

NYCTALOPIA

Rather a nightmarish effect is this, it going slightly beyond the pale of things. It is the only feat of its kind, to our knowledge, in which the materials used never leave the possession of the spectator, and at no time is he approached by the performer.

A pad, pencil, and envelope are put before spectator. He thinks of someone who is dead and unknown to the performer. Another spectator now turns off the light, and with the magician in the corner of the room, the first person prints, on the pad, the name of the thought of person. He then tears off the written on sheet, rolls it into a ball, seal it in envelope, and holds it to his forehead. After due concentration, the performer, although he has never left the corner of the room, successfully spells out the name in question!!

Requirements: A pencil, two small pads about the size of a playing card, a pay envelope, a fountain pen flashlight, and a small piece of carbon paper called "Auto-copy" and obtainable at Woolworth's. "Auto-copy" is a new idea in which the paper itself takes the impression.

To prepare, cut a piece of "Auto-copy" the width of one pad, but a trifle shorter. Attach a 20 foot length of black silk thread to the upper right corner of the "auto-copy" by pasting a small sticker over thread onto paper. The "Auto-copy" is placed under top sheet of pad. Prepared pad is placed in upper left vest pocket with thread tucked in loosely beside it, and free end tied to one of the vest buttons. Wrap a small piece of red cloth around end of pen flashlight. Tie tightly, and have cloth of a quality that only a red glow comes through. Put this in inside coat pocket. The unprepared

pad, pencil, and envelope are placed before the spectator on a small table, pad upper right corner being towards part of room where magician is about to retire.

When lights are out, magician removes prepared pad from pocket with a few feet of thread. He picks up the articles on table one at a time and replaces them, telling spectator he had better leave them as is so they won't be knocked off table. In so doing, the prepared pad is put down in place of the ordinary one. Magician now goes to his corner of room, letting out thread so it will lie along floor.

After spectator has printed his name that he thought of, he is told to tear sheet from pad and roll it into a ball between his hands. This is an important point as it not only keeps both his hands occupied, but also makes sufficient noise to cover any possible sound produced as the performer, from his corner position, draws the "Auto-copy" towards himself by means of the thread.

During this time, the performer may keep talking and direct the spectator in sealing the paper inside the envelope, and then holding it to his forehead. In the meantime, he has secured the "Auto-copy", turned his back so as to face the corner as closely as possible, removed the pen flashlight, and in a space of about five seconds learns the thought of name!! He now finishes by spelling it out correctly, and stays in his place until the lights are on and everything is checked, he, of course, having done away with his apparatus of charatanism. In closing, it can only be said, and it's a truly old saying too, that the effect should not be confused with the method. Just give it one or two fair trials!

PAUL CURRY

EDITRIVIA



This poster was in London's "Variety" bearing the date August 10, 1932 which was a week before Clark sailed first to the U.S.A. Keith did the picture himself while playing on the continent.

Quite a lack of essential notes and news is evident this month, but people of our clan just didn't seem to do things worthy of being recorded for posterity. Jacob Daley sailed off to Haiti and thereabouts and N.Y. appears cardless. Frank Lane took his pocket full of tricks and several trunks of gags and is entertaining his way across the Atlantic and back. Burling Hull entrained to Minneapolis, and I'm sitting around painting that new pip liquid (It's a Pip) of Caryl Fleming's and Judge Chas. Fricke's on all the gadgets in the house. They've got something there.

Speaking of Judge Fricke, he's got a very funny (practical, too) production of a magician's wand from a match box, no less. --- It seems as if we made a grievous error last issue when we reported that Julian Proskauer had turned copies of the August Genii over to his attorney. Mr. Proskauer calls it "ridiculous", regretfully refuses my offer of a full page for any statement, says he will pay no attention now to these matters because he believes that harmony is essential in any fraternal organization, and hopes that the Jinx will refrain from publicizing this matter further. In reply we can only apologize for the error, and sincerely try to make no such mistakes in the future.

I hope that classic remark of Al Baker's never is lost. It came up the other day at a luncheon. When an advertiser wrote Al and told him he should have such-and-such a great effect because 500 other magicians had bought it, Baker replied, "That's why I don't want it. Because 500 other magician's have it!"

I wish those who want a couple more of those Phantom Artist (Summer Extra 1937) cut outs would let me know, and if a fair amount come through, I'll run them. A number have mentioned this to me personally as they are using the effect to good results. --- New Yorkers who want to complete bookshelves can pick up Mulholland's Story of Magic now for forty-nine cents at Gimbel's. They fill mail orders too. --- Glen Pope is making use of Keating's catch line, "The Aristocrat of Magic," which I suppose is all right as long as Fred has tossed his magic aspirations aside. I wonder who'll pick up his other line, "The

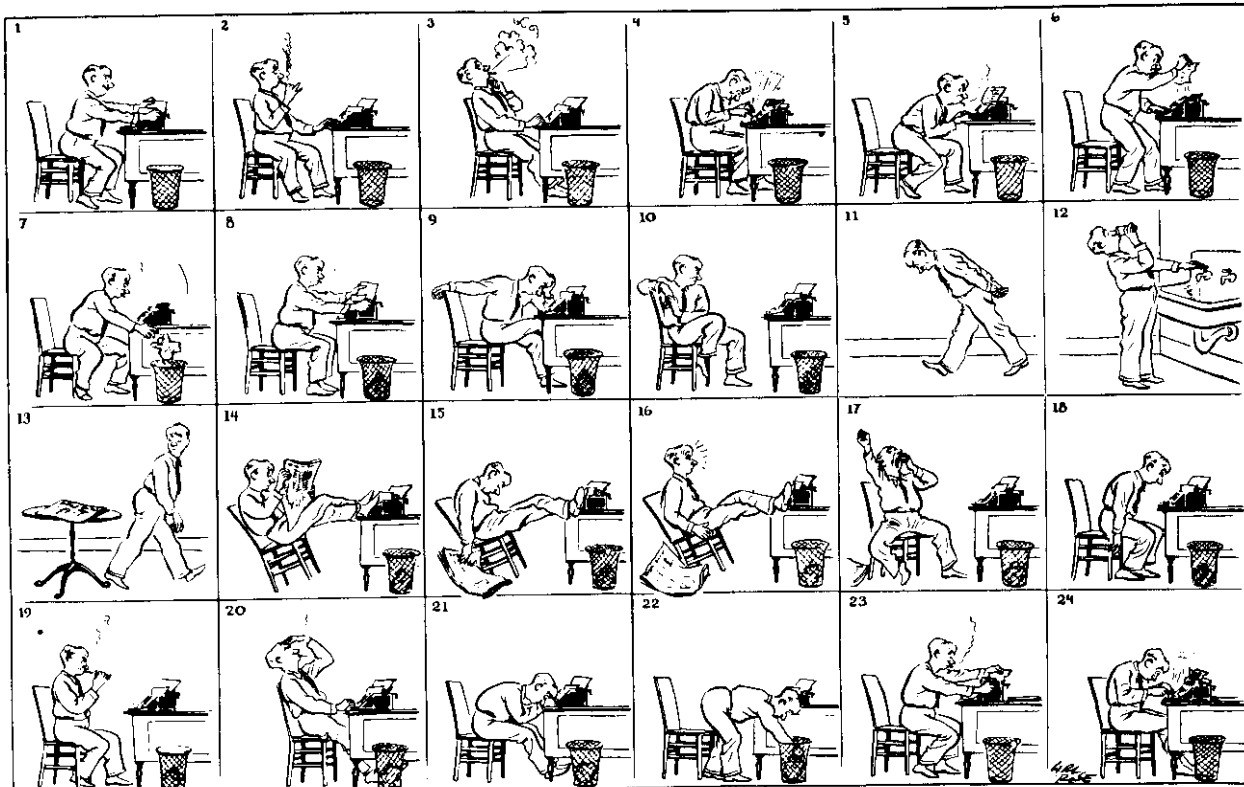
Mayfair Mountebank?" --- I wonder why Lloyd Jones recommends so highly (Tops, Sept.) the Signal Oil Co. of San Francisco second expose booklet which is tossed out free, and was written, as well as the first, by Carl Zamloch, one of the west coast "boys." A friend? --- The Midwest Magical Society recently had a full page spread of their annual outing pictures in the Sunday World-Herald of Omaha, Neb. No exposures, just pictures of tricks and illusions in action. The payoff remark is that the 3 year old organization "kicked out" a world famous magician when he demonstrated secrets of his tricks to a newspaper syndicate. Too bad more groups can't see the light, and also the publicity value of doing the same thing. The bigger the fellow is, the quicker the AP and UP wire services will carry a story about the Great Whosis being boot-ed out because of pediculous practise. The society becomes greater than one magician in the public eye, and a rep could eventually be built up so that the public would think a magician had to belong to the organization or not be worth a broken pull. By getting such news items across first, any subsequent exposures by the person would paint him as a sorehead par excellence. Some society's press agent is either asleep or decomposing.

Jack Handy, Box 737, Lynchburg, Va., secured a large supply of cellulose tape for the Card Angler in Jinx No.36, direct from the manufacturer. Those who possibly can't obtain this very useful item for many effects, can get a supply from Mr. Handy by sending him a business or personal card for his collection. --- The Piff-Paff-Poofers held their annual Fort Erie, Ont., convention over Labor Day weekend. I understand that Joe Ovette did a 100 foot rope escape while hanging by his neck from a building. Later, when he didn't show up at the swapping session, one of the boys found him in a corner of his room nearly choked to death by a recalcitrant necktie! --- Practical Idea Dept., Over in Turkey an itinerant wonder worder hypnotised a localite and buried him for 8 hours. When the subject was dug up he was dead, so the incensed crowd put the corpse back and buried the magician with it!

Jean Hugard is to be well thanked for his new terms invented for cigarette manipulation in the Keith Clark opus. He noticed the practise of French writers to give an appropriate name to every sleight so the reader does not (continued on back page)

This photograph of a display board was taken in the lobby of New York's Hollywood Restaurant on July 22nd, 1937. The originality undoubtedly is in the fact that a cigarette has been omitted.





DRAWN BY GUY ROSE

CREATION

With this issue, the beginning of our fourth year, we would like to take the opportunity of reproducing Mr. Rose's conception of "Creation," as of The Saturday Evening Post for May 29, 1937. It depicts exactly the method by which The Jinx has been produced for 37 months, and can be accepted also as an authentic reproduction of our Editorial Office, Filing Department, Mailing Room, Experimental Laboratory (the deck of cards is to the left of the typewriter), and the full quota of our staff during working hours. It is with grateful thanks to our subscribers and readers that this number is distributed, and we are looking forward to another three years of worthwhile material for worthwhile mag.

THE RHUMMY CHEAT FRANK TRAVERS

Using the Annemann switch of hands as described in a poker hand trick last month, a completely new method of cheating at Rhummy is possible. It is strictly a high powered percentage method because you get TWICE THROUGH THE DECK ACTION ON ONE HAND! How many times have you carefully built your hand to a fair point, and someone else has gone rhummy? And haven't you cursed under your breath (No?) and wished you could have had just one more draw? In this case, you actually keep the hand you've worked on, and keep right on working on it through the new deck. And if that isn't percentage heaven, nothing could be.

The method does not allow of a cut after the shuffle, but you know also that many a cut is passed by in average games, especially when you slap the deck down deliberately for it. It is common practise for the cut to be knocked by. The secret work is always put into action when you get the deal, and it can be seen that in a two handed game it comes often. At any rate, you only have to use it a few times during an evening to keep ahead. A fairly quick rhummy means a lot of points or pennies.

The entire secret is that you play normally when your deal is coming up. If you win that hand naturally (and honestly) you can't ask for much more, so just pass your next chance by. But if you lose, just pick up all the cards and keep your hand on the bottom. Dovetail shuffle and leave the bottom seven intact. Use any shuffle at which you are most proficient as long as you keep your hand in its place. If the cut is passed by, as it will be a lot of the time, thumb count the seven bottom cards as explained, and make the deal. Switch your dealt cards for your old, and familiar hand, and continue on through the game. It's like meeting an old friend, to see that hand pop up before you again, and have the chance to do right by it.

(Editor's post-script); Here's the switch data to save you buying another copy, or bothering to look it up. With seven card break held by left little finger make the deal normally. As you deal your last card everybody is looking over his hand. Your right fingers and thumb square hand at ends, pick up, and same hand now takes deck from left hand by right fingers and thumb at ends, the seven picked up cards being dropped on top of deck, and deck is placed on table a bit to your left, the seven "cold" cards below finger break being left behind in left hand which turns them over as right comes back to help fan. Bold but perfectly clean as per last month's reference.

THE STANYON LESSONS FOR THE CUPS AND BALLS

(continued from page 241)

General Effect --- As I have already stated, the performance resolves itself into two distinct elements:- (1) The magical production of a ball beneath a cup; and (2) its disappearance from such place. The general procedure is as follows:- (1) The performer commences by calling attention to the fact that his hands, also the three cups, are quite empty. He may then produce a ball from his wand or, with it, knock over one of the cups and find the ball underneath. Replacing the cup he takes up the ball in his right hand, transfers it to the left, and orders it to pass thence under either of the three cups chosen by the audience; the left hand is eventually opened and found empty and the ball is, sure enough, found beneath the chosen cup. (2) The ball is next openly placed by the right hand under one of the cups; or it may be first transferred to the left hand, which then openly places it under the cup. Yet upon raising the cup the ball has disappeared, or it may be pulled through the bottom of the cup without raising the latter, or the cup may be tapped with the wand from the tip of which the ball is then produced. These simple elements are capable of producing the numerous and surprising combinations indicated by the headings of the Passes hereafter described.

General Principles of Sleight of Hand --- Before proceeding to explain the various Passes the reader must be made acquainted with the various Sleights and Feints necessary to their successful execution. These are as follows:- (1) To "palm" a ball (several methods); (2) to reproduce the palmed ball at the fingertips; (3) to produce a ball from the wand; (4) to return a ball into the wand; (5) to secretly introduce a ball under a cup, or between two cups; (6) to simulate the action of placing a ball under a cup; (7) to cause the disappearance of a ball placed between two cups; (8) to cause the disappearance of one to three balls placed between the two bottom cups when the three are stacked one on top of the other (9) to secretly introduce a large ball or other object under a cup; (10) to pass one cup through the other. These will be treated seriatim.

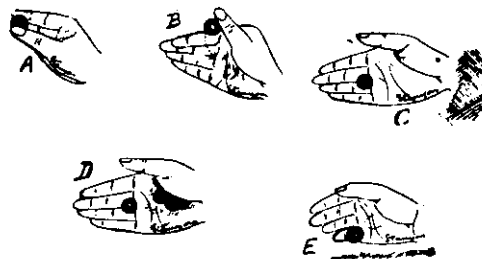
1. To Palm a Ball (First Method) --- The ball is first shown between the extreme tips of the thumb and forefinger of the right hand, the idea, of course, being to silently suggest the impossibility of conveying it from such position to a place of concealment in the hand. (See "A" in the Fig.) The tip of the second finger then assists to roll the ball on to the second joint of the forefinger (see "B" in the Fig.) from which position it will then be found the thumb may roll it to the base of the second and third fingers which open slightly to receive it, then close and grip it securely as shown at "C" in the Fig.

In practice the several movements above described will be found to resolve themselves into one only, the ball being readily "palmed" in the manner described, in the act of seeming to place it in the left hand. This counterfeit action should be well practised in front of a mir-

ror after which, copying it as closely as possible, the ball should be actually transferred from the right to the left hand a number of times, the reflection being still closely watched; i.e., study to get the counterfeit (feint) an exact imitation of the natural action.

(Second Method) --- In this case the ball is first passed from the tips of the thumb and first finger to the tips of the third and fourth fingers which then press it into the palm proper. With very little extra practice a second ball may be palmed in this position alongside the first, while, if desired, a third may be palmed by the first method, all as shown at "D" in Fig.

(Third Method) --- In this case the ball is palmed at the base of the little finger by a slight contraction of the same (see "E" in the Fig.). Here again it is held at the outset between the tips of forefinger and thumb. The little finger then approaches the ball, which is



tween the tips of forefinger and thumb. The little finger then approaches the ball, which is transferred to its tip, the thumb rolling it down the finger into position. This is a very simple palm and suitable for either the 5/8 or 1 1/4 inch balls, especially the latter which are too large to be palmed by the first method. The position is also an excellent one for secretly conveying a ball under a cup when raising it with the same hand.

N.B. --- To palm a ball or other object is synonymous with, in the words of the old-time writers, "To conjure it away." In our own time it is understood to be preliminary of causing its disappearance, either by seeming to throw it direct from the right hand into the air; to a point previously indicated; or by apparently transferring it from the right to the left hand, from which it is, presumably, made to disappear a moment later; in either case the object remains palmed in the right hand. The operation is sometimes reversed, the object being "palmed" in the left instead of in the right hand. Experiments will show that the natural actions of the hand are in no way hampered by the presence of the ball "palmed" by either one of the methods above described.

2. To Reproduce the Palmed Ball at the Finger Tips --- If palmed by either the first or third methods, the process is simply reversed, the thumb rolling the ball back again to the finger tips. If palmed by the second method, the third and fourth fingers first transfer the ball from the palm proper to the position shown at "E" (third method) whence the thumb rolls it to its original position at the finger tips.

(To be continued)

MY OWN SWAMI TEST

ANNEMANN

Prophecy, in the form of what has become known as "The Swami Test", since Claude Alexander first made magicians "Swami" conscious back around 1920, has been a much experimented with, and much mangled effect in many an instance. I have filed exactly 16 variations and methods that have been marketed at prices from \$1 to \$10. The following is my own method which is exactly twelve years old this month, and during that time I've certainly had ample opportunity to test it out under most of the possible conditions that will beset a club and close-up worker.

You use one small card, one small envelope, one pencil, and nothing else. Both card and envelope are examined and initialed. You write something on the card, seal in envelope, and put it in full view, it never leaving sight for as much as an instant. A number of three figures is called out, and someone else names any color. The mark on envelope is identified first, and then opened and card withdrawn. On the marked card is found written the exact number and correct color, everything being left with audience at the finish.

Don't work too close to audience, but stand back about eight to ten feet. Have card and envelope examined and marked with pencil, which is about two and a half inches long. You take pencil and card back, pretending to write something on the card, but actually nothing, and then put pencil in right trouser pocket.

Hold the envelope in left hand, flap up, and address side towards spectators. Put the card into envelope, from spectator's point of view, but it really goes down behind envelope, being held by left thumb, and envelope is lifted to tongue and flap moistened. As the flap is bent down with right hand, the forefinger of left goes between end of card and envelope which allows flap to go down behind it, right thumb and forefinger being drawn back and forth across envelope, one on each side, to seal flap.

The envelope now is held between the two hands, thumbs of each hand at back holding card up against it and forefingers at front. Release the side held by right fingers, and left hand comes over towards wrist of right, leaving envelope and card in palm of right, the envelope still at front and hiding card. The right is now held out so envelope can be plainly seen for a second while talking. Left fingers and thumb now come back and pick up envelope at same end as before, bringing it out to same position as at first, between thumb and forefingers of both hands, but in so doing, the card has been left in the right palm.

Try this, and it will at once be seen how easily the card stays in palm because of its stiffness. The left hand now holds envelope up in full view, while the right drops to right trouser pocket where the pencil is grabbed. You now close in on the audience, getting as near as possible. Pick out one person to name a number, which you immediately scribble on the card in pocket as you look around for someone else who is asked to name a color. The moment it is mentioned you start to write it on card under the number, but ask spectator why he chose that particular color, if it is his favorite, etc., in order to create a few second's stall.

Being close to spectators makes it more difficult for them to watch anything but your face and the envelope which you are holding out. They have to change their glance over too much space. When writing is done, step back to the front, bringing out the right hand with palmed card and letting it rest on belt or at front of waist line for a minute as you mention that you wrote something on the sealed card before any person mentioned a number or color.

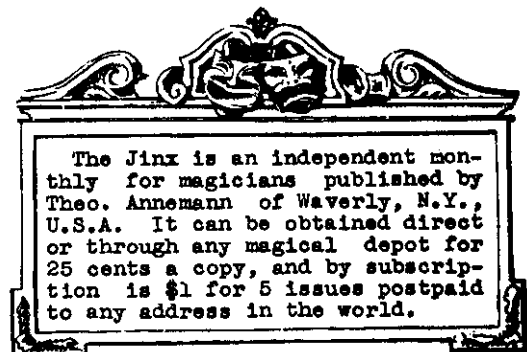
As you are saying this, bring envelope down and grasp between two hands as before, but only for a second, then bringing envelope into right palm as before, and mention is made that the envelope was initialed for identification. Now take envelope from right palm as before, but this time the card is kept behind it. Grasp from the top with right thumb and fingers, and with the left hand, tear off left end of the envelope. Pinch this end with thumb and forefinger of left hand, and take this new grip with right; thumb at bottom, second and third fingers at top, and first curled up at back holding card against envelope. Now the left forefinger goes into envelope while thumb goes behind, and the card is apparently withdrawn and given to nearest spectator for reading.

Just remember to keep talking when first putting card into envelope, and speak about "sealing the envelope" rather than talking about putting the card inside. They'll take that as natural. All moves are done casually and they work smoothly once in your mind. Try it before the mirror, and once you have confidence, you'll just go ahead and do it without a thought.

THE NEW SPELL ME

HENRY CHRIST

On page 195 of Jinx No. 30 for March 1937 was a new departure in "spell out" card effects. It received comment upon its publication as being original in conception, and a decidedly fresh way of finishing the usual wind up. This to follow is by far a great improvement upon the first thought, and also allows of a special deck being made to present the problem as a program item.



In effect, the card is selected, noted and returned by one of the audience. The magician states that he will find it in a peculiar way that never fails because of a double check at every point throughout. The card is named, for instance the Two of Hearts. The magician slowly spells T-W-O. Turning up the last card it is seen to be a two spot. He proceeds by spelling O-F. On F the card is turned over and shown to be a Heart. Then he continues by spelling H-E-A-R-T-S. The last card is turned up and it is the Two of Hearts!!

For the ordinary pack version, twelve cards are arranged as follows; 4C - JC - 9H - KS - 4S - JH - 9C - KC - 4H - JS - 9S - KH. It will be noted that the values 4-J-9-K are repeated over and over, while the suits are doubles of Clubs and Spades twice, with a Heart card between each set of doubles. This order is from the top (or back) down. The thirteenth card of deck is down crimped at the inner right corner so that the stock of 12 arranged cards may be lifted off together.

A card is selected from among the top 12. The left little finger is holding a break under the top 12. When spectator removes card, the top stock of 12 is cut at the spot of removal just as is done with any fully stacked deck. In this case, however, merely the top 12 are cut. With cards in hand it will be seen that this is a very simple manoeuvre, the cards above the spot where one has been removed, going into the spot where the break is being held.

The deck is squared and the top stock of 11 above the crimped card is lifted for the replacing of the chosen card. After this, a dove-tail shuffle may be given deck, keeping the top 12 cards intact. The spell out now works automatically. First spell the value, letter by letter. On the last letter, the card in hand will be of the correct value. Then spell O-F, and on F, the correct suit will show up. Then spell the suit. If Clubs, always turn the next card AFTER the last letter. For Hearts and Spades, turn up the card on the last letter. If the spelling process does not reverse the cards, the effect may be repeated without new arrangement, as the 12 arranged cards can be cut indefinitely without hurting the working.

For larger audience use with giant sized cards, a deck is made up to consist of 4 sets of 12 cards, each set being a duplicate of the others. The 12 cards are the ones as given above, and in the same arrangement. This pack of 48 cards can be cut indefinitely at the start and a card removed freely from any portion of the deck. The deck is merely cut at the point of removal, and the cut completed. The only thing necessary for the replacing is to have the card inserted anywhere below the top twelve cards. It's duplicate will be in position automatically for the successful spell out. This makes an excellent spell effect for those who want to incorporate one good showy card number in their routine.

(continued from page 246)

have to wade through detailed descriptions. Jean devised new names for the various sleights, the American all-embracing term "palm" being especially erroneous in the case of cigarettes, since the palm is not used as it is for coins and other small objects. "Thumb Grips" takes the place of thumb palm. "Pinch, Back and Front, Upper, Middle and Lower" in the place of finger palm;

cigarette held pinched between two adjoining fingers by its edge. "Finger Hold, Back and Front", cigarette held between two alternate fingers, the finger between being pushed forward or back, covering the cigarette. "Finger Grip", cigarette being held by one end against the first joint of a finger, the other end against the palm or the base of the thumb. "Tip Tilt": for all moves where the cigarette is tipped upwards from one hand to the other by pressure on the upper end. "French Drop": cigarette apparently seized by one hand, really allowed to drop secretly into the other. "Back and Front": for showing both sides of the hand. --- It was Voltaire who said, "Define your terms, gentlemen," and if such terms and definitions as the above are adopted, it will make for clarity to both readers and writers, with a great saving in printer's ink. Perhaps Mr. Hugard is starting a new trend in magical writing, and the next generation will have a much more practical basis from which to work than we who will have gone before.

Theo. Annemann

DUPLEX DATE READING CHAS. T. JORDAN

For an old trick, this has seen but very little usage, and in this day and age, when publicity is freely given to those who apparently can see through all sorts of blindfolds, etc., it should be an excellent impromptu test. Argamasilla, the Spanish nobleman who confounded N.Y. critics for a short time with his reputed ability to see through metals, could have used this stunt to good advantage for press interviews.

Two parties note the date on their own half-dollar and place the date sides of the two coins face to face. The performer takes them in that condition in extreme left finger tips, rubs them with right palm, and then takes them with right finger tips and rubs them with left palm. Again taking them in left fingertips they are passed back to owners, still with date sides face to face. Everything seems absolutely fair, yet the performer is now able to correctly name the date on each of the borrowed coins.

Though simple, the effect is exceedingly impressive. It all lies in a subtle exchange and re-exchange of one coin. Have in the right palm, date side out from palm, an extra half dollar. Take the two borrowed coins by their edges in left thumb and fingertips which are bunched in a circle about the coins. Right hand, in stroking upper coin, silently leaves the extra coin on top of it, and at same instant left fingers allow the borrowed coin on bottom to fall into left palm, date side up, where it can easily be read. Nothing seems changed, as two coins are at fingertips, upper one date side down. Right hand rubs them, and then takes them from above by fingertips, exactly as left hand held them. Turning right hand over, date of former upper borrowed coin is exposed. Left hand in rubbing them leaves borrowed coin on top, date side down, and performer's coin falls into right palm. Left hand again takes the coins and returns them to company in same position as when received. Right hand pockets of the extra coin as performer reveals the two hidden dates to best advantage.