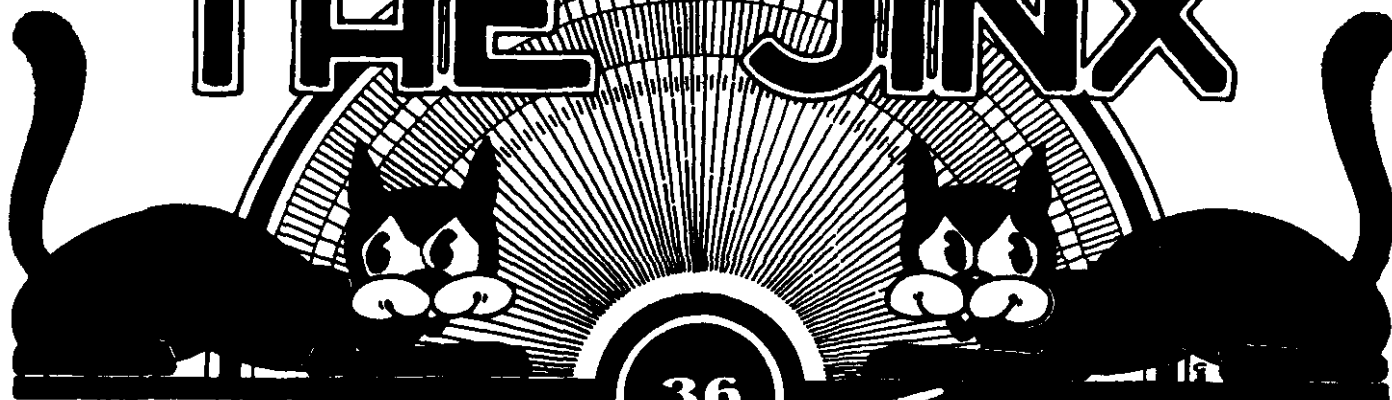


# THE JINX



SEPTEMBER

1937

## SECURITY

by *Geoff Sanders*

**E**ffects such as this are few and far between, not alone for audience astonishment, but for simplicity itself. The requisites are; a letter envelope, some ordinary matches, two jeweller's ring boxes, one tumbler, a packet of gummed jam jar covers, a ball of wool (thick) some brown paper, and a length of string.

To prepare, wrap the wool around one of the ring boxes (empty). Place the finished ball in the tumbler and seal with gummed paper cut to size so that only about  $\frac{1}{4}$  inch overlaps the edge of the tumbler. Wrap tumbler in brown paper and tie up with the string. This parcel should be at a quickly accessible spot. The remaining ring box is opened and placed in the left trouser pocket. The matches are placed in this same pocket. Across center of face of envelope cut a two inch slit. Tear a diagonally shaped piece from the end of a dollar bill. This small piece, which includes one of the numbers from the corner, is glued inside the open envelope so that it sticks up as much as possible into view when envelope is held with flap open. The appearance is that of a genuine bill in the envelope. Put this in inside coat pocket.

To perform, ask first for the loan of a dollar. When it is offered, ask the owner to jot down the number, and also mark the bill in any way which he may choose. He may even tear a small corner from it as positive identification. While this is being done pick up the parcel with your right hand, advance to owner, and state that you do not want to take his money without giving some security, and you therefore wish him to accept the parcel as such and take your word for it that the contents value at least a dollar. Now hand him the parcel, and insist on him having the parcel in his possession before you touch the bill. Call attention to this fact as it is an important point.

Take his note and return to the front or stage. Openly show the note and proceed to

fold it over and over several times the narrow way, and then once the opposite way. Hold the note in the right fingers and state that all genuine currency can be made fireproof by the simple expedient of breathing upon it several times. This you proceed to do as left hand removes envelope from pocket, holding it with the fingers at face side and thumb on side towards audience. The flap is closed. Right hand now puts bill into envelope, it really going through the slit into left fingers, but the now open flap allows the fake piece to be seen sticking out a bit.

You now say that you will show the bill to be fireproof in contrast to the inflammable envelope. Left hand goes to left trouser pocket for a match and drops bill therein. A corner of the envelope is ignited, and as the flames creep upward, the flap is closed. The entire envelope burns up, and you are amazed to find the bill gone too. At this point you explain that you are sorry, but as the bill could not have been genuine, owing to the fact that it burned, he has not lost anything, so will someone else please oblige with a bill?

The spectator is now asked to examine his security. He steps forward so all can see that he has not lost by the deal. He unwraps the parcel and finds the sealed tumbler. He is asked if he can get to the ball of wool without breaking glass or paper. No. You tell him to break the paper. He is then told to take the end of the wool (without removing the ball from tumbler). To assist him you hand him something round which to wrap the wool, and you hold the tumbler for him while he does the winding. Hold the tumbler on your right hand, and during the unwinding process you fill in the time with suitable patter, standing casually with your left hand in trouser pocket. At this point it is best to have your right side facing audience.

(continued on page 242)

# ~ EDITORIAL ~

Printing the Cup and Ball lessons has stirred up not a little comment. When finished, it will be most thoroughly covered as only Ellis Stanyon could do it. And the side issues, too, such as Thimble Rigging and the Shell Game, will be completely covered. If you're at all interested in this oldest, yet most popular of magic classics, (especially for close-up and table workers of the present era) learn it month by month as you would music lessons, and you'll master it from the ground up much easier and much better than if you bought it complete in a book and just ran through it, trying to get the more difficult parts first, and always putting off the day when you would "really start to learn it well."

Perhaps I'm a bit too thick to figure it correctly, but that Lane-Kahler argument over the bridge cheating method gets beyond me. In Jinx No. 30 for March 1937, I printed Lane's card to me, saying, "I wonder how Kahler would feel if I took his letter out of the file and showed where he said for me to be sure and send the book I just wrote, the one with the bridge exposure in it. These guys forget easily." Now, in the July Linking ring, writes Lane in answer to Frank Travers, "And if Mr. Annemann will tell you the truth, when you asked him for the real lowdown about this bridge business, he'll tell you that I mentioned this to him when he stayed in Boston and I answered all his questions concerning it, and finally, after he couldn't figure it out, he paid me for it and at the same time, only Jerry Kahler and myself had the information. That's gospel." I purchased the trick from Lane in Boston in 1932. It was THREE YEARS later that Lane wrote the book. So, if Kahler knew it in 1932, how in the name of relativity can Kahler's asking for the book three years later be used by Lane as proof that Kahler got it from Lane? However, none of the claimants (Lane-Kahler-McDougall) has yet beaten Robert Houdin's Tricks of the Greeks, published in 1861!

Compliment Dept: "Your idea of putting slivers of paper in the folds of the picture made by the Phantom Artist (Summer Extra 1937) rates a medal. It is Verisimilitude with a capital V. I was so taken with it that, the first time I did the trick, what came from it looked like a stage snow storm. Gratefully yours, Charlton Andrews. --- Super Colossal Press Dept: According to one N.Y. columnist, Russell Swann, currently at the Savoy-Plaza, befuddled Thurston's attorney, and as a result will buy the whole show and road tour it. --- The last three years have been good to Dorny, who seems to be reaching the pinnacles where he should have been for many years. Under his picture from the Grand Hotel, on Mackinac Island, is the caption, "Bill Dornfield" is easy on the eye." If you simply change the "eye" to "I" it still holds good, for Dorny has spent the last 20 years trying

to help others and talk his competitors UP, rather than push himself.

Julian Proskauer turned over copies of The Genii for August to his attorney. However, I can't see Bill (Square Deal) Larsen, a lawyer man himself, making any slips he can't beat. I think it was Mark Twain who wrote, "Never sue a fellow for libel. He may prove it!" And then there was a story about a fellow who was called a something-or-other and went to court. On the stand the defendant said, "Sure I said it, and I can PROVE it!" SO HE DID! Later, the judge asked the plaintiff why he started suit in the face of certain loss, and received the answer, "Well, even if I am a so-and-so, I've got a right to be sensitive about it."

## TITLE THIS YOURSELF!

"I'm the guy that invented the trick myself. What about it?"

"He says so? He's a liar. He saw me do it. It's my own contribution to the art."

"What's more I've got the date, place, and the conditions when I construed it."

"In print 30 years back? Patter too? Jeez. Some coincidence!"

Jinx Nos. 2-3-4-5 are out of print. No. 2 is very scarce, and I'll give a current subscription of 5 numbers for each No. 2 sent me in reasonably good condition.

Here's a brain-wave for those who taught their pups to locate the right card as per Winter Extra 1936 - Page 182. At home, teach the canine that in the next room, in a certain spot, when you throw something into the room, will be found a card for him (or her) to retrieve. You can follow the general methods given for this in the article. Put a card in that spot and force the duplicate from deck. Then toss the deck through the door into the next room. The dog follows through and comes back with the selected (?) card!

The C.T. column of the Genii is much to my liking although often the scalpel glances off the malefactor and slices into the reader's sensibilities. Also Genii's lowered advertising rates will undoubtedly cause enlarging after its first year's very successful run. --- Glenn Gravatt's new book is a rehash and reprint of the various Jap Hank Box routines which have been sold over a period of many years, and which

many might like to buy again in compact form. A typographical error is to be found on the frontpiece where, under the name of Gravatt, it says, "Author of Encyclopedia of Card Tricks." Otherwise, the compiling is authentic, and the book nicely printed and well bound. --- It makes one dizzy to hear the conflicting reports about the Clark Cigarette opus. However, when it does appear, it will be a prize book. I regret having to contradict my Introduction, but I've learned since that it was almost entirely written by Jean Hugard who worked from Clark's notes and draft, translating the french and originating new terms for cig manipulation. It was done under some kind of "don't tell" arrangement which I wouldn't air now except that Jean should get credit (if little else) for his part in a great book. I'm going out now and fire a couple of my keyhole men for letting me stumble into bowing low to one man when it should have been two.

*Thos Annemann*

# THE STANYON LESSONS FOR THE



(continued from page 235)

**A** white serviette to be used in place of a table cloth.

An ordinary pocket handkerchief.

In place of the five-eighth inch cork balls some performers use cork or parti-colored cloth balls 1 to 1½ inches in diameter. These, however, cannot be used, on account of their size, for the pretty passes where balls appear and disappear from between cups placed one over the other. This goes to show that:

The exact number and variety of the balls (or other objects employed) will of course vary according to the effects the performer may elect to produce.

A table with a servante (secret shelf) at rear will also be required for special display. This may be a special conjuring table, or a very excellent servante may be improvised by pinning up that portion of the table cloth that hangs at the rear into the form of a bag or gibeciere.

The bag or gibeciere of the old-time performers was tied around the waist like an apron or salesman's pocket, and was further provided on the inside with smaller pockets for keeping separate the objects it contained. Under cover of openly taking one ball from this bag, the performer might take two, palming the one for secret disposal as required; and other and similar subtleties could be readily made with the arrangement. This method would certainly make a novelty for the present day performer.

A special cup, which may be shown empty, but which, upon pressure being applied to a stud on the outside, will let fall a number of balls previously concealed behind a flap on the inside which is of course painted black.

A special cup, the inside of which is covered with needle points projecting downwards, for the purpose of causing the disappearance of several cork balls over which the cup may be placed.

**Arrangement of Properties** --- The passes may be performed on any cloth-covered table, or on any small polished top table by first spreading the serviette over the same, otherwise a ball secretly passed under a cap would talk on the table top and so reveal its presence: it would also roll too freely.

The three ordinary cups are then arranged in line on the cloth in front of the performer, who will, of course, be standing behind the table; for convenient reference we will designate the cups so placed, reading from left to right, as "A" "B" "C". The wand should be laid on the table in readiness, to the left of "A".

The four small cork balls are concealed at the outset, two in the right hand pochette (a

small cloth pocket sewn on the trouser leg, on a level with the knuckles and hidden by the coat.), and two in the right hand trouser pocket. This is my own arrangement for a special pass, introduced for the purpose of secretly bringing into play the third and fourth balls as required. If the 1½ inch balls be employed they may be placed in the same manner.

The four large cloth balls (or other objects) may be concealed in the profonde (large pocket sewn on the inside of the coat) on the left hand side - one or more may be vested (concealed under the wistcoat) or otherwise disposed that they may secretly be gotten into the left hand as required.

The table with servante at rear will only be necessary when a continued production be made from the cups of large and bulky objects; the necessity for this, or otherwise, will be made clear in the explanations.

The two trick cups (one to produce and one to vanish balls) when employed, will be arranged on the table, one to the extreme left and the other to the extreme right, so as to be out of the way of the ordinary manipulations.

**Personal Address - Misdirection** --- In addition to the properties, their advantageous disposal and skill in their manipulation, considerable address is necessary on the part of the performer to divert attention away from certain movements of his hands; this is of even more importance with the Cups and Balls than in conjuring generally. A running accompaniment of talk should be indulged in, each Pass having its own boniment or "patter" carefully rehearsed. A good opening address is also essential, and this should be arranged to produce as much merriment as possible, thus putting the spectators on good terms with the performer - making them feel at home so to speak. A performer with an animated face will invariably succeed in attracting all attention in that direction and will thus be able to do anything at all with his hands, practically without the movements being observed.

You may have noticed that when a person addresses you in a serious, spirited or argumentative manner, you are compelled, more or less unconsciously, to look him straight in the face - your eyes become fixed, gazing right into his own, so much so that you forget for the moment he has such things as hands. You relax the gaze occasionally so as not to appear rude, but, in the case of a conjuror, he has held your attention long enough to have placed the object in position. This is the art of misdirection - elocation, gesture, in a word, dramatic deportment - and which the beginner must study just as much as he does the ordinary manipulations, that is, if he would meet with any particular success. Specimens of opening speech and "patter" will be given in due course.

(To be continued)

(continued from page 239)

The left hand is actually giving the bill an extra fold and pushing it into the slit in the cushion of the open ring box after which the box is closed. When all of the wool has been unwound from the tumbler, the attention of the audience is called to the box which is left in the glass.

The hand is taken from pocket to point to the box, the duplicate box containing the bill being finger palmed (third and fourth) in that hand. At this point you are practically facing the audience direct, and you tell spectator to put the wool aside. During this you step to a position so you have him on your right, and the audience to your left. Then you ask him if he will open the box himself. Saying this, the tumbler is tilted forward so that the box falls out. It is caught in the left hand by the forefinger and thumb and immediately the hand makes a tossing motion towards the spectator and the palmed box is released and the empty one is immediately drawn down into the finger palm position.

The gentleman, of course, catches the one tossed towards him, opens it, and finds inside his bill which he duly identifies. This latter move, namely the switching of the boxes, may sound rather difficult but it is an extremely easy move, and it only requires doing naturally to make it deceptive. I found that the best way to practise it was to stand a few feet from an armchair and toss the box into that. Don't throw it, just toss it gently and naturally.

As the gentleman is opening the box, I generally take the tumbler in left hand and place it out of the way, at the same time disposing of the box. In a drawing room I take out my handkerchief, leaving box behind. In conclusion I might say that I have performed this effect on the stage, the concert platform, in the club, the drawing room, and in a garden. I have performed it before several gatherings of magicians and only once have I had a solution offered, and that was that I used a confederate.

## OUT OF THE ETHER

### EDDIE CLEVER

**K**nown as "Long Distance Telepathy", this effect has always been one of great appeal, but it hasn't been exactly practical and useful for the performer who entertains mostly in the home and more or less along impromptu lines.

The older methods are fairly well known to the profession; (a) by writing in the pocket and secreting in a fountain pen; (b) an impression pad; (c) and John Booth devised a method where the metal container for a pencil eraser is removed and the message hidden there. Other methods have appeared but generally not straightforward enough for practical use.

I have developed what I consider the perfect method as far as the onlookers are concerned. There are no impressions, no messages in pens or pencils, and nothing to palm or hide. It is

direct and to the point with no pocket fumbling, and while bold to the nth degree, that very boldness seems to be what gets it by.

The medium, or psychic is led to another room. Someone of the audience now names a card, another names a city, another a number of three or four figures, and another may count the keys on his key ring, etc. About four items are sufficient. Without apparent contact or through material means, the medium reveals the details.

A small scratch pad and pencil are used. The smallest kind of pad sold in Woolworth stores is just right. Beforehand, take one sheet and fold it once one way and twice the other into a billet form of about one half inch by two. Have in coat pocket with pad alongside.

Have the medium taken from room. Now ask someone to think of and name any card. As they do this, take pad from pocket with left hand, tear off two sheets, the first being tossed to table and the second held in right hand, and put pad back into pocket second-finger palming the dummy billet there. Make the remark, "We'll keep a check sheet on all of this," and proceed to jot down the name of card on paper in hand. In the same way, the other items are selected by spectators and jotted down.

At the finish of three or four, lay pencil down, and while you state that medium is at a distance and concentrating upon this particular room and its happenings, fold the "check sheet" up into billet size, finger switch for the dummy, and drop it carelessly on the table in front of you. Look around and choose someone who hasn't yet taken part to go to the medium and ask for her most vivid impressions. Then say, "Here, take this other sheet and the pencil." Pick up sheet, fold it into billet shape, finger switch for the one palmed, and give spectator both paper and pencil.

The medium receives the objects and asks that she be left alone for a minute to see more clearly! She reads the contents of the billet, copies it onto another paper in a sort of narrative form as though she were writing a note to someone, folds the same way, and gives it to spectator, accompanying him back to main room. She keeps the original billet in right hand.

When these two return, performer picks up the "check sheet" (?), opens, and apparently reads out the items, saying, "Those are the things thought of in here while you were gone." And to the spectator, "Will you read aloud the impressions that our medium received?" He reads his paper and the impressions are found to be correct. In the meantime, performer has unconcernedly crumpled up his blank sheet from which he read the items by memory, and dropped it into pocket. He can finish by taking medium by hand as she regains her seat, and thus secure the genuine "check sheet" which may be carelessly tossed onto table so both papers are there for any possible check up. However, this last safety guard is optional and seldom if ever necessary.

It is very effective to have medium get picture impressions of the thoughts rather than a plain statement of what it is. For instance, if Philadelphia were thought of, she could merely get a "picture" of marching soldiers with red jackets and a bell being carried around through the night. That would be plenty, and make the test very convincing.

# CALL YOUR HAND ANNEMANN



Many are the poker tricks, set-ups, and continuous routines that have been developed during the past few years. Some are good, and some, instead, are just plain boring from the entertainment point of view. Generally a spectator will make the remark, "Can you deal four aces?" or "Can you deal a good poker hand to yourself?" And it is all that wor-

ries them, too. If you can immediately deal the cards and give yourself a definitely good hand, you've accomplished the purpose, and satisfied them directly. They'll remember and talk about how you dealt the cards and gave yourself something good, long after the other fellow has fumed around with complicated build-ups. Four aces, or a quick royal flush are hands that have a sort of hypnotic effect with a punch.

At any rate, the one deal I've been using steadily as an incidental poker demonstration, consists of an original method of exchanging the whole hand you deal yourself, together with an excellent idea in set-ups which was devised by Michael Zens, of Kenosha, Wisconsin. This combination of two principles allows one to answer the perennial query, "Can you deal yourself ANY hand you want?" In short, it all is based on the above mentioned exchange, and a set-up of ten cards from which you easily and quickly acquire any of the eight types of poker hands that you want.

In effect you shuffle the deck a number of times, and have someone mention which type of hand you are to deal to yourself. Then you go further by asking how many hands are to be dealt in the game. You explain that, knowing these two requisites, you are able to do your stuff. You have shuffled the deck to start, and you call attention to the fact that you do not change the cards again after hearing how many are to be in the hand. Once you know where the various cards are, it is easy enough to get them at the right time. Or, at least, that's what you tell the onlookers!

Now you make the deal. Everybody looks at his hand, and you finally show yours to contain exactly what was desired. And with such a presentation you have actually settled an audience's mind that you can locate and deal yourself any kind of a hand that you wish.

On the bottom of the deck are ten cards, as follows, reading from the face of the pack:

10H - JH - KH - QH - AH - AS - KS - AD - AC - KC

Always consider the five bottom cards as a unit or hand. By removing one card from bottom, the new set of five makes a different hand. The removals and hands are as follows:

As is	Straight - Flush - Straight flush
Drop one	One pair
Drop two	Two pair
Drop three	Three of a kind
Drop four	Four of a kind
Drop five	Full house

A greater percentage of the time, a straight flush (or Royal flush) will be asked for, and it is always ready without removals. And for the others it will be seen that the number of cards to be removed correspond with the type of hand.

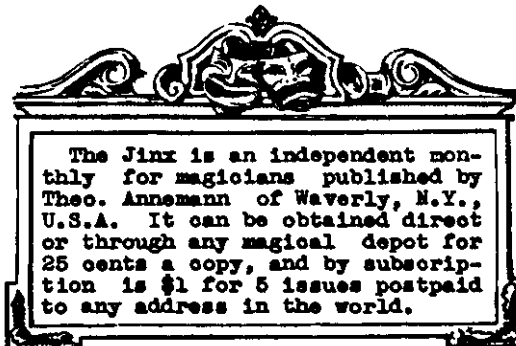
So much for that part. Now follow the handling of the cards with the deck in hand. The simplicity of the moves may be a bit disturbing if you don't follow through.

Sit down at the table, and give the deck a number of riffle shuffles without disturbing the bottom ten. Ask someone to name the hand (type) they want you to get. With right thumb at rear, count off the right number of cards and cut to top, continuing with another shuffle or so. Now stop and ask someone how many hands are in the game. As you ask this, the slight stall enables you to thumb count five cards at bottom, and left little fingers holds the break.

Now deliberately deal out the hands, giving yourself the last one. As you deal yourself the last card, look up and ask the players to turn up their hands and see what they have. At this moment your right fingers and thumb square together the cards on table in front of you, with fingers at front end and thumb at rear end of packet. This packet is deliberately lifted, and deposited on top of the pack in your left hand, the right fingers and thumb grasping the entire deck (except five cards below little finger break), and the deck is placed on table with right hand, a bit to the left of where your left hand has been resting at finish of the deal. As deck is put on table, the left hand holding five cards turns them over as they are brought up before you as with any ordinarily picked up hand, and the right hand comes back and helps to spread them as you glance them over.

The whole thing is just done continuously, and believe it or not, (you will when you've tried it out) it is deceptive enough to get past good card men, and I don't mean the average magician; I mean veteran card players. Mainly it is because the deal has been fair, and the underhanded business comes in at the moment when players are wondering what they have and start to look at their hands.

An all around gambler and old time shark was caught on this and says it original and better than a similar method of handling. So that's the most I can say.



The Jinx is an independent monthly for magicians published by Theo. Annemann of Waverly, N.Y., U.S.A. It can be obtained direct or through any magical depot for 25 cents a copy, and by subscription is \$1 for 5 issues postpaid to any address in the world.



FRANK N. DODD  
150 WEST FORTIETH STREET.  
NEW YORK

July 25, 1937

Dear Ted Annemann; Here's a contribution for some dog - days Jinx when the creative brain is all fogged out, and readers not too critical. I call it "THE DOUBLE STEAL" because the first part is a clean steal from something I read, I think in The Magic Wand, and the second you will readily recognize, and so will anyone who has taken our advice to pick the bones of the early issues of The Jinx.

Three dice are placed, one on top of the other, by the victim. The performer at once knows the total of the three hidden sides, i.e., the bottom of the stack, the two faces between the bottom and middle dice, and the two faces between middle and top dice.

This total must be 21 minus the visible top face, for the hidden faces, to speak algebraically, are, from bottom up -  $x$ ,  $7-x$ ,  $y$ ,  $7-y$ , and  $7-z$  which adds up to  $21-z$ ;  $z$  being the top visible face.

That much of it is the first steal!

The performer has, in remembered and easily available pockets, 3 papers of paper matches - one has 20 matches in it; second has 18; and third has 16.

If top (visible) face of die is 1, he tosses out the packet holding 20 to spectator, and has him count them for the answer. (The sum of the 5 hidden faces.)

If top is 2, performer takes out the same packet, uses 1 match to light a cigarette, (and he must have enough Irish blood not to fail on first match!), then giving packet to victim, who counts 19.

If top is 3, packet of 18 is utilized, but if 4, a match is first used as suggested above!

If top is 5 or 6, packet of 16 is used, along similar lines. This part is from The Jinx, modified to fit. Now I hope you feel better.

Sincerely yours



P.S. Williston's new book is to be called "Thou Shalt Not!" so we'd better hurry up with this!