



A TORN LETTER

There are too many tricks which seem to have no reason or excuse for what occurs. As one person remarked to us, when a late amateur of high renown and exalted position made an alarm clock vanish from one side of his cluttered-up stage only to reappear, ringing raucously upon the other, "Why?"

The effect which follows is not too much better, but the several who have been asked about it have said that some sort of an idea was there. So, we've tried to give the thing a theme and let it go at that. Undoubtedly you and you can find a better application as far as the audience is concerned.

The magician picks up a packet of 4 inch square papers. "I have here," he says, "the 26 letters of the alphabet cut from a type of paper not available to the public. You, sir," addressing some member of the audience, "will please think of someone who was a close relative or friend - someone not now living - what is the initial of his first name?"

Let us suppose the letter mentioned to be M. The performer hands the packet to the person with the request that he look through - they all are in order - and remove that particular one.

During this interval the mysticist shows two slates. "These are available to the public," he says, "and we shall use them in a way to prove beyond reasonable doubt that something strange is at work here tonight."

He openly shows the slates to be clean of anything foreign and at the same time marks the sides 1,2,3 and 4. Put together, the slates are handed to the spectator as the performer takes back the letter, in this case, M.

"When people or things on this earth are destroyed," he continues, "the meaning, the spirit, or the soul flies into another level of being." The

performer, during this, is tearing the lettered paper into strips and the strips into parts. He makes them into a flat bundle and approaches the man with the slates.

Opening the slates just a little he definitely drops the paper within. And he takes back the remainder of the alphabet papers when he steps away.

"Now let's see if conditions are right for a successful contact with your thought in what spiritualists see fit to call "the happy summer-land".

The magician paces back and forth several times, covering a short distance. No talk is necessary. The audience always waits. Then the spectator is asked to get up and come forward. He opens the slates.

"Take the paper", says the performer, who then takes the slates. He shows the inside surfaces. Upon one slate appears a message somewhat like this, "Dear Harry; Conditions are good here. It's not the same as before but I'm as happy as I deserve to be. I've put my initial back together again in case Annemann (or your name) wants to make contact for someone else."

The performer looks at his subject, "You are Harry?" And when the person admits it, he further asks, "Open up the pieces of paper."

The torn pieces are in restored fashion and the letter M goes back to the packet. And there isn't anything to

SCOTT'S CROWLEY

ANNEMANN TKLHÄU

be found wrong with the visible and available objects used before the audience.

You need two sets of alphabet papers. The sheets are cut 4 inches square and large black letters inked on. I used a set of children's blocks to make my outlines. Only two papers need be replaced at each performance. The paper should be of good linen quality on the heavy side.

One set of papers is folded up in a haphazard way to about $1\frac{1}{2}$ x $1\frac{1}{2}$ in. in size. These 26 billets are deposited in a regulation "Cards From the Pockets" index as sold by all dealers. Only one of the two indexes supplied is used. It will hold 26 of these papers in place of the half deck it was made to contain. You know them as 1 to 26 and the index is placed in your left trousers pocket.

The slates? On one side of one slate the message is written. Beforehand, pick some one person in your audience, and not seated in a spot difficult to reach, and learn his or her first name. That's what you fill in after "Dear ---";

We've described this procedure in previous Jinx copies, but there are new readers who shouldn't have to buy a back issue. In one corner of the message side put the figure 1. This side is at the bottom outward of the stack of two, figure towards audience as you hold them at first, keeping message side down. Openly mark top side with a figure 1 to match. Right hand takes hold slate at the right outer corner, turns it outward like an end hinged notebook and brings it back underneath the other. The new surface next is numbered 2 on its outer left corner. The same hinge move and come-back underneath is made, but during the action the slates are brought up a bit to face the performer. He writes a 3 on the new surface and then lowers the slates to show. He then lifts them again towards himself and apparently makes the same move for the third time but actually, the hinged out slate, instead of going underneath the other, is brought down on top of the slate in left hand.

Without pause he is seen to write the number 4. However, facing him now is the number 1 side and his action is simply that of changing the 1 to a 4. Then the slates are lowered and the audience sees it in all fairness (?). The slates are given spectator and the selected letter taken.

He gives them out with his right hand, and, while he explains that as little light as possible should get between them, the performer's left hand has dropped to his pocket and secured the letter needed. The picked up letter with his right hand is seen by all and torn. After the pieces are folded to about the correct size a finger-switch is made and the performer approaches the spectator quickly, his left hand diving deliberately to left trousers' pocket again to get rid of the pieces and come out with a large rubber band.

"Open the slates just a little," the magician requests, "the pieces of the initial should help to get a direct line open to the hereafter." The restored paper is pushed inside and the rubber band snapped around all. "That should help to keep light out."

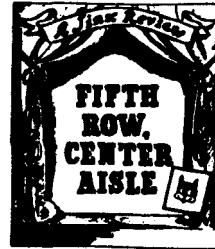
The effect is done except for presentation of the finish as described before.

Now I know that the excuses aren't perfect. I've said that from the beginning. The idea was a flash-in-the-pan but two weeks ago. I made it up and have used it twice. The torn and restored initial definitely has possibilities. With other restored paper effects there was little or nothing to differ-

entiate between that destroyed and that restored, except in the simple cases of chinese laundry slip markings and magazine pages.

In this case we have a restored letter freely picked by a member of the audience, plus a message via slates, and a clean finish that will stand investigation.

I hope to improve it and make it even better. Maybe the N.Y.C. Clinic will see fit to work on it. Maybe you already have a better application.



BERTRAM ADAMS, at Brown's Camp, Center Lovell, Maine. Reviewed by Mulholland, Jr.

"There was an audience of about 60. Just the crowd that you'd expect at one of the higher priced, out-of-the-way places - mostly married couples, elderly persons, and young children. Mr. Adams set up his show from a cleverly contrived travelling kit during the dinner hour without the benefit of screens or curtains in fact, with a large plate glass window almost behind him. Throughout the performance the audience never was enthusiastic, but always was friendly and appreciative.

The Serpent Silk with hand reel opened. It catches the eye and holds attention. Then an organ pipe production with base-balls. The rice bowls were next, with a vanish of the water from the disappearing bowl. This reviewer had always thought that an assistant was necessary to hold the tray, as two hands were required to lift the bowl (?) thru the cloth from above, but Mr. Adams managed to set the tray against a table quite gracefully and unsuspectingly.

The torn and restored paper with sucker ending was next done with a sheet from the Saturday Evening Post. Old as it may seem to metropolitan magi, it was brand new to this Maine audience, most of whom come, as vacationists, from principal cities in the East.

The spirit bell was then shown with several original twists. Firstly, the bell shown to the audience actually rang, which is more than can be said for the bell used by a performer-lecturer who features it. Secondly, it was placed in a small box which concealed it from view during the ringing. To me, this was more mysterious than putting it under a glass, as is common with magi who follow original instructions and never try to improve. Thirdly, the bell that rang gave exactly the same tone as the bell in the box. It was not concealed on the person, hence sounded clearly instead of the muffled tinkle you get in the regular version.

Then came a magic 4 x 4 square. Go ahead and groan if you want to. Many of the S.A.M.#1 boys do when ----- shows such stuff at meeting nite shows, but in Mr. Adams' hands it was one of the hit numbers on the program. He had an attractive blackboard with chromium fixings, and green lines ruled to match the color of his tables.

Then came the census memory. Small sheets, with the population of about 100 of our principal American cities printed thereon, were hand-around and the calls made from the sheet. What could be more logical? And then you kept the

sheet, reading afterwards, at the bottom: "Don't forget! For that Special Occasion at your club or Home, follow the example of hundreds of clever hosts and hostesses, who, each season engage BERTRAM ADAMS with his novel program of hocus-pocus."

Then the mutilated watch was given as a one man stunt. Placed in a bag the borrowed timepiece was slung around and accidentally hit upon a hard object. The pieces were placed in a sheet of flash paper which did was expected of it by the magician (?) present. The watch was found subsequently in the nest of boxes.

A dictionary prediction effect then was a head scratcher. We have Al Baker to thank for it. Next came a slate trick from Jinx #137 (?-Ed.) in which two numbered slates were shown and a freely selected but not seen card was placed between to result in a picture of that card on one of the slates. And that is the difference between reading about a trick and seeing it performed. The boys read a good one, belittle it in their minds, forget it, and then take it up with a whoop after they see somebody else put it over before an audience.

The numbers on borrowed dollar bills were read next, with Mr. Adams' eyes thoroughly bandaged to the satisfaction of the audience. But don't belittle this one either. You'll have to practice aplenty to memorize the number on a bill lying on a table while you chatter and tell the number of the one in your hand.

And finally, the rising cards, in what, to me, is the most effective form - the goblet being held by a member of the audience while the performer stands several feet away, making the commands."

And now for a brief discussion of the business end. Mr. Adams has been several years in building up his Summer route. He now has matters so arranged that he plays a different hotel every evening, traveling in his car. Some of the larger places he visits twice in a season because of the changing crowd, but, in any case, the second time he gives a different program.

I confess to being mildly shocked when I saw him pass the plate for a collection after his show, but he assured me that he takes in more money that way than by any other method. It relieves the hotel of any responsibility, and experience has shown that if the public is pleased it will pay more than one dares charge as an admission price. I saw Mr. Adams take out a pocketfull of bills, and straighten out a few fives among them. And, lastly, the Summer visits are a rich source of Winter engagements. Isn't that worth thinking over?

GHOST WRITER CLAYTON RAWSON

A freely selected card, inserted face up into the face down deck while all is held behind a spectator's back, is further protected by his wrapping the cards in a handkerchief. The performer shows two slates, puts them together, and the deck in its covering placed on top. After an incantation the pack of cards is unwrapped and spread. The card below the faced one is shown. The performer slides slates apart to show its name written on one surface. Then the card above the re-

versed one is revealed. And the performer shows, written across the surface of the other slate, its name, too!

This is a fast favorite of mine because of the simplicity plus effect gained. The slates have the usual flap. On flap write name of deck's top card (face down). On one slate write name of second card from bottom. Put the two chalked sides of flap and slate together. That's all.

Dovetail shuffle deck, keeping the two important cards in place. Fan for a selection. Square deck and have card placed face up on face-down deck. Instruct that he is to insert this card somewhere, in deck while he holds it behind his back. As you put deck behind his back merely turn it over. He inserts what he thinks to be the top card in deck. Then he is told to cut the pack several times. And lastly you take out your breast pocket hank and have him wrap up the deck, still behind his back. No one living could know the result of his action. Yet the face up card he chose now rests between the two pasteboards you have wanted to force, and the wrapping keeps everyone from discovering that the deck was turned.

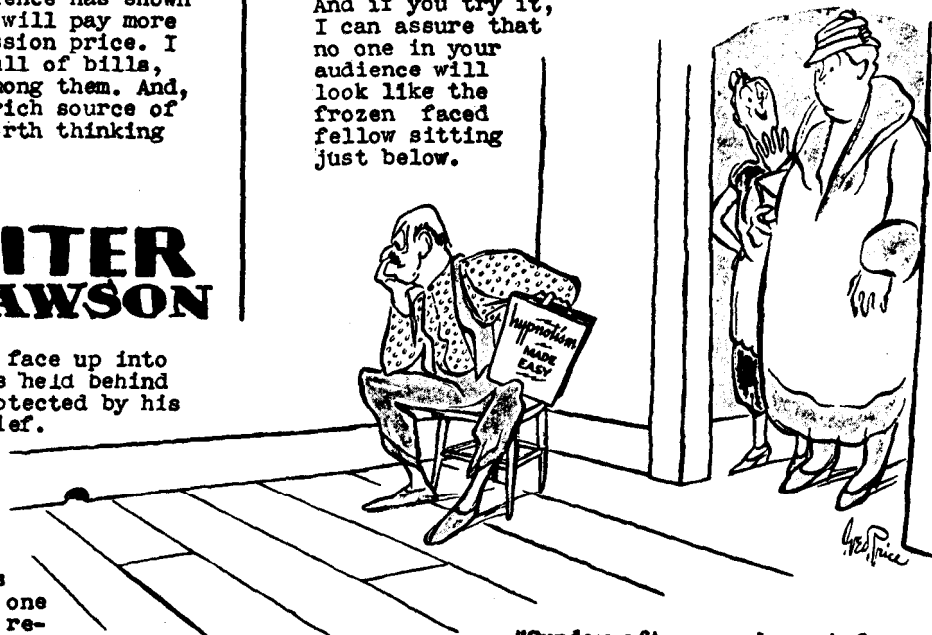
The slates are shown, put together, and the flap dropped. From here on it simply is a case of revelation as described.

For close work, when it's possible that someone might want to examine slates, I use the Daley slates as on Jinx page 88, writing the names of both cards on the face of one piece of silicate. I also use a borrowed deck by giving it an additional shuffle of my own and catching a glimpse of the two important cards. While the spectator is busy with his pushing and wrapping business I write, in abbreviation (JH, SD, etc.), on the surface of one of four blank cards, playing card size, in my trouser pocket with a stub pencil. Then I bring out these cards and manipulate them as per the Daley method.

This way of doing the effect is particularly strong because you can emphasize the fact that the spectator thoroughly shuffled his own deck at the start and it makes the whole thing impromptu in most respects.

No matter how you feel like doing it, the effect appears utterly impossible to the audience. I take credit for nothing but the routines as mentioned.

And if you try it, I can assure that no one in your audience will look like the frozen faced fellow sitting just below.



"Sunday afternoon he got four."

EDITRIVIA

Jim Sherman has been in town (N.Y.C., Ed.). He masterminds the Gift Shop at Chicago's Palmer House, and with Vic Torsberg as manager operates a magic emporium on a higher floor of the same hostelry.

We like his attitude towards the "wise guys" who come into the spot and admit that they know how everything is done. No matter what is demonstrated, the fellow "knows" and doesn't quibble about telling everyone present of his claimed knowledge.

He gets the "silent treatment" which we have suggested for several years as an effective weapon against expositors in the magical ranks. The poor boob doesn't last long when the counter man keeps ignoring every remark and request, acting as though the pest were the original invisible man, without voice.

One such person came into the place, though, and, according to Jim, turned out to be among the best posted on magical chicanery. But the difference lay in the man's approach. He asked for items, mentioned that he knew the gimmick, inspected and complimented the workmanship, and then purchased the article. Magicians at large, and we too, know of him only as Dr. Craig Earl, the Professor Quizz of radio fame.

Jim Sherman cleared up a question which has been bothering magicians since Orson Welles, the Martian Mystic, came into prominence and started habitating at the trick places of all cities worthy of his presence. It seems that Jim knew of Orson when the boy genius of stage and screen productions was at Todd School in Woodstock, Illinois. He was terrifically magic conscious then, and did his hobby no harm on every possible occasion. We especially liked the story (Jim: You didn't say "off the record" when you told us this.) about Welles wiring a full page of words which asked only for a catalogue, and then telegraphing three pages of an order to be sent by air express to Hollywood - cost for flying, \$146.00. It must be nice to be able to afford to like a hobby that much. But he's earned it himself and only a magic dealer can take it from him.

This was our first opportunity to get the low-down on Sherman's alleged "steal" of the Peter Warlock glass penetration trick. Warlock's invention was sold to Davenport, of London. Sherman bought his stock from Davenport and changed the name of the stunt to "Soft Glass" when he advertised it in this country. Both Brunel White, then of London's "World's Fair" mag, and myself, then and now of "The Jinx", took umbrage at what looked like a definite bit of larceny. Sherman's change of the trick's title was not strictly kosher, and it appears to us that it was the cause of the entire misadventure, even if his supplementary catalogue did give credit to Warlock. We've seen and have letters which show that Sherman bought his supply of frames from Davenport. The "World's Fair" paper retracted White's report which gave Sherman the worst side. We'll take back our "theft" words, too, but advise that no dealer should change the name of a trick already advertised, just so its new title will conform with the patter scheme more adaptable to another country.

Charles Nyquist has forwarded a nice tip. An excellent substitute for DAUB is obtainable at Woolworth stores (cosmetic counter) under the name of "Hide-It". The flesh colored substance is put up in lip-stick containers and, ordinarily, used to conceal

skin blemishes. Four shades are available and the advantage is that it is not too conspicuous on cards of any color but visible to you who now know what to look for. It rubs off very easily. --- The Blackstone show is ready for a comeback and will, for the first time, take within its stride every possible opening from vaude dates through lyceum shows to presentation movie houses and full evening extravaganzas of the magic which Harry can do - plus. Under new management, direction, and with a policy allowing of much greater showing possibilities, we should hear a lot of the man whose life has been in and for magic. Though we feud a bit off-stage with the guy whom Kellar saw fit to call the "greatest", we've never as much as thought he wasn't a showman down to the last webbed foot of his vanishing ducks. He and Dante are this country's only two exponents of our art who look and act the part of a magician on and off. This simple bit of well-wishing is for Blackstone, who, according to a consensus of opinion, is more "regular", if you get what I mean.

On the Avenue; FRAKSON - "I'm still at the Waldorf-Astoria (N.Y.C.-11th week). Magicians are welcome always and good for one drink." BERT KALMAR - "The Jessel-Tucker musical show is keeping me from magic. Tell Chester Morris, Eddie Bergen, and the Los Magicos group that I miss them and have found that the East and West Coasts are too far apart. Now go away. Leave me alone. I've got to write a new song. Call me in twenty minutes." MRS. MULHOLLAND - "I've just come from an antique shop. John has a Chinese God of Magic in his collection and we've learned that he rode a horse (god, not John. Ed.). I'm looking for the horse." WILL-ISTON - "Ray Cox and I are going to Abbott's convention in Battle Creek, Michigan. I hope a lot of magicians are there. I need a new act for this season." PRINCE MENDEZ - "This army uniform is no dress suit in fit but I don't have to worry about the cleaning bill. Tell my friends that I'm doing my bit towards keeping service men entertained." GUS and ANDY'S BAR - "What's become of Jud Cole and Glen Pope? They haven't been around lately." JACK VOSEBURGH - "It's my first trip to New York City. Why don't I sell more copies of my book? ("More Than a Trick." Ed.) I see a lot of good magicians doing my tricks. I didn't have that many copies printed." AL FLOSSO (Hornmann's) - "Look at this thing. I just had it made for that new show, "Mr. Big", which opens on Broadway soon. The finale is a dead magician on the stage and they go through his pockets. They find a rabbit and other stuff, and suddenly up pops a great big feather bouquet. This is it. The stunt is supposed to be very funny!"

Thanks to friends getting this sheet, names and military addresses of conscripted magical devotees have started coming in. The paper will be sent weekly to all such people, without charge, who are doing their bit in the service of the U.S., England, and allies of both countries. But we must ask that changes of stations and encampments be forwarded to us at Waverly, N.Y., U.S.A. as promptly as possible. We'll replace missing issues as long as they last, but can't guarantee a thing under present emergencies and conditions.

Not so long ago --- The Sphinx of May 1930 carried this ad for a Mss. priced at \$3: "Jack Merlin Tells You How To Go Into Vaudeville." What we want to know is, "Where is vaudeville, and where, by the way, is Jack Merlin?" --- It was only a short time ago when we saw a magic show that had a magician who changed his necktie several times during his act - mystically. If he'd changed his collar before the show he might have been a hit! Gabbatha!!