

THE JINX



OCTOBER 26

64

1939

MAN - OF - MATTRACTION

My conception of a difference between a strong and a weak effect does not lie in the mechanic of a trick but rather in the convincing ability of the performer. The greater the convincement the mightier the effect. I do not believe there is any bad trick.. the fault invariably rests in the presentation.. or in other words the wrong "approach."

THE HUMAN MAGNET

explosion of their theory.

By convincement I do not allude to such indiscreet tactics as deliberately sticking out the hands for examination or indulging in such remarks as "this box is devoid of any preparation." These would not be convincing but CONVICTING. In the course of our life's dauly routine we learn of these things. Have you not had experience of a guilty person over emphasising his point of innocence? It is the same in Magic. You over emphasise a point and you defeat your own end. Convincement, from my point of view, should be done insinuatingly...something should always be left to the imagination. You must let the audience imagine in their own mind that things are being done exactly as they think. Every person in the audience has his own opinion as to how a trick is being done...one should work along their line of thought...leading them on according to their own fancy... up to the culminating point in the Climax...and the simultaneous

I will now refer to that "magnetiser" effect in which the performer gives a demonstration of "personal magnetism" by causing articles to cling to his fingers. personally I did not care for the original version as I considered the approach rather flimsey.

The fact that that the assistant feels a decided "resistance" when the article is being removed from the fingers suggests one thing. "Glue"... despite the fact that we describe it as "Magnetism." Then the idea of preparing the fingers in advance sounds very well but in practise did not prove very successful as others may have noticed that the magnetic "fluid" is too magnetic to resist "dirt." To overcome these I have evolved the "Human Magnet" which stands up to my requirements. So subtle and deliberate are the moves that I do not hesitate in saying that it will fool not only the layman but the magician who is already doing this effect. Now to the business side of it.

Obtain one of those torch fountain pens and remove the blub and fittings from the light end. Open the pen in the center and fill the bottom half with the "magnetising fluid". I shall describe my recipe later on. The lower half of the pen acts as the reserve chamber for the fluid and you always carry it about so that you are "Everready" like the pen for a demonstration. Now get a wad of cotton and push it down the



EDDIE

JOSEPH

— EDITORIAL —

Dante (Harry Jansen) spent \$750 for a full page Variety (Oct. 18) ad to entice theatre managers throughout the U.S. Main line read - "And now America - Radio - Pictures - Cinemas - Theatres - Variety - Try Wm. Morris, N.Y. To my mind Dante is the personification of a magician. He's a great and suave showman. But after 12 years away from this country he will, as did Dave Bamberg (who was away 15), find show business decidedly different from that as he knew it. When Dante left the country there was vaudeville and many continuous weeks of legit houses throughout the country. Those legit houses have now either fallen down or been revamped into movie grind emporiums. Dave remonstrated with me in Havana, saying, "Thurston is dead and that leaves room in the states for a full evening's magic show." And, having left when road business was good, he couldn't sense that even Thurston had to close down the big show and play vaude presentation houses for the last 5 years of his life. English papers say Dante will be here a year to break in Danton as his successor. We hope all of us can see the "Sim-Sala-Bim" show in its entirety and not as a hacked up vaudeville turn. Union labor difficulties and expenses are terrific in this country when compared to other lands. With a show of Dante's size, and those different sets for each illusion and trick, the union salaries will skyrocket aplenty. But we'll hope.

It takes the stretch of a magician's imagination to get a recent Whelan drugstore tie-up which features signs reading, "You'll enjoy Think-a-Drink Hoffman at the Broadhurst (where Streets of Paris is running); you'll enjoy a soda at Whelan's." --- The Billboard reviewed Dell O'Dell at N.Y.'s Hotel Warwick, saying, "Her stunts are wonder-evoking and so good that the Chinese Rings trick with which she concludes is anti-climactic. This item has been overworked by every second magician in the SAM, and Miss O'Dell has enough other good stuff to molt it. --- Chester Morris worked a couple of personal appearances across country and then ran into N.Y.C. for a few days play. On a radio interview he gave Los Magicos club and Thayer nice mentions. A local radio columnist wrote: "Chester Morris makes the other professionals who dabble with magic look like the amateurs that they are." --- Commenting upon the bad luck which seems to follow a good many of the Atlantic City contest winners, the N.Y. Mirror headlined, "45 Beauties Compete For Title Of 'Miss Jinx.' Now THAT is an ideal!

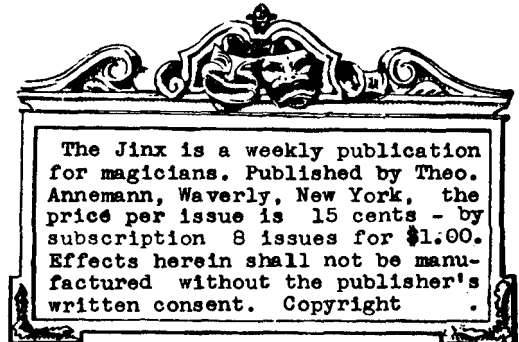
Max Holden has purchased rights for the Merlin manuscripts published some years ago by Welworth Co. They are being rewritten to iron out the difficulties of understanding which arose from the fact that Jack was left handed and will be printed in book form. This is good news for many as the Merlin card material was exceptionally good and out of print for a long time. --- John Scarne has been taken under the Winchell wing. Recently columned was "The next time any night club or theatre manager complains that he can't find a good novelty act, he ought to have his head examined...Because John Scarne, acknowledged by all magicians to be the greatest card manipulator of them all, can't get a job...He could retire in a year if he wanted to be a card shark and trim chumps...But he never gambles...You haven't seen card stunts or magic if you haven't popped out your eyes watching him deal a hand - not from the top or bottom of the deck - but from the center." A few days later Winchell ran "Things I never

knew about card sharps" again giving Scarne a nice plug. Our contention has always been that John is at his best when he's got a deck in his hand, a cigar in his mouth, and telling you with illustrations, "So we left Jersey City for Miami and outside Philly lined up a game with a guy who got the busted straight I dealt him, etc." From here on Johnny takes you through the maze of dealing, double dealing, betting, raising, and general all around crooked cardology, and finally you feel just about as broke as the "guy" must have been before they reached Washington. I'd like to see Scarne, in the middle of the floor of the Rainbow Room, not as a sleek, suave, Cardini-type manipulator, but with a loud or checkered suit, cigar et al, saying, "Listen folks, it ain't safe to play cards with strangers, and I'll tell you why."

And here's a paragraph out of the notebook where it's rusted for many years. Maybe someone can use it. The act is called "A Day in the Life of a Gambler." It starts as of the morn when the fellow keeps practising and manipulating objects as he gets dressed, eats, is barbered and manicured (always keeping the free hand busy). As the day progresses, the finger work never stops, and finally the game begins. After a few demonstrated hands, etc., the argument starts over certain wrong doings which are brought out and acted upon in the script, blackout, gunshot or two, and the lights come up with the table tipped over, cards askew, and everybody (the kid himself) gone. Anyhow, the main idea is there and can be worked on if anyone is interested.

We can't wait until the Nov. Linking Ring comes out with Stewart (The wacky Wizard) James' trick, "Took Best Book Test." It should be as good as his "Cut and Restored Thought." His block of wood in a tin box prophecy gadget is quite a thing. He got nice publicity on it in Fort Erie when the Chief of Police took it from the safe where it had been for a year and read the news headline prophecy James had deposited the year before. Abbott will probably market.

Those "Snooty Pups" are quite the rage. On polarized magnets the two dogs always switch around quite magically to end up nose to nose. If you get two sets and turn the dog around on one magnet you can keep this in your pocket as a ringer. Show the pups off as usual. Then switch in the ringer and pass them out for someone else to play with. --- An up-and-comer did his show and then asked Al Baker for criticism. "Can you suggest anything that I might put in the act?" Baker didn't hesitate for long. "No, but I can mention a lot of things you could take out." --- The biggest sotto voice laugh in the movie "Eternally Yours" is when Loretta Young, the magician's wife, is seen wearing a \$35,000 chinchilla coat. That
(continued on page 450)



mouth of the torch right where the bulb was. Don't ram it right in but allow an eighth or a quarter of an inch of the surface to protrude above the edge of the mouth. Dip the cotton end of the torch in the "fluid" and shut the torch. Place this torch in your inside breast pocket...cotton end up. In the same pocket place a cigar or pencil.

When ready to demonstrate the "Human Magnet" approach someone in the audience and explain the properties of the ordinary magnet. You continue, "In the human system lies dormant a certain percentage of this Magnetic Influence, all of which can be brought to the surface by generation." Now rub your four fingers against your sleeve and ask someone to hold out his hand in a fist... palm up. You place your palm on his hand and rub in a circular motion. Suddenly you raise your hand and the spectator's hand automatically shoots up following your own hand. This is a very old stunt. While rubbing against his palm you are continually pressing down, and when the pressure is removed it is but natural that his hand should shoot up. This serves to demonstrate the point that the magnetism you have developed in your fingers by friction has attracted his hand. The real purpose, however, is to insinuatingly convince them that your hands are unprepared when you come to the actual demonstration. You repeat this with two other persons and then ask someone to stand up. Let him stand beside the wall with the back of his wrist pressed against it.

While he is thus engaged you keep rubbing your fingers on your sleeve and in your mind count up to 30. Instruct him that as soon as you place your fingers near his hand he is to turn and allow his hand to hang "limp" by his side. Without touching his hand you slowly raise your hand and, strange as it may seem, his hand rises slowly and gracefully, following yours up to his shoulder level. You ask him what he felt and he MUST SAY that he felt SOMETHING drawing his hand up. This is very uncanny and I'm not going to try and explain what causes it. Try it on yourself and you'll wonder what causes the hand to rise. After the wait of a 30 count, and with pressure constantly against the wall, the hand rises and it feels as though something actually was lifting it.

Repeat this with one or two other persons. It isn't so much to lengthen the routine as to drive home into the minds of the spectators and assistants that there is something strange at foot.

We now come to the actual demonstration. Reach into your pocket and withdraw the cigar. As soon as your hand goes to your pocket allow the middle section of your second and third fingers to glide over the cotton in the pen so that they may collect some of the "fluid."

Leave the cigar on the table...and again rub your fingers on the sleeve. This rubbing is now done with the object of spreading the fluid into your skin and also to take off all surplus moisture. Be careful and DON'T allow the "fluid" to touch the first and little fingers. After you finish rubbing no one can tell that there is anything wrong with your fingers as the natural appearance of the hand will not alter a bit.

Now place your fingers on the cigar and raise the hand slowly about a foot off the table...and then turn your hand half way so

that the edge of the palm will be parallel with the floor and the cigar is standing vertically. Approach someone and explain how the "magnet" in your fingers is holding the cigar...walk around a bit and then place your thumb of the other hand against your pulse, or rather at the point where your hand meets your arm, and press. This will cause your two fingers to RE-CEDE...and the cigar will drop to the floor.

Of course...all your four fingers are against the cigar...the cigar is stuck only to your two middle fingers, but to them it appears as if it is stuck to all four.

What causes the cigar to drop is this. When your two middle fingers recede they naturally carry the cigar with them but the obstruction caused by the 1st and 4th fingers against the cigar sort of knocks it off. Just hold your right hand out in position as you read this... press at the point indicated before using the thumb of your other hand, and then you will see how your two middle fingers move back as if they were being controlled with a piece of wire.

You will now have to explain that as in the ordinary magnet like poles repel like poles... and it is the same with the human system. Your two hands are the north poles and your two feet the south poles. As soon as your two hands contacted with each other the cigar dropped.

This time raise the cigar again, but in turning the hand over push out ever so lightly with your 1st and 4th fingers so that the cigar is dislodged from the two middle fingers and left balancing against your four fingers...still vertical. This move is done DURING the turn and is not in the least bit perceptible. It stands there by its own inertia, but it is not stuck to the fingers. Now someone will think of that...especially the knowing ones...and there are plenty of them at any conjuring show who think that some sticky substance is being used. The next step is designed to explode this theory.

Ask someone to step forward and then to rub his fingers on his sleeve. Ask him next to reach slowly and pick the cigar off your fingers. He does so and he is NON-PLUSSED when he finds not the slightest resistance. The cigar leaves your fingers in the same easy way as if picked up from the table for instance. IT IS THIS LITTLE DIFFERENCE THAT MAKES ALL THE DIFFERENCE IN "THE HUMAN MAGNET." You have convinced without telling them that you don't use "glue." This part requires a little practice as with any other worthwhile move, but I shall explain another method equally as effective.

In this you don't dislodge the cigar as you turn the hand but as soon as the party reaches for the cigar push out very slightly with the 1st and 4th fingers and the same result is accomplished. From here on you continue borrowing articles and causing them to cling to the fingers but in every case or instance you DISLODGE each before anyone takes it off. Suitable articles are cigars, pens, pencils, visiting cards, in fact any light article one has about his person.

It does happen sometimes when you are offered heavier articles...you pass these by with the explanation that there is a limit in reserve of this "magnetic influence" in the human system...it is quite likely that you can attract even such a heavy thing as... (whatever it happens to be) but you need some reserve for the

rest of the demonstration and it is well that you do not exhaust the supply now.

One charge of the "fluid" will last for a long time, but if you ever feel it weakening rub your fingers on the exact spot on your sleeve...which already has the surplus fluid left over when you started the demonstration.

At times I vary the opening and instead of the cigar I use a pencil. After lifting the pencil once or twice I remark..."Of course, some of you are thinking whether it is possible to magnetise "the pencil and use that as a magnet." I rub the pencil end on my sleeve and ask a lady to hold a small piece of tissue paper or a hair from my head on her palm. I bring the pencil near the object and without touching it the piece of paper or the hair will shoot up and cling to the pencil.

Prepare the pencil by getting an amber bead. Either you or your jeweller (the effect is well worth it) cuts the bead to the same circumference as the pencil and it is stuck to the end. It appears as one of the common decorated pencils. Amber will attract light things like a tiny piece of tissue, hair, etc., when rubbed briskly on any material. The harder you rub the amber the better becomes the drawing force. This part of the demonstration is very effective and a little experimentation with objects will give you perfect confidence.

For impromptu work I take the "fluid" from off the flap of an envelope. Carry it in your inside breast pocket with the flap folded back. The middle fingers must be moistened before demonstrating so I resort to this dodge. With the four fingers close together reach for your nose and casually stroke it with the forefinger and thumb. It's something like the natural move of scratching your nose. Stick out your tongue sideways and touch the two middle fingers. Try it before a mirror and you'll see nothing that you don't want the audience to see. The hand goes to the pocket for the cigar and at the same time collects the gum from off the envelope there. Just be sure that it is a good quality of envelope. In short you have more scope with "The Human Magnet" than with any other version of the same effect.

I do not know what goes into anybody else's preparation, neither does it bother me. I have worked out a receipt which gives me satisfaction and since in all of my work I am very exacting, it must be good. Get some "collodion" from your druggist. I believe this is used medically to seal up wounds as it leaves a film on any surface to which it is applied. Now buy some "rosin." Get the very best and powder it down. Put some "rosin" into the "collodion" and shake until it dissolves. This is your magnetic fluid.

To tests its efficacy put some on your fingers. It dries quickly. Try it out even after several hours...washing your hands in between if you like. I have yet to come across another preparation that will beat this. I give no proportions but you'll soon learn to get the right consistency for your needs. Don't make it too thick.

Some people may object to rubbing the fingers on the sleeve after stealing the fluid from the reservoir, or dispenser, but I assure you that a little petrol or gasoline will later clean off any surplus. Still, if you don't agree, rub the surplus onto the palm of your opposite hand or use a handkerchief to generate the power instead of the sleeve,

NOMENCLATURE DUNNINGER

This is a terribly old principle but the disguise in the present case makes it quite serviceable. The personal "angle" of using names of people known to the spectators is what gives it "flavor" and takes away entirely any thought of mathematics.

Hand the pack to a spectator telling him to count off a small number of cards -- "less than a dozen" -- and put them into his pocket. This done, ask him to again count off the same number, note the bottom card of the little packet, and replace on pack.

Taking the deck, the performer asks three other persons to each give you a name. Examples: "George", "Richard", "Margaret". State that each person is to spell his selected name, a card for each letter. To demonstrate this, you casually spell the names in the order given.

In doing this, draw off cards with the right thumb, letting each fall upon the card before it, thus REVERSING the order of the cards. Replace those cards upon the pack, but before handing the pack to the first name giver, return it to the original party, and ask him to replace the cards he still has in his pocket.

That done, you do not have to touch the cards. The pack is passed to the person who spells George; then to the Richard speller; and finally to the person who spells Margaret. The pack then is placed on the table, the spelled cards being laid aside.

At this point, remind the spectators that:
(1) The pack was shuffled before the trick. (2) That you do not know the chosen number. (3) That you have no way of learning the selected card. (4) That spectators chose random names of their personal friends and spelled them individually.

Reach to the pack and lift the top card. Ask for the name of the card selected. Turn it face up. It will be the chosen card. It can't miss, if you proceed with each step, in the exact order described.



EDITRIVIA

(continued from page 448)

took an awful lot of \$8 and \$10 dates to buy.

If this issue is a day late it's simply because one of the cats had a beautiful case of phlegmonous tonsillitis. And we're hoping that the various reviewers will be rather non-committal this month but wait until we've muddled through 8 issues. There will be 36 pages to mull over and not less than 20 separate tricks to criticise. It's taking a bit of "doing" to get "in the groove" or, as the cat might say, "well seated on the fence."

Here's a real cute dodge that fooled us into thinking Stuart Robson was a master at the old blowing up one sleeve to extinguish a match in the opposite hand. He used safety matches of the trick novelty type that go out after the initial flare-up. Stage performer's who use the gag take notice. This can't fail.

Theo Annemann