

# THE JINX

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## GIPSIES WON'T TELL DUNNINGER-ANNEMANN

**T**hose nomads of Normandy with their descendants upon descendants can keep the secrets of Romany chiv unto themselves. It isn't given to our races ever to fully understand the words and thoughts of that ever-travelling tribe. Superstition has it that these people possess powers of unlimited value. Modern gullibility keeps that legend alive. Wanderers, yes. Soothsayers in reality, no. However, who are we to fly in the face of opinion? As we cannot defy such a person on this spot and at this moment we can but try to outdo him or her by presenting a means for the answering of questions and the revelation of thoughts which will far outdistance any idea yet to be received from a gipsy clan.

There was a time, about twenty years ago, when the art of crystal-gazing was very dominant upon the vaudeville stage. Audiences of that era sat enthralled while the "master mind" looked into a glass ball and gave answer after answer, ad nauseum, to queries written by the customers who either were actually troubled or highly interested. Redundant as that may sound, it's true. Magic magazines of that period abounded with ads clamoring for \$100 to \$200 as a reasonable return for a trunk-full of gadgets plus a twenty odd paged mss., the possession of which would assure the buyer's success in the theatrical field.

Time, like trouble in the hearts of men, marches on. The crystal ball, with hand-box reader beneath; the nickel-plated sphere (they didn't have chromium then) with a cog-wheel controlled spinning band inside; the pedestal prompter with its pulpit appearance; the various electrical devices (direct contact and induction) from carpet to turban; all of these "means to an end" have had their day along with the change baskets, the mirror bowls, and the end-for-end ladles - gadgets to

secure the information and make it ready for material passage through the first mentioned devices to the omnipotent man on the stage.

And, as time marched on, audiences became more acute and sensible. While "mediums", "fortune-tellers", and "psychics", still abound in private consultation shelters, the stage "seer" has had to find honest work. All of which finally brings us to a point. Question answering, plus the revelation of supposedly unknown thoughts, WHEN KEPT WITHIN REASONABLE LIMITS OF TIME, can be a very important part of a later day magician's program. And we mean the program of a performer who entertains platform, social, and club types of audiences.

Rather than give a cold effect followed by a "you see?" method, let's just follow through with our ideas for giving patrons a truly mysterious interlude.

Probably the oldest and most misused method of answering or revealing written thoughts is that which makes use of the "one-ahead" system. Despite its age we shall try hard to show that the operator is at fault rather than the procedure.

The performer has questions and notations written upon cards which are sealed inside envelopes provided. They are collected upon a tray by the miracle-man's assistant and placed on a table or in a bowl in full view.

Singly, the master-mind picks up these envelopes and, with each held openly before him, proceeds to answer the question or reveal the thought encompassed within. In every instance the material object is returned to its owner immediately after the revelation.

Before now, the performer has had to resort to "faking" a first question answer and use the "one-ahead" method of reading a query as a "check-up" while actually getting knowledge of the next one. Such a procedure always has entailed the necessity of keeping the messages until the end, when they, in a jumbled bunch, might be returned.

Obviously, the performer cannot return each question envelope and card as answered. Time is the preventative. BUT, a helper, an assistant, can, unnoticed, return writing after writing to the owners while the center of attraction, i.e. the performer, carries on his work without a slack in interest, we hope.

Our main solution is dependent upon that assistant. Audiences watch the man dominating the stage. They pay little or no attention to the "help". Let us suppose that the performer knows the contents of one envelope among the lot. We'll get to that "angle" later. While the "master-mind" may "know" the "insides" of one envelope, that which he holds in view contains unknown possibilities. He "answers" the known question. As he finishes he tears open the envelope and, apparently, reads aloud the query therein. Actually, he remembers what he sees and uses it as the NEXT problem.

Before now these envelopes and contents have had to be kept on stage. We want to have each written and sealed question returned to its owner after the answer has been given. If the performer cannot do it, the assistant can. If the performer cannot practically make an exchange of questions, so that the spectator just satisfied gets back his own writing which was read by the performer previously, the assistant can. By that premise we deceive.

Not to worry about an assistant's prowess or "sleight" ability, we build a tray upon which he or she first collects the written thoughts and later returns them to their writers one by one. This tray's peculiar property is that it can change a dropped on envelope for another, and immediately change the next one dropped on for the one secreted before.

Simply constructed of ply wood, the tray is not mechanical, its value depending upon the assistant's handling. It is rectangular in shape and about 6 x 10 inches in size. Around the edge is a narrow siding which gives an inside depth of about 5/8th of an inch. The tray surface is covered with a well glued on piece of wall paper of striped or squared design. On this is glued a sheet of transparent cellophane and all dried under pressure.

Next secure a piece of tin as wide as the inside tray dimension but only half as long. Punch small holes (use the end of a nail) in the extreme corners of the tin, and, using small finishing nails together with four bits of wood or metal bushings not over 3/8th of an inch high between the tin sheet and tray bottom, secure the metal to the end of the tray. Lastly sandpaper the tin well and cover it with wallpaper to match that on the tray proper, followed by a surface of cellophane. Paint the edge of the tray, inside and out, using a contrast color to the wallpaper.

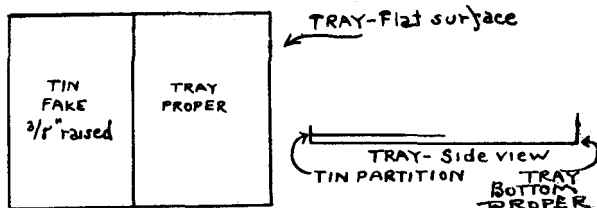
If an envelope is laid on the tray proper and the tray is then tipped, the smooth surface allows the envelope to slide under the tin fake and out of sight. As the tray is never examined, or even seen (surface) at close range, this preparation has been found the most practical for the purpose.

With the performer knowing the contents of one message the procedure is carried out thusly: the assistant collects the writings, taking the first received and dropping it across the compartment opening whereupon all others are deposited upon the tray at random. Knowing which spectator's envelope is "the one" he easily keeps it to one end of the tray, the unprepared end, of course. Then, when he returns to the front or stage, and dumps the tray's contents into a bowl or on a table, this one envelope is left behind and is tipped into the slot.

While the performer finishes his talk, or experiment used to take up the time during the writings, the assistant retires or makes himself inconspicuous for the purpose of merely tearing the end off the stolen envelope and keeping it at the unprepared end of tray where his thumb can hold it against the bottom as he holds the tray at his side in the same manner as does a hotel bell-hop when he wanders around with a message for someone.

The performer picks up any envelope, holds it to his forehead, and answers that which he already knows. He tears open the envelope as he is concluding and reads the card inside. The card is replaced and at this moment the assistant presents the tray so that the writing may be returned directly to the person who has acknowledged his whereabouts. The performer drops the envelope on the tray's unprepared end and as the assistant steps away he drops the tray to his side and goes into the audience. The message just read drops into the slot and the original one under the thumb is retained. The spectator removes his envelope from the tray. And on the return trip the assistant need tip the tray but a little to bring out the concealed envelope into the "under-thumb" position in

readiness for the next time. The performer, in the meantime, has already picked up another envelope and started his answer which serves to prevent any delay in the continuity as well as keep any attention from the assistant. Assistants are like waiters. They can be all over the place without anyone noticing them.



In this case the performer never answers ALL of the queries written. There are always too many. He finishes by asking an audience member to pick out a final one from the pile, and he reveals its contents (?) and the remainder of the envelopes are tossed aside or into the crowd.

The foregoing has explained the use of the tray. However, most Jinx readers perform for comparatively small groups and gatherings where a "dummy" or "fake" question for the first is not to be countenanced. Before large audiences it is a simple matter for the performer to fix up a theoretical query, answer it, and have the assistant deliver it to anyone back in the hall or theatre with the remark, "Kindly check the question, sir," and be sure that no commotion will result. We know of but two practical (we think) methods for gaining that first question. Rather than ask everybody to "write a question" we prefer to have them jot down "items" such as "events in their lives", "names of relatives", "the place where born", "the name of one's first school teacher", "the maiden name of one's wife", "social security number", etc.

The performer hands out cards and envelopes asking each person to write a specific thing such as those mentioned. Only three or four are asked to write a question. The more varied this array of requests, the more the performer will hold interest during what would otherwise be a dull proceeding. AND, among these requests, he picks a person for some bit of data WHICH HE KNOWS, having taken effort to find it out. The telephone number generally is easiest. The assistant, naturally, takes care of that particular envelope in his aforementioned peculiar way.

The second "out", when no previous information is available, uses that valuable "window envelope". The performer steps into his group of watchers followed by the assistant. He carries a stack of envelopes with cards inside. On the top of the stack is an envelope with most of its face (address) side cut out, opening side down. On top of this is a blank card. The performer asks a person fairly close to the front, "Think of some personal date or event in your life - something which you are certain is unknown to everybody here. Write it on the card so that you won't keep thinking of important happenings, remember something else, and change your mind. ----- Put it in the envelope (he does so, writing side down, you wet the flap and seal, and toss it carelessly upon the tray) and try hard to keep that occurrence on your mind. It will aid me a lot."

You hand the rest of the stack to the assistant and tell the audience, "Each of you who takes an envelope and card, please do the same. If you don't care to note down (here you recite

over the various possibilities as remarked before a few lines back) -----, you may write a question, something about which you'd like to be helped. I'll do my very best to advise."

Now you return to the front and, while the assistant takes care of handing out the writing material with its subsequent collection, either talk about the mind and what latent power it has, or perform some mental test to take up the time of those not actually participating in the main event. The assistant returns, and has the window envelope on top of all with the open side up and turned correctly. He offers you the tray. You mention that you'll take them at random and finger the pile, reading the question before you. Take another one and hold it up. The assistant dumps all but the window envelope onto the table and steps away to a spot where he can open it, remove the card, slide it into a previously sealed and torn open envelope, and retain this result on the tray in the thumb position. Everything proceeds quite perfectly.

This exposition of a derided and almost discarded principle has endeavored to show how it might be rejuvenated by modern day mystics. For once, the performer has relegated the "trickery" part of the proceedings to his helper. For once, the master-mind can leave the mechanics of his effect to the cleverness of someone constantly before the people yet never noticed. It is simply a case of the ultimate in misdirection when applied this way.

An applied routine from what has been offered can be of use to any couple presenting a telepathic act, for, after such an assistant's help in the opening, wherein the performer singly does one or two tests of psychic ability while the messages are being "set", that assistant may then "come into the open" and be a definitely recognised factor in the experiments to follow.

With personal questions (love, business, work, lost articles, etc.) taking only a small part of the routine, and thus keeping the possibility of strangers and non-participants becoming bored at a minimum, this seeming proof of a performer's super-normal (and why not super-natural?) powers should be a strong "spot" in any program of mystery. By itself, such a routine ought to be planned for not more than 20 minutes of an hour's show. Certainly there are few presentations using less apparatus or less preparation and worry about "getting set up".

## A STORY HERB. RUNGIE

Tonight, Ladies and Gentlemen, I am going to tell you the thrilling story of Diamond Jack (JD) who was the flying Ace (AS) of the Army.

"Jack was in love with a beautiful Queen (QS) who lived on Petticoat Street - that's somewhere near the outskirts, so one day he went down to a Jewelry Store and bought her a large

## THE SANE VIEWPOINT OF EXPOSURE

By FULTON OURSLER

*Editor in chief of Liberty*

It has always seemed to me that the people who make the loudest noise about exposing are those who have the least to lose by it. Most squawking about exposure comes from amateurs who make their living at something else, and many of them would starve to death if they had to depend on their talents as magicians to earn their bread and butter. On the other hand, I have never heard any professional magician—and I have enjoyed the friendship of many of the greatest performers of my time—complain about exposure. It never seemed to damage their box office receipts.

I recall vividly a discussion I had on this subject with the late Howard Thurston just a few months before he died. He was performing at the Metropolitan Theatre, in Boston, and just across the street, at the Bradford Hotel, I was giving my weekly talk over the NBC Blue Network. Following my talk, some of my Boston friends gave me a little party, and I asked Thurston to attend it. We talked into the small, dark hours. It was our final talk on this earth, and I remember well how we reviewed various incidents in our long friendship, which had begun in 1912. At one point during the evening I asked Thurston what had been the effect upon him of the Camel cigarette ads, in one of which an important Thurston Feature was exposed—sawing a lady in half. He laughed sardonically. "It doesn't mean a thing," he declared with great emphasis. "In my presentation now, I always refer to the Camel Ad, quote it, and state the explanation which they gave. Then, I do the trick, and manage to convince the audience that the explanation was not right—and there you are." Thus spoke the showman.

As a member of the Society of American Magicians, I have ruthlessly suppressed exposure in all the magazines under my editorial direction. Only recently I published an article by the most famous of all American dramatic critics, George Jean Nathan—a piece about Dante. In his article, Mr. Nathan exposed a dozen famous magical feats. In every case, I deleted the explanation, leaving the sentences unfinished, and an asterisk brought the reader's eye to the explanation that the secret was taken out at the request of the Society of American Magicians. I did this, not because I believed it was a service to magicians, but because I respected the obligations which some of my fellow members seem to flout with impunity.

I believe that exposure seldom, if ever, kills a good trick or illusion. It needs only the showmanship of a Thurston to enhance the value of the trick through the advertisement of the exposure. It has been my experience that more secrets have been revealed by the poor performances of amateurs, who squawk at exposures. Their inaptitude with thumb tips, pulls, die boxes, egg bags, spring flowers, dye tubes, changeover bags, and other stage paraphernalia is excruciating to behold.

*Don't Forget! Sign Up That New Member Now for Our Brotherhood.*

[8301]

Exposure seldom clicks with the public. They don't remember how the trick is done, not very often at any rate. Now, the Camel campaign recedes into the years, who remembers how the sawing of a lady in half was done? But, when it does take, when an illusion is so completely exposed that almost everybody knows it—as for example, the mirrors of the headless lady or the principle of the Svengali Deck, on sale in every jimcrack shop—even then it should not be a death blow to magicians, but a challenge.

Let me give another example to show what I mean: My profession is story writing. As an author, I write stories, and as an editor I buy them. Now, there are tricks in story telling as in every other trade, and these tricks are just as valuable to us story tellers as the Si Stebbins or Nicola Systems are to the magician. Yet, there is not a college in the United States, not a high school, not a correspondence school that is not divulging our secrets to all and sundry. The result is that as Editor of *Liberty*, for example, I received in 1940 more than seventy-five thousand manuscripts. As we published only about twelve hundred manuscripts during the year, you can see that there are too many amateur authors, just as there are too many amateur magicians. This, however, has not greatly damaged good writers. They still sell their stories, and they are not worried about the competition, nor are they worried because the mechanics of plot construction may be had for the asking. It is still true that the art of story telling depends only slightly on plot mechanics as compared with the personal gifts of the author in imagination and expression.

As I view it, the same thing is true precisely of the magician. Dante is a delightful performer, and his personality puts it over. That was true of Houdini and of Thurston and of Keller and of Theo. Bamberg and of many other great magicians I have known. You might publish a page article in a newspaper telling just how Houdini got out of a packing case, but the next day Houdini could play that town and make the people believe that black was white and the exposure a defamation of character. To put it plainly, I think that exposure is viewed too seriously by magicians. It is not because of exposures that magic does not flourish. It will flourish with great performers, and the mediocre will continue to be mediocre, and the public will continue to be bored with mediocrity whether you have exposure or not.

It is not a contradiction for me to add that I am against exposure on principle. I don't want to know how an actor makes up. I don't want to understand the mechanics of my radio. I am interested only in the quality of the programs as they come through the loud speaker. I shall never have anything to do with exposure, nor will I permit it in any book, magazine, or play with which I have any connection. As you may remember, my play, *The Spider*, was about a magician, but there was no exposing. Certainly I shall never give any aid or comfort to what I consider to be a reprehensible practice, but my reasons for considering it reprehensible are as stated, and I really think that the agitation among magicians about exposure and exposing is a great waste of good adrenalin.

*Keep in Touch with the Magical Fraternity by Reading The Linking Ring.*

[8313]

Diamond (AD). And, being out of his mind at the time he bought her the BIGGEST DIAMOND (Expanding Ace) in the CASE (Show card case). He took out of his pocket a ROLL (take a bread roll from pocket), and peeling off two TENS (10S-10C) and a couple of FIVES (5D-5H) he paid the crook - I mean he paid the jeweler for it. The crook - I still mean the jeweler, said, 'The rest you can pay just like alimony, eight (8S) dollars per month.'

"Jack left the store and on his way home stopped in at his CLUB (3C) for eight (8D) or nine (9S) beers and a high-ball (take small rubber ball from pocket and toss in the air). Then he had something to eat. He ate (8H) and ate (8C) until he became sick (6D). Just then the clock on the wall struck ten (10H) and standing in the doorway was Officer King (KS) of the army..... with two six-shooters (6H-6S) in his hands. Looking straight at Jack he said, 'Get your plane (blank card), the enemy is coming.'

"Jack rushed to the flying field and took off. It was as dark (black painted card) as the deuce (2H) when suddenly a shot (bring out a liquor shot glass) rang out. (Smash glass) Seven enemy planes came into view. Jack's heart (3H) was thumping violently. Machine guns were spitting fire -- and the applause, I mean the noise, was terrific. Officer King (KC) was wounded but already he had brought down two enemy Aces (AH-AC). That left only five (5S) of the enemy and before (4D) you could count to ten (10D) Jack downed two (2D) more.

"All this while Jack had the diamond (3D) ring in his pocket. The enemy must have known about it because they chased him out over the Wolf river where they shot off his pants - I mean propeller. Jack had to bail out and while he was floating downward through space the diamond (9D) dropped from his pocket into the river. For two (2C) minutes everything went black (black card on both sides) and then he found himself safely on the shore's edge.

"The next night Jack went to see his little queen ('Little Duke' size QC). He told her how he'd dropped the diamond (7D) in the river during the battle, but said that he would swipe - I mean buy her another one. However, she said, 'Jack, dear, we've been denying (9C) ourselves happiness long enough, so let's commit suicide - I mean, let's get married.' They hunted up a preacher who said those famous words, 'Ashes to ashes, dust to dust' and pronounced them insane - I mean, married.

"Jack was feeling rather flush (KH-QH-JH-9H-7H) so he gave the preacher five (5C) dollars for his part in the crime. When the happy couple got back to the asylum, I mean, the bride's home, they were greeted with a full house (4C-4S-4H-JS-JC) and from six (6C) until seven (7S) a delicious supper was served in the spacious cell, I mean, spacious dining room. Jack was treated like a King (KD) and his Queen (QB) was, too (2S).

"During supper both of them received the surprise of their lives. The main course was fish from the Wolf river. While eating, Jack related his loss of the diamond ring. Suddenly his wife, who had taken a fish from the tray (3S), shouted, "Look, look!" AND WHAT DO YOU SUPPOSE THEY FOUND IN THE FISH?"

(You hear whispers 'the diamond ring') "No, not that, my friends. They found BONES!" (And as this is said you take three or four dice from your pocket, shake and roll them across the table or floor.)

# ONCE IN A LIFE TIME JACK VOSBURGH

This double coincidence effect is a second cousin to that popular Annemann effect, Remote Control, as improved by Orville Meyer. Because of the current wave of rough-smooth deck tricks it even fools magicians.

The performer borrows a deck and takes from his pocket a single card of contrasting back design and color. Behind his back he puts it into the deck without having shown its face. Anyone in the audience names a number and the performer counts off that many. The last card is seen to be the one with the odd back. THE SPEC-TATOR HAS NAMED ITS POSITION IN THE DECK. The odd card again is inserted in the deck, its face still not having been shown. The deck is fanned face up and another watcher thinks of any card and names it aloud. THE CARD SO CHOSEN is removed and turned over. IT IS THE ODD CARD.

The card from the performer's pocket is fixed by rubbing two streaks of diachylon wax across its picture face length about a half inch from each side. Let's call it the QS. When the deck is obtained, look it over to throw out the Joker and cut the duplicate of your trick card to the pack's face.

Bring out your card and call attention to the contrast of backs. Do not show its face. Behind your back you "insert" the card, but actually it is placed on the face of the pack. When the pack is brought into view the bottom card thus has not changed. Have a number, say up to 20, called. Hold deck on end and facing you in the left hand. Count the cards one at a time from the face of the deck into right hand. However, the first two cards are held together as one. From here on count each card separately, putting each behind the one previously counted, which keeps the diachyloned card on the face of the packet. When you have come to within two cards of the selected number slip the face card of the right hand packet to the face of the left hand packet in the act of counting off the next card. This is natural and well covered. If the number were nine you would count off seven and make the slip as the eighth was removed. Then the ninth card turns out to be odd-backed.

Do not show its face. Replace the counted cards on the face of deck and the duplicate QS is still on bottom. Say that you'll again put the single card somewhere in the deck, and again you place it on bottom. Bring the deck out and hold it with backs toward you. Fan the cards through from the back towards face and from left to right. A spectator thinks of any card he sees.

Close the fan and hold deck face up in left hand for the naming of the card. Fan them face up until you see the named card. The right hand takes that card out, without showing its back, and lays it face up on the face of the deck. You ask why he happened to choose that one, and this gives you a second to press the card firmly with left thumb. Then you push it off deck and let it float (flatwise) to the table or floor. It won't turn over if dropped flatwise. No one can suspect two cards being together because the face card of the pack still is the QS. Hand deck out for removal of odd card. Then pick up your double card and show them its back (?). Lay card on deck's top and accept applause. Peel off top single card and pocket. Deck is unprepared.

## ~ EDITORIAL ~

That penny swindle in issue No. 123 made more friends than enemies, at least. The secret is "timing" and assurance. As no coin changes hands behind the back you must count 1-2-3 before bringing them back into view. But when you show the victim he has won or lost, there is no time lost in putting them back out of sight again. -- The N.Y. Knights of Magic certainly belong in high brackets, for their public shows, judging by that on Jan. 22 at the Barbizon-Plaza Hotel Theatre filled the seats and satisfied the people who paid. Sensible, too, is the policy of using a non-magical and hired professional for novelty and change from straight trickery during each part of the program. Don Tranger's "Believe-It-Or-Not" trumpet playing routine did things to the spectator's hands. A steady diet of trick after trick without even a few minutes' respite has hurt many public display of mystic acts, to our way of thinking. Magicians may be used to it, but a lot of laymen aren't.

### Magician Pays to Learn Old Trick

LOS ANGELES, Jan. 23 (AP) — Charles Nicol, 69, professional magician, has been taking articles from people's pockets for 50 years—all in fun, of



course. He recalled that today when he told how a pretty brunette asked him to help her find her dog last night. They didn't find the dog, but later the magician discovered \$280 he had pinned in his watch pocket was missing. Police said the woman had robbed several men under similar circumstances.

To the left is our pet clipping of the month. The magical part of it all is that somewhere there was a magician with \$280 in his pocket. --- The newspapers can read of sinking ships but our opinion is formed upon the arrival of copies of London's World's Fair mag with its ever interesting magic page. Since England declared war only 3 issues of that weekly paper have failed to arrive. Battery Quartermaster Sergeant Wm. Jenkins' letter also just popped in with some happy lines, in part: "I have here, by my side, a small case containing my file of The Jinx, slates, cards, paper, envelopes,

etc., and with these items I have provided dozens of shows for the troops and about 30 for the Officers at Regimental Dinners, including one for which I was called back from leave to perform before Royalty. - Slight pause during that last paragraph while I dived under the table. I figure the table can stand the weight better than my back in case of a hit, but it must have come down about a quarter of a mile away. Please excuse the lousy typing." Consider it excused, sir.

On a four-a-day program several years ago we continuously had to wait for a lot-drawing, the prize being a large cake made with a wine base. On the first day that Mrs. Annemann caught the show she won the cookery. We never did live it down for the rest of the cast was certain that some "gimmick" had been put to work. But what is a cake, even with wine taste, against two automobiles? Mrs. Burdette Bowman, whose hubby hardly ever misses an S.A.M. meeting, did just that, by picking out the correct Golden Key not once, but twice, during the second year of New York's World's Fair! The Chicago Tribune of Dec 29th cartooned it, saying, "It's A Splendid Trick If You Can Do It", and concluded with, "Mrs. Bowman's husband is a magician." It would be of interest to hear from magi who have won prizes (honestly) and gained news space mentioning their hobby or profession of mystery.

Dai Vernon is publishing "Select Secrets", a booklet of his creations and subtle methods by which he maintains an enviable reputation. Ver-

non's work might well be remembered for generations. His angles apply to all phases of magic and can serve as a perennial lesson to those who really want to learn not alone how but also why a particular procedure is followed. His address is 566 Flatbush Avenue, Brooklyn, N.Y. --- Fred Keating, magician-humorist master of ceremonies at Cafe Society (N.Y.C.), has been a grippie victim but continued working at the club. On Jan. 28th he wisecracked, "I'm working with a fever of 102. When it hits 110 I sell out." With that one finished he actually passed out. (He should have, even without the grippie, just for digging up that early 1929 thriller. Ed.) --- Liquor Dept.- Business Week mag, on Jan 18th, reported, to wit, "The State Attorney General's office in Michigan recently passed a ruling that a magician who conjures drinks out of a hat has to take out a regular \$500 liquor license."

Dante has a swell publicity angle of late. In each city he holds a contest of magic by localites and chooses one for a coming grand finale when "the 10 most worthy winners will be trained at his ranch in California" "in a search to find a successor to Dante". Magic dealers and club leaders in cities where the show plays are asked to get in touch with Dante and arrange a program of young artists. Mitchell Kanter recently received nice Philadelphia news space because of his arrangements, and George Smith, 16, amateur magus of Collingswood High School, was picked for that territory's possible successor to the successor of Howard Thurston. We like especially this quote: "Professor Dante was not interested in the tricks themselves. 'You can teach a dog to perform tricks,' he said. 'What I'm interested in is poise and carriage. I want to know if they are entertainers.' So George won out as an entertainer as well as a magician." (Wonder if he wouldn't go for George DeLaney, of Sayre, Pa., in that case. Ed) As a publicity stunt for Dante it is good - as a sound idea it is good - we hope that Dante doesn't forget to retire, and that he will emulate Kellar by gracefully introducing the successor on a trip over the circuit, something which Thurston never did seem able to do.

Stuart Robson, dealer, has "Close Up Tricks For the Nite Club Magician" in the process of being printed. The author, not named, is one Frank Travers, whose knowledge of bar and table items of interest to magicians is not to be relegated to a far corner. --- Jack Vosburgh's publication, "More Than A Trick", delayed because of war orders holding up the printer's new style of type buy, will make his recent Jinx contributions look small. We thought, and still say, they were good, but we've seen the manuscript. --- The latest "Magic Wand" from across the water has a "Germaine's Pellet and Pencil" page by Harry Latour which starts "Recent descriptions of this effect are not in complete accordance with Germaine's presentation." Probably he refers to our delineation of the trick in Jinx No. 95. Latour's information is good, and practical, but we received our information from one who still sees Karl Germaine at least once a week and is a devout student. --- Incidentally, the "Magic Wand", during the last war (1914-18) was using a swastika border on the title page, and small ones throughout the book for paragraph and trick spacers. It only goes to show how one can unknowingly contribute to a mistake. --- The Boston (Mass.) S.A.M. Assembly publishes a private organ "The Barnstormer". It is collecting a file of all those "decrepit, over-worked, magic jokes". So, how's about this one regarding two mind-readers who met. Said one, "You're all right; how am I?" It's almost as old as the word Gabbatha!!

*Theo Annemann*