

# RIBBON OF EURUS

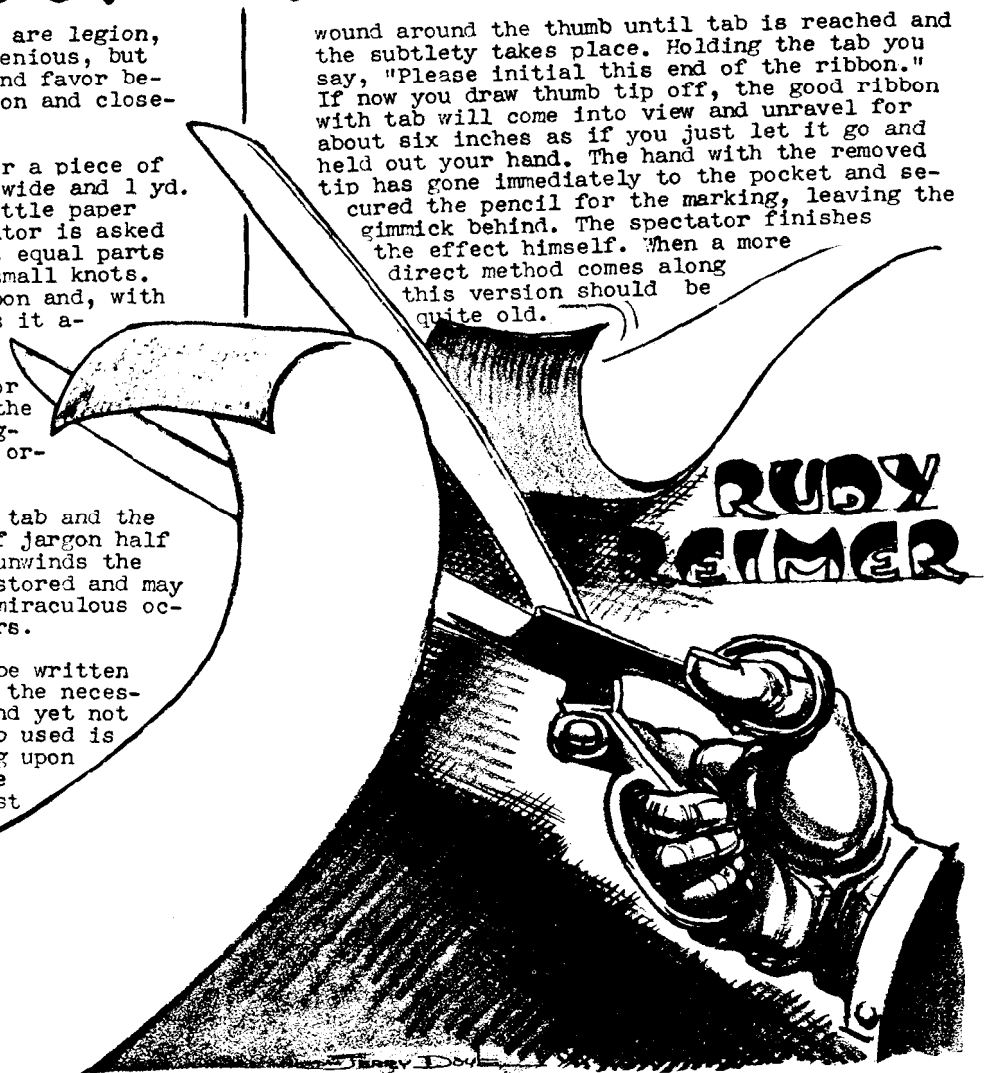
Cut and restored ribbon effects are legion, and their many methods are ingenious, but that which follows here should find favor because of its cleanness in operation and close-up perfection.

The performer gives an onlooker a piece of baby ribbon (silk) about 3/8 in. wide and 1 yd. long. At one end is attached a little paper tab. After examination the spectator is asked to cut the ribbon into four about equal parts and tie them together with hard, small knots. The performer next takes the ribbon and, with hands seen otherwise empty, winds it around his thumb until the tab is reached. The spectator is asked to put his initials on the tab for later identification, for, says the performer, he doesn't want it suggested that he has exchanged the original ribbon for another.

The spectator holds on to the tab and the performer labors through a bit of jargon half under his breath. The spectator unwinds the marked ribbon, and lo, all is restored and may be kept as a souvenir of a very miraculous occasion seldom given to unbelievers.

This is one time when it can be written quite safely that the reader has the necessary apparatus in his kit bag, and yet not be truthful because the thumb tip used is oversize. It is a trick depending upon one beautifully simple and subtle action. The duplicate ribbon first is wrapped tightly around thumb with tab on top. The tip is placed over this. Here is a good reason for really hand-painting your tip to make it look as real as can be, even in some cases, as Al Baker has said, to making a black line under the nail. A pencil stub is in a side pocket. After the ribbon has been cut and tied it is

wound around the thumb until tab is reached and the subtlety takes place. Holding the tab you say, "Please initial this end of the ribbon." If now you draw thumb tip off, the good ribbon with tab will come into view and unravel for about six inches as if you just let it go and held out your hand. The hand with the removed tip has gone immediately to the pocket and secured the pencil for the marking, leaving the gimmick behind. The spectator finishes the effect himself. When a more direct method comes along this version should be quite old.



# THE TRIPLE DEAL

## H.G. CLEVELAND

It is seldom that a mathematical type of trick finds an improvement after fifty years of being kicked around. It isn't often that an effect so old can be done today in a manner acceptable. The ancient 27 card - 3 pile count out is known to most living beings by its appearance even if the observer doesn't know the exact computation.

However badly this may sound towards that particular trick, we think that a solution for modern presentation has been evolved. Heretofore it has been necessary for the performer to have a secret list of figures and manoeuvres, or else memorise by lengthy rote a set of mathematical tables. This is now eliminated, and at the same time a plausible excuse is given for the feat's performance.

From any pack of cards the performer steals an Ace, 2,4,8,10,10, paying no attention to suits. These six cards, in that order, are put into the right side coat pocket with backs outward. The deck is given someone to shuffle, and the performer says, "Many years ago some wizard discovered a method of finding a thought of card by letting the subject see it several times in different positions during a process of dealing. Those chicanerists had things always their own way then because people were gullible and superstitious. In this instance they dealt the cards into three face up piles, like this, (you take the shuffled deck face down and deal cards into three face up piles from left to right) and asked the subject, you, for instance, to think of and remember any card he might desire. And while I'm distributing the cards I'd like to have you think of any one that strikes your fancy."

The performer deals three face up piles of 9 cards each, a card at a time to each heap. Then he hands the remainder of the deck to the spectator for another mixing. Taking the cards back he drops them into his side coat pocket so that the stolen cards there become added to the top.

"Now," continues the wizard, "if you've seen this experiment somewhere before you'll probably remember that you were to merely point to the one pile which contained your thought of card. Please do that now."

"As I said before, those fellows seemed to take it for granted that they could have their own way. They gathered the heaps together and dealt them out again. But, I'd rather that you stack the heaps up in any order that you wish so that I won't later be accused of mishandling the cards. I'm going to show you a great coincidental mystery and the less I touch the cards the better."

When the three face up piles have been put together the performer turns the packet of 27 cards face down and deals them into three piles once more, a card at a time to each. The subject indicates the pile in which he sees his card fall and once more they are all picked up in any order and redealt for the third time. The piles are reassembled for the last time and put face down on the table.

The performer reminds that everything has been under the spectator's control. He thought of a card, picked up the heaps to suit himself, and, shuffled the rest of the pack which was put

into the performer's pocket, BEFORE any of the heaps were put together during the deals.

The performer says that he will remove ---- cards from his pocket and let them tell the finish of the story. He names the exact number of cards he'll take out. These are removed and their face values added together. The spectator counts down to that number in the 27 card pile and --- the thought of card is there!

It is now clear to the reader that with the six cards stacked in pocket and to which the shuffled packet is added, any number from 1 to 27 can be totalled with one or more of the six cards. It is important that the performer mention how many he will remove from his pocket to reach this unknown (?) total.

In old versions a list was necessary to get a thought of card to any position among the 27 after the third deal and pickup, the performer doing the picking up each time in some proscribed order. In this instance the performer need only know the pile in which the thought of card rests after each face up deal, and note whether that pile becomes the 1st, 2nd or 3rd pile during the stacking and after the assembled packet is turned face down.

On the first pick-up the piles are stacked in any order, but the performer notes the position of the pile with the card, counting from the back of the deck, and keeps in his mind a figure indicated by the position of the pile with the card, i.e., top or back of deck -1-, middle pile -2-, bottom or face pile -3-.

After the next deal and on the next pick-up the figures to remember are top -0-, middle -3-, bottom -6-. On the third pick-up the figures to remember are top -0-, middle -9-, bottom -18-.

The three figures added together give you the location of the thought of card counting from the top or back. For example: The pile containing the chosen card is first collected so as to be in the bottom pile of the three (3), then in the first pile (0), and then in the third or bottom pile (18). The three figures total 21, and this is where the card must lie after the last pickup. Remember that these figures have to do, not with the position of the pile at the deal, but where the pile goes on the pickups.



# AUTOMATON SPELL

## JACK VOSBURGH

Any card or cards selected freely from this deck can be revealed by a complete spelling, card for letter, including the "of" and the final "s". There is no forcing and the pack is a regular one of all different cards.

The principle secret lies in the fact that the back design of the pack is "one-way". The cards spelling with 10, 11, and 12 letters are turned against those spelling with 13, 14, and 15 letters. That's the preparation. The deck may be overhand shuffled freely as the cards themselves are in no special order. Only the backs are arranged. There is a Joker in the deck and it doesn't matter which way its back lies.

Let a spectator overhand shuffle. As you take

the deck note which way the top (back) card lies. Look through the deck and remove the Joker, noting again the top card and seeing if it belongs to the 10-11-12 group or the 13-14-15 set. This tells you how to read from the back, for by noting the back of any card you know the group to which it belongs. Give Joker to person.

He inserts the Joker face up into the face down pack at any spot. Spread the cards face down for him to remove card next to Joker, and you remove Joker, tossing it onto table. Note if his card belongs to the 1st or 2nd set. If the first, close deck and start fanning so as to count and break for its return eleventh from the top. If the second set, have it returned fourteenth from the top.

Explain that the spectator is to spell his card completely, giving an example which includes the "of" and "s". TELL HIM THIS BEFORE HE NAMES HIS CARD. Then have him name the card

(Writers under this column heading are chosen for accurate reporting and capable, sincere interest in magic as an art. Opinions expressed by them are their own, and not necessarily in agreement with views of the editor. Annemann)

Program reads, "THE OLD TIMERS OF THE Y.M.H.A. PRESENT MASTER MAGICIANS IN "A NIGHT OF MAGIC", Sunday evening, March 9, 1941, at 9:00 P.M. in the Theresa L. Kaufmann Auditorium, New York.

Rod Rogers was master of ceremonies, and opened the show on time, thus breaking the rule for all but strictly professional magic shows.

Rod has a pleasing appearance and worked hard. Time will ease him up a bit. He should study Fred Keating for suavety, or Al Baker for sparkle.



Arnaldine came first with a series of cartoons that were skillful and fast. Her patter was in accent - a delightful combination of French and Bronx. She has nice legs, so she wore short pants.

Arthur Lloyd began his act with a few giant card tricks. They received a friendly hand, but his audience did not begin to warm up until he broke into his Card Index stunt. There he sparkled, and ended with a bang. It was excellent entertainment, but no mystery, in fact, for his encore he explained part of his system.

Dell O'Dell was billed as the Queen of Mystery. She stood behind a high, wide, metal bar and poured drinks. Between pours the cocktail shaker disappeared behind the large bar, and reappeared with a new drink. The audience enjoyed yelling for, and getting free drinks, so that this type of act probably will go on for a long time - but why not just wheel out a portable bar and let it go at that? A rigid diet and some bending exercises would do Dell a lot of good if she intends letting her feminine charm help to put things over.

Theo Doré ended the first half of the show. He was billed as "Society's Favorite Children's Magician", so we know that Society has no ob-

selected.

If it spells with 12 or 15 letters, pick up the Joker and lay it on top of the deck. Have him spell and turn up the last one. If the card spells with eleven or fourteen letters, place the Joker on the bottom of the deck. Have him spell and turn up the last one. If the card spells with 10 or 13 letters, the Joker is put on bottom and the card spelled. Then the next card is the one turned up.

The card is spelled and TOSSED ONTO THE TABLE AND LEFT THERE. Now the deck is shuffled again. You merely need be certain regarding the way the backs lie according to the groups. A card is freely selected from the face down spread. Have it returned 11th or 14th as the case may call for. Have it named. This time pick up the last card spelled and left on table, putting it on top or bottom as necessary. Thus you may repeat several times.

jection to letting its children see a man who licks his fingers constantly, and uses "dese, dems, and doze" talk. About ten youngsters sat on the stage and were perfect stooges for the sucker die box. It was nice to see the dear kiddies enjoying themselves, and I suspect that the audience felt the same way about it.

After the intermission Rod Rogers did a turn of his own. He wore the funniest of hats and was ever so comical. Finally he made up as Charlie McCarthy and did a dummy dance that was difficult and clever. The applause was immediate. Rod said, "I'm glad you like to see me as a dummy". Rod is an observing fellow.

Senôr Albenice then came forth with charm and polish. At last some real magic - cups and sponge balls with chicks, card in balloon, cut and restored rope, self-tying and untying handkerchief, and the flying knots. The spectators knew a real magician when they saw one, and gave the longest and loudest hand of the show.

The Sensational Voltas then carried on. Mr. Volta (Burling Hull to you) walked down the aisle and allowed spectators to choose the name of a song from a prepared list. A handsome and beautifully gowned young woman stood on the stage and sang the appropriate songs. Five times she missed her cues even though she faced her partner and was not blindfolded. However, it is impossible to say here whether the fault was at the sending or receiving end. Only her gracious personality kept those horrid little moments from developing into big ones. The Great Volta has a dignified and impressive personality, but he needs a lot more practice.

Dagmar closed the evening. He is a sturdy trouper, and showed a series of good, honest, time-tested tricks. His red-headed lady assistant had such a striking appearance that she nearly caused a riot; so much so that Dagmar had to beg his onlookers to keep their eyes on him. When he closed his act with "The Levitation of Princess Karnac" a much lighter lady was necessary, but when a ninety-pound wisp of a lass appeared, one rude man in the rear called, "Where is your red-head?". The levitation had a better presentation than at the Heckscher Theatre (reviewed Jinx No. 129) - the lights were not as low, and the ascent was faster, but the figure still had a lateral oscillation that destroyed the illusion of gently floating in space.

On the whole, it was a swell evening.

----- Rhadamanthus, Jr.

# EDITRIVIA

**S**coop Dept. - On March 11th a congratulatory telegram was sent William and Geraldine Larsen by S.A.M. heads. It congratulated GENII for receiving the M.U.M. contract for 1941-42. Thus, after nearly 40 years, THE SPHINX will remove its "official organ of the S.A.M." designative heading. It is rumored that disturbing rumblings in the state of Kansas have been traced to the grave of A.M. Wilson, M.D.

Stuart Robson opened his "Conjuror's Shop" around a year ago and it seems as though his policies are what the paying customers like and want. He's moving into a showroom spot on N.Y.'s Times Square at 130 West 42nd Street in about 10 days readying an opening on April 1st with the line, "April Fool to everybody but magicians!" Tea and crumpets will be served during the afternoon.

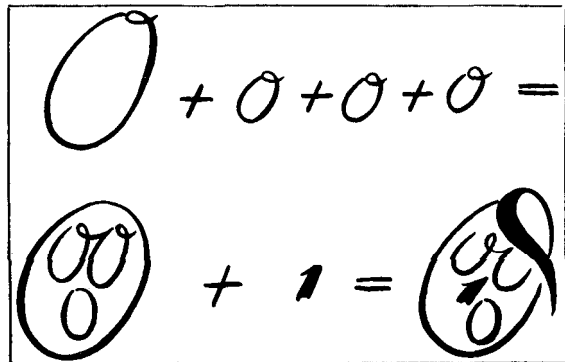
Now on the stands: Popular Photography for April, 1941. "Magicians Turn to Photography" is an article within. Written by Kenneth Murray of Colon, Mich., it publicizes Abbott and Grant with pictures and text that is a help and not a hindrance to magic. Worth a reading, if only for a few chuckles at what "gets by" in publicity. No exposure. --- John Mulholland broke into print via World-Telegram (N.Y.) article on Mar. 7. To quote Mr. M. - "It's essential that the editor of the magazine (Sphinx) be a magician. Sometimes a magician will come in here with a trick he wants written up, perform it and walk out. If I'm not sure about the trick I have to go home and practice it before I can write it." Mr. Mulholland is also quoted as having said that he "is proud of the 11 year campaign he has conducted in the magazine against "dirty patter"." Mr. M. did not mention any Sphinx connection with the S.A.M., according to the printed interview.

It has been a long while since we've been called a "self appointed something-or-other", not, in fact, since Frank Lane took umbrage at lines typed here. It's like a breath of early spring, then, to read Bill (Genii) Larsen's March talk that we are "Keeper of Magician's Morals" just because we didn't think that a journal having a Junior dept. should carry adverts of merchandise "not sold to minors." Of course, such a thing might be considered by the management to be a spur towards one's growing up and becoming an adult magician, or a subtle way of saying, "Don't forget magic and the magazine when you are old enough to vote", but we can't enthuse. No mention would have been made if the Feb. ad hadn't appeared at the same time as a sort of apology by Bill regarding a "flyto" trick in the Dec. issue. The book (and also the one advertised for March) is strictly a "dirty patter" book, which, for us, is perfectly O.K. as a private matter, but not as an item to be pushed as good for magician's performances. Besides, why put a \$3 charge on a book that kicked around N.Y.C. cut-rate bookstalls for 49¢? Anyway, I do like Bill's statement "Frankly, I had to hunt a long time to find the ad (aided by Russ Walsh, Bill McCaffrey and Gerrie). It's buried beneath the innocent title "Just Look At This, Mr. Entertainer." Mr. Larsen has printed time and again that the Genii guarantees all of its ads! For one who had the business acumen to take M.U.M. away from The Sphinx, Bill, you shouldn't admit that you don't know what you guarantee. And to wind up this clambake in a manner making it illogical for further discussion on my part I'll take a very very clean gag from one of the suggested books on "magical

patter" and mention the girl who was asked by her good looking doctor, "Are you a virgin?" Her reply well fits my paragraphical feelings right now. "Yes", she replied archly, "but I'm not a fanatic about it!"

Here's a not bad idea for mental and mind-reading specialists to use as a telegraph attention getter or talk-maker. It may as well be in print to our credit before it gets passed around like the flat rabbit gag we originated only to see it take flight and be repeated back to us by others. Send somebody a ten word telegram of greetings or congratulations. Start by saying "Ten words to greet you etc.; ten words of cheer on your etc." Then wait a couple of hours and send another wire, saying, "Why did you count the words?" or "You really shouldn't have counted the words. Don't you trust me?" It's strictly a psychological gag but it works ten times out of ten. You don't fool anyone with it, but they always think it cute and remember it for years. I first did it on Dec. 24, 1938 and the person still mentions it often.

Chalk talk artists may find a use for the sketching below. Sid Lorraine sent it to us as



an arithmetical example of Hitler, the nazi man.

As a refutation regarding Dante being "high hat" and "unresponsive" to fellow magi on his present tour, the Toronto, Ontario, Canada day of days is a swell example. 80 enthusiasts from Canada and nearby U.S. localities practically made it a Dante convention day on March 8th. He announced their homage and had them all stand while "Hail, Hail, The Gang's All Here" was done in high order. At a late dinner Dante was very much present with Moi-Yo Miller, George White, his manager, and others. All spoke, and autographs flew thick and fast unreservedly. It is a pleasure to report this because we have been the only publication to mention complaints from several cities where Dante evidently didn't do well by his devotees. It appears as though any slighting on Dante's part wasn't intentional. We always said he had been especially kind to us, and, while printing what responsible readers told us, wondered why he was upstaging the people he could depend upon to applaud even when the balls dropped. This event seems to say that he was busy with a tremendous amount of show and work, and now that things are a bit smoothed out, he can relax and show appreciation.

Have I a reader who might translate a Danish book on magic? Geovanni Otto, the author of Tankelaeseren, Manden Der Véd Alt, Ser Alt og Hører Alt", explains in good english that there is nothing especially new inside as it was written for beginners in Denmark. However, I'd like to know. He concludes, "Interest for magic is very great in this country, but most people regard it as a very expensive passion." Gabbatha!

Theo. Annemann