

# BANK NIGHT

**S**ince the cinema houses inaugurated "free dish nights" and "prize allotments" throughout the U.S. in order to bolster up attendance marks, the public has become as conscious of "chances" as of the movies themselves.

There have been a number of effects based on free selections of envelopes with the performer successful always in winning the prize, but I offer the following because it is simple, direct, and has been in constant use with my program.

The magician shows six business size envelopes. All are in a sealed condition and each contains a piece of paper, dollar bill size, with the exception of one which holds an actual piece of money. Five of your audience are asked to participate. Another person is given the stack for mixing and initialing as he sees fit.

Stressing the point that you do not touch the shuffled envelopes they are collected on, say, a magazine, from where each of the five volunteers freely selects one for himself. You must be satisfied with the remaining envelope which you hold at fingertips.

The spectators open their envelopes to find, not dollar bills, but paper cut to size. Then you open your envelope, the one neglected until last. Out comes a nice, new piece of currency, which, I trust, is not full payment for your effort to entertain and instruct.

The requisites for this almost too clean-cut presentation are: 6 envelopes, 6 dollar-size pieces of opaque paper, 1 genuine dollar bill, 1 narrow strip of Cellulose Scotch Tape about 1 inch in length, 1 magazine of the Liberty type and size which is slightly larger than 8½ x 11 inches, although the size may vary according to what is available.

Lay the magazine in front of you, Open the cover page. At the center of the cover's length, against the folded crease where magazine is bound by staples, cut a 3 inch slit. Now fold actual bill in half

## SIMPLIFIED

lengthwise and then once more into quarters. Attach one-half of the length of tape to the center of one end of the folded bill. Lay it on the right hand page of the opened magazine, close to the binding, and WITH THE STICKY SIDE OF TAPE UPPERMOST. Next shove this exposed half of tape through the slit in cover and bend it down and up against the under cover of the periodical. Then close the cover of magazine. Everything looks perfectly all right, and the piece of protruding tape underneath has its sticky side outward.

Fold the six pieces of paper as you did the bill. Insert them in the six envelopes and seal them. That's all.

Knowing the effect you can easily follow the few moves necessary for its accomplishment. The mixed bunch is collected on the magazine, it being used as a handy object to prevent your touching them. You hold it in your left hand, thumb on top, fingers beneath, with the bound edge to left so that the protruding strip is between fingers and bottom.

Let the envelopes fall as they may and have five of them freely chosen with great aplomb and all fairness. Then, while the subjects open what they picked, shake or move the remaining envelope into position. It merely lies with one of its narrow edges about an inch over the binding side of mag and held there in left thumb crotch. The fingers, underneath, bring the exposed length of tape up and against the envelope's under side.

When the "paper" currency of the others has been revealed, the performer tosses the magazine to one side with his right hand. This happens just before attention comes back to him after the revelations. The genuine bill is thus withdrawn from within the mag, and, because it is stuck in place behind the envelope, the latter may be held at fingertips.

The right hand grasps the top long edge of envelope, thumb at rear holding the bill in place, and the left fingers and thumb tear off

## WARREN E. SIMMS

the left end of envelope. This action takes away the strip of adhesive FROM THE BILL, thanks to Scotch Tape attributes, and, a second later, you are seen to apparently withdraw from within the envelope the genuine dollar that either your underhanded craftiness or the inadvertence of the spectators has kept or left for your enjoyment.

(Note by Annemann: Those five pieces of paper which the spectators must get or else you lost the profit on the show might well be printed ads to serve as souvenirs. Something like "This is NOT the dollar you might have won had anyone but ----- been entertaining you with his mysteries" perhaps.

Personally I'm using the stunt now in my own program. It comes next after I've done the magazine test that was published so long ago in "The Book Without a Name." I have four mags on the table, use three for the test, toss them back, and then pick up the fourth to use as the tray. The audience is used to mags being around and nothing is thought of it.)



"BOOM-BOOM", presented by Herman Weber at the Heckscher Theatre, N.Y.C., October 6, 1941. Reviewed by Annemann.

As far as this metropolitan audience was concerned, the show title "Boom-Boom" should have been "Thud-Thud". Mr. Weber wrote a book for magi in 1936 and called it "Money From Magic". Including the fact that

no profit was evident because of a dearth of audience beyond the 8 rows of \$2.20 seats, Mr. Weber did an excellent job of proving how bad things could be if one paid no attention whatever to his book which covered showmanship, stage department, program building, clothing, etc.

Mr. Weber's inexcusable crime against magic lovers present was in his ads of "Talented Broadway Artists" and "40 people on the stage 40 - Count them." This deviation from exactness might not have been so bad if, with the exception of the performer himself, who we accept as being over the age of free transportation (with parent or adult), almost the entire remaining cast had not been made up of children recruited from a neighboring school or settlement and rehearsed for only an hour or two according to Mr. Weber's own admission.

With music from an off-stage record player (non-union house) whose needle seldom sounded "in the groove" the show wound its devious path from a sensationally slow opening school-room scene in which a couple of young stooges kicked the word-memory test around and made little or nothing of several simple Lulu Hurst or Annie Abbott push and pull principles. In The Parade of America, the kindergarten group ganged up before a tremendously produced flag and sung of our country with timidity, if at all, while milling about in a protective mass as if punishment were imminent for not bringing teacher Weber an apple.

The second act contained a little more action and variation than the first. Costumes began to be seen.

The third act had a fantasy motif and leaned heavily on cloaks and wearing apparel for the kiddies. The Pagliacci finale ended in a collection of neck-hanging boards depicting animal bodies for the cast. Mr. Weber graciously if not coyly added to this by letting his

head protrude from the pouch of a kangaroo. The action should get laughs galore and hilarious emanations of glee in the grade schools, if not at the Heckscher Theatre.

Mr. Weber did not bungle any tricks; that is, he did not expose. But he handed a magic-wise audience of well-wishing friends a lemon with this uncooked show planned for hinterland schools at a fraction of the prices charged here. It is too bad that a law can't be invoked to prevent bookings on the strength of "Original New York Production" with, presumably, mention of the \$2.20 top.

We are not saying that the show, smoothed out, can't be entertaining to the audiences for which it obviously was planned. Using local youngsters is a sound idea. It worked long ago to good success in deceiving parents and friends, the kids all getting a few tickets to sell for premiums. (finished on page 830)

H.L. WEBER'S ORIGINAL NEW YORK PRODUCTION  
THE WORLD'S GREATEST LITTLE SHOW

3 ACTS  
15 Scenes

**BOOM BOOM**

2 HOURS OF EXCITEMENT  
TALENTED BROADWAY ARTISTS

40 PEOPLE ON THE STAGE  
40 COUNT THEM 40

See WINCHELL OUTDONE  
Joan Crawl Thru a Keyhole

FREE SOUVENIRS  
BRING A SCISSORS

Joan ZERELDA DANCES!

PEOPLE FROM THE AUDIENCE WILL  
Invisibly CHANGE PLACES  
IN FULL LIGHT

ACT I  
SCHOOL DAZE

Perpetual Calendar  
The Uncanny Square  
Streamlined Mathematics  
Nemo Nix, the Man with the Miracle Memory  
Georgiana and the Odic Force  
Elmer the Educated Asp  
Z-Rays Unleashed  
THE PARADE OF AMERICA

Intermission

ACT II  
HOOT NANNY

In a Chinese Courtyard—With AH POO YU and his Bewitched Crock  
Stella, the Girl Who—  
Electric! A Mystery for the Ages.  
Now the Funnel Begin

WINCHELL OUTDONE. She Crawls THRU a Keyhole  
DOWN ON THE FARM With the Eight Farmerettes

Schottische  
The 2 Australian Boomerangs  
Bumpkin's Holiday  
Some Soft Cider

Intermission  
(Distribution of Souvenirs)

ACT III  
Toyland

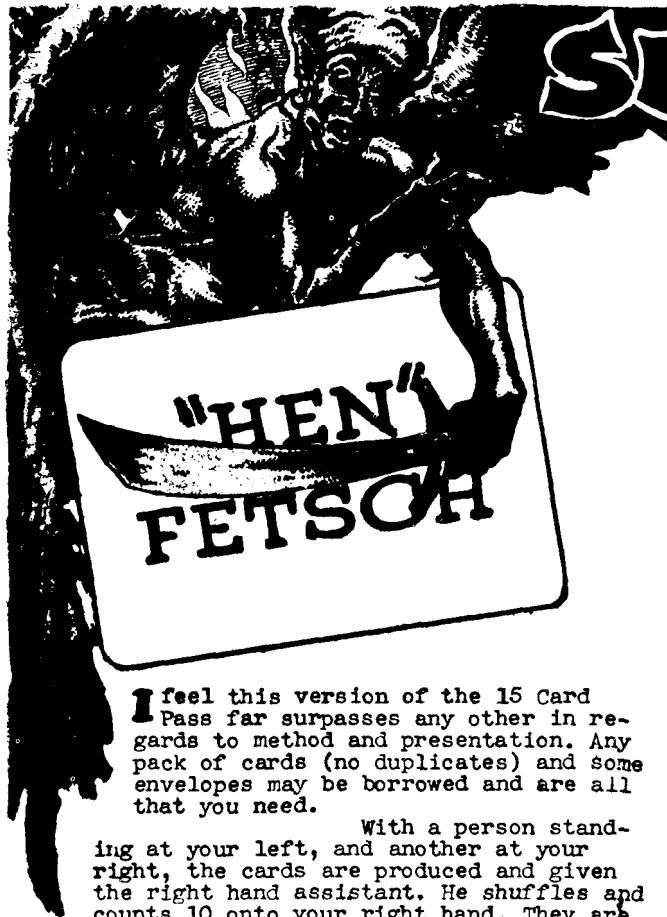
In a Toy Shop  
Chef's Special  
The Doves and the Druggist  
Animated Knots  
Those Steel Rings  
ZERELDA, She Dances! Oh, how she dances!  
Syl Hewette, the Snip Artist  
Skeleton Ballet  
Iowa Corn  
The Nation Speaking

FANASIA. People from the audience will change places INVISIBLY  
THE CHIMPANZEE AND THE CLOWN  
PIERROT'S FROLIC  
PAGLIACCI'S NIGHTMARE (Finale)

Ten minutes after final curtain the Entire Company will hold a  
RECEPTION TO AUTOGRAPH COLLECTORS  
in the foyer

Crystal Curtains in Chinese scene from Goodyear Rubber Co. Toyland  
Setting by Wallace Scenic Studios. Costumes by Maizie Hausman  
Prop construction by Wm. Clark. Mathematics in Act I courtesy of  
Royal V. Heath. Press Representatives, Conley & Muni.

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# SURPASSO!

**I** feel this version of the 15 Card Pass far surpasses any other in regards to method and presentation. Any pack of cards (no duplicates) and some envelopes may be borrowed and are all that you need.

With a person standing at your left, and another at your right, the cards are produced and given the right hand assistant. He shuffles and counts 10 onto your right hand. They are sealed in an envelope by the helper and his initials put on the outside. The man on the left next shuffles the cards and counts 10 of them face down on your left hand - the rest being laid aside.

The left person takes his cards among the audience and has two selected and marked. They are returned to the group which is shuffled once more. These are sealed in the second envelope and the left man's initials placed thereon.

Each assistant now holds his own envelope and the spectator's name their chosen cards. The cards invisibly pass. The man on the left opens his envelope to find only 8, a checkup showing the named cards gone. The man on the right opens his envelope to find 12 inside, and from them takes the two chosen pasteboards which are given out for the marked identification to be verified.

**Apparatus and Setup:-** Three envelopes are needed. In #1 place any 8 cards from any deck and seal. On the outside mark the initials of the person who will be the left hand assistant. In #2 envelope place any other 2 cards from same pack. #3 envelope is empty.

All 3 envelopes are put into your inside coat pocket with #2, flap uppermost, next to your body followed by #1, flap outward, and then #3 on the outside. A pencil in your breast pocket, the balance of the deck in your lower right vest pocket completes the quick and easy setup.

**Routine:-** Give deck to man on R. He shuffles and deals 10 cards face down on your R. hand. Take deck with L. hand and give to man on your L. Your L. hand then removes envelope #3 (empty) from pocket. It is given, along with counted cards, to man on R. who seals them up. During this take, with your R. hand, the pencil from

pocket. After the sealing take it with L. hand, flap uppermost, ask the R. hand man his first and last initials, write them on flap, and have them verified by him.

Next have deck shuffled by man at L. During this replace pencil in the breast pocket and transfer the sealed, initialed envelope to R. hand. Now 10 cards are counted onto your L. hand. With cards still in hand remove pencil with R. hand and then give cards and pencil to L. man for his trip into the audience. He is to have 2 cards selected from the bunch, have them marked, have them returned, and mix the group well. Before he leaves take back the balance of deck which you place in your L. coat pocket with L. hand.

Upon his return to your side take pencil back with your L. hand and he gives an additional shuffle to the cards. As you talk, and while he works, replace pencil with L. hand. Then transfer sealed envelope from R. hand to L. hand. The L. hand now goes inside your inside coat pocket, leaves behind the sealed envelope, and removes the other two envelopes (#1 and #2). In appearance, if anyone notices at all, you've merely removed another envelope.

The top envelope, flap uppermost, contains the 2 extra cards. The bottom (sealed) envelope, flap down, contains 8 cards and has on it (assistants can't see) the initials of the person on your L. Please don't hurry this exchange. It isn't necessary, and on trial you'll see why.

Take the cards from the L. man with your R. hand and place them in envelope holding the 2 extra cards. R. hand then gives this envelope to L. man for sealing. Here I would like to remind that no one can look back and suspicion that 2 cards were added, as this envelope contains 2 less cards at the finish of the effect.

The R. hand now takes the sealed envelope from L. man and places it on top of the envelope in L. hand, flap uppermost. Then you ask the L. assistant for his initials. You remove pencil with R. hand, thank him, and put down the initials of your R. hand assistant instead. Replace pencil and go into your build-up. Pass the envelopes from hand to hand as you speak to or mention each assistant. Let each then have his own (?) envelope. Leave them and conclude the effect from a distance as the mechanics of the trick are over.

Don't make the mistake of using a table to hold the cards, envelopes, and pencil. By forgetting a table, all the moves as given are necessary ones which serve to cover perfectly the envelope exchange.

The strong features of my method for this old classic include: cards and envelopes may be borrowed (In doing this don't say how many you need. When your host hands you the envelopes keep three and give back the rest, saying, "Thank you, I will only need two of them."); it can be done anywhere under any conditions; all shuffling and selecting is genuine and free; the easy exchange, quite unsuspected because the other cards haven't yet been sealed; the clear fact that but two envelopes are used; the elimination of all sleights, duplicate cards, and the unnecessary stack of envelopes; and the initialing of the selected cards to prove that the miracle of flight really has happened. It is an effect that must be tried, not just read and forgotten.

As of October 28, 1941 -----

**O**rson Welles, the Martian Mystic, did better than The Jinx during past weeks. He made an appearance. However, the Sacramento (California) reporters for the "Bee" and "Union" newspapers saw fit to tell their readers that the "boy wonder of stage, screen and radio" might have but evidently didn't send 15,000 people away from the State Fair impressed with his omnipotence. It seems that Mr. Welles was willing to do his magic before reviewers who said that "about the most unexpected thing he could have done last night, as the featured attraction" -- "was to get up on the vast spectacular stage and in place of a spectacle lay an egg". It also was written that "Welles' magic was probably not bad at all. But 100 yards or so is a long way to try and follow an intricate bit of sleight-of-hand." One reporter liked the picking of a "sweet young girl named Eva LaFoe of San Pedro" for the buzz saw illusion with her arm in the path of the whirling teeth. He was subtle, to us, in saying that "the girl apparently was not part of the show; she still has two good arms."

Despite letters at hand we don't think that Mr. Welles has hurt magic, at least on this occasion. It was unfortunate, for him, that he picked our art as a vehicle for his performance before so many people who paid to see a genius of theatrics. It's too bad that he wasted his undeniable talents of presentation by a selection of items not suitable for his vast audience.

Welles is a national, if not international, figure in the entertainment world. He loves magic and does it better than most of us because he's an actor first. We think he slipped badly on this occasion by letting his favorite hobby be the motif for his act. Those who were close enough to see his coin tricks knew he was the master of whatever he might do. The other fourteen thousand and five hundred in the grandstand of the fair saw little or nothing and therefore couldn't be prejudiced against magic. They were, no doubt, of the same opinion as the reporter who wrote "the boy with the big build-up just packed them in and then failed to amaze 'em as he was supposed to do."

Bert Allerton, having built himself an enviable rep as an intimate mysticist in the west and middle west, invades the east at N.Y.C.'s Hotel Pierre (Cottillion Room) on Hallo'een eve. He has some

closeup routines and ideas which make a lot of magi go home and agree with their wives that their collection of tricks should be burned.---- Richard Himber, the magician without a reason, is going to find a lot of his 200 (stet) creations scattered through these pages if he actually follows through as per the newsclip below. Anyone who makes a business of selling tricks to magicians can't publicly expose principles not his own, that is, unless he's asking to be ridden out of magicdom on a wand. ---- A more pleasant note is that Keith Clark's new act, recently at Loew's (N.Y.) State theatre, is the best thing he's ever done. It's an object lesson in staging and audience appeal.

Jinx Index and binding time for the third set of 50 issues plus Extras is nigh. Despite our repeated suggestion we hear of bindings that are made with a special number missing. So, to paraphrase F.D.R., we say again, and again, and again, please check your files, not by the issue numbers, but by the page numbers. There is a 48 page Extra scheduled for publication between issues 149 and 150, so in case you receive 150 first, don't be hasty. Checking by page numbers is the safest procedure.

Roberta and Marion Byron reappeared at the Philadelphia Food Fair this year with practically their same routine as last, by request. Advertising Bosco Coffee they did 4 or 5 fifteen minute shows per day in their own little 300 seat theatre. A cute stunt was "Bank Night" with cans of coffee, in one of which was the money. And, most important, was the usual fee of \$1000 for the week. ---- The newspapers have been doing all right by magi around N.Y. of late. Keith Clark, Bert Allerton, and Lucille and Eddie Roberts, a new mental duo at the Cafe de la Paix (Hotel St. Moritz), have made space. Russell Swann's demon press agent hasn't been idle by any means with almost daily breaks, and Al Flosso's magic shop (Hornmann's) received a nice biographical (it was founded in 1861) in the Sunday Tribune. Stuart Robson, who operates the Conjuror's Shop, was selected as a small businessman in a Journal-American article on the new taxes, and detailed a budget for his annual \$11,000 income. "My way to meet increased costs and taxes," Robson was quoted, "is to go out and get more business and increase my income. That's the path I'm taking rather than reducing my standard of living." Which, we think is a good idea for us to start doing, right now! Gabbatha!

*Theo. Annemann*

## Richard Himber Says He'll Expose Moth-Eaten Tricks of Magic

### Wants New Stunts Created

By FRANKLIN ARTHUR.  
The Courier-Journal Special News Service  
Hollywood, Oct. 23.—Band-leader Richard Himber says he's going to expose some of the old tricks of magic.  
Now, Himber is as adept, if not as well-known, in magic as baton-waving. And with the enthusiasm of youth, he declared it's high time some of the moss was scraped from the ancient art to spur magicians to create new tricks.  
He interrupted himself to pour a two-quart pitcher of milk into a newspaper rolled into a cone.

strolled nonchalantly across the room and dumped the paper's contents into my lap. But there weren't any contents. Two quarts of milk had vanished, two feet away.

**Plans Movie Shorts.**  
He didn't expose that one—it's a new creation. He admits it's been comparable to high treason in the past to give away magicians' secrets.

But Himber says he's going to do it via a series of movie shorts. He lists his collaborator as Hubert Brill, former chairman of the International Alliance of Magicians' Expose and Ethics Committee; and Cy Enfield, card manipulator and author.

As a sample, Himber took the

wraps off an old standby—the headless woman:

He sits in a cabinet, with a confusing number of rubber tubes running to a length of chromium which seems to have replaced her head. She breathes, she smokes, she talks. But mirrors, shaped like automobile wind wings, are placed before her head. Tilted, they reflect the black sides of the cabinet, giving an illusion of blackness where her head should be.

"I expect to be disliked thoroughly by some of the fraternity," Himber said, "but it's a cinch that if I expose the moth-eaten ones, they'll have to go to work and invent new ones. And it isn't hard."

"Why I've created 200 new ones myself in the last ten years."

**"BOOM - BOOM"**  
(carried over from page 828)

But that holds good only in community atmosphere while leaving city audiences cold, and magi who would boost and applaud any mystery act because they are "sort" and too good hearted or just plain polite, were, on this evening, of the opinion that they had been given the safety-pin end of the "pull" elastic before the vanisher was released.

In his book Mr. Weber suggested "You might use an illusion which has you appear in back of the audience at finish. Then shake hands with them as they go home." This reviewer, who paid for his seat and didn't use the pass provided, thinks that the finale called for an instantaneous vanish from N.Y.C. with an immediate reappearance in Allentown, Pa., or some spot where "Boom-Boom", at an appropriate price, would be more appreciated.