

SPURIOUS PELS

KENT ARTHUR

Although beautifully simple and practically automatic, this amusing deceit still has enough interest to hold any audience. Built about a topical theme the patter makes the effect run smoothly.

Withdrawing ten new and crisp dollar bills from his wallet the magus remarks that he has just come from the bank. When the teller cashed the check he reminded the performer of the counterfeit money now in circulation. The performer continues that because of late improvements in ink and printing it has become almost impossible in many cases for the Treasury Department to detect the real from the spurious.

Actually, however, it is really very easy to distinguish bogus currency by a method used by Persian money changers for century upon century past. This method was discovered by an old Persian sage and it was proved effective even with the crude monies of ancient times.

At this point one of the spectators takes any one of the bills, and supposing this to be counterfeit, copies the bill's number and keeps it to himself. The bill now is returned to its fellows and lost in a thorough (though casual) mixing.

Saying that it is easy to detect the fake by the ancient Persian method the performer gives the spectator half the bills retaining the others. They are all face (picture) side down. (In these U.S. currency of \$1 value is printed in black ink on its face and green on its back.) The magician now requests the spectator, "Do exactly as I do." Taking the first bill he turns it face up and places it on the bottom of his

five which are held in a stack. The spectator does the same. The magician now takes the second bill, turns it face up, and again puts it on the bottom. The spectator does likewise. Admonishing the spectator to keep his bills in a stack and follow his movements exactly the magician takes bill number 3, turns it face up, and puts it once more on the bottom.

Now the whole stack is turned over. Next the magician reaches under his stack, withdraws the bottom bill, and turning it face down puts it on top of the stack. Last of all he peels off two bills from the top and places them on the bottom, not turning them over. The spectator, of course, does the same.

The performer tells the spectator to hold his bills tightly and meanwhile patters about the cleverness of the Persians. He states that if he (the performer) has the counterfeit bill the strange procedure has sought it out and placed it in an unmistakable position.

Spreading his bills, the performer shows them to be all in good order and exactly alike. Obviously the magician does not have the bad bill.

Now the spectator fans his stack of bills and there is seen, in the center, one bill face up and staring the spectator in the face. All of the other bills are face down! A checkup of this face up bill's number with that put down at the start proves the bill to be the same and therefore the counterfeit (?).

Aside from a few subtle moves in the working, not difficult at all, (continued on page 433)



EDITRIVIA

This issue completes five years of struggle against the existence of "dud" tricks. The longevity of the sheet is both astonishing and satisfying. The former because of the letters calling me what I hope are most unlikely names, and the latter in view of the slow but steady climb in circulation from the very start. Of one thing I am certain. Never have I pretended The Jinx to be anything but a purveyor of so-called magical wisdom. If the material and information contained within its pages have been of use to you in your program, you alone can say the price for which The Jinx should sell. If, from among the hundreds of hints, tips, and feature tricks as well as the little tricks, you have gained nothing, our advice is that you just forget that there ever was such a publication. In such a case you probably wouldn't be reading this now and that makes us feel that the last few lines aren't entirely wasted.

The notice at the bottom of this page tells its own story. As usual I promise nothing but my best efforts. It is not a five minute idea but the result of a preponderance of thought for nearly three years. And to those detractors (already I have them!) who are making quite a pile continually higher with their extremely evident antipathy towards the future policy of The Jinx I can but turn the other cheek. If I fail in doing something which has been tried unsuccessfully before the fiasco will not be ignominious. I won't be ashamed of having tried. And perhaps someday one of my grandchildren will put down his 1972 version of "Clippo" and say, "Grandpop, I'm going to start writing and sending out some magic news and tricks every day when I get up." At such a time I shall try to look like a grandfather always looks in books I have and will have read by then. "Come here, Houdini Annemann," I will say, "Don't step on that thumb tip and take those spring sausages out of your pocket. Sit on my knee for a while and I'll tell you about the time when your granddaddy thought he could run a weekly."

And now I ask you. You wouldn't want me to have to tell that child a SAD story, would you?

Frank Ducrot's blood was sold to the highest bidder on August 22nd when the Hornmann Magic Company was auctioned off in N.Y. A lifelong effort brought \$585. Only those who knew Duke can make real sense from that first sentence. Al Flosso obtained the place and will, as known at this writing, sell it piecemeal. We are glad that someone got it, at least, who knows the value of what was in the store. Al is the type of person who will take special pains to see that not a single letter, scrap of paper, or rusty pin is lost.

The Ripley Odditorium presentation of the Headless Woman got even worse after our mention in Jinx No. 59. Someone must have suggested two girls when the subject would appear from behind the curtain after the showing (so as not to

fool the people with the illusion!). So, to remain consistently inconsistent and convince the gees that but one girl was used, only a square of cloth covering head and shoulders was held before the gaff while she otherwise visibly climbed from the apparatus! Carl Rosini is still the impressario. Fooey!

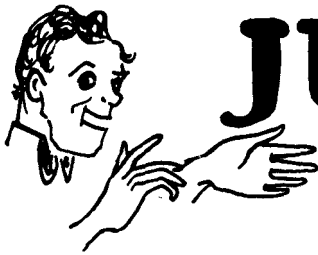
"Think-A-Drink" Hoffman, the magic bar man now with "The Streets of Paris" in N.Y. is the only featured artist in a Broadway show who has no understudy. --- Joan Brandon, the vivacious 19 year old magicienne who just returned (in time, too!) from the nite spots of five European countries will open at Chicago's Hotel Stevens around the middle of the month. Watch her version of the bar act but lay off her nite club presentation of the floating table. --- Deep mystery: How come Glen Pope, who followed Miss Brandon into N.Y.'s Glass Hat club, lasted but one night? Were they still applauding Joan? --- Cedric, who seemed to dominate the English I.B.M. visitors this summer with his exuberance, will run a MAGICHATTER page in England's premier variety journal "STAGE." The weekly magazine may be obtained in this country. --- Billy Holden, who in too short a time (it feels to me) has grown as tall as Max, has been accepted for the Massachusetts Institute of Technology. Magic has no illusions for him although the sale of pulls and cigarette holders is helping not a little.

Luis Zingone has produced a set of 3 records in a swanky book container for your gramophone. There are six card tricks dramatized in the "lazy magician" style. The record tells the assistant what to do and the instructions tell the buyer (performer) what to do and how to do it. It's really a good purchase for \$5. Magic dealers will handle the product this fall. --- From the personal column of a London theatrical mag: POPULAR MAGICIAN VACANT FROM OCTOBER ONWARDS. Don't tell us that popularity sets a time limit nowadays! --- Bob Weill, executive pooch-bah of Piff Paff Poof has put across the seventh annual Labor Day get together in Fort Erie, Ontario. Recently back from California, where his pixie-like nature seemed to flower, Bob featured this year the under water box escape with Joe Ovette as the subject. Authorities stepped in at the last minute and prevented Ovette from possible drowning in the 15 mile an hour current of the Niagara River. Over 400 feet of newsreel film had previously been snapped of the preparations etc. It is to be regretted that with the perfect tie-ups and publicity getting ability of the Poof chieftains that the feat was not allowed to continue to a climax. Better luck next year, Bobby. Maybe the police will stop harassing you.

Charley Larson, world traveler to magic conventions and no limit collector of apparatus, was not in foreign lands as many feared when hostilities broke out. He was to have left the latter part of this month for Europe upon his return from a summer's rest. --- Milton Bridges, long known as one of the premier collectors of magical literature, left behind the wish that his superb library go to Columbia University. --- Horace Goldin's sudden death in London was quite a shock. One of the very few old time
(continued on page 433)

Beginning with its next issue No. 61, and dated October 7, 1939, THE JINX will be issued WEEKLY with up to the minute news, information, tips, and material of value to all magi. By the issue, 15 cents. Subscription, 12 for \$1.50. All subscriptions now in force shall be filled pro rata. Gabbatha!





JUST PRETEND

STUART CRAMER

I have had a great many magicians and laymen tell me this is the best coin trick they ever saw. This can be said without braggadocio because I did not invent any of the sleights. I put them together and there is the real secret. All these moves are to be thought of merely as different parts of ONE stunt, not as separate sleights.

hand is in motion) work the coin into the flat thumb palm. (Fig.4) This is the hardest part of the trick, and you'll just have to try it over a few times to get your own personal knack of doing it. I lever it up out of the palm into position with the thumb.

"And after drawing it out, I pretend to throw it away like that." With the coin hidden



fig I



fig. II

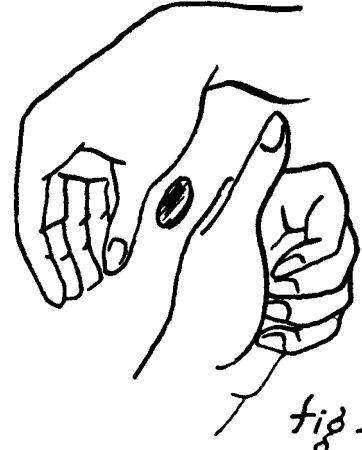


fig III

They should be executed very deliberately, in SLOW MOTION in fact, and it is the gestures which make it a natural. The moves should be learned with the patter for the timing of the words to the moves is an important factor.

The magician stands three-quarters turned right side toward audience. He states that he will now demonstrate how all his mysteries are performed. The secret, he says, is all in pretending. With sleeves rolled up he shows any half-dollar and places it in the left hand which then is closed into a tight fist. (Fig.1)

Holding the right hand up so it is obvious that same is empty, the performer says, "And now we begin to pretend." Pause. (Fig.2). "First I make a magic pass." The right hand with palm down goes over top of left thumb, and as it goes around, when the right palm is facing the back of the left fist, the coin is released and dropped into the right hand. (Fig.3) Right hand circles left a couple of times and then the performer looks toward audience, saying, his left fist still in the same position, "All magicians have to do that." Pause. "Then I pretend to draw the coin out of the left fist."

With the right hand (containing coin) make the same motions that you would if you were really trying to draw the coin out of the fist by some magician means. While doing this (as

horizontally behind the thumb you go through the very motions of slowly tossing the coin away, swinging the right hand in an arc clear to your right side, and following it with eyes and head. Then look back at the left fist. "And I find that if I pretend hard enough I can pretend that the coin really has dissolved into the air." Open the left fist and show it empty. Pause. The right hand is in front with the forefinger pointing at empty left hand.

"Now it wouldn't be a profitable business if I couldn't get the coin back, so I'll just pretend to reach out into the air and grab a coin." The right hand swings back to extreme right side, eyes and head following it, and actually pretends to pluck a coin from out of the air. Now touch the right thumb tip to the tip of the second finger, which action conceals the coin, and bring the right hand up slowly, eyes riveted on same, back over to the left.

"And I place it in the left hand." Pretend to drop an imaginary coin onto the left palm, leaving palm visible to the audience. "Like that." At these words repeat the move of dropping the coin onto the palm, only this time really do it, immediately closing the left hand over the coin.

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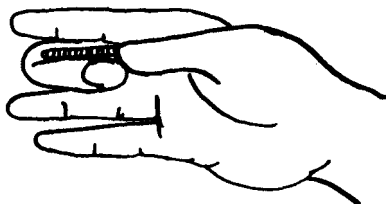
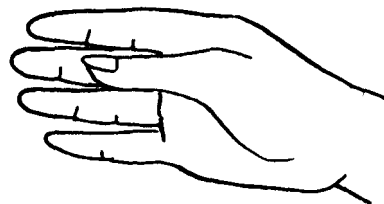


fig IV



Y-YA MEAN THAT HORSE, MISS POPPIN'?

YES, I MEAN THAT HORSE. COME ON, GET ON THE HORSE AND S...

HONEST MISS...



Li'l Abner

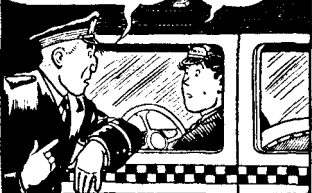
GIT IN YO' CAR? NO, THANKS? MAH MAMMY TOLE ME NEVAH T'AX-CEP' RIDES FUN STRANGE MEN?



Mickey Finn

WE SAW "LUCKY" COME OUT OF A NIGHT CLUB WITH A BIG TAN GAL. MICKEY—I'M AFRAID STARTED THE EASY MONEY HE'S MAKIN' SELLIN' THEM NUMBERS. HAS GOT HIM!

GOSH, TON AND HE WOULDN'T HAVE HADN'T BEEN FOR ME!



My Most Thrilling Experience I Screamed as the Cleavers Descended to My Head

By MRS. VIVIAN LIEBERMAN Philadelphia, Pa.
(WINNER OF \$10 PRIZE)

PERHAPS it is better in the long run to work longer hours—at a job that is safe! In Harrington, Delaware, in the summer of 1934, I secured a position at a fair appearing with a magician who later became my husband. One trick of our routine had me in a closet-like box, which I entered through a door (inside) were four cleavers like those butchers used for chopping meat, which extended from one side of the box to the other, their handles protruding outside. They were operated by an electric motor that started the cleavers descending from the top of the box.

My job was to slide the bolt which disconnected the cleavers from their handles on the outside after I entered. Thus, when the magician turned on the motor, only the handles actually descended, leaving the cleavers still on top, unseen by the audience but giving the illusion that the handles were still attached, and that the prisoner was being cut into four parts. When the handles were half-way down—or to the stomach of the prisoner—I was to let out a loud scream. At the end of the act each day, as I stepped out safe and sound, I could see the wondering amazement of the audience.

ONE day I entered the box as usual, proceeding to disconnect the cleavers. The magician say he would have the lady inside cut into four parts. To my horror, I saw the cleavers actually coming

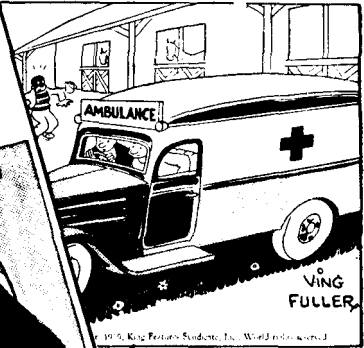


"My heart thumped as the magician hurriedly opened the door. He said to the audience: 'Ladies and gentlemen, you see the girl is still here.'"

down on me! First I was too horror-stricken to move. Then I frantically worked on the bolts, but found them stuck solidly. All the while the cleavers were very slowly approaching my head but surely touching my hair. When I saw my struggle to loosen the bolt was in vain, and the blades were almost touching my hair, I let out a terrific scream. The magician not expecting the scream for several seconds and knowing I had done the trick often enough to have it perfectly timed

realized something must be wrong. He shut off the motor and opened the door—not a moment too soon! With quick thinking, he announced to the audience, "You see ladies and gentlemen, this is to prove that the girl has not slipped out through some trap-door, but is still here."

Under my breath I whispered what was wrong. He deftly loosened the bolt and proceeded with the performance, while my heart trembled and thumped inside me.



VING FULLER

By Al Capp

TO BE WITH SCUM - BUT WHEN PART KIDDING THE UNITED GOVERNMENT RED?!

HONEST SUH-AH WARN'T KIDDIN'?! WERE YO'?



By Lank Leonard

MEMBERS, SH-NEES YOU'RE OKAY, LUCKY!



A
♦

Shall we have
♦
a Drink?
♦
A

5
♥

That's not a
♥
bad idea!
♥

2
♠

Who'll stand
♠
the round?
♠

4
♠

I WILL!!
♥
♥
♥

CEDRIC
"CALLING ALL CARDS"
Instructions for this Bacchanalian Card Trick are on page 433.

13 ST. PETER'S AVENUE LONDON, E 17 Phone—WALthamstow 1815

magical showmen left in the game many of us on this side were eager to see his show. It is quite probable that the mad activities over there would have sent him over here had he lived. --- Max Holden has what is no doubt the last order Goldin sent. Dated only 3 days before his death the letter and remittance called for a rising card effect. --- Gen Grant will market what can easily turn into a best seller for the season. The Arabian Bead Mystery is one of those cute, quick, and perfect stunts for the club, home, or nite spot worker. While not a really new idea, Grant has put in a few of those kinks for which he is noted.

One of those funny happenings which should not go unrecorded for posterity is a tale related by Walter Gibson. Some years ago, Francis, the illusionist, had Carl Breme build him a fish bowl table that would come up to its exact original height after the production. F's idea was to invite a committee on the stage, and have them MEASURE the table, before and after! --- "Eternally Yours", starring Loretta Young and David Niven, will present much of the happenings ascribed to Houdini. One sequence will make Bob Weill green with envy. Handcuffed, Niven will be dropped in a parachute over the N.Y. World's Fair. Watch out for that TRYLON! --- In the movie, "Idiot's Delight," a "Madame Zuleika" was played as a drunkard to the detriment of the mindreading act screened and exposed. MGM may have a suit to wrangle with, for a real "Madame Zuleika" has turned up.

Dell O'Dell intends opening an intimate nite spot in N.Y. next season and fill it with plenty of weird and allegedly funny gags. She'll call it, she says, The Ace of Clubs. Isn't there a magic club in Minneapolis by that name? At any rate Dell should be quite a "wow" as mistress of scimmages in her own bistro. --- We may have napped but nowhere in the west coast papers did we read about Henry Clive's concession at the Frisco Fair where he presented the Hindu Rope Trick. Ned Sparks of the cinema took it over with Charley Miller but it didn't survive the needle and the rope trick is now back from where it started. --- Re that Court of Intrigue Problem last issue. Gerry Larsen merely remembered the town through which they had just come. While Bill sat in the car writing to C.T. Gerry put the sign post up so it pointed back to the town correctly and that automatically made the other signs correct. --- And did you hear that if another magic paper starts one of those anonymous columns like "C.T." and "Unknown" it will be signed "P.U."?

Theo Annemann

JUST PRETEND
(continued from page 431)

"Then I make another magic pass." Turn head towards audience. "All magicians must." Look back at left fist. "And since I have been pretending all along, you see the coin is there, right where it has been all of the time." Show the coin on the left palm.

Although the moves may sound complicated, it will prove to be a trick that will absolutely baffle the wise fellows if practised slowly a few times. At northeastern Ohio magician's picnics they've given it a first prize every time I've shown it.

THE BACCHANALIAN CARD TRICK CEDRIC

(Cedric, of London, uses this extremely cute trick as an advertising novelty, the cards and instructions being packed into an envelope for giveaway purposes after a trial. Ed.)

The cards used for this "sell" are illustrated on page 432. Note.- The key card is the Four of Spades with the words "I will" printed thereon. This card can be read from the back, made possible by any secret marking that is convenient to the individual performer.

The trick is best shewn in the company of "the man who never pays."

Without shewing the faces of the cards, shuffle them and lay face downwards in a row, taking care to see that the marked card is either second or third.

Now address your victim, "Will you give me a number between one and four?" He has choice only of two and three. Whichever he says, count either from left or right and he must receive the card with the words "I will." Request him to place the card in his pocket without looking at it. The main object of the trick now being done, three other persons each choose a card, and place them in their pockets without looking at them.

Now ask persons to remove cards from pocket, and you name them in correct order one by one, at the same time asking each one to read their cards.

You finish by having a small soda with a lot of whiskey at the expense of Mr. I WILL.



SPURIOUS PELF
(continued from page 429)

the entire trick is almost self working.

In the original mixing, the returned bill is brought to the top and held there. In counting off five bills for the spectator to hold the "counterfeit" is brought to the bottom of the spectator's stack. Also, in the second step, where you turn over number two bill to face up position and place it on bottom, you actually turn over two bills as one (a sort of double lift) and place them on bottom. I won't say that this move is easy, because it isn't, but I have never had trouble with it since practicing to get the "feel" of the bills.

With new and crisp bills the feat becomes more easy though it can be done with borrowed currency. The patter, however, allows of new bills being used without suspicion directed towards that fact. The manoeuvres given, with the "double lift" turning plus the placement of the "counterfeit" bill takes care of everything. It makes an excellent press stunt.

SMEERO

JULIAN J. PROSKAUER



The desire of every magician is to be able to do one "miracle" with cards which will stump a heckler...an effect wherein the performer divines a card without handling the deck or without asking any questions whatever. Here is one I use, released to "JINX" readers because I promised its Editor a mindreading effect. I call it "Smeero!" because Ted seems to like tricks ending with "o" such as "Whisko" or "Ghosto", et al.

While this effect may be used as part of any card routine, it is much better to hold it in reserve until heckling starts...if it doesn't, this effect is strong enough to close a card show before a small group. The effect is this:

EFFECT: Any spectator shuffles the pack. The performer turns his back. The one who shuffled the deck (or another) may select a card. Without saying a word, the performer names it.

ROUTINE: In your right hand coat pocket have a small piece of carbon paper so folded that no matter how you handle it you can get a smudge.

Any deck may be used. I prefer to use a borrowed one. While the pack is being shuffled, be careful to point out that you do not touch the cards.

Instruct the spectator who is doing the shuffling to think of any number from 1 to 45. Tell him that while your back is turned, he is to deal the cards from the top of the deck one by one, noiselessly, face down on the table until he reaches the number of which he thought. He is then to look at this card, turn it face down, placing it on top of those already dealt down on the table. He is now to place the remainder of the pack on top of this pile, thus burying the selected card. He is then to cut the deck, complete the cut and square up the cards.

Everyone must agree by now that this procedure is fair, that the performer has not handled the deck, and that the one who selected the card does not even know where it now is.

METHOD: While the cards are being shuffled, at an opportune moment you put your right hand in your coat pocket where the carbon paper was previously placed. Dig the nail of your second finger into the carbon. You are now set. As you finish your instructions, AFTER THE CARDS ARE SHUFFLED, make a motion of taking the deck from the spectator as though you want to show him how to deal the cards on to the table. Hold the deck at the left corner nearest to you with the thumb on top and the fingers underneath. Press the nail of the second finger which touched the carbon paper firmly on the face of the bottom card just below the index.

Don't take the pack away from the spectator.

Let him hold it. Don't Peek. Don't try any sleight of hand...the finger nail with the carbon does the work. Pretend that you have changed your mind about taking the pack...just repeat the instructions and "deal" in pantomime as you instruct...the dirty work is done. What you really have accomplished with the carbonized finger nail is to make the bottom card of the deck a "key card".

Now, when the spectator drops the remainder of the pack on top of his selected card, he has placed the card marked with carbon next to it. Thus, when you take the pack after he has squared it up and cut it, all you have to do is to run through it (make the usual request that he concentrate on his card) and discover the marked card. You will find the mark is on the extreme left just below the index. Obviously the card to the right of the marked card will be the card selected.

Produce it in any way you wish...my favorite method is to bring it to the top of the deck, palm it off and place it in my right trouser pocket. Then pretend that you cannot find the card...ask that he announce it to the audience...and then say "there must be some mistake about this...I had it in my pocket all the time".

This effect will always squelch a heckler or doubter. You can rub the mark off the "key card" without any difficulty by simply passing your thumb over it.

Everything is apparently fair and above board. You can toss the deck into the audience without fear. The method beats peeks, sleights, crimps, passes or any method wherein the performer handles the pack. It eliminates any comeback that you have forced a card or done something with the deck. The misdirection is perfect.