. You, the performer, have complete control through out. You manipulate the frame, and then go on to influence what seems to be a fair vote.

## ~ EDITORIAL ~

**D**r. A. M. Wilson, he who published and edited The Sphinx for thirty years, once put into print a most biting remark, to wit; "The shores of time are strewn with the wrecks of failure in the magic game, the majority of whom had no adaptability or were wrecked on the rocks of sameness."

Now that the first metropolitan-type of excitement has passed we New Yorkers can sit back and accept Dante in a position no other magician has been able to fill. He hasn't done it in the latter bracket for the show reeks of Thurst-on and depends entirely upon a trap door. But Dante has practically captured New York City with "adaptability", a little thought of thing among those who "knock" him while sitting in the local magic shop arm chairs. We can advise you, you, and you to spend fifty dollars buying up old magic catalogues for illusion ideas long forgotten, but that money will be "down the well" if you haven't the personality and business acumen to make of it a worthwhile endeavor. Dante has both. The show (Morosco, W. 45th, N.Y.C.) is in for a goodly run as you read these lines. We'll admit that we're not crazy about the show, nor the prices, but we are all together for Dante -- on the stage.

Mr. Abbott, "Gen" Grant, and any others on his staff important to "Tops" may as well save space using our name to say we're "wrong" about mentions here. The "come-backs" haven't upped Percy's weekly supply of Jinx copies, nor have they downed them. By the way, where's Freer?

The early fall has a magic book due which has been delayed but will stampede the dealer's stalls without doubt. It's by the master of subtlety and subterfuge. --- Frank Lane, the Bostonian who publishes ~~Granny~~ ~~Talk~~ ~~Funny~~ ~~Talk~~ Monthly went to the trouble of having a nice big caricature of us made in answer to our recent remarks regarding his business ethics. So far he hasn't published it, but this is a bonafide offer to waste space here in case he dares send it on by registered mail. We may have our faults but we're not fallow.

We like very much an item passed on to us by Walter Gibson. It seems to have come from Mr. Oscar Thomson, a Philadelphian of magical note some years ago. He, like a lot of us, got all upset when setting up an occasional show, and had difficulty remembering the order of things. Not wanting to make apparent that he was working in a set order he adopted a cute subterfuge. On the back of each trick, in some little spot not noticeable by those out in front, Mr. Thomson stuck a small label telling him the name of the next trick! Walter also told me of someone having another system. On one of his side tables he placed one article important to each trick. They were in order and the act of picking up the object next would serve to bring to mind and "carry" the performer into the next proper trick. I like the first one best. It doesn't let the show get lop-sided as to starting position.

We like awfully much the fact that Frances Vandevier saw enough of a future in magic to up and marry with Laurie Ireland. Or maybe she saw a future just in Laurie. Or maybe she sees that there goes a genius of thought needing a balance wheel. Or maybe she just loves him. Anyway, whatever the reason, we're for her. As for the groom, how can you criticize a man who can conceive of a wooden duck picking out the

card you chose? Blessings be with you and may showers of orders rain on your emporium at 109 North Dearborn Street, Chicago, Illinois. Or is that an ad?

**Mailbox:** "The picture on Jinx #110 is very chummy. In that Maine background you all look like a gang in a bomb shelter waiting for the "all clear". (What about the tricks? Ed.) --- "All I know is what I read in Jinx No.102. Regarding your method (Art Lyle's. Ed.) of receiving cards on your turn to draw. Out in the far west poker is played the hard way. Discards are thrown on the chips, BEFORE THE PLAYER IS DEALT HIS DRAW CARDS. Take warning never to come out this way with that brand of poker, but if you weaken, notice is hereby served that Woodpecker Hill still has several vacant graves left." The grim epistle came from a man whose letterhead tells of the Trinidad (Colorado) Monument Works, Artistic Memorials of Everlasting Beauty. (We still insist it was Art Lyle's mistake, pardner. Ed.)

We were listening to the radio on Sept. 5th, and, at the moment of British trouble news we jotted down a note that things were pretty bad. To-day (Sept.25th) we received our copy of the "World's Fair" from "over there" dated Sept. 7th. The magic page reporter discussed a meeting with Gilly Davenport in words such as, "Walking along New Oxford Street in between times of last Saturday's air-raid alarms, who should we meet but Gilly Davenport, rather apologetic for looking - as he expressed himself - "scruffy". This, he explained, was due to spending some time indulging in his favourite hobby - photography." Well, cousin, I'm throwing away my Argus #3 tomorrow. I don't mind my picture being taken, but not from 3 miles up, and I don't want it to let me be "scruffy" right afterwards. But it's marvelous to read (censored or not) that the boys in the hard hit territories can still think of a rabbit coming out of a hat.

Abril Lamarque, whose two years of S.A.M. effort against exposing and endeavor for better publicity by far sort of ran into and against the proverbial stone wall, has opened up a N.Y.C. (Graybar Bldg.) studio of advertising which might be of use to magicians who are in the market for truly original ideas. It wouldn't hurt to inquire, anyway, even if you do find the prices higher than the usual "boy around the corner". --- The politically conscious magi are digging away back to Jinx No.9 for "A Matter Of Policy" the Repub-Demo trick with Mules and Elephants that'll be good as long as there are elections in this country. We'll remind you of it again in 1944. --- The older timers who remember Kolar ("Remember Me To The Chief Of Police") might be interested in knowing that he is now in Wheaton, Illinois, advertising himself as a toy, game, puzzle, magic, publicity thinker-upper for merchandisers such as was once done by "Stunts" Proskauer. --- The very latest femme magicienne is "Paddy". In to N.Y.C. with all baggage she appeared at a nearby spot with a full evening's show. Very few of the locals know of her or how it happened under their very eyes, but a report of the show goes high. We met her and almost said "Hello, Miss Sonje Heine." It's difficult for a gal magus to get along, as history has proven, but certainly the art can stand a little more "dressing" than the best of the so-called exponents have been giving it. --- There's a rumor that John Mulholland has sand bags all around the building which houses The Sphinx. Our two cats are going on a real hard hunting expedition this coming month for that mag.

*Theo Annemann*