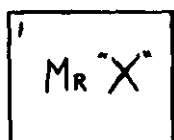
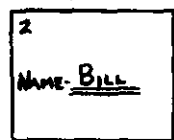


WHO KILLED MR. X?

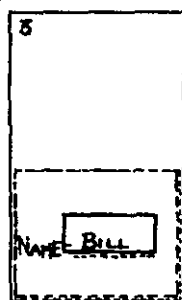
J. G. THOMPSON, JR.



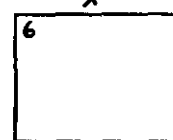
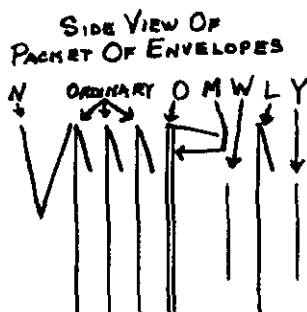
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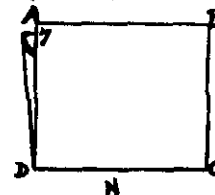
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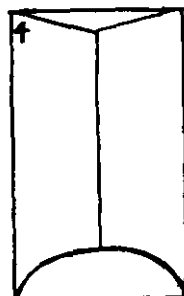
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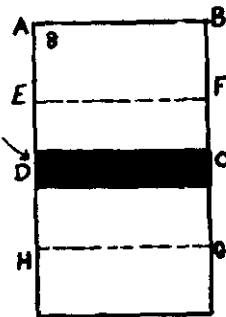
Z



N



M



O

Embodied in this effect will be found a demonstration of both magic and mindreading, a triple mystery and a novel presentation. The performer tells the following story: There once was an old man, a friendless recluse known to his neighbors only as Mr. X. (Small white card, Fig. 1, is shown and placed in drug envelope representing Mr. X's home) One day Mr. X applied for police protection, stating that he feared for his life. A guard was assigned to his home. (Envelope is folded and stood tentwise (A) before a spectator who acts as guard) Although it was thought that Mr. X had no close friends, there was one man in whom he confided, giving him the name of an enemy, in case he, Mr. X, were to meet with unexplainable accident. The friend wrote it down so as not to forget it. (A second spectator is given white card - Fig. 2 - on which he is told to write the first name of someone present on the line provided, allowing no one to see it. The name card is sealed in another envelope, folded, and stood tentwise before Mr. X's friend) One day the old man failed to appear and the guard forced an entrance to find Mr. X dead, stabbed through the heart. (Pseudo-guard opens envelope and finds card as shown in Fig 5) News of the murder came

(continued on page 204)

EDITRIVIA

One couldn't begin this page better than to say that Sid Lorraine's new Patter Book is just about the smartest thing in many years. Patter books had a vogue in the early twenties, and then they died out. This will give you a lot of laughs even if you don't do a talking act. --- Tricky idea: In Webster's Universal Dictionary under Music:- Magic Music; a game in which a person is required to find some hidden article, or do some act unknown to him, he being directed by music which is loud or soft, fast or slow, as he approaches or recedes from the desired object. --- On the Jack Benny (Sun. Mar 6) radio program was heard the first time aired use of double talk (X-Jargon/Wallace) and 'twas given quite a hand for its presentation.

2300 letters to editors and publishers were sent out by the S.A.M. this month making practical use of the Jinx plan for curtailing the present crop of expose bugs. We are honored by having such men as Fulton Oursler, Hendrik Willem van Loon, and George Lyons in back of it and lending their weighty names to the effort. A bit of ribbon shall henceforth be pinned to the Winter 1937 Jinx Extra for that idea, if nothing else.

The Assistant City Attorney of Denver recently forwarded a letter (official, and with the Great Seal of Denver, no less!) to Police Chief James Davis, of Los Angeles. It read; "Miss Fanny Singer of this city is in the office and she complains that one of the residents of your city, Rudy Vallee, is bothering her by mental telepathy. Yours very truly, 'Malcolm Lindsey'." Some society should immediately make Rudy an honorary life member for his practical discovery. Look at the time, trouble and money it saves!

Clippo, that cute cut and restored stunt dog up and turned into a best seller by Will de Sieve, is being sold in dime museum slum packets for a lone ten cent piece. One fellow (the name is Thornton and he lives at 250 East 67th St., N.Y.C.) was in line for a clippo on the jaw by an irate magus watching, but was saved because the jaw couldn't be found. Like all ex-posers, his mouth was always open. --- What it took to make them laugh in 1892. From Judge; He - "So you won't accept me? She - "No. Don't you know I've earned the sobriquet of "the conjurer?" He - "No, indeed, Why?" She - For my 'sl(e)ight of hand!" --- Suggestion for some of the card tricksters we all have seen: In San Quentin, a supposedly ignorant prisoner blew himself to bits with a pack of ordinary playing cards. Cards are made of cellulose, from which a powerful explosive, tri-nitro-cellulose, is made. The condemned man selected only the red spots from the pack, soaked the pieces thoroughly, and crammed them into a hollow pipe taken from his cot. Heated over a small oil lamp, the crude bomb exploded and tore the prisoner to shreds. Brother, don't drop that deck!

Funniest story in many a moon (to me, anyway) is the anecdote by Walter Gibson in John Booth's Linking Ring column for January. It is Walter's brief but eloquent description of Houdini doing his Vanishing Elephant illusion. "Four men push a cabinet onto the stage. The elephant enters the cabinet and disappears. Sixteen men enter and push the cabinet off the

stage. Where did the elephant go?"

I still can't fathom the train of J.J.P.'s thought behind his book, "How'd Ja Do That?" In his letters defending himself against plagiarism charges he says he compiled the book in order "to give the younger men in magic a standard textbook on the Stebbins set-up." And again, "the Johnston mss. was too good to let die in a forgotten mimeographed pamphlet." Why, then, was the book published for the public at large and dumped into every book store, especially if it was written as a textbook? Why was the mss. which "was too good" not produced for magicians and distributed through our regular channels? Did the fact that there might be more money in it by giving it to the public at large have anything to do with it? And, if the money was all for Stebbins, and J.J.P.'s work purely altruistic, why wasn't Stebbins' name on the cover? Why was it all "by J.J.P."? That procedure, if the excuses hold water, makes it possible for you, you or you to take any of the old books or mss. that are out of print (and there are plenty) and republish them FOR THE PUBLIC, putting your name under the title, and telling magicians (for whom the material was first published) that it is too good to let die.

Sidney Lenz, the bridge wizard, used to have a pet trick for the transatlantic trips. He had a selected card disappear from the pack, and appear in the selector's locked stateroom. Lenz would time it right and drop the palmed card on the steward's tray when tipping him in the cockpit room. The steward, in on the frame, would snap it under the door face up, sending it half way across the cabin floor.

Critic's dept: Who was the wonder worker who made great potatoes out of a trick wherein, blindfolded, he would read messages on cards, etc.? We said "was" because he cut it out of the routine after being handed a card to read, the scribble being, "A pitiful performance!"

The Kaufman matter is being wound up with the current issue. There is no sense in carrying these things on and on, if no action arises. One member of the committee, when asked what had been deleted by them, told me the Afghan Bands were penciled out, adding, "Why, I do that trick in my program, and get a lot out of it!" That is the great fault in trying to stop things - it only matters whose ox is gored. And if it be true that the material most kicked about now, was inserted in the book and not seen by the committee, why did Mr. Kaufman bother to let the committee check the first proofs? Isn't that sort of saying, "I'll let you boys look it over because I'm sincere and regular, but whatever you cut out, I'll fill in with other stuff of my own choice." Mr. Kaufman told me himself, "I still haven't a final O.K. from the committee. (The book was two weeks old, then) I didn't think it fair to have some of the committee members make a long trip into town for the meeting." Quoted by permission. Then why all this bother anyway? Why pretend to lean over backwards if your subsequent actions tend to show you actually don't give a damn, especially as long as you know you can't technically be expelled because of the \$1 price on the book? Sic transit glory for money.

Theo Annemann

THE JINK is a monthly symposium of mystery published by Theo. Annemann Waverly, N.Y., U.S.A. 25 cents the copy, 5 issues for \$1. COPYRIGHT 1938.



(Continued from page 289)

6.- To Pass a Ball from Center to Either of the End Cups Freely Chosen by a Spectator. --- Arrange the three cups in line A.B.C. on the table, secretly leaving the palmed ball under "C." This done, place the three visible balls, one on top of each cup. Take the center ball, and seem to place it under "B," really palming it. Next take the ball upon "A" and actually place it under that cup, secretly inserting with it the palmed ball. Take the remaining ball, and pass it invisibly from the hands (palming it) under "C," raising the latter, and showing the duplicate ball; replace the cup over the ball, secretly inserting also the one from the palm.

There being now two balls under each of the end cups, it becomes a matter of simplicity to pass the one, presumably under the center cup, to either of the end cups chosen by a spectator. The chosen cup is raised, the two balls shown and apparently replaced under it; in reality one is palmed to be secretly inserted under "B" in the act of raising and replacing same ostensibly for the purpose of showing it empty. One of the two balls, supposed to be under "C," is now commanded to pass under "A." This is eventually shown to have taken place, the three balls being left exposed on the table.

7.- The Balls Placed under the End Cups, Pass under the Middle One. - At the conclusion of the last Pass, the duplicate ball remained under "B." Proceeding, seem to place a ball under "C" (palming it); then order it to pass under "B"; raise the latter, showing the duplicate ball, then, when replacing it, secretly add the one from the palm. Repeat the operation with the second ball at "A," and, finally, with the third ball at "C."

If desired, the last ball may be extracted from the cup on the tip of the wand, the palmed ball being apparently produced from the wand (as already explained), then passed invisibly from the hands under the center cup. All cups turned over to show three balls under the center and none under the outer cups.

8.- To Pass Three Balls Between the Cups Stacked One Above the Other. - In the act of replacing the cups at the conclusion of the last Pass, secretly insert the palmed ball under "C". Take up one of the three balls, and apparently throw it into "C," really palming it. Cover "C" with "B," secretly inserting the palmed ball between the two. Take up one of the remaining two balls, and vanish it by palming as before. Put "A" over "B," secretly inserting the palmed ball between the two. Vanish the remaining ball, then discover the three between the cups.

9.- The "Multiplication" Pass.- At the commencement of this Pass the fourth ball is palmed in the right hand. The three visible balls are placed one in front of each of the cups. Here the performer obtains the assistance of a gentleman from the audience; also the loan of a cambric handkerchief. The assistant is first instructed to place the cups over the balls, then to hold the handkerchief by the four corners so as to form a bag. All is now ready.

Raising "A" with the right hand, the performer replaces it on the table by the side of the exposed ball, secretly inserting under it the ball from the palm. Picking up the exposed ball he apparently places it in the handkerchief, really palming it. The same operation is then repeated at "B," also at "C." The performer then returns to the first cup, from which the spectators are astonished to find him produce still another ball, followed by another at "B," another at "C," and so on. And this is kept up indefinitely until the required number of balls have, presumably, been produced.

In conclusion, the general astonishment is intensified when it is discovered the handkerchief is empty - the balls supposed to be contained therein may first be commanded to disappear. In place of the handkerchief a silk hat may be used, when the noise of the balls, supposedly falling in same, may be simulated by a gentle fillip of the thumb on the inside.

Employing the familiar Egg Bag which may be proved empty in the first place, a number of balls, corresponding to the number supposedly produced from beneath the cups, may eventually be found in the same. The tube shaped vase with vertical division for changing flags may also be used for the same purpose.

TRICKS WITH LARGE BALLS AND APPARATUS.

1.- To Transform the Small Balls to Larger Ones.- At the conclusion of the "Multiplication" Pass last above described, there is of course a ball under each of the cups and another palmed in the right hand. The performer disposes of the palmed ball, and remarks, "Notwithstanding the number of balls I have just produced, there are still plenty more to come." Meanwhile, he has palmed from the servante one of the $1\frac{1}{2}$ inch parti-colored cloth balls. He now raises "C," showing there is a ball still under it; then, when replacing it on the table, secretly introduces the palmed ball. He now takes the small ball, and pretends to pass it upwards through the table into the cup, really leaving it on the servante and palming another of the cloth balls. The same operation is repeated with the remaining two cups when, unknown to the audience, each cup will contain one of the cloth balls. If the trick is to end here, all that remains to be done is to raise the cups and disclose the balls; otherwise, this is done in connection with the next Pass.

2.- To Transform the Balls to Still Larger Ones.- The larger balls are also of parti-colored cloth, about $2\frac{1}{2}$ inches in diameter, stuffed with hair or sawdust. Such a ball may be pressed into the upper part of a cup where it will remain so that the latter may be raised and will appear empty; the ball may be dislodged as required by bringing the cup down with a sharp tap on the table.

Right hand raises "C," exposing the medium sized ball, and which claims all attention while the cup is transferred to the left hand, and over the ball (obtained from the servante) which is pressed up into it. Cup replaced on table lightly so as not to dislodge the ball.

The same operation is repeated at "B."

When about to introduce the third ball, contrive to let it be seen over the rear edge of table (drooping it back on servante), then replace the cup apparently over the ball.

(To be continued)

CORNER RESTORED

STEPHEN SIMPSON

Restoring the corner to a restored card is often asked for by spectators. This is an effective solution to that logical additional step. Let us say that the LOH is to be torn and restored. Have the LOH on top of deck followed by the AS. Third card is a duplicate LOH. On face of deck is a duplicate AS. A third LOH with corner missing (in possession of performer) is in a card box. The top LOH is forced, preferably by the "slip" method. Parenthetically, it can be said at this point that performer can reveal card by the "Before Your Eyes" feature in Jinx No.32. The card is then torn up by spectator, an index corner given him to hold (corner fitting card in box, of course), pieces being dropped into empty compartment of card box for the exchange.

After the restoration, and after the corner has been found to fit, the performer places the cornerless card on the face of deck, same being held in left hand facing audience, they being given ample opportunity to see that the card on which the LOH has been placed is the AS. The performer then moistens the torn off corner or puts on a dab of wax and sticks it to the center of the exposed LOH. Of course the index corner of the AS can still be seen through the corner of the LOH. Meanwhile, the first finger of the left hand has lifted up the upper end of the two top cards at back of deck, and the performer makes a regular "color change", the back two cards being passed to the front.

To the audience the face LOH is visibly restored. The performer casually removes the LOH to show and the AS still seen beneath. It is then inserted in center of deck and the two face cards palmed off at first opportunity, leaving deck in a complete and normal condition.

(continued from page 291)
to the ears of Mr. X's friend who rushed to police headquarters with the envelope containing the name of the man Mr. X had feared, elated that he had written it down because he had long since forgotten it. However, when the envelope was opened (have pseudo-friend open his envelope and withdraw card) the card was blank. In their efforts to solve the crime, the local police were stalemated at every turn. They finally called in a representative of the Department of Justice. (Performer) On the second day, this man stepped up to a person on the street, and said, "Bill, (or whatever was the secretly written name) you are under arrest for the murder of Mr. X."

Acted out, this stunt becomes an interesting story and finishes with a complete surprise angle. It is quite perfect for clubs and house parties where the audience is acquainted with one another.

Required: W - White card (Fig.1); X - White card (Fig.5); Y - White card (Fig.2); Z - White card (Fig.6); L - Window envelope (drug), cut as shown and in which Y will fit (Fig.3); M - drug envelope with flap cut off (Fig.4); N - folded drug envelope (Fig.7); a wide rubber band and several unprepared envelopes.

Preparation: Place X in unprepared envelope (O). Push to bottom but do not seal. Put M on top of O and bring flap of O down over it which makes M look ordinary even when flap is raised. Place Z in folded envelope. Push to bottom and seal.

Arrange envelopes and cards as shown in side view (Fig.9) and bind with rubber band. N then assumes position on packet (DC edge under band) as shown by ABCD in Fig.8. Despite this faking, result is an innocent appearing packet of envelopes bound with rubber band.

Secret: The effect is accomplished by employing two switches and reading the written name through the window envelope (L).

Presentation: Lay the packet on left palm flap side up. Remove Y and L, laying to one side. Exhibit W and place in M without removing M from packet. Grip flap of O, and pull O free from packet turning packet slightly toward yourself, which takes care of the first switch. Now, in process of tapping O on the table apparently to get W (really X) to bottom of envelope, left hand turns packet over, and using it as a base, O is folded, sealed, and stood tentwise on table. Y is now handed to second spectator for writing of name. As name is written, right hand picks up L, right forefinger covering window. Handle carelessly but make no attempt to show ordinary. When Y is ready, hold L towards spectator, flap side up, have Y inserted writing side down and pushed to bottom. To turn L so window is toward you, tap it a bit on table which covers the move. Hold L to spectators lips for him to lick gum, and written name will be directly before your eyes. Lay L, flap side up, on packet and fold in half, creasing it carefully and holding it on packet with left fingers so that it assumes position EFGH as shown in Fig.8. Right hand starts to take folded L, left hand turns slightly toward body, and right fingers pull N from beneath rubber band and stand it tentwise on table to your right. Left hand drops packet of envelopes in pocket and the effect is brought to a conclusion.

HOW'S TRICKS?

March 6, 1938

Dear Ted:

As criticism is ever welcome to authors, so, I am told, is controversy welcome to editors. Since you deemed my latest book, "HOW'S TRICKS?" worthy of a full page of venom in the March JINX, I beg the courtesy of similar space, partly to controvert, but also, I hope, to enlighten you.

1. Extract from Minutes, Parent Assembly Jan. 8, 1933: "The following motion was made by Ill. Herman and seconded by Ill. Irving: MOVED: To remove books selling for one dollar (\$1.00) or more per copy from the jurisdiction of the Ethics Committee, or the Parent Assembly as a body."

After much discussion, the principle of which was that when a person spent one dollar or more for a magic book, that interest in the subject was implied, and that neither the Parent Assembly nor anyone else should attempt to restrain amateurs who were interested in Magic by limiting the material in books for which they were willing to pay, the motion was --- "CARRIED."

2. Although thus officially removed from Ethic Committee jurisdiction in 1933, nevertheless books selling for \$1.00 or more had as a matter of policy been deemed ipso facto non-exposure by allethics committees for many years previous to this date.

3. However, as chairman of the present committee, I voluntarily waived these precedents and submitted my completed and accepted script to them on Sept. 22, 1937, surrendering the chair to Charles Harris and leaving the meeting for two hours while they deliberated.

4. I accepted the committee's request as to eliminations and revisions, cut out every trick to which they raised objection, and sub-

sequently persuaded my publishers to proceed with the book in its new deleted (and, to my opinion) inferior form.

5. I hardly feel it necessary to reply to your question as to whether John Mulholland read the final script before writing the introduction, as I am sure you did not intend to imply otherwise.

6. I appreciate your saying that "one can't go through the book without sensing immediately that the material is of worthwhile calibre, and throughout, it has been written in magical style and parlance", but I utterly fail to see how this leads you to call it an exposure, or to complain that in describing a dozen or more tricks you consider "too good", in a total of 125, that I am revealing forbidden secrets or magical principles.

7. Practically every trick you refer to in the JINX has been adapted from ancient material published in standard books for the general public. I am not familiar with the writings of Jordan, Malini, Stewart James, or Hang Ping Chien, nor did I intentionally use a Ladson Butler title; are any of these gentlemen complaining?

8. It seems rather inconsistent to slur the committee which examined my script, and then to accuse me without ascertaining the facts, of not having followed the suggestions of this same committee. As you suggest that it be discharged and a new one appointed, I wonder if you can offer better names than those of Compere's Arenholz, Harris, Irving, Simms, Steisel, and Zufall? (That you could improve on the chairman, goes without saying. He wrote a book!)

9. May I remind you that after reviewing years of previous committee work aimed at defining exposure, this committee was the first to have enacted in the Parent Assembly By-Laws (and later adopted by the National Council) a method of procedure for building up a list of NON-EXPOSURE material?

10. Instead of ascribing a Hitlerite attitude to others, would it not be more in the interest of harmony to acquaint yourself with these efforts and learn something about the code of ethics before setting yourself up as a dictator.

If you care to offer criticism for constructive rather than editorial or controversial purposes, I believe the present committee would overlook your disparaging remarks and hear your suggestions. So, no doubt, would a future committee if one could ever be found to your liking.

However, if you prefer to continue a discussion about "HOW'S TRICKS?", you need but reply herein, starting further publicity and thus obliging me to furnish further controversy, for the JINX. Yours is the privilege to have the last word if you insist; but in my humble opinion, the last word, if not one of friendship, should be left unsaid.

Sincerely yours

Gerald P. Kaufman

March 7, 1938

Dear Mr. Annemann,

In reference to your editorial in the March issue of The Jinx regarding 'How's Tricks', a publication of Gerald Kaufman, I wish to inform you that after the publication of the book at least two members of the Ethics Committee, in my presence, voiced their indignation over the publication of basic magical secrets which were not submitted to them for review.

I was also given to understand that these members of the Ethics Committee raised serious objections to several items in the book, which were published nevertheless.

You may use my letter in any way you deem just.

Very sincerely

James Daley, m.d.

March 15, 1938

Honorable Ted;

Committee lookee over all tlicks - author say, you no likee, must go. BUT rules say, book sell 3 1/2 Gen. (\$1.00). Committee no have authority any kind - you savee?

China Boy and others on Committee no likee to suffer indignity of "losing face" so suggest revisions and eliminations - Author boy do this in finished job HO-K.

China Boy also no likee "lose face" with Magic Public, so state, Committee now have two professionals, one talker, talker (lawyer), one precious stone man (jeweler), one mentalist and China Boy. Everyone in harmony.

China Boy suggest Honorable Ted investigate more thoroughly in future before "bawling out" anyone in public print. As Worthy Member of Assembly 14, you know each Assembly appoints its own ethics and other Committees for adjudication of matters pertaining to own Honorable Assembly.

And as every China Boy reserves right to brew his own tea, so does each Assembly reserve right to appoint and discharge its own Committees.

Most flowery yours,

Foo Ling Yu
"Foo Ling Yu"

March 16, 1938

My dear Annemann;

To comply with your request, I could do so in two sentences.

"I did not review the script of Kaufman's book." "I have never read the book."

Of course this would seem like passing the buck. As a member of the committee on "Standards & Ethics" I must assume my share of responsibility for all committee actions.

The only knowledge that I had of said book was that a few months ago a member of the Committee told me there were two manuscripts coming up for review. One was for Kaufman. At the time I expressed myself as being disgusted to hear of more "Magic Books" being put on the market.

I recall at one meeting of reading over about 100 galley proofs and blue-penciling a number of items. I have never seen this book. In reference to the "How's Tricks" its review no doubt took place at a meeting at which I was not present, therefore, I do not know what action was taken.

Note mention of minutes of January 1933. Prior to that time, it was understood that we were to discourage all publications on magic that sold for less than \$1.00. This was to abolish what we would call cheap literature.

I have always been of the opinion that no Committee can justly define what is classified as harmless exposure. What would appear to you to be harmful would no doubt mean nothing to me. The duties of the Committee on "Standards & Ethics" as I understand it is that all matter presented to us is reviewed and then our findings are submitted to the Executive Committee with our recommendations.

For the past few months I have not been a regular attendant to the S.A.M. meetings, only arriving at a late hour after all business transactions, therefore, do not know if this matter had been presented or what action was taken.

Taking exception to a few of your notations in reference to Kaufman, I might state that I feel you have got him all wrong. I have known Gerald quite some time and always found him very keen against exposing. He has always been very careful to avoid any comeback in passing judgement on the various matters submitted to this Committee. Of course this is my personal observation. I still believe if this got by O.K. it is not because it was Kaufman.

With kindest regards

J. Kaufman
March 18, 1938

Dear Ted:

I have your letter of March 11th, requesting certain information pertaining to the Parent Assembly Ethics & Standards Committee and their action in connection with the manuscript of Gerald Kaufman's book, "How's Tricks".

Last September, at a meeting of the Ethics Committee, (all members present but Irving) Gerald Kaufman submitted to us for consideration a certain manuscript and at the same time he stressed the point that it was not necessary to go through this procedure as the book was to retail for One Dollar and further referred to a Parent Assembly ruling of January 1933 covering this particular point.

The Committee found some ten or twelve tricks that in their opinion should not be included for various reasons and Mr. Kaufman made notations accordingly and agreed to substitute other effects in place of the items objected to by the Committee. No further opportunity to examine the revised manuscript was ever offered to the Committee on Ethics and Standards.

In the third paragraph of your letter you mention lack of harmony, etc. Permit me to tell you that harmony has always prevailed in our committee meetings and that no one individual has ever tried to dominate us in our various deliberations.

Cordially in M.U.M.

Warren Simms

March 18, 1938

Dear Ted:

On March 11th you wrote me, asking for a statement by me as a member of the Ethics Committee of the Parent Assembly in relation to certain controversial matters involving a book written by Gerald Kaufman entitled "How's Tricks". Attached to your letter and particularly referred to therein are (1) "Jinx Editrivia", March 1938 and (2) a letter received by you from Mr. Kaufman.

In fairness to the balance of the members of the Ethics Committee and to myself, I feel that your enquiry is deserving of a reply. I therefore will answer your letter categorically.

1. Your question: "Whether or not the committee as a whole had the opportunity to pass upon the script." To this my answer must be one of inquiry and reply. If you mean the original script, my answer is "yes". If you mean the final script that was eventually converted into the book, the answer is "No". (At this point it may be well to note that Mr. Jean Irving was not present at the particular committee meeting during which the manuscript was submitted.)

2. Your question: "Whether or not the committee's wishes were respected". Again my answer must be one of inquiry and reply. If you mean "Whether Mr. Kaufman agreed to delete from the manuscript submitted to us certain items we deemed objectionable" my answer is that he agreed to do so. If you mean "whether Mr. Kaufman agreed to submit substituted items for our approval" my answer is that he did not agree to do so. If you mean "whether the final book contains material which did not appear in the original manuscript" (and particularly in view of the fact that you have attached a copy of the March Editrivia in which you indicated that certain items of magic are contained in "How's Tricks") my answer is "Yes". The book contains a number of items which did not appear in the original manuscript and which items you refer to in Editrivia.

3. Your indication that harmony does not exist in our committee is baseless and cannot be substantiated. Harmony has been our most outstanding quality. Each of our meetings is carried on in the best of decorum and in the most friendly manner. Enough of that, it is sheer nonsense.

4. In answer to your statement that the committee's wishes are either not asked for or disregarded, might I state that not one of our members has any particular influence or control. Every matter which comes before us is thoroughly thrashed out by the members and is decided upon after proper vote.

5. As for Mr. Kaufman's letter, a copy of which you sent me, the contents are his personal expression. I do not make any observations in relation thereto. Suffice it that I have expressed myself on the subject as presented by you.

With kindest personal regards
Yours in M.U.M.

Jacob L. Staniel

March 18, 1938

My dear Ted -

A manuscript was submitted to the committee on ethics, by Gerald L. Kaufman. At the request of the committee, some ten or twelve items were deemed to be objectionable. The author agreed to delete these tricks and replace them with others. Apparently the author inserted some new tricks which were never submitted to me.

The rumors you write of are absolutely untrue. The committee has, whenever I have been present, worked in harmony and understanding, any any reports or opinions expressed to the contrary are maliciously false.

Sincerely yours

Charles S. Harris

GHOSH WRITER

R.M. JAMISON

Owing to the popularity of slate work with every audience, I've tried nearly all known ideas and methods. Many look good on paper but prove risky or ineffective in practice. Changing the 1 to a 4 is probably the best non-flap method but it is becoming well known. I worked out the following several years ago and consider it about perfect. The slates can be shown high up in front rather than to one side and two messages can be obtained successively. The numbers and messages are written with #98 Sanford white ink using a small camels hair brush. The contrast and reading is better than with chalk. The messages may be washed off for changing. You are set to produce either one of two messages as you desire, or one after the other. After either message, the slates are still rightly numbered.

To arrange slate set up, place numbers 1 and 3 on one slate, and on the 1 side, one of the messages. With this message face up, and the numbered end of slate AWAY from you, place it to your right. The other slate is numbered 2 and 4 with message on the 4 side. With the 2 side up, and numbered end TOWARDS you, place at your left. Now number your flap 1 and 4, but on OPPOSITE ENDS. Take flap with the 1 side up, and towards you, and place on slate to your right. Now put the left slate on the right slate. In presenting, pick up the squared slates and hold with hands at sides, 2 side facing audience with the number at top. Slide the back (nearest you) slate off to the right, holding flap on its front with right forefinger, and the audience sees sides numbered 1 and 2. Put them back together as before, turning them over end for end. Separate them exactly as before, the flap now having dropped to back (near) slate, and the audience sees sides numbered 3 and 4. Nothing could appear more fair. Now put back on table, remembering which message you want first, so that you can have either the 2 or 3 side uppermost. To reveal same, pick up the slates together, slide off the top slate and show message on inside. Let the under slate (with flap) be seen carelessly as devoid of writing, and drop on table flap side down, as you rub off with wet cloth the message (but not number). Now pick up slate from table without flap and drop on slate in hand. Give to someone to hold and the second message appears. All is now perfectly fair as the numbering is correct.

(Note by annemann: I've been trying this out of late and find a cute kink in writing a message that is not complete, one important detail being left out. This is first revealed, and the discrepancy noted. The first message shown is not cleaned off, but slate from table picked up and dropped on it and both handed someone. The other point now appears on other slate, and effect brought to a surprise finish, leaving the slates perfectly numbered and with writing on both.

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for the selection. The audience as a whole becomes acutely aware of the impossibility of it all, and a location of the card makes a strong impression. Furthermore, the feat may be introduced at any point in the program, and thus kept ready as a filler-in when needed.

The secret embodies a principle which is hard

to believe or enthuse over at first reading. It doesn't seem quite possible that people handling the cards will not notice it. However, we can assure the reader that this was thought of and considered before publication, and after ye editor was completely fooled twice, he made up a deck and played with it for a month only to find that it always worked.

The deck consists of but 48 cards. There are only 12 different cards in the deck. These are repeated four times. Once the deck is made up, there is never any stacking or preparation. Just let the 48 cards shuffle up as they may.

The 12 different cards consist of 3 cards of each suit. There are no 9 spots in the pack. The other 12 consist of cards selected by the Eight King stacking system, as later it will be seen how this makes the culmination of the effect quicker and easier. Here are the 12 cards used, repeated four times to make a deck of 48 cards.

8H-KH-3H-10D-2D-7D--5C-QC-4C-AS-6S-JS. It will be seen that the first 6 are reds and the second 6 are blacks. Have the deck ready. Give to a spectator and ask him to shuffle well. Then tell him to select a card as detailed herein before. IT IS AN ESTABLISHED FACT THAT A SPECTATOR CAN FAN CARDS AND LOOK AT FACES; AND HE WILL NOT SEE A DUPLICATE AS HIS MIND IS CONCENTRATING UPON NOTING BUT ONE CARD. After the selection take deck back. As you take it from him say, "You've your mind set on a red card?" making a statement here but with an inflection on the end. There will be some sort of reaction returned. It will be a nod or a shake, a yes or no, but whatever it is, say, "Whatever it is, just keep the color in your mind very strongly, and visualise the shape of the suit."

At the outset you have learned the color, and need ask nothing more. If it is red, you think of the first half of the Eight King lines. If black, the last half. Because of this system you need not bother with suits. They take care of themselves.

There are two ways of presenting the next part. You either can do it in front of everyone or walk around, setting things while your back is turned a bit to audience. We shall assume the card to be red. Fan through deck and, finding an 8 put it on top of deck. Locate a King next and put it second from top. Next is a 3 and this is put 13th from top. Next is a 10 and this is reversed about 26 from top. Then comes a 2 which is placed on the bottom. Lastly is found a 7 and this goes on bottom too, making the 2 spot second card from bottom. You are set for finish.

Hold deck face down and say you have finally decided upon a thought which you are sure coincides with his. Ask for the name of his card, at the same time putting deck behind back and holding with both hands. Pull the top and bottom cards a bit off end of pack to make getting at second cards from top and bottom easier. The moment spectator names his card you locate it in your mind immediately because of the system. If the card is the K or 2, produce it from behind back. If the 7, do the same. If the 8, bring deck around and openly turn over top card. If the 3, bring deck around and let spectator spell out the chosen pasteboard. If the 10, bring deck to front, fan or spread face down and the card shows up reversed.

If, at the start, spectator had a black card, the same procedure applies, but you only think of the last half of the system and everything takes care of itself.



THE MAGICIAN'S DREAM

Even the best of magicians will take a fooling with this card masterpiece. At first reading it will appear ridiculously simple, but actual test will prove that the boldness, and assurance needed at the start is not in vain. And, unlike so many card tricks, it can be presented before a good sized audience. One, after purchasing it from Mr. Walsh, made it a program item and is still using it to a good return.

The magician hands the deck to a member of the audience asking him to shuffle it as he pleases. He then is told to either cut the deck somewhere and look at a card; to pull one out, note it, and push back at another spot; or merely to fan the cards in front of himself and THINK of just one of those before him. This range of selections gives the FEAT a psychologically fair start. Upon doing this the spectator is told to thoroughly mix the cards again, whereupon the performer takes the deck.

The spectator is asked separately to think of the color, then suit, and lastly the value of his noted card. Between each question the performer looks at the cards, mixes them around, and appears to be searching for actual thoughts from spectator. Then, putting deck out of sight, the magician asks that the name of card be revealed for the first time. And almost instantly that very one is successfully found.

When presented before large groups, this feat becomes quite spectacular when spectator is asked to go to a far corner of room or theatre, turning his back

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AUDLEY WALSH