



HEADLINE HUNTER

From out of the past I have taken a slate writing principle, long off the market, and utilised it in this problem. Bruce Hurling's method for getting rid of a "flap" while standing before an audience in view of all may be used for countless effects. It should not be forgotten.

To his watchers the performer shows a slate blank on both sides and identifies these sides by writing initials on each - initials as called out to him. The slate is stood in full view of everyone for the time being. Next are shown three current newspapers having blatant headlines. A spectator aids in the choice of one, whereupon the performer quickly cuts the headline words apart and puts them onto a table or the floor in crumpled up balls.

Another spectator does his part in the choice of one word, and he reads it aloud for all to hear. He, himself, then approaches the slate and shows its sides. And on the slate, which may be passed around for avid inspection, is shakily chalked the very word picked!

In the concoction of this method I discarded the use of cards, dice, counters, etc., for the choosing of a word because, in the case at hand, they were "foreign" objects to the subject. It is necessary only to have the slate with special flap, two newspapers, chalk, and shears.

Let's cover the "selection" of the word before describing the genius-like qualities of the slate itself. Newspaper headlines are short and to the point with nothing unnecessarily said. Except in terrific times, when one and two words carry great import, there are an average of from three to six words displayed. That the paper may be a few days old doesn't matter. The other paper, of a different name, must have a headline also, but it doesn't matter as to the exact number of words.

Let us



say, for example, that we wish to have "selected" the second word of one paper which reads "House Votes Strike Ban". The two papers are thrown down before the first spectator and to him you say, "Just pick up either one, please." If he picks up the one you want you take it from him, saying, "Thank you", and walk to another person for the next move. If he picks up the wrong one, you say, "It's yours. And when you read it, later tonight, and find out what is happening throughout the world, remember that something strange happened here." Naturally, the "wrong" newspaper always is of current date. And, as you say your sentence, pick up the other paper and carry it to the second person.

"There is power in headlines," you continue. "Every word has a meaning of its own." With the shears you slash away at the four word banner, cutting the words apart and dropping them in crumpled balls onto the floor or table. Let them fall as they will, but be careful to note which one is the word you want

to have "selected".

"Pick up two of them, one with each hand," you say. If the wanted one is among these you continue without pause, "Give me one". If you receive the desired word you open the paper, read it aloud and hand to someone else nearby. If the wrong one is given you, say, "Over my left shoulder as appeasement to the spirits beyond, (tossing it so) and now will you please open the paper you have and read aloud the word it contains?"

But, if the two papers picked up by the spectator do not include the wanted one, say, "Toss them over your shoulders at the same time, for that is a manner of appeasing the spirits beyond. Now give me one of the papers remaining." If given the correct one you open it and proceed. If given the wrong one, toss it over your own left shoulder, saying, "After all, I must do a bit of appeasing myself." Then have the spectator open and read the last paper.

Aside from the general explanation I want to insist that you have here one of the very best methods of "forcing" without the use of extraneous apparatus which only too often tends to distract attention from the effect by being "out of place". The method and principle takes practice and assurance, but it will last you through out a lifetime of magic.

That takes care of the word being the one which appears on the slate. Important no end, in itself, the "message from beyond" is essential, too, and the way it happens - in a manner confounding to present day magi - goes like this:--

Procure or make a silicate slate with frame, the inside (slate surface proper) dimensions of which are 5 x 7 inches or smaller - no larger. The flap to accompany this slate is made of thinner silicate, or, as in my case, of black art board, obtainable from art stores in 17 x 22 in. sheets, and very pliable. The inside of slate is quartered, and the finished flap takes up three of these, the diagrams making this clear, I hope.

As you can see depicted, the flap is foldable twice which brings it down to quarter size, and that size is palmable, it being no larger than a playing card. Scotch tissue tape, now very prevalent, was used for the hinges. That one which is on the audience side of the slate was sanded with fine sandpaper to take away the gloss, but it isn't necessary because the slate is more or less perfunctorily shown.

At the first showing, the performer draws a chalk line cutting off one quarter of the slate's surface, and this is done on the flap side at start. The line is drawn along the edge of the flap, or edges of the flaps if you care to make them plural. Initials called are put upon the slate proper, there being a coinciding chalk line on the slate itself just under the flap(s) edge. The word to be forced has been written underneath the flap(s).

The first "quartered-off" section is on the unprepared side, and it is duly initialed. When the second set of initials is given, they are put on the flap(s) side and that person asked to step forward. He is used for the first choice of the papers, and this sleight interval allows you to let the top half of flap drop down and engineer the quarter-flap to the right whereupon the folded flap can be palmed to the pocket when chalk is put away.

That does it. The word is picked freely (?) and it appears upon a slate mysteriously (?). What more can be asked of a trick?

HYPOCRITICAL MEMORY ARTHUR MONROE

There is one magical adjunct long since neglected - the mirror glass. We don't mean the tumbler which catalogues of other days said was perfect for the exchange of a handkerchief, but the 3 x 4 inch or larger straight sided and fluted glass jar which used to have a lid. We can dispense with the lid, and the flat piece of nickeled metal which divided the jar into halves. We won't replace the lid, but we will replace the other item with a zig-zag piece of nickeled metal, each zig and each zag of which is about a half inch wide. The entire contraption shall be used, also, not for hanky-panky magic, but seemingly for a memory stunt.

The magician asks that a deck of cards be shuffled well. He takes back the pasteboards and proceeds to run them through, faces towards himself, in an assumed gesture which is to impress that he is memorizing their order. Then he drops the deck into a glass, face outward, and deliberately turns the glass around to bring the backs of the cards towards the audience.

Picking up a handkerchief, the performer folds it and blindfolds himself. He fumbles for the glass and names a card. Then he draws the front card out of the glass and turns it around. It is the card he has named.

This card is tossed to the floor. Immediately the performer reaches to the glass, names another card, and repeats the procedure. This is continued, AS QUICKLY AS POSSIBLE, for six or seven cards.

Then he takes out the deck and tears the blindfold off. He hands the deck to a nearby spectator. "Look at the top card", he says. He names it. "The next one". He names it. The performer takes the rack of cards from the spectator. He spreads them before the subject, face down, and asks for the selection of any one. The mystic picks up a slate and chalk. He scribbles industrially for a moment. "Name your card and show it," he then asks the spectator. The magician turns the slate. He has written the card's name.

A stacked deck is behind the mirror in the glass, it's back outward. Put the shuffled deck in the front part, face outward, and turn the glass around. Showmanship takes care of the rest. When the spectator takes a card from the spread deck, you complete the cut at that point of the pickup and glimpse the bottom card to key you. Thus you know what to do on the slate. And if you don't think the routine is effective -- you haven't tried it before lay audiences.

SOLUTION (continued from page 885)

allows you to make a Royal Flush in any suit, after the discard.

However, if he blocks you in this by taking four Aces, four Kings, four Queens or four Jacks, you then can discard all but one of the Tens and draw four cards to fill a Ten-high Straight Flush, which beats anything he can draw. (Since, according to the rules, he is not allowed to draw from the cards you throw away.)

EDITRIVIA

As of December 15, 1941-----

The Clinic, so called, has taken space here before. The magicians who attend the meetings believe that one should help another to be a better prestidigitateur. This New York City group started as a clique of the S.A.M. They made a point of asking only members of that society to be present.

The Clinic was well founded. It was born of a weak spot in the society's make-believe constitution. You just can't accept members a la recommendations per application blanks without giving those persons (whether they deserve it or not) some sort of teaching in the rudiments of magic.

The Clinic was wrong in asking for S.A.M. members. The S.A.M., now evidently aware of the Clinic's growing importance in a field of thought which it (the S.A.M.) has neglected in the interest of prolonged and extraneous business meetings plus tricky-tricky programs made up mostly at the moment, is "aghast" at the "heresy" of members being a part of a separate combine.

Both parties are wrong, to us, the S.A.M. moreso. It asked for trouble by not being helpful to members it shouldn't have taken in. The Clinic could have saved itself trouble by not limiting its crowd to S.A.M. members. It's a vicious thumbtip.

Under date of Nov. 17th, Julian Proskauer sent a questionnaire to the S.A.M. Compeers which included - "Many comments have been received by your officers relating to the so-called "Magic Clinic". Some feel that the "Clinic" should be an integral part of the Parent Assembly, functioning under the auspices of the Entertainment Committee and the Hospitality Committee. What do you think?"

When a society admits of the presence of a group within itself, and seriously considers the putting of that group under "official" auspices, something is wrong with the management of that society otherwise a "clinic" wouldn't be conceived by bored and disgruntled members who want to do magic well under criticism instead of listening to whether or not Kellar had a gold tooth.

Some of our best friends are against the Clinic. The argument is that discussion of each performer's trick comes, not from professional critics, but from other magicians on the same mental level. Our view is that the "Clinic" was born of desperation by members of an organization which wasn't giving them what they needed to be representative members. At least one S.A.M. committee-man on the subject of "Clinic" investigation has refused to attend a meeting of that group. There's little else we can say - now.

This issue of The Jinx begins our fourth volume - for we call each set of 50 numbers, including therein what "extras" may be produced, a volume. The Jinx has been paginated, from its beginning, and those who want to keep this sheet in file should look to the page numbers and ignore all else. --- We like the letters from those readers in the service of this country and Great Britain. We've not been able to answer them all, but as long as copies of this paper keep reaching them they'll know we haven't forgotten. And this may be a reminder to some - The Jinx will be sent to all magically inclined servicemen at their military addresses. There will be no charge. We need only the add-

ress, either from the man himself or from a friend. And we would appreciate greatly, from those now receiving this sheet, any change of base address when it occurs.

The Al Baker book, "Magical Ways and Means", has been published by Carl Jones in a manner befitting "Greater Magic" and "Expert Card Technique", the first two tomes "angeled" by a man whose hobby interest is to see worthwhile knowledge produced in perfect and durable form. We have not, at this writing, seen a copy of the Baker book, but we did a little work on it at the start and therefore have a mental picture of the contents. Followers of Baker-type subtleties and subterfuges will prize it. Non-followers and newcomers to magic will learn to value it. Jones' record for publishing works which are destined to remain texts on magical endeavor is not broken by Al Baker's "Magical Ways and Means".

New Yorkers addicted to magic at all hours may infest Lord & Taylor (Fifth Ave.) from 10:30 to 5:30 each weekday. Dell O'Dell will be doing more than clever tricks for the oldster patrons of the Toy Shop in order to make them buy mysteries for their kiddies. It is a swell angle for magi to get angles on the kind of tricks to do before children.

Dai Vernon is in a hospital with broken bones but not broken heart because his incomparable agility with cards and scissors will not be impaired upon recovery. The address is "The New York Hospital - 68th Street and York Avenue - New York City". Address him either as Dai Vernon, or David Verner. He'll read and appreciate every written line, I know. His visiting hours are from 2 to 4 and from 7 to 8 P.M. daily. He might be practicing one of his heard-about miracles when you might drop in and might become both a subject and confidant.

Bert Allerton's press agent sends out notices about insurance on the magician's hands to the extent of \$100,000 and news of the mystic's letter to President Roosevelt offering to teach fundamental magic to the crippled kiddies at Warm Springs, Georgia, "with a view of extending it to all similar institutions." We can understand the entertaining of such children, but we cannot coincide lucid thought with the p.a.'s blurb about "teaching". No more depressing thought could come to our mind than a hospital full of patients trying to "fool" each other.

I hope that Lucille & Eddie Roberts get to the West Coast of these states soon. The East Coast magi don't seem to appreciate what a swell job they are doing. Very few of our cult bothered to catch them at the N.Y. St. Moritz, and at that spot the couple slayed the customers with magic and an ultra modern mental act. They went to Montreal on Dec. 8th and are staying over the holidays at the Mount Royal.

This team's success seems to prove what I've been trying to say for a long time in an effort to intimidate magi to my way of thinking, right or wrong. Nobody goes to a night club to watch an act's audience reaction. They wait until that act is gracious enough to appear before a magical body, or, shall we say "ladies' night"? For free, the act must work against criticism and for copycats. And, before such an audience, applause is never stunted, hypocritical or not. Two person mental acts have been in a terrific slump for over a decade. Eddie & Lucille Roberts are now proving that a new application to old material can be sold to the public. And let me tell you this. A living from magic must be made from the public at large. Not from magicians.

Theo Anagnostis



TRANCE CARD ANNEMANN

About ten years ago I "invented" a spelling card idea which found favor with some professionals. Max Holden, then late of vaudeville, and freshly embarked upon a dealer's career, saw fit to use it in his club program until his business of supplying magi with their necessities made time more important. I, of all persons, cannot say that the method used was not good. But, in a later day light, we can tell readers that times have changed and that the count down method by numbers is not so good for this generation of more-to-the-point spectators.

Two decks of cards are used, but the audience knows only of one. The performer says that a spectator shall do an experiment in psychic timing and coincidence entirely by himself. The performer's presence is necessary as a battery or source of power supply.

Let's call the decks Nos. 1 and 2. No. 1 consists of 12 cards repeated 4 times, but they do not have to be stacked in any order - just shuffle them all together. The cards used are:- the
AC - 5C - JS - 7H - KD - 3D and the
2C - 10S - QC - 6D - 4D - 8D.

All values except the 9 are represented among these and there is an even mixture of colors.

The No. 2 deck is ordinary but slightly arranged. The first six cards given here are arranged in that order from back to face of its packet. This also is done with the second set of six. Another very important detail is that each set of six cards consists either of odd or even cards. Put the even value set on the remainder of deck and any nine cards from the deck on top. Turn the deck over, face up, and put the odd value set face down upon it. Add nine cards from the deck itself, face down on these. This two-backed deck is place in your left side coat pocket with the even stacked side nearest body.

Select a spectator for the test. Take No. 1 deck from a case and give it to him for a shuffle. After he does this ask him directly to look the cards over and see if they really are mixed. This is an important action and should not be neglected because of any fear on the performer's part. The spectator's look-over satisfies any skeptic in your audience, and, as he gets in his glance at the cards, you follow through with a request that he give them another shuffle for good measure. Tell him to go some distance from you and hold the deck on his left hand, face down. Then ask him to cut the deck with his right hand and note the card cut at. He is to replace the cut and shuffle some more as he returns.

This manœuvre can be made very effective by the individual performer - in other words, impressive and absolutely fair. Take the deck from him and explain what is to happen further. He is to put the cards into his side coat pocket and remove one at a time from the top, spelling the name of a card, letter by card, as he does so. In explaining this you put the deck into your left coat pocket, standing it up on end near to body. "For instance", you say, "if you were to be thinking of a Nine of something, you would draw out cards and call them N-I-N-E-O-F, and continue that way."

And, during the talk, you have pulled out six cards from off the outside of the deck No. 2., laying them face up on your right hand. Now bring out the deck (No. 2, of course) and drop it onto the right hand bunch of face up cards, bringing that bunch back to its original position.

You next start to put this pack into the spectator's right side coat pocket, but stop just short of that action and ask, "By the way, tell everybody the name of the card you looked at and shuffled-up so thoroughly. I can't have you forgetting it at the last moment." And, just as soon as he names it, by the odd or even part of its value, you place the deck into his right pocket with that particular stack outwards, away from his body.

Don't hesitate for even as much as a second now, but tell him, "Pull out a card at a time and spell, letter by letter, with each card, the name of the one you picked and mixed back."

You take the cards as they are drawn, holding them with faces towards the audience in a sort of fan in one hand. On receiving the next to the last letter stop him. "The next card is the last one of your card's name. Yes? Take it out and let everyone see it."

It can't be anything else but that one. The spectator takes the deck out of his pocket and gives it to you. You toss it aside or do as I do - use it in the next trick which needs an ordinary deck. I add what cards I hold to the deck, give it to someone nearby to shuffle, and, upon taking it back, fan and start righting the cards, (those face-backwards from the last trick) saying, "You certainly did shuffle them! This saves you extra labor when you get home."

The ones of you who have read this far can visualise the short but sweet effect from a long description. To those few we'll give these tips gained from nine years of practical use. This is essentially a platform or stage trick. You need not be finicky or extremely subtle. On the cards of your No. 2 deck that are important, the big 12, ink in on their back corners a help to you. The even set you number 1 to 6. The odd set you number 1 to 6 also, but with a little line beneath. This is done at the upper right and lower left corners. Now you can take up your deck after a show and sort out the marked cards into two piles. Then you can arrange them in order and set the deck for the next show inside of two minutes. The No. 1 deck never needs any kind of attention, except that given to it by the spectator who never does realize what he has looked at!

SOLUTION

The problem titled "Poker Challenge", on page 881 of Jinx No. 150, is solved herewith. Take the four TENS, and any other card you like. This prevents your opponent from taking any Straight Flush above the Nine, but (turn back to page 884)