

THE JINX

54

MARCH 1939

This is "Tervil," a prophetic demon. The effect is one of prophecy. Six or seven years have passed since Annemann first produced his "Dead Name Duplication" test, one which has since found much favor because of its directness in working. This test uses much of the original technique but the picture to the audience is far different.

I shall describe the working along with the effect as presented. I hardly think it necessary to describe pellet switching to readers of these pages for it has been detailed before. Three papers are used. They are about 2½ by 3 3/4 inches in size. Fold them once the long way and then twice the opposite way. This makes a billet just right for finger palming. Two of them are opened and dropped on the table. The third is in trouser pocket as a dummy.

You announce that you will write a prophecy of what someone is going to think. Pick up one of the papers and write a three-word prognostication. It doesn't matter what you write. You will understand that in a moment. The prophecy is folded and tossed on the table. You say, "That is what I am sure is going to happen."

The second, unfolded paper is handed a spectator who is requested to write down, as they come to mind, any color, any number from 1 to 99, and the name of any city in the world.

During this interval you finger palm the dummy. The spectator folds his written thoughts and you take the paper from him. It is handed directly to another person for initialling, this person passing it back for its owner to hold high above his head. BUT, when you

This is "Symmyst," and it identifies a person who has been initiated into the Mysteries. A great favorite of mine since released in 1931 by Annemann has been what was called "The One Man "Genuine" Magazine Test." Peter Warlock, in a biography for The Magic Circular, referred to it "I cannot call to mind in any modern magical literature, any subtlety producing so great an effect."

Only once was I "caught", by an alert friend, whose "flash of wisdom", one of those recurrent telepathic ideas gained no doubt from a guilty conscience, gave voice to the correct solution. It started me using a new approach and variation which, to date, has withstood solution.

It's all about a magazine test wherein the performer reveals words selected by two different people. The repetition raises the effect above its first climax for interest has been whetted and the second revelation is more confusing than the first. There is little preparation about the magazines and once fixed up they are good for quite a few performances.

Use Collier's or Liberty, the latter being more practical because of ease in handling. English readers will have an equivalent to this weekly of about 60 pages. Buy 2 copies of the same issue. Now buy 1 copy each of two different issues. From 1 of the latter two remove the cover, it being easy because the magazines are only stapled. Exchange this cover with one of the duplicate issues. Throw away the odd copy and cover. You now have three magazines, all with decidedly different covers, but two of which are alike in contents.

The three magazines (turn to page 385)



EDITRIVIA

Certainly it was a better show in many ways from those of the past. We're lauding the Heckscher (N.Y.) Theatre testimonial for Sam Margules held Feb. 25. Without detracting, and other mags will give complete reviews, it has been practically unanimous that Bill (Dorn-y) Dornfield as M.C. from Chicago, and Dai (Harlequin) Vernon with his strictly, but strictly, manipulative turn did pick up all of the critical posies. Agents in the audience beat the magicians backstage for these two. Then the growls and mutterings from not less than three S.A.M.'ers started. Why was it that Margules had a better show for himself than for some of the S.A.M. annuals? They can learn why here if they haven't been told by now. Sam paid off the acts for their time. He'd done that before but this time the red tape was gone. It wasn't a case of "show a profit aplenty" for "magicians should work for nothing -- it's quite an honor." Previous shows repeated the "regulars" and "locals" for they are always good natured enough to do a stint. Expenses, other than for the theatre and union help, were looked at askance. If I'm wrong, why was Dorny brought on to carry the show? Why never before? He's been good for years. And the audience loved the freshness. Any magic show which charges an admission can afford to pay the acts, that is, if they want to have the professionals who work at the art rather than play with it.

There's a challenge or two for manipulative superiority in the offing, hence my digging up of the broadside on page 386. By next month we'll have more details and also show where it is a far from new idea. Some of the old challenges make the moderns look pikerish. --- Dennison now stocks some gummed stickers to represent playing card spots. Buy yourself some blanks and build up a monstrosity or two for that pet color change. --- Wonder why no magical mag mentioned the magician in Eddie Dowling's play "Here Come The Clowns." He got a lot of verbal kicking around for he came in to the story of theatrical people as a substitute for "La Paloma, the Thinking Horse that was laid up in Detroit with the heaves. Later, when attempting to explain the difference between a magician and illusionist, the press agent beat him to it with "crap, and double crap." Doesn't our craft get reverence and respect from the legitimate though! --- Monte Crews did a nice job on Liberty's Feb. 25th cover. A perfect likeness of Fairfax Burgher, the social register's only prof. mystery man.

"Gen" Grant leaves his N.Y. magic depot on Apr. 1. Tentative plans of the diminutive demon of ideas is to concentrate on mail order service and make monthly junkets around country in search of saleable material. Dr. Jacob Daley figures that upwards of 1000 magicians will be left homeless. --- Art Lyle, whose patter theme in the Winter Extra carries weight, tips those who lack damp thumbs and fingers at the crucial moment in card work. Get an envelope sealer in the 5 and 10. It's a 5 inch celluloid tube with sponge rubber in one end. Fill with water and carry in upper vest pocket. No more of that tongue business. --- WOR, Feb. 20, Mysteries of the Mind program. Jacque Romano, a N.Y. psychic well known in social circles, and

of whom we will have more to relate at a later date, stopped his pulse, heard the announcer blat, "This definitely is no trick," and allowed a dramatization of how he once "sensed" a train wreck with subsequent train delays. He brought out that psychics most capable of helping investigators are always reluctant to aid or assist. Which reminds us that we haven't heard of Romano sticking his neck out when it comes to laboratory supervision.

We slipped a bit, but only because of enthusiasm, in reporting the Al Baker testimonial dinner last month. Bill Harris took a lot of shocks and bumps while Abril Lamarque did the "out in the open" work. We're sorry that we missed on the bouquet, but if he weren't so modest more would have known how much he did.

That Herbert Milton effect in Jinx No. 53 clicked too hard for dealers who registered over 40 calls in N.Y. alone for the cards. You will have to make them yourself. To split and reglue cards toss them into cold water for 20 minutes. Now separate face from back, blot with newspaper, and make up your combinations of double faces while cards are damp. DON'T PUT ANY GLUE OR PASTE on them at all. There's enough of their own adhesive left. Leave over night under a lot of pressure. The result is a pliable card, double back or double face, and not the usual wrinkled and stiff board.

It's late to bring it up, but that book test in the January Sphinx was very prominent in Tom Seller's first booklet. --- Our mention of the "Wrestling Cheese" did start something. One of the dealers is preparing to advertise it. --- Mickey MacDougall's new book is far from bad. Technicalities of gambling, so often too dry for the lay trade, are spread thinly between anecdotes and stories of adventure among those who cheat. Mickey has gone far in the past few years when a Svengali deck was as valuable to him as "Karnac" was to Thurston. Publicity has poured upon him, through retaining the correct people, of course, but Mickey has an angle in gambling exposes that probably always will be "tops" with the public. There is an appeal to it that's hard to follow. --- The conventions all look mighty good this year. The Eastern and Western groups have the added stimulus of World's Fairs, but the Battle Creek, Mich., party by the world's most care-free (I.B.M.) and fun loving society isn't going to fare badly what with plenty of prominents putting it on their itinerary of coast to coast trips.

Try E. Leslie May's suggested presentation of the card and wallet. Write the name of a card and seal it in an envelope. Put it in inside coat pocket. A spectator shuffles pack and puts them in your pocket himself, removing anything that is there. Someone else calls a number. The performer removes cards singly from pocket to that number. The card at that position is shown. Then the spectator opens the envelope or wallet he is still holding and finds the written message naming that paste-board. It's only a wide card in the deck, although you might keep it in the upper vest pocket. It's the cute way of getting the dope in spectator's hands that helps. Call it "Pocket Presto."

Theo Annemann

THE JINX is a monthly symposium of mystery published by Theo. Annemann, Waverly, N.Y., U.S.A. 25 cents the copy, 5 issues for \$1. COPYRIGHT 1939.

"TERVIL"

(continued from page 383)

took it from the writer you switched it for the dummy and that was initialled and given back to the first person to hold high for everyone to see.

As the situation stands now, your "prediction" is on the table. The spectator holds what he believes to be a record of his thoughts, and finger palmed you have the billet actually bearing that person's writings.

Pick up your "prediction," saying, "I said I was going to attempt a feat of prophecy, and try to pass beyond that veil which hides the future. All of you must realise that though but a few minutes have passed I did put down in black and white what I felt sure was going to be said." This patter sets your audience and serves as a necessary stall. At its start you have picked up the blank from table, switched it and have casually opened the paper upon which are the spectator's choices. As the patter makes the action natural you gesture with and glance at the open paper, all of which suffices to give you the information thereon. At once you re-fold and walk towards another person at a distance oppositely. He stands, you saying, "I want you to take charge of my prophecy. It is only right that my audience check on every detail throughout."

May I get away for a moment? This last person is given the billet you just have read. It actually is that written by the first man now holding a blank. But --- don't make it apparent that you have opened, looked at, and closed the paper as you talked. The patter takes care of all angles, the audience is watching and listening to you, and it is perfectly natural for you to glance at your own (?) prophecy anyway, just as long as you don't make it decidedly apparent that you HAVE TO or MUST do it. This half minute procedure can make or break things. And don't worry or be self conscious. It may seem bold or brazen to you, yourself, but after becoming accustomed to its working you'll find out that even magicians won't know or remember that the paper has been opened.

The first person still holds a blank (he's holding it high "for everybody to see" and it is a subtle manoeuvre which prevents his ever opening it) thinking it his own. The person last approached at a distance is standing with your prophecy clenched in his hand. It's really the paper belonging to the first man and containing his written thoughts. And YOU know, due to "business" what those thoughts are. That's another very important "return" from the action of opening and closing the paper during the resume. So far the procedure from the view of the audience has been direct and clean. There has been nothing done to confuse and at this point the trick is over except for the unbelievable climax.

You take the paper from the first person. The dummy has been ditched after giving the last person your (?) paper. Your hands are empty. You open this paper, look at it for a split second, and then read aloud his written thoughts. This is pretense for you are naming the items just gleaned from the other paper. You point directly at the man and ask if he believes it possible for you to have known beforehand what he was going to think. Make this definite and outstanding. Then have other person read what you foretold. Approach him as he reads, take the paper, take a bow, pocket both, and go on with the act.

"SYNCRYST"

(continued from page 383)

are brought forward and a spectator asked to take two of them. Usually he will take two that are different which is exactly as it should be. If he takes the two like magazines immediately hand the one left to another spectator, then ask the first man to hand back either one of his two, thus always ending up with two people holding different magazines and you have a duplicate of one of them.

For the moment you lay your magazine aside, but close at hand, and concentrate upon the person holding the odd magazine. From your pocket take a small pad and pencil. Say that you desire everything left to chance. Pass to four or five people, each of whom whispers a single figure in your ear, and in every case you write down the figure before that person's eyes. Then you hand the pad and pencil to the man with the magazine. He totals the column and opens the book at that page. It's forced quite simply and cleanly. Let's say you previously picked page 42, one having reading matter. You put down the figures as given you but silently add them to yourself. When the total hits 33 (9 less than 42) or more, start back towards the man and his magazine. You know the exact figure needed to make your desired total. You stand before the spectator. Say, "Here's a column of figures taken at random. You total them, and no matter what the result is, open the magazine at that page." As you talk you openly draw a line under the column, but a bit below the last figure, and as you indicate that he is to add and total what's there, merely add in that needed figure.

He takes pad and you return to front and pick up a slate and chalk. He totals and gets the page. Now ask him to THINK of a figure himself, 1 to 9. He is told to count along the first line of reading matter on the page, noting the word at that number. You pretend to write letters of the alphabet on the slate, where, quite visible, is a lead pencil list of the nine words on that page. You have judged his counting across his page. Start from where you think he is and pump. "It's a long word." "It's a word you can picture. A name of something." "The word you have in mind denotes action. It's something a person does." "It's a very simple word that's common." Such pumping does not hurt a bit. You are reading a mind. You get a first letter. If wrong tell him to think of the next letter, you naming the second letter of another word. It will never take as long as it reads in print. Once you are sure write it on the slate and have him call it out. Then show the slate.

The foregoing is far from original but it has points which fit in this test and build for the second. Regardless of how hard it is, say, "You're a difficult subject. It's hard to get impressions. You should make a good poker player." And turn to the other person. Put slate aside. Point to someone and ask for a number not over 50. Then point to someone else and ask for a number from 1 to 9.

Have the second man stand. Be serious. Tell him to open his magazine at the page called. At the same time pick up your magazine saying, "Hold it up so no one but yourself can see the page." Illustrate, and open your magazine to the correct spot. Keep your finger there. He does his part. Then tell him to count along the line to the second number. Again illustrate, stressing that no one must get a glimpse. Only a glance gets you the word in your duplicate magazine. Lay it aside. Now make your climax strong.

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Entitled: "....." ?

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All come, in re terms of challenge, etc, CHRIS VAN BERN, 34, Cranbourn Street, W.C.2.

LAST CHANCE
(continued from page 387)

three. The card removed, keep on running along through the 21st, and hold deck apart for the replacement after which the cards are fairly squared.

Deal the pack to the spectator and yourself, a card at a time, starting with him. Ask him if his card is among the 26 he has received. It won't be, but don't act surprised.

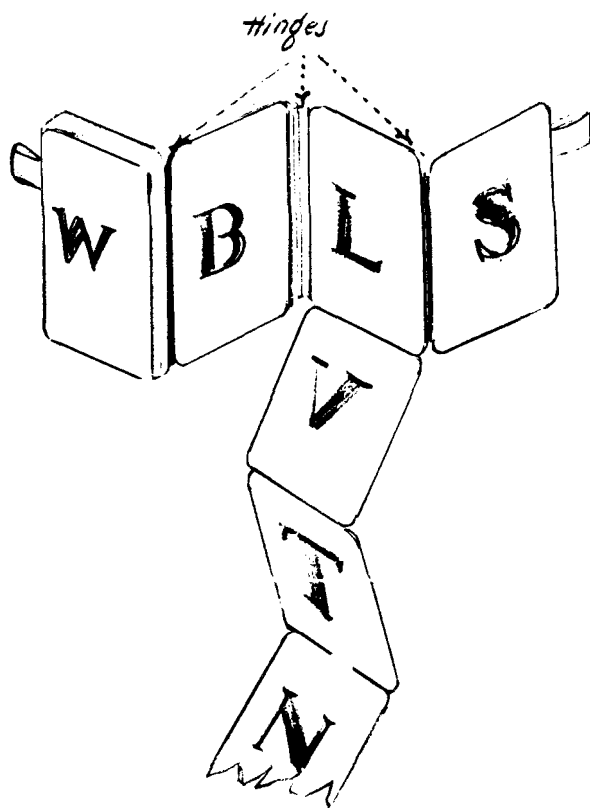
Start dealing all over again, using your own pile of 26, and again starting with him. Ask if his card is among the 13 dealt him. Be a bit more surprised when he says it is not.

Keep this procedure up and finally you will have but 3 cards left in your pile. He gets the 1st and 3rd, you get the 2nd. He still hasn't got his card, and when he names it have him turn over the one which is in front of you. Be amazed by the remarkable coincidence, and try to take credit for being a skillful card sharp.



ROBERT WEILL

Correct! The title of this "gag" trick really is "I'M SORRY!" There's only a bit of mystery. Essentially, the stunt is for a laugh unexpectedly, and it can be used where they don't want cards. You start with nothing but a deck, and just as the committeemen are voting on your expulsion you wind up with glory. (And if there is a stall and they get to you first, you'll wind up gory! Ed.)



The effect and the blueprint will just about cover everything. The magician gets three assisting spectators and plays his part very "straight" during the preliminaries. He tells all that it's merely a test of observation. Those who love to patter can talk about accidents and remind that seldom can there be found two people who afterwards recite the same story or give the same description. And how many of those who have been held up by bandits can agree with other victims as to height, color,

shape, and dress of the armed gentry? Anyhow, I'm giving you gabby ideas even if I don't use them myself.

The top card of deck is shown one spectator to remember. Then the card is fairly placed on his outstretched palm. The next card is shown the second person and he gets it likewise. So it goes with the third. The magus says, "You have looked at cards, each of you, and right now you are holding them. What was your card, please?" The first person names it. Without a pause the wonder worker asks the same thing of the second person. This man names the same card! And without blinking, the necromancer turns to the third. He, also, names the same card as the others!

The modern Merlin says, "It just can't be — even though you do agree. Show your cards to the audience." The three spectators show their cards. All three are blank!

In mock despair (I'm despairing myself, and it's not mock! Ed.) the conniving conjuror lets go of deck, it opening out in a curtain, four wide and about ten long, each card bearing a large letter. He yelps, "Maybe this is a good time for everybody to get his eyes tested. Here is an Eye Examination Chart!"

The deck is gimmicked as per illustration. This is after CARD CURTAIN idea of Orrin from his book RING UP THE CURTAIN. The drawing shows the construction across the top, and one of the four "strings" which drop down. You can use the transparent tape so common for the "strings" which are accordion pleated. Make these first, and then, after closing them, tape them side-wise so all assemble into a deck. Put small tabs on the outside top cards. With one in each hand, and the deck released, the curtain opens. All dealers now handle blank cards, or perhaps you can use one of the popular letter game decks and save some work.

The top three cards held by spectators are also faked. Take three blanks and three regular playing cards. Put a playing card behind each blank and paste them together at one end. These are on top of the curtain deck. Show each person a card by lifting the free end of a double card. Let it drop and deal the card onto his hand. When he shows it, it's blank. And they all NAME the same card because the three playing cards behind the blanks are alike, say the Ace of Spades. Have I made myself clear? (Yeah. Very transparent. Ed.)

LAST CHANCE L. VOSBURGH LYONS

Between more startling tricks, the following neat bit of eliminating magic may be welcome if for nothing else than its difference "face".

The selected card is noted and returned. It is necessary that the performer control it to the extent that it eventually lands 22nd from the top. This can be left to the individual prowess of each reader, but a simple and impromptu method is to start running the cards for the selection, counting them in groups of

(back to page 386)

PICK-UP FORCE

This force is a departure from the usual run, since the deck itself is resting on the table at the time that the actual force is made. Other features of it make the entire procedure appear to the audience as fair beyond a doubt.

The flexibility of this method allows not only the force of a single card, but also the force of any number of cards and the force of one card any number of times. There is no uncertainty as to the results; the force is positive.

FORCING ONE CARD: Assuming that you have control of the card you wish to force, bring it to any convenient number near the top of the deck, say third. Step beside your table or a chair, with your left side a little bit toward the audience and place the deck on the table beside you.

Explain that you are going to pick up the cards from the deck one at a time and you would like to have someone in the audience stop you at any time by simply saying, "STOP". (If you prefer you can ask for a number between 1 and 52, but this explanation assumes that you are using the first procedure, the method being just the same.) While giving your explanation, start picking up the cards one at a time but do so without undue care. As you place the first one in your left hand, put it in the position shown in FIG. 1, just as a deck is held for dealing. If your forearm is about parallel with the floor, the position of the left hand will be both natural and convenient for receiving the cards.

The second card is picked up and placed on top the first as the left thumb raises up to accommodate it. Each successive card is handled in exactly the same way. However, after you place the third (the force card) on top of these and are reaching for the next card the left thumb draws back the force card about a half inch.



FIG. 1



FIG. 2



FIG. 3

LAST CARD
PICKED UP:
FORCE CARD
IS UNDER IT.

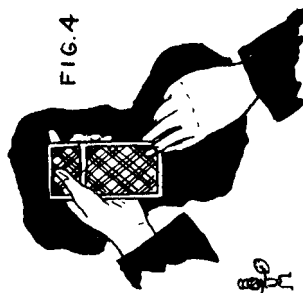


FIG. 4

The card picked up is placed on top and kept squared at the front with the others. You see it as in FIG. 2. It is concealed from the audience by the left hand, and by slightly tilting the front of the deck upwards.

Continue picking up the cards until you are ordered to stop. If you happen to be picking up a card or have one in your hand at this time, ask the spectator if he wants it replaced on the deck or placed on the packet in your hand. Comply with his wish. In any case, the last card placed on the packet is drawn back even with the protruding force card see FIG. 3. The two cards are drawn back about an inch and a half, being held by the right fingers as in FIG. 4. Draw the cards toward you and free of the deck, immediately turning them face up on the deck - the force card showing.

If the nature of the trick requires it, you do not have to turn the card up exposing it to yourself. Just draw the cards from the deck keeping the ends squared between the thumb and first finger with the sides held against the second finger and the back toward you. After showing the card, replace it on the packet and place the deck on top of it.

FORCING ONE CARD SEVERAL TIMES: If you wish you can continue the above procedure and force the same card on several people. At the point where you show the card to a spectator you replace it (really two cards) on the packet again. Do this by placing the cards so they protrude at the rear but continuing the move by sliding the top one even with the front edge. This leaves the force card protruding as in the beginning of the force.

FORCING SEVERAL CARDS: Simply have the cards to be forced at known positions from the top or have them all together at a position near the top. Proceed in the same manner as for forcing one card. Each time you come to a force card, draw it to the rear as it is placed on the packet. Each time you are told to stop, draw off the under one of the force cards. Thus each time you apparently turn over the card stopped on.

The features of this method make possible a new degree of fairness and freedom in the presentation of some of the standard effects. From the spectators point of view, I believe that this method is one of the best extant. The deck resting on the table dispels thoughts of manipulation.

Tommy Rozum