

THE JINX



DECEMBER

1936

MAGIC -- Age cannot wither her, nor custom stale

Her infinite variety. --- --- --- Shakespeare.

Once in a while a really good effect pops up and is found to be different in its psychological appearance to an audience. There isn't any definite part of this that is new or original except for the dress. Dr. Jacob Daley first told me of the general effect using playing cards for both spectators used. Al Baker then came along with the idea of illustrating to one person how the slip should be torn for burning, and getting information in this ingeniously ordinary way. Finally, after using the stunt for a dozen or more times as an impromptu item, I varied it by combining with a picture and began using a slate for the denourment. This developed the problem into one that can be presented in front of goodly sized audiences and gatherings.

In effect, the performer asks that two spectators come forward to be on each side of himself. The performer shows a pack of cards, and the first person is asked to take them himself, merely cut somewhere and remember it for a moment. The second person is asked to think for a minute, and decide upon any simple picture or diagram he may like. Both are given slips on which they jot down the mental ideas. Close at hand is an ash tray. The slips are torn and burned while the performer picks up a slate. Standing between the two people, bit a little to the rear, he marks upon it. The first person now names his card, and the second person shows his thought of picture. The slate is turned, and upon it the performer HAS DUPLICATED THE PICTURE OR DISGRAM, AND IN THE CENTER OF THE SRETCHE HAS WRITTEN THE NAME OF THE CARD. Therefore this makes a telepathic effect suitable for those who wish to do a bit of thought reading in the middle, or as an interlude, of their regular program of mysteries.

There are certain variations than can be used by those who adopt this trick, but as it stands now, it has a double climax at once which does away with the usual reading or revealing of the thoughts one at a time as has been customary.

As I myself have been doing it, a one kind deck has been used for cleanness. Some may think this a funny idea of 'cleanness' but I mean from the audience standpoint. The minute you start messing around, spectators get lost in following you, and no matter what you have to do, the presentation, as far as they are concerned, MUST be direct and open.

Have the deck at hand or in your pocket with the usual different card at the bottom. Have a few pieces of opaque white paper about two by three inches in size. A couple pencils, a nearby ashtray, matches, slate, and a piece of chalk in your left coat pocket completes the set up.



NOTARIA

Have the spectators on each side of you with about three yards between. Take out the deck and overhand shuffle it, the fingers of the hand holding the deck retaining the bottom odd card in place. Explain to the first that you want him to look at a card by chance while he has the deck in his possession. He is to hold it in his left hand, and with right merely cut off a bunch of any amount, look at the card thus cut, and replace those removed. As you say this, illustrate by cutting off a bunch and looking at the face card, but don't let it be seen. Now deliberately put the deck on his left hand and step back. The moment he replaces the cut, step up and take the deck. As you take the deck from him, turn and ask the second person to think of a geometrical design or any simple picture that he likes, and which means something to him. Do not hesitate or stall between taking the deck and giving these instructions. The card selection has been so direct that no one gives it a thought, especially with the immediate mention of the picture and because it is a bizarre idea in comparison to a card.

As the spectator says he has a picture in mind, drop deck in left coat pocket, at the same time taking two papers from the right or vest (turn to page 167)

EDITRIVIA

Let's start off with a not so bad idea for a figure magi, and which was forwarded by William Kueskamp. You have 1000 one dollar bills. Put in ten bags so that no matter how much is asked for, from \$1 to one thousand, it can be handed over immediately without opening any bag. Most people say it can't be done. Put one dollar in the first bag, then 2, 4, 8, 16, 32, 64, 128, 256. The nine bags filled total 511. Subtract this from one thousand and you have 489 in the tenth bag. Now any amount can be passed out without opening a bag. A figure wizard could work this up by calling the proper bags as the audience names the amount --- That brings to mind a really new slant on figure magic in the form of a neat blackboard or publicity trick which Wallace Lee will have on the market shortly. It's called 'Fakerithmetic' and is effective enough to use before club audiences and subtle enough to upset fast figure men. You actually seem to add any (and I mean ANY) column of five figure numbers instantly, and CORRECTLY.

Correction; In Eddie Clever's effect on page 163 of the last issue, mention was made of the publication, "Take A Card" and the authors given as Larsen and Wright. It should have been McKillen and Brown. Incidentally, Jean Hugard has written and also told me regarding the "under the handkerchief cutting" business as used in "The Guidance of Fate" (first part) last month. This principle was originated and sold privately by him for many years before being marketed in conjunction with another effect several years ago. The Meyer effect made a new use for the principle, and I'm only too glad to see that Jean gets credit for the original thought and use of it.

It's a known and recognized fact that the entertainers along mystical lines who have had the most success in making money, have stayed away from association with others in the same line. Granted that such association can do a lot in the development of effects, it also spreads a trick across the country and makes it passe through being overworked. A certain few, especially among private entertainers, have sat back, said nothing and done nothing before other magicians, yet have watched things closely and developed their own programs jealously to a point of distinction, not to mention difference. They've realized that too many are always ready to find out what they are doing and then immediately copy, invariably in a much inferior presentation. When one reads history and sees how the old timers guarded their secrets, to the extent that only through apprenticeship could a person learn magic and start out for himself, then it becomes easy to see why the magic of to-day is not looked upon as being mysterious, but rather as a form of entertainment. That's why some poor magi are successful as entertainers, while really expert conjurers (who rely solely on perfect technique rather than amusing and distinctly different portrayals) are sitting on their reputations of skill.

Appropriate spot for New York magi on their night out: Presto's Garden, 139 East 45th St. --- The new book I mentioned last month has stirred up some comment and is by Guy Jarrett. The author, who has done the whole job except to cut down some trees and make his own paper, has more actual stage illusions and mechanical effects to his credit than anyone you can mention. He's been behind the scenes of all big magic shows during the past thirty years and his inside stories of the "greats" are truly revealing. As he says himself, "This book is

not for reading or distribution in a Y.W.C.A." The title is merely "Jarrett." There are over 120 pages, 20 of which are sketches and drawings. I hope all buyers will appreciate the caustic and subtle (not so subtle in spots) wit and get as many belly laughs as have I. Any man who can compose a book as he sets the type, is worth, at least, serious consideration.

Times have changed: In Stanyon's Magic for January 1904 he remarks that customers have been unable to obtain Gasolene for various fire effects because it possesses no commercial value! He announces that arrangements have been made to have gasolene specially distilled for their convenience. --- Wisdom: The Knight's of Magic, in New York, have arranged with Jean Hugard for him to give five lectures on the theory and practice of magic at their meetings in the Central Opera House on the second Sunday of each month. --- Paul Duke, at the Hotel Adelphia in Phil--ditto, found himself between two alert gendarmes late one night and with a suspicious bulge in his hip pocket. The street corner frisking revealed an extra large size pull he had just purchased at Kanter's (free ad). --- I recently saw Prince Mendes at the Royal Palms Club in Miami, and he does a strictly Cardini act even to the mannerisms. The crowd seemed to like him a lot, and I suppose that counts for much. At any rate, he's working. --- Two blocks away Professor Seward stood on the platform of his two thousand dollar set-up, beside his eighteen thousand dollar mahogany inlaid private bus, all located on his own fourteen thousand dollar Flagler street corner lot about four miles from his twenty-two thousand dollar home on Miami Beach, and sold dollar horoscopes to the Florida crackers who have listened to his astronomical advice (and tireless gifted gab) for many consecutive seasons. Why learn sleight-of-hand? Sleight-of-tongue pays much better.

In the November Genii is "A Simplified Five Card Problem." I liked it muchly and use with five of those very swell Davenport card silks. The spectator stays behind me for the selection and mixing of deck. With him still behind, I take out the correct handkerchief (folded) and hand it to him to wrap deck in while I concentrate (as if I could!) and correctly name the card. Now I step aside, take deck and remove handkerchief, remarking that too much concentration always ruins the silk with an impression, and the moral is, "Don't think too hard." It's good for a laugh and people don't realize afterwards they didn't see the silk first.

That 'Hall of Shame' department in the current Linking Ring is a nice idea, and was just as nice ten years ago when the title was thought of by Kolar. Then, however, it was to be used against snake-in-the-grass advertisers as well as exposers. Kolar gave it to me, and I well remember the symbolic drawing that Nelson Hahne made for the column. I wrote it for two months, but Dr. Wilson kayoed it in its entirety because I was getting too rabid over his advertisers. I'm glad it's being made use of now anyway, but I'm a little sorry I didn't think before now to use it in this sheet.

Galli-Galli is leaving us all for a while, and taking his chickens with him back across the sea until the government says he can come back again and make another robe full of lucre by his incomparable switching of tens to ones. --- Keith Clark has broken down after these several years and is publishing a treatise of
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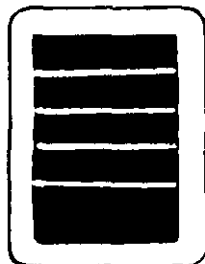
cigarette magic that looks like the last word. With 300 pages and over 300 actual photographs of himself in action, he's covered a field that has needed real practical covering. His dope on talking with tongued cigarettes alone is a valuable bit of knowledge. --- That idea of Howard Albright's is a practical thing. I mean his Safety System for filing secrets, magazines, ideas, and general magicata. It's a nice cabinet and too many magi need something to keep their loose papers and manuscripts in a businesslike arrangement. --- What well-known recently played a private job, was requested to do the card and cigarette, fixed it up hastily in the you-know-what, and then when presenting it forgot what card he had put in the cigarette? --- That sketch of me in Max Holden's new book of magi programs flatters the condition I was in at the time the original photo was taken. If I remember correctly I was far from being full cheeked - what with all the meals I was missing at that time --- The California air and life must be all to the merry, judging by the current appearance of Bessie Houdini. She's looking much better than she did when I saw her last three years ago. Also had the pleasure of meeting Dr. Edward Saint, that new personality in the magic world. Well, I think he's worth knowing. --- Beaten at my own game: John Hulholland told me at the S.A.M. Ladies night that he recently played a date and did only four tricks in a little over an hour. I thought I was doing something when I got away with five, dammit.

Theo Annemann

COLOR BLINDNESS. (Sigmund Krungold)

Displaying a slate which is divided into five spaces by painted white lines, the performer also shows a crayon box with chalks of five or six colors, including one white piece. He says he will hypnotize the audience into a state of temporary color-blindness, and after a bit of mumbo-jumbo announces that it has been accomplished.

To prove his assertion he asks for any color. When one is named he takes the white chalk from the box, saying solemnly, "Ah yes, here is the red chalk. (or whatever color has been called.)" And just as solemnly does he write the name of that color in the first space. Of course, the



name of the color will be written in white chalk. Placing the white chalk back into the box, he now asks for another color. No matter what color is named, he again takes the white chalk and proceeds to write the called-for color in the second space. This continues for the next two spaces. In the last, however, he writes "white" saying, "No-one has asked for white so we'll put it in this last space. He

also asks for someone's initials which are put in the same last space.

Now the performer turns the slate with the writing away from audience and breaks the hypnotic spell by saying mumbo-jumbo in reverse. Upon turning the slate towards audience again, it is seen that they were verily in a state of color-blindness, for the names of the colors ARE NOW REALLY WRITTEN IN THE COLORS THAT THEY (now go to the next page)

pocket and give one to him to draw the sketch so he'll have a definite idea. Then, give the other paper to the first spectator with the remark that he also may as well write his thought down in order to firmly fix it on his mind. I've tried various routines for this part, and the described actions worked out best. Then tell them to fold the paper tightly once each way.

Explain now that in ancient times, the soothsayers gazed into the smoke of burning incense or that of some personally owned article to divine secrets pertaining to that person. You will attempt the same thing, but in a smaller and less impressive way. Look at the first person and remark that you want him to tear and burn his paper. Continue, "Look, tear it and then burn it like this." As you say this, you reach for a take the paper second man is holding. Still addressing the first person, hold the closed corner of the doubly folded paper to the upper left, and tear paper through the long way, just a trifle to the right of center. Put the right hand torn off bit in front (audience side) of the left hand piece, and keeping the closed corner always in left fingers, tear them again in half again a little to the right of center. Put the right hand pieces once more in front as the left thumb draws back with the folded piece (middle) of the original whole slip. The right fingers, take away the torn pieces, minus the left finger palmed piece (not really palmed) which is held by thumb against fingers, and you step over to the ash tray where you drop them. As you finish this action, repeat, "Just be sure the pieces are small and will burn easily."

Now watch the first person tear his slip and put it with the pieces you dropped. Then tell the second person to light them. Up till now you have ignored him since taking his paper. Afterwards both will swear, as do the audience, that they have torn and burned their own papers. The described manoeuvring is perfect misdirection in regards as to what takes place.

As the second person lights the paper, you pick up the slate and step back. The left hand has dropped to pocket for chalk as you directed the burning, and the folded piece flipped open. It is small enough to be in the palm but you may only open it half way. Bring it out and put it under the tip of right thumb holding slate. Ask them to each think of their card and picture. Start to make a few rough lines on the slate with left hand holding chalk. At this time you have the picture. Look at second person and tell him to think of the picture as a whole and not as individual lines. Your right hand with slip, goes to pocket for a handkerchief, and you rub out something. The paper is left behind and you are now free to finish the picture and write the name of the card in the middle of it.

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DESIGNATE! Somebody has been wrong!

The method for this surprising climax to a cute and original plot is simple and mechanical. One of the now fairly common addition slates is used, and one of which most actice magi have. There are two good makes on the market, one by Al Baker and one by Thayer. Baker's has a locking feature and the lines are drawn in place with chalk, but the Thayer slate is perfectly practical because these extra features are not necessary to the success of the trick. For those who do not have the device, it is a slate marked as per the illustration, with a half flap hinged to the middle of one side, and when up or down, this two spaces wide flap changes the writing in the first four spaces.

With the flap hanging down, print the names of four colors in their proper colors. The order I use is red, green, yellow, blue. The bottom space is left blank. Put the flap up and the slate is blank for the start. More than one color is always called, when a group or audience is requested to name them, and the name of the proper color is written in the proper space with the white piece of chalk. In the bottom space (which never changes) is written "white", and also anybody's initials. When the slate is turned and the audience de-hypnotized, the flap is let down, and the colors are then shown to be just what they are supposed to be. With the Thayer slate, if the chalk doesn't stick well to it, use some water color paints.

This is especially good as an item in programs for older children, but it never fails to cause a lot of laughs before any adults, particularly at the start, when everybody gets the idea that they have been 'sold.'

FOLLOW ME. (Jean Hugard)

Most of the tricks along this line use only one spectator and the performer. Now it is possible to use two spectators for a double effect. Two ordinary decks are needed. The working will suffice to make clear the effect itself.

Hand one deck to one spectator and have him shuffle. As he finishes this, hand the second deck to the other person to mix also. While he shuffles, take back the first deck and give it a further mixing while obviously waiting for second person to finish. You note both the top and bottom cards of your pack. It is easy to merely note the bottom card, shuffle it overhand to the top, and note the new bottom card. Now take the deck from second person and place your "keyed" deck in his hands. Ask the first person to cut off about half of the pack and hold. At this time, the two spectators each have half a deck and you have a full deck. You know the top card of first person's cards and the bottom one of second person's.

Tell them to do exactly as you do. Look at the first person, take a card from the center of your pack and look at it. He does the same. Put it on top and cut the pack. He does likewise. Now look at the second person and repeat the procedure. Now have them put the two halves together and cut them once more. Take the pack from them, at the same time handing the first man your pack. Tell him to run through it and

remove the card he looked at. Handing the rest of the pack to the second person, he looks them over and removes his looked at card also. You fan your deck and remark that at the same time you'll take out the two cards you picked by chance. Lay your deck aside and hold the two cards with backs out. The first man turns his card so all can see. You turn one of your cards and it is the same! The second man turns his card. Your remaining card matches!

Remembering the two key cards your task has been but a pleasure. When you run through the deck they have looked at and handled, you have only to remove the card to the left (or above) the known top card, which is that looked at by the first person, and the card to the right (or below) the known bottom card, which belongs to the second person. This double bit of business will upset a few at least, and make for a much better effect on the whole.

A MENTALIST WITH MONEY. (Annemann)

If ever there was an impromptu mental novelty, this should be it. I took the basic working from an idea of Montreal's Charles Peet about two years ago, and it has served me quite well.

Borrow a derby or soft hat. Say that you'll show a test of clairvoyance and telepathy combined. Ask for the loan of seven or eight one dollar bills. However, before starting to collect them, step up to one volunteer and ask him to write his name in pencil on his bill to identify it later as his. Ask him to fold it over and over until it is in a small flat square. At the same time have the rest of the donors do the same. While the key subject is writing and folding, you can pick up one or two of the other bills that are ready. Holding the hat by brim in left hand, take the bills in right and drop them in. When you take the marked bill, pretend to put it with the rest, but put it under fingers of left hand inside hat, and then collect the rest.

Hand the hat to a spectator who stands on the other side of the room. The left fingers keep the stolen bill. Don't try to palm anything. Just keep it in the fingers and let the left hand be natural and out of direct use. And don't stall around but keep moving at this point. Walk away to a far corner. Tell the man with the hat to pick out a bill while your back is turned, hold it up, and say "All right." You turn your back. When spectator speaks, say, "Put it on the table, and take another." Next time you say, "No, still not right, put it aside and try again." In the meantime you have been standing with back turned and have gestured with right hand. The left, however, has opened the stolen bill and you note the number and refold. Take it easy as you'll find when you try this that you have more time than you think. Also you may think it hard to remember the number but if you'll try this first before saying you can't you'll be surprised. And most of my readers who have a yen for this type of trick is familiar with mnemonics. On the third or fourth pick, stop the selector and say, "That's it." Walk over to him and take the bill he holds with your right hand. Without a pause, walk to the one who signed the bill. When almost to him, pretend to pass the bill to left hand which immediately goes out to him with bill in it. He takes it and you walk back towards hat. Tell him to open bill and see if it is his. It is. First climax. Take hat from spectator with right hand and put on table, dropping right hand bill inside. Now stand before owner of bill and have him open bill and look at the number. Slowly and deliberately you read the number. Second climax. Then ask owners of other bills to raise their hands. P.S. Try to get a rather well used bill for the signed one. It helps a bit in the handling.