

THE JINX



THE CARD ANGLER

New discoveries in the commercial world are responsible for many magical effects, and the following was born of such a thing.

The performer has the usual card selected, marked, and returned to the pack which is shuffled and dropped into a hat for further mixing, as the magus says, in order that they may be shaken around without the possibility of being controlled by the hands.

From his pocket the performer now takes a roll of ribbon about two feet long, and unrolling it, may tie one end to his wand or a table knife to represent a fishing pole of sorts. The end of the line is lowered into the hat, and the performer asks spectator to name the selected card.

Slowly the line is raised, and on the very end is seen dangling the chosen card with its face to the audience. Removing it, the performer gives it to the selector as a souvenir of a magical fishing trip, and suggests that the owner may now have his catch stuffed and mounted as a trophy.

The effect is quite new and original, and the working is too clean for words. The selection and return of the card is done in the regular way, and the chosen and marked card then is passed to top of deck in the usual way.

A felt hat or derby is now taken and the deck dropped face down inside. Any amount of side or circular shaking will not mix the cards a bit, but the audience can hear them hitting against the sides and it is all very realistic. The performer can always see the top card staying right there. Put the hat on a chair or table so that one end of the chosen card is pointing towards audience.

The ribbon used should be of half inch wide stock, and preferably red in color. At one end make a half inch fold, and in this pocket sew three bee-bee shot.

At any Dennison store or stationery house, get a fifteen cent roll of Scotch Cellulose Tape, manufactured by the Minnesota Mining & Mfg. Co. Get the half-inch size in red. This is positively the greatest sticking medium on the market to-day, bar none. Take a one inch length of the tape and let it curl naturally. It will curl with the adhesive side outward.

Now stick the tape onto the ribbon end which is weighted, so that the curl of the half inch left free reaches just below (1/8th inch) the end of ribbon. Roll ribbon loosely from the unweighted end, and have it pocket or at hand.

Proceed with the effect as described. Tie ribbon to wand or knife with the adhesive at rear. When you lower the line into hat, have the end of ribbon meet the chosen card as near as possible to the front end. Don't jerk it or work fast but let it surely rest on the card. Now raise the card out slowly, remove and return. Just a touch of the adhesive is necessary and it is surprising how it works. And it is more surprising to note the effect on the audience.

STUART ROBINSON



EDITRIVIA

Nazi tactics are out of order in many ways, but it cannot be denied that they do right well by their magicians. The National Chamber of Theatres has decreed against exposing, and definitely forbids magi from explaining their artifices publicly. Sometime ago they were stopped from stage exposing, and now they are stopped from any printed exposures. Would that we had a law like that over here. The Nazi edict sort of makes up for the other decree which forbids magi using any "eatables" in their acts, such as milk, eggs, etc., because a waste of food is not permissible under the government's four year plan of economic self-sufficiency. Over here the societies say, "If you expose, we'll expell you!" So the members do it just the same, and get away with it, which proves impotency somewhere. Over there, if the food or expose edict is ignored, the transgressor simply doesn't work any more. That's putting teeth where they belong --- and using them.

Anthropology Dept; Can you use a bat in your home? The Jinx now offers an exclusive service headed by Neil Burgess, of points North, South, East and West. Live bats can be supplied for the nominal sum of \$2 each, with a guarantee of healthiness and cleanliness. It's an opportunity for one to keep his wife from cleaning out the magic den or closet. Insure privacy for your mysteries!

Glen Pope is now doing the bar trick, Chinese Sticks, and bird-cage vanish at New York's Hollywood Restaurant, the change of programs being necessary because of his hold-over. But isn't that outside lobby picture an exact copy (except for the name) of a sketch drawn and used by Keith Clark over 12 years ago? --- Jacob Steisel, attorney for Simon & Schuster and Royal Heath, recently instituted action against a John Brown, who wrote a booklet on Easy Number Tricks, and infringed in part on Heath's Mathemagic book. 'Twas settled out of court, with damages, and Royal now gets credit for his items. --- A downtown New York magic shop has for an outside ballyhoo, a fellow walking up and down with a tray hung in front of him made to represent a magic table top. On the table is a wand, handkerchief, etc., while the board hanging from his back carries the "come and get it" advertisement. --- One children's magus has developed a technique of his own. His shows are generally around 5 P.M., too early to get anything to eat, and by the time he gets home it's too late. When asked what he needs for the performance, he says, "Oh, just an egg, A GLASS OF MILK, AND SOME CRACKERS!" --- Howard Brooks, at London's Mayfair Restaurant, has changed his tag line from "The Magical Chatterbox" to "The Magical Chatterer." He must have read the 1937 Summer Extra of The Jinx. --- Research Dept. - Letters at hand say that the Proskauer statement in Jinx No. 32 does not coincide with the clipping reproduced in No. 34. We quite agree!

Re the Cups and Balls series we are starting in this number, we can only say that such a procedure has been recommended by many who have seen and read the complete mss. The Stanyon instructions are considered, by those who should know, as the most lucid and thorough of them all, and, being out of print for a number of years, we hope we're being of service with information of value.

In the mail: "Some time ago, as you may remember, I wrote you on Rhine's tests at Duke

University on Extra-Sensory Perception, wondering if it couldn't be faked nicely. In one of the Jinx recently you solved the problem when you mentioned calling Ireland's attention to your effect "Extra-Sensory Perception" in issue No. 10. Thanks a lot for calling my negligent attention to this fine effect."

Mention of Ireland brings up the dainty poem sent by Frances Vandevier (the company part of Ireland Magic Co.);

"Two black kittens sit at the top
Of Annemann's magazine;
Their paws are velvet, soft, and smooth,
And their eyes of tenderest green.

The mail pops into the Annemann box,
Theodore reads, and stomps with rage;
Feline eyes glow fire; out shoot sharp claws;
Oh! Those are CATS at the top of the page."

Isn't that cute? However, the Jinx isn't a magazine; it's a "service sheet" -- I don't stomp; I "glower" (stomping takes energy) -- and lastly, I think Laurie should put Frances to work writing patted for some of his swell tricks. She's being wasted as a mere "Co."

Dante (Harry Jansen) wrote a letter from London to Tom Worthington, of Baltimore, that he might consider coming over here with his show. Shades of David Bamberg! Do we again have to go through the agony of watching a great performance, only to see it quickly fold and hie itself away because of conditions over here? He wound up by saying, "Should the vote of the various fraternities become heavy enough, and the call sufficiently urgent, then it is possible that I would undertake the task, but I should dislike to be a self styled king and have to fight to prove my rights to it. WHICH I COULD EASILY DO." (Caps are mine. Ed.)

The Indian Magician, India's only magic magazine, is still popping in monthly with the weirdest of contents. The June number explained how one could apparently cut off the lower eye lid and replace it a moment later! It sounds like a Joe Ovette creation after a tough night. --- Wallace Lee has published in Mss. form the first written instructions for the very, very funny double-talk business for which he seems better known than his magic. He calls the procedure "X - Jargon." --- Max Holden ransacked Chinese banking houses to get a supply of the Chinese coins for his customers who are using "WOODOO" from Jinx No. 32. --- I just finished reading the galley proofs of Keith Clark's Cigarette Encyclopedia. It undoubtedly is the best ever produced, and has covered the subject in a most original and thorough manner.

Magic fans in the baseball world could form quite a large club of their own. There are at least thirty rabid amateur magi in the major leagues alone. I didn't realize what a good audience could be like until Granny Carrel, of N.Y. popped into the place on July 23 with Larry French, Tuck Stainback, and five others of the Chicago Cubs and newsmen, not to forget the case of beer McMurtry lugged along. They're sorry now, though, because Dr. Jacob Daley went to town with poker deals and ruined their faith in nightly penny ante sessions. However, next day French pitched the Giants down 10 to 5. The tricks must have been stimulating.

Theo Annemann

THE STANYON LESSONS FOR THE



CUPS AND BALLS



Cup and ball conjuring is believed to represent the earliest known form in which the art of sleight of hand was exhibited. Whether this be so or not is of little moment, the performance may certainly be considered the ground work of all legerdemain. This is proved by the fact that the best known performers (stage and drawing room) from the time of Kopp (German), Guyot, Ponsin, Bosco, Conus (French), etc., down to those of the present day, have included it in their programs; it was a special feature with Mr. Charles Bertram, and is still a favourite with others of his type and ability, while many who do not include it in their professional repertoire can usually acquit themselves remarkably well when called upon to give a display. Why? Because, whether the aspirant to conjuring fame desire to include it in his program, or not, he will do well to practise it assiduously for the purpose of keeping his fingers supple, just as a pianist for like reasons will devote a portion of each day to the practise of difficult exercises. In other words, the sleights and "feints" of Cup and Ball conjuring will be found to apply, almost without exception, to any small object used in the production of a sleight of hand effect; thus the time and trouble expended in acquiring the necessary skill will not be wasted whether or not the trick be exhibited, with others, for gain.

Closely allied to the Cup and Ball conjuring is the bastard form of the trick known as "Thimble-Rigging," employing three ordinary thimbles and an ordinary pea; and another known as the "Shell Game," both swindles of itinerant fakers. The latter, in which three half walnut shells are used in conjunction with a pea fashioned from india-rubber, together with the method employing three half potatoes, scooped out, in place of the shells, and the above mentioned thimble variation, will be explained for completeness in later lessons.

Talking about Thimble Rigging reminds me of a little experience. Travelling up North with some friends an occupant of the car invited me to have a game. I agreed. He thereupon produced three thimbles and a pea, and having shuffled the objects more or less, asked me to guess under which thimble was the pea. I found it the first time. He then asked me to cover a piece of money with a like amount, and if I found the pea the next time the money would be mine. I was successful and took the stakes. This happened a second time, somewhat to the dismay of our friend, who thereupon asked me to double the stakes. I did so, found the pea and took the money, whereupon, being unable to control himself any longer, he exclaimed, "What in the name of thunder is the matter - why! I've got the pea in me 'and." I replied, "That's very likely, but on occasions like these I always carry my own pea."

Extent of Time of Performance --- A rehearsal of all known "Passes" (the different tricks are known as "Passes") possible with the Cups and Balls, would occupy some considerable time, probably hours. It must also be admitted that the various passes bear a close resemblance one to another. In fact, the whole science of the art resolves itself into two elements: - (1) The magical production of a ball beneath a cup; and (2) its disappearance from such position. Therefore, to avoid monotony and, what is of even greater importance, THE EXPOSURE OF THE METHODS EMPLOYED BY A TOO CONSTANT REPETITION OF THE SAME, the performer is recommended to make a judicious selection of passes from the many hereafter described, and which may be done entirely in accordance with his own fancy, but which must not on any account occupy more than Ten Minutes - quite enough can be shown in five minutes by an expert performer.

Properties Employed --- These are of the simplest possible description and which doubtless accounts, in a large measure, for the astonishment created by a skilful exhibition of the trick.

Three tin (or brass) cups, each in the form of a truncated cone about three inches in height. These are used as covers for the balls, and are provided with a rim or shoulder round the lower and open end, that they may be conveniently raised at this point by the thumb and forefinger of either hand; the upper and closed end is inserted about one-eighth inch below the end proper and is further made concave so that a ball may rest thereon. Thus when one cup is placed over another, the upper one rests on the shoulder of the lower, a space being left between the two sufficient to contain one to three small cork balls about five-eighths inch diameter.

Four little cork balls about five-eighths inches in diameter, blackened in a candle flame.

Four large cloth balls, stuffed with hair, of a size to pinch into the upper and smaller end of the cups, but in a manner to be dislodged when the cup is brought down with slight force.

Three potatoes, oranges, or Spanish onions of a size to just go into the cups, to be used in place of or supplementary to the cloth balls; and any other curious object (Bird, Guinea Pig, etc.), likely to create astonishment or surprise when unexpectedly produced.

An ordinary conjuring wand. The functions of the wand are to simulate a cabalistic power; to provide a source from which a ball may be produced or made to disappear; to act as cover for the "palm," i.e., to silently suggest the impossibility of concealing a ball in the hand which, whilst actually doing so, handles the wand in a delicate manner at the fingertips.

(To be continued)

(continued from page 238)

you just had a couple of beers. Spell cigar, George. (He does so and gets beer card once more. This time turn face down on top of deck as usual and then discard. The beer card is turning up so often that no one knows whether you discard or not.) So I go out and get my own cigar. (Performer spells Cigar and discards). This burns you.... not the cigar.

About this time your wife says "nuts." (Spell and discard). She thinks we are a couple of nuts (with lifted eyebrows). So the both of us go out this time, and I say (suggestively), "Let's go down and see Sally---S-A-L-L-Y (Spell cards). Sally is a boat (show and discard) and you're disappointed so you leave me and go home muttering disgustedly to yourself, "Sally, Sally, Sally." Your wife hears you and thinks you're talking about a girl. She makes your life miserable, more than ever if that's possible. She's jealous and tells you what she thinks of you.....again.

So you tell her you're going out to have another beer. You tell her, George, that you're asserting yourself. You say, "I'm going to have a b-e-e-r!" You hope the spell works this time. Spell beer, George, and as there is only one card you ought to be able to make it. (He spells) And what did you get? HELL!!

It's in the cards, George. You see it is your own fault. It teaches you never to bring a visitor home without phoning your wife. (As you escort assistant) Have a cigar, George. (Give cigar) And here, have a beer too. (Produce and give beer).....Finis.

The foregoing patter and asides give a pretty clear picture of the working details. In each case a letter is spelled each time a card is transferred from top to bottom, the correct card showing up on the last letter of the word. The card is discarded each time, face down, with the exception of the beer card which is kept on top after showing, for the first two times, and discarded after showing for the third time. Each time the assistant spells, the cards are taken from him in readiness for performer's turn, and also that the cards may not be disarranged. It is suggested, as in the patter, that the performer have a cigar and a small glass of beer (with rubber cover) in his pocket to present to volunteer. Remember that the magician is kidding, and escorts assistant part way as he leaves, and in doing so presents him with cigar and beer as a tag gag.

Each time the beer card shows up for assistant, it is left on top and the performer goes on from there to spell the word correctly. On the third try it is shown, discarded, and performer then spells out the word correctly which leaves remaining cards ready for finish.

Credit must be given to Franz Christensen's "Spell Bound" on page 9 of the November 1936 Genii. However, his version was suitable for children, and the writer wanted something more suitable for a sophisticated audience so he added one more card and got rid of the repeat picture in the final kick. But without "Spell Bound," the writer would not have created "An Invitation To Lunch -- with beer."

The arrangement from top down (back to face) of the cards when ready to start is, NUTS - SALLY - HAM - MUSTARD - BUTTER - HELL - EGGS - BEER - ICE CREAM - BREAD - CIGAR. The spell out order is made clear by the patter. A good size for almost any audience is six by nine inches on a heavy white pasteboard stock.

THE FOLK TEST

STEWART JAMES

Editor's note: I dug this up from out of the past, and offer it now to those who otherwise would never see or get to know it. I honestly consider Stewart James as one of the best informed people in the business, bar none, and one whose tricks always have a touch of genius in their originality.)

The performer writes a prediction on a slip of paper and a spectator retains it. Two volunteers are each given a half of the pack and the first volunteer shuffles his half and selects a card while they are all in his own hands. Suppose he selects a four spot. He is handed a sheet of paper on which is printed a list of celebrity names. He counts to the fourth name which may be HOUDINI. The spectator opens the slip of paper and finds the name HOUDINI written thereon.

Another prediction is written by performer and given into the custody of spectator as before. The second volunteer shuffles his half of the deck and selects a card freely as did the first. We will say that this is a ten spot. The tenth name on the list may be Roosevelt. The prediction is read and found correct the second time. Any cards are used and there are no sleights or exchanges.

Notice the four lists of names which are given here.

Earhart	Earhart	Earhart	Earhart
Houdini	Dempsey	Coolidge	Dempsey
Dempsey	Coolidge	Dempsey	Coolidge
Caruso	Houdini	Caruso	Caruso
Barnum	Caruso	Barnum	Barnum
Lindbergh	Lindbergh	Houdini	Lindbergh
Coolidge	Lincoln	Lindbergh	Lincoln
Lincoln	Washington	Lincoln	Houdini
Washington	Barnum	Washington	Washington
Roosevelt	Roosevelt	Roosevelt	Roosevelt

There are only two rules to follow in making up four such lists. Notice that the name Houdini (the first prediction) is in 2nd, 4th, 6th and 8th positions on each successive list. Also note that Roosevelt (the second prediction) is the last, or tenth, name on each list.

The audience is only aware of one list as will be seen. Place them in the pocket arranged in rotation ready for instant separation, or, better still, put the first list in right coat pocket, second in lower right vest pocket, third in lower left vest pocket, and the fourth in left coat pocket.

Shift all court cards, nines and tens to the bottom of deck. Separate this section from those above with a bridge. Start out by writing the name HOUDINI on a slip of paper and giving it to someone to hold. Give volunteer the top half of deck and have him shuffle, and select one card. State that the spot cards will equal their face value and a court card will count ten. Let us say he draws a four spot. You remove the list of names from lower right vest pocket because you know HOUDINI is the fourth name on that particular one.

(Highest card volunteer can draw is an eight. If he selects a two, four, six, or eight, hand

him the list with name in that position designated by his card. If he selects a one, three, five, or seven, hand him the list with the name at a position just one beyond the value of his card. Tell him to count down by marking off the names and note the next one.

After the first prophecy has been read, make another, writing ROOSEVELT. The second volunteer selects a card from his half of deck (lower). If he chooses a court card, which you previously stated would amount to ten, or a ten spot, have him count to the tenth name. If he gets a nine, have him mark off the names, and take the next.

Volunteer must not see the faces of the cards in the half of the deck from which he chooses one. At the conclusion both halves of the deck are shuffled together and not a clue remains. The performer may compile his own lists of the names, and can place the two to be selected in their proper positions. The feat is quite incomprehensible even to the average magician, as all appears so fair.



MIND OR MUSCLE?

ANNEMANN

Each time this has been done, there have been people to talk afterwards of how possible it is for one to read either the mind or the involuntary muscular reactions of another. Granted that this may be so, you've done only another trick, which appears to be a genuine test.

The method used for the third and last card was devised by Al Baker many years ago, and it tops off the first two selections and locations. From start to finish, the action is carefully worked out, and the problem is presented directly, simply, and without sleights or manipulations to give the impression that you are tricking them.

Three people select a card each, without any forcing, note, and return their cards in a new manner which allows of no suspicion as to its irregularity. The deck is handed performer who spreads it face up across table. The first card is found by holding the person's wrist and passing their hand over the pasteboards. The second card is found in the same way. Lastly the third, selected in a different manner from the others, is named by performer keeping his fingertips on the forehead of the selector.

Two decks are used. One is a common deck and the other a single force deck with all cards alike. Arrange the common deck in the familiar Si Stebbin's system. Put the force deck in your right coat pocket. Have the first two cards selected in this manner. Fan the deck freely and allow any card to be removed. Cut the deck at this point which brings the key card to the bottom. **BUT DON'T LOOK AT IT!** Pass to a second person and have another removed. As it is taken, carelessly drop the card above it to the floor. Close deck and pick up card, dropping it on TOP

of deck **WHETHER YOU SEE IT OR NOT.**

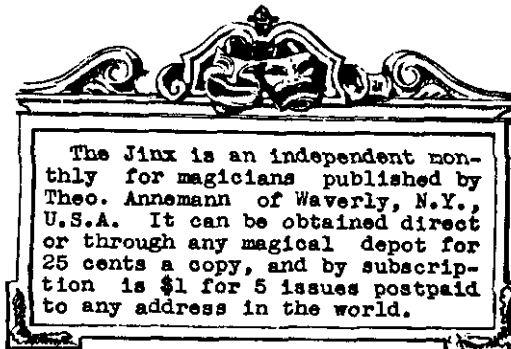
Now hand the deck directly to the first person who still holds his card, and ask him to push his card anywhere into the deck. He then gives deck to second person, and this spectator pushes his card into deck at any place. To the spectators and audience this method of handling the cards appears more than fair. And yet, despite the fact that he didn't force a card, doesn't know where the selected cards are, and as yet need not have seen the face of a single card, the performer knows that the key for the first is on the bottom, and the key for the second is on the top.

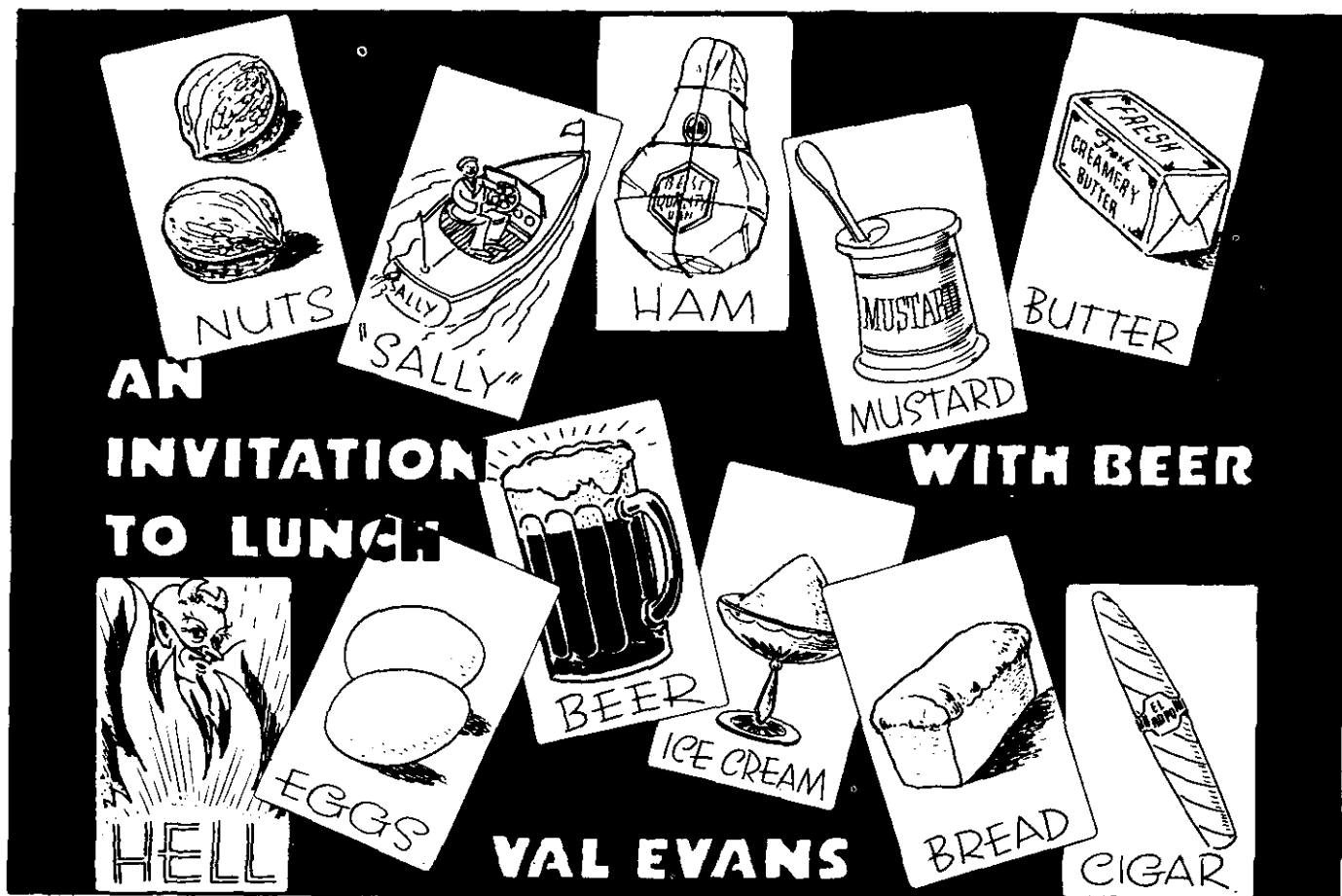
The deck is spread face up across table. The first spectator comes forward and his card is found by apparent muscle reading. There is ample time for you to note the bottom card, count one ahead in the system and then look for that card. The same thing is done with second person, noting the top key card to determine the identity of his chosen pasteboard.

Now state that you have carried such work to the last degree possible and ask for a third volunteer. Pick up the deck and shuffle. Explain that spectator is to put it in his pocket. Then he is to take any card from deck he wishes, note it, and put it in his opposite side pocket. As you explain this, you do it, dropping deck in side pocket alongside the single force cards. Take one card from the force deck, keeping it with back towards the audience, glance at it, and then put it in opposite pocket. Having thusly made it all clear, take out force deck from pocket, drop on it the card you passed across, and deliberately put the deck into spectator's side coat pocket. Turn your back and walk away while he transfers the card. Step back, ask if he is concentrating upon the color, suit, and value of what he has chosen, and say that under the strict conditions imposed, the only possible way to learn the card's identity is by thought vibration, and that he alone can help by thinking intently of it while you first name the colors, then the suits, and finally the values.

As you explain this you put your right fingertips against his forehead, and at same time with left hand take the remainder of deck from his pocket and drop it into your next to the other deck. Then proceed to name the card correctly, have spectator show it, and tell him to keep it as a souvenir of the occasion.

Seldom, if ever, will anyone want to look at the cards. They were seen and handled freely at the start, and the last test makes a great finale and impression. However, if you follow this test with another requiring cards, bring the fair deck from pocket and proceed.





Patter and presentation: "I would like the assistance of an unmarried man in this next experiment. (To volunteer) Are you happy? I mean are you single?"

This is a little one act playlet wherein you take the part of a married man. Look married, please. You see I don't dare take a true Benedict as I am liable to be sued by the wife for libel.

We will presume that you have invited me to dinner at your home, but you haven't called Gracie - Gracie is your wife's name - so I am unexpected. The second I enter the door I realize she doesn't like the idea tho' she smiles (performer sneers, simulating wife) and she says, "So pleased to meet you." (sour smile, and then in hard tough aside to assistant) "You goof." And she continues, "George, (your name is George) we have hardly anything to eat. Run down to the deli - delica - to the A & P and get some ham," and as you get to the door, she adds, "and eggs, and mustard, and bread." You look blank, George, because you cannot remember all of this. Look blank, George. Now this is where I help you with the Val Evans (use YOUR OWN name here) memory cards, a wonderful invention which you will very shortly admit. I volunteer to go to the deli-delica- to the A & P, and remember everything by using the magic cards (show cards casually, being careful that the Hell card does not show.

This is the way they work. You spell the article that you are going to get, and for each letter in the word you remove one card and put it on the bottom. This stamps it indelibly in your mind, that is, what there is left of it after your years of married life. Now let me see,

(as tho' remembering) -- Ham and eggs, and mustard too -- And a loaf of bread I'll bring to you.

1. Spell Ham (show on last letter and discard)
2. Spell Eggs (show and discard)
3. Spell Mustard (show and discard)
4. Spell Bread (show and discard)

You see how easy it is. Now, after I return with these things your wife remembers that there is no butter in the house...you are a very poor provider, George, and the reason will be forthcoming shortly... so you go out for butter. It's your turn now... spell... (volunteer spells) and what did you get? A GLASS OF BEER!! (Leave beer card on top after showing). Gracie doesn't like this, George...so I go out and get the butter. (Performer spells, gets Butter on last letter, shows and discards.) This burns you, George.

About this time your wife says that we should have something for dessert, and she send you out for some ice cream. Here, try ice cream... (he spells ice cream but gets beer again. Show and leave on top)...Your wife is awfully mad now, so to give her a chance to cool off I go out and get the ice cream...(Performer spells it out, gets it, and discards)...This burns both you and your wife, George, and you are both broadcasting loudly and looking daggers at each other. However, she still remembers her Emily Post, and says, "Ha, ha, ha, (very sarcastically) you men should smoke a cigar after your repast," which, if I may say, George, was a very good one. So you go out like a Vice President to get a good five cent cigar. You go for only one, though, as you smoke cigarettes. (Hand cards to George to spell cigar.) Be careful, George, remember (turn back to page 236)