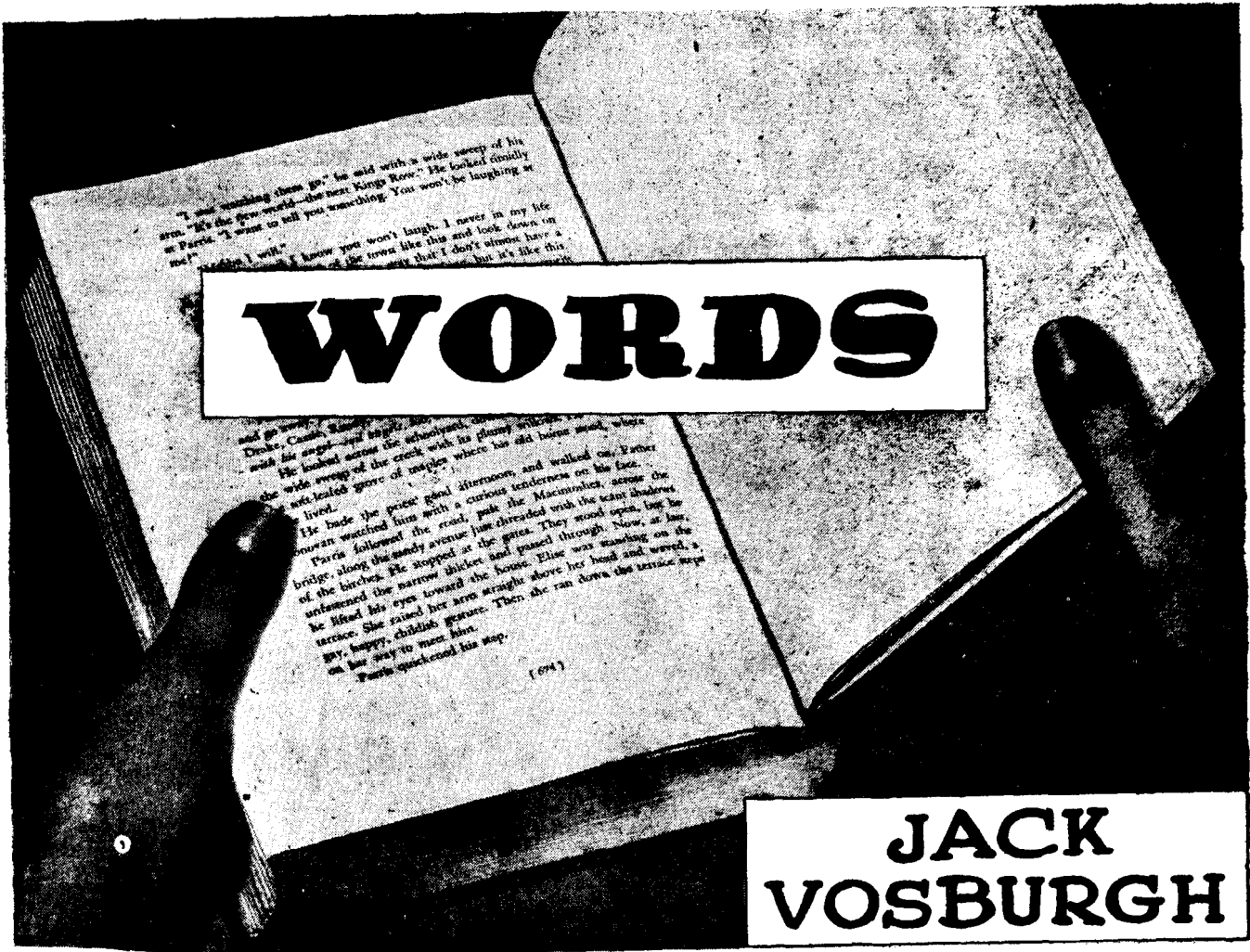


**P**icture this: The performer stands with his back to the person holding a book or dictionary, preferably the latter. The man opens the book and thinks of one of the words. The word is not forced, the performer does not know what word will be selected, he cannot see the spectator or the book, but he, the performer,

tells the spectator the word of which he is thinking --- and it's a one man test which does not use confederates. The quite simple method is based, as bold as brass and as subtle as Satan, upon the forcing of homonyms, words pronounced alike but spelled differently. This principle allows of a seeming miracle.



Homonyms, for example, are "bare" and "bear" or "wail" and "whale" to be concise, but, for a more simple set we'll pick the words "I", "eye", and "aye". These three words are pronounced the same tho they appear in different parts of a dictionary. Now follow the set-up.

I note the page and word number of each word. If my dictionary has two or more columns I note the column number. This is what I find:

aye	16	2	13	The first number is the
eye	73	1	19	page, next, the column,
I	95	2	22	and the third, the word
				position, from the top.

I have four small pads of scratch paper. I take three separate sheets; and on one is written, in a column, the three numbers for "aye". Similarly on the other two are written columns of three numbers for "eye" and "I". Each of these are folded twice and the outside corners pencil dotted. That ends the preparation.

First pass out the four pads. Tell each person to write a column of three numbers: the first is to be a page number; the second is to be either a 1 or 2 (column number); and the third should not exceed fifty (or less - this is the word number). Meanwhile you palm the three prepared papers.

Each spectator is told to fold his paper twice. From each of them you take the billets and then add your own so that all are squared. Without comment or apparent showing the hands can be seen otherwise empty. Then the three audience papers are finger palmed as you pass the other set to a fourth man who is to mix them well and then give them to the spectator holding the book.

You now approach this person and tell him what he is to do. He further mixes the papers, picks one, and opens it, noting the numbers. He opens to the page of the first number, looks at the column of the second number, and counts to the word of the third.

At this point you pick up and open one paper, in explanation. This is the paper with NO pencil dot on the outside. Read the numbers aloud in this explanation. Then look at the audience and ask who wrote on that paper. The fourth man must acknowledge it.

Crumple up the paper and toss it aside. Turn your back for the rest of the test. Then, as an afterthought, have the man with the book see if all his papers contain different numbers. He answers "Yes", selects one, and locates the word.

The "build-up" at this part is individual. The performer says merely; "You are thinking of the word ----." He but pronounces the sound of the word of which he is thinking. Then he says, "Is that correct? Will you spell it out for the rest of our audience?"

When the paper writing part is done without delay or stalling this finish is clean and strong in effect. The force papers can be handled in different ways. A double handkerchief may be used for the selection provided it is taken from the brest pocket.

Another subterfuge is to have the force papers in the coat pocket. Taking the collected billets you show the book-man that he is to pocket the papers, reach in and take out one. You pocket them, in explanation, take out one of the spectator's, then remove the three of your own. A rhyming dictionary gives words.

## SEPARATE LIQUIDS

Recently we saw a small model of this trick performed and wondered why it might well not be resurrected by present day magi who desire something pretty and different. Our first record of it is in 1911 and apparently invented by a Mr. Albert Russell. It found a good spot in the program of Theo (Okito) Bamberg.

The performer shows a cylindrical glass tube container standing on the table. With it are (1) a cardboard cylinder which loosely fits over the "hydrometer tube", and (2) three tumblers, each filled with a colored liquid, red, white (clear), and blue.

The glass tube is covered and each of the tumblers emptied slowly into the container. The cardboard is removed and the three liquids are seen to have remained separate and apart, each taking up its one-third portion of the glass. From his pocket the performer now takes a lighted candle and holds it behind the tube to show the transparency of the liquids throughout.

The cardboard cylinder is replaced, a pass made, and upon its removal the liquids have mixed surprisingly for the glass tube is now filled with clear water which can be poured.

This effect lends itself well to various liquid or "water and wine" combinations, and it certainly isn't difficult. The glass tube is unprepared and can be secured from chemical and laboratory supply houses. The cardboard cover also is unprepared except for a small finger-hole somewhere in the design on it about half way between the ends. Next make a celluloid cylindrical fake to fit around the glass tube and inside the cardboard tube. Because of the finger-hole the celluloid thus can be left on or off the glass cylinder at will, and, when carried away inside the cardboard tube, is not to be seen when that is shown empty.

The lower third of the celluloid is painted blue, FROM THE INSIDE. The next, or middle, third is left clear. The upper third is painted red.

Have enough water in three tumblers to fill one-third of the glass tube each. Into one put a small amount of Nitrate of Copper to which is added a few drops of ammonia, making the required shade of blue. For red have another glass contain a weak solution of permanganate of potash to which is added a few drops of Sulphuric acid. The white, or clear, glass contains a piece of Sodium Hyposulphite about the size of a hazel nut. This last is plain "hypo" sold in bulk by photograph stores for about thirty cents for 5 lbs. If you purchase a pound box throw out the little can of "hardener" inside which is used for photographic purposes and not necessary for magical purposes.

The working should now be clear. When these liquids are poured into the covered glass tube they mix and produce a clear content. The painted celluloid is revealed to show the different liquids remaining separate. Then, when the fake is carried away at the next uncovering, all is serene.

The candle from the pocket is too ancient for space here. The match tip buried alongside the wick hits the piece of sandpaper sewn or pinned in the inside pocket. The use of the light, however, shows up the colors prettily and also is proof that the liquids (?) are really filling their portions of the tube.

As I write these lines I can picture a possible combination. The P & L Candle Tube could be used to hold water. The late tubes are made with an expanding ring on the plug, but Petrie no doubt would supply the old solid plug to all of the tube holding liquid without leaking. In this case the candle would be picked up and a lighted match produced from the pocket instead. The cover replaced, the candle would be put into its tube receptacle and the lid stuck on. As someone held this the performer could produce an empty wine glass. The cover of the glass tube would then be removed to show the clear contents. The wine glass next would be handed the spectator or assistant in return for the candle tube and the audience asked for one of the three colors. The tube opened, the candle would be seen to have disappeared and from the tube poured the color liquid called for. Lastly, from the inside pocket, could be reproduced the candle still burning (?). The final color "asked for" would have to be simply forced by the performer "hearing" red from among the many voices. The tube would be filled with a solution of water and sodium carbonate and the wine glass rinsed out with a strong solution of alcohol (or gin) and phenothalein. This mixture can be sipped, but just wet your lips for it's a fair-to-middlin' physic.

All of this may sound a bit weird, but it's merely an attempt to get the reader started on his own combination of effects using the separated liquid effect as the body part.

## LOST-FOUND SHAMAN

Here is a use for several things in the possession of most magicians who store them away and forget about them after the first excitement of ownership is over.

The effect: The performer says that he has discovered a new way to find out what card anyone may choose. One is taken from the deck and kept by the spectator. The deck is placed back into its case and held by someone else. The performer says, "Think of your card!", and produces a handkerchief. But when opened out it is seen to be of solid color except for a blank white space the shape of a playing card.

"Why didn't you think of your card instead of keeping your mind a blank?" laments the magician. As he talks he rolls it up and vanishes it with a sort of gesture of disgust. From his pocket he takes a metal box, dumps out several cigarettes, has the spectator drop his card inside, face down, closes the box, and says that he'll try to read its identity through the metal. Holding it to his forehead he slowly and correctly names the color, suit and value. The spectator is asked to open the box and show the audience the card. Out springs the handkerchief instead, and now the blank space is filled with a painting of that card.

But what happened to the card? Perhaps it went back where it belonged. The person holding the incased deck is asked to think of a number from one to twenty, multiply it by two, and add five. The performer removes the deck, and without a false move deals off that number of cards. The chosen card appears at that place! The magician says, in excuse, that when something goes wrong with an experiment, one must apply other methods to arrive at a conclusion.

The silks are manufactured by Louis Davenport who supplies quite a variety of card selections. The production and vanish of the blank should be by bare hands and methods favorable to the individual performer. The Slik-Silk production, now on the market, is excellent. The vanish, probably by a pull, is almost over before anyone knows what is happening. Possibly a great many will merely use the fundamental sleight-of-hand gesture with one hand while the other hand (with balled up hank) reaches into pocket for the cigarette case.

The "cigarette case" is one of the metal card boxes that lock upon closing the outer lid. Petrie-Lewis have a deep ( $\frac{3}{4}$  in.) one which will hold cigarettes in the upper compartment. These also serve to keep the lid from locking accidentally. Into the lower compartment is folded, in accordion pleats, the silk bearing the selected card's picture.

The deck is a Svengali deck, if you please. Twenty-six cards, including the face card, are ordinary and different. Between them, alternately, lie 26 duplicates of the force card, each cut  $\frac{1}{16}$ th of an inch short. The riffled deck shows different faces, but a spectator's finger inserted anywhere draws out the one you want taken. When one has been selected, quite freely (?), cut the deck at this spot and then put it in the case for holding by another. Now every even numbered card throughout the deck is a duplicate.

The picking of a number, multiplying by two, and adding of five is a throwoff. You can have the spectator add up the figures in his age, telephone number, or street address if you desire. When you count the cards off the deck onto your table just remember that you must turn up an even numbered one. It is either at the number named or the next one.

Let the spectator holding the case open it to "show the card" you have named correctly. You take the silk out by one corner and say to him "I didn't want this back. Where's the card?" He can't do anything but show the empty box. Now dig into that bottom drawer of discarded purchases and give yourself a new effect.

## HINDU DREAM HENRY HARDIN

This basic mixing (?) principle was discovered around 1907. There are many uses for it today. We'll take up only the bare effect. A borrowed deck is shuffled by anyone, dropped into a borrowed hat, and covered with a borrowed handkerchief. A spectator shakes the cards up with abandon, reaches in and takes one, followed by two or three others who do the same. The performer, apparently by clairvoyance or mind reading, can name the choices.

Previously the wizard has stolen four cards from the deck and memorized them in order. They are palmed onto the mixed deck when it is dropped into the hat. The hat shakeup, sideways or up and down WILL NOT disarranged the cards. The added bunch thus are picked out in their known order. Even one error will not hurt the general effect for it is a test in which trickery is a minus possibility. Henry (Parsons) Hardin sold this secret for \$3. In countless effects performed impromptu, it still is worth that much.

# EDITRIVIA

**B**uzz-buzz (meaning phone). "Yes?" (meaning us) "The board of directors calling, sir." "Yes." (tremulously but with thanks for the 'sir') "Professor Humdrum speaking." -- "Well?" -- "We know you do your best, and we stand for an awful lot, but why do you lay yourself and us wide open to "come-backs" as of that S.A.M. public night on November 18th?"

"You mean ----" ---- "You know what we mean. You should time your Editrivia better, maybe take lessons from Fulton Oursler who gets Liberty magazine on the press from four to six weeks ahead of publication dates."

"But we never thought ----" ---- "Well, he did it, didn't he? Even if you do know Al Baker well, or claim that you do, why use up so much space in the last number talking about what not to say or do before audiences?"

"I tell you I didn't know that ----" ---- "It still is out of order on your part. Your Editrivia page may be "for fun" to you but it isn't to the trade. When Al's son-in-law gets up before so many subscribers and talks about hernia, double-hernia, and paralysis, within a week after our sheet has been on the magic stands and stalls, how does that make us?"

"Listen, please. I didn't ----" ---- "Forget it. Next week is another issue with new tricks. But remember this. We're 'on' to your liking certain people and if you 'go overboard' once more with an aftermath like this happening again, you're out. We'll get a new editor. After all, you might have had enough editorial sense to wait until after Mr. Marshall said those things before 'breaking' that paragraph."

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According to "Variety", the so-called bible of those theatrically inclined, Dante has a new backer, said to be Roundbout Van Reemsdyke, a Hollander whom he met abroad but who resides over here. Charley Washburn, press agent, had a 50-50 arrangement with magic's latest disciple on this continent, but after finding that his share of the "Sim Sala Bim" RED amounted to \$900 for the final weeks of the attraction at the Morosco, N.Y., called off the deal. Washburn got his money back from Dante's dates at Maplewood, N.J., and in Philadelphia, Pa. Now he shares in profits but not losses.

A peculiar mixup made the N.J. stand of interest. Three baggage concerns were on hand to haul the stuff to Philly. A N.Y.C. transfer man who took the things to Maplewood, the Erie R.R., whose station was close by the theatre, and a local truckman all claimed jurisdiction. The mess ended with Dante paying six men \$53 each before the show (minus trap) was put aboard the train.

Hellzapoppin is a magic word around New York City for it's the name of a musical show that has broken a long run record. A road show has recently opened, and the Hardeen, Jr. programmed is Douglas Geoffrey, erstwhile stooge of Houdini's brother who remains a stooge of Olsen and Johnson in the original production still on Broadway. ---- In Jinx No. 115 we asked for any magician advertising in the U.S.A. before 1837. Mrs. Walter Gibson found a sizeable ad in the Penn. State Library's file of the Philadelphia Gazette & Daily Advertiser -- issue of May 23, 1816. The magus was "Day Francis, the Great." He was to appear for six nights at a local theatre and do magic, balancing (one, the egg on a straw), and a fire act termed "The

Human Salamander". Any more entries on this historical search?

Chester Morris and Miss Lili Kenton Barker will be fastened together matrimonially when the clock strikes 8 P.M. at the home of Mr. and Mrs. Frank Morgan in Beverly Hills, California on November 30. They are just "under the wire" to save my notice of two weeks ago from being booed. Four hours and one minute later would have given us a headache paragraph in apology. My honey and I can wish you two no more marital companionship than we are enjoying. And that's tops.

This may save money for some of our readers. Other journals for magi might have done the same in years gone by.



We'll do it from now on. The advert, if too small to read, conveniently offers, for \$1, information so that you can identify regular unmarked playing cards from the backs. They'll give you TEN different popular backs. OK? Here's the answer. Ten modern backed cards are sent with inked in circles to show a REVERSE back mark. The instruction sheet (?) informs that once one knows these differences he can find a card taken out and put back, provided, "In turning any particular card half around, it must be done in such a manner as to avoid notice." The amusing (but not if you've sent in a dollar) part is that the "reverse" marks stink to high heaven in comparison with what tyro magi know. This Mr. W.R. Davis, of Wallace, Idaho was so subtle as to find a tiny difference, and we mean tiny, on the ends of Bicycle League Backs, the one designed card which had a three winged center reverse to be seen from 50 feet. His slip-up, though, comes along when he illustrates a difference of ends with BEE (N.Y. Consolidated Card Co) card, singular. None of the back edges in any such deck match. Mr. Davis can sue us if he likes for violating his copyright on the putrid sheet of information, but he may be stymied first because we've sent the whole mess on to the post-office department. And if this paragraph isn't worth the \$1 on the Jinx expense account, then magic is going to lose a publication which doesn't hesitate to find out and tell about whatever is detrimental to the wellbeing of its followers.

Ralph Read told us of a system Houdini was said to have used on his library books -- marking them secretly for positive identification always. On the first few pages pin holes through letters spelled his name. This story jibes with the known practise of indelible pencil marking under-table-sides and behind-picture-surfaces when he or his agents had a "sitting" with some medium. It was an "ace up the sleeve" if, in court, the defendant denied that the "seance" had taken place. Mr. Read's "Animal Magnetism" routine (Jinx #118) registered well by reports. He's being requisitioned personally to prepare, with favorite backed decks, the "Control" feature of the act where cards magnetically dangle as no cards heretofore have dangled. He can be thanked by mail at 317 West 56th St., N.Y.C.

N.Y.'s Roger Kent stores have been using window displays in honor of Nate Leipzig's death anniversary. The firm's head was a close friend. ---- Phil de Jongh, European concert violinist, presented himself at the Barbizon-Plaza (N.Y.) Nov. 25 titled "Magic and Music". For reasons known only to himself, he winds up his concerts by making his violin disappear. Gabbath!

*Theo Penneman*