



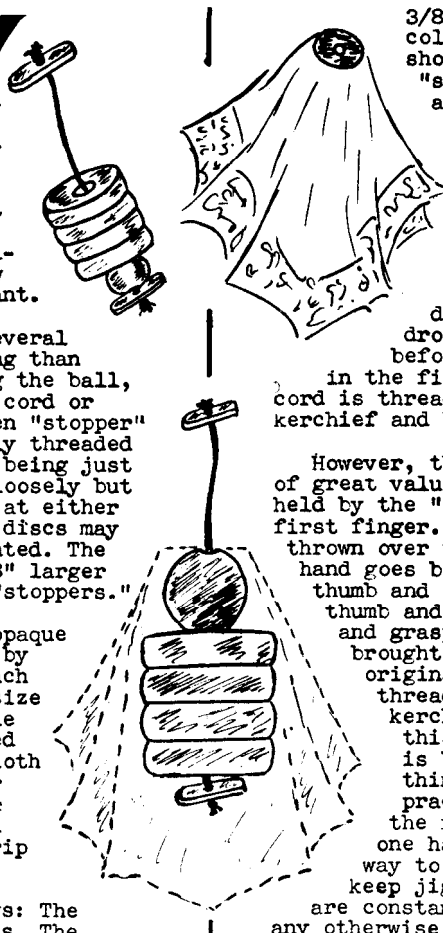
DISCS OF DIR

Those in magic for 12 years or more will remember well those effects "Poko Chinko" (Thayer) and "Dis-Kor-Ball" (Hornmann). A ball was threaded onto a cord and a number of differently colored discs threaded on the cord. Under a handkerchief the ball and discs were removed. This trick found a very good reception for there was no set up or preparation. It could be repeated at will and it made an excellent "bally" stunt. For quite a few years now the effect has been dormant.

In the present version, which several magicians have said is more puzzling than the original tricky way of securing the ball, a single and not doubled length of cord or shoelace is used with a small wooden "stopper" at each end. The ball is permanently threaded onto the cord, the hole through it being just large enough for the ball to ride loosely but not large enough for the "stopper" at either end to be threaded through it. The discs may be cut from three-ply wood and painted. The center holes in these discs are 1/8" larger in diameter than the width of the "stoppers."

A large bandanna type or other opaque kerchief is prepared at its center by glueing a round cardboard disc on each side. These discs are of the same size both in diameter and the center hole as the wooden discs used. When dried under pressure, the handkerchief cloth is cut out through the discs center holes, which of course, coincide. A handkerchief prepared this way will last indefinitely and not tear or rip through constant use.

My experimental set is as follows: The "stoppers" are 1 1/2 x 3/8 x 1/8 inches. The ball is 1/8" with a 1/4" hole. The discs are 2" in diameter with a 1/2" hole at the center. They are about



3/8" thick and enameled different colors. The cord really is a black shoestring and its length when the "stoppers" are stretched apart is about 5 1/2 inches. The handkerchief preparation has been explained. It is 24 inches square.

The ball is first shown well secured to the cord. The performer holds one "stopper" against the end of the cord in such a manner that it may be threaded through the holes of the discs one after the other. They drop along the cord onto the ball and before covering everything appears as in the first illustration above. Now the cord is threaded through the center of the handkerchief and held by a spectator.

However, there has been executed a subterfuge of great value. The threaded discs were being held by the "stopper" between right thumb and first finger. The handkerchief was shown and thrown over the left hand back up. The right hand goes beneath the handkerchief, the left thumb and finger grasp the "stopper", the right thumb and finger drops to bottom of stack and grasps the "stopper" there. This is brought up as left fingers now drop the original stopper, and the right fingers thread their "stopper" through the handkerchief. The large illustration makes this clear. The releasing of the discs is but a second's effort, and everything may be examined. Only a bit of practise will also show one how easy the reversal is to make with but the one hand under the handkerchief on its way to the hole. When first threaded, keep jiggling the discs as if to show they are constantly on the cord. It will excuse any otherwise noticeable "click" when the cord

ends are reversed. (Copyright 1939 by Annemann. All manufacturing rights reserved.)

Val Evans

— EDITORIAL —

It made us quite happy to get a year's subscription the other day along with a note that the writer figured that he was buying from two to five books and mss. every couple of months at \$1 or \$2 each and that 8 copies of *The Jinx* over that period resulted in a \$1 buy that, when looked over in entirety, showed up as exceedingly worth while. Another letter said that its writer liked the weekly idea because it kept him continually pepped up on tricks and didn't let his interest flag. Another said the "damn thing comes in before I get a chance to read the last one and try the stuff."

One person gave us an idea to pass on when he said that he was glad we didn't run *Assembly* or *Ring* news columns because, to him at least, the interest to an outsider was not there. So here's a suggestion for what it's worth to the mags who specialize in such columns. Have each *Ring* or *Assembly* send in one hint, tip or trick each month, supplied by someone at each meeting, and incorporated in the column, say at the end of the meeting and news notes. At each meeting the sec'y digs out such an h, t or t, and I'm sure the columns and the mag, too, will take on renewed interest. There are hundreds of such items floating around even if it isn't more than how to restore circulation after wearing a tight thumb tip for several hours.

"Ouch! dept." - 24 hours after issue No. 67 went to the printer the Nov. *Linking Ring* slithered in containing Stewart James' *Took Best Book Test*. Bells rung, whistles blew, memos were passed around to the staff with wild abandon, and a thorough shake-up of the promotion dept. was under way. Why pretend to be a magician or mindreader if you can't foresee at least 36 hrs. ahead? Our "Whim of Tituba" was "whammed" for idiosyncratic Stewart had based his effect on the same "missing page" idea as ours. Anyhow, despite the irony of our having plugged his forthcoming trick solely because of the title, we smile inwardly at having caught up with the source of some of his material. At least we gave full credit for each part, even if Stewart didn't mention that the torn newspaper corner dodge in his version came from that very perfect newspaper test back in *Jinx* No. 4, just short two months of being 5 years ago. So, Stewart, we'll consider ourselves scooped if you'll consider yourself spanked, but lightly. Otherwise it's interesting to note how two people, working independently upon a basic idea, can come forth with quite different presentations.

"TRUE" for December, and now on the stands, features an article "Houdini In Stripes." It relates continuous escapes of a young fellow many times incarcerated. However, close reading shows no ability at lock picking, but a clever and subtle brain for eluding the officers at the opportune moment. The same issue also has "Animal Einsteins" exploiting dogs of the past and present who could read the minds of their owners and trainers, giving their (the dog's) canine views about things by barking or pawing. Of interest is this paragraph, "The famous magicians, Thurston and Blackstone, studied Bozo's gifts, and declared his accomplishments to be authentic phenomena. Not content with this alone, his master took the dog to a recent meeting of magicians at Atlanta, Georgia, where Bozo went through his routine and received not only congratulations, but a letter signed by the president declaring: 'We have studied this dog. No collusion exists between Bozo and Captain Lower except that of mental telepathy.'" I won-

der if this article is a prophetic note as to where magic is going?

Bill Larsen takes umbrage at our mention of LePaul's Being feted by Los Magicos. Two issues ago we were glad to publish Caryl Fleming's viewpoint of the whole thing. Making it clear that LePaul quite possibly couldn't have had a thing to say about the exposing in *Eternally Yours*, Caryl also brought out that no one seemed to know what he was doing in town for "he was strangely silent about his activities." Bill says, "I've never seen any magical society (and I've known a lot of them) who didn't welcome any and every professional magician with open arms, even where he is an exposé." Even that well known fact doesn't make for improvement in matters. No one yet has beaten our "silent treatment" in the estimation of a lot of friends, not so good friends, and correspondents. In an article the other day by a girl who was describing activities in a militant girl's camp, she described the two brands of punishment: "One was -----. This was a penalty that cut deep into a girl's heart. The other was even worse. It consisted of an edict forbidding fellow members of the group to have anything whatever to do with the erring girl. This was ostracism with a vengeance." So much for that. And when Bill says, "Quit panning Los Magicos, Ted, and write to Joe Breen. It'll do more good," I can but say that I already have. But if I can't raise queries about west coast magic club activities Bill will have to stop saying things about the east coast clubs and societies. Gabbatha!

Aside to C.T.- Re that "after the funeral" item. O.K. And speaking of mysteries we hark back to the time when Dean Frederick Powell died. Services were held up in Connecticut and again in New York. A wand was placed in the casket for breaking at the N.Y. services, but it was gone! It turned up later in a local collection. And here's a tale for the book. Years ago there were two rival conjurers, one specializing in escape work, the other making a feature of it but not in entirety. Around 1907 there was published in *Popular Mechanics* an escape from a barrel after being submersed in water. By an amateur magician it was the first known (as far as can be found) escape to be made under water. The barrel, its halves held together with bayonet catches, was meant to be practically kicked apart under water and let sink. H.B. then built a metal box with a sliding panel unlocked with a forked pick. He refused to sell this to H.H. so the latter did the "overboard" box with a packing case instead. Later, H.B., seeing the psychological effect of a locally built case over a special iron box, stored the thing away in N.Y. with other illusions. Time marches on. H.B. now stands accused of under water escape larceny by H.H. We can allow that in regards to the packing case but not in priority to the general effect itself. H.B. needs the iron box to prove his point. It has disappeared! Time marches on some more. H.H. winds up a spectacular life. Into the picture comes J.D. who acquires some of the H.H. stage properties. In the cellar he finds a large iron box which no one knows anything about. Suspecting a trap, J.D. toils and finally locates a sliding panel. H.B. still has the pick for the box he found gone from the storehouse. J.D. has an iron box he found in the H.H. cellar. We don't think that H.B. knows this part of the story. So, on the sidelines, we suggest that H.B. and J.D. patch up their feud or declare a three hour truce while they check the finis to a truly rugged individualistic story of magicians at work and play.

There's a monthly magazine on the newsstands

called "MYSTERY" (Unusual Detective Stories). Of the type whose editor (hello, Dracula!) goes peacefully to sleep while readers lose a hair to every page and get an atrophied corpuscle to every chapter, it is of interest to magicians for the "Norgil, The Magician" stories which appear in every issue. A practical and hard working professional, Norgil manages to snare civic malefactors and aid the gendarmes between saw cuts. The stories abound in incidents during the stage performances which actually have happened during the past on magic shows. Fresh on the stands as you read this (dated Jan. 1940) the copy features The Lady and The Lion. The illusion and incidents concerning the lion, etc. are just about as they happened on the Thurston show. After you've read a couple of issues you will solder a detective's badge to the back of your shell half dollar, build up a trick wand that shoots real bullets, finger print your pull to find out if you or your double played that last church show, and even bring to justice the guy who shot the booking agent who offered you that ten dollar date.

Nicola is now on his way home after losing his entire show when his ship was mine sunk as detailed last week. We'd like to see Nicky at the Radio City Music Hall for a while with an illusion or two each week. Now this isn't the usual pipe and impractical dreaming behind the usual blurbs and impractical hopes that a magician will play somewhere. Nicola is strictly an illusionist, he does no sleight of hand nor close up tricks, and one of the very few left capable of natively and effectively presenting illusions in that mammoth house. Heretofore, on the other side of the question, the Music Hall has turned down illusion shows mainly because of budget trouble. They carry a "stock" load which doesn't allow of the big overhead necessary for a magician's troupe. But -- the Music Hall builds a lot of stuff for a week's production. Let them work out a few revue routines around a few illusions. Let Nicola be the magician. Nicola, now showless, can, for once, afford to work for much less than his usually demanded stipend. To even matters and not in any sense chisel his earning rate the contract calls for the illusions to be built and turned over to Nicky at the finish of his engagement. He'd have a new show for the cost of living, salaries, and effort for a few weeks. He'd have the Music Hall prestige. The Music Hall would have a good novelty program, Nikola's front page breaks in publicity for being the only American's on the mined ship plus the interview publicity when he lands back here, plus the publicity given magic in quite a few moving pictures within the past few months. The budget wouldn't suffer, and quite a few magi would pass through the portals to see a truly worthwhile presentation of the big stuff.

Rouclere, Jr. presented the bullet trick at the recent S.A.M. Ladies' Night and garnered much applause. Being an old timer and "gore-monger" at that horrific hoodoo trick I wondered at the logic of one action in the effect. The lady suffered herself to be shot at with a musket of doubtful origin while holding a plate against her abdomen. The plate broke. And then the lady sorceress spat the leaden slug from her mouth onto a platter. We actually love the bullet trick. We've done it for 7 years under conditions that were more stringent than ever before in the past. We've written Rouclere, Jr. offering advice on keeping the stunt within the bounds of possibility while presenting it as an indubitable mystery.

Orville Meyer's trick in this issue is a Dunninger type of miracle. Incidentally, Dunninger's program will be offered next week.

J.D.

TO DO A MIRACLE
(continued from page 470)

at private homes where I am expected to entertain, I seize the opportunity to corral some gentleman for a card trick or two. At a club it is easy to arrive early and locate some one -- nite clubs and table work -- a card trick on some one person. For him do one quick trick, AND THEN FOLLOW WITH "Everywhere and Nowhere." (Ed. note: A standard classic with cards in which the same card keeps turning up in all positions and then isn't found in any of them. Our favorite explanation of this Hofzinger immortal trick is in Downs' Art of Magic, but variations, of which there are legion, can be found in almost any representative book of card effects.)

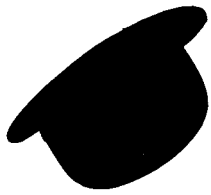
Force the same card used in the previous trick. Do your quickest version. Then I follow with one more quick trick using the same card, forced if necessary, the Ten of Spades -- your spectator is dizzy seeing Tens of Spades. He'll probably accuse you of having more than one -- let him examine the pack. Then do still another -- really I might say one long trick with the Ten of Spades showing up each time. You'll have spectators saying their pack has become haunted. But -- mind you -- all this, for one spectator, preferably with no one else around, quite some time before your actual performance. Now, when you're through with him, and before proceeding with your show, take an opportunity to place this Ten of Spades where you can reveal it most spectacularly. Slip it into someone's pocket, even in one of your bewildered spectator's pockets.

Now you no doubt begin to see the light. At the proper time during your performance you have the pack in your hands. State that you are going to have someone think of a card in the pack. Smile at the person who was your victim earlier in the evening and say, "Will you, sir, just think of any card in the pack. Perhaps you can visualize one card that might seem unusual to YOU, some card you think outstanding. What card, out of the fifty-two, might seem to you one that would possess unusualness." I can't tell you just WHAT words to say, but if you say anything along this line, and smile at your spectator in the right way, 99 times out of 100 (or at least 24 out of 25. Ed.) he'll name the Ten of Spades.

Now you can cause your miracle to happen. And, believe me, it can be put over with a bang depending only upon the limits of a performer's showmanship. Even the spectator himself will be astonished and he will not realize that you have prepared for it in advance. I have heard people ask him afterwards why he named the Ten of Spades, and he's never yet given a clear enough explanation to anyone to make it suspicious.

If the spectator should, by any chance, fail to name the right card, just be prepared to go on with some other trick using the card named. But, as will happen in practically every case, he WILL name the right card and the spectator's will mention it for weeks. I've found that it makes the most remarkable impression of all when used at the private party as a close-up trick for the small home gathering.

There are other ways you can use the idea, such as by using this spectator, in the course of your program, for the "You Do As I Do" effect. Or just have him stand and think of a card -- after proper concentration you name it. The performer who starts using this principle of "forcing" a thought will find that it will become one of his most valuable secrets.



AN IMPROVED FAKE HAT

Brunei White's splendid book, "Original Mysteries for Magicians," describes "The B.W. Feke Hat," on page 41. I naturally studied his fake from various angles because a tricked up hat can be of great value to magicians, if not alone for production possibilities, for use in any number of other tricks. I consider my idea superior, after having used it for a period of over 15 years when I was playing vaudeville, inasmuch as the hat can be left in the audience without anyone detecting the secret workings.

Procure two derbies and from one sever the brim and trim the remainder so it is $\frac{1}{2}$ inch lower than the other hat, which is left intact. Paste a neat label on the inside after you have cut a small trap. This trap is made by cutting around three sides of the label, leaving the fourth to act as a hinge. By bending this back and forth a few times it will work easily.

When cutting around the sides of the label, use a very sharp knife to avoid rough edges. Next connect the flap with a piece of rubber and place fake inside of hat No. 2. Now attach the other end of the rubber to the crown of the other hat so it will close the flap of its own accord when released. Fasten to the outside of the label a black silk thread and with a sewing needle bring the other end outside near the hat band where the bow is.

Tie on the end of the thread a small black curtain ring and you are ready to fill the compartment with your favorite articles for production. I used to fill this hat with silks, flags and flowers, after which I left it with someone in the audience. (Note by Annemann: You

could give someone this hat and tell them that you'll need a hat for a trick or two and aren't sure you can borrow a derby. Also that one of your tricks (baking a cake?) might go wrong and you wouldn't want to spoil a spectator's hat. Thus you make an unconscious plant of a friend in the audience who finds nothing wrong with the hat because he doesn't expect to. Have a couple of tricks which could use a hat routined into your program before a production. Borrow the faked derby and do these tricks, using the fake hat as an ordinary one. Then, when ready to return it, and while you are in the audience and people are on all sides, you can show the hat and then get plenty from it. There isn't a soul in the world (except you and I) who would suspect the hat of being faked after such a method of handling. Even the stooge will never know that the gimmick was IN the hat all of the time.)

Ask for loan of a hat and show that it is perfectly empty. The ring is grasped by one of the fingers. This opens the trap and you produce a few articles after which you release ring thereby causing the trap to close. Continue productions after showing that you are taking the last thing out each time before showing the hat empty.

The fact that the fake is well sewn all around and stitches covered by the ribbon band on the outside, also by the sweat band on the inside, it is understood that the sweatband can be turned up without hindering the bowl (fake) whatever. Once the performer has had such a hat around him for a while he won't part with it for anything -- its uses in many ways will be too apparent.

OTTO WALDMANN

TO DO A MIRACLE

And by a miracle--that is JUST WHAT I mean--as far as your audience is concerned. Imagine this:



You ask a spectator to think of some card in the deck and name it aloud. Warning everyone to watch you closely, as you are to attempt one of the most difficult card feats, you riffle the deck and state that the card has left the pack and passed into your pocket. With obviously empty hands, or the spectator may do it, the card named is removed from the pocket.

There are no duplicates - no set-up of deck - and no sleight-of-hand whatever. Instead of in the pocket, the named card may be caused to appear inside a pocketbook, a sealed container, etc. It may be done with a borrowed deck.

Before I continue on to reveal the secret and disillusion you, I want to say that after I

ORVILLE W. MEYER stumbled onto this effect

I tried it many, many times, and only about once in every twenty-five trials does it fail. With this trick I have fooled magicians in the audience, and really have had the greatest of results with it. I'll have to admit that you probably won't be able to do this trick at every performance. However, read the details.

The entire effect is based upon what one might call a mental subterfuge. It's a method of forcing a mind, and only a short way from hypnotism.

Earlier in the evening, (turn to page 469)

