



## NUFIND AL BAKER

**E**ffects such as the one which follows are to be welcomed at any time for that impromptu type of "do something" trick which every perpetrator of card tricks and magic is called upon to do, generally at off moments when the favorite gimic or pull is in another suit.

Any deck is taken, and after a genuine shuffle the cards are given someone and the performer turns his back and walks away. The assistant is asked to deal the pasteboards face down into two piles side by side, one card to each alternately, and to stop dealing whenever he pleases. At such a time, the spectator is told to look at the top card of the pack he holds undealt, remembering it well. He then replaces the noted card on deck. Either one of the two dealt off piles is now placed on top of deck and the remaining pile on the bottom, sandwiching the pack. Finally, the spectator gives the entire assembled deck a complete cut.

The performer returns to the fray, and, taking deck, runs through them but once. Asking person to think of the color, performer throws out a card saying, "That's the color." Asking person to think of the suit, performer throws out a card saying, "That's the suit." Spectator now is asked to think of the value. This time a card is thrown face down instead, whereupon spectator names his chosen card, is told to turn the face down card over, and it proves to be correct!

This effect is deceptive because apparently there can be no control exercised. The secret, however, takes up less space than the description. The performer has noted the two top cards as keys. The shuffle is a dovetail leaving them in position. One key thus becomes the bottom card of each dealt off pile, subsequently falling on top of the chosen card. The deck is cut once by spectator. Running through the face up pack, from face towards back, the performer locates the chosen card for it lies in front of the first key card reached! The rest is merely build up. Put the problem in between other effects and watch it befuddle wise ones.

## SENSITIVE SOUL BLOIS HOUGHTON

**O**ne of the great (and kicked around) principles of recent years is the idea for salt on a chosen card in order to find it by hitting the side of the deck with the shoe. While the trick has become fairly well known among magicians I have seldom seen it done because most performers never have the salt. This method of handling does away with that requisite and makes the feat entirely impromptu at any spot.

Crimp or bend the whole pack with the faces of the cards concave, and ask a spectator to insert the blade of a penknife anywhere he may please. Bend the cards back above the blade, letting him see the face card of the upper section. Bend them plenty, as you need a good opposite crimp in the top half. To avoid suspicion, turn your head while spectator is looking at his card thus chosen.

Let cards snap back into position. The break which would naturally show is hidden by holding the cards together at front of the pack. You will find that pressing down the front of pack opens deck at rear. As you step back, left hand tips deck so left side of it is upwards, right hand masking, and the noted card's index at inner corner will be visible to you.

Put deck on floor and announce that you will try to find the card with your foot. Kick the pack sideways and it will spread out with a break at the noted card, the chosen pasteboard being above the break. A sharp kick will make the deck practically cut itself at this point, which is to be avoided. Try to make the break as little noticeable as possible. Go through move of sorting pack with your toe until you reach chosen card, pushing it out from rest.

Say that instead of asking spectator to name his card, you will tell him what it was. Gradually name the card you glimpsed, and then have him pick it up and show correct. As a safeguard, you may pick up deck while doing this, cutting at break. If a different card is now at face of break you can be more inspired. Now go ahead and forget for evermore about locating a salt shaker.

# EDITRIVIA

But few things of importance have cropped up during the past month. The spring atmosphere has taken all fire and fervor out of most of us it seems. Even the exposers have taken time out. And, being at the moment so low as to think of such people, it may be of interest to note that the most appropriate come-back in a decade was that made by the editor of Life, in reply to a letter of complaint, "I protest against the exposure of the Indian Basket Trick in your magazine." The retort, "If magicians do not want their tricks exposed, they should not have them photographed!"

Probably the strangest happening of recent months was the Sphinx Medal Award for the best professional trick. This appeared about 14 years ago in the first Nixon manuscript and sometime afterwards was sold on the market as the production part of a stage routine. At this writing I have piled up 11 postcard and letter requests to mention it, but I see no great cause for argument. After all, the trick was printed and sold (through Sphinx columns) before the magazine was in the hands of those who now pick out tricks for the delight of its subscribers. One cannot say as to their magical knowledge before the time when the publication was taken from the cold hands of A.M. Wilson, and given over to them to carry on.

All of which makes us, as a so-called editor, wonder if such an important decoration as the Sphinx medal is presented through the direction of one person, instead of a committee of people best suited to judge the contributions. It certainly does not inspire confidence in the minds of contributors who have labored over a brain child only to see a worthwhile award be given for material far from original.

The above question as to judging is timely for The Jinx is starting a book and trick review column with the next issue. Ye editor has nothing to say and the question in each case is up to a committee of 7 who will judge and vote "yes" or "no" on one point: "Is the trick, or the knowledge gained, worth the price paid?" The committee will be listed by name, but each votes by himself, and this writer will be the only one to know how any one person declares himself. The Jinx always has been interested in material and practical knowledge. A three page mss. may contain a secret or secrets worth much more to a performer than what is between the covers of a beautifully bound book. Furthermore, it is our opinion that one person can not do 100% justice in reviewing because of personal likes or dislikes of certain types of tricks. Therefore, when you see publications reviewed under this system of name, author or inventor, price, and finally the result of seven "eyes" or "nays" it is our hope that you'll take it for what it means; an impartial and unbiased opinion of seven, none of whom will be hampered by personal friendship versus what is of the most value for the most magi.

Clayton Rawson, illustrator - author - magus, has just sold a mystery novel called "Death From a Top Hat." In its 300 pages, illustrated with actually built model settings, The Great Merlini, magician-detective, goes to town with crime detection based on the principles of deception. Characters include a card king, an escape artist, a second sight team, a chinese conjuror, a medium, a psychical researcher, and the lady who is

sawn in two! Some cast! The murderer walks through brick walls, floats in midair, there is a baffling vanish from a moving taxi, and all in all it looks like a swell evening at home. There is no exposing. Publication is planned for July unless a magazine sale is made meanwhile. English readers will get it at the same time from their favorite book stall. All magic dealers should carry.

Magi who want a clever autograph book can easily make one up a la an old marketed novelty called "The Ghost of My Friends." The gag is to fold each page through the center the longway. Unfold and have the celebrity (?) autograph in ink along the crease. Fold and press down with fingers until the wet ink has smeared itself out. Some weird designs are thus made, everyone different, and such a book is ever popular because everyone wants to see what kind of a blotch so-and-so made.

In the March Games Digest, that very excellent Culbertson edited monthly, was "Do As I Do," contributed by William McKenny, fully explained and beginning with, "I have never failed to see a man surprised at the outcome of this easy card trick. Even if he realizes how the essential part of the trick is done, he will not be prepared for the effective "discovery" at the end." Well, Bill, he'll be prepared now, won't he?

Laughs are scarce, that is, good ones, but a real belly spasm came from the S.A.M.-lawyer-magic teacher who went on record against television being a commercial possibility in our lifetime. Such an opinion is a man's prerogative but the payoff came when another asked, "Why say a thing like that? Look at the telephone, automobiles, radio, movies, talkies, etc., all within the life span of many living. Came the too ultra reply, "This is different." ---- Genii continues to grow and amaze monthly with its array of real meat. It's one magazine that can be read from cover to cover like a book, no page, and no column being missable. And have you counted the ever increasing pages of advertisements? Advertisers always flock to mediums of value.

When Chester Morris met Caryl Fleming airing his pet poodle, and as a result of the chance meeting arose from his magical dormancy to spectacular prominence among magi of to-day, fate did a very good deed. No one could be more enthusiastic, more sincere, and more regular with anyone who likes magic. On a personal appearance tour towards the east he added a Chinese production box to his routine, and from what the Chicago boys say, he should take out a magic show. But, doesn't it only prove what I've said so many times before in these columns? That it takes an actor to be a good magician? Most of us have our program of trick after trick without knowing one, two, three about stage presentation, and those little kinks and quirks that make for greatness before an audience. That's one reason, if not the only one, why a full evening's magic show has never been able to play Broadway. No magician has ever been actor enough to make it more than a hodge podge of tricks. And if you don't think it wasn't a refreshing treat to spend a few hours with a fellow like Chester Morris, and find a real believer in magic for and by magicians, you have a Jinx coming on your subscription.

*Theo. Annemann*

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## ‘NUTS TO YOU’ GERALD KOSKY

Giving a plate full of walnuts to a spectator, the performer asks him to pass them out to the others in the audience, retaining one for himself. This having been done, the magus hands the assistant a pack of cards for mixing.

Taking back the cards, the performer says, "I want you to select a card from this pack in the following manner:--- you may deal the cards onto my hand, one at a time, until you have a desire to stop; or I can deal the cards onto your hand until you say, "Stop;" or, if you wish, you may insert this knife into the pack, and the card at that spot will be the one used."

The card is thus chosen as spectator wishes, and shown to the audience. The patter continues, "You passed out to various spectators of this audience a score or more of walnuts, keeping one for yourself. You also shuffled the pack and chose one in the manner best liked by yourself. Now I want you to take the walnut you have, place it in your right hand, gaze at it, and try to visualize how the card you chose would look inside that walnut. Have you done so? I'm sure that you have really made a clear mental picture, the walnut you have selected will not disappoint you. Just crack it open (giving him a nut cracker) and inside the cracked walnut is found a miniature of the card picked out! Finish, "I want to congratulate you on an extraordinary power of visualization. You should do something with it."

Here again we have an effect that people remember and talk about because of the object used. The working is a matter of ease because the walnuts are freely selected both by the audience and spectator, none of the audience nuts have anything in them, and the deck is a regular one with no duplicates.

The nut chosen by assisting spectator is exchanged. There are two methods to suit individual taste. When spectator brings back empty plate, the performer may take it in left hand, and at the same time ask for walnut, taking it in right. No one knows what is to happen anyway. Pattering, as he places plate aside, "Your assistance is greatly appreciated, I can assure you, and in return I'd like to autograph this for you. Baseball players autograph balls, movie stars autograph pictures, and it is rather in keeping that a magician autograph a nut." As performer puts this aside filler gag over, he puts down plate with left hand and right hand goes to pocket with nut, bringing out duplicate nut and pencil stub. The nut is written upon and returned to spectator as patter is concluded, same having been delivered slowly and pointedly.

The walnut substituted for that selected from the plate by assistant during the audience distribution has been prepared by splitting it cleanly with a knife and hammer. The miniature photo of a card (all magic dealers have these repros) is then inserted and the halves of the shell then glued together. It is possible to open nut part way, slit the kernal inside with a sharp blade, slip miniature in, and make a perfect job of the glueing.

The cards are unprepared except for the one you must force. This is a short card and found upon return of shuffled deck by saying, "Did you cut the pack?" Regardless of the reply you cut cards to bring short to top, and your cutting appears subconsciously done and is never noticed.

If spectator wants to do the dealing, you side steal the card from bottom of pile in your hand under cover of, "Were you influenced to stop at this particular card?" As you say, "particular card?" you place stolen card on top of your heap. If spectator wants you to deal onto his hand, deal seconds if you can. If not, shuffle top card to bottom of deck. Now deal fairly onto his flat palm. When stopped, look directly at him and say the same thing as in the other variation, side steal card from bottom of your pile, reach out and add to his pile and openly draw it away as if you were only taking off his top card. This is very cute when done deliberately and cleanly. If he wants to insert knife, keep card on top, and in opening deck book fashion slip top card to top of lower half.

Having been forced the card is now shown to all and the effect concluded. Try this out a time or two and you'll see the value of it. If you wait until you see the one night spot performer who is using it at this writing, you'll certainly want to do it then, but you'll be a bit behind time.

## NOMOLOS HARRIS SOLOMON

Very often a magician tells his audience that he'll teach them a trick, and then proceeds to turn the tables on his watchers leaving them to feel very foolish. However, this time, I'll really teach you a trick - honest to goodness - and for that purpose have purchased a funny deck, one in which all of the cards are the same, all 10's of Hearts. With such a deck it is very hard to go wrong, because it becomes impossible to miss unless you happen to lose the deck in the middle of the trick."

"If I were to ask you to take a card, look at it, and put it back, and then shuffle the cards a bit, I wouldn't have much trouble in finding your card, or one that looks a lot like it. I could even put the cards in my pocket and then reach in and pull it out. I couldn't miss."

"I could stand before you and shuffle along through them; you could tell me to stop now, or now, or now, and without looking I would always know what the card was you were looking at."

"To go further I might even tell you beforehand what card you were going to get. Here is a piece of paper. On it I'll write the name of a card. You know, of course, because I'm showing you a great secret, that I'm writing the 10 of Hearts. (Show it openly to those close enough.) We shall fold it, have you initial the paper, sir, and keep it safely in your pocket. Now, from the deck, I deal four cards face down and ask that one be chosen freely. You know I don't care. Just name a number between 1 and 4 to make it extremely fair. And this chosen card we'll push away from the others."

"Now I have you read aloud to everyone the prophecy on the paper. What does it say? What? The TWO OF CLUBS! Something's happened. That guardian spirit of mine always comes sneaking around to mess things up whenever I try to tell people how to do tricks. It's against all ethics, you know. Here's that chosen card. You see, it IS the Two of Clubs! My spirit control won't let  
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You, of course, are challenged, whereupon you raise "C," followed by "B," amidst shouts of "No! No! the other one." Here turn over "A" with the right hand, showing the inside; at the same time secretly pick up with the left hand two of the large balls from the servante. Then remark, "Surely, ladies and gentlemen, you don't imagine for a moment that I should attempt to deceive you by such a mean expedient as this." Here you put the left hand with the two balls in the left pocket as if taking a ball from thence (this ruse keeps the secret of the receptacle at rear of table), really bringing out the two balls but allowing one only to be seen in the hand. And suiting the action to the word, press both balls into the cup - one falls out while the other remains, and the cup is replaced on the table apparently empty. Continue, "No! you may rest assured I never allow anyone to see me pass anything under the cups." The visible ball is now apparently placed in the left hand, really palmed in right hand which drops it on servante, after which the three cups are once more raised that they may be seen to be empty, being replaced with sufficient force to dislodge the balls. The hands are now rubbed together over each cup in turn, being finally opened and shown empty. The cups are then raised revealing the three large balls.

3.- To Transform the Large Cloth Balls to Potatoes.- This effect may follow that last described, or the "Multiplication Pass," at the desire of the performer. In either case and before discovering the balls already under the cups, he stands momentarily, at ease with his hands in his trousers pockets, secretly obtaining from thence a couple of potatoes in each hand.

"C" is then raised with the right hand, and while all attention is drawn to the ball thus discovered, the cup is allowed to tilt forward so that its opening is brought just under the two potatoes in the hand, one of which is then secretly dropped into it. The cup is then swung upwards and replaced on the table, presumably empty.

In like manner, the potato remaining in the right hand is secretly loaded into "B," followed by the two in the left hand into "A."

Here the performer again assumes an air of indifference, standing momentarily with hands in trousers pockets, and once more securing a couple of potatoes in each hand. He now raises the cups in quick succession, when the surprise created by the appearance of the four potatoes affords ample opportunity for again loading the cups in exactly the same manner. The trick is then concluded by discovering under the cups the four potatoes just introduced, making eight in all.

N.B.- The above is probably the best and smartest known method of presenting this phase of the trick; it is certainly far superior to any effect that can be obtained by the employment of the servante at the rear of the table. The production may, of course, be continued ad lib., employing the servante and various pockets, until the table

is strewn with all kinds of objects, including Spanish onions too large to be contained within the cups; such objects are simply held momentarily against the mouth of the cup, concealed behind the fingers, then dropped with a slight shake, indicating a tight fit.

Mr. Montague Leslie, and exceptionally clever performer with the Cups and Balls, recently gave me a demonstration with the small cork balls, finishing with the production of the eight potatoes as above described. Leslie invariably employs the ordinary palm, irrespective of the size of the object and which is inserted directly into the cup by an imperceptible forward jerk in the act of replacing it on the table; or by allowing the cup to tilt forward in the hand so that the object may be dropped directly into it from the palm as above described. And I think it will be interesting to many of my readers to know that a cup, loaded by the latter method, with one of the small cork balls, may be tossed in the air, making one complete turn as in juggling, caught again in the hand and replaced on the table without the least fear of the presence of the ball being detected. The beauty of the sleight is that the palm of the hand is seen to be empty practically the whole of the time - cleverly executed it will deceive a conjurer - the effect is truly magical and adds a new interest to the oldtime trick.

4.- WITH THREE SMALL CORK BALLS AND THREE DUPLICATES.- This pass is arranged to lead up to the one that follows; it is, therefore, not out of order under this heading. It is specially designed for the purpose of leaving a duplicate ball under each of the three cups.

At the conclusion of the previous Pass, the one duplicate ball remains under "B." All three cups are supposed to be empty and the Three Balls are lying openly on the table. Procedure as follows:-

I.- Seem to place one of the three balls under "C" (palming it), then command it to pass from "C" to "B."

II.- Raise "C" to show there is no longer anything under it, secretly introducing the palmed ball.

III.- Raise "B" to show the ball has arrived (the duplicate), pick it up to show it, then seem to replace it under the same cup, palming it.

IV.- Raise "A" to show nothing under it, secretly introducing the palmed ball.

V.- Command the ball to pass from "B" to "A," meanwhile palming another, in the right hand, from the servante or pocket.

VI.- Raise "B" to show empty, secretly introducing the ball just palmed, meanwhile palming another from the pochette in the left hand.

VII.- Raise "A" with the left hand, take up the ball supposed to have passed into it from "B" and place it with the other two on the table. Then when replacing the cup secretly introduce under it the ball from the palm. There is now a ball under each of the three cups.

5.- COMBINATION PASS WITH SPECIAL CUPS.- Two special cups are required, one to release three balls on pressure of a stud on the outside and the other fitted with vertical needles to impale and pick up three balls.

At the conclusion of the above pass there remains, unknown to the spectators, a ball under each of the three ordinary cups. The original three balls are lying openly on table.

Take up the three visible balls and place them in your pocket. Raise cup with secret compartment to show nothing under it and, when re-

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placing it, press the stud to release the three duplicate balls. The three balls now vanish from the pocket, and are found under the special cup. Pocket (double) turned inside out to prove empty. The three visible balls are next vanished by sleight of hand; they (the duplicates) are finally produced from the pocket into which they were originally placed.

N.B.- The Egg Bag, Drawer Box, or other suitable apparatus may be employed in place of the double pocket.

6.- THREE BALLS CHANGED TO AN EGG.- Undercover of reproducing the three balls from the pocket or elsewhere, at the close of Pass 5 last above described, the performer secretly palms, in the left hand, an egg - the well-known celluloid article provided with a hole for vanishing a handkerchief. Holding the left hand palm upwards, in a manner to conceal the egg, he now places the three balls, one after the other, apparently into the palm - really into the egg - and forthwith covers them with one of the cups. When the cups is raised a moment later, the balls will seem to have been changed to an egg. One of the hollow lemons, modelled in wax, may be used in place of the egg by way of variation.

N.B.- The egg or lemon may be used with good effect in combination with Pass 5 last described.

#### PASSES WITH SIX BALLS

The variations with six balls (three only supposed to be in play) are practically endless. I shall therefore give but one or two examples, leaving the reader to arrange others in accordance with his own fancy, and which, providing he has followed me from the commencement, will present little or no difficulty. At the conclusion of Pass 4 (this issue), there remains, unknown to the company, a ball under each of the cups, the original three lying openly on the table; the pass, it will be remembered, was specially designed to bring about this result.

7.- TO PASS A BALL DIRECTLY THROUGH EACH CUP. This pass is commenced by placing the visible balls, one on the top of each cup. Right hand takes up the ball from "C," and seems to place it in the left hand, really palming it; the left hand then appears to throw it through "C.," the right hand raising the cup, showing the ball already there (which is left openly on the table), and secretly inserting the palmed one under the cup. The same procedure is enacted with "B." and "A.," varying the methods of palming and passing as much as possible, when, in conclusion, the same state of affairs will exist as at the commencement.

8.- TO PASS THREE BALLS IN SUCCESSION INTO "C." - Starting with a ball concealed under each cup and one on the top of each. Take ball from "C.," vanish it from the hands and find it (the duplicate) under the same cup, then when replacing the cup over the ball secretly introduce the one from the palm.

Take ball from "B" and pass it in like manner under that cup, which raise to show the ball; replace the cup over the ball, retaining the one palmed.

Pull the ball through the top of "B" showing the one palmed, then pass it into "C," which raise, showing the two balls and secretly introducing the third.

Take ball from "A," and pass it into that cup, which then raise to show the ball; replace cup over the ball, retaining the one in palm.

(To be continued)

me down in front of an audience, but I'll hear plenty tonight. I suppose he even changed these other three. You see? Maybe he didn't have time to reach the deck, though. It doesn't look changed. BUT LOOK AT THEM NOW! ALL DIFFERENT! He's a fast worker. I'm really and truly sorry. I did want so much to show you how to entertain and mystify your friends."

The general patter outline tells most of the story. Have a force deck, (call it a "funny" deck, please) say of 10's of Hearts. In your side pocket is a straight deck with the 10 of hearts at its face, and the 2 of clubs cut short. Have a small pad of paper with no backing. On one side write, "2 of Clubs."

Take out the all kind deck and follow the patter. Fan and show the cards plainly during this, and at the proper time drop in pocket on end, pull out the 10 of hearts from off face of straight deck and show, and then take straight deck out, adding the ten to the face without letting any other card be seen. Now, you talk about the shuffling and stopping. Hold deck face down in left hand, and execute the well known hindu shuffle lengthwise, pulling cards from off top of deck into left hand, holding deck by near sides with right thumb and second finger. During this, whenever you say now, or now, or now, turn over the right hand packet to show the 10 of hearts. The illusion of the shuffle is perfect and the cards still appear to be the same.

When nearly through the deck put what's left in right hand under packet in left which leaves the Ten at face. Place deck down face up while you write prophecy. Openly write Ten of Hearts, using blank side of pad. Show those close. Step back, turning over pad, tear off top sheet, fold, have initialed by someone and kept. Drop pad in pocket and pick up deck. Take four cards out at random, faces down, and place them in a row. The Two of Clubs, being short, is easily found and placed second from either end. It is forced by the "between 1 and 4" dodge, you counting from either end to catch the deuce at 2 or 3. Push it away from the others and you are set for the finish. The paper, when read, says, "Two of Clubs." The card is the correct one. The three are shown different, and finally the deck, with the 10 of Hearts still at face, is fanned to show all different, and you can proceed into anything you want to do with a straight deck. The whole routine is based on the surprise angle, and showing a deck of cards all alike will react upon the audience only as proof that you don't need such things.

THE SEERS OF EVIL. A French seer, Maurice Pivat, last October summed up in a book the astrological horoscope for 1938, and wrote:

"Austria will lose her independence during the first quarter of 1938. Her sad fate will reach its climax on March 14."

And Hitler marched into Vienna on March 14.

Another dread date will be July 22. "A country," says the French seer, "not long ago thought to be strong and stormproof, will offer a very pitiful spectacle."

A little brochure, kept in the Viennese University library, under the catalogue number L 246341, tells even more spine-chilling things. It was published, and the date is absolutely authentic, in 1788. A Polish monk was the author, and he foretold many of the most conspicuous events of the 19th and 20th centuries. He prophesied the beheading of the French King Louis XVI in 1793, the murder of the Swedish King Gustave III, the partition of Poland by Prussia and Russia in 1793, the War between France and Austria in 1805, the burning of Moscow in 1812, the French revolutions of 1830 and 1848, the European flu-plague in 1839, and after predicting that the 20th would be the bloodiest of all centuries, he foretold in 1788 that (hold your breath) in 1938 a general world war would break out, and peace over the world would be restored only in 1986.

At least that is what the stars whispered through a tell window in the Salen monastery to a Polish monk, as he gazed up into the sky.

**These Prophecies  
Will Make Your  
Backbone Tingle**

# KNOCKOUT!

Choosing a prominent member of his audience, the performer gives him a piece of chalk with a slate, and stands this person at one end of room or stage. The performer, also with chalk and slate stands in a distant opposite location. Four more of the assemblage are asked to stand at their seats. The first is requested to concentrate upon his year of birth. The second thinks of the year in which his wife or her husband was born. The third person mentally selects any important year, in the last 20, during which an event of consequence has happened for him. To further vary the numbers selected, the fourth assistant thinks of the first four figures of his telephone number, license number, Social Security Tag, etc. After a bit of apparent thought, the magician writes upon his slate the total of these four mentally chosen numbers.

The four audience standees are now asked to call out ALOUD, their selected numbers, the assistant on stage writing them down as called, one under the other. He is instructed to add them up and read aloud the total, showing it to all. (You can invite members of the audience to take down the numbers and add them for a double check - and this is a very strong point.) The climax arrives when the magus shows his slate to contain the correct total of the four numbers!!!

While an average lay audience might not see the difference between this method of the slate addition effect and the old, there are points in this presentation to make for exceptional clearness and directness of action. Magicians, especially, expect trickery either in the adding operation or in the performer's handling of his slate and chalk. However, there is no evident trickery at any time, and all material is unprepared. After such a buildup I can see some readers quitting when plant is mentioned. I can only hope they'll follow through and then let it all mentally assimilate to the point of trying it out. The plant is the fourth person to stand in audience. The audience selections of people are made according to the tables to follow, and may be male or female as you choose.

- 1st - Between 25 to 30 years of age.
- 2nd - Between 25 to 30 years of age.
- 3rd - Any age.
- 4th - Is a stooge who knows the total to be reached; we shall say 7595.

## Instruction Table

- 1st - Think of the year he or she was born.
- 2nd - Think of the year his wife or her husband was born.
- 3rd - Think of any year within the last 20, of importance to him or her.
- 4th - Think of the first four figures of license, telephone, etc. (???)

By following the above tables, the selected numbers will always fall within a certain range of years. See the first table in conjunction with the following.

- 1st - 1906 to 1921
- 2nd - 1906 to 1921 - due to the fact that husband and wife ages are nearly alike, or within ten year's difference.
- 3rd - 1918 to 1938
- 4th - The first two digits of your stooge's number to be called is 18. He acquires the other two digits as follows. As each of the first three calls his number to be written down on stage, the stooge makes a mental addition of the last two digits only. He then subtracts this total from the last two digits in the prearranged number (95) and gets the last two digits of the number he is to call. He puts 18 in front of them, and calls out the four figure number. The addition of the four sets of selected numbers now totals the prearranged total of 7595.

## Example.

1st - 1910	The stooge's thoughts - 1st - 10	
2nd - 1913	2nd - 13	95
3rd - 1924	3rd - 24	-47
4th - 1848	47	48
7595 - the prearranged total	18 before the 48 remainder-1848	

This is one effect where a stooge is never suspected. The explanation to a prospective plant is simple and easily understood. Give it just one try.

# HENRY FETSCH