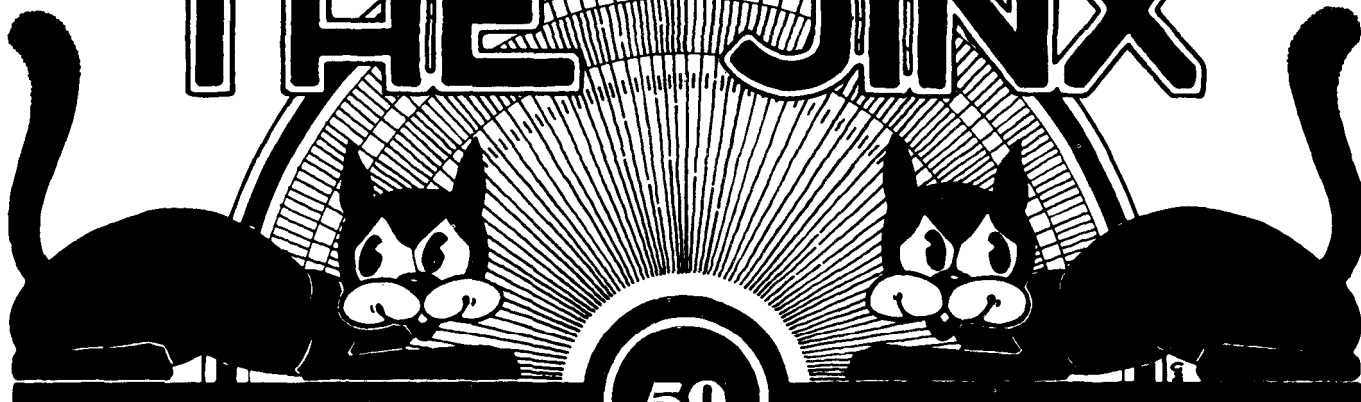


THE JINX



AUGUST

59

1939



NO

PAIN

Once in a while a sort of mad idea comes to everyone, and this especially is so with that order of humans called magicians. With that sentence as an excuse for what is to follow I offer something in the way of a routine. None of the tricks therein are new, but, to some extent they are not what one might call "well known."

Credit cannot be given to several for they have been "kicked" around for many years. I hope that will be a "face saver" for credit not being given any -- it doesn't seem right somehow to differentiate -- but if we are wrong we'll be only too glad to make amends. The fact that never before have the separate items been assembled into a routine makes for novelty, even if some brethren (are you there, Mr. Craggs?) accuse us in print of purveying refurbished secrets.

All of this is party stuff -- you have to have your audience within "throwing" distance. And you have to have also a nice little 2 x 4 foot oriental looking "prayer" rug. See how the effect sounds and we'll tell you the rest of the requisites.

Explaining that a study of the east, and a thorough training in the methods used by those adepts to transcend all mundane happenings, have enabled you to emulate the fakirs who infest the curbstones of Bombay, you reverently place your "prayer" rug at an advantageous spot before the assembled guests and in front of it put an array of "tools of trade" to be described hereafter.

On your knees, on the rug, of course, you say that a true belief in the teachings of they who accepted you as a believer has made you immune to pain at will. After all, you make clear, pain is but a sensation controlled entirely by the mind, exactly the same as pleasant feelings are told you by the sources that send out signals from the brain.

You mutter to yourself between these statements and get into a mood that would make any psychiatric expert fawn upon you as a perfect "case."

You repeat, "No pain -- no pain -- no pain." Even to the uninitiated it is evident that you are hypnotising yourself into a state of insensibility -- to pain.

You call for a lighted cigarette. A puff or two to make a brightly glowing end --- and you openly and deliberately rub it to the extinguished point on your outstuck tongue. Then throw the butt away with a sneer (an oriental

ANNEMANN

sneer? Ed.) into some far corner of your host's room. Now repeat, "No pain -- no pain."

Pick up the nice big sewing needle and the pair of pliers or pincers. Clamp the needle at the eye end in the pliers and proceed to push the point of the steel through the flesh of your left arm. It goes in and comes out an inch away. Mutter, "No pain." And you can recite any German, Spanish or French you know, too. Leave the needle there for the time being.

Reach out and pick up the pepper shaker you have borrowed from the kitchen. There's nothing faked about it. Shake out plenty of the stuff onto your left palm -- you can't get too much. Then with another muttered, "No pain," you put out your tongue and actually lick up every grain possible, smack your lips, and swallow it all.

Look down at your arm. The needle still goes in and comes out. You jiggle it a bit and say, "No pain -- and I mean no pain!" And at that moment you let your right hand drop and go directly into an open and set muskrat trap which responds beautifully with a terrific snap and takes you to task.

That's your climax. You arise and cry "No pain," just once more, and stalk out of the room without further ado.

Now we can get down to a Calcutta curb and talk about the "inside." There is nothing faked except you. As you have read, the apparatus needed consists of; a "prayer" rug, a needle, pliers, shaker of pepper (red or black), and a muskrat (or often called "skunk trap") meanie.

Just before you make your entrance you do a nice job of taking a mouthful of olive oil or any of the substitutes (Mazola, in the States, but we don't know its equivalent in foreign countries). Any of the heavy salad oils will do, though. You swash around that stuff in your mouth and let go of the rest. The coating is all you need.

The cigarette bit will work on your tongue just as it is when you read this -- it takes only that first bit of nerve to try. Cigarettes, we say, not cigars. For some reason or other you can wipe the burning cigarette across your tongue, even when wiped dry, and extinguish it without any detrimental results.

Now the needle. Hold it in the pliers in your right hand. Turn your left arm upward to show the white and soft part. Have someone pull up and hold between their thumbs and fingers of both hands a bit of that flesh that's loose and responsive to such an action. It's through this you push the needle. Hurt? For the first time you do it, perhaps. You'll always get a prick on the first push but it means nothing from then on. The needle goes through, the man lets go, and everybody (including you) sees the needle coming out an inch away from where it enters. It's just the way the skin spreads out. And when you pull out the needle afterwards there won't be any blood. The skin just closes up because it has been stretched at the start.

The pepper? You remember the olive oil coating? You've only been muttering to keep from washing that coating away. Go ahead and lap up the pper, red or black. The oil neutralises it and you don't know but what you are eating awfully small pieces of caviar.

The trap? That's another laugh. Just put your hand into it. They are made without teeth. You stick your closed fingers directly into the jaws of that thing exactly at the center of where they'll come together at the top. You get a sharp knuckle rap, naturally, and you'd better keep any ring off that hand, but that is all it amounts to. What isn't known to many except trappers is that such traps are made to catch and hold -- not catch and break. It's too easy for an animal to tear away if a trap breaks bones. And it won't break yours.

Now you can be a Hindu fakir. Selah!



COURT OF INTRIGUE

Conducted by The
Hon. James G. Thompson, Jr.

Bill Larsen turned to Gerry, "Honey, we're going to drive up from Battle Creek and spend a few days with Carl Jones in Minneapolis on the way home. It will be new country to us both, too."

Driving all morning, noon found them in a small town where they had lunch. They hadn't gone far, though, from the hot dog stand when they reached a crossroad. Bill looked for a sign but it had been knocked down and rolled into the ditch. He looked for his map and then remembered taking it into the eating place where it had been forgotten and left behind in their talk about the next Genii.

Now neither Bill nor Gerry Larsen asked anyone anything, but that fair member of the California closed corporation told Bill, after but few minutes, the correct road. And that, my readers, is why Carl Jones wasn't disappointed and had such a good time. How did she do it?

Last month's (No. 58) problem:- Who said that John Mulholland met and talked with a MAN? It was an old girl friend whose daughter tripped across the street, and also tripped up not a few puzzlers.

And now, as lagniappe, the Hon. Intrigue Judge passes on a cute way to remember how many days there are in each month without resorting to man made jingles. . Make a fist of your left hand with knuckles up. Call the forefinger knuckle January, the depression between that finger and the next is February, the next finger March, the next depression April, etc. The little finger knuckle is July. Start over with August the forefinger knuckle, etc., and go through December. All 31 day months land on the knuckles and all short months are signified by the depressions. It makes for a nice argument that nature provides in some way for every contingency throughout life.



FAKER!

KENT ARTHUR

The "dupe" seats himself at the seer's table. He wants his fortune told. Complying with the lady's or gentleman's request, the old faker mixes the cards about and deals four of them face down. Assuming that it is a lady, she turns up any one to suit her fancy and writes her name across it while the merchant in future's back is turned. She puts it face down among the others and moves them about to lose the card, even unto herself.

The magician (for he is no better) returns to the table, picks up the group of four, puts them on top of the deck, gives it a square cut, and leaves it in the center. At his request the lady puts her finger tips on the deck in order to "establish a liaison with the future." Gibbering some sort of mumbo-jumbo the magus spread the cards across table with a sweep. In the center are seen four cards, three of them face up, and in between is one card face down.

He cuts the four to the top, picks them up separately, naming each, except for the face down card which simply is called a "reversed card". It is placed on the deck for the time being. The faker never touches the deck again.

The three face up cards are dealt in a row and the lady receives her fortune from each. She is reminded that one remains, face down. She puts her forefinger upon it and the card is termed one "of destiny." The prognosticator de luxe gives his most startling revelations and names the card itself. The lady turns it over to find her own card bearing the signature she put there. She keeps it, of course, and it is to be hoped that the believer goes forth to pass on the good word about your powers. Your powers because you can do it.

It only takes a deck of cards, a pencil or pen, a fairly deceptive double lift, and all the showmanship you can spare. Beforehand, put four cards on top of the deck that you know. I

use the four aces. They are easier than any of the others to remember in your regular suit order. Mark them with pencil dots on their backs. One has a dot in the upper left and lower right corners. The next has a dot in the lower left and upper right corners. The third has dots in the center of each end. The fourth has no dots at all.

Put these dotted cards on top of deck in order so that you know which is which when they are dealt out face down in a row. Don't do any shuffling -- it looks too much like the regular card trickster stuff -- just jab them around a bit but keep the top four in place. When she picks up one of the four you immediately know what it is without bothering with the marks. She writes her name across its face and then mixes it with the others while your back is turned.

Having the rest of the deck in your hands you take advantage of this position to turn face up the two bottom cards, then put the top card on bottom, and lastly put the next top card on bottom face up. From the bottom up the deck reads, a face up card, a face down card, and then two face up cards. Don't forget that reversed card on bottom -- don't flash it.

You return to the table and put deck down. Be certain to have emphasized at the start that she look at one card only. You pick up the four face down cards and mix them around as you ask if she picked just the one and wrote upon it. Knowing what card she took you have only to watch your dots and get this card on top of the four. Then the group is put on top of deck and the pack is out.

Call for the spirits, visualise mists of time, and when the contacts are completed with the unknown spaces, spread the deck across the table and there are four cards, three face up and in between them, one face down. It all appears quite natural and you let the spectator draw her own conclusions!

Cut these four cards to the top. Pick up the first one, name it and drop on table. Do the same with the second card and drop it on top of the first. Now pick up the reversed card, without saying too much about it and place it on top of the other two. While the lady's gaze is holding to this one, secure a break under the next two top cards on deck, and place these two, as one, on top of the rest, naming the last face up card as you do so.

Pick up the pile, transfer the top face up card to the bottom, and say, "We'll put this face down card on the deck for a moment." Do so, making a double lift again, and two cards go onto deck which is pushed near her, and not touched again by you.

The three face up cards are now dealt on table and the fortune given, saving some neat bit of double-talk for the finish. The dime pamphlets on card fortune telling give you lots of material.

Finally you let loose with talk to entrance and then name the card she took and marked. She, herself, picks the card from top of pack where it was placed, and keeps it as a souvenir of a most unusual and edifying occasion.

And you? If you don't get a nice tip each time you spend so much effort to please, it's no one else's fault but your own!

EDITRIVIA

Julian Proskauer has informed that we pulled a boner with that S.A.M. Souvenir (Who's Who) Program item. It was offered to Parent Assembly members only for 27 cents. It's funny how we got the impression that it was a National Convention. --- Getting the last Jinx out over 2 weeks ahead of our usual date resulted in being scooped out of that Larsen-Proskauer picture featured in the other mags. 'Twas a sad blow. "As a result of a long talk I had with Mr. Proskauer," stated Mr. Larsen, "I feel certain that magicians may be assured of his hundred per cent cooperation in the future." Since the Battle Creek convention, the ex-prexy of the S.A.M. has been actively engaged in forming a N.Y. Ring of the I.B.M.

The N.Y. Post has a publicity gag at the World's Fair. Copies of the daily are at hand with the double streamer lines left out. The printer in the booth has a bottom line set up to read WELCOMED TO NEW YORK WORLD'S FAIR. You write your own top line and get 4 copies for \$1. Some of the locals are stuffing their press books, one or two going to the length of having copy set up for a paste in before getting the front page photo-offset reproduced. Not that we look down on things which impress the public but this is a bit raw simply because no magician ever got that kind of publicity. Committeemen aren't too dumb and a palpable fake in the display book can hurt the other hard earned notices.

After that sermon we offer you the service. The top line takes 30 letters including in between spaces. The Jinx will supply 4 papers to your one line copy for \$1.25 postpaid. The quarter takes care of stamps and a beer. --- Dr. Jacob Daley suddenly discovered that July 23rd was exactly 100 years from the birth of Prof. Hoffmann in 1839. Immediately the wheels began to turn and on that centennial anniversary about 75 gathered for a dinner and Hoffmann show at N.Y.'s Piccadilly Hotel. It was a nice show and good turnout for sultry weather. --- We haven't yet taken paid advertising, and don't intend to, but never let it be said that we won't give a helping hand.

The Billboard
May 27, 1939

I AM A JACK OF ALL TRADES—My line of work is Magic, Hypnotism and entertainment. Would like working for stage group or alone. Will consider \$2.50 a week, no less. Want a job within 30 miles of Cincinnati. Also magic helper. MAURICE DRAKE, 16 W. 10th St., Covington, Ky.

Jimmy Grippo, S.A.M.'er, and manager of Melio Bettino, the new ex-light-heavyweight champion, is a hypnotist who put the "works" on his fighter before bouts. His best line of sug-

gestion to Bettino's subconscious mind is, "He can't hurt us." After the recent meeting between Bettino and Billy Conn in N.Y. it was discovered that Conn had hurt just about everybody within the radius of a mile. Jimmy is in the market for some new mesmeric passes.

Gerald Kaufman's book, "It's About Time", is selling for 19 cents.--Dave (La Vellma) Lustig has broken a long silence with a 53 page 8x11 work "Entertaining With Ventriloquism." That title is very much to the point. This is plenty dialogue and bits together with good advice on showmanship and angles from a fellow who has been a performer and theatre manager for many years.--Secrets of the Street Conjurer by Wilfred Huggins is an English booklet of swell value. There is hardly a trick you won't be able to use, and there are several dodges and tips worth a lot to the subtle people. 1/6, which is about 35 cents in our coin.

We had a sort of merry-go-round session with Lloyd Jones on his trip east but enjoyed it a lot. Some of the west coast jottings haven't been so flattering but there's no fault to be found with our meeting unless on his side. He likes good magic and doesn't expose. You can't ask for much more than that. --- "Think a Drink" Hoffman is in N.Y. with The Streets Of Paris musicale, and Joan Brandon, fresh from Europe, is at The Glass Hat, Hotel Belmont-Plaza. Carl Rosini has four illusions in a separate room of Ripley's Odditorium, presented by Albenice. Three are mirror gadgets and the other a human pin cushion effect.

Speaking of mirrors, the headless woman era is with us to a fare-thee-well. First described in Hilliard's Greater Magic, this modern version of the Colonel Stodare Sphinx illusion is "tops" as the best mirror dodge yet conceived. Sam Margulies tells me there are well over 300 in the country right now which fact, and it recalls the "sawing" splurge, will ruin the stunt in one season. By the end of this year, and during the next, you'll see plenty of walk through exposes glowing the nickles. Of the two at Coney Island, one at the Fair, and one in Hubert's Museum, the Ripley presentation comes closest to an expose. Without discussing ethics, the presentation spell is along accidental lines tied in with the experiments of Alexis Carrel and others for keeping hearts and organs alive artificially. The curtains are drawn aside and the convulsive actions of the beneked lady are evident while tubes run from the wherewithals to machinery flashing lights and pumping gaily colored liquids. A nurse stands by for the minute or so before the curtains drop and the crowd pumped out at the rear. At Ripley's, the one place where the "believe it or not" slogan is injected at every turn, and by all exhibit spellers, there is more excuse than ever to tell the story and leave them wondering. However, the gal comes out immediately afterwards to show her head in place, and no one goes away with any further wonderment, and certainly no incentive for telling friends to see the thing. Maybe Rip is sensitive to the point where he fears that if it is presented straight people may lift eyebrows at his other and genuine oddities.

Harry Blackstone surprised not a few by be-

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ing at the Battle Creek convention, his first since squabbles with the old regime quite some years ago and which resulted in his forming the I.M.C. True to form Harry ascended the platform at the Kalamazoo show as a spectator assisting The Great Levante, whose escaping block trick was a "high" effect of the English contingent to these shores. Never playing his temperament false, The Great Blackstone proceeded to plug his own show by talking out of turn and saying that the audience would see the stunt in his own show this fall. Levante graciously, if not sarcastically, offered to teach him the routine so that it would be done well. If H.B. could let down his hair for a while and not try continually to outsmart and outmaneuver every magus he meets, especially when there is from one spectator up, he would be liked a bit more in the profession. However, he doesn't care, it seems, so he lets that little amount of Houdini in him have full sway. I say little amount for Blackstone's faults have kept him from ever attaining the heights scaled by Houdini. And personally, I think Blackstone a better all around magician. Maybe someday we'll put on the record the story of the show that Blackstone did in Towanda, Pa., on a rainy night back in the 1920's.

Theo Annemann

META-STASIS John Crimmons, Jr.

The spectator fans a deck he has shuffled, thinks of a number between 5 and 10, notes and remembers the card at that position from the top of the deck. The performer takes the deck and slowly counts cards onto the spectator's hand until a few more than the number he thought of have been put into the pile. An elastic band is put around the group and they are placed into the spectator's pocket by himself.

The magician then counts off a second pile of cards --- the same number of cards. Fanning these he picks out one himself, shows it to several of the audience, excepting the first spectator. This group is encircled also with a rubber band and placed in the pocket of another onlooker. The magus commands the two cards to change places. The first man opens his pile, but is unable to find his card. The audience calls out the name of the magician's card and it is found therein. Then the spectator names his card and it is found by the second spectator in the wonder-worker's pile.

When you hand the deck to first spectator, you palm off three cards -- one of which is a duplicate of the card you later are going to select, say the King of Diamonds. After he has made his selection and returned the deck you add the palmed cards to the top of the deck. Ask him the number he selected and proceed to count off that number plus two upon his hand. This leaves the selected card on top of deck. He cuts his pile once, slips a band around it and pockets the bunch. Then he writes the name of his card on a card or paper and hands it to someone else just for a checkup.

In the meantime you are counting off the same number of cards from the pack. At least that's what you say you're doing, but actually you miscount so your pile contains one extra card, including the duplicate King of Diamonds. Fan these, draw out the King of Diamonds, show it to several of the audience, and put on top of your pile or bring there with a shuffle. Palm it in right hand and reach for an elastic band. The card is left behind. The packet is banded and pocketed by a spectator.

The trick is over. The first spectator's card has left his packet to be found in the other one --- and likewise, the card you have shown audience has traveled over to his. It is all a variation of the ancient "Card to Pocket" trick, but proves to be of more interest because more of the audience are included in its presentation.

Paul Curry's new "Stamp-it" trick suggests a further detail. When you have made your selection and shown it to the audience, stick a postage stamp to its face. When found later in the spectator's pile it still bears the stamp. It is necessary only to have a stamp previously affixed to the duplicate. However, be sure to have the spectator (first) count his cards face down after unwrapping, otherwise the climax will be reached too soon.



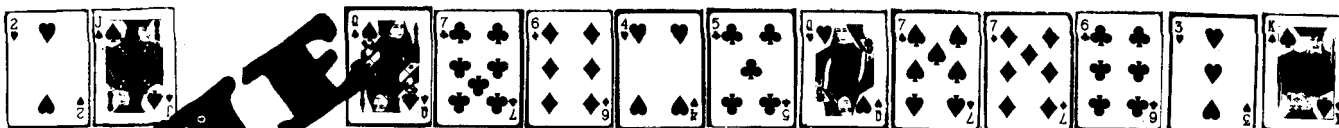
THE 20 CARD TRICK (continued from page 428)

one pull brings them both. As they come out below your range of vision under the blindfold you see the face card of the pair. This is transferred to the other hand, and then you repeat its name saying, "That was number 1." Then show the other saying, "And the --- of --- was number 16." Tear off the blindfold, and as the hand starts take remainder of deck from pocket and let it dribble to the floor. If you are going to pick up the 20 you already have dropped, you may as well pick up 52, and this finish is nice showmanship.

One last kink. Once you have become proficient and sure of yourself, you'll have many occasions when, during the selection, you'll get glimpses of the cards taken. Remember two or three of them with their numbers. Then, during the production process, say, of a sudden, "Who took the --- of ---? Call your number." And you have it. It's a cute variation.

Please stay away from any "hokey" as a build-up. Simply make it a card problem of 20 cards being chosen and found. Make it more or less of a card trick to end all card tricks. If possible, make it the only card trick in your show. In short, make it THE card trick.

Don't try to halve it and use 10 cards instead of 20, please. It's the magnitude of the thing that counts, plus speed. Excuse the blindfold as an aid to concentration --- and excuse me now while I pray you'll try it out yourself instead of waiting for someone else to do it first.



THE 20 CARD TRICK

Here is the complete secret of the "Twenty Card Trick" which I honestly believe is one of the most effective card tricks that can be presented before an audience.

During the early part of the century a Prof. Agostin, calling himself a mentalist, made his appearance in Philadelphia. He was at the very height of his career around 1910 and 1911, doing, for the most part, muscle reading, thought problems, and the general type of pseudo-scientific feats.

In his performances Agostin did a card stunt using any deck, calling it a sort of super-normal, and super-memory demonstration. Carl Brema was a good friend of Agostin's. The friendship, however, didn't reach the point where the professor explained the one trick wherein Brema was being fooled over and again. It might be accounted for because of the reason that both were true professional mystifiers. It's only among the beginners in magic where individual accomplishments and secrets are swapped around indiscriminately. The more one works at magic as a vocation, the more he respects the tricks of his friends in the same game, and expects to be treated likewise. You never will hear the professional ask outright how a trick is done after he has seen it. It's up to him to figure it out, or buy the information for what it is worth to him and his show.

Around 1923 Carl Brema told me many stories of Agostin and his work. He said that the only thing he ever had caught on the card trick was a shift of cards to the bottom, but it didn't mean much for Agostin had called for them at random, and Carl meant random. Card tricks, at that time and still, were my forte so I was more than interested. I evolved a duplication of Agostin's effect and first published it in one of the series "Practical Card Tricks." Quite a few years later I inserted the trick, with improvements, in an issue of "Seven Circles" magazine. Herein, now, I give you the proven best routine and am glad to add several kinks which add greatly to the presentation. As when first I heard of it, I still consider it one of the very few card tricks of high professional calibre.

The effect is this: Twenty cards are selected. They are gathered on the pack, the performer numbering each person as he takes the card. He gives the numbers in rotation, from 1 to 20, as the people have taken them freely, telling each to remember both his card and his number.

The performer puts the pack into his pocket and then proceeds to blindfold himself. He calls numbers at random, between 1 and 20; each person hearing his number calls out his card and

the performer immediately produces that card. no numbers are repeated and none are missed.

The 20 cards are selected as fast as possible, passing down one aisle and up the other, letting them be taken freely from the pack, and giving each person a number from 1 to 20. Telling all to remember their cards and assigned numbers, the collection is made, from 1 to 20, each dropping his card on the top of the deck.

In gathering them, the performer has but few secret card operations. First, he bends up the corner of the eleventh card deposited on pack. Then, when all are gathered, he lifts the ten cards off top (thanks to the bent corner) and shifts them to the bottom. Thus the eleventh card is on top when the deck is put in pocket. A dovetail shuffle or so which does not disturb the top ten or bottom ten, or a false mixing of any kind at this spot does not hurt.

Now the blindfold is put on and the effect gotten under positive way, and mind you, as fast as possible. The performer need only perform a certain routine in drawing cards out, combined with a certain arrangement (memorized), which he calls out, of the numbers from 1 to 20. I have made these more or less regular in their operations. It is not as difficult as it MAY appear.

The performer draws out the cards in this order: Top card, second from bottom, third from top.

Bottom card, second from top, third from bottom.

Top card, second from bottom, third from top.

Bottom card, second from top, third from bottom.

Top card, second from bottom.

Top card, second from bottom.

Top card, second from bottom.

Top card, bottom card.

As he reaches for the cards, he calls these numbers: 10-12-7; 11-8-15; 9-14-4; 13-5-18; 6-17; 3-19; 2-20; 1-16.

The performer calls the numbers, the spectators call their cards, and it appears from the magician's pocket. Show them and let them fall to the floor, one after the other.

You reach the last two. You stop. Say that only a few can be left and that those people should stand and call out their cards. They do and at the same time you pull out the last two together. Being on top and bottom makes this a simple matter as per the old, old card trick of fingers on one side, thumb on the other, and
(turn back to page 427)

WALTER B. GIBSON