



THE EYES HAVE IT

J.G. THOMPSON JR.

Quite some years ago our trade journals were seldom without an advertisement by a person named A. Honigman, of Canada. Mr. Honigman was selling an intrigue labeled "The Language of The Eyes" and the gist of the adverts was that one could read another's thoughts merely by looking "deeply" into his eyes. Now this may be true when practised by soul mates but it isn't readily applied by the mystical fraternity. Mr. Honigman's denouement, after seeing with his own eyes a certified check or money order, gave a system of glancing at another person without moving the head, and through a rather complicated coding ritual, one could undoubtedly become very proficient at sending letters and numbers with the speed of a telegraphist. That is, until the optic nerves did tie themselves into a Gordian knot to end all Gordian knots.

Ted Annemann played around with the idea in its original form but, like others who experimented, had to drop it as impractical for most because it required the partners to be facing each other too steadily and called too much attention thereby to the possibility of a signal of some sort. (Honigman's original use for the code was for detective work and secret messages between operatives in a crowd. He spent most of his time doing demonstrations for police departments, etc. Now he started advertising it to magicians we don't know, but evidently he found it lush territory for several years. Ed.) Ted then tried transmitting numbers from 1 to 100 which required but a short glance at his assistant in a careless way. He

later adopted the mnemonic system with cards and, by sending numbers from 1 to 53 was able to "send" any card in the deck. Last summer, at lunch, he told me of this simple method for coding cards, but, although he made use of it in his "En Rapport" act, he had left it out of his "En Rapport" book because it entailed a study of mnemonics on the part of both people and he wanted that publication to cover an act that could be mastered in only a couple of evenings.

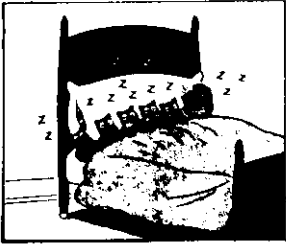
Mrs. Thompson and I have been very happy and contented with various second sight tricks and routines, probably so because we have kept to direct methods which entailed little study and effort on our part. As non-professionals we could not see spending a life time mastering one of the more complicated systems of question answering and article describing. After some study I practically fell onto an idea which simplified the sending of cards by eye to a

matter of learning in minutes. I have Ted's permission to explain this (you better have, or I'll be behind the eye ball. Ed.) as the only reason for his not printing his method has been mentioned before. AND THIS IDEA IS NOT PRESENTED AS A MOST PERFECT WAY OF CHEATING BETWEEN PARTNERS ACROSS A BRIDGE TABLE.

Sit or stand opposite your assistant. Catch her eye. That's dead center, Now shift your glance to the right of her head, say about a foot. Shift your glance to the left of her head about a foot without stopping on dead center or (turn to page 521)



— EDITORIAL —



Bill Larsen has been putting baby and hand pictures in Genii so you, you and you might see how famous magi looked when mother was the only critic. We have just received a picture of how we must have looked and it is a great pleasure to append it here.

Faith Hope Charity Harding, the 4½ years old seeress and miniature Oracle of Delphi said in a N.Y.C. interview that when she grows up she wants to wear a green silk dress and be a magician. J.B. Rhine is supposed to be interested in her case, but, like the gal with the bouncing bed, we probably won't hear any more about it. --- We also chuckled at a recent Winchell thumb nail review, to wit, "Ann Sothern quells an uprising of jungle savages with a patter act and sleight-of-hand, in the movie "Congo Maisie," which maybe explains what became of vaudeville."

Giovanni, currently at N.Y.'s Hotel New Yorker, has reaped much publicity of late. But the story that wasn't printed concerned the evening the noted pickpocket worked for a group and found his own pocketbook and keys gone. One of the spectators whom Giovanni was "pocketpicking" had neatly "frisked" the performer. It was Dan Campion, crack pickpocket detective of the New York police! --- We'll probably be haunted for years by the Freer episode, but at least we can relate a funny story. Winston was doing his levitation in Maine and borrowed a little boy from the audience. When the boy had been picked up and was floating on the gadget, he started to cry. The irate father demanded his son's return in no uncertain tones but the show had to go on. Papa stalked up onto the boards, took his son off the machine and, according to reports, also took out some of his feelings on Mr. Freer. What price glory.

If you happen to be the guest of Gordon Peck in Glens Falls, N.Y., keep away from his handcuff collection. The good doctor recently had a friend around who wouldn't believe the cuffs were genuine. You're way ahead of me. Doc didn't have a key for the pair the wisey put on himself. It was a late make of restraint and the local gendarmes didn't have a key either. Until six or seven the next morning the guest (I'll bet he doesn't come back for a while!) went from headquarters to headquarters looking like a real desperado. --- Clayton Rawson's publishers recently got a complaint regarding the former's book, "Footprints On The Ceiling." It came from an official of the Society of Transcendent Science, in Chicago. "A magically interested customer" saw the Genii ad and ordered it. Then he was upset because the ad said "DO YOU KNOW how a bullet can penetrate steel and concrete leaving no trace?" Quoth the S.O. T.S., "we cannot find the answer to this, nor neither the purchaser of said book. Kindly let us have this."

Thank you department: Franklin Geist writes to say, "In appreciation:- I used "Fresh Fish" "Hank the Hermit" "Transient Money" and "Graphology" for a 15 minute routine before a very difficult group tonight. The reception was remarkable - especially for the dollar bill feat and "Hank". Altho "Fresh Fish" is not yours, it must be mentioned. Note that 3/4th of the

routine was Jinx material, and the entertainment value was better than could be expected." (The tricks will be found on pages 32, 218, and 433, respectively. Ed.)

Chester Morris has just finished a vaude engagement in N.Y. and it was again a pleasure to see an actor do magic. With no warning he eased into a Chinese Tea Chest production effect as half of his p.a. act with a simple and disarming mention about movie stars getting gifts from all parts of the world. It happened that he liked the tea chest above all and would like to show it to them. In short, Morris made the audience practically beg to be shown! --- We've read a number of books on "how" to make magic pay. We also knew Russell Swann (currently at N.Y.'s Savoy-Plaza) when his tricks were but a hobby. The true secret of Russell's success is not in his tricks because he doesn't know any too many. He's not a clever manipulator, and I'm pretty sure he doesn't do a good "pass." He proves, of all the magicians I know and have known, that personality is the trick. Swann is personable to the nth degree. He fits his clothes and is the most affable person you could want to meet. He always knows less than you do and you leave him with thanks ringing in your ears. As far as I know he's never forgotten a manager, an agent, or an acquaintance where ever he has worked. Once your name and address is on his list you get hotel announcements, Christmas and holiday cards, souvenirs from all around the world, and a steady stream of information regarding Swann. If you've met him but once you feel as though you're a bosom pal. And all of this is a tribute from me to a guy I think is doing magic plenty good.

We still need copies of No. 62 and 63 Jinx. They're scarcer than before so we'll offer two issues in exchange if you have an extra one. --- Some of the boys have been asking about a daily Jinx, and we can assure you that it has been given some thought. --- The April issue of Esquire will have an article on gambling and gamblers by John Scarne. He gets down to the shoulder rubbing stage with some of the gentry whose names make you shudder. --- Walter Gibson, whose Maxwell Grant pen name is known as the confidant of The Shadow, told us one day how he picked that pseudonym. Twenty first names and twenty last names were thrown in separate hats. Without forcing, and without any subterfuges, he picked a paper from each. Strange as it may seem, he learned later that somewhere in Texas was a parcel of land titled the Maxwell grant. And that disposes of the theory that Maxwell was for Holden and Grant for the diminutive General of Magic.

Mail bag: "I read that tip in The Jinx on how to put curtains on rod using a thumb tip. I put curtains on rods years before you were born - but I used a thimble. Try it - it works! Mother. --- Audley Walsh told us of what seems to be a really funny gag for kid shows. There's a new Liquid Thread type of cement on the market. The 5 and 10 cent stores have it. It has a rubber cement base but with something new added it is perfect for mending tears and glueing cloth. Coat each of a pair of cheap cotton gloves with the cement. Let them dry. Keep them separate. Get two children up. Make some excuse for having them put on a pair of gloves. Each one gets a prepared right hand glove. Then ask their names and introduce them. When they shake hands you hold them together for a moment and then leave them. Watch them try to get apart. You just about have to tear the material!

Theo Ammann

THE EYES HAVE IT
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catching her eye. Then check with her that she has seen the glancing. It's amazing how just a bit of a side glance registers on another person who is looking at your eyes. How many times have you turned your head and looked in a direction when someone before you glanced that way? Next glance directly above her head about a foot, and, staying on this new level, glance to the right and then to the left. Lastly look to a spot a foot below her eyes, and then cover the right and left positions.

This gives a square of nine positions with the assistant's eyes always determining dead center, or the center square. And before going any farther determine once and for all time whether your assistant wants the squares numbered 1 2 3 or 3 2 1 depending upon whether 4 5 6 or 6 5 4 or she wants to count 7 8 9 or 9 8 7 them from left to right or right to left. 5 is the only square not affected by the change and it is well to give your partner first choice to keep her in good humor.

The figure 0 is signalled simply by letting the glance go away out of the phantom square of nine. The stop is when the performer's gaze drops to his hand or hands.

Now take a deck of cards, but for the moment pay no attention to the faces of the cards. Fan them before you and an imaginary spectator. You both are facing your assistant who is at a little distance facing you unconcernedly (?). Look at the spread of cards and think of a number of two figures. Glance up carelessly and let your gaze hit the proper square for the first figure and then shift (without moving your head) to the second position. Then it drops to the fan of cards again, and your assistant should now have that number, i.e., any number from 1 to a hundred. For repeats of the same figure the gaze merely does a repeat - first to the number, to the hand, and immediately back to the number, and back to the hand.

Practise this for the next half hour and let the assistant call out the numbers as sent each time. Then consider the cards. The first thing to do is give the suits a value. For example; Clubs - 0; Diamonds - 13; Hearts - 26; Spades - 39. That's all. When a card in the fan is indicated to the performer by a spectator he notes the suit, remembers the value for that suit, adds to it the pip value of the card, and sends that total to the assistant. She merely subtracts from the number received the nearest suit value which is LESS than the number transmitted. That leaves her with the pip value, and the number subtracted indicates the suit. Thus if the Queen of Hearts were chosen, Hearts would mean 26 to which would be added the pip value of 12. The total is 38 and that is sent. The next value less than 38 is 26 whereupon the medium subtracts 26, indicating Hearts, and gets a remainder of 12 which tells her all she has to know.

A variation from having a spectator indicate a card facing both he and the performer would be to have one chosen from the deck, noted and returned. Just before this the performer would make it clear that he would like the spectator to ask the medium himself, and in his own words, the identity of his pasteboard after the performer had concentrated for a moment. The card returned would be shuffled to the top or bottom and glimpsed while the pack was being

squared on the hand. A glance at the spectator would get him started and a follow up glance at the medium as the spectator puts his question would do the trick.

On the other hand, the performer might be up against another condition where the spectator might like to keep his card. Mentioning that he may pocket the card he takes, the performer, having noted the top or bottom card of the mixed deck, glances her way and transmit the card then, she being ready after such a remark. Then the card is deliberately forced and she doesn't hesitate long before climaxing things.

Once learned between two people, this system will never be forgotten. Even if not used for months it cannot help but work, although needing a very slight stall, perhaps, to not make a decided error.

TWO ANNEMANN EFFECTS
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comes over to replace the top half. It comes down at right angles to the lower half as in the illustration, and the left fingers come up against its back. The hands swing toward the right and the left hand points towards the face card of the top half. The left fingers draw off the top or back card of this upper packet and it drops to the top of the lower. This is done just as the hands are turned over and the slip is completely covered. The performer excuses himself as he makes this move, saying, as he points to the face card, "I didn't mean to look at this card or let any one see it. I don't want you to think I'm keeping track of your card by knowing the one next to it. We'll bury your card."

The left thumb now pushes the selected card (?) off the top of the lower portion into the center of the upper packet, and then puts the lower packet on top of the former upper packet. Very openly the spectator's noted card has been apparently lost, but actually it now is on top of the pack. The performer squares the cards and says, "I'm going to ask that you remember just about where your card is in the deck. Just be certain of its location within two or three cards."

"Now take this card, the ---- of ----, and push it into the deck about twenty cards above yours. I'll make your card move right up through the deck to that spot." At this time you do a double turn over, apparently show the top card, and turning it face down after naming, hand it to spectator and hold deck before him. In the fairest way possible you've given him his own card! He stabs it into the deck and you tell him to hang on to it. Then you lift the cards above and show him the face of that packet. It's not his. Then you show the top card of the lower section. Still not his. You act disconcerted and start to run through the pack, asking him what card he did have. He'll name it. You shake your head, blow towards the card he's holding, and say, "Well, a magician has to have some way of getting out of a hole." But watch the effect. To the spectator there is no conceivable way of your changing the card in his hand, and the misdirection throughout keeps the minds of all on the card buried in the deck.

TWO ANNEMANN EFFECTS

The two effects to follow are not new, at least as far as I'm concerned. Both were developed nearly ten years ago and have been constant standbys for the decade. Most of my magical friends and acquaintances have seen them done, possibly too often, but to date I've never put them down in type. The main reason for it now is because a few days ago I was shown my own trick and the realization came that I had better get what credit I could before the time came when the effects were worn and shoddy and I would hear, "Oh yeah? I've known that for years."

Neither of the tricks is what one could call "new". Any originality consists only in the handling of the cards for effectiveness on the watchers. I call the first, a repeating reverse trick,

THE WHISTLE

From any deck two cards are chosen by two spectators. After being noted the pasteboards are returned to the deck and all of the cards are shuffled well. With a pack in hand, the reader can follow these instructions better than without.

The two cards are brought to the top of the deck in any fashion that suits the individual. For my part I use the Hindu Shuffle which does away with the need of a pass or shift. It is necessary for the performer to know which card is which, as the top card is the first to be revealed.

The deck is given a dovetail shuffle at this time and one card allowed to drop between the top two, separating them. And at this time the performer says that if he were a magician or expert card trickster he would have a chosen card on top of the pack. You are holding the deck face down on the left hand at this moment and a double lift is made and the two cards as one turned over face up on the deck. Both spectators are asked if that is his card and then the left hand turns over to show the bottom card of the deck to each.

As this action takes place the right hand draws the single card from under the pack, the face out one of the two cards reversed, turns it over and slides it back. Then the left hand turns back and the pack is now back up on the left hand as before. You have shown both the top and bottom cards and in doing so have reversed the first person's card. It lies just under the top one. Underneath it lies the 2nd person's card, but we forget that for the time being.

The performer states that he finds a card, not by sleight-of-hand, but with a whistle. In a pack are 52 cards and he has a whistle for each. As he says this he cuts the deck several times, bringing up small bunches from the bottom to the top which action moves the reversed card to near center. Then he asks its owner the name of his card. The performer thinks for a second and then whistles in any peculiar way according to his feelings and disposition at the time. The deck is given a spread on the table or floor and face up in the center is seen the card named.

Without hesitation the performer says that many people don't believe in the whistle and they are right to a certain extent. Most of the invisible force comes from the spectator

who has touched a card. As he says this, the wonder worker picks up the deck by scooping the spread from left to right until he reaches the face up card. This packet he drops on the right hand end of the spread and then scoops them up underneath. The deck is now together with the reversed card face up on top. He continues by explaining that when a person touches a card he makes it feel different from the others. The card takes on individualism and tries to be outstanding in its world. And the only way a card can be different from the rest in a pack is to lie face up while the rest are face down.

During this talk the performer has been holding the pack in his left hand. The right hand has apparently picked up the top, face up card, and pushed it back correctly into the deck. But -- the move isn't so innocent. A double lift is made and the two top cards picked up. Then the left hand turns over, and the face up card is pushed into the center. But under it is the second person's card! And when the left hand turns back to normal and the deck is on the palm face down, the second person's card has been reversed in the center! In short, you have very openly put the first card back and set the second one at the same time.

The second person now names his card. The performer hesitates and then digs up a different whistle. The cards are spread and everything has worked out correctly.

The subtlety of the effect lies in the fact that you are always a jump ahead and each of the reverses is finished before the audience expects it. Then, too, the fact that you repeat the trick with the second person helps not a little for they've seen all cards face down on the first spread and you certainly haven't made a tricky move between that revelation and the second. Lastly, you don't have to worry about keeping track of the second card. The first reversed one does that for you.

A CARD IN HAND

I realize as I start to write this effect out that there isn't much to it that can be forceful in print. However, it has proven its worth for ten years and several of the professionals to whom I have shown it claim that it's the best close up effect for night club tables that they could want. Just do it a few times and listen to the comment. It's extremely good when worked on a lady.

The usual card is chosen and returned. In order to vary my selection methods and get away from the too familiar "take a card" I use, for this effect, a very cute wrinkle taught me many moons ago by Burling Hull. Hold the deck face down in the left hand and riffle the outer end. When the spectator stops you, lift up the upper portion and have the spectator note the top card of the lower half. He replaces it and the right hand

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