

THE ANSWER!

Every once in a while a principle makes its appearance and allows of being used in many varied ways. Over a year ago Dr. Daley brought out, in Jinx pages, introduced a method of using four pieces of plain silicate (four flaps) to obtain a spirit message. The following effect combines that with another idea which has found favor, and thus a magician's dream easily becomes a reality. In an impromptu manner and at any time or place, you can produce a phantom answer THAT IS A DIRECT REPLY to any question written by the spectator!

Carry with you merely four silicate slate flaps about 4x5 inches and a piece of chalk. For the stage or club use pieces 6x9. Prepare by writing on one side of one piece a dummy answer, such as, "It will occur sometime next year." Place this board writing side up 3rd from the top. Be sure you dot one so you can not get top and bottom mixed. Place these four in pocket or on table as case may be. Put chalk in left coat pocket. In same pocket have matches.

To start, show a piece of paper about 2x3 inches. Draw a mystic oval long ways across center and give to spectator with the request that he write any question to which he wants an answer. Then he is told to fold paper once each way, writing inside. You take folded paper, and with long folded side to your right tear it lengthwise slightly to left of center. Place right hand piece behind (side nearest to you) other, tip them to left and tear the pieces again slightly to right of center. As you finish tear left thumb draws back piece under it and right fingers combine their pieces with single piece left in view in left hand, drop-

ping them crumpled onto an ash tray, the left hand going to pocket for matches leaving the stolen paper behind. The matches are given to spectator to burn paper.

As this is being done you take the silicate flaps from pocket, saying that you will try to get an answer by automatic writing. Hold them flatwise in left hand. With a cloth rub off top surface. Turn top flap over to clean other surface. Let it be apparent that sides contain nothing. Lay this top piece on table. Clean top surface of next. Make a double turnover now, the next two pieces TOGETHER as one, clean apparently the underside and lay the top single piece on table. The dummy message is UNDER this second flap put on table. Continue with the other two. Four flaps in a row. Ask the spectator to point to two. Discard or pick up as the case may be, so that you now hold two flaps together, dummy message facing up and between. Hold in right hand and talk to spectator telling him to think of his question. Left hand goes to pocket for chalk and also secures



the paper. It is brought up behind flaps, and held with left thumb as right takes chalk. The paper is folded but twice and in hand, you can readily see how it may be opened with aid from right fingers.

Now you apparently get impressions, writing on the surface towards you. Actually you have read question from the torn out center of paper, and WRITE A DIRECT ANSWER TO IT. Finishing, chalk and paper go back to pocket. Repeat aloud your DUMMY answer, asking the person if

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DR. JACOB DALEY

EDITRIVIA

Just as we warned, the DeLaurence Co. has clamped down a bit on their majestic catalogue of the occult influence on life in general. This is especially so in the cases of those who wrote on their "rabbit from a hat" stationery and even mentioned The Jinx. The company of "messages for the multitude" is not in sympathy with wand wielders who, for the most part, are unbelievers. In a letter to one such higher plane aspirant, they quoted a price of 50 cents (it's well worth it) and asked for a copy of the publication in which they got such a responsive free ad. The catalogue however, is still free to the sincere, an accompanying letter asking for a contribution to cover its undoubted high cost. We hereby recommend the tome only to those whose desires are far above the comparative low plane of trickery and manual deceit.

Jinx Quiz Dept: Why did Philadelphia's WFIL station cancel the DuBois expose broadcast after their representative watched the rehearsal? Did Kuda Bux get hospital care after that very bunny-bunny bit of fire walking which sounded O.K. over the Ripley network but went kinda haywire before the witnesses? Is Dr. Ervin getting a sales commission from that Lloyd Jones' Genii ad for his silk production gadget? The trick (June Genii) should tie in very well with the Ervin production described in Chas. Jordan's book, Ten Miscellaneous Tricks.

Harry Opel's publication "Voice From The Attic" finishing its tenth year (the offer of a year's Jinx subscription for every copy sent us regardless of condition still holds good) offers a provocative query. Why be so down on the fellow who gets \$5 for 20 or 30 minutes? There are many professionals working nite-clubs for \$50 a week less 10% for the agent. Three shows a day, seven days a week, makes for about \$2.15 per spasm.

Those gentlemen who passed public remarks about "scandal sheets of magic" should know that our policy originated from Max Muller's pertinent scribbilage, "All truth is safe, and nothing else is safe; and he who keeps back the truth or withholds it from men, from motives of expediency, is either a coward or a criminal, or both." Perhaps we're too ready to put on the shoe, but Cinderella didn't hesitate and she didn't fare so badly for doing so. There's a big difference between data for scandal's sake, and exposes of shortcomings and dumbness which affect the art of magic in the public eye. We have heard sotto voice accusations of one or another being of this or that creed and belief at Eastern city parties given only because of a common interest - magic. This is an era when communism, socialism, anti and pro nazis, color lines, soviet adherents, Tories and Rebels, all tend to disrupt the existence of a common animal - man. The Jinx wants no part of that. Magic as a hobby or profession does not need it. It's a universal love if at all. We're interested only in furthering the aims of those who wish to entertain sincerely and expertly. The politicians and tradesmen who are complacent in the belief that a few books, titled position in a society, and a double hinged box make them authorities and professional equals are anathema to us for their dumb bunny pin-pricking the balloon of illusion. Their per-

sonal life has no place in this or any other publication devoted to magicians, by magicians, and for -- the public.

Those who want a weekly barrage of magical news and information should subscribe to the "World's Fair", London's theatrical bible. The Brunel White coverage goes on for pages and makes one wish this country's trade papers would give as much space to the doings of those mystically inclined. Tricks and books are reviewed, human interest stories recounted, and there is as much told weekly as one can find monthly in the news sections of our own periodicals. Aside thanks go to Ellis Stanyon for his advertisement reading, "In his Jinx, Editor Annemann gives list of the Forty Best Books for Students. FIRST on this list is the Fifteen Vols. of Stanyon's Monthly "Magic." That takes us back to issue No. 8 - 40 months ago. It still stands.

The Ripley hour recently featured a man who demonstrated how a place could be robbed by a pin tumbler (Yale, Towne, Corbin, etc.) lock being opened with the fingers alone. Newsreels did the same. A N.Y.C. store was cleaned out by the process. I have a letter from Bob Gysel dated July 5, 1933 in which he explained the dodge as his theory regarding a Toledo burglary. Eccentric though he was, Gysel knew the REAL inside on both spiritualistic fakery and lock work. I sincerely regret his death. I have a five and a quarter inch stack of his correspondence dating back to 1922. Maybe I can make up a Jinx issue of Gysel secrets which haven't been published.

Jean Hugard is in Minneapolis again, this time to collaborate with Harlan Tarbell on the drawings for the Carl Jones publication of the John Northern Hilliard monumental tome. One can imagine the expense account acting like a thermometer under the breath of a Casanova, but Mr. Jones is determined to make it a book of books.

Cedric, the London legerdemainist, and whose overseas column enhances Genii monthly informs we were sadly late with our (No.46) mention of the necromantic nudist who created quite a furore throughout the April London press. The name of the profonde and pull dispenser, says Cedric in case anyone wishes to reach him, is Anthony Alexander who is, for the summer, at The Show Folk's Concert Party, The Pier, Hunstanton, England. (According to our file card, real name is Blair. Ed.) Wastebasket Dept., It might be interesting to read a nudist magician's ad for a trick (summer type, of course) which contained the line, "At finish, spectators can find nothing on you."

The cause of that last paragraph wants to correspond with all those so inclined in the USA. You may reach him -- Cedric - 13 St. Peter's Avenue - Forest Rise, E.17 - London, Eng. And give him my best.

Some people always want to beat the gun. Collector-magi have already started binding the five Jinx program books just released. Why don't they wait until there are 10? Then they'll have 10 complete changes of program and no excuse (continued on page 339)

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THE ANSWER!
(continued from page 335)

it means anything to him. As you ask, with the right hand pull off the rear flap and hold it facing spectator and audience, the left hand with the actually written upon flap holding it near body. This move is done easily but quickly, and it is impossible to see which one is taken.

The spectator says the message does not mean a thing. You put left hand flap under right arm and openly clean off the dummy message. Put the two together again with message inside and try again on the outside, letting people see as you try to write a few more disjointed words. These mean nothing so you remark that perhaps it would be best to let the message come through by itself. Clean off last words written and let the spectator put flaps into his pocket. Spectator is now asked to repeat aloud his question for all to hear. Then he is told to take flaps out and look at them. The direct answer is found inside, and everything may be examined.

Seriously worked this makes a fine impression because of the direct answer angle, a feature which heretofore has depended upon assistants or plants, and not at all practical for the average performer.



DECK DIGIT DIAL AND DEVIL STEWART JAMES

Using a pack of playing cards, a spectator cuts them and deals off twelve. From these he selects one which is promptly shuffled back with the remaining eleven. Then the spectator writes the name of his selected card on a piece of paper and pockets.

The performer arranges the twelve cards in a circle to represent a clock dial, indicating the one o'clock position. All cards are face down. If included in a regular performance, it might be as well to have a clock dial drawn on a square of cardboard.

A second spectator cuts remainder of deck, removes two cards and totals their values, counting Jack as 11, Queen as 12, and King as 13. Commencing at number one (1 o'clock) he counts around the circle in a clockwise direction to the total of the two cards and discards the card at that number. Starting with the next card to the one just discarded, he again counts around and discards the card reached by the same number. He continues in this manner until all of the cards are discarded but one. The first spectator reads the name of the chosen card he put on paper. The second spectator turns over the last card on clock dial. They are the same!

This is one of those nice parlor or club oddities that almost works itself. The deck used is one with a reversible back pattern, all of which are arranged one way. Two aces are discarded and

the 50 remaining cards set up by values only so that any two cards together from any spot will total either 14 or 15. (7-8-6-9-5-10-4-J-3-Q-2-K-A-K-2-Q-3 etc.) This makes an endless chain so that deck may be cut.

First have spectator cut deck and deal off 12 cards from top. Lay remainder of deck aside as is. Performer shuffles the 12 overhand so as not to disarrange the one-way back set up, and spectator selects anyone, notes it down, and returns it to the deck which performer has considerably (for himself) turned end for end. The 12 are again shuffled by spectator if he does it overhand.

The performer now lays them out face down on the clock dial, it only being necessary that the reversed card be spotted in position 1, or 1 o'clock.

The second spectator is asked to cut deck at any spot and take two cards. He totals them, it being either 14 or 15 as you know. If 14 you ask him to start at 1 o'clock and when he finishes counting to that total toss out the NEXT card, starting the count over with the card immediately following the one discarded. If the total is 15, ask him to count around and each time toss out the card stopped on, the 15th. Either way the result is the same and automatic. The count will continue until there is but one left. That will be the card at the original 1 o'clock position - the chosen card!

There are two subtle points in this. The performer apparently cannot know what or where the selected is. And the total reached for counting is apparently reached by pure chance. The one-way principle may be discarded if the operator wishes to locate the card among the twelve by other means. The reverse back method though is especially clean.




RESTLESS COLORS F. JACKSON

Effects that get away from the all too common "Take a card" theme are none too many. This is very much on the usual lines where a packet of red cards changes place with a packet of black cards, but the changes are numerous and more confusing.

Ten (say) red cards are shown, but attention is not called to their number. They are placed face down on left hand, the third finger being inserted under the two top cards. Ten black cards are shown and apparently placed on top of the red cards for a moment while the right hand pushes the remainder of deck to one side as it is not used again. Unknown to the audience, the left fingers have tilted the two top red cards open bookwise and the black cards were dropped on the remaining (8) red cards, the left fingers immediately closing and depositing the two red cards on top of the blacks. This move was first brought out in Chas. Jordan's Bewitched Aces and is smooth in action.

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RESTLESS COLORS (continued from page 337)

The positions of cards from back to face are two reds, ten blacks, 8 reds. The remainder of deck having been pushed aside, the performer fans entire left hand packet faces towards him to separate the colors, as far as audience is concerned, but he cuts so that the top two of each packet is of the opposite color to the remaining ones. Both piles are placed side by side face upwards. Now, in order to convince that each pile contains cards of one color only, he goes through the following moves which are explained in Stanley Collin's Four Ace Trick.

Each pile is taken in turn face down in left hand. The cards are dealt from the bottom of pile with right hand until six have been dealt face up. Then comes an important move. The 7th card is drawn back by the 2nd finger of left hand and the right hand takes the 8th, 9th and 10th cards as one and deals them on the face up pile. The remaining card is carelessly flicked and placed face up on pile. The two piles are now arranged thusly: Pile 1 (from back to face) 6 red cards, 2 blacks, 2 reds. Pile 2 - 6 black cards, 2 red, 2 black. Any other moves which might bring about this position could be used.

The face card of each pile is now removed and placed, still face up, in front of its pile. The two piles themselves are now turned face down, and it is explained that the two face up cards have a great influence over the piles and they are always in sympathy.

First the two face up cards are transposed. Then the two piles are picked up in turn, put face down in left hand, and by means of the glide, the second card from the bottom of each pile is dealt face up to apparently prove the packets have followed their indicator cards and also changed. The exposed cards are transposed again, but this time it is only necessary to deal the bottom cards to prove again that the packets have done the same. This is repeated once again, and still it works. For the last time the performer then transposes the exposed colors, and causes them to change, this time turning over the packets and letting the rest of the cards be seen in each.

It is suggested that no distinctive cards such as Aces, Kings be used, and at no time is attention called to the number of cards in use. After the "glide" there is no further use of sleights, it working by itself. For large audiences a small display stand can be used, and the placing of this used as the excuse for combining the packets at the start.

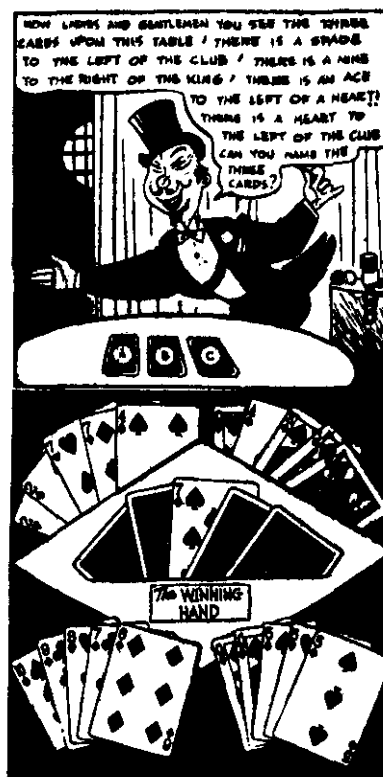


EDITRIVIA (continued from page 336)

ever to ask what to do for that particular engagement. I wish I'd started that years ago. It's something that really is useful. Do you, you and you, with a housefull of magic, ever say, a day before the big show, "What shall I do?" (Just because you're getting a lot of letters, don't be too cocksure of yourself! Ed.)

Mail box: Now that you have corralled all the bright minds in magic, how about giving them something to exercise said bright minds? I have always been intrigued with a trick of Robert-Houdin's that he described in his autobiography. Person writes message on a paper, this burned and immediately he is handed a sealed envelope, in this another, in that another, in that another, and so on for half a dozen. In the innermost is the paper uninjured. I have never been able to work out a satisfactory way to get that effect. Perhaps someone else may get a happy solution.--Jean Hugard. Well, how about it?

Philadelphia magi had an exceptional day on August 27th. Max Holden opened his second branch store and handed out complimentary tricks to all comers (I got a color changing hank, no less!). Harry Otto will be in charge. He's an old timer and knows magic from p to v. (production to vanish). The boys went back and forth continuously between there and Kanter's, looking always for "something new." The Quaker town should easily support two magic shops. Johnny Taylor told me there are over 35 magi listed with the local agents, not counting all of the Philly and nearby amateurs. Both shops have a goodly supply of "exclusives", but wherever you buy your magic, please try to do it a little bit better than the directions read.



Puzzle dept. -- Two teasers. The first requires the actual names of cards A, B and C. The second requires the identity of the poker hand to beat the four shown. Deadline? Your postcard postmarked before midnight September 20th. For what? All complete and correct answers get a copy of the Summer 1938 Extra. You already have it? Mention it on card and you'll be marked up for the Winter 1938-1939 Extra. The solutions? Next Jinx. Reason for all this? I had to complete this column some way so I could get away for the Piff-Paff-Poof convention at Fort Erie!

— Theo Annemann

PETER WARLOCK'S COINCIDO

Effect: The performer mentions that two is his lucky number and to illustrate introduces a pack of cards and two envelopes, these later being stood in a prominent position against a book or candlestick. The cards are then brought to a spectator who is requested to deal two heaps choose one and then shuffle the cards he has chosen. After this he is requested to deal the cards slowly one at a time face downwards onto a table or chair, and another spectator is requested to tell him to stop dealing whenever he wishes. When this point of the effect arrives the card is turned over and proves to be, say the Ace of Diamonds. The performer remarks, "Quite a co-incidence, because in this envelope I placed an Ace." Here he takes one envelope, slits it open, and allows a card which is an Ace to fall out, tearing envelope across and tossing aside. Continuing, "And in the other envelope I placed a Diamond card." The other envelope is opened and card dumped out in the same manner.

Requirements: Two decks of cards with similar backs, four double faced cards, two opaque envelopes large enough to hold two playing cards side by side (the size I use are 4 x 5½). The double faced cards are easily made up by gluing them back to back. The stiffness does not detract from the working for they are only shown by performer and not handled by anyone else. I suggest the following combinations: Ace of Clubs backed by Three of Diamonds -- Jack of Hearts backed by Four of Spades -- Ten of Clubs backed by Seven of Diamonds -- Nine of Spades backed by Queen of Hearts.

Preparation: The Ace of Clubs backed by the Three of Diamonds is placed in one end of one envelope and the Jack of Hearts backed by the Four of Spades is placed at the other end. The remaining two double faced cards are placed similarly in the other envelope and the flaps of both sealed down. Very lightly in pencil, but so as to be readily readable by performer, the names of the eight cards represented by the four double facers should be put on outsides of the envelope directly over the card and on the side which it faces.

The following cards are now taken from the two packs.

Ace of Diamonds, Hearts, Spades
Three of Clubs, Hearts, Spades
Four of Clubs, Diamonds, Hearts
Seven of Clubs, Hearts, Spades
Nine of Clubs, Diamonds, Hearts
Ten of Diamonds, Hearts, Spades
Jack of Clubs, Diamonds, Spades
Queen of Clubs, Diamonds, Spades

Each set of 24 cards is shuffled well and amalgamated by dealing one card at a time from each into a final pack of 48 cards.

In his side coat pocket the performer puts the remainder (28 cards) of one of the packs from which the 24 cards were taken.

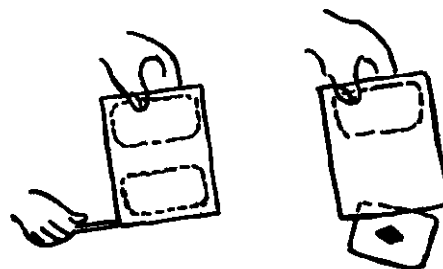
The fake deck, two prepared envelopes, and packet in pocket set the stage for the use of

the mystery at any time during the show. Subsequent performances require only two new envelopes each.

Presentation: The performer shows the two envelopes, states they contain information which will prove of interest, and places them in full view. The prepared deck is removed from case and carelessly shuffled (false) as a spectator is asked to assist. He is given deck, told to cut them, and then deal, a card at a time, the pack into two face down piles. This separates the two sets of 24 cards. Given a perfectly free selection of one heap, the spectator is told to shuffle it well, the performer asking another spectator to stand, and at the same time picks up the remaining unchosen pile and pockets it alongside packet in pocket.

The spectator now deals the cards slowly and the second person stops him whenever desired. This part should be made impressive so that there can be no suspicion that the cards are not completely under the control of spectators.

Now, no matter which of the 24 cards is selected, the cards in the envelopes will reveal it as having been prophesied. This is the part which the performer should practise until he knows his positions and can handle the envelopes easily, carelessly, and without any show of concentration or indecision. He holds the



envelope each time in left hand, paper knife in right, and with the end of envelope containing card to be shown a few inches above table. Envelope is, of course, also facing so as to show the correct face of card at that end. As he finishes cutting, the envelope is lowered until the card slips out of envelope, resting in an upright position on table held only at one corner by the slit envelope. The fingers of hand are holding the other card in its place. When exposed card is at this point the left hand carries envelope back slowly which allows card to drop on table right side up. The envelope is then torn across center which leaves other card uninjured. The action is repeated with the other to give suit of the chosen card. The 28 card packet is then given spectator which makes deck complete for use. (Note by Annemann: This is a very nice club idea. I might suggest a slightly slanted easel for the display of the envelopes. Performer picks up each envelope in turn, saying that inside he previously put a card representing so-and-so. That allows him to get set for cutting. Envelope is held so that card falls out against easel. Should be O.K. with giant cards.