



THE JINX

1935

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Editor Speaking



Boston's gift to the world of funny men, Mr. Lane, is muchly overdrenched when he persists in advertising the 'famous three pellet card trick' as his own, or method either. Originally the idea was Al Baker's. I know of one individual who bought it with two other effects from Al over 15 years ago and paid \$75 cash. I learned it just ten years ago this past summer. Baker gives me credit for having worked on it a good deal and being the first to put switches on it. John Northern Hilliard used to do it (over five years ago) with the Two Souls trick which also was Al's. The funny part is that Frank took down notes of my routine three years ago for a Mss. he put out of my routines on various effects. I had my method in my 'Complete Mental Routine' book which Holden copyrighted in February 1935, so it preceeded Frank by quite a spell. The method Frank uses with a stacked deck was just one of Al's versions. I know of six different methods and routines. Four are Al's and two mine. I can't understand though why Frank should have given it to Rufus Steele for his book too. It doesn't seem quite fair to the buyers disregarding the ownership. And my, my, what are fellows going to say when they buy it on the strength of that Sphinx ad to wit: 'with your back turned, and the cards in the possession of three spectators, each one selects any card he wishes. The deck is thoroughly shuffled, yet when you turn your back, you look in each spectator's eyes and tell him positively and without fail, the name of each of the cards.' How will the purchaser feel when he finds out about the writing on the paper, the collecting, etc.? Such an ad (despite the trick still being good) is what makes Frank Lane the funny fellow that he is. Excuse for the use of space. I just want to keep the records straight.

JINX effects must be good. Petrie-Lewis has put out a combination with a pencil in which it is apparently shown pliable when shaken and finally vanished. They are including a bent pencil with the set a la Swizzle Stick in Jinx No. 3 which was this writer's conception. While we are too pessimistic to expect royalties we would have appreciated a little credit. However, We're glad to know that the material within these pages is found so practical.

A new low in magical psychology was hit during the past months when a well known inventor marketed a slate and flap for spirit work. It is a very nice addition or improvement on the regular slates in use, but the demonstration and selling point is that it can be tossed in the air! Can anyone please give me just one little reason for a slate being tossed in the air? And what effect such a manœuvre is supposed to have on the devout sitters?

Telephone conversation: "Is this Mr. Holden? We are having a little church supper and would like to have a magician come up and entertain us." (Max) "This is the time of year when even the bad ones are working. How much do you want to pay?" (Voice) "Oh, we can't pay anything, but we'll give him refreshments and his subway fare." (Max) "What are the refreshments?" (Voice) "Ice cream and cake." (Max) "I'm sorry, but magicians are very hearty eaters and attend only full course dinners on those terms."

Harlan Tarbell is exposing (there's no other word for it) in Opportunities Magazine. Without being told I know they're just small things to stimulate interest in our Art. What makes this so tragically funny is the way every magic paper has mentioned the modern trend and wave of night club table magic without the definite thought that such magic is of the small and close-up type. And it is this type of trick the stage and auditorium

magician exposes. DO EXPOSERS EVER EXPOSE TRICKS FROM THEIR OWN PROGRAM? Would Mr. Tarbell like to have a local magus expose the colored sands effect the day before he landed in town? Or the Seeing with the Fingertips method? I dreamed of great revenge one time. The exposers were beaten to each town by an expose of his program tricks, one after the other. Then the mean magicians sent a copy of each expose as it appeared to the exposers' booking agent who figured it was bad policy to use a magician whose tricks were all exposed ahead of him, and so, dear children, the magician had to go back to work. However, it was but a dream.

Declining memberships in various magical societies might be stemmed a bit if the committee or officers in charge of stimulation would issue a questionnaire to the delinquent ones as to why they had allowed their membership to fade. After all, it's more reasonable to suppose that members dropping out could give ways for the club to be jacked up a bit rather than from members who are evidently satisfied with the running enough to remain in. If an organization drops to half of its living members, something should be done over. It is what they generally do with apartment houses, and apartment houses don't use whitewash either.

Did anyone ever see in print before the advice never to ask a magician how he does his tricks? I haven't and so I bring it up. It's terrible form, and very bad manners. Magicians who should know better persist in asking others how they do this trick or make that move. If YOU do it, just stop it for a while and see if you don't get along better with the boys. You'll probably learn more too, because if eager to learn how something is done, the wise boys generally close down and you are out of luck. And after all, if another magician has a move or a trick you can use in your act, did you ever consider buying it or making it a business deal? If you can make money doing a trick, isn't it worth buying? But although you don't buy your tricks and moves, don't make yourself appear like the veriest beginner when you ask someone to show you his pet trick.

Jacob Steisel, of New York, passes on a very cute tip when he suggests that those who have used the floating match trick, try it now with a small Christmas candle. This makes a miniature illusion of the trick. Use the match box as usual and take a match from it to start. The candle can be taken from vest pocket and stood on box where it is set burning. From hereon the working is the same as with the match version.

Controversies about the glass penetration frame have about died out so I'll suggest that we go back to the original base of the trick which was the Lady Through the Looking Glass Illusion. Instead of clear glass in the frame, use a mirror. Have the clips on both sides as usual and a silk handkerchief with Alice, of Wonderland fame on it. Have the cards to be used in front and back of mirror plain white with star traps cut with razor blades. If you have a locking frame you are set for an excellent effect when you illustrate how Alice went through the looking glass into Wonderland. (Dealers please thank me for this if you decide to use the idea.)

Al Baker dropped in and asked me to suggest that buyers of magical effects always read the instructions with the trick first, and then do the trick at least once according to the inventor's method. After that one can work in his own variations. Everyone will admit that improvements are possible, but generally the originator has spent time and experimentation before putting out a trick and has reason behind each move. As Al very aptly remarked, "Many a trick has died of improvement."

Theo. Annemann

Impromptu Vision *J. & Thompson Jr.*

Borrow a business or plain card and ask the owner to write a question, line of verse, or name of a dead friend on its back. Take it from him at one end with the writing underneath and with your left thumb on top and the first finger under. With right hand pull out your pocket handkerchief by one corner and cover the card drawing the corner back along forearm until the card is covered at center of handkerchief. Now, with thumb and forefinger of right hand (finger on top) grasp the inner end of the card through the hank close to where it is being held by left fingers. Left fingers let go but immediately regrasp the card but this time through the hank. (The thumb at this point should have two thicknesses of hank between it and top of card. The right hand now goes forward and picks up the front hanging corner of hank. It is brought directly back with corner along arm to show the card is still there with writing side down. With just a glimpse of card the corner is thrown back over it but BOTH corners on arm are thrown together and they now hang down with the card apparently held in center of hank.

Right thumb and forefinger (finger on top) now regrasp inner end of card and hold the bundle vertically in front of eyes while left hand twists the hanging ends a little. At this time, the card will be on the back of the folded hank and the message or writing looking at you! This bundle is then placed in the breast pocket with the corners of hank sticking out. Take hold of the writer's hand and answer the question any way you see fit or reveal the contents of the card. At the finish, reach up with the right hand, grasp a corner of the handkerchief and pull it quickly from pocket when the card will drop to the floor. I have found this a perfect press stunt and it can be done with a drawing or sketch which you reproduce. Being impromptu and using an old time coin move, you have quite an effect which also can be done with your business cards and left with each spectator.

The Puzzling Speller *Bobby Hummer*

A neat version of the think of a card spelling principle is to be had in this effect, and it also brings out a nice mixing idea of which I wasn't aware. I'll describe the working as I go along.

Have six extra cards to match your deck and they are such that they can be arranged to spell out with 10-11-12-13-14-15 letters. I've been using the AC-6H-JS-8H-9D-QD. Take these same cards from the pack proper and arrange them as above from back to face. Put them on deck with nine cards above. On top of all put the six duplicates regardless of order.

deck with three cards (any three from deck) above. On top of all put the six duplicates regardless of order. Start by using about half of the pack, but without calling attention to it you take the top 27 cards. Run off a few cards (the top six) and hand them to a spectator with the request that he look them over, think of just one, and then shuffle them so that not even he himself knows where his card is. Taking the packet back

drop them onto the top of the cards in hand and proceed to deal them singly into a row of three face down piles from left to right. Pick up the piles from left to right, the first going on the second and the combined two on the third. Repeat the dealing twice making three deals. Then hand the cards to the spectator who deals them face down, spells his card letter by letter with each card dealt, and on the last letter he turns it up and finds his card!

You can readily see that at the start, the six cards put back on top plus the three cards above the second set of six make just enough to automatically spell out those cards no matter which is thought of. The three deals described bring the 27 cards back to that same position!

Tell them that the dealing is of a strange nature which brings the thought of card into an odd position. I've presented it simply as a sort of puzzle, and I have seen magicians who knew the automatic spelling principle study and worry over the shuffling of the six and the deal. For those who don't want the extra cards for the mixing feature, just hand the six cards from off the top but have them in order. Then, while spectator is thinking of one, run nine cards off and have the bunch of six replaced at this point. Now make the three deals and finish. However, you can fool the wise fellow who knows cards by using the first version above.

The Undercover Mystery *Annemann*

During the summer I met a bartender who told me about a trick he had seen years ago and done by some transient bum who had been in his place. As he related it to me, the fellow had taken the house deck and asked for a tray. A card was selected, replaced and shuffled. The tray was placed on the floor bottom side up, the deck dropped upon it from a standing position, and upon turning the tray over the card was found beneath.

Irealized that the working could be very simple but the bare bones of the effect itself rather intrigued me as it had the elements of effect which stand out in an onlooker's mind. I played around with it a little and since then have used it quite a number of times, especially when someone has taken me to such a place.

First have two cards chosen and returned to the deck. It is necessary to have one on top and one on bottom after this and I know that as usual, each will have his own pet way. For those who use a pass, have them returned together and split them. But remember which is which. Hold the deck in left hand by the side with the thumb at face of deck and fingers across top. Have deck well into thumb and first finger crotch. Ask for the tray and take it with the right hand, fingers underneath on the upper side of tray and thumb on upper side which is the bottom. Step back a little as if looking for a good spot on the floor and the tray covers the left hand which turns deck face up and thumb slides the face card off under fingers on the underside of tray.

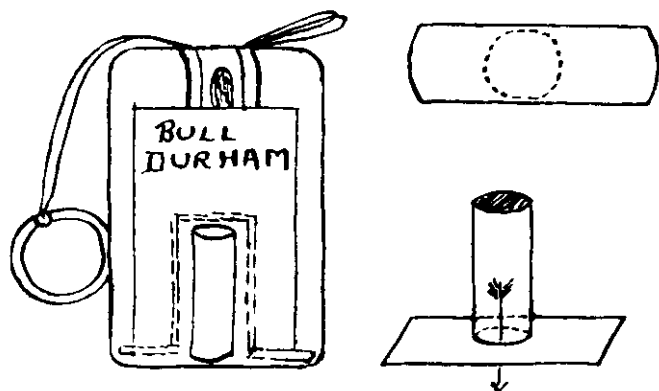
Finding an apparently good spot drop the tray flat down from a standing position letting the card go with it. If you just let it go you

have nothing to worry about. And it is a very disarming bit of business. Explain at this point that you use a metal tray because it will work only on metal and not on a wooden floor or surface. Ask the person whose card is still on top of deck to name it. Drop the deck onto the tray and the named card flips face up. This is merely the age old trick of sliding the top card sidewise about half an inch to flip it over in the drop. Many know it but it is a build up to the finish. Pick up the cards and ask the name of the second card. Drop them again but this time nothing happens. Try the second time and then hand deck to spectator and ask him to take out his card. He can't find it and as a climax you have him lift up the tray and his card is looking right at him.

By this time no one even remembers you put the tray down and I've had them swear they put it down themselves. And the wise ones who know the air current flip over are given something to worry about when the finish comes.

Tobacco Magic *Lu-Brent*

Close up performers will be delighted with this number, and it can be shown before quite a goodly sized audience too. In effect the performer shows both hands empty and the left formed into a fist. From a bag of popular tobacco a quantity is poured into the fist and when the hand is opened the tobacco has vanished. Reaching into space with his right hand, the performer makes a catching motion and proceeds to pour tobacco from it into the left hand from where it may be returned to the bag and all examined if thought necessary.



This illustrates how both gimmicks appear when in the bag and in nested order. Top right is the bottom of bag cut out in circular form, leaving opening for the nested tube gimmick. Bottom right is the gimmock tube which fits into the bag after the tobacco has been taken out. Then the bag is filled.

The principle upon which the effect is worked was admittedly suggested by DeMuth's "Saltrix", but the application, insofar as known, is original. The entire principle would be the same, but

as will be readily understood, the "Saltrix" cannot be called an item of innocence. Taking a salt shaker from the pocket for a trick is not an innocent procedure and far from appearing impromptu. It is natural for tobacco being on one's person and is most natural in this respect. The gimmick is a flesh colored tube of a size that the middle finger can be inserted slightly at the open end. This fake fits snugly in another tube which has been set in a bag of popular tobacco, after, of course, the bag has been treated by cutting a hole in it at the bottom.

Open a bag of 'Bull Durham' or 'Duke's Mixture' and dump the tobacco out. Cut a circular hole in the center of the bag's bottom. Now insert the gimmick tube into the bag and then repack the bag with tobacco. The finger tube is closed at one end the same as the gimmick tube and is handled in the same manner as an oversized finger tip. In your coat pocket have a duplicate bag with a bit of tobacco gone. Start by bringing out the fake bag and show the left hand empty. The right hand then passes bag to the left while it, in turn, is shown empty. Taking the bag back with right hand, the tube is left in left fist and the right proceeds to pour the tobacco into fist and into the tube. The right hand now drops bag into pocket and with a gesture of poking into fist the few flakes that are on top of the left fist, the right middle finger steals the tube in the usual and well known move. The hands are now held high and far apart. The left is first shown empty and in the meantime the tube has been pulled off the finger and into the closed right fist for the subsequent dumping of the tobacco back onto the left hand. The right hand drops to pocket and bringing out the unprepared bag, lets the left dump tobacco into it and the bag may be laid on table in case anyone thinks of looking at it.

Bag tobacco is the ideal type for this effect because it is flakey and if not packed down too tightly into the tube will flow freely at the finish of the trick.

The Classical Cigarette *Lu-Brent*

Cigarette tricks are always popular and the following effect on those who know the old cig vanish via the thumb-tip is quite mystifying. It is an excellent close up item and it has everything in magical elements.

You will need a thumb-tip, a bag of Bull Durham tobacco, a booklet of cigarette papers and one ordinary cigarette. That's all. The thumb tip is tucked slightly behind your hanky which is in the same pocket. The regular cigarette is placed into the lower right side vest pocket protruding a little so that it may be easily secured at the opportune moment by thumb palming it. If you wish you may place it into any of the standard type of cigarette holders and pin to the position given.

Reaching into right coat pocket take out the tobacco and paper. Hand to a nearby spectator to open and also have one paper ready for you. In the meantime you reach into breast pocket of coat and take out the hanky including the thumb tip fixed to its proper place, on the thumb. Now state that you would prefer using some one else's hanky instead, so borrow one, allowing spectator

to keep yours as security. With right hand hold the borrowed hank at the center of one side and with left hand pretend to hunt for a match in your lower right vest pocket and at same time secure the real cigarette by thumb palming. As if not finding a match bring out hand, drop the hank over left hand and with right reach into left vest pocket still searching. These moves must be timed but are perfectly natural. Not finding a match borrow one from another spectator and have him poke a pocket into the left fist with this match.

As if the hole were not large enough, use your finger and then thumb to make it larger. The thumb tip, of course, is left in the pocket and underneath the hank, the left fingers are now holding the cigarette. The match is taken from spectator and placed in your right coat pocket. Take the opened tobacco bar and pour some into the pocket. Put the single cigarette paper in next and tuck it well into the tip, making the usual setaway on the right thumb. With hand obviously empty reach into right coat pocket and take out match leaving tip behind. Now state that you will cause the tobacco and paper to penetrate the hank and appear in your closed fist. The hank is next drawn off and shaken out to show the tobacco and paper gone. Upon opening the hand, it is a surprise to find a perfect cigarette. With the match you light the cigarette and take your bow. From this point the individual performer may go on with any routine or effect using a lighted cigarette.

Simplex Torn Card and Balloon Lu-Brent

Versions of a chosen card in an inflated balloon are many, but invariably by mechanical methods. The following was designed as an emergency method and its simplicity will be appreciated by all Club performers.

Effect: The performer exhibits four colored balloons on a small tray. A spectator who will act as an assistant is requested to select one of these after which it is inflated by blowing air into it. A tape ribbon is tied securely around the neck to keep it so. Another spectator selects a card, a corner is torn from it for the spectator to hold, and the remainder of the card vanished. The balloon is bursted and the selected card found inside. The corner being held by the spectator fits.

Operation: You will need an ordinary deck of cards with one duplicate. Four colored OPAQUE balloons, a straight pin or two, a piece of tape ribbon and a little tray complete the necessities. Tear a corner from one of your duplicate cards and place it in your pocket where it can be easily reached during the course of the effect. This card, minus the corner, is rolled and inserted through the neck of the balloon, after which it is straightened out inside. The other three balloons are unprepared. Put the balloons in a line across tray so that the balloon containing the card is second from your left while holding tray in front. Place the tray on a nearby chair or table.

Presentation: Force the balloon containing the card with this subtle method. State that you

have four toy balloons and that one will be selected for the experiment. Ask spectator for a number from one to four. (Don't say "between one and four") They will generally say 'two' or 'three' regardless, and it sounds more logical. Let us assume they have chosen 'three'. Step to table, pick up tray, walk to spectator and have him count to the third one in the usual fashion from left to right. If they say 'two' it is there also because it's all in the way you pick up the tray. It is pick up AFTER the number is given and can therefore be picked up either by front or back to bring the right balloon in the right position. The chosen balloon is blown up by performer and tied by the spectator. He holds the end of the ribbon with the balloon dangling for all to see.

You now force the duplicate card from pack. Drop pack in pocket and secure the corner there. Take card, tear off the corner, and drop your corner into his hand. Fold the card over and over (incidentally folding up the genuine corner with it) and vanish it. A nice way is with a cigarette vanisher after rolling the card the long way, or one may use a double handkerchief. Pull the pin from your lapel and explode the balloon. The card is there, minus its corner, and the corner held by the spectator fits. Throw the three remaining balloons into the audience.

The Itinerant Dollar Jacob Steisel

One of the cleverest ideas which has come my way in a long while is this idea by Mr. Steisel. I can record the subtlety which makes many variations possible and also suggest a possible presentation. After that I leave it to the individual performer to take it apart and work out a routine to suit his needs and fancy.

In short, a dollar bill, the number of which has been recorded by a spectator himself, travels into a cigarette and from there to a lemon. From this spot it may find its way to a sealed box or envelope, or even another kind of fruit.

Explained in many books has been the principle of changing the last figure on a bill to match the number of another, both bills being the same otherwise because they were secured in new form and with numbers consecutive. Mr. Steisel makes possible with his idea as many as ten duplicate bills through the simple process of erasing the last figure of each with a common ink eraser!!! Thus it can easily be seen how apparently the same bill may be found in different places and checked each time. It is merely a case of loading the various spots and either handing out or planting the bill to be used.

Without a great deal of thought on it because of too much travelling of late, I can suggest trying to borrow a bill with the naive statement that you want to try a feat of bill burning you have lately learned. It is good for a laugh and after the short stall for looking around say that evidently the audience would rather have you use your own. Make out four or five bills and hand one to a spectator to write down the number and also initial it. Before taking it back, pick up a pack of cigarettes, one of which has been faked with a duplicate bill and resealed. Open, or allow someone to break the seal, and remove cigarette.

Hold it while someone initials the tobacco end and place in mouth. Now take bill back and use the slit envelope into which it is placed. The bill goes to left trouser pocket as you take out the match and light cigarette and then envelope. Finally the cigarette is checked for mark, broken open and the bill handed MAN WHO MARKED CIGARETTE to call off the number and the first person says it is correct. At this point pick up a tray of three lemons, one of which has another duplicate inside. Have another spectator take any two of the lemons and if he leaves the right one behind tell him to keep them as souvenirs and to hold the tray with other lemon on it. If he takes the right lemon among the two tell him to hand you one and if he hands you the right one toss it to someone to hold high in the air. If he keeps the right one, let him hold it high.

Disappear the bill again to suit yourself but in a different manner. I suggest an ordinary cigarette pull as being very clean at this point. Now take the lemon, cut it open and find the bill. THE MAN WHO HELD THE LEMON CALLS THE NUMBER AND AGAIN THE FIRST MAN CHECKS IT AS CORRECT. The last effect is very, very variable. It can be found this time in a bill tube which was in left trouser pocket and into which you put the initialed bill at the very start. It can be pushed into the end of one of the fountain pen gimmicks and then found in an egg which is freely selected from several. It may also be found in your banded wallet a la card into pocketbook. If you use the egg finish, the fact that the bill was wet from the lemon is covered. If you use the tube or pocketbook, always wrap the bill on the second vanish with a square of oiled paper and remark that it aids in the disappearance. You'll be surprised how effective it is to see a bill wrapped in such a way and vanish, only to find it in the same condition. People appreciate the fact that you have done this to keep it dry and the point aids in keeping them from the thought you had another bill.

Regardless of the finish, let the original spectator who marked the number down and initialed the bill hold the egg, tube or wallet. Then take the bill from the man who held the lemon and make it disappear for the last time. Then remove it from the egg with the fountain pen, or let the spectator himself take it from wallet or tube after coming up to stand before the crowd. Then have him check the number and verify his original initials. This is the grand point for the finish.

I have written this just as I have been thinking about it, so please excuse the general way in which I have covered it. I think the principle behind it very clever and practical, and I also know that each person will have his way of doing it. The effect can be made into quite a feature club or parlor effect and I know of several performers who will delight in making use of it as soon as possible. I hope you do too.

The 32 Card Mystery Audley Walsh

Effect: The performer borrows any deck and proceeds to deal four piles of eight cards each. The onlooker selects any one of these piles, and picking it up, the performer has him think of a card when they are fanned face outward. The four

piles are grouped together and again dealt into four piles. Fanning each pile for the spectator to glance at, the performer asks him to state when he sees his thought of card. The others are discarded and this pile dealt into two rows of four cards, one under the other, and with all of the cards face down. The spectator indicates a row, then two cards in that row, and finally one card. He names his card thought of, turns the one left on the table, and it proves to be the one!

Operation; This effect practically works itself with the exception of a simple bit of information which the performer gains at the outset. Follow the above primary manœuvre in the effect. Have one of the four piles selected. Pick it up and fan four of the cards face down in left hand and four in the right. Now ask the spectator to think of just one card that he sees. Lift the two fans together, hold them for a second and lower them again. You won't miss once in a hundred times of knowing in which of the fans the card has been noted. When you drop the fans, put the one in which the noted card lies under the other. Reassemble the piles, putting one on top of the one in hand and drop this packet on top of both remaining piles. This routine is always followed. The cards may now be false shuffled and cut provided the order is not changed. Deal a row of four cards face down, on top of these another row and so on until the 32 cards are again in four piles of eight cards each. Pick up each of the piles and fan towards the spectator. When he sees his card he says so whereupon the other three piles are discarded. Now deal this pile of eight into two rows of four each from left to right and face down, one row under the other. The selected card will always be in the lower left corner. Have spectator indicate a row, then two cards in that row, and finally one of the two left. In each case, the well known dodge of either leaving or discarding the row or cards selected is resorted to and the last card left on table is the one which turns out to be the spectator's thought of card. This effect, smartly worked, is clean cut and although it may not sound so great in print, a trial will convince the performer as to its value as an impromptu table trick.

The Psychic Knows Robert Parrish

Although there isn't much originality in this effect, it is one I have been using quite constantly and with which I have had much success. To the audience you have performed quite a miracle in psychic tests. Your assistant or medium goes out of the room and the performer then spreads a deck of cards face down on the table. A spectator is asked to step forward and take three cards in a bunch from the pack. He is then to give two of the cards to different people in the gathering and keep the other for himself. All of these people stay in their places and conceal their cards from sight.

Returning, the medium asks if the person holding the Spade will please stand. He or she then successfully names the card. This manœuvre is repeated with the second card. However, the third time there is a little difficulty. She cannot get the card but has a vision of a dark haired, middle-aged man in a grey suit. Will he stand? Taking hold of his hand she then names the card. This bit brings the effect to a nice climax.

Quite easily worked is this routine because it needs only a stacked deck. After the three cards in a bunch are withdrawn from the deck, and while spectator is giving two of them to others, the performer picks up the deck, cutting it at the point where the cards were removed and leaving it face up on table. Thus the medium, upon return, can glance at the face card and instantly know, because of the system, the three cards removed. Naming the suit of the first card (all three will be different) this person stands and has his card named. The same thing happens with the second. Each time the performer steps up to the person, takes their card from them and shows it around. On, the second card, however, he takes it and showing it around as before just happens(?) to stand in front of (or behind) the person holding the last card. Thus the medium knows whom to describe in bringing the feat to its cute climax.

Money in the Pocket Jack Vosburgh

Effects which are impromptu are always popular, especially when they are a little out of the ordinary and very clean from the start to the finish. While not startling, this coin routine is simple of execution and appears like real magic.

Borrow a quarter but have the spectator note the date before giving it to you. It is openly folded in the cloth of your right trouser leg above the knee, and after the donor has felt it there, the fold is dropped and the coin has vanished whereupon it is produced from the trouser pocket. Once more it is done, and after being felt vanishes with your hands obviously empty. This time the spectator himself reaches into your pocket and takes out the coin which is checked as his own.

Vanishing moves for coins are rarely original these days, but the routining of this effect is what makes it a clever addition to impromptu repertoires. It is only necessary to have a quarter in the right trouser pocket before starting. Borrow a quarter and have the date noted. Lay it on the trouser leg just over the quarter in pocket and draw up a fold over it. If you will try this you will find that the right thumb can be under this coin (both thumbs are inside fold and fingers are outside) and as the fingers of both hands press this fold up over coin the right thumb can draw the coin to the right into right fingers while their tips hold the edge of the fold in place. The spectator is asked to feel the coin, but really feels the coin in trouser pocket. The fold is allowed to drop and the coin has disappeared, the right hand going directly to pocket where it leaves the coin in hand and brings out the one which has been there. Immediately upon the producing of this coin, you say that you will try again. Start the make the same fold but accidentally (?) drop the quarter. Pick it up with the right hand, but at this point it so happens that your right foot is close and in the picking up motion the coin is dropped into the right trouser cuff. The hand comes up as if holding the coin and the left fingers make the fold as before, while you ask the spectator to feel the coin again. He does, and once more feels the quarter in the pocket. This time, when the vanish is made apparent, the hands are seen absolutely empty, and when the spectator reaches into your pocket he finds his own quarter!

The 20th Century Slate Test Jean Hugard

Jean Hugard has a clever and subtle method of handling a flap in this effect and I know it will find favor with not a few club and close-up workers. All in all, the general effect has not been changed much insofar as a message or name or something appears on the slate. Mr. Hugard's subtlety consists of making the conditions appear more strict by the application of a piece of newspaper cut to slate surface size. After showing the slates as usual and rubbing off the sides if deemed necessary, a piece of newsprint is stuck to one side of one slate by its corners with bits of wax.

Unbeknownst to the audience there is a duplicate piece of newspaper stuck to the slate itself and covered with the usual flap. Under the paper stuck to the slate proper is the message or revelation. The paper the audience first sees is dutifully stuck to the flap and the two slates placed together. Mr. Hugard gave me no definite excuse for the paper but I suggest that patter be formed regarding absolute darkness being necessary and because failure has resulted at times when slate frames were not exactly true and even, the paper will circumvent that.

Concluding this bit of patter, the performer opens them again and has a spectator (who is later to open the slates) initial the paper with a crayon. Of course, he initials the real piece, the flap having been dropped to the other slate. Back together, the slates are held by him until it is time for the climax. The performer opens them, and discards the slate bearing the flap. The spectator identifies his markings and he himself removes the paper and finds the message. This leaves the slate and paper in the audience, and the evidence of trickery has been done away with.

More Higher Magic Annemann

Quite a few nice letters were received after I printed the instructions for the stamp on the ceiling effect in *The Jinx* for October (No. 13). I've never seen the following idea in print and it was first explained to me by John Northern Hilliard in the fall of 1933. It takes quite a bit of practice to get onto the knack of it, but once mastered and when you have confidence, it will cause great comment wherever you do it. The effect consists merely of burning a common match from end to end and then tossing it to the ceiling where the burned match sticks and actually hangs by its head.

Doing it quite a few hundred times in the past two years I've found that it will work with common kitchen matches, paper matches or safety matches equally as well. However, the ceiling best suited for it is the kalsomined type. The first part is to burn the match entirely to a piece of charcoal. Light the match with the right hand and hold it with head up for a few seconds to thoroughly burn the head out, and then, as the flame travels down the match towards fingers, wet your left thumb and forefinger and very lightly apply to the head of match to cool it. Thus you

can then hold at this head end while the other end of match burns out. There must be a good amount of moisture applied to the head but not enough to crush it. Now lay it on the right fingers parallel with fingers and with head nearly to the end of fingers. Judge your distance to the ceiling and with an easy but long sweep let the match fly up. Let your hand stop when about pointed to the corner of the room or where the wall meets ceiling. The slightly heavier weight of the match head serves to take this end upward and you'll find yourself looking at a burned match hanging downward by its head.

Just keep trying it until you get the hang of it. It is what I had to do but the effect has been worth it many times over. I can't add to the above instructions in any way except to say it will take a little patience and experimenting. You'll be crazy about it though when you do it.

The Ultra Slate Message *Dr. Jacob Daley*

Good methods for the appearance of spirit (?) writing on slates are many, and there seems to be no end to ideas. The method explained here was shown me by one of the cleverest of amateur magic fiends and it has supplanted my present almost impromptu method.

In his hands the psychic has four pieces of silicate of the flap type. With a handkerchief or dry cloth he casually wipes the upper surface of the top piece, turns it over, cleans the under side and puts the cleaned slate on table. This is done with all four pieces of silicate in the most open and easy manner and then all four are spread in a row. The spectator is asked to indicate any two of them, and two are laid aside. Two are picked up, put together and the spectator may hold. Upon sliding them apart, nothing is found. A few moments later they are separated but still nothing is found. Finally, on the third attempt, a real chalk message completely covering the entire side of one is found and all four pieces may be left with the sitters.

Exactly one simple move makes this whole thing possible as well as perfect. When the four pieces are being held in the left hand, the message is on the upper side of the third slate from top. Dr. Daley uses pieces of silicate 5 x 7 inches as the most practical size. The left little finger holds a break between the third and bottom piece at the start. The top piece is cleaned and then turned over with the right finger and thumb at the lower right corner (inner). When this side has been cleaned it is slid off and dropped on the table. The top surface of the next slate is now wiped off and the same manoeuvre is made but this time two pieces are turned together as one! In short, you merely make a two card turnover with silicate flaps! The newly presented surface is cleaned and the piece slid off to table. Therefore the underside of this second piece carries the message and the remaining two pieces are cleaned in the same manner as the others.

On the table are four pieces in a row, and in the most open manner all have been cleaned on each side. The spectator indicates any two. No matter which ones he takes, he must or must not

include the message slate and the performer either keeps the two indicated or lays them aside and proceeds to use the remaining pieces. The message slate is dropped on top of the other and the two held. To look at them the first time, the top one is slid off with right hand but nothing has been written on the upper side of lower slate, and the piece slid off is put back on the bottom. Again they are held (message is on bottom of lower slate) and this time the top piece is opened out like a book but still nothing has appeared. This top piece again is put underneath the other and in handing them to spectator the two are turned over. This time when slid apart, the message looks directly up at them. Once used, I think this method will be found highly effective and practical. I certainly like it and have found it to be one of the cleanest methods of which I know.

Automatic Seconds *Harry J. Smith*

There has long been a need for a simple and deceptive way of dealing seconds. This method was devised to fill that need. Take a sharp razor blade and slit along the long edge of the closed end of your card case at the opposite side to the flap. Make the slit exactly along the crease of the cardboard and it will not be noticeable. Sometimes the whole end of the case will open out when you do this. When this happens, a couple of daubs of glue on the side tabs will remedy the trouble. Now, if the cards are put in the case with their faces towards the flap, the thumb can shove the top card back through the slit until its outer edge is hidden by the case.

In presenting a trick with the prepared case, a card is chosen, replaced and shuffled to the top. The performer explains that he will put the cards in their case to prevent any possibility of manipulation. He does so, secretly shoving the top card through the slit as just described. The left hand grips the case from above, fingers at the left side and thumb at the right, with the hand far enough back to conceal the projecting card. The little finger rests on the end of the card, ready to shove it back into the case.

Aspectator is asked to name a number. The thumb of the right hand pulls off cards from the top of the pack until one less than the number named has been reached. This is easily done by gripping the cards through the cutaway circle at the end of the case. As the right hand comes up for the next card, the left little finger shoves the chosen card in flush with the end of the case, and the right hand pulls it out and shows it to the audience.

Two or more cards may be controlled in this way as easily as one. Simply shove a small bunch of cards through the slit instead of but one. It does not matter if more than the correct number are shoved through. When you have produced the first card, throw it out face down and ask the selector to pick it up and identify. While he is doing so, turn the case over so that the cards lie against the side on which the slit is, and with the first finger of the left hand push the top card - or cards - back through the slit; then continue as above. As a variation, cards may be spelled out letter by letter, using their own names or the names of the selectors.

"How Did He Know?"

Vincent Dalban

Three men apply for a vacant post. The prospective employer liking each applicant equally well, proposes a test.

The light will be extinguished and the employer will mark a cross in chalk on the forehead of each man. He has chalk of two colors, blue and white, and the cross may be either one of the two.

The light will then be turned up and any man who can see one or more blue crosses is to stand up.

THEY ALL STAND UP.

The employer then asks if any man can state the color of the cross on his own forehead. After an interval one man states that the cross on his head is blue.

HOW DID HE KNOW?

The fact that all the men stood up shows that there must have been either two or three blue crosses. (If there had been only one blue cross, the man bearing it would not have been able to see a blue cross and therefore would not have stood up.)

If any of the three men could have seen a white cross he would AT ONCE know that the other two must be blue, because there must be at least two blue crosses for all the men to have stood up.

The fact that there is an interval before anybody speaks shows that nobody has seen a white cross. Therefore the man knows that the cross on his own forehead must be blue.

(Editor's note: The moral of this brain teaser is read 'Annemann's Complete One Man Mental and Psychic Routine' and have a convex mirror reflector.)

A Test of Power

Eddie Clever

In the book "Sh-h-h--! It's a Secret" by Annemann is an effect where the spectator takes ten chances to find the performer's card and fails, whereupon the performer takes one chance to find the spectator's card and succeeds. The method as explained used an impression device, but this improvement in procedure for gaining the information simplifies it and may make it more desirable an effect for many. The subject is asked to think of any card in the deck and write it on a slip of paper which the performer hands him. This is folded and dropped into a glass or placed in full view. The performer now writes something on a piece of paper which is placed elsewhere. The deck is spread face up on a table and the spectator given ten chances to pick out the performer's card. He fails. The performer now spreads the cards faces down, picks one card, has the spectator name his thought of card, and it is right.

Used are three pieces of paper, a deck of cards, and the simple finger switch of papers which is too well known to need much discussion. The performer has them in his left trouser pocket to start. One is folded and the other two open. The

two opened pieces are removed and placed on the table. One is handed spectator for the writing of his card after which he folds it. Meanwhile, the performer has secured the dummy in left hand from pocket and taking the folded slip from spectator switches and drops the dummy in the glass or in view. Immediately picking up the remaining open slip from table, the performer writes his own card's name down, folds, switches for the spectator's slip and drops this in view, retaining the slip upon which he has just written. And the card whose name performer writes is on top or at back of deck (and may be any card).

Spreading the cards from left to right faces up, the performer does so that the last card or two remain hidden at the end. At this time the spectator's slip is a dummy, the performer's slip belongs to the spectator, and fingerpalmed in his left hand the performer has his own slip. The spectator now indicates face up cards, one at a time, and the performer says 'No' after each until ten have been selected. Scooping up the deck the performer hands it to spectator. Picking up his paper (apparently, but actually the spectator's) the performer opens it and calls off the name of his own card, and reads the name of the spectator's card

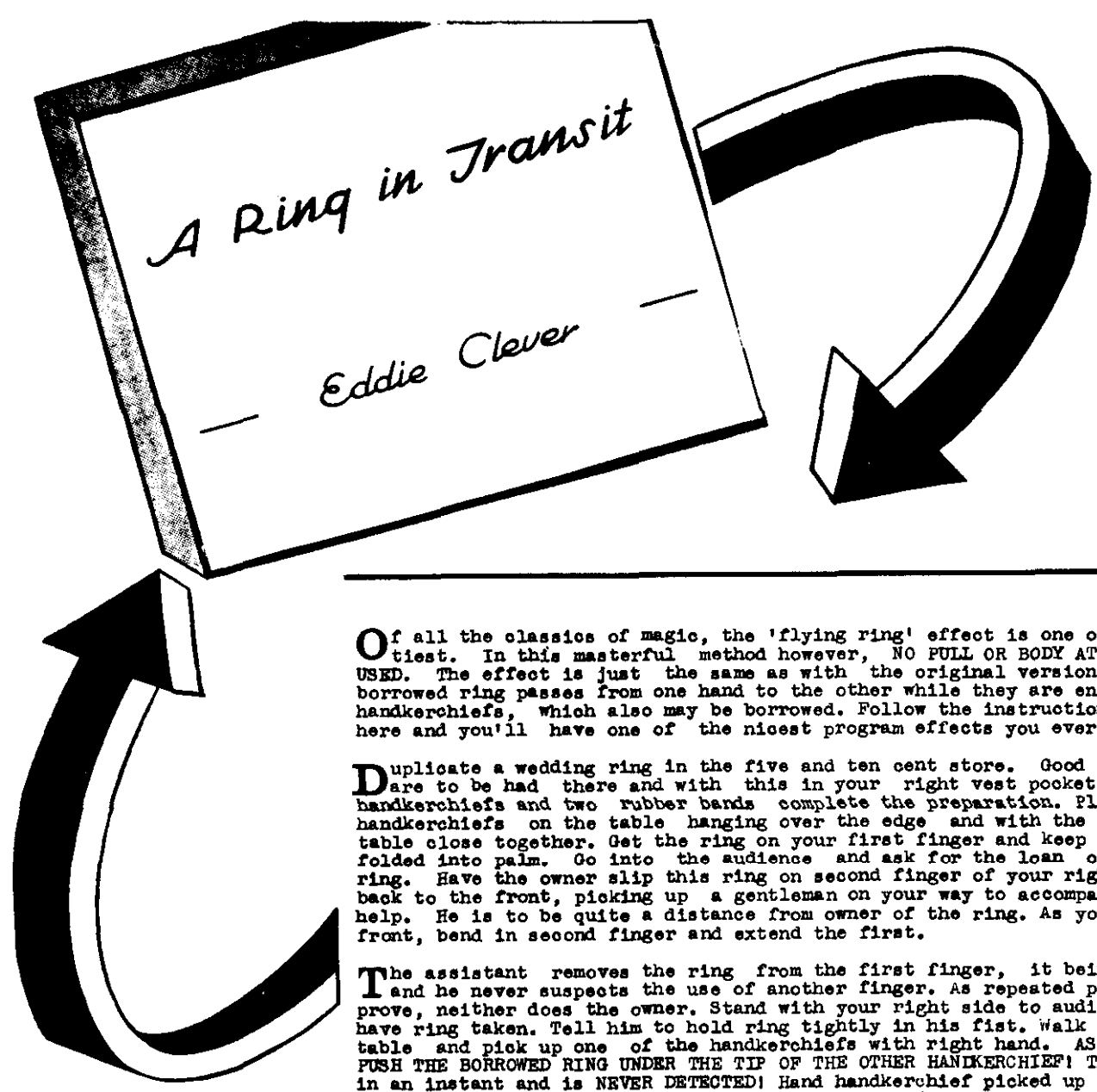
belongs to the spectator, and fingerpalmed in his left hand the performer has his own slip. The spectator now indicates face up cards, one at a time, and the performer says 'no' after each until ten have been selected. Picking up his paper (apparently, but actually the spectator's) the performer opens it and calls off the name of his own card, and reads the name of spectator's card at the same time. He refolds the paper, switches, and tosses his own paper to the audience to verify, retaining the spectator's slip just read. Scooping up the deck, the performer hands it to the spectator to verify the presence of the card in deck. However, knowing the spectator's card at this point, the performer scoops up the deck in bunches which enables him to leave the spectator's card on top and which action transfers the performer's card to center! The performer now spreads the deck face down and picks up one card which he places face down on spectator's outstretched hand. Picking up the spectator's slip (really the dummy) the performer switches and opens the actual slip which he reads and hands still open to the audience. The spectator turns his card on hand over and it is the same!

On paper this routine may sound a bit complicated but it isn't. From the audience viewpoint the action is direct and nothing is done of an untoward nature. The theme is interesting and different from the usual card problem. And when the spectator is picking out cards in an effort to find the one thought of by performer the interest holds. It is all presented as an example of how difficult it is really to find a chosen card, and when a person can't pick it with ten chances and a face up deck while the performer does it with one chance and the cards face down, the point should be proven!

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A Ring in Transit

Eddie Clever

Of all the classics of magic, the 'flying ring' effect is one of the prettiest. In this masterful method however, NO PULL OR BODY ATTACHMENT IS USED. The effect is just the same as with the original version wherein a borrowed ring passes from one hand to the other while they are enclosed with handkerchiefs, which also may be borrowed. Follow the instructions as given here and you'll have one of the nicest program effects you ever have used.

Duplicate a wedding ring in the five and ten cent store. Good imitations dare to be had there and with this in your right vest pocket, two men's handkerchiefs and two rubber bands complete the preparation. Place the two handkerchiefs on the table hanging over the edge and with the two ends on table close together. Get the ring on your first finger and keep this finger folded into palm. Go into the audience and ask for the loan of a wedding ring. Have the owner slip this ring on second finger of your right hand. Go back to the front, picking up a gentleman on your way to accompany you and help. He is to be quite a distance from owner of the ring. As you go to the front, bend in second finger and extend the first.

The assistant removes the ring from the first finger, it being natural, and he never suspects the use of another finger. As repeated performances prove, neither does the owner. Stand with your right side to audience as you have ring taken. Tell him to hold ring tightly in his fist. Walk back to the table and pick up one of the handkerchiefs with right hand. AS YOU DO SO, PUSH THE BORROWED RING UNDER THE TIP OF THE OTHER HANDKERCHIEF! This is done in an instant and is NEVER DETECTED! Hand handkerchief picked up to spectator with a rubber band. He lays ring in your hand (duplicate). Then tell him to cover your hand with the hank. As he does you hold your arm up and the ring drops down your coat sleeve! He puts the band around your wrist to hold the handkerchief. As he does this, pull up your right sleeve which prevents the ring from dropping out should you forget and lower arm. Let the audience get a casual look at your left hand which is empty.

Go over and pick up the other handkerchief with left hand, grasping the ring under tip as you do so. Have spectator take this handkerchief and you close your left hand into a fist. This hand is covered also and banded. Hold the hands far apart and command the ring to travel. Remember that up to now no one knows what is going to happen. They have no reason to suspect a thing being wrong with the left hand as the misdirection is quite perfect. Have the assistant remove the handkerchief from right hand. The ring is now gone! Thank him and dismiss him. Now walk directly to the person who loaned the ring, keeping the left hand high in the air. This person removes the band and handkerchief and finds their own ring!

You will find this perfectly practical in working. In the pull method only one ring is used but the effect IS NOT any better. The pull method is not easy to set, it sometimes is noisy, and there is always the possibility of losing half of one's shirt during the journey of the ring. Don't manipulate the hands during the effect. Don't call attention by 'flashy' moves that the hands are empty. They should be! The audience will never have any reason to suspect otherwise. Just give it plenty of practice to make the routine smooth. You'll wind up with an effect you will be proud to perform.