

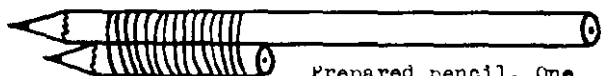


~ JUST AN ECHO ~

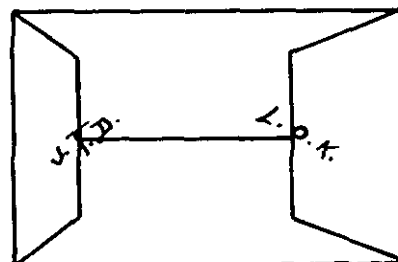
This effect is of the type outlined in Jinx No. 21, under the title "Triple Coercion." Comment was made in the description of that version, that since anyone could remember, without much trouble, the numbers or colours named by the audience, it was unnecessary to make a note of them, and, consequently, such note taking might arouse suspicion.

Recognizing this difficulty, and unwilling to abandon such a valuable device as the note taking pretext undoubtedly is, I adopted, some time ago, an absurdly simple means of overcoming the obstacle. Instead of asking the spectator to name a color or number below one hundred, I asked that he read the serial number of one of the bills in his pocket, or for a list of ten letters, spoken at random. Obviously, these had to be written down. Here is my routine.

The effect is begun with a few casual remarks about echoes. The audience is surprised and somewhat skeptical when informed that an echo exists not only after a sound has been made, but also before. To substantiate this claim, the performer offers to make a note of a few of the echoes that are now floating around the room, waiting for a sound to give them life. He takes from his pocket a calling card, and has someone initial the printed side of it for later identification. On the blank side of this he then begins to write,



Prepared pencil. One rubber band is given about a dozen turns to hold pencils tightly together. Pencils should be sharpened at the same time, so their strokes will be uniform.



Back of envelope

pausing impressively at intervals so that he may have a varied collection of the choicest echoes in the room. This card is then sealed in a small coin envelope and two persons asked to initial the sealed ends.

The performer then asks someone to take a bill from his pocket and read aloud the serial number. This is written on a borrowed business card, the sealed envelope being used as a rest for it. Next, someone calls out about ten letters of the alphabet. (I've been getting a laugh lately by asking someone for his Social Security number.)

Four single digits, supplied by four different persons, are now written in a column and added. The envelope is then placed to one side, well out of the reach of any curious cuss who may wish to examine it. The business card with all the numbers and letters is now handed to one of the audience, and that favored gentleman formally invited to act as secretary for the remainder of the performance. Someone now shuffles a deck of cards and selects one. Its name is written on business card by secretary. The performer then asks the audience for the name of an automobile, and "Ford V-8" is noted on the card. After a brief recapitulation of the main points thus far, (turn to page 187)

— JAMES T. DEACY —

EDITRIVIA



New Year's Eve in Havana. I guess I saw more magicians than I would have in New York. At the Tropical Beer Gardens I was tapped on the shoulder by Francis Finneran, who told me he was cruising incognito on the Manhattan as The Great Carlyle. Arthur Lloyd, the Human Card Index man, was aboard the Rotterdam in the same port. I couldn't find out the name of the magus on the ship Prince David, as the passenger with whom I talked remembered only an egg trick that went wrong. Then I spent the day with Fu Manchu, who, with grease paint off, is David Bamberg. And to top things off, out at Sans Souci that evening, I looked up and saw Gerald Kaufmann, the New York architect, and best known Sphinx illustrator, passing by with Mrs. Kaufmann.

On the way home, I met Lesta (Cliff Jones) at the Miami dock, and we went out to Miami Beach and lay in the sun with the Gwynne family, who are doing mysterious things at the Roney Plaza. Lesta, with his too comfortable trailer car, is soon embarking for Nassau, Bahamas, to fill in the season at the Jungle Club.

Getting back to Dave Bamberg, I must say I never enjoyed as nice a show before. It's slow in spots, as are all South American shows, when compared to American speed demon methods, but it's refreshing and comfortable. Dave is carrying 11 tons of baggage, and has 23 changes of scenery. Practically every one of his illusions, and he has a number of new ones, uses a setting by itself, and is built into a pantomimic sketch to give it reason. At Havana's largest theatre, the Casino Nacional, he's worked for seven weeks, to gross over \$60,000 in that time. And in Cuba, that's money. What may or may not be a scoop for this sheet, is the news that Fu Manchu will be in New York City, the latter part of February, at the Teatro Servantes on 116th Street. His Chinese robes and costumes (over 300 of them) will make quite a few of the boys stutter.

Incidentally, we got around to talking about the time when David was with Zancig, and on the receiving end of the articles, questions, and thought pictures. He came out flat footed, and said that the Zancig code was inferior to most other codes at its base, but that Zancig made it great only through the way he worked. And he also said that anyone who claims to have the code is wrong, BECAUSE THERE WAS NO CODE THAT EVER COULD BE PUT ON PAPER. Zancig used to sell his code for a hundred or so, but they would get a list of words, and mechanical instructions, and wind up spouting meaningless sentences. Zancig grunted around, as was his nature, sometimes passing a tough one in Danish, and it was necessary (as in all such acts) for the two people to know each other well enough to almost anticipate their actions and mannerisms. That's one reason why Zancig's second wife never worked with him for long, and he had to hunt around for someone else, picking Bamberg at first, and later having Paul Rosini on the receiving end. It's a matter of history, that Zancig's fame was at its peak when he worked with his first wife, Agnes.

The Genii just came in, and inside the envelope felt like an old Dr. Wilson Sphinx in size. The price has been boosted now, but that won't make a bit of difference in circulation, because the boys are finding out that it contains plenty of what they want.

Mention of The Sphinx reminds that "Another Reversal", the card effect in the December issue, is much too much (even the illustrations) like "It Goes This Way", which was in the Jinx Summer Extra for 1935, just 18 months ago! Either some-

body doesn't read, or else somebody doesn't care.



Paging Guy Jarrett! We bow low, after having laughed ourselves to sleep while reading your first and last contribution to the magic world. "Jarrett" is great because you've stood on your own feet and given your own opinion of things in magic. You've written as you talk, set the type as you thought of things to say, and everytime you turned out a page on your handpress, you were bearing down on the bums of magic. And when you bound the books yourself, you were finishing a one man job that will be poison to many."

This book needs more than a couple lines in any review. It is a nice job of over 100 pages and over 20 pages of drawings and illustrations. It isn't all nice language, and it's not for the Y.M.C.A., but Guy has "gone to town" about things he hasn't liked about magicians, and in most cases he is telling the truth. After reading "Jarret" one can't help but believe in the man's sincerity, and in his greatness as a builder of illusions, and as a stage mechanic. He has the faculty of "feeling the audience", and few are smart enough, or sensitive enough, to have both that and the ability to create and then build. The production of the book proves something or other. The price is going up a dollar a month, and then there will be a public bonfire when it reaches \$10. If Jarrett gets up tomorrow morning in a bad mood, he's just as apt to burn them then as not, and anyone who knows him at all can testify to that.

When asked why he would print no more, and would soon stop the sale and burn what's left, he remarked in that high twang of his, "Hell, I'm not going to wait twenty years for my money, and see the book getting dusty on magic shelves. I'm going to get what I can now, and then make it the rarest book in magic." One magician ordered it and added that he wanted it for the revolving library of the Baptist Church. Jarrett didn't know him, and his propensity for such remarks, so sent the check back, saying that he didn't think it was the kind of book for such a place, because of some of the language in it. But I advise all magi to buy, beg, borrow, or steal, for overnight, a copy of "Jarrett", and laugh while you learn. You won't learn many new tricks that you can put to work, but you will get a good idea of some of the things radically wrong with magic and responsible for its decline.

Jerry Kahler is at the Roney Plaza Hotel, on Miami Beach, Florida, and doing nice poker and bridge demonstrations at the tables. He should be remembered from those beautifully written and illustrated articles in Town and Country, last June, July and August. Incidentally, it slipped by me, when I mentioned the Frank Lane-Mickey MacDougall controversy over a certain bridge cheating method, a month or so ago, that Jerry Kahler had it in Town and Country before Mickey had it in Liberty. And Kahler told me that it was first shown him by a couple of sharpers who were on the same boat from Panama to Frisco back around 1921. Is there anybody else who wants to claim it?

A note from Bob Gysel mentions that, in regards to the statement made last issue that Dunninger possesses a book mentioning the needle trick, and published in 1868, he (Gysel) was told by Houdini that a Mr. A.A. Kraus first introduced the needles and thread in an European show as far back as 1816.

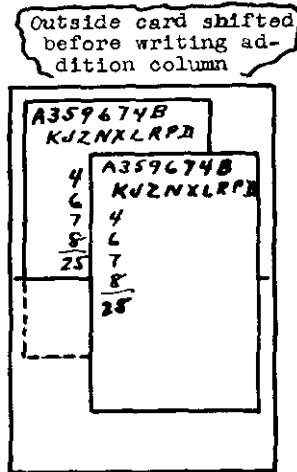
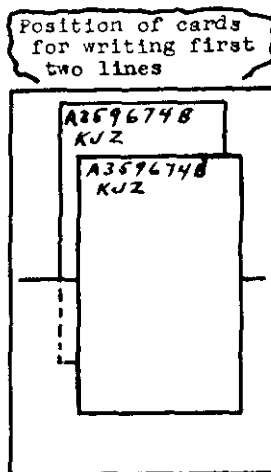
And so to press.

Theo Annemann

the performer takes up the envelope, produces a scissors, and permits the one who signed his initials first to snip end off, reach in, and withdraw the card. The original signature is on card and identified, and the numbers, letters, etc., are of course identical with those on the card held by the secretary. The envelope is then cut in half, and the persons who signed the ends permitted to retain the halves as souvenirs. Thus, everything used in the mystery is left with the audience, with the exception of the pencil.

And now, the inevitable accounting. The envelope used has, across its center, a slit wide enough to permit the card to pass through easily. After the card is initialed, the performer writes at the bottom "Ford V-8" and above that the name of the card which he will force later. (Before starting, I have this card in my pocket. When the deck has been shuffled, I palm it onto the top of pack, and use the "So Simple" force of Lynn Searles, as described in the 1936 Jinx Summer Extra.)

The performer then stalls a bit, and pretends to write more, frowning something like Rajah Ra-boid. The card is now slid into the envelope, guided from beneath through the slit, and the flap is sealed. After sealing it is placed face down on a book, and held there firmly by the performer's thumb while the ends are signed.

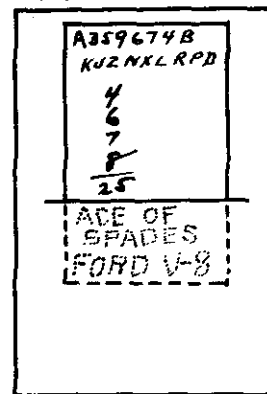


Someone is asked to read out the number of a bill, and, as an after thought, the performer borrows a business card so that the number may be noted. While writing, the performer retires to a safe distance so that the slit envelope may not be seen. The borrowed card is placed with its edge half an inch below that of the card in the envelope, and the writing done with a pencil gimmicked in the following manner.

To the sharpened end of a regular sized pencil, the stub of a pencil (about two inches from point to end) is fastened by means of a rubber band. The small pencil is arranged so that its point is about a quarter of an inch behind that of the long pencil. Every performer will, of course, arrange it to suit his own manner of writing. Using this pencil to write the same thing on two cards simultaneously will seem a bit strange in the beginning, but it is much easier than learning to use a thumb writer.

It will be found on experiment that only two sets of double lines may be written across the top of each card by means of this pencil. In order to have sufficient room on the card in the envelope to write the second line without

Front of envelope
-at finish



cramping the letters, start the first line at the very top of the outside card with the bottom pencil. This may sound like Einstein talking in his sleep, but the idea will become apparent after a few trials.

After the serial number has been written on both cards by means of the double pencil, move the pencil down a step and you will find no difficulty in writing the double row of letters as they are called out. Before starting this writing though, move the outside card slightly to the right. This will cause the line-up of numbers and letters to be varied slightly on the two ends. It is a small point, but the two cards might be compared later, and this will make them seem different, even though the formation of the letters and figures are individually identical.

The procedure for the column of figures is slightly different. After the letters have been recorded, slide the outside card to the right, so that it's left edge is about half an inch from the left edge of the card in envelope. As the single numbers are called out, they are written in the following manner. Turn the pencil slightly to the left, so that the upper lead is resting on the card in the envelope, and the lower lead on the outside card. You will find it a simple matter to mark the figures in a column, one under the other. Again, this column is in a different position on each card, a fact that someone may notice. Draw a line and add the column, putting the sum down. The pencil is now returned to pocket, the envelope placed back outward in a conspicuous but safe place, and the card, together with another pencil, handed to the new secretary.

Up to this point, the performer has (or should have) acted sublimely indifferent to the numbers and letters given him. This attitude is maintained in the selection of the card, so that no one may have the suspicion of a force. The performer then addresses the audience at large, and asks for the name of an automobile. He should move his gaze from one to another as he makes this request, and undoubtedly at least two will answer. One of these, and probably more than one, will answer "Ford." If anyone at all mentions "Ford", direct the secretary to write down "Ford V-8". In the rare event that no one does, ignore the names suggested, and continue talking. Say that you do not want merely the manufacturer's name, but the motor type also, as for example, "Studebaker Straight Eight." If no one then suggests "Ford V-8", it is because you have put them to sleep and they can't hear you.

I must admit that I can vouch for the certainty of this force only in New York City, as I have never tried it elsewhere. Ford is practically a household word here, and I think it

safe to say that not one woman in a hundred knows how to designate the engine type of any card but a Ford. Anyone who doesn't care to risk this part, may substitute a standard color or book test force, the effect, however, not being the same.

After the card and auto have been forced, take the envelope, slit side down, and allow one of the signers to clip the end. He is then directed to reach in and remove the card. Take the card and the scissors from him, read the letters and numbers aloud, and after each is called out, ask the secretary to corroborate it. Hand the card to the one who signed it. While he is acknowledging his initials, cut the envelope in half, along the slit, and hand out the halves.

At the start of the performance, have the prepared pencil in the upper left vest pocket, double end up. Next to it is a plain pencil, similar to the long one. This used to write on the first card and for signing the envelope. It is replaced in the pocket while the business card is being borrowed. The double pencil is then taken out and the prepared end concealed behind the envelope. With ordinary caution, there is no danger of detection. Do not use a pencil with a rubber tip. For obvious reasons this cannot be used to erase an error. If you think it necessary, carry a small eraser in your pocket. The distance between the pencil points (and consequently between the written lines) can be increased by wrapping a strip of paper around the stubby pencil before fastening it to the longer one.

EDITOR'S NOTE: In trying this problem out, I found it to be more subtle if you write only the one column of figures on the outside card. Then draw the line, and when you add and mark down the total, write it on both cards. Previously, when you wrote something on the card to be sealed, you also wrote across the center of card, "The total of the figures called for adding, will be." Then you left a little space, and then put down the name of card and auto name. You have already prophesied figures as found on a bill, so there is no point in prophesying a column. The second time you forecast the total of four figures to be called, and this changes, quite a bit, the appearance of the two cards when and if they are compared.



THE NEW "MIRACLE" EFFECT. (Orville Meyer)

Effect: On the table is a stand or easel and a pack of cards. The stand is made to hold 25 cards in 5 rows of 5 each. A spectator counts off 25 cards. He shuffles these and has five selected by other members of the audience. The cards are replaced in packet, and anyone shuffles them. Cards are then placed on the stand, in five rows of five cards, and they may be placed face up, face down, or all mixed up, as desired. The performer then picks out the five selected cards, one after the other.

This has been a very fine effect for a good many years, but heretofore, the method on the market needed two reader decks, several switches, etc. In this method, only one (ordinary) pack is used, and it will be found to puzzle good card magicians.

Take your own pack, and sort out all even Hearts and Spades, and all odd Clubs and Dia-

monds. Now block out some spot in the back design, or pencil dot each card in some not-too-prominent place on the back. I use Blue ink on Rider backs, and block out the inside curl at upper left corner. Two minutes with a pencil will suffice with a borrowed pack.

The pack is now stacked as follows: first, 25 of the above mentioned cards, then 20 opposite, the odd Hearts and Spades, and even Clubs and Diamonds, which are not marked on the back, then a short, or bent corner card, and then the remainder of the pack. Put deck in case.

To present, state that you will offer a modern miracle along the mental telepathy line, using a deck of cards. As you remove cards from case state that you will not use the entire pack as the little stand (call attention to it) happens to hold conveniently by 25 cards, and you proceed to count off 25 cards, and hand them to spectator who is to assist you. I find that this method of handing out the 25 marked cards is never questioned.

The spectator shuffles and goes into the audience, and has FOUR cards selected, and retained by the spectators. You ask HIM to select the 5th card; and to do this you lay deck you have been holding aside, and take the 21 cards he has. Fan them for his selection. As soon as he has taken a card, you close fan and hold this packet in right hand, and pick up the pack again, in left. You ask each person holding a card, to show it to one or two near him, and ask assistant to show his around also. You turn your back for a moment at this point, and immediately drop the 20 marked cards to bottom of deck, and take off the 20 unmarked odd H and S and even C and D, the short or bent corner card making this an easy operation. With a word of warning, you turn around. To all appearances everything is exactly the same, and you hand the 20 cards to assisting spectator, requesting him to replace his own and each of the other four, and shuffle well.

He then deals the 25 cards onto the stand, face up or face down, or mixed face up and down, just as he desires. When ready, you are able to pick out the five cards, as you have only to look for even H and S, and odd C and D in the face up cards, or your dot or mark on the face down ones.

And there are no packet switches, and the spectators will remember this effect as one where, "performer never even touched the cards," forgetting, as usual, the one time!



DUO TELEPATHY (Robert H. Parrish)

Many good methods of transmitting information have come along in the past years, but for simplicity of effect, and directness of procedure, this little routine of two items must be given a low bow.

The assisting spectator thinks of any card, removes it from the deck, and holds it up for all to see. The medium, notwithstanding the fact that she is seated with her back to the audience, and is, if desired, blindfolded, takes slate and chalk and immediately inscribes on the slate the name of the chosen card. The magus now hands the spectator a slate, and asks him to draw in view of all any simple geometric design that occurs to him. It is no sooner completed than the medium cries, "I have an impression!"

and taking her slate quickly reproduces the drawing which she has obviously never seen.

This short mental routine for two people is just as simple as it is effective. In both cases, the information is relayed to the medium via a thumb tip writer worn by the performer, but the ruse employed is slightly different in each case.

These thumb writers are on sale by most all magical dealers and are of two general types. One is a short thumb tip with lead attached to the ball of thumb. The other is a small clip which attaches to the thumb nail itself. Some like one and some like the other, so it is not of any value to recommend either. Only a few trials are necessary to ascertain which is the most practical for each individual.

Having explained what is to be done, the performer asks that the audience aid in projecting the image of the card to the medium. From that time on not a word is spoken until the denouement. In explaining what the medium will do, the performer has picked up slate and chalk, and when he returns the slate to table he inadvertently retains the chalk in his right hand, where he already wears the thumb tip writer. He stands facing the audience during the removal of the card by spectator, right arm dropped to side.

Slipping chalk into position between fingers, it is but the work of a second to write the initials of the card removed, on the surface of the chalk (use a fairly long piece). The moment the performer gets the card down, he picks up the slate from table, and hands it along with chalk, to the medium, who quickly works up to her first climax, holding up the message for all to see.

The performer now takes the slate, and while quickly erasing it, asks a spectator if he would like to assist in another more difficult test. Performer hands him another slate, and asks that he draw a single and simple design for all to concentrate upon. The performer still holds the medium's slate, and is wearing thumb writer. Arm again at side, he draws on the edge of the slate, as well as possible under the circumstances, the idea that spectator is producing on his own slate. Since these are seldom more than a triangle, circle, or parallelogram, the medium should be able to make it out.

During this time she has been listening to the chalking of the spectator on his slate, and as soon as the sound ceases, she cries, "I have an impression." The performer immediately hands her the slate he is holding, and with appropriate pauses and flashes of inspiration, the medium quickly reproduces the drawing and stands up, slate in hand, to reveal it, and take her bow.



ONE IN FIFTY-TWO. (Sidney Margulies)

With a full deck of 52 cards which you have borrowed, it is possible to present rather an astonishing method of discovering a thought of card. Such a method was first introduced in Hatton and Plate's *Magician's Tricks*, but only a 32 card euchre deck could be used. Using such a deck to-day is rather artificial, unless done at a time when euchre is being played, and such a deck is handy without requesting it. Therefore, this method with a full pack, should find a more welcome reception with the average reader.

Have the deck shuffled and dealt into four piles of thirteen cards each. It would be well for the reader to follow this routine with the cards actually in hand. A spectator chooses any one of the four piles, and you fan it face down with both hands. Then, taking 6 cards in your right hand, and 7 in your left, you raise them quickly, at the same time telling spectator to think of any card he sees.

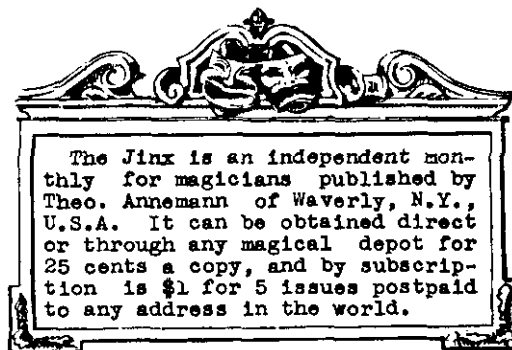
Notice, if possible, in which hand the noted card is. You only give him a moment or two in which to note a card, and it is seldom that you won't be able to know in which hand he sees a card to remember. Then place the 6 cards on top of the 7, and drop these on one of the 13 card piles on the table. At the same time, the right hand picks up the other two piles, and drops them on top of all, square up the cards by tapping them on the table, and casually glimpse the bottom card. Now you may give the deck several genuine cuts.

Now ask the spectator to concentrate upon his thought of card. Act as if you are trying to get an impression of same, and look through deck for the glimpsed card which you cut back to bottom. The selected card will now be 14th to 20th from the face of pack if in the left hand originally, and 21st to 26th if in the right. Make a stab at the color, but, whether right or wrong, complain of a weak impression and say that you will try to get a better one. Again lay out the cards one at a time, from left to right, into four piles. Fan the cards in front of him, pile by pile, and ask him to tell you when he sees his card. It will always be from 7th to 10th from the face of the packet. If the thought of card was in the right hand, and is now in either the 1st or 2nd pile, counting from left to right, it is the 8th card from the face. If in the 3rd or 4th pile, it is either 7th or 8th. If the card was originally in the left hand, and is now in one of the first three piles, it is either 9th or 10th from the face. If in the 4th pile, it is 9th.

Even if you didn't notice from which hand the spectator originally thought of a card, it will be easy to locate, because you already know the color, having stabbed at it at the start, and received either an acknowledgement or denial.

You are supposed to be reading the spectator's mind, so act like it. You can look at the bottom card of the packet in which card is seen by spectator on the second deal and fanning, put it together with the other three piles, and have the deck cut again before you locate the card.

However, as first explained, it is an easily worked problem, and does not require too much mind effort on the part of the watching audience. And the initial shuffling and dealing by a spectator, makes them realize (you mention it, too) that no one can know the location of any card, and that they have free selection of the pile, and finally of a card.





THE WALK AROUND DISCOVERY

Whether or not this effect will be accepted as a "freak" trick as was my idea of finding a card by music, in "Sh-h-h--! It's a Seeret," I don't know. However, I do know that this brain storm has garnered much applause, and made not a little talk when performed in front of goodly sized groups of people.

It consists only of effect and little else, but to date it has not failed to get a laugh when the "walk-around" begins. It is so unlooked for, and so unexpected, that it evidently appears funny that one should try and find a card in that manner. But, as those who make a living before the public know, the out of the ordinary effects are those that are remembered longest, and build up reputations for the performers first to do them.

From the viewpoint of the audience, a card is selected, returned as usual, but then the deck is placed faced down on the floor and spread around over an area of about one square yard. Now the performer starts WALKING AROUND IN A CIRCLE ON TOP OF THE CARDS! He asks that the selector concentrate upon his chosen card and imagine the performer walking over it, coming closer and closer to it with each circle he makes. Suddenly the performer stops. Saying that he is quite sure the chosen card is under his right foot as it stands, he kneels on his left knee, lifts right foot a bit and removes from beneath, a card which he keeps face down, putting it, still face down, to one side. The floor cards are picked up and the spectator who selected one asked to name it aloud. Turning the oddly located card over, the performer shows it to be the actual one originally selected!

So that's my story, and I'll stick by it. I've tried two different methods, the one I explain being the best. Use any ordinary deck. Just before starting in to work, put a piece of magician's wax, or better still, a piece of diachylon (lead plaster) wax, about the size of a pea, about an inch from the instep towards the toe on the sole of your right shoe. When this is stepped on, it flattens out to about the size of a quarter. And don't worry about walking on it. It may pick up dust and dirt, but it will be ready when you need it. Have the deck shuffled, and a card removed. Take deck back as you hand spectator a pencil to mark the card. Then have card replaced, and in your own way get the pasteboard to the top. After a riffle shuffle or two, leaving top card in place, put deck on floor with right hand, and spread it rather evenly toward the right in a long, straight spread. Now move towards the spread, a bit, and turn your body slightly to the left. Your right foot comes directly on top of the right hand end card, you figuring to get the wax about center of back of card. By doing this, part of the card will be sticking out under the instep. As your foot covers the card, your right and left hands, scatter the row of cards in each direction, until they cover about a good square yard of space. Thus, no one ever sees you deliberately put your foot on deck, or obviously steal away a card. Now walk over the cards in a circle, and watch the reaction of the audience.

You go through the business of telling spectator to think very much of his card and that you will try to stop near it. Let your audience know, in this case, about what you are doing. Suddenly, it occurs to you to stop, or so it seems to the watchers. You state that you are sure the card is beneath your foot. Now kneel on the left knee, raise right foot at the heel, and left hand goes under at instep on protruding end of card and presses it to floor, as foot is removed. Thus, it is not seen that the card is, or has been attached to the foot. Hand it to someone face down, or put it face down to one side. Before standing, scrape the cards together if you wish, or leave them for your assistant, if you can afford one. Then have card named, and finally show it, and return to the selector. As I said in the beginning, you'll actually have to try it, before you will be completely convinced of its value.