

# THE MYSTERY OF STEWART JAMES

Note by editor: Mr. James has furnished us with several of his strangely concocted mysteries. Both he and his effects are known for the tangent lines they make while shooting away from the boring similarity of most magicians and their magic.)

## FURTHER THAN THAT

**P**resentation: "Magicians have had to alter the workings of many of their mysteries to the trend of the times. Illusionists to-day, upon a night club floor and surrounded by people, can perform miracles never even dreamed of but a decade ago. I have been asked as to what a card manipulator can do to-day that wasn't possible a few years ago. This is one thing. Will you help me, sir?"

"Old time performers would fan the deck of cards for you to make a selection, BUT, as I am demonstrating modern, streamlined magic this problem goes further than that.

"Take the deck in your own hands. Name any number between, say 10 and 20. Seventeen? Very well, count 17 cards, one at a time, into a face down pile on the table. Put the rest of the deck aside for now.

"From your packet of 17 cards I am going to have you select just one, and select it in a way directed entirely by chance. If you wrote 17 you would make a 1 and a 7. Should you add these figures your total would be 8. Just count 8 cards face-down onto the table, look at and remember the eighth card, and drop the rest of your

packet on top. And now you may place the bunch of cards back onto the deck.

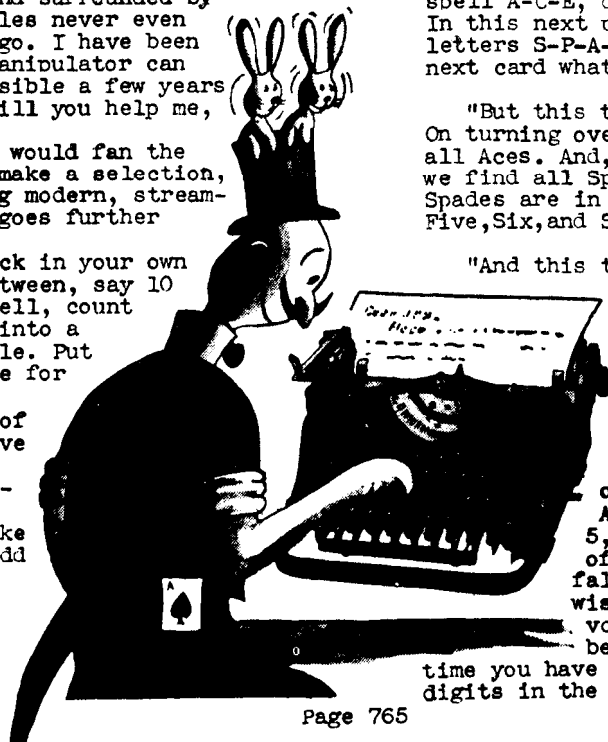
"You probably expect me to search through the deck and try to pick out the card you have in mind, but this trick goes further than that. Without glancing at the face of a single card I merely hold the deck to my forehead. Modern day methods of chicanery immediately inform me that the card you looked at was the Ace of Spades. Right?"

"But this trick goes further than that. I spell A-C-E, dealing a card for each letter. In this next pile I deal cards for each of the letters S-P-A-D-E-S. And, on turning over the next card what do we have? The Ace of Spades.

"But this trick goes even further than that. On turning over the ACE pile we find it to be all Aces. And, on turning over the SPADES pile we find all Spades. Further than that, the Spades are in correct order: Two, Three, Four, Five, Six, and Seven.

"And this trick goes even one step further that that because, in case you wonder where the rest of the Spades are, I have merely to flick the deck like this and deal them off the top IN CORRECT ORDER: Eight, Nine, Ten, Jack, Queen, and King."

**METHOD:** Reading from the top of the deck down the Spades and Aces are stacked simply: 2, 3, 4, 5, 6, 7, any A, any A, any A, Ace of Spades, 8, 9, 10, J, Q, K. A false shuffle and cut helps, otherwise the trick is self working. The volunteer has a choice of any number between 10 and 20. The second time you have him count to the total of the digits in the number named. It's automatic.



**HALF AND HALF**

**E**ffect: The visible apparatus consists of three dice, an apparently meaningless list of letters, two slates, and a piece of chalk.

The list is that figured #1 on this page. You write something on one slate and place it to one side. No one sees what you have written.

An interested spectator rolls the dice until satisfied that they are fair. Then comes the important throw of the cubes. The total is noted. Let us say that it is ten. The spectator locates the pair of letters tenth from the top of the column and proceeds to write them on the second slate. The letters will be found to be NK.

The performer hands the spectator a second list which, when placed beside the first, reveals a completed list of eighteen words. They read as per the list on this page figured #2.

The word at the tenth position is PLANK, the last two letters of which the volunteer has just written on his slate. Your slate now is turned so that its writing side faces the audience as it is placed beside the spectator's slate. The word is completed. The performer's slate bears PLA, the first three letters.

**METHOD:** With three dice, the smallest number that can be thrown is 3 and the largest will be 18. If an odd number is tossed, you have volunteer count off that many rows of letters and note what comes up next. When an even number is thrown he is directed to count to that number and note the letters at that number. In either case, only letters at an even-numbered position may be selected.

As two cannot be thrown this narrows the possible selections to 4, 6, 8, 10, 12, 14, 16, or eighteen.

**ATTENTION**, all possible readers!! Please do not let this layout of "tables" make you grimace. We didn't like it, either, until after the second reading, when it suddenly became clear and dawned on us that the thing made sense and was a miracle to the onlookers while being an utterly awful bit of "stealing" to a performer. But don't let that stop you from trying it. Ed.

And you have eight separate lists for the groups of three letters. The numbers in brackets are for your personal use and knowledge, and of course do not appear on the lists. In my own case I carry each list in a separate envelope with the numbers lightly penciled on the inside of the flap.

In preparing for the trick I arrange the envelopes in my pockets in a known order. Four, six, and eight are in my left coat pocket; ten and twelve are in my inside coat pocket; and fourteen, sixteen and eighteen are in my right coat pocket.

**Presentation:** Introduce the list of two-letter combinations, the dice and the slates. Secretly print PLA on one slate and place aside as volunteer tests the dice. The dice now are rolled and the total taken. In most cases you can total the dice quickly and remove the proper list from your pocket before the volunteer has announced the result.

Suppose the total to be eleven. You have removed the envelope, secretly marked twelve, from your inside coat pocket and are holding it. Tell him to count down eleven two-letter combinations, note the next and write it on his slate. It will be YS.

On handing him your list to place beside his, he finds that the word at that position is PLAYS. Holding the two slates together, with the writing on both showing, the word PLAYS is revealed.

Although the word was selected so fairly, to all appearances you must have known what word it would be. As a matter of fact, you don't as no particular word is forced. Reasoning further, the list is not exchanged for half of it is in volunteer's hands always. The prediction is not switched for your written on slate is never again touched by you. The prediction is direct with no double meaning.

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CROWD  
MAGIC  
TIGHT  
WROTE  
GROPE  
BRUNT  
PARTY  
SHONE  
ZEBRA  
PLANK  
DEVIL  
FRAYS  
LATHE  
SATIN  
FRESH  
TWICE  
YEAST  
SOLID

#2

#2

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|--|--|--|--|--|--|--|--|
| 4  | 6  | 8  | 10   | 12   | 14   | 16   | 18   |
| CRO<br>MAG<br>TIG<br>PLA<br>GRO<br>BRU<br>PAR<br>SHO<br>ZEB<br>THI<br>DEV<br>FRA<br>LAT<br>SAT<br>FRE<br>TWI<br>YEA<br>SOL | CRO<br>MAG<br>TIG<br>WRO<br>GRO<br>PLA<br>PAR<br>SHO<br>ZEB<br>THI<br>DEV<br>FRA<br>LAT<br>SAT<br>FRE<br>TWI<br>YEA<br>SOL | CRO<br>MAG<br>TIG<br>WRO<br>GRO<br>BRU<br>PAR<br>PLA<br>ZEB<br>THI<br>DEV<br>FRA<br>LAT<br>SAT<br>FRE<br>TWI<br>YEA<br>SOL | CRO<br>MAG<br>TIG<br>WRO<br>GRO<br>BRU<br>PAR<br>SHO<br>ZEB<br>PLA<br>DEV<br>FRA<br>LAT<br>SAT<br>FRE<br>TWI<br>YEA<br>SOL | CRO<br>MAG<br>TIG<br>WRO<br>GRO<br>BRU<br>PAR<br>SHO<br>ZEB<br>THI<br>DEV<br>PLA<br>LAT<br>SAT<br>FRE<br>TWI<br>YEA<br>SOL | CRO<br>MAG<br>TIG<br>WRO<br>GRO<br>BRU<br>PAR<br>SHO<br>ZEB<br>THI<br>DEV<br>FRA<br>LAT<br>PLA<br>FRE<br>TWI<br>YEA<br>SOL | CRO<br>MAG<br>TIG<br>WRO<br>GRO<br>BRU<br>PAR<br>SHO<br>ZEB<br>THI<br>DEV<br>FRA<br>LAT<br>SAT<br>FRE<br>PLA<br>YEA<br>SOL | CRO<br>MAG<br>TIG<br>WRO<br>GRO<br>BRU<br>PAR<br>SHO<br>ZEB<br>THI<br>DEV<br>FRA<br>LAT<br>SAT<br>FRE<br>TWI<br>YEA<br>PLA |

## SLEIGHTLY OFF

I like this title. It immediately suggests sleights. There are none. I like this title.

Effect: Two volunteers each hold one end of a six-foot length of twine. A ping pong ball, with a hole through its center, has been threaded on the twine and made secure with a knot. The ball, which may be marked, on center of cord is covered with a handkerchief. Under its cover the ball is removed uninjured. The knot remains. Nothing is secretly concealed in the hands at any time.

Method: The holes, one on each side of the ball, are made with the point of a sharp pen-knife. The blade is forced into the ball, withdrawn, given a quarter turn, and again inserted. The result closely resembles a star-trap. The twine used must be quite stiff. Two pieces are used. One is about six feet long and the other about eight inches.

Each end of the short piece is inserted in one of the holes in the ball. The long piece of twine is passed through this loop thus formed, and a single knot tied and drawn fairly tight. The illusion of the ball being threaded and tied in a loose knot on a long cord now is complete.

Presentation: the ball on twine if you wish. Two ends of the cord loosely between ball with a big, and ask for a out one end of and push it all, you, inside the knot so its loop to that made by Remove the handker- release of the ball, it or the cord. Both will bear examination. With more short pieces of twine the ball may be used a number of times.

Display and have it marked volunteers hold the with it stretched them. Cover the opaque handkerchief little slack. Pull the short twine twisting will aid ball. Open out the compares in size the short twine. chief and show the with no injury to

(Note by Annemann: Wacky as it may sound this idea is cute to have around the home. You mention having learned a strange principle relating to the fourth dimension. Dig a ping pong ball from a drawer and proceed to make, or pretend to, the star traps. Say that you need a piece of twine and a large needle. Go out of the room while the guest (s) have a sip of their lemonade and the better-half throws up her hands (albeit rather proudly) and says, "These tricks!" Come back with the faked set-up and a large embroidery needle still on one end of the cord which you then remove. Show and have covered and proceed to do the unexplainable. Don't forget to retrieve the fair ball from the kitchen table and put it back in the drawer for the next event.)



## THE WAITING PLACE FOR UNBORN THOUGHTS

Plot: Somewhere, every thought that you ever will ever possess is waiting to be brought into the world. I ask you to think of something - a word will do - in a manner that requires some conscious effort on your part. That gives me time to project my astral body to the waiting place for your unborn thoughts. Your conscious effort removes a thought and brings it into being on our earth.

As I am on the spot, by psychic vision I see that thought removed,

and can tell, upon coming out of my trance, what is on your mind.

Effect: Your subject is given a packet of 52 alphabet cards - just enough so that the alphabet may be repeated twice with one letter to each card. He steps to a distant spot, cuts the packet where he may please, and removes three cards. No one else sees them.

If it is possible for him to form a word from the three letters he holds, he does so. Should he not be able to do so, he discards them and takes three more.

You do not handle the cards again, ask any leading questions, or even have him write the word, BUT you know it.

Method #1 (by Mr. James); Although the packet of cards is referred to as two complete sets of the alphabet, they bear only three letters repeated throughout, as: C-I-E-C-I-E-C etc. An indifferently lettered card or two may be put at the face of the packet. The volunteer cuts and removes three cards. It does not require much thought on his part to form the word ICE - the only word possible with these letters. Telling him that if he cannot form a word from the letters chosen he may take three more is merely misdirection. Other letters may be substituted as long as the formation of a word is readily apparent AND only one word can be made.

Method #2 (by Annemann); This honey of an effect reminded me of a much popularized book test method I introduced in Jinx #32 called "Between The Lines". It requires a Dunninger to nerve one's self into letting a 3-banked force deck, whether cards or letters, be handled by a spectator. Besides, wanting to use the effect, and not wishing to buy enough decks of alphabet cards to build the force pack, we sought to accomplish a near miracle with only one deck of two complete alphabets. It has necessitated eliminating Mr. James' condition that no leading questions be asked, but experience has taught us that a person can ask lead questions when trying what is evidently a most impossible feat, and build up the opinion that he is working hard mentally against a subject not quite perfect at concentrating. At any rate, accept this variation at face value, please.

Set your alphabet deck as follows: Q-H-J-C-S V-X-N-U-T-K-F-O-G-M-R-E-D-Z-L-I-P-W-B-A-Y. Now repeat this formation of letters with the second half of the pack.

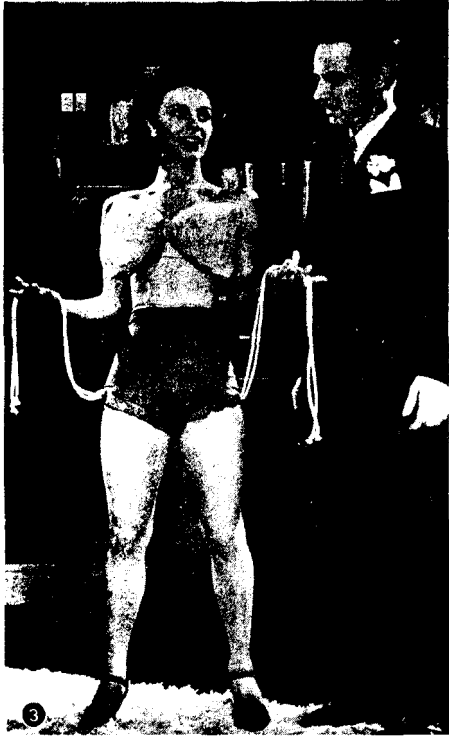
Show the case, explain about it containing alphabet cards, along with your theme patter, remove the deck, pick a spectator to be the subject, at the same time giving your cards a false shuffle and a fan out to let the faces be seen. Just before giving the deck to the person cut about 13 cards from top to bottom.

He cuts the deck and deals three cards face up before him. You have your back turned. Ask if he can make a word from them. No? Push them aside and deal three more. No? Push them away and try three more. Yes? Have him hold the three cards and discard all others.

He is to think of the first letter. R? No. Try the last letter. P? No. Let's take the middle letter. U? No. Concentrate. It's the name of a place? No. We'll try by having you feel the word as though you were with it. Ah! It is a clammy feeling. The word is FOG. Yes.

It seldom will be that long. We've given you the longest possible ritual. Remember this sentence: With red lips she ate nuts while sailing on a foggy bay. With the set-up only 5 three letter words can be formed. They are RED, LIP, NUT, FOG, BAY. No other three

... A CRACK MAGICIAN  
EXPLAINS SOME TRICKS



With the ropes through her pants, Nadine holds the four loose ends in her hands, ready for the next phase of this unusually attractive trick.

To an upright magician, it is black heresy to expose a trick. For such a crime the Society of American Magicians sometimes expels its members. While LIFE sympathizes with this policy, it also believes that more people will enjoy the entertaining hobby of magic if a few tricks are explained from time to time. So herewith it shows two tricks and how to do them all in the cause of good fun and bewilderment.

As demonstrator, LIFE enlists a crack magician, Keith Clark, who has performed this winter at New York's Rainbow Room. Assisting him is lovely Nadine Gae, a star dancer in Broadway's current success, *Panama Hattie*. As this trick involves underpants, Miss Gae seemed qualified to assist because her hobby is collecting underpants. Her collection of 127 pairs is the largest one in the world officially recorded. These pictures were shot at her New York apartment where she lives with her husband.

To all would-be magicians, LIFE passes on these well-known rules. All tricks should be rehearsed repeatedly before a mirror. A magician should never perform a trick twice before the same audience. Most important, he should never tell how a trick is done after he performs it. The secret of most tricks is so absurdly simple that the explanation not only robs the performer of his glory but robs the spectator of his enjoyment.

The rope trick shown here need not necessarily be performed with an assistant like Miss Gae. It is less effective but equally baffling if the magician asks a spectator to remove his coat, and then proceeds to string the ropes through the sleeves in the same manner illustrated above and below. LIFE also suggests that instead of using the rubber band shown below, it is possible to use a small band of thin thread which breaks more easily at the right moment.

## EDITRIVIA

The April 7th LIFE magazine magical expose, as partly depicted at left using but one of SIXTEEN photos, shows a modern method of eye-catching by means of "cheesecake", a camera-man's slang term for pictures predominately featuring girls with legs. The technique exhibited in this still another violation of a magician's rights to some privacy is a fundamental policy of Mr. George Karger, a New York photographer, and member of the Society of American Magicians.

After joining the Society during the past year, Mr. Karger requested co-operation in a picturization of magical revelations but was turned down quickly and emphatically. His view of the matter, before the act, was the same as has been used for an excuse after the act by a number of professional and amateur magi belonging to anti-expose organizations; that an expose of "simple" tricks is a help; that the revealing of "little" table effects is a boon because it interests the lay public.

A Mr. Tom Prideaux phoned us one day. Associated with LIFE he requested our presence at luncheon together with a Mr. Karger. As we understood it the editor of LIFE was interested in a display of magical "hows". Mr. K. favored illusions using girls so that the before and behind could be photographed. In other words, the reader should see the workings of a mystery from backstage as well as from the front.

After a couple of meetings I brought in Walter Gibson, and together we commandeered Russell Swann to play the leading role provided we could work out something not detrimental to magic. It is enough to say that negotiations floundered because a definite expose of "big stuff" was desired.

Mr. Karger now has accomplished a first of his attempts to popularize magic according to personal beliefs. He took the pictures. He secured the girl model whose seemingly important claim to LIFE fame rests in her collection of 127 pairs of underpants, though how this emphasized idiosyncrasy helps magic other than cause an expose to be looked at by people who would pass it by otherwise, is beyond our ken. And, of course, Mr. Karger secured the magician to pose on the promise of national publicity. Two news photographers have told us that Mr. K. should have received not less than \$150 for his efforts at taking pictures which LIFE'S editor saw fit to buy.

Below the one picture that we have seen fit to reproduce is what LIFE also saw fit to say about magic and the Society of American Magicians. They infer the magician shown is not upright, and that he is guilty of black heresy. They say that the S.A.M. "sometimes" expels its members for such a crime (this part is untrue for the S.A.M. never has exelled a member for exposing) as they then proceed to commit themselves. LIFE completes its own heresy with hypocritical remarks.

Therefore, I charge Mr. Karger as being responsible for views, hints, and tips contained in the subject matter accompanying the pictures. I charge Mr. Karger with not being entirely truthful if he uses as an excuse that he was given a job to do by his superior under pain of dismissal. I charge Mr. Karger with a neglect of duty as per his oath to the Society by not informing its Committee on Ethics (empowered to pass judgement on just such matters) of his planned venture. I charge Mr. Karger with bad faith because he might have resigned before deliberately disregarding the wishes of his Assembly. And, because blame for exposes usually falls upon the magician pictured with no thought ever given to the photographer-instigator, I charge Mr. Karger with being a perfect "fifth-columist" example in the ranks of organized magicians.

*Theo. Annemann*



### THE WAITING PLACE FOR UNBORN THOUGHTS (continued from last page)

letters together can form a different word from these. Your system of "pumping" is always the same. The moment you get a "Yes" you know the word. On the last two the "name of a place" separates FOG and BAY. If perpetrators of this method for this effect realize that errors enhance the problem so long as the positions (first, last, middle, etc.) of the thought of letters are changed each time, plus the fact that the spectator may make three or four deals before HE can make a word, they will come to know that the stunt appears utterly a chance selection to the audience and an impossible divination on the part of the performer. So, with nothing except for one deck you have a five minute program item.