



MENTAL STUD

HENRY CHRIST

Editor's note: We are happily doing the following stunt at every available opportunity. It is a far cry from the school days effect of 25 cards dealt into 5 hands twice and Mr. Christ has brought into being a subtle problem with ramifications that cover all trickiness.)

Any deck is shuffled, and the reader should have a deck in hand while he reads, for the effect and method are being combined. The performer states that he will demonstrate a little "psychic poker" and show how one accomplished in the reading of minds could very easily know exactly what cards were going to be played or what cards in a player's hand were most important.

Four face down hands of five cards each are dealt onto the table and picked up by four spectators. Each is asked to peek at one of the cards in his hand and then shuffle them well. It is best that they "peek" at one because so many players to-day have good card memory and might remember more of their hand if they just fanned them out and thought of one.

During this time the performer brings out four coins, saying, "I hear people say so often that they wouldn't play cards with me, I'm even furnishing the money so that none of you will have anything to lose." He begins with the player at the far left, taking back the hand and giving, in return, one of the coins. The coins can be of any denomination but should all be alike. However, the one difference between them are the dates, and they are given out from lowest to high. The first person therefore gets the lowest dated coin. But

be sure not to make it apparent that you are giving them out in any particular order. This is an important detail for you later on.

The first hand of 5 cards is taken in left hand and given a single and careless cut. The right hand picks up the second coin and gives it to the 2nd spectator, receiving in return the second packet of 5 cards in his right hand. As they are taken the fingers spread them a little (they are always kept face down) and as they are placed on the left hand packet, the left little finger holds a break ABOVE THE BOTTOM CARD OF THE SECOND FIVE. Then, without any delay, the packet in left hand is cut at the break. The right hand picks up the third coin, receives the third packet for it, spreads them slightly, and again the left little finger holds a break ABOVE THE BOTTOM CARD OF THIS PACKET when it is placed on the left hand group. Again the entire bunch is cut -- at the break. The fourth coin is handed out for the fourth packet and the same manœuvre takes place exactly as before.

To the players you have taken back the hands one at a time in return for coins, and after each hand has been returned the packet has been cut. Actually, now, the arrangement from the top down (back to face) is as follows. We shall list them by numerals denoting the four players from left to right. 4-3-2-1-1-1-1-1-2-2-2-3-3-3-3-4-4-4-4.

In front of himself, and dealing from left to right, the performer lays out four face down cards, saying that "stud" will be the best form of poker for the purpose. In (continued on page 481)

INDIAN ROPE TRICK

Sirs:

Your readers have possibly been hearing about the "Indian Rope Trick" and have wondered if such a thing is mythical or a reality.

I submit this picture as evidence. I can personally vouch for its accuracy and freedom from staged settings and trick photography. In fact, I took the picture myself, having hidden in a bamboo thicket for the express purpose of doing so. Imagine, please, my amazement and sheer delight when I saw this man actual-

ly suspended from the ground supported only by a single rope from below. To make doubly sure that it was not the "optical illusion" so common to India, at the risk of my life, I carefully approached the object and passed a bamboo completely over his person just to make certain that no hoisting was being done from above.

So, you see, the rope trick is possible. I've seen it, as pictured, with my own eyes, honestly.

THOMAS R. VARNNEY

Calcutta, India

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— EDITORIAL —

Ropes in the air, especially with hindu boys acrobats, are anathema to magicians. It is with gusto that we reproduce from LIFE magazine the true explanation, or, at least, one of them. --- For nearly forty years The Sphinx has been a lodestone for magicians. It has seen them come and go, especially those aspirants to the throne (?) of president in one society or another. We are in that era again, and I don't mean the S.A.M. --- There's no late news on Chester Morris' mishap. In his latest pic a machine gun went off a bit too close and the ears didn't stand up so well.

Now Tallulah Bankhead wants to know how the selected card gets to the top. She's taking lessons from Charles Blake, whose program we itemized in issue No. 32. --- Mickey MacDougall has made the grade. From pitching Svengali decks at every open street corner he's now in a spot to threaten all the lecturer-magicians. Through astuteness or gambler's luck Mickey has tied into the right places for publicity. LOOK magazine just carried a (to we boys) bawdy gaming expose while at the same time ESQUIRE was on the stands with a co-authored article naming him as Michael. We begrudge him nothing at all, for he's won his spurs through his own aggressiveness, but we do think that from Mickey to Michael presages a slippage. We all do or do not click on our inherent mannerisms. Why change?

Mrs. Nate Leisig had a pretty valuable clientele of patrons susceptible to magic. Just as Beatrice Houdini was beset with the opportunists when Harry passed away, Mrs. L., in the days adjoining Nate's death, made moves on the board of life that she could advantageously take back now. All who knew Nate well were acquainted with the fact that Mrs. L. did all of the business. She was in a spot where she could have taken a young and good magician under her wing to their mutual advantage. The only previous successor to Leisig was Freddy Keating, but he sold his birthright down the river six years ago. I hope those who beswoggled the mailing list can do as well as Nate did, for his patrons don't deserve a "drop". What I said of him in No. 63 still holds good, and there isn't a magician around to-day who can match what he had -- let alone what he did.

We hate like hell to attack a women's page in any magazine, especially the one in The Genii, but when someone says that a CAZAN, known as "The Girl Houdini" challenges Joan Brandon to duplicate any standard escape stunt performed by Harry Houdini, we fall off our broken down chair in delight. There's \$1000 in cold cash in the Greenwich Savings Bank at 1356 Broadway, New York City, earmarked for a like amount to be put up, and the gals can jump off the dock in irons or hang themselves in competition whenever they get in the mood or groove. I can vouch that Joan is ready.

"Mike" Kanter has just issued a new catalogue of mammoth proportions. The covers are novel for they picture part of his vast collection of magician's

portraits. I'm sentimental and I got a break. My pic made the top row with Eugene Laurant's and Gene was the very, very first professional magician I ever saw (balcony) back in 1922.

Those last two figures were hard to put down. I'm getting old, but not old enough to find a laugh in the Kanter catalogue emblem for magician's autos (can a magus afford a car?). Imagine a traffic cop pulling up to a wizard high-balling his way towards a Piff-Paff-Poof Convention. The "rabbitt from a hat" emblem is referred to. The man in the uniform says, "A magician, huh? Here's a ticket. Tear it up in little bits of pieces, BUT DON'T FORGET TO RESTORE IT!"

In the Mail: "Please rush one extra special magical drill for drilling a $\frac{1}{4}$ " hole in a $\frac{1}{8}$ " wooden ball as per Jinx No. 68. Hopefully but doubtful. C. F. Carry." O.K. we submerge. The trick will suffer, no doubt, until aspirants to magical fame reverse the figures and make the trick up correctly. O.K. again. And, even if Frank Lane thinks and says we can't, we CAN take it. --- Did you ever hear of the Tablets of Osiris? The mimeo publication of that Society in Baltimore has completed ten years of unceasing effort for better magic. Tom Worthington, III, is a crusader if ever there was one and NOT to be mentioned in his paper is a complement. The Index for the second five years is before us now. Our name rates 3 pages. The S.A.M. rates 74!

"The Devil Is An Empress". It's the name of a movie. They smuggle the hero inside the historic (to those magi who read back on their magic) automaton chess player. Baron Kempen built the first, many moons ago. Recently Dr. Henry Ridgely Evans, whose priceless research articles make the Linking Ring a monthly blessing, did a book about "Edgar Allen Poe and The Chess Player." See the picture if you can for it's a graphic portrayal of an illusion that once knocked the brain trusts of that era for a loop.

Please don't bind your Jinx issues from 1 to 60 just because the monthly stopped there and the weekly started. The Index went only to 50. There will be another Index when we hit 100, if as and when we hope so help us. Keep all bound volumes in 50's. --- Would you like to buy some kid a magical Xmas present? Maybe your own? Pick up a copy of 400 Tricks You Can do, by Thurston. Don't get him anything more expensive or complicated. The book has plenty of stuff that needs only the gadgets around a house. If the boy likes magic he'll find enough to keep him busy and you annoyed while he develops his presentation. There are things in that one book that make up 90% of Malini's act, and Malini has made a good living from his act for years.

It may be considered beside the point, but Horace Goldin once wrote Brunel White that of all those who presented his "Sawing a Woman in Half" illusion for him in this country (and they numbered some famous magicians) the most successful was a man who knew nothing about magic but was a good actor. And the late Horace was figuring box office receipts. We merely ask if magi shouldn't worry more about their presentation.



COLOROTO Dr. L. Rothbart

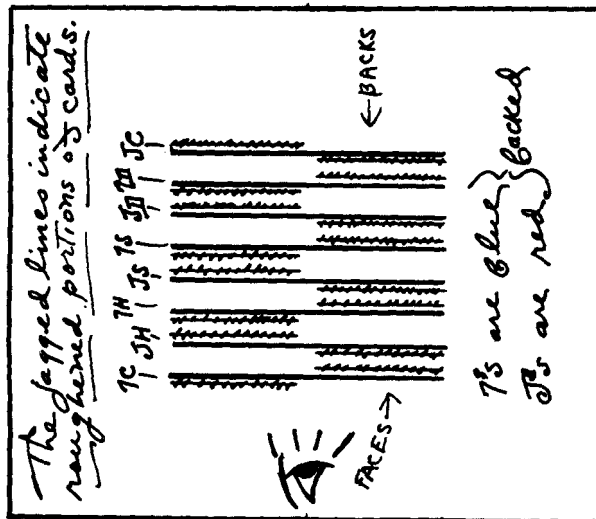
The magician, between other card effects, remarks that playing cards are very, very old in history. He continues that first mention of tricks with cards is found in books and writings of 300 years ago. One of the first of these was the then miraculous feat of making one card change to another.

The performer proceeds to demonstrate this as he talks, color changing the face card of the pack. Then he tells how magic has improved through the ages and states that the changing of one card's face is to-day considered "small power" in the eyes of the magi. To-day is the age of mass production and effort and the magicians have had to keep up with the times.

The performer now calls attention to the fact that the deck he has been using is blue backed. He hands it to a spectator requesting him to remove four cards of the same value, adding, "Take the Jacks out. They're Knives and shouldn't be left at large anyway." The remainder of the blue backed deck is given to the performer who places it aside. He picks up and shows a red backed deck. He runs through and picks out four cards, apparently, putting the deck aside.

The four cards are fanned to show 4 seven spots and then turned around to show their red backs. The fan is closed. A pass is made over the face seven and it changes to a Jack of the same suit. And immediately the four cards are fanned to show FOUR JACKS. And then the fan is turned around to show BLUE backs! The performer says, as he closes the fan and puts them onto the blue deck from which the spectator removed the Jacks, "and that's how the magician takes care of difficulties to-day. No matter how many cards, faces and backs, all happens at one time. And the wizard keeps his deck complete."

The answer? Roughened cards. The principle so popular to-day is hereby used for an excellent closer to any series of card effects. At the finish of these explanations will be found the most practical formulae for making such cards.



The preparation of these cards, that is, in what way they are prepared, is shown in the illustration. The cards are prepared, in their respective ways, either on the top or bottom half of the back or face. Before fanning, the packet of eight cards (apparently four) is squared face down in the left hand, then picked up by the right hand with thumb at the faces (turn over to page 482)

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front of these "hole cards" (towards the spectators and overlapping about half of the card's length) the performer continues to deal cards, now face up, just as in dealing for a game, until the 20 cards have been laid out in the 4 hands.

The situation now is this: The four "hole cards" from left to right (performer's) belong to players 4,3,2,1. The first row ACROSS of face up cards (next to the hole cards) belong to player No. 1. The next row ACROSS are those of player No. 2. Then come players No. 3 and 4.

Now the performer asks the four players to put their coins in front of the row in which they see their peeked at cards. If they don't see their cards (they then must be among the face down hole cards) they are to give their coins to the performer.

Everything now is set for the climax. Picking up a coin in front of a row, the performer passes it up and down several times and suddenly drops it onto the correct card! This is repeated with all other coins in view, and each time the spectator, or player, acknowledges the correctness. Lastly the performer looks at the one or more coins in his hand which represent hole cards. He asks the player or players to think of their cards in turn, and drops a coin

onto a face down card. The player turns it up himself, and once more the performer has found the mentally noted pasteboard!

From the foregoing explanations of the set up after the final deal, the reader should have no trouble in seeing through the deception of the climax. The coins laid on the table in the front of rows need be but placed on the face up cards 1,2,3 or 4 depending upon which spectator placed it there. This same rule applies to the hole cards 4,3,2,1.

The "dates" of the coins is a little detail which allows of the performer turning his back or leaving the room while the coins are put in front of the rows. Two coins in front of one row present no difficulty. Upon his return he picks them up one at a time, noting the date as he waves it to and fro, discovering it to be the 1st, 2nd, 3rd or 4th person's coin and dropping it accordingly. Then he points directly to that player and says, "Your card." This really startling action was not possible in former versions of the trick, nor was it possible to use but FOUR hands of five cards each. The hole card angle makes this possible and it throws completely out of calculation anyone who knew the old mathematical layout. At times a hole card will not be among those chosen but the percentage is high in its favor. The showmanship of the first discoveries though will make up for the lack of face down discoveries.

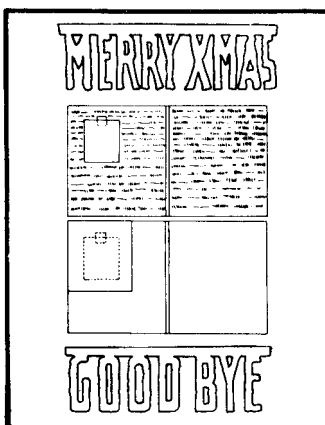
TORN SENTIMENT

Whether sentimental greetings are in season or not this idea will be found of good use to almost any magician. It especially adapts itself to those places where a personalised message can be displayed to good advantage. As written here, please consider it as a closing effect to the act.

A newspaper is shown back and then front. With a few folds and tears a message is produced to signify good will towards all men, especially the club or society for whom the performer is working at the time.

Cecil Lyle first used the basic principle when he originated his now famous hat trick. That principle, however, has not, to date, been used in the other ways that lend themselves to it. My attempt to take advantage of the idea for producing, quite dextrously, greetings such as are pictured here.

The first move is to tear out the message from a length of newspaper. The letters may be made as tall as you desire. They must be constructed so that they dangle from a solid upper strip. Fold the letters into eighths crossways and up. Paste them into the upper left corner of a whole



full-sized (double paged) newspaper. Use a small square strip of newspaper about the size of a postage stamp. This, in turn, is covered by a square of newspaper which completely covers the packet on all sides. Rubber cement is excellent for this type of pasting preparation.

Show the newspaper front and back. Fold it in half and then lengthwise in quarters. The load stays back-most. Tear off about one-third of the bottom, opening the bottom of the pocket. Insert the hand and rip open the right hand edge. Turn this centermost, leaving the actual load exposed back-most. Make a pretended tear along the right and left margins and a few other pretentious tears.

Lastly tear off the uppermost level through the attachment and thereby releasing the load in its entirety.

Fold up the paper (what's left of it -- for in your tearing you can get rid of quite a bit) and reverse the entire mass during the crumpling process. Unfold the front portion and the torn out letters make their appearance. The audience generally likes the sentiment

JOSEPH H. FRIES

COLOROTO
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and the index finger at the back and fanned. This shows four sevens at the start and when they are turned around the red backs show. The cards fan in pairs perfectly when done with the one hand as described. It would be wise to dot the end with a pencil where they (the bunch of eight) should be grasped for the first fan.

Sevens are shown on the fan, and, when turned, the backs are seen to be red, as they should be for the cards were taken from the red deck. Everything is in order. The fan is closed. The face card is seen to be a seven, but after a pass it has turned to a Jack. This is an elementary color change, the "fresh" card coming from the back to the front. The same move can have been used in the descriptive change used with the original blue deck.

Now that the face seven has changed to a Jack, the packet is turned end for end in the showing and then fanned once more with the thumb in front and the fingers behind. This time ALL CARDS SEEN ARE JACKS. The roughing plus the change of one card from back to face takes care of this problem. And when the fan is now turned around the backs of the cards are seen to have changed color to blue! The fan is closed and the cards deposited upon the blue pack when the performer tells all that modern magic cannot be qualmed -- that a true magus can ever keep his own deck complete.

(Editor's note: Keep this stunt set as a finish to any card routine. The angle of taking

people into your confidence (?) is sound always, provided you louse them up as this effect does admirably.)

The Roughened Card Formulae

Into a ten ounce bottle put the following: $\frac{1}{4}$ ounce of Gum Sandarac; $\frac{1}{4}$ ounce of Gum Mastic; 8 ounces of Grain Alcohol (use Denatured Alcohol if Grain is not obtainable); 1 ounce of Liquid Carbolic Acid. (Editor's note: Death to the guy who wets his thumb or finger everytime he deals a card!)

Shake the bottle to dissolve the gums. Then let it stand for several days to fully dissolve them. Strain through a fine white cloth which action removes all foreign substances.

Daub a wad of cotton into the fluid and then rub it across (back and forth) the part of the card to be roughened. Stroke the card's surface only once in each spot and try not to make more than a very thin layer of fluid upon the card's surface. Let the cards stand for a day or so before using. Don't attempt to match them with other roughened cards until they are well dried out.

These ingredients are ready for you at your corner pharmacy provided you think the effect worth the trouble. Otherwise your favorite magical dealer could prepare them for you. The trick, regardless of method, is one which is far superior to most closing tricks and it lends itself to the making of friends in the audience because of its apparent frankness. And you give them what? The gloved wand. So be it.