



YOU SEE?

Quite a few years ago I became intensely interested in magic. As a hobby I found it a respite from studio work which, in those days, was a time clock job. It was great fun then, the pause between "shots", and during the sandwich with coffee while the "grips" griped at our absence on a set which was ready, to find the card which had been selected from a dirty counter deck.

I've gotten so much enjoyment from magic, even though I've been rather remote from it professionally, and while it doesn't immediately concern those who read the Jinx for a good trick, I must put in a word against the exposers who sell a secret for a sixpence and laud the legerdemaniist who sells a symphony for his soul.

My "magic" gradually turned from the manipulative stage to that which pertained to the mental. Since the great war there has been a "wave" toward things psychic. Entertainers, being what we are, must follow trends and relieve the pressure which results from everyday conditions. An entertainer can do that. The charlatan but leads them farther astray. Let those of us capable do our utmost to keep the minds of the audience, not upon problems of the present, but, for a little while, in a realm where they can relax and believe as they wish. A true entertainer has no creed.

But, we have a trick coming up. Otherwise I wouldn't be "three-sheeting" the front page of the Jinx. Let's "kill" all of the "babies" and keep the secret between ourselves (That's what you think. Ed.) You asked for one of my pets, Ted, and you get a card trick. (I was just a bit worried about that. Ed) It is of the mental type though, because everything happens under conditions which absolutely preclude the possibility of any manipulator making merry.



In this effect the performer locates three cards chosen under what should appear to be impossible circumstances. Cards are handed the first spectator with the following instructions: "shuffle them well, think of one, fan the deck, take out the thought of card, then lay it face down on table, shuffle deck, lay it face down on the thought of card, pick up whole deck, shuffle thoroughly, and lay cards face down on performer's palm. The second spectator merely cuts, looks at card on face of cut, and then replaces cut portion while performer's back is turned. Third spectator steps behind performer, removes one card from deck, notes the value and lays it on top, finally cutting the deck as often as desired.

A fourth spectator now deals the cards face up
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HAROLD LLOYD

EDITRIVIA

Every other day, it seems, someone proceeds to lecture me on the Jinx being late. After four years I'm going to be bombastic enough to tell the real reason why. Since No. 50 was released and the Index published, I've received a lot of back patting on the contents of the first half hundred and been emphatically told that the practicability and useful percentage of Jinx tricks is very very high. Then these same people ask me why I don't get out on time. Well, that's always been the reason why. I try my best to get good tricks that work. Tricks to do, instead of tricks to read. I've been a week late a number of times because I was waiting for something to fill up one column or page. In one instance I telephoned over 200 miles one night to get permission for a stunt from a magician, and have him tell me a couple of important details I didn't know. I haven't so many pages that I can just toss in everything I get. I've only a few, and I try to make them count. From now on consider the publication date of the Jinx as the 10th of the month. Then if I get out on the third or fourth, I wonder how many will say, "gee, you're early."

At this writing (Dec.7) there are only 86 Index copies left. It cannot be reprinted. --- From the Daily News, N.Y. Nov 21 - Park Experts Teach Magic In Corona. Queens children with aspirations to be magicians can find out how it is done by applying at the playground at 102nd St., Corona, where instructions are being given each Saturday afternoon by Department of Parks experts. --- Frank Dodd, who sent the above clip in from a hospital bed, is well on the road back to health and now at home. Will winter it in the city from where he easily can make all magic meetings and shows. --- Louis Rudin of Rochester saw Dr. Jacob Daley at the Piff-Paff-Poof convention. He suggests calling the super cardiologist an "Eye, Eardnase and Throat Specialist." --- That west coast mimeo magus who intrigued trick hungry magi didn't faze the authorities a bit when he tried his "magic" on civil service records. --- Sugar coated pill: George Abbott had honorably to discharge (with a \$150 bonus) the magician, Paul Duke, from "Boys From Syracuse," because his nimble hocus-pocus was distracting the cast from their work. In his place they put an actor. --- "Click" for December exposed Thayer's Spirit paintings as a mediumistic television trick.

Subconscious Mystery by Dr. Bates, in the Summer 1938 Extra has made quite a bit of comment. Dr. Bates gave it to us exactly as printed on May 22, 1929, nine and a half years ago. I didn't know it was in Cecil's Magic That Perks, but am glad that my copy had all the patter scheme. Incidentally, if you like good candy, Harry Cecil is selling pound boxes of his best for \$2 from his Detroit factory, and will throw in a copy of Magic That Perks. --- Chapman's Scrapbook seems to be taking hold. He's going to accept contributions and pay cash for them. We tried that once and could give him some practical tips why it won't work. Like the Thayer Trick of the Month Club, Chapman sends along a gimick with each issue. --- There is no better way to ruin a party than to start doing the three shell game. It holds everybody, from the dumbest to the smartest. Tom Osborne's new book is the most complete I've ever seen, and fully illustrated, it makes the three shell game but a matter of a few hours practise.

Al Baker met a fellow who read Percy Abbott's ad for bricks at \$2 each. He asked Al if he thought Abbott would pay the postage! Baker also has suggested that Percy announce a fire sale on "Hot Balls!" And before he left, Al asked a puzzler. Why do magicians generally kick about their wife's getting useless things and insisting they send them back, when he himself always has a drawer or so full of bum magic? --- Warren Simms, for about 4 years has had a Simplex Card in Balloon effect on the market. In the Winter 1935 Extra we printed an effect with the same title by Lu-Brent. We'd like to make very clear that this has no relation to the Simms' trick which is a quite perfectly built piece of apparatus. --- Bill (Genii) Larsen has forsaken Law and henceforth will trod the trail of thaumaturgy. He wrote that now more than ever before can he realise a professional's viewpoint on many matters, and agress wholeheartedly with our balloting suggestions in the last issue of the Jinx.

On Nov. 19th, Newton Hall took charge of Holden's Philadelphia store. We think it a good move. Newton is a good demonstrator and has a keen mind for tricks as Jinx readers know. --- Clippings on the bullet catching trick have been coming in since our request. Several from London and Liverpool and now one from Sweden. Keep them coming. An issue of the Jinx for each one. --- In the mail: I wanted to write for I've had so much fun with the best card trick I have known in many years. I'm speaking of the "Card From Hell" from Jinx No. 46. Have just finished working in the Copper Room of the Hotel Elton and have done the stunt about 20 times. It always leaves such an impression on the victim at the table that I want to thank you for publishing it. Vinn Boyar.

Abril Lamarque, than whom the position of art director for 24 nationally circulated magazines couldn't make for a better contact man between magic and the press gave a real chin punch when he brought before the S.A.M. in N.Y. a recording of the DuBois expose broadcast. The members, who had been lukewarm before, most of them not having heard the airing, bristled to the point of voting immediately 48 to 13 for impeachment. One ballot, not signed, of course, said, "boil him in oil." Mr. DuBois was not at the re-broadcast. And a high officer did his best to prevent the recording from being used that night. This news, naturally, has not been put into the official minutes as per the Sphinx, even though that publication is the official organ and supposed to contain the essential news of meetings for those unable to be present. Our views per Jinx No. 50 still hold good. The voting, under such rulings, would make for greater peace and harmony than the S.A.M. has ever known.

On page 32 of Jinx No. 8 for May 1935 I published a Five Foot Shelf of what we consider the "must" books of magic. Under "The Art of Magic" was a line -- Hilliard, (Sequel to above now being published.) Nearly four years have passed. In that time John Northern Hilliard has left us, looking back now, it seems like sheer fate that his uncompleted work was left in the hands of a magic lover and enthusiast like Carl Waring Jones. "Greater Magic" is not so much a
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EXPOSED!



Famous Tricks of Magic,
Including Houdini's Mysti-
fying Milk Can. Explained by
Saram R. Ellison, M. D.,
Treasurer Society of
American Magicians.



Making magical apparatus—note head on the table.

TIME
MARCHES
ON

AS a compliment to his interest in magic Dr. Saram R. Ellison, a physician and one of the best members of the Mystic Shrine in the United States, was recently elected Treasurer of the Society of American Magicians of New York, of which he has long been a member.

Magic has been Dr. Ellison's lifetime hobby. Though not a magician himself, he has solved all the greatest illusions shown by the foremost entertainers of the past forty years and has made working models of most of them. He keeps them in a great cabinet at his home, No. 118 West One Hundred and Third street New York, along with his collection of wands used by famous magicians of this and bygone centuries. His library of works on magic, old and modern, is the finest in the world and is now catalogued as "The Ellison Collection" in the New York Public Library for the public to see.

At the request of this magazine Dr. Ellison has written down his solutions of some of the most famous mysteries of magic.

By Saram R. Ellison, M. D.
Treasurer Society of American Magicians.

NO feat of magic, no sleight of hand, no illusion before or since ever attracted the attention that Heller's great "Second Sight" did some thirty odd years ago. In a word, that gifted entertainer went about freely among his audience while his beautiful sister Haidee sat on a couch on the stage, blindfolded, and read the dates on coins, named objects shown to Heller by the audience, repeated passages from books opened by any one and did all manner of other mystifying things.

It was certainly amazing! Nothing like "Second Sight" had ever been seen before. Plainly there were no confederates because Heller always smilingly asked the best known people among his hearers to assist him. Scores of articles were written about his feats and many were the explanations which didn't explain. Scientists even thought that Heller had solved the mystery of thought transference. Nonsense! It was nothing but the simplest of tricks smoothly turned by that perfect performer.

Most mystifying of all, just as one imagined he had caught the secret of things Heller would reach the same result in a wholly different way, throwing the would-be student of his black art completely off the track.

To-day Prof. Francis J. Martinka, a retired magician, has the sofa in his New York home on which Miss Haidee used to sit. It was part of the trick—the best I ever saw and one of the easiest.

To begin with, Heller used four different means—key words, a confederate, sleight of hand and an apparatus that any boy could make.

In the average audience there are certain articles one can always find—programmes, opera glasses, watches, handkerchiefs, rings, pins, eyeglasses, fans, gloves, coins, bills, visiting cards. Heller and his sister had key words for all these common things and hundreds more for less common ones. An inflection, a word, a pause—a dozen different little ways indicated the article. But just as the astonished beholder of the mystery began to think he had the secret Heller would merely pass rapidly about, touching articles here and there and saying nothing while Haidee just as rapidly named them, though blindfolded and her back to the audience!

Easiest of all. They merely had a prearranged list of things to be found in any theatre audience and Heller touched each in proper sequence—fan, glove, hat, programme, eyeglasses, locket and what not. You were then all off the track if you thought his spoken words conveyed his meaning to Haidee; yet they did—at other times.

Concealed beneath the stage was a real confederate—Heller never stooped to one in the audience—think a powerful pair of field glasses. As Heller held up other articles the man below saw them and whispered to Haidee through the speaking tube which ended in the sofa—

Martinka will show you the tubed sofa any day. Nothing wonderful about that!

Now something even more mystifying—reading from a book held by one of the audience. I remember well—Heller used "Helen's Babies," then the book of the day.

"Won't you be so good as to cut the leaves?" he would ask of some well known person in the orchestra, handing him an ivory paper cutter.

The obliging person slipped the cutter between the leaves while Heller smiled and murmured "Thank you."

"Just to show there isn't any collusion," he'd add, turning to some one else. "I will ask this lady to open the book where the gentleman put the paper cutter and follow Miss Haidee as she reads."

Of course other persons near the

lady could look over her shoulder. To their blank amazement Haidee would gibberly recite the words in the book before their eyes. Wonderful!

Fiddlesticks! Heller merely had two paper cutters. As he stepped away from the gentleman who cut into the book he turned it upside down and presented the volume with the other paper cutter inserted where he wanted it. Of course Haidee had

memorized that page and ran it right off. So simple! So with her reading of sealed letters. Heller had a set of steps, down which he ran to get among the audience. You didn't notice it, but he never used one particular step. It was made of cardboard and had a little trap in it. Heller asked people to write anything they pleased and seal the slips up in envelopes, which he gathered in a little box. While doing something else he set the box on the steps in full view. Somebody under the steps merely extracted the envelopes through the false bottom of the box, opened them with a little alcohol and whispered the answers up the tube to Haidee. Presto! she read aloud what was on the slips when the envelopes were taken out of the box and held up! So simple!

From time immemorial the raising of the human body in the air without support has been the aim of all necromancers. In India they have tried it for centuries. Ascetics have fasted and prayed and have said they could do it, but theirs was rough work compared to that of Keller, who followed in Heller's footsteps. He called his act "Levitation," and it was a wonder. But so simple, like all the best illusions. A beautifully robed woman

Otis Elevator Company working for months contriving an apparatus light enough to take on the road—it was a marvel of ingenuity. Forty-five fine wires, a series of springs, a steel harness, a set of weights and a windlass, all of which could be packed in two trunks, made up the trick.

"An audience can see one or two single wires," Keller confessed to me after I had solved his illusion, "but they can't see thirty or forty because they blend in the background."

Which is true. And that was his whole secret. Behind his couch was a striped background in which the wires blended perfectly. Hidden in the soft cushioning of the couch was a finely made steel harness to which were fastened thirty slender wires. These went up through the ceiling from a windlass behind the scene, by which the subject was raised and lowered at will. The S bar is always a prime necessity in any levitation act because it enables the operator to step behind the subject or pass a hoop completely around the body.

Now, if the harness was raised by the thirty wires the woman in it would tip forward the moment her body left the couch. So there is a counterbalance running beneath the stage by fifteen more wires, which keeps the whole thing horizontal. The rest is easy. You can't see the wires and there is no hole in the background through which a steel bar might be poked to support the beautiful lady. Result—mystery!

Keller had another illusion which was splendid. He called it "The Blue Room." It was a huge box on the stage something like a square room. In it the magician took his place after a bit of patter and the light remark, "Now you're going to see yourselves as you'll be in thirty years!"

And right in front of you the magician slowly turned into a skeleton—without the aid of a net!

How? Easiest thing in the world! You weren't looking at Keller at all, but at his image in a very finely made mirror placed diagonally across the box, as he stood in his side, really out of sight. As the mirror was slowly withdrawn the skeleton behind it came into view, blending exactly with the outlines of the magician's figure on

entered the stage, reclined on a couch, was apparently hypnotized and then slowly rose in the air in full view of everybody, assuming any posture the magician chose to fix her in.

Keller, now retired, was a very clever person. No stage hands were allowed behind the scenes during his act, not even scene shifters; he brought his own assistants. He had an employee of the

silvered glass. Presto, and he was out of the box, his old seat again!

It was merely a clever ruse of reflection. Keller carried a mirror thirty feet long to do that trick. No magicians do so now because they can't afford it. Reflection, on the other hand, is the principle used in the illusion "Gaiters," old but ever good. It depends on the optical law that when light goes from one medium to a heavier one its line is broken, as from air to water, or from air to glass.

Houdini has a fine trick with a milk can. You are invited to examine the can carefully. You see that it is a good, stout one and that it hasn't a false bottom. Six sturdy staples fit on the cover and you are invited to bring your own padlocks and keys. Houdini gets inside and you lock him in securely by means of the padlocks and staples, keeping the keys. The can is hidden for a moment behind a screen and—oh, there you are! Houdini is out of his tin prison and the can is still locked up and you have the keys.

This ought to be called a joke, not a trick. He doesn't have to pick even one lock, an art at which he is an adept. The explanation is that while you have locked the locks you haven't locked the can. There is a collar fitting around the neck and this holds the staples. When the can is hidden Houdini merely shoves the whole top off, collar and all, gets out, puts back the cover and the can is still locked—apparently!

Dr. Herman had a fine illusion, "The Haunted House," that a child could work. It was a small house set on stilts so that you see under it. You could walk through it; there were big doors in front and back and little flights of steps led up to them. When you were satisfied that nobody was in the house Herman closed the front door and in a moment a face appeared at the window and another half peeped through the door. A third person poked his head out of the chimney and Dr. Herman threw open the doors with a bang—there were three people inside!

So easy! During the preparations a mirror was set down between the two rear stilts, and when you thought you were looking at the back set of steps you were seeing merely the reflection of the front ones. The three performers merely got in from behind the mirror as soon as the doors were closed, that's all. Of course the floor was covered with the same material as the back of the stage—all illusions depend on color, reflection or refraction; nothing else.

Easy! To be sure! The best tricks of to-day or of any day are the simplest.



Saram R. Ellison, M. D.

up on table one by one and the performer locates the three selected cards as well as indicating which of the three spectators selected each.

The method for all of this is extremely simple but I must again advise that the proper presentation is what makes the trick paramount.

A "one-way" or "single-ender" deck does the trick. If the instructions to the first spectator are followed with deck in hand, it will be seen that the though card is reversed in the process. As performer stands some little distance away from spectator he should indicate in pantomime an overhand shuffle when a shuffle is necessary.

As deck is placed on performer's palm, he glimpses the bottom card and remembers it. The cards are held on the left hand and the head is turned to the right. As soon as the spectator (second) makes the cut, the performer says, "Look at the card but be sure I don't see it." As this is said, performer turns even farther to the right and left hand is swung around so that cards are held behind his back. When cut portion is returned this entire section is reversed.

The third spectator now removes a card from the deck which remains resting on performer's left palm behind his back. He notes the value and replaces it on top, finally giving the deck several complete cuts and placing it face down on the table. This process places the noted card (former bottom card secretly glimpsed) above the third selected card.

As the fourth spectator deals the cards face up one by one from the deck lying on table, the three cards are discovered as follows:--

The first card is the one singly reversed in either of the two sections.

The second card is the last card of the reversed section which is no where near the secretly glimpsed card.

The third card is the one following the secretly glimpsed card.

With the deck in hand, the above becomes exceedingly simple, and if one does a few one-way deck tricks, it is a nice finish.

While there is nothing original in the various methods used to locate cards, the combination of them in one continuous effect gives it more of a body than to merely find three cards separately and in three different ways. The trick is strictly a non-manipulative one and throughout the performer operates with but one hand.

The impression is built up that the locations are solely mental, and such a build-up is strengthened because you never make a move which might be construed as a bit of sleight-of-hand.

Some may find it more practical to do the dealing themselves at the finish. As a selected card turns up, the performer can stop, pick it up, say that he feels someone is thinking of it, and then hand it to the correct person. Such a presentation will, I am sure, be found more than satisfactory to any performer.

PREDICTO GÉRALD KOSKY

One of those "miracle" effects to confound the erudite with a perfect "out" in case the working goes awry is this prediction stunt. So often magi pass up the taking of chances only because they have no "other way" to get through the trick in case the spectator doesn't follow the line of least resistance.

The magician has a shuffled deck of cards and asks spectator to cut it into three piles. He then tells spectator to carefully make his choice of any one of the three piles, but regardless of his final selection, the third card from the top will be the "Three of Clubs." This actually happens.

In riffing the cards together when shuffling the performer gets a glimpse of the third card from the top of any pack. In order to do this artfully, riffle them naturally without looking at them until you come to the last five cards in left hand pile. Slow up slightly on your riffing; when you slow up, take a quick glance at these cards as they fall, and you'll be surprised at the ease with which you can see the cards and their position from the top. Give deck another riffle shuffle or two, not disturbing the top stock and have spectator cut pack into the three piles.

Now move the piles about a bit on table so as to confuse spectators as to which is top one. Stop this when top pile is either in center or at right hand end of a spectator's reach; then explain that no matter which he selects, the third card from the top will be the ----, and name the card you noted in the shuffle.

Due to the psychological placing of the piles the spectator will pick the correct one in a great majority of the times. Tests will bear this out. And when the right one is selected, you have your miracle without further fuss or ado. However, if and when he does not select the correct pile, you have a perfect continuation.

If the spectator puts his hand on a pile not containing the glimpsed card, take out the third card from the top of that pile (but do not show it) and say, "In order to prove to you that I have in no way influenced you, I want you to point to another pile, and the third card from the top of that pile will be the ---, and here you name the card that you took out of the first pile. Count down to the third card of the second pile, take it out, place it with the first card you took out, ask spectator what two cards you predicted were in the piles, and when he names them, turn over the two cards you hold and the trick is done.

If by chance, the second pile the spectator selects is still not the one with the glimpsed card (and which will very very rarely happen), just continue by saying that you will also name the third card of the last pile. You, of course, name the second card as that of the third you are about to take out of the last pile. Then have the three cards named and turn them over.

Strictly impromptu, the stunt is one of those which can be worked smartly with the assurance that it will really befuddle. It also gets away from the usual "take one" trend of most card mysteries.

TRAVEL THOUGHT

HENRY FETSCH

Effect: From a set of road maps any one is selected, opened to full size and placed on a table. Any three persons then scan the map and mentally select any city or town that may strike their fancy. The medium is placed in a far end of the room facing a corner. The magus then instructs the three persons to write down their mentally selected locations on a small piece of paper so as to have an accurate check at the conclusion of the test.

The last person to write upon the slip of paper is told to fold it and keep in his inside pocket for the time being. Then he is to take the unfolded map to the medium. The three persons now form a circle with the performer by holding hands and the lights are snapped off to aid in the collective concentration. The performer lays stress upon the fact that from now on, until the medium either fails or succeeds in naming the mentally selected places, he will remain speechless. All instructions are carried out and the lights extinguished. Slowly the medium names the three selected places. The lights are turned on and the three places as named by medium are checked by person who holds the slip. All are correct!

Apparatus: (1) A small pocket flashlight with the lens covered with red tissue paper. This is to be concealed anywhere suitable on the medium. (2) A small slip of paper and pencil in magician's inside coat pocket. (3) A set of six road maps, more or less, all different. These may be obtained from local gas stations, or by writing directly to any of the large oil companies.

Preparation: These maps have a complete section of the country on one side, while on the other side it is blocked off in a number of small sections of cities. On the section nearest the center paste a piece of carbon paper that will fit inside of the section with a clearance of about a quarter of an inch all around with the impression side of carbon facing you.

On top of this lay a thin piece of white paper the same size as the carbon. From a similar map cut out this section and paste it over the carbon on three of its edges. Thus you have formed a pocket over the carbon and piece of paper, the latter being removable from the opposite side. Fold the map to its original form and prepare as many as you may care to use.

Presentation: It should all be very clear by now. Remove the maps from your pocket and have any one selected. The chosen one is spread open with unprepared side facing the audience and the three cities or towns selected. Remove the slip of paper and pencil from pocket and lay on map over the prepared section that is underneath. When the three persons write their selections, carbon impressions are left on the white paper under the carbon. The map is taken to the medium who removes the piece of paper from the pocket in map when lights are turned off. By means of the pocket lamp which so prepared will not throw a glow, she finds out the selections and slowly names them. The rest is routine plus showmanship. The whole effect is so radically different and so simple and direct in working that a tryout is highly recommended.

WATCHISTRY

MARTIN GARDNER

Effect: Pull out your watch and ask someone to think of any two numbers on its face, provided they are opposite to each other on the dial. Ask him to add them together and give you the total. Immediately you name the 2 numbers and proceed to repeat the effect again with someone else.

Now pause and explain that probably several have figured it out. There are only a few possible combinations and it might be surmised that you have memorized their totals, etc. But you now offer to show something more difficult.

This time a spectator chooses (mentally) another pair and SUBTRACTS the smaller figure from the larger. HE KEEPS THE RESULT TO HIMSELF. After due concentration and build-up, you tell him the correct answer!

Method: The first part is quite easy. There are only 6 pairs, with totals running 8-10-12-14-16-18 (counting around the dial beginning with 1). When spectator gives you the total merely count around dial (by two's) until you hit the total.

The reason for repeating this first part the second time is to produce the impression that for each pair there is a DIFFERENT total! The success of the trick depends almost entirely upon this psychological suggestion that different pairs give different totals. For if the results are different when added - they certainly should be different when subtracted (he unconsciously assumes!).

Actually - when any pair is subtracted, the result is ALWAYS 6! And before divining the "6" by telepathy, casually put your watch away so that he will have no immediate chance to experiment with the figures.

It's a nice stunt to work in connection with the old watch mindreading effect in which you tap the figures with a pencil and stop on the correct hour. This has been published many times and makes a nice companion.

EDITRIVIA

(continued from page 354)

sequel to "The Art of Magic" as a continuation of the Professor Hoffmann books, of which "Modern Magic" still stands as a bulwark against magical mediocrity. "Greater Magic" was a dream of Hilliard's and is a galaxy of dreams for the modern magician. Knowing Hilliard well, we had the wish several years ago to write the book. Now, in the cold light of day, looking at the 1030 pages and reading the 715 tricks so carefully written, we realize that our perversities and temperament would never have allowed us to even closely approach what Jean Hugard has accomplished. I truly believe that Angelo Lewis and John Hilliard are together in some temperate clime and sagely saying, "Only we could have done better." Harlan Tarbell's 1120 illustrations are perfect for technicians. My lowest bow to you Mr. Jones, for making John's dream a reality. My heartfelt regrets to you, dear reader, if you don't possess "Greater Magic."

Theo Annemann



EDDIE CLEVER

Editor's note: Some might say this rightly belongs on the periodical Jinx Improvement page. However, Arthur Monroe's Voodoo, in Jinx No. 32, caused so much comment and has been written about so often, that I think this Clever version of the unusual theme will make possible an effect which many couldn't use before.)

When the effect Voodoo first appeared in the Jinx I went wild over it. But I just couldn't see spending \$10.00 on it. (I know of four persons who did. Ed.) Therefore I evolved another method and explained it in the December 1937 TOPS. I was bawled out from several quarters for this. Then in the April 1938 DRAGON, Oscar Weigle, Jr. explained another method, and there are other ideas not yet in print. It is still a great little effect for the occasional performer at house parties, etc.

The whole idea of the effect seems to be that the performer does something to a hidden article to prove he really holds it in his hands during a ghostly interlude before his audience. In other words by some sort of witchcraft or demonology; the wizard finds the hidden object without leaving the room. Or his astral body travels to the point and locates it. And to prove that such is true a mark is placed upon the object. Therefore, why not do something simple?

To start the performer announces an experiment passed on from voodoo doctors of interior Indian tribes of South America, a bit of ceremony used to impress the ignorant souls that the incantating and muchly overdressed native is really possessed of powers beyond but few mortals.

A card is selected. An envelope is shown and also a length of ribbon an inch wide and four feet long. With a knife a hole is made thru the envelope and the ribbon pushed thru so that it runs freely back and forth in the envelope. The card is shown again and a corner torn from it. The corner is given a person to hold. The card is pushed into envelope and sealed. The entire affair is handed someone with the request that he wrap the ribbon around the envelope and carry it to a distant part of the house and hide it. By the way, this would make a good cock-tail party stunt - one of those affairs where games are played and a fellow and

girl are sent off together to perform some stunt. (Ye-ah? We tried a similar stunt one time. After a complete disappearance, the couple wired us next morning saying they didn't care for the show and couldn't have found a better way to leave! Ed)

After the person has returned from hiding the envelope, and everyone has had another drink to brace them for what is to follow --- the lights go out. A green glow appears before the performer and suddenly the envelope appears in his hands. The flap slowly raises as the magician waves his hand over it. The card is removed, also the ribbon. The knife is picked up, a slit is made thru the card, the ribbon is threaded thru this slit, the ends of the ribbon passed through the holes in envelope, and the card drawn down, sliding in from view. The ribbon is again wrapped around envelope, the green glow goes out, the house lights go on, and there stands the wizard, his hands empty.

The party who hid the envelope goes in search for it and returns. It is opened. The card comes forth, now threaded upon the ribbon, and as a last check up, the corner matches perfectly. Truly a ghostly interlude.

To tried and true magi, the method should require but little explanation. It is the old Chinese Laundry Ticket dressed up with a sheet a green light. In fact this is a logical presentation for that trick for it has always deceived me! I never could understand how the hole got into the card. This presentation takes care of that fallacy. In the prosaic method you push a hole through an envelope, thread the ribbon thru, and put the card in. Yet at the finish the card is threaded on the ribbon, and the card has a hole in it which matches the hole in the envelope! It's rather a dead give away to many.

In this we use the familiar double envelope. A corner from the card in the rear part is in the vest pocket. You require another ordinary envelope with a ribbon running through it and a duplicate of the card inside. **DON'T FORGET TO TEAR A CORNER FROM THIS CARD.** Throw this corner away. This envelope is in one of your pockets and covered with a black silk. When the green light (caused by a small flashlight in a bowl somewhat like the regular lota bowl) is turned on stand back a bit from it. Bring out the envelope and hold in hand. If you stand in the right position it can't be seen until you jerk away the black silk. Hold the envelope tilted slightly toward you and as you make passes with the right hand push up the flap with the left thumb. Follow the routine as outlined above. It is well to seal the envelope which is hidden. This prevents anyone from having nose trouble.

The card is forced and I strongly recommend a forcing deck. The presentation should be direct. (Every one of the 1000 Hilliard books, "Greater Magic", just off the press, turned over twice when those last two sentences went into type. Ed.) This may be the only card trick you do so why fool around for forty years to learn the force? Use an off color ribbon for this and no one will recognize it as the Chinese Laundry Ticket dressed up with trappings from the banks of the Amazon. The corner in your vest pocket is exchanged for the corner torn from selected card. Everything should now be clear. And if you really put your heart and soul into the presentation you'll go home and dream that you are actually the magus of Matto Grosso.