

THE JINX

66



ANNEMANN'S OMEGA CARD ACT

TAKE HEED MAGI! THE CARD ROUTINE GIVEN HERE-
IN IS ONE WHICH, I HONESTLY BELIEVE, CAN AL-
MOST REVOLUTIONIZE THE PRESENTATION OF CARD
EFFECTS. FOLLOWED BY MANY SUCH A PRACTICE UN-
DOUBTEDLY WOULD WRECK HAVOC WITH TRICKS OF
CLASSIC ORIGIN. IT'S A CASE OF CONDENSING INTO
A FEW MINUTES OF TIME THE VARIOUS CARD EFFECTS
OF WHICH PAST MASTERS HAVE MADE FEATURES SEP-
ARATELY AND WHICH LASTED FROM 5 TO 15 MINUTES.
THIS ROUTINE SHOULD NOT RUN OVER 12 MINUTES.
I SINCERELY OFFER IT AS A ROUTINE WORTHWHILE.
--The Editor

When I titled this a card "act" I meant
it in practically every sense of the word.
The routine was conceived for the purpose of
putting into ten minutes the standard, or
classic, card locations, each one having its
representation.

It seems to be a strict custom that a ma-
gician have three cards selected and returned
for a subsequent rising from the pack. Then,
in order to present, say, the stabbing effect,
three more are chosen, returned, and pierced
one by one in turn. I have long been an ex-
ponent of "two selections" rather than "three"
for reasons familiar to my steady readers.

Now I'm going a few steps further but with
the objective of a complete and showy routine
suitable for night club acts, and especially
valuable for the performers who have their
half hour or hour of magic and want to intro-

duce one trick with the pasteboards. It may
well be termed an effort to produce an item
that can be shown as a card location routine
to end all card locations -- that is -- as far
as the audience in front is concerned.

My notes regarding it all date back a bit
under three years and I had visions of making
profitable use of it myself. On occasion I
have detailed the basic plan of action con-
fidentially and received complementary remarks
of sufficient strength to warrant offering it
in The Jinx. This hesitation about presenting
it to readers is because only the tips, hints,
wrinkles, and asides are original, the five
parts before integration (and after, for that
matter) having been picked up from here and
there. I have been reluctant to use the "act"
in print because of possible criticism that I
had produced nothing new, when, my whole aim
has been to combine the effects into one smooth
and continuous working routine that, to any
audience, will appear as something far differ-
ent and mysterious with cards than which they
had seen. Certainly, the combination of tricks
will be hard to "follow", with the exception
of straight manipulation, in any show by another
card expert who must need cards selected.

The lack of apparatus is a vastly important
feature. The audience sees you step forward
with but a new deck of cards. The few outside
objects used are obviously ordinary and can be
borrowed. The rest of the apparatus, if it can
be called that, is on the performer's person
without any discomfiture.

The deck is given someone for a shuffle and in succession five people around the room are asked to choose cards. Upon the return of these cards the performer stands at the front of the room and shuffles the deck. He explains that to find the cards he must resort to different and varied methods, "for like people no two cards are of the same temperament nor do they excell in the same branches of business or hobbies. It is therefore necessary to locate them according to their own pursuits of happiness."

The deck is placed into a stemmed goblet. The performer shows a small embroidery hoop which he passes over the glass of cards several times and tosses aside. This may also be made of rope, like quoit rings for indoor use, and more easily carried in the pocket. The goblet is held on the outstretched hand and the first person asked the name of his card. Slowly and deliberately the named card rises. It is tossed out and the glass put aside.

Now the deck is inserted into its case and wrapped into the performer's pocket handkerchief. The second card named, it is seen to visibly penetrate the case and silk, and finally that card is tossed out. The case is unwrapped from inside the hank and the cards removed from the case.

The third person is asked to stand and is approached. The performer shuffles the deck several times and asks if he is certain that he knows his card. Then the deck is handed him and the request made that he run through them and remove it. As he begins this the performer takes from his pocket a double banded wallet and toys with it, taking care to keep it at the tips of his fingers in full view. The spectator cannot find his card. The performer has him name it. Very openly the bands are removed from around the wallet. It is a three-fold type of container and the flaps are opened outward. Inside, under the glassine card holder is seen the card. It is removed and tossed out.

Taking the deck back the performer has the fourth man stand. The deck is handed him for a thorough shuffling, and during this interval the performer removes from his pocket an ornamental dagger. This can be a decorative envelope opener, preferably in a sheath for appearance. The performer receives the mixed deck in one hand and returns to the table where he spreads them face down. He quickly wraps the handkerchief around his head and over his eyes, circulates the dagger over the cards and stabs among them. He calls for the name of the chosen card as he whips blindfold off with his left hand. Then he holds up the dagger with the impaled card facing outwards. Correct!

Assembling the spread cards the performer has the fifth and last person stand. He states that two decks are necessary for this part of the proceedings but that one will have to suffice by becoming two. Whereupon the performer tears it in half and lays one half down for the moment. The remaining half is shuffled well and the performer starts to deal them, letting the pieces land on the floor where they may. The spectator calls "stop" at any time and the half card at that point is placed, back outwards, protruding from the breast pocket. The second half of deck is handled in the same manner and another half card stopped at by the spectator's command. The two half cards are placed together with backs out and the spectator names his card for all to hear. Turned over, the two halves prove to match and make that particular card.

The routine is over and the cards are gone.

There has been no stalling, no duplication of effects, and each revelation has been a decisive one. I honestly believe (tho admitting that I am biased) this to be just about the best possible card routine for showmen who figure (and correctly) that the effect upon the audience is the thing.

As per the patter, people are different, and each reader will no doubt think of some other pet effect he would rather substitute for one in the routine. Whether this can be done with safety or not I cannot possibly say. It depends upon the individual performer's ability and his selection of tricks. Herein, and were I to perform it professionally myself (I have been using it quite a bit for parties where I was not restricted to my own mental routines), I have made single use of the classic locations, none of which are complicated in their unfolding, and all of which appeal to the eye of the spectator. In short, my selections are elemental, and as such can be depended upon to entertain without confusing or boring.

IN THE BEGINNING

Before starting preparation applies to one card in the deck. It should be a prominent one, such as the Ace of Clubs or Spades, for such cards can be seen and instantly recognised at a good distance. This card is made a "short" one by trimming from each end a half moon. The cutting should start at $\frac{1}{2}$ inch from each side and at its deepest point (center of the end) be not more than $\frac{1}{16}$ th of an inch. Such a "short" card does not require tapping of the deck to shift a straight cut "short" to one end so that it may be found by riffling at the other end.

The other requisites will be mentioned as the separate effects are covered, and, after all is said and done, the necessary bits of preparations and adjuncts will be tabulated as a whole. Credits shall optimistically be attempted also.

THE START

The deck is removed from its case and pretense made of opening a new deck. The cards are fanned to show them in very uniform order as received from the manufacturer and handed a spectator for a "thorough mixing." After this five people are approached for the selections. I suggest that it be done from left to right around the room. The revelations later will be in reverse, that is, from right to left of the performer, but these climaxes will be from the left to the right of the audience which is natural from their viewpoint.

Nearing the first person you riffle and cut the deck a time or two and bring the "short" card to the top. The first, and then the second spectators have free choices from the center of the pack. Upon the third person, though, is forced the top "short" card. Caryl Fleming has objected in print to writings which suggest that the reader use his "favorite method." I heartily agree that trick descriptions should not leave a single detail of execution unexplained even though some of those methods not be acceptable to certain readers. But, for lack of space, I must resort to asking all to use his "favorite method". My best recommendation for the force and the "return of cards" technique is the information contained in "Light on the Hindu Shuffle" which article appeared in JINX No.56 for May, 1939 - page 398. This covers forcing and the control of cards after return by a method absolutely unsurpassed in modern

cardology.

The fourth and fifth persons have a perfectly free selection of their cards. Reapproaching the five spectators, starting again with the first one, the cards are returned to the deck. If one uses the aforementioned "Hindu" method the first person's card is brought to the top on the shuffle and the lower (or near) left corner is bent upwards and broken by the right thumb.

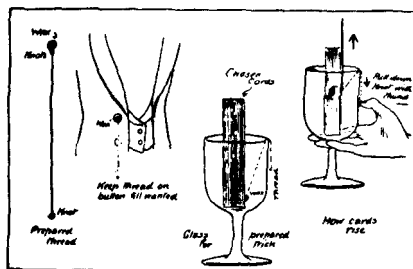
The second and third cards are returned during the next shuffle through. Then the fourth and fifth cards are returned during the third shuffle through. This leaves the cards, from the top of deck down, 5,4,3,2,1, as replaced, and card No. 1 has the broken corner. Should the operator use his own methods it is necessary that he get the returned cards to the top of the deck. The revelations will take place from the top downward, the broken corner card being for the last effect. The forced card upon return is in the middle of the five, or third from the top. Naturally, the performer must know to whom each card belongs, and that is why we have emphasized, possibly to boredom, the business of working from one side to the other in a regular sort of order.

Back to the front of the room the performer holds the deck with selected and returned cards as described, and is ready for the successive denouements.

Effect No. 1 - The Rising Card.

The audience may be close while the card is rising from the glass, for although a thread is used it is impossible for anyone to see it. Simplicity is paramount, especially moreso where but one card is required to rise. A piece of black thread about six inches long is used, and two or three hard knots are tied at each end. One end is coated with a small piece of wax.

Stick the waxed end of the thread to the top right hand button of the evening coat, or to the most easily reached button of a single or double breasted suit. Let the other end hang down.



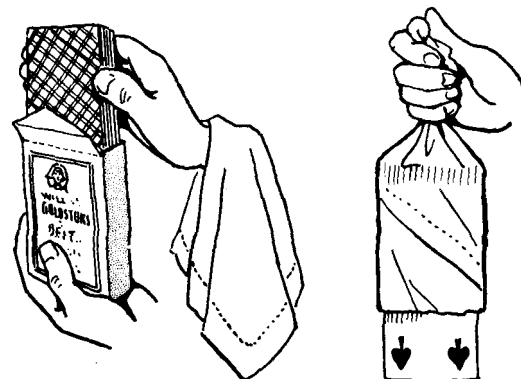
The goblet is handed someone to examine (in the night club the spectator blows into the glass. A strong breath helps the subsequent occurrence.) and the performer secures the waxed end of the thread from the button, pressing it down at the center of one end of the top card on the deck. He then drops the cards, with the waxed end of the thread downwards, into the glass. The other end of the thread lies outside the glass and is therefore hidden by the cards. To make the card rise the performer picks up the glass, and first passes over it the hoop. He holds the glass between two of his fingers, with the palm of the hand upwards, and pulls down on the knotted end of the thread with his thumb. This movement draws the card upwards. When nearly out of the pack, the card is taken

by the free hand, the thumb digs off the waxed thread connection and the card is tossed out. The thread drops to the floor and everything else is unprepared.

Effect No. 2 - The Penetrating Card.

The next top card belongs to the second spectator. When the cards are removed from the glass it is slipped to the bottom or face of the deck. The case is introduced and shown. It is of the flap variety as pictured. The deck is inserted with its back to the flap. Upon replacing the flap, it must be inserted BETWEEN the bottom card and the outside of the case. In this condition the case is thrown on table, of course with the notched side undermost, as the pocket handkerchief is removed and shown.

With latter held in left hand, the pack is picked up with right so that the thumb hides the tell-tale portion of the bottom card. So soon as the handkerchief is thrown over pack, the thumb, which should be slightly moistened, draws the selected card three-quarters of its length out of the case, the left hand at same time lifting the handkerchief from bottom end of case to show latter is still there. The left hand then takes the case and withdrawing it from under the handkerchief, places it above palm which now has the selected card.



The trick is now done. The part of handkerchief away from performer is drawn over case, and the whole lifted by left hand. If now the hanging portion of handkerchief is slightly screwed up and held in the right hand, the selected card will be behind, gripped by the folds. A slight shake imparted to the handkerchief will cause the card to apparently force its way through both case and handkerchief. By having the card at bottom when placed into the case, it makes its appearance with its face towards the audience.

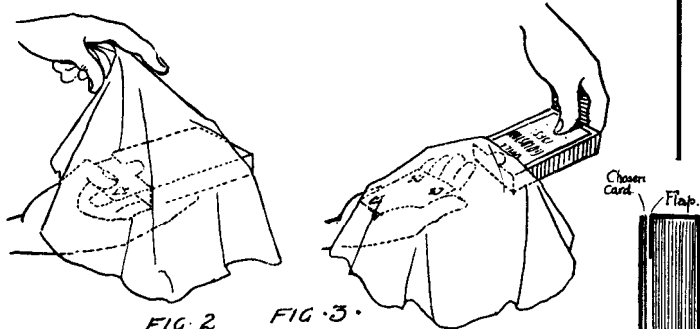
Effect No. 3 - The Pocketbook Card.

The handkerchief has been unwrapped from about the case and the cards removed from their container. However, ONE CARD HAS BEEN LEFT BEHIND. It is the top card of the pack - the third person's selected pasteboard. The case is tossed to the table.

In his right coat pocket the performer has a three-fold wallet, the center section of which is a glassine window pocket for identification cards. Into this pocket, face out, has been placed a duplicate of the card to be forced later (the short card). The flaps have been closed and a heavy rubber band put around the wallet in each direction.

The third person stands, as have the others, and after voicing that he remembers his card

well is given the pack and asked to find it. Naturally, it isn't there. But while he's looking, the performer reaches into his pocket and brings out the wallet which he keeps in full view and turns it over and over at his finger tips. When told it isn't in the deck, the performer asks the name of the card and then says it just had to be that way because he's had the card in his possession all of the time.



The bands are stripped off showily, the wallet opened towards the audience and the card seen under its protective transparent covering. The spectator who selected it (?) removes his (?) card himself.

Effect No. 4 - The Impaled Card.

The deck was handed the third spectator to fan through and look for his card. The operation didn't disarrange any cards and when the performer takes it back, the fourth person's card is still on top. This spectator is asked to stand and is handed the dagger which the performer takes from his inside coat pocket with his left hand. However, upon reaching inside his coat, the left thumb has crossed an open "daub" pot attached to the edge of the pocket. The spectator gets the dagger and the top card of the deck gets the "daub" in goodly proportions at the center of each side edge.

The performer takes back the dagger and gives the deck to the spectator for a thorough shuffle. Holding the cards above his head to prevent any possible manipulation, the performer carries the deck to the front and spreads it on the table. The daubed card, turned either way, will show up immediately among the others. The cards are not spread evenly from left to right, but pushed in all directions to make a truly mixed up mess. After the first spread, when the daubed card is spotted, it is kept in view and left somewhere around the center of the carnage. With handkerchief ostentatiously wrapped over the eyes, the performer makes grand gestures and stabs the smudged pasteboard. He takes off blindfold with left hand, asks for the name of the card, and then raises the dagger to show the pierced card which is either tossed away or (distance permitting) taken off by its selector.

Effect No. 5 - The Torn Card.

The cards are pushed together to form once more a deck. They are handed directly to the fifth, and standing, person for a thorough mixing. It will be remembered that this spectator's card was the first returned and that which received the bent corner. Therefore a thorough mixing has little effect upon the subsequent location.

The performer takes the deck and faces everybody. Cutting the deck a time or two he states that he has but one and needs two. This inter-

val allows of cutting the broken corner card to the top. Then the deck is torn in two.

The reader had better take an old deck in hand while reading these words. Square it as perfectly as possible and grip it by one end with the right hand. The fingers (4) are all on the outside and within an inch from the end. The heel of the hand is on the opposite side of the deck's end. Now the left hand fingers are placed on the inside surface of the deck (side nearest body) and next to the heel of the right hand which is on the same side.

This position is attained by twisting the left hand over towards the body and NOT under towards the body. The heel of the left hand is therefore on the outside of the deck together with the right hand fingers.

The exertion for tearing the deck is begun from the inside, the side nearest the body, and the pressure is on the heels of both hands which make the tearing effort against each other. KEEP THE DECK SQUARED BY NOT RELEASING PRESSURE OF THE FINGERS. DON'T LET IT SLIP. A firm and increasing tear will start the separation. It may be necessary to regrip for better leverage after half way through but this only serves to make it easier from there on.

Contrary to belief, the tearing of a deck does NOT require strength at all. Merely a bit of leverage properly used does the trick for the weakest of people.

Torn in half, one part of the deck is laid aside for the moment. The other half is held face outwards along the curved fingers and given an overhand shuffle. The curved fingers, around and against the back of the cards, holds the back, or top, card in place while others are shuffled fairly onto the face of the packet. The half pack is turned face down and held in the left hand for dealing. The left hand draws down the top card and the right deals them off into the air and onto the floor until told to stop. Then the left hand, which has been holding the cards nearly vertical for dealing, drops down to show the fairness (?) when the stopped at card is removed, and placed, back outwards, in the performer's coat breast pocket. What is left undealt of this half deck is tossed into the air to fall in a shower.

The other half of the deck is taken up and the very same action repeated. Result? Another half card. The remainder are tossed aside to flutter down, the half card removed from the pocket and the two pieces contacted still with backs out, and the last spectator asked to name his chosen card. Then the two pieces are turned around. Climax. And this is the end of a twelve minute super super routine with a deck of cards.

REQUISITES

- A table at center stage.
- One stemmed goblet.
- An embroidery hoop, or a rope quoit hoop.
- One new deck, in its case of the flap type, and among the cards of which is a "short" card cut according to specifications.
- One duplicate of this card incased in a three-fold wallet under a glassine facing, the wallet to be banded each way and pocketed.
- A length of 6 inch thread knotted at both ends and waxed at one. The waxed end is attached to a convenient coat button.
- A breast pocket handkerchief at least 18 inches square.

An ornamental dagger or flashy envelope opener in the inside coat pocket.

Either one container of card daub pinned to the top of the inside coat pocket, or powdered graphite rubbed into the edge of the left coat sleeve where it can be gotten onto the right thumb too easily.

CREDIT WHERE CREDIT CAN BE GIVEN.

The Rising Card as described goes back to 1912 and was first mentioned by a man named Holden (not Max) in England. The Penetrating Card as used was a 1915 conception of Stanley Collins, an immortal principle finder also of England. For many years it was the favorite of the late Nate Leipzig. The Pocketbook Card was originated many years ago by Prof. Morris Loewy. Something like it appeared in Hatton & Plate's Magicians and Their Tricks but I lean towards Loewy because in his prime he came before the book, and it was his type of trick. Sam Horowitz learned it personally from Loewy and then Scarne did marvels with it because of a left hand palm to the right inside coat pocket which completely fooled you when watching for a right hand sleight. The version given here is mine, and while sleightless, other than the force, is perfectly practical for work before audiences and you can fool magicians with its boldness. (Sorry -- Loewy, Horowitz and Scarne) The Lord only knows who thought of stabbing a card. The use, as described, of daub or graphite, is mine to the best of my knowledge. The Torn Card asks for argument. Many years ago Claude Goldin did a stacked deck routine in vaudeville. He tore a deck in quarters and told at what number in each pile, after apparent mixings, could be found the four parts of any named card. It was purely stacked deck arithmetic. Then, also on the continent, Dexter, who bewildered the N.Y. boys with a blindfold visor idea for reading chemically painted cards, tore the deck to find the card. John Mulholland has used the trick since as a feature with his lectures, but generally tears the pack into three parts. In The Jinx No. 17 for February, 1936, Julian Proskauer contributed an interesting article entitled "The Origin and History of the Torn Card Trick." All that I can say is that the presentation given here is my own, because as far as I'm concerned the others have confused the issue with "give me a number to count down to" and prolonging the idea (which the audience "gets" after the first count) into three stanzas. However, I may be wrong.

EDITRIVIA (continued from page 462)

was, "Moi-yo-Moi-yo-Moi!" (You have to say it reasonably fast with accent on the Moi's). And just to beat Dorny to the PUNCH, when that Chicago maestro who is the King part of the Nanking Restaurant where he daily holds court has the Dante retinue behind the festive board he'll pound the table with his wooden cigar and demand of his minions, "All in favor, 'say Moi!'"

At the Nathan party Al Baker was at his very best. His top witticism of the eve was that if Germany gets really hard up and in a tight way, Hitler should call for a truce while Charley Larsen makes a quick trip over and buys some magic. --- Jerry Kahler, an excellent bridge table card trickster, and whom, when we were with him in Miami a couple of years ago, assured us that he got all of the Jinx copies for the good material therein, did a "bar ef-

fects" article for Towne and Country, a swank set mag, and included (Oct.1939) the torn out center paper rag featured both by Mogul and Rinaldo. (I do it myself, you mugwamp!) There are too many such stunts that can be used in articles without digging back to the No. 6 Jinx for material that other profs. are using to make a living. The mag goes to the spots where dates pay money and now Mrs. Astorfelt will be able to look nonchalant when the seer says, "--and your son's nickname was Pluty," and merely remark, "Oh, ye-ah?"

There are strange goings on around Springfield, Mass. where I.B.M. Ring No. 14 has held sway for many years. What with real magical happenings like disappearing charters, and people who talk like they're here one minute and sound like they're over there the next, ordinary things like headless women pale into insignificance. What we can't seem to fathom is why a new Ring should be forming? Springfield can't honestly support two Rings and the old regime consists of men, especially one, who have spent plenty pocket money and time trying to keep the whole thing on a harmony basis. I say this because I know several of them fairly well and am absolutely convinced of their sincerity. What may be a clue as to the attempt to make the order changeth is a resolution being sent around by members of Ring 14 in protest to the forming of another Ring to be numbered 10. (That's a bit of a slip back, isn't it?) We quote, in part, "We believe that when a member resigns to form another Ring in the same vicinity in order to create dissensions, it is bad moral business and not worthy of our support." If that's as true as it sounds we don't like it either. Why can't a group of good fellows, all of whom profess to think that magic is "tops", forget their petty personal grievances and have a good time while advancing, in outsider's minds, the belief that magic as an art can be ranked with other professions, if not as remunerative, at least to be as respected.

Trick coming up: Stop press: Walter Gibson air mails an idea in connection with the old 21 card trick where you deal the aforesaid 21 cards face up into three piles, the spectator mentally selecting one card and telling, after the deal, into which pile the card has fallen. The piles are assembled, the indicated pile in the middle, turned face down and again three piles are dealt face up, one at a time to each. Again the spectator indicates the pile into which his thought of card has fallen. Again they are collected, the favored pile going in between the other two. After the third deal and when the pile which contains the thought of card has been pointed out, the performer picks it up and pushes the other two piles aside.

He turns the packet face down and spells, "THIS IS THE CARD YOU TOOK," shifting a card from top to bottom with each letter and tossing away the top card after each word. The chosen card (which is always at the center of the heap after the third deal) will be in your hand at the finish.

English magi are lucky in one way--they can buy luminous buttons for spirit effects and wait for the day when a ghost show can be done. We are prompted by a London ad which offers Gas Mask Cases and LUMINOUS BUTTONS. These blackout specials, the size of a Two Shilling Piece (the U.S. half dollar) are offered at "Splendid Value" for 9/- per gross. (About \$1.60) Shades of Bob Gysel! He would have subsidized the British movement for buttons at that price.

Ther Ammann

EDITRIVIA

We feel somewhat the way a certain foreign infested political faction must have felt when the mother country up and made what newspapers have called an unholy alliance. We admit that we're human enough to gloss, at times, the doings and capers of friends, but in this instance the mail has carried too many letters of complaint to ignore. Strangely, most of the writers have concurred with my original view that Max Holden didn't "expose" anything in the Oct. 6 issue of The Family Circle, a give-a-way mag that is stuck into grocery bags and stacked before "Free - Take One" signs for a country wide circulation of a million and a half. Entitled "It's a Fake" the article is lengthy and replete with posed pictures. The "different" aspect of the publicity break is that paragraph "in betweens" take the form of ads from his catalogue, a few of which we reproduce.

- No. 42 DEVIL DOLLAR—Here marked dollar bill in transparent envelope. Then produce same bill inside in another envelope. \$1.25
- No. 43 HIGGARD'S TORN AND RESTORED NEWS-PAPER—A double sheet into shreds. Sold for \$1.25
- No. 212 NUMBER, PLEASE—Naming a chosen card over the telephone. 5c
- No. 44 SERRIAN CHAIN ESCAPE—Freedom in a second from padded chain. 5c
- No. 54 SPONGE BALL ROUTINE—\$2.00
- No. 61 SQUASH—The above trick, which doesn't require a gimmick. \$1.25
- No. 73 THE AERIAL SUSPENSION—Girl floats helplessly in air while looking one arm on a vertical rod. Not for beginners. \$2.50

The theme of the article, and it can be laid at the door of its writer, Stewart Robertson, is that tricks are more or less the bunk and very easy to do, the "gimmick" being the piece of unseen apparatus which does all of the work. As the writer quotes Max, "A gimmick is a clip to hold and keep out of sight any small object that may be needed in the business of a trick. There are finger gimmicks, also gimmicks for the vest, trousers, and all sorts of places on your person." And again, in describing how fakirs made a handkerchief untie by tying it with a snake inside, Max is quoted, "Now, for \$1.25 I can sell you a similar illusion in silk which is controlled by almost invisible threads!"

A representative letter received goes like this. "Altho this is not an expose, it has been somewhat of a blow to me to have my friends, who until now had been impressed by my remarkable (?) skill, cynically say "Hell--this magic stuff can't be so hot. Why I see where I can buy all those tricks I thought were so swell for a couple of bucks apiece." And when I said it's skill and not the cost they say, "Don't kid me--he told all about the gimmicks, you don't need skill."

That the article was a terrific ad, due to address and the price marked catalogue items, cannot be denied. I don't think I'm violating any confidence when I say that it resulted in over \$700 worth of business. That it hurt my moral sense of values is also not to be denied, for it presages an era in which magic as an art will become magic for the masses, and the aura of mystery will have left the vicinity where abide those people called magicians. It would be interesting to receive comment regarding the article and I'll make use of any outstanding views, not looking at it as an expose, but as business versus whatever you want to call it.

Early in the spring when the headless woman illusion started its skyrocket career we wrote that it would be a one season stunt and be exposed by some out of work magician or snoopers

from the mags of the type who love to debunk all professions but their own. Mechanix Illustrated, for December, 1939, and NOW on the newsstands for 10¢ has given over a page to photos and explanations as to where the pretty head really goes. --- Gamage's magic mag "The Magician" has suspended publication for the "duration", as the Britishers are calling the "who fires the first shot?" period. --- Danton, better known to many as Rupert Howard, is with Dante in this country. Dante, in his agreement with Danton reserved the right to bring the show to the U.S. for a nine months' tour, bringing his successor with him so that he could get the lay of the land, meet the various managements and "grow" into the show. Then Dante would retire in California. Actually, however, and due to union labor and stagehand difficulties, etc., which we predicted a week or so ago, Dante and the family are setting out for the West coast immediately with a stop-off in Chicago where he used to run a magic business as Harry Jansen. To climb out on a limb we'll make a bet that the show moves into South American territory within six months. And that, despite all of those pounds sterling cached in London, Dante will go along for a farewell look from behind the footlights.

Mr. and Mrs. Sigurd Nathan, close friends of the Dante menage, held a joyous reception for them on Nov. 1. After varied entertainment by the magi present Dante recounted his travels during the period of 12 years since he left the U.S. under the Thurston banner and said that he had worked hard in order to retire and enjoy magic as a hobby. --- Al Altman has informed us that the National Ass'n of Broadcasters (over 400 stations) adopted a code in Sept. and that Art. 12 makes pertinent that no profession may be injured. That takes care of exposing there and an effort is being made to include an Article of similar nature in agreements with the film producers.

Caryl Fleming has written regarding our queries re Le Paul being feted while working as a technical director on the picture "Eternally Yours." He says that few if any of the boys in L.A. knew that Le Paul was so engaged for "he was strangely silent on his activities and it was only when the picture was completed that we even learned that he was on the picture." Caryl also makes clear an important point, and that is that a technical advisor cannot give orders. He merely makes suggestions. Then if the director, scenario writer, producer, etc., want to accept them they may or may not. This is offered, not as an alibi in behalf of any technical advisor, but because in all fairness one should wait until such time as one gets definite evidence that a person who has served as a tech. deliberately has offered information that would result in offensive exposures. Caryl also says, "Again, were I just a director, and not a magician, I am sure that if I thought for one moment that the exposure of magical secrets would add audience appeal to a picture I was making I would go to town on it in a big way."

Although there is a B. Hull listed in the local phone book, readers are advised that it is not Burling. The lady of the house where the B.Hull calls land is too, too annoyed and wants to know "who and what is Burling Hull." We just want to save you the nickel. --- The British Journal of Astrology has suspended publication because of the "uncertainty of the immediate future." --- Miss Moi-Yo-Miller, whom Dante has billed as "Australia's Most Beautiful Woman," had not a few of the local magish a bit ga-ga. The most descriptive and overheard muttering

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