



FINGER FINGER

This is one of the most thought provoking little secrets to be evolved in many a moon. Dr. Van Deusen learned of it at a Paris hotel bar, and it is being passed on, for to the best of our knowledge the effect has never been published for magicians.

In action and conception the procedure resembles a "finger" game quite popular with members of the Italian race. In effect the performer acts as a medium or thought reader and turns his back upon two spectators who will act as transmitters. Both of these spectators now hold out from 1 to 5 fingers, and the total of the two hands is called aloud. Immediately the performer tells correctly the number of fingers each spectator is showing.

Now check that effect against these "perfect" conditions and control features. The medium may be honestly blindfolded or in another room within hearing distance if desired. Either of the two spectators may call out the total. Either of the two spectators may hold out his chosen number of fingers first. This avoids any thought that one spectator may be adding to the other's choice in order to reach a prearranged total. The stunt may be repeated indefinitely.

In short, the conditions under which the stunt is done absolutely allay any suspicions that a confederate is used. And before the reader goes further, let him suppose that a "shell" is used. How, under the aforementioned conditions, could such an assistant get the information across?

Well, there is a confederate - one of the two spectators. The trick was being booted all

DR. VAN DEUSEN
BRUCE ELLIOTT



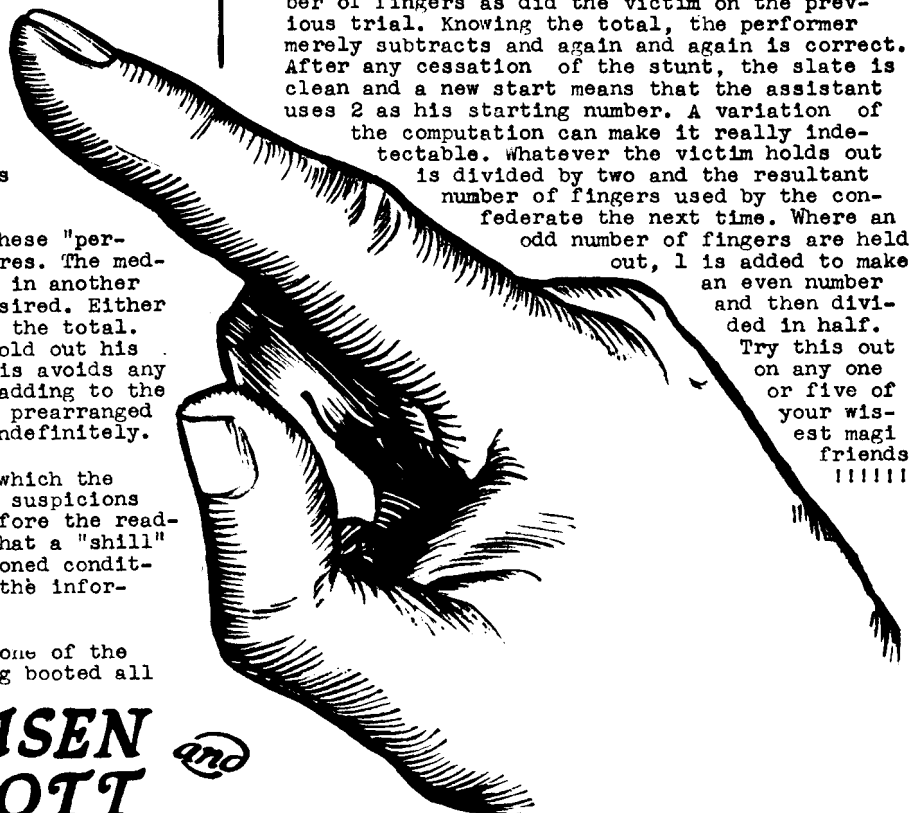
over Paris by two "wise" characters in search (quite successfully, too) of free bar booty. It is hereby revealed - but for magical and entertainment purposes only.

The first time it is worked, the confederate always puts out 2 fingers. Thus, from the total called, the performer can name how many fingers each person is showing. From then on, however, the confederate always holds out the same number of fingers as did the victim on the previous trial. Knowing the total, the performer merely subtracts and again and again is correct. After any cessation of the stunt, the slate is clean and a new start means that the assistant uses 2 as his starting number. A variation of the computation can make it really undetectable. Whatever the victim holds out is divided by two and the resultant number of fingers used by the confederate the next time. Where an

odd number of fingers are held out, 1 is added to make an even number and then divided in half.

Try this out on any one or five of your wisest magi friends

!!!!!!



EDITRIVIA

For all copies of Jinx. Nos. 61-62-63 which are returned we'll be glad to extend subscriptions accordingly. There were a few duplications but the issues are entirely out of print now and we can use whatever we get.--- Incidentally, as can be seen by the front page felines, this week, when they learned that the weekly appearance was no fake they had kittens!

Screen Guide for Dec. and fresh on the stands as you read this, has a nice layout of pics of Bill Neff and James Stewart doing magic with no expose. Neff has scored in two widely circulated mags in as many months without having to reveal any secrets. Bill is of the opinion that if big publications are shown in print that favorable comment has been carried in magic mags because of no exposures - we'd be in a position to have them co-operate in the future if any detrimental material comes to them for their use. It seems a better course to pursue than to boycott, threaten, etc. AFTERWARDS.

Julian Proskauer writes and assures that we still belong to the 100% wrong club. In short, J.J.P. emphatically says that "I am not now, or have I ever been 'actively engaged in forming a New York Ring of the I.B.M. Nothing has been done except that there have been some nice magic get-togethers without sponsorship of any organization. The idea was to have a small group WITHOUT OFFICERS, WITHOUT POLITICS, and WITHOUT ANY OF THE ANNOYANCES people like you cause when an organization functions as a body having national standing." Well, so be it. From the time of Bernard Ernst's death to the time when Shirley Quimby took over the SAM Parent Assembly presidential duties there never was such an era of dissention in the ranks, assembly threats to secede, and general all around fault finding. we won't invite another "100% wrong" epistle by so much as hinting at the reason, and it would be unnecessary for the journals of magic recorded the term in sometimes spectacular wordage. Now that the mud-slinging and cartoon mailing period has passed we all can worry a bit more about our tricks. Accepting Mr. Proskauer's word regarding the I.B.M. we apologize to both that organization and himself. For once we are very glad that we are wrong.

Here's one for the book. Bruce Elliott passed it on direct from a reporter friend. Reports kept coming in to the city desk that a man in a black cloak was flying around from roof top to roof top up in N.Y.'s Harlem district. Leg men assigned to the rumor kept passing it off a a hoax until not a few people had reported seeing the phenomenon. Climax. A group of young boys had formed a secret club and were using the comic section's Mandrake, the Magician, for inspiration. At night two of them would don their cloaks and carry two small flashlights apiece. One would climb over onto a third or fourth story roof adjoining another building with a roof drop of four or five feet. The other boy would cross the street and get set on another roof edge. The first human bat would hold the lighted lamps against his temples to resemble eyes, scream a la Tarzen or laugh like The Shadow and attract attention of the passersby. Then he'd make the four foot jump with a flapping of the cloak and out would go the lights. at the same time the second youngster would continue the scream and turn on his lights across the street. After a Dracula sounding, he would jump into a void, and a third member of the club would appear half a block down the street. Nice illusion?

The rumor that "magic is dead" might have started in Buffalo, N.Y. where an undertaker-magician presents a six assistant lodge and school show, transporting the gimmicks in an old model hearse. It isn't known at this writing if his program includes The Die Box. --- Prof. J.B. Rhine is rather quiet these days in regards to ESP, from which he has pumped most of the publicity. His latest interest is to play around with insomnia-curing experiments via recordings which use the old hypnotic suggestions for lulling one off. Too bad they can't be broadcasted as openers for some programs we hear.

This may result in hammers and nails being sent for use on our head but it works and it is a real fooler for magic parties where the bunch crowds in close about the performer. It's original but a close brother to the trick that once fooled Houdini. (A ball or coin under a hank is felt by each of the group and then too cleanly and inexplicably vanished. The last one to feel it up under the hank stole it away.) In this case a silk is vanished and the performer offers anything he owns as a challenge that the silk cannot be found on his person. The \$10,000 Challenge Silk Vanish we calls it, but don't forget to do it in a tight, compact circle of amazed onlookers. A pull is used, but it is fastened on to the fellow close up against your left side and a bit to the rear. You take out your left rear trouser pocket hank first, and then return it as you decided to use your outer breast pocket silk. As right hand removes it, the left hand returns trouser pocket silk and the pull is placed into the hand by the confederate's right hand. The hank vanishes, but under HIS coat on his right side. Silly sounding though it may be, it's a lulu for wise boys at the monthly meeting.

And did you hear about the Hebrew magician who has originated a torn and restored bagel?

Theo Annemann



NUMBERITUS CHARLEY NAGEL

It's an old effect. It's an old trick. It's still fundamentally sound, however, and all that it has needed was a little "detail" which would throw off the scent those who had learned the principle from cheap books and throwaways.

How many times have you, you and you performed a card trick only to have someone grab the deck and feel for "strippers?" Even though the trick performed couldn't possibly have been done by using that principle. This new (to print) angle is a perfect disguise for the effect wherein a column of five figure numbers is added and results in a total predestined by the performer.

It used to be done by 9's. It still is done by 9's but in such a subtle manner that mathematicians will worry and ordinary magicians will not be close to the answer when they try to check on the 9 principle. The magician shows a slate or pad and asks for a row of five figures. A 2nd line is asked for and written under-

(continued on page 454)

● RIO DE JANEIRO ● BATAVIA ● ROME ● SINGAPORE ● CAPETOWN ● SYDNEY ● JOHANNESBURG ● MOSCOW ● MELBOURNE ● BRISBANE ● CALCUTTA ●

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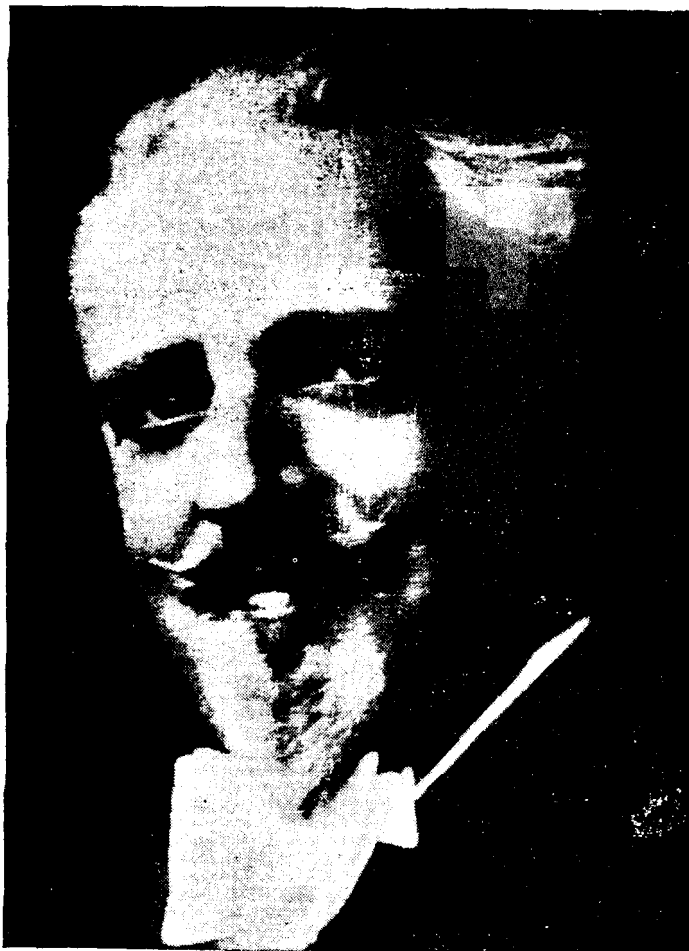
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1 month (return)

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WEST END, LONDON
2 months

EMPIRE,
JOHANNESBURG
6 weeks (prolonged)

OPERA HOUSE,
CAPETOWN
4 weeks

CARLTON, SHANGHAI
2 months (prolonged)

ITALY
9 months

BRUSSELS
1 month

THEATRE OF VARIETIES
PRAGUE
3 months (prolonged)

SCALA, BERLIN
6 weeks
(Contract extended 4 to 8
weeks)

JAPAN
3 months

OSAKA
210,000 paid admissions in 3
weeks

THEATRE ROYAL,
SYDNEY, AUS.,
8 weeks

ENGLAND
3 years without an open
week

After 10 years' association with HOWARD THURSTON, the DANTE SHOW sailed from New York in 1927. Since then it has appeared, not only as described on this page, but in every country of the world to enormous business, each date with prolongations or returns and all in first class theatres as an entire evening's production, with the only show of its kind in the world. UNSURPASSED ENTERTAINMENT FOR ALL CLASSES, ALL AGES, ALL NATIONALITIES. Not a Film, but THE MOST STUPENDOUS MYSTERY SPECTACLE EVER STAGED BY THE WORLD'S GREATEST MASTER OF MAGIC AND ILLUSION in his ORIGINAL MYSTERY REVUE, "SIM-SALA-BIM"

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LENINGRAD ● DURBAN ● MONTEVIDEO ● CORK ● DUBLIN ● BELFAST ● BIRMINGHAM ● MANCHESTER ● GLASGOW ● EDINBURGH ● LIVERPOOL ● LONDON ● LEEDS ● NOTTINGHAM ● BRADFORD ● NEWCASTLE ● LAS PALMAS ●

neath. A third person gives another line and this, too, is written down. Quickly the performer writes two lines underneath, making five lines of figures in all. He draws a line beneath all -- ready for adding.

BUT - before, or after, the writing of these lines, the performer scribbles down the answer to the problem. It's evidently a stupendous feat of mental calculation. And the "wiseacres" cannot find "by rote" any 99999 or 9 angle to it all.

The secret? Let's make up a sample problem. In the old days the performer would have the spectators write three rows like this: 84219 Then he would add two rows like this: 67310 Look at the fourth row and the 15780 40019 first row. Each figure underneath totals 9. Now look at the fifth row and the second row. Each pair of figures vertically total 9. To prognosticate, or foretell the total, one needs only to look at the third from the top, or middle, row. Subtract 2 from the last figure and place it in front. The line, as given here, 40019, would give a result of 240017.

That was the old way -- a method which has become known and which has resulted in the throwing into the discard of a standard and always effective principle. Here is the new and subtle way of combating the exposes.

Let the three rows be written exactly as called by the audience. Take, for example, the problem already given. From the third row the performer can jot down the subsequent answer. For that matter, once that one is acquainted with the problem, he might make his prophecy from any one of the three rows written and use the remaining two as key lines.

In this case, however, he uses the third line and writes for a foretelling - 240017. NOW - in writing the last two lines - he knows that, "vertically speaking", each line's figures must total 9 with the 1st or 2nd lines above. That makes 18 -- so --- the first and second lines added together and subtracted from 18 tell what the two lower figures should total.

That means, in any magician's language, that these two figures can be anything what pops up so long as one under the other complements to make a figure, which, when added to the figures of the 1st and 2nd rows, totals 18.

Here are the examples of which we have been talking. On the left is the original problem done by 9's. On the right is the same first three lines but, by using our new angle, the last two lines are revamped to an extent that the wisest magus won't find a 9 angle and call you on it. And if you can fool a brother magician, you generally can fool the spectator.

84219		84219
67310	Our prophecy at	67310
40019	the end of 3 lines	40019
15780	is 240017	23598
32689		24871

Although the total of each problem is the same, the last two rows of the right hand example do not allow of the 9 principle being used as example, whereas, to your left, the fourth and fifth rows complement the first and second - totaling 9.

X-ADD-RAY JAMES THOMPSON

Science recognizes the existence of a huge wave band composed of very short to very long wave lengths. On this band are light rays, radio, X-ray, infra-red ray, death ray, ultra violet ray, to name a few, which have been placed at the service of humanity. Between the known wave lengths, however, exist many, use for which is unknown. It is with these "black gaps" that scientists today concern themselves.

Marconi, at the time of his death, was delving into the mysteries of one of them. Recently a black substance emitting a powerful and baffling ray was compounded by an eminent scientist and chemist.

Fastened in this wooden framework is a small portion of this substance or material which I have been fortunate in securing for purposes of demonstration.

"Please write two digits on this white card and hand it to me face down. ----- I will place it, still writing side down, under the framework for a moment, thus, and then lay it over here to one side. The ray has now not only penetrated the white card but has assimilated the value of the numbers written and will reproduce them on its upper surface. Do you see it forming - faintly of course? You can't? Perhaps if I gave the ray more time to operate the result would be a clearer image. I'll place the card under again. Now look! You still can not see anything? Just a moment. I'll outline the figures for you with chalk. H-m-m, 17. What did you write? 9 and 8! Oh yes, I neglected to mention that the ray adds the numbers written as well. Isn't science wonderful?"

The simple and few requisites are a single pocket size silicate slate (dealers have them as Vest Pocket Slates) with a flap made of white cardboard covered on one side with black paper. You also have a piece of white cardboard the same size as the flap, and a piece of white chalk. The flap is placed on the slate with the black side outward and the chalk is in the right trouser pocket.

The slate is casually shown on both sides during the patter and dropped lengthwise on the slightly curved left fingers which allows the flap to fall out. The right hand grasps the numbered card at edge and slides it under the end edge of the slate. A moment after it is out of sight the right fingers take slate and card, pinching latter against the frame, left hand moving to left which brings flap into view. This makes a perfect switch. The flap is laid to one side.

The slate, with card clipped behind, is held vertically before the eyes of the spectator so that he can "see" the faint figures, and this action provides ample opportunity for reading the digits that he has written.

When the flap is placed under the slate for the second time it goes between the card and the slate. This is done easily because the card is clipped against the frame. The real numbered card then is laid to the right. Now the slate is held vertically before the spectator's eyes (Mr. Dodd and others turn to page 455)

PREDICTION
(continued from page 456)

seal and signed it as contents unknown. A prothonotary certificate (a guarantee of the notary's office) was attached. The works was put into an envelope and rubber cement applied over the gummed portion of the flap. More cement was put on the surface where the flap would contact. Both surfaces were allowed to dry and then sealed together. That's the way rubber cement works.

The flap was sealed and a penny stamp put over the flap edge -- the stamp being attached with rubber cement as described heretofore. Dabney's name was written then upon the flap. The correct amount of postage was applied to the face of the envelope - it was addressed to himself - and sent by registered mail.

15 years later, Dabney, the magician, wants to steal a trick. He rushes home. Carefully lifting up the stamp and envelope flap he removes the folded paper. Separating the cemented edges of the paper he opens the folded sheet and writes out the miracle he has miffed and now is lifting. He rubs away the dry rubber cement from the paper edge, applies a thin coating of glue, presses edges together and puts it back into the envelope. From the flap and the stamp the rubber cement is removed by finger rubbing. Then only a "lick" is necessary on both the flap and stamp to seal them down with their original glue. Sealing wax can be mastered with the subterfuge of putting it on 15 years later in off hand spots.

In the dream I remember asking him what he'd do if the rubber cement had exceptional sticking qualities and wouldn't separate after such a long rest. He didn't seem worried. Drawlingly he assured that a few drops of benzol would make the rubber cement dissolve too quickly and not leave any stain.

I woke up then, and this discourse has been a long winded way of saying: "A 68 Cent Patent"Phooey!

This principle can be used as a marvellous prediction trick. Fix up half a dozen such documents and keep them handy. When you play a good show -- one that provides money in addition to your dinner -- you should be able to knock them off their prosaic posteriors by predicting the day's news headlines, a la Stewart James, or just some normal occurrence.

(Editor's note: Sid is tearing apart my Jinx No 62 angle for protection of material. It does make for an excellent publicity stunt. Build yourselves a few rubberized envelopes and sit tight for the time to come when they may mean a nice news notice. This issue of The Jinx is being sent to Mr. Lorraine in an envelope sealed by rubber cement -- he'll never notice it -- but the postman may have gotten all the news!)

X-ADD-RAY
(continued from page 454)

once more, both sides being shown casually during the process. when the spectator is unsuccessful in reading the figures the slate is passed to the right hand which is held with its back to the floor.

The slate is held with its side edge towards the floor and LYING along the forefinger - the

thumb being on the upper edge. As the left hand plunges into the pocket for chalk, the right hand tilts slightly towards the body and the flap falls into a perfect finger palm on the second and third joints of the middle and third fingers.

Now finding the chalk, the performer transfers the slate to left hand and carries the palmed flap to the pocket from where the chalk is produced. All that remains is to mark the total of the two digits upon the slate and everything is ready for examination.



Modern Magic Programs

— A SERIES —

NO. SIX

T. (Tommy) Bradley Martin

Roxy Theatre, New York City, October 28, 1939.
Time: 12 minutes. Reviewed by Wm. Henderson.

Martin has changed his act quite a bit since seen here last. His pocket handkerchief thrown over hand is raised to show a full glass of wine. This is drunk and followed by a one hand production of five silver dollar coins, each of which is dropped into the glass. The coins are poured into the handkerchief and vanished. The handkerchief is stuffed into the glass which, in turn, is wrapped into a piece of newspaper. The paper is torn to bits and the contents have vanished.

Two silks are produced. A third appears, it being of a color the same as one produced before. Martin now patters (his first time) in a cockney accent regarding a thief in a drygoods store. Two silks of the same color are tied together and hung around his neck. The odd colored silk is vanished. The silks around neck are whipped away and the vanished (?) silk found between.

The three silks are bunched and from amongst them a load of handkerchiefs produced. Lastly, from this bunch of silks, is produced a dove.

With the dove sitting on the very ultra modernistic two tier table that Martin has had built (a true "omph" magic table), Tommy goes into card fans and manipulations. Fans are dropped onto the table and he takes a bow. As he bends another fan appears which is placed aside for another bow. Again a fan appears and all this is in keeping with Martin's ability to milk an audience of all possible applause. He walks off while producing single cards via the back hand palm.

Applause sufficing, Tommy comes back to do his incomparable presentation of the Japanese Egg on the Fan Trick. Just one view of this trick is a lesson for any magician.

Comment: Martin shouldn't talk. Like Cardini, Tommy is a "silent" performer. Cardini talked and found that it was wrong. Martin will, no doubt, find that he is wrong, too. Otherwise he is one of the best manipulative-showmen of the present era.

PREDICTION



SID LORRAINE

Wait a minute. I must polish the crystal and rub the black cat in the right direction. It is the year 1954 A.D. (After Diachylon) and the scene is a super magic shop of that era. Chairs are over-flowing with non-buying magi. Two wizards are setting up decks; another is tring, for the fourth time, to locate the chosen card; the rest are tryingto explain just why they played that two-dollar date.

Chatter ceases when the inventive genius of the day enters/Elmer Slideslip. Recognized as the author of that monumental work, "Tracing the Thumb-tip to its Teepee" his actions are countenanced while, from pockets not made in respected suits, he removes all gimmicks and offers to demonstrate his latest conception, "Knocko-Biffem-Squeezem-Plunk." He will use but one ordinary pea, a bodkin, a bath towel, and a biscuit.

The boys crowd around the genius. I see only

their backs. The trick must be clever for they do a lot of back patting. Then he explains it. The sleepy looking fellow in the corner springs up. "It's my idea!" Scoffing is generous. The mellow looking gent continues, "Fifteen years

ago, Sideslip, you stealthy swing sorcerer, I invented that stunt. I should write "Over The Coals" -- the column in the Genix." We all know him. It's Dabney Filch, better known as "One way back Dabney." We had ignored the guy a lot but there was no doubt but what he was the best wax card polisher in the slick ace business.

"Tomorrow," says Dabney, after being called a blubber buffer by Sideslip, I'll bring proof. See you at 2 P.M.

The emporium was packed -- Sideslip stood in a corner nervously gnawing upon a new fingertip. He automatically autographed marked cards for the boys. Filch entered and tossed a legal looking envelope upon the counter.

"My proof!" he screamed in the voice which had made him do a silent act in vaudeville.

Everybody looked it over. Addressed to Mr. Filch at his home address it had been registered and postmarked 1939 -- Oct. 18, -- just 15 years earlier. The flap was sealed with sealing-wax in several places and Dabney's name plainly written (as plainly as he could write) across the flap. As a further means of establishing the date, a stamp had been placed across the flap and the post-office date mark was there to see.

There was no doubt even among such skeptics as gather around that magic counter. Mailed 15 years ago the envelope, torn open, disclosed a folded, sealed, sheet of paper. The edges were glued together and on the outside was a certificate with a notary's signature together with the date. The seal had punched right through both thicknesses of paper. They tried to tear apart the sealed paper but it had been fastened so securely that scissors finally were used.

The sheet, unfolded, revealed, in Dabney's quaint penmanship, a full and complete explanation of "Knocko-Biffem-Squeezem-Plunk." Without the flair for titles, Dabney Filch had merely called it "A trick with a bath towel, a biscuit, a pea, and a bodkin."

So what? In the face of such legal looking proof, Elmer Sideslip backed down and let the Great Filch advertise and sell the trick.

You have read the above. I did. Then I took down a copy of "Higher Magic" by Oscar Teale. I dozed off on an old friend, a folding coin with a bad case of the bends. In my dream I met Filch. He was explaining how he'd fool the boys fifteen years hence.

He'd read The Jinx - No. 62 - Oct 14, 1939, and been intrigued by the item "A 68 cent Patent." I'll fix that," said Dabney, " and prove priority of invention at any time. He folded a sheet of paper in half. Rubber cement (at all stationery stores) was applied to the three edges. A notary public punched his official (Mr. Dodd and others turn back to page 455)