

PETER WARLOCK'S PAGAN PAPERS

The performer shows three sheets of tissue paper, one red, one white, and one blue; also two wine glasses which are placed respectively to his right and left.

The piece of blue paper is crushed into a ball and the piece of white paper rolled around it. These two pieces are dropped into the wine glass at the right of the performer.

The piece of red paper is crushed into a ball and dropped into the wine glass on the left. A few mesmeric-like passes are made and the ball of white paper removed from the glass and unrolled, when it is seen that the blue paper has disappeared.

The white paper is re-rolled into a ball and dropped into the glass again, this time the glass and its contents being covered with a silk handkerchief. More of the passes are made and the silk is removed to show the glass empty.

Turning to the glass which has remained to his left, the performer removes the ball of red paper, which, upon being unrolled, is found to contain the ball of white paper. And upon this being unrolled there is revealed the ball of blue paper.

Requirements: Four pieces of tissue paper about ten inches square. Two of the pieces are white, one is blue, and one is red. Two wine glasses and a silk handkerchief complete the items.

Preparation: One of sheets of white paper is rolled into a ball and placed behind the silk handkerchief which is bunched loosely

near the rear of the table. The wine glasses stand like sentinels, one at each front corner of the table. The three sheets of paper remaining are placed near the front edge of table.

Presentation: Casually indicating the glasses, the performer picks up the sheets of paper, showing them separately. The white sheet is replaced on the table first, in such a manner that it covers the silk and the ball of white tissue paper. The piece of red paper is placed on top of the white sheet but nearer to the front of the table. The blue paper is retained and crushed into a ball, then being held by the thumb and finger of the left hand while the thumb and first finger of the right hand pick up both the piece of white paper and the ball of tissue (which latter is, of course, concealed at the back of the sheet).



The ball of blue paper is then placed against the white paper which then is rolled around it. This is done with both hands, and in the action of giving the white and blue papers a final crumple, the ball of white paper is pressed against the ball of blue and white, both being held at fingers tips and shown as one ball. In dropping the white and blue papers into the wine glass, the ball of white is really dropped, the ball of white and blue being retained and finger-palmed in the right hand. Picking up the sheet of red paper it is crushed into a ball, the palmed ball (white and blue) being surreptitiously introduced. This ball is dropped into the glass on the left. The first part of the effect is already done, and the final vanish of the paper from glass is worked by the well known method of reversing the glass under the cloak of the handkerchief.

EDITRIVIA

Back, and it seems away back, The Jinx advocated a "silent system" of combating exposures. Then later we added to this by talking of a method for getting the publishers and editors on our side. That was a system for combating exposures. Together the orderly process of each would be by far a more decided move upon the part of some existing magical organization and against the one thing which seems to raise tirade after tirade without a thing being done other than that yet attempted. As citizens we accept now as in the past governmental experiments both good and bad with either the statement that it's "crazy" or "at least we're trying." But when the office door has been locked, and the man hies himself to a magic shop or club, he grows apoplectic over the news of an exposure but does nothing, even in trial, in his enthusiasm over a seemingly more paramount issue, "What's new? Have you seen this one?"

The weapon of silence was brought forcibly to our attention lately when, during broadcasts regarding present worldly turmoil, it was mentioned that back in 1917, Congressman Lindbergh, the flying Colonel's father, made a decided stand against U.S. participation in the conflict of that time. Patriotism being what it is and was, Mr. Lindbergh found himself completely ignored, both in action and speech. As if someone had looked over our shoulder, the announcer relating this by-gone occurrence used the term of "silent treatment" (we thought of it several years ago after a flagrant bit of secret mongering and then watched the "cocky" bum get much acclaim and attention ad nauseum when he showed up at a meeting.) The announcer continued that complete and sudden "oblivion" plus a personal "blackout" by his friends contributed much to a "breaking" of the gentleman politically.

So - and I now feel my theory vindicated - if a "blackout" of six feet in all directions be applied to magicians who paddle their toes first, then feet, ankles and what have you in the water of digression, we contend that it will hurt where pain counts. For professional magicians, up to 99%, (a little less pure than Ivory Soap) have few social acquaintances outside of the amateurs of magic, should they lose those contacts -- tough going.

He's on the wire? It's too bad but you're all tied up. He should have let you know sooner. He's in the club room? Speaking to you? "Hello, you're looking well, excuse me for a moment, I must talk to George about a trick." Beside you at a meeting, "What? A new pass? Wait a minute. Later. This fellow up here is rather interesting." A party? "It's nice to see you again. Wait. Hold that trick for a minute. I'll get Harry. He'd hate to miss it." -----

"Oh, hello. I got tied up with George. He's got a marvellous bottom deal while the deck is in someone else's hands. We'll have to get together real soon."

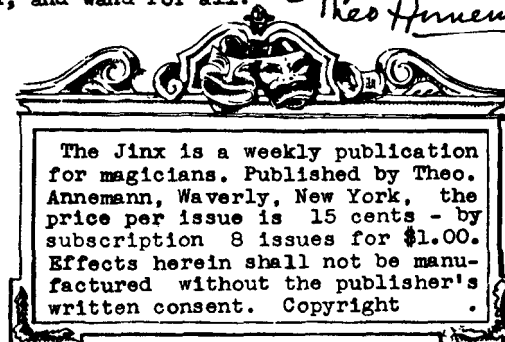
Do YOU think that YOU could be very happy and contented for long should you louse up the true magical ethos and have the friends and kow-tow gentry that a professional loves leave you flat on your misguided efforts for cheap (but too too expensive for the price) publicity?

In the same mail: "a constant reader of the Jinx since it started, and I must say it never has been representative of such poor ma-

terial as of late. Unless the sheet shows a marked improvement in the oncoming weekly issues, I will certainly stop buying it, as it is a damned poor investment as it now stands." (signed) John McCormick. --- "but please keep the Jinx coming to me no matter how often you decide to publish it. I have always found the ideas especially valuable for they have the professional viewpoint in effect and contain gemlike details which are appreciated by active performers who have sold their amateur contentedness for the purse of a profession. Your tricks are learned quickly between shows. Keep them coming. ----- (signed) Chris Charlton. --- "and there are few of your publications Mr. Pesquera doesn't have. Congratulations for the change to a weekly. Mr. Pesquera's only regret, when he learns about it, will be that you did not change to a daily! But we still have hopes. (signed) Raquel A. Perdomo, Sec. to Mr. Pesquera, San Juan, Puerto Rico. Those two letters and postal were in the same mail. We had two quick beers.

Within 6 months three movies have emphasized magic. "Idiot's Delight" began the cycle with a blatant expose of verbal code telepathy including a gin-sodden receptress. "Miracles For Sale," an awfully weak adaptation - but a fast and not so hard to take rewrite of Rawson's book "Death From A Top Hat" lauded the aims of a magician and played down any direct exposures. The dressing room episode with radio gimmick was almost too fast for us to catch. It could have been left out but the director obviously was pointing his scenes with a bit of "inside" stuff and among a great many he slipped a little this time. It might have been worse. (Aside thanks to someone for the magic mag display rack featuring Genii - but with our "big hand" picture too snooty for words. Or should Bill Larsen do the bowing?) --- "Eternally Yours" elevates magic to "A" pictures although the magus is personally a stinker rather. Most movies keep magic in side shows or as "openers" on a vaude bill. When Loretta Young can be a magician's eternal soul mate it's our humble opinion that magic as an art has arrived. I suppose, though, that many a wand's wife watches Charles Boyer and wonders what has got her husband but hasn't (thank goodness!) got Boyer. Done wrong (again?) the S.A.M. lodged the usual complaint, and not entirely without cause for the expose of Hardeen's Hellzapoppin (N.Y.) nicety wasn't cricket - but we ask again why the venerable society doesn't try to plug the hole rather than eternally bale the boat. --- 9 Lines to go. It might not be amiss to bring up the scoop that an eastern magic "association" is hot in a formulative state. The ideology of the old time magician will be combined with the necessary showmanship of to-day. Sub rosa talk upon aims portend a group to become quite well known through press contacts and eagerness for publicity frowned upon by the other clans. Well -- we got the tip first hand - and if it's for magic, we're for it. All for wand, and wand for all!

Theo Annemann



A 68 CENT PATENT



Patents are costly but there's an ingenious way to protect an invention for pin money. Illusionary principles often make valuable commercial and advertising devices. Magicians have many ideas worth protection. A patent gives no more. Why spend hundreds of dollars for one that may not sell? Concentrate upon the following "patent" process.

On the left-hand half of sheet make a drawing or sketch of your idea. On opposite half write or type a description. Date it. Fold face-to-face and paste the edges together. Now both sketch and description are known to you alone.

Have a notary attest that on this date you signed this paper, contents unknown. Sign on outside of folded sheet, his seal naturally going through both thicknesses. This costs 25 cents. Now comes your "evidence of conception."

Go to the County Clerk's office. Ask for a certificate of notary. This is the County Clerk's guarantee that the notary who witnessed your signature is an authorized notary in good standing. It costs another 25 cents. Paste this on top of the sheet containing your signature. This endorsement is known as a prothonotary cer-

tificate.

Fold your sheet and place it in an envelope. Seal the envelope and put your signature, in ink, across the flap. Then paste a one-cent stamp over the middle of your signature. Finally send it registered to yourself.

Have stamp on back cancelled. The law requires the postoffice to cancel every stamp on an envelope. The cancellation of that stamp over your signature shows you have not opened the envelope at a later date.

Postage outlay, eighteen cents, total cost sixty-eight cents, for complete protection. When and if you interest someone, apply for a patent in the regular way, but with his money. Meanwhile, you can show your idea with perfect safety. Should anyone attempt to steal it, just bring your evidence into court. Have it opened there and prove your prior ownership. Uncle Sam has sealed and dated your evidence.

BUT DON'T GO TO SLEEP ON IT. The law provides that if an inventor's idea becomes public and is used or sold for more than TWO years prior to the application for a patent, the inventor's right to a patent is gone.

GEORGE

THREE IN ONE

DELANEY

Editor's note: While I am only too well acquainted with the fact that card reversals are far from new, the following concept struck me as being cute and not to be found in print as far as I know. Please excuse both Mr. DeLaney and myself if it doesn't impress -- after trying it out at least once.)

The effect is quite short and sweet, but one of those ideas suitable for fast table work. A selected card is placed, by the performer, face up in the pack. The cards are cut and, eventually, the card is found face down while the two cards on either side of it are face up.

Two cards are reversed on the bottom of the deck at the start and the pack fanned for a selection, the performer making sure that the reversed cards do not show. As the pasteboard is removed, the performer turns partly away from spectator, saying, "Look at it and remember it. I do not want to see it." At the same time a card is slipped from the bottom to the top of the pack. When next in view of the audience, the top of the pack appears to be the bottom, and vice versa.

The selected card is placed face to face with what is apparently the bottom card of the deck. Emphasis is placed upon the fact that the selected card truly is reversed in relation to the rest of the pack. To bear out this statement the pack is shown on both sides. It is necessary to finish this move with the opposite side uppermost and here is a very deceptive method for accomplishing it.

The pack rests on the left hand. Place the right thumb underneath, fingers on top of pack, turn it over to show the "back", then bring it back to the former position. Now place the thumb on TOP, fingers on the bottom, and turn pack over; then without letting go turn it forward once more and back. This reverses the pack

but the spectator doesn't follow it. All this is done smoothly and openly while saying something such as, "I want it to be clear in your mind that your card really is reversed in relation to the others."

Now the pack is cut and the spectator sees a face down card **ACTUALLY BEING CUT TO THE CENTER**. The performer pantomimes reversing the selected card and the adjacent cards. The pack is fanned to reveal the reversed cards with the selected card between them.

(By Annemann: I've been playing around with this idea since it came in and, perhaps because it suits my nature which is more or less against sleights which I can't master, have gotten much fun from it, especially the subtle but highly practical method of turning over the deck before their very eyes. Therefore, my variation may be in order. It is less than simple to know the identity of the two cards first reversed on the bottom. Beforehand you prepare a little note as will be detailed below. Now proceed. When the cards are found turned around you say, "That's odd." Someone says, "The trick?" You say, "Not unduly so, but before I left home I had a premonition and because I'm studying such things made a note of my thoughts. Here it is. The paper is read, "I have just visioned, for not a reason that I can fathom, the two cards, ---, and -----, I wonder if they will affect my life within a short time?" You finish, "I never thought they both would turn up at the same time -- there are some strange things to get to the bottom of, aren't there?"

A reader-performer might say that there is no reason why the performer shouldn't show the reversed cards on either side of the selected one. But the audience doesn't know that, and they seem always to be of the opinion afterwards that the selected card was put freely back into the deck reversed at any spot.)

KENT ARTHUR'S FAMILIAR SPIRIT

For those who like this type of experiment, the test can be a prize example of audience befuddlement. There are performers who will take hold of an experiment of this sort and build it into almost a feature number on their program. Certainly it will not be denied that the method of accomplishing what seems to be quite an impossibility, even for ultra clever mathematically inclined people, is extremely simple enough to allow of the stunt being practically impromptu.

The performer shows about 20 blank pieces of cardboard. Or he may use his own business cards for the purpose, as they are always left behind with the audience. The people present now call out two figure numbers and these are written upon the cards, a single two figured number to each card. As each card is so inscribed it is dropped into a bowl or hat and at the conclusion of the procedure any spectator gives the cards a violent mixing.

Now passing to two others of the company, the performer asks each to reach in and draw out a handful of the numbers. Those remaining are kept by the man who mixed the cards and passed the container. During this time the performer has not touched the container or had any part in the procedure after writing the cards when the numbers were called.

Standing for a moment before each spectator, the performer gazes into his eyes and then inscribes something on a small slate he carries. Each of the three spectators is now asked to add together all of the numbers he has in his possession. During this interval the performer is seen to be adding numbers on his slate. He finally puts down a total and erases the other inconsequential numbers on the slate. The slate is placed writing side down to one side and another picked up.

Each of the three persons now gives his total and these are openly written on the second slate for all to see. A line is drawn under them and these, in turn, are added and a total reached. The performer recalls that the numbers used have been selected by the spectators at the start and in all selections and adding, the procedures have been entirely under their own control.

Picking up his first slate the performer shows what he wrote at the beginning. IT IS THE SAME TOTAL ARRIVED AT BY THE SPECTATORS!

Little has to be said about the solution for it is awfully simple. The entire swindle, for it is but little more than that, lies in the cards written upon at the outset. Although the performer asks for two figure numbers called at random from 10 to 99, and then apparently writes each upon a card, he actually writes only HALF as called. For example: The first number called is, say, 28. The performer writes this upon a card and drops it into the hat or bowl. When the second number is called HE COMPLETELY



DISREGARDS IT, and really writes that number which, when added to the number called before, will total 100, in this case 72. And so he proceeds thru the cards writing what the audience calls on the odd cards and then what will bring it to 100 on the evens.

NOW IT WILL BE SEEN THAT ALTHO THE CARDS BE MIXED ETERNALLY AND ADDED IN ANY COMBINATION, THE GRAND TOTAL OF 20 CARDS WILL ALWAYS BE 1000. More than 20 or less than 20 cards will give proportionate grand totals, figuring 100 for each pair of two cards.

1000 would be a suspicious total, so to offset this defect the performer on the last card deliberately adds a number which would be more than 100, or less than 100. For instance the number called on the next to the last card might be 73. On the last card, instead of writing 27 as should be done (to make 100 total for the two cards), the performer could write 51, or 24 more than necessary. Now the grand total will be 1024 instead of an even 1000. By writing a number less than 27, the grand total would be correspondingly less than 1000.

An alternate and very easy way to accomplish this "different total" at each performance is to have an extra, or 21st, card. The performer follows the rules through the first 20, each pair totalling 100. On the last card he writes exactly what is called and that number itself, added to 1000, will be the grand total. This eliminates any figuring upon the performer's part. The audience automatically makes the grand total different each time merely by naming the last, or 21st, number.

Be sure to make a great show of mixing and the selection of the numbered cards. Keep away from the operations after the start so that it all appears more than fair. The audience gets tangled up in the simple solution, always looking for a complicated maze of formulae. For the performer who likes his showmanship and can exult in barefaced deceit (for entertainment purposes only? Ed.) this is a worthwhile secret.