



OPEN MINDS

Every bit of action in this effect means something, and I have no doubt but that there will be not a few who have discarded the number addition trick who will find the following idea a welcome new face for their routine.

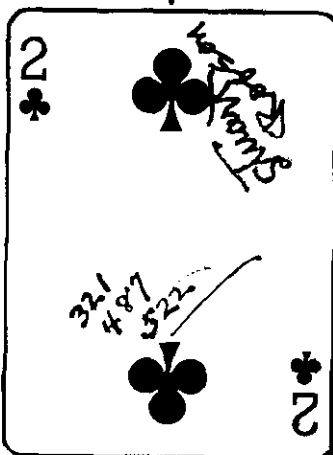
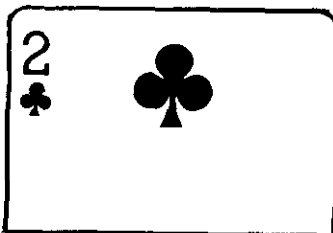
After other card effects the performer attempts a mindreading experiment. He hands the deck to a spectator for shuffling, and that person is to think of a three figure number as he mixes the cards. The deck is given a second person who shuffles and also thinks of three figures. The same thing happens with a third person. The performer retrieves the pack, fans through them and removes four cards which he places in a face down row in full view.

Next, in order that the remainder of the pack be kept intact, he puts a heavy rubber band around its width. A fourth spectator is now asked to sign his name across one end of the face card of the deck, in this case we'll say the Two of Clubs. Each of the original three thinkers now jots down his mentally chosen figures on the other end of the card, which results in three rows of three figures each. And the fourth person acknowledges his signed card and adds up the vertical columns to reach a total. This he does with the single card in his own hands.

The sum is read aloud. The magician turns face up the row of four cards that he previously took from the deck. They represent the total reached by adding the three numbers thought of by the spectators!

As mentioned before, the entire problem is

one that uses only the cards, a pencil, and a rubber band, that is, as far as the audience is concerned. No pads, slates, or other "outside" devices make their appearance to confuse the issue in this case.



In his left trouser pocket the performer has a half card, half of the Two of Clubs. In his right pocket is a heavy rubber band. Previously he has written at one end of the Two of Clubs in the deck, a dummy problem of three rows of three figures each, scribbling so that each row might be judged as by a different person. This set of figures he has summed up and the answer of 4 figures is remembered. It is suggested that the problem be formed to total 4 figures representing a date of historical importance, such as 1492, etc., so that it cannot be forgotten.

And before going further it can be suggested also that, provided the performer wishes to present the feat impromptu like, when using a borrowed deck, he carry half cards from both regular and bridge size decks. The back of the half card is never seen. Just before this effect he does one which requires his absence from the room for a minute or so. During this time out he scribbles the problem upon one end of the proper card in the borrowed deck. Upon his return and at the conclusion of his other trick, he is ready to go directly into this one.

In the beginning, the deck is mixed by three people who think of numbers at the same time. Upon taking back the cards the performer fans through the deck, removing the four cards to represent the total, one at a time, placing them face down in order
(continued on page 525)

AUDLEY WALSH

~ EDITORIAL ~

Mail bag: "The "Clever Coins" in No. 78 is swell and open to many variations. It could be worked with each set of coins different; or checkers from a checker board; two different colors of poker chips; even the small marbles from a Chinese Checker set. A careful fixing and "Coco-Cola" tops could be used. Even two brands of cigarettes may be used. But why go on? There's material in this effect to supply a new trick for weeks. Even the force could be any of a dozen known methods." R. C. Buff. --- Dear Ted; Am driving the locals crazy with Jordan 49 trick (Jinx No. 78) using it as a telephone mystery. A little long but satisfactory especially for the wise guy whom I lead astray by making the card appear where I want by directing the picking up of the piles - spelling name out, etc. - also using three first cards as totals to disclose. Hastily - Lloyd Jones. Thank you both very kindly. We happened to be just in the mood (or need? Ed.) of a couple of back pats. But Joe Sternbach of N.Y. beat Lloyd to the phone a few days before (but only because of mail delivery to the coast) because on the night of the day when he received his Jinx he saw the light and called four magicians to upset them no little, I hope.

Scoop! That new movie called "The Magic Bullet" is about the life of Dr. Paul Ehrlich --- --- and not about Annemann. --- From a recent Doris Blake Love Answer column; Dear Miss Blake: What do you think of a boy who smokes a cigar and kisses me at the same time. I do not like cigars." (signed) Wondering. (Answer) "He must be a magician, as well as a rude young person."

We're only conversant with two lady magi in this country to-day, Joan Brandon, and Dell O'Dell. It seems as if they are to have a wand challenger, for Miss Blanche, touted as Europe's peerless Lady-Magicienne, is expected in our United States soon. It is said that she's probably the youngest Court-Magician or Magicienne ever known, for, in 1938, and at the age of 22, she appeared on the occasion of the King's birthday before the Yugoslavian Royal Majesty to be appointed, as an aftermath of regal satisfaction, Artist-Magicienne of the Yugoslavian Royal Court. Miss Blanche, judging from her repertoire, does right well with manipulative magic. One of her press notices says that she led a ballet-troupe at the age of 16, witnessed a Viennese magician (Lurette) on a Hollandish coast, AND ALTHOUGH SHE NEVER HAD LIKED MAGICAL SHOWS, AND EVEN HATED CONJURING AND MAGICIANS, she was fascinated by the performance and "got the desire." Well, we hope upon hope that Miss Blanche gets over here soon and makes a go of it. There are plenty of spots for the people who can fill them. And it is our wish that she "goes to town" for only by the success of "outsiders" can there be a chance of some of our really good magi opening their eyes and getting about the business of educating our public to the better side of magic while coining some awfully good looking dollars for themselves. Vive la Blanche!

Offtune note: Since that Walt Disney epic, "Pinocchio", termed by critics the ultimate (until next time. Ed.) adventure in technicolor cartoon movies, our two figurehead kittens have been wanting to change their names to Figaro, that celluloid feminine feline. From the Jinx International Day and Night Desk comes the information that the two cats are of different sexes; will retain the names with which they were christened; and will never go to a movie. Their contract manager, a Mr. Ammererman, has vowed to keep them exclusive.

Of interest only to New Yorkers and the commuters is a last minute reminder of the Heckscher Theatre Show of the S.A.M. Staged on the 24th of Feb. the annual Ernst Hospital Relief Fund benefit still stands (and as much as you have panned the S.A.M.: Ed.) ((So what! T.A.)) (((They're magicians, aren't they? They're sick, aren't they? Still T.A.)))(-----
--- Ed.) Now that for once I've stopped that fellow from lipping in -- Sam Margulies, the impresario, has innovated the evening by giving incomers usherettes -- USHERETTES -- Naomi Baker Marshall and Hope Harris will be assisted by Pearl Magini, Helen Dorothy Allen, Gertrude Elliott, Miss Short, The Horowitz Twins, and Miss Shufro. Teddy (hello, Dai) Vernon will be page boy in case a doctor is called - or a lawyer if someone else's trick is stolen. Backstage (who cares about backstage? Give us more usherettes! Ed.) Al Baker will be stage manager, assisted by that old Dunninger standby George Wagner, Lou Schaffer, and electrolite Harry Greenberg. Good or bad, the acts will be flowered by Jack Trepel, the bouquet to basket, posy to orchid man who loves magic beyond its human frailties. We hope (for this is being written four days before) the show is good. However, good or bad, an awful lot of people will buy out the house and help an awful lot of needy magi, and in doing that will find improvement in their tricks at their next performance.

Martin Gardner, whose multifarious mysteries filled our Winter Extra issue of 1937-38, has just published a book of "12 Tricks With A Borrowed Deck." Your dealer has it now. Martin always struck us as a most genial and very much unlike a magician person. Then he would do card tricks and fool you -- even you -- and you're smart! He fooled us - not plenty but enough to make us boot ourselves back 10 years - in respect for his angles. We like this printing - not because we like him but because, appreciating subtle problems, we know he has given to the trade a bundle of material which is practical - and "practical" is our creed.

Last but not too, too far from least comes a plug for a publication which I mentioned in preparation almost three years ago. Now it's a reality. It has to do with telepathy apparent between two people in every sense of the word. It covers EVERY angle of thought transference of the fakey kind and it's a book which I've been lucky enough to follow from a gleam in its father's eye to a son in the side of all other book writers on the subject. Bob (Calostro) Doidge, who mentored the La Vellma books, has something on the ball with this and next week we'll give you an insight on how SOME magical and mystery books are MADE.

On the stands now is "Double Detective" a pulp thriller mag featuring a character named the Green Lama (will Tibetan monasteries shake and crumble at that), and, although magic is out, the ten cent Lama does have a knowledge of escapes. This month, a la Kellock, he emulated Houdini under ice, and we understand that to come will be strait-jacket troubles and wet sheet worries.

We'll give you plenty low down on questions regarding a daily Jinx with issue No. 83 dated March 9th. Don't say we didn't warn you! --- Houdini may have put "houdinize" into the dictionary, but Murray, an English getter outer of things coined "escapologist" and the savants included it in their book of learning. --- And an intimate musical revue, by Charles LeMaire, designer of other such things plus the Ringling-Barnum spectacles will hit Broadway this year entitled "Presto-Changeo." Gabbatha!

Dec. Ammererman

OPEN MINDS
(continued from page 523)

for later revelation. And during this time he locates, and gets to the face of the deck, the written on Two of Clubs. The deck is closed and held in the right hand while the left looks for the rubber band, "to keep the deck intact." It is not in the left pocket so the cards are transferred to the left hand and the right hand dives into the right pocket and brings out the band. However, the actions have been but a ruse for the left hand palmed out the half card and added it to the face of the pack covering the end containing the writing. The band then is placed around the pack and its width conceals the fact that a half card is on the face. The top and bottom halves of the Two of Clubs are matching and who is there to think anything out of the way, or wrong?

A fourth spectator now signs one end of the face card, and of course he is presented the end which represents the genuine card. The writing of the first three people is done on the opposite or fake half.

The rubber band now is removed with the right hand and given to the left fingers to hold as the right hand withdraws the genuine card and presents it to the fourth spectator for verification and adding. The rubber band is put in pocket by the left hand but this move also covers the fact that the half card went along with it.

The total is called out, and one by one, in correct order, the face down cards are turned over. The performer has read correctly the minds of the three spectators. And not only that, he has added together their respective numbers to arrive at the inevitable total.

(Note by Annemann: Dr. Jacob Daley, back on page 182, in his New Slate Addition Presentation gave a most logical way of doing this type of stunt whereby was done away the idea that the performer was not only a mindreader but a rapid calculator as well. The fact that the magician reads the various minds of their numbers may be taken at face value, but that he is able to instantly convert these into a total is a detail not to be tossed about. Of course, a wonder worker is supposed to do all sorts of miracles without question, and these points are often ridiculed by performers. Therefore, I may be out of order to many readers in offering the above reference.)



"NEVER IDLE" CARDS
(continued from page 526)

the right hand EXCEPT that, after the first card has been taken into the right hand, the hand turned and the second card removed, the hand turns back to normal for the third BUT GOES UNDER THE CARD INSTEAD OF ON TOP. and this UNDER move is done EVERY OTHER TIME starting with the third card pickup - every time the hand picks up a card while in normal (thumb on top and fingers beneath) position. Every "even" numbered card is picked up, the hand being reversed (fingers on top and thumb beneath) for these, by putting the packet on TOP of the card pushed over

by the left thumb from its packet. Don't put the right hand packet UNDER EACH TIME or you'll get the same result as in the former case -- just every other time on the "odd" card pickups, after the first. This action actually reverses each second card as it seems you were doing in the first procedure.

Now go over the two procedures until you have learned them well and can do them, as you will, automatic. Either procedure must be at your command without thinking.

All set? Now we try the actual routine. Count off twelve cards or use some you've produced from a spectator's coat pocket. Fan and display them as all facing one way. Run them singly to further (but not blatantly) prove the fact. Then square and hold them in the left hand. Go through the first procedure, repeating "Up, down, up, down, up, down, etc.," the whole action being rapid and smooth.

Square the packet and place it behind your back or under the table cloth. Snap them loudly. Bring the packet back into view and show half of them facing one way and half the other. (In two groups) Putting them out of sight is just for effect and, besides, gets the audience used to the move as it is needed later.

Right the cards, square, and place again in the left hand. Go through the cards following the second procedure. Square them, place under cover, give them a loud ruffle, and this time show them fanned alternately face up and face down. Strip out the face up cards and assemble all the same way.

At this point you tell all that you are going to attempt the hardest part of the little puzzle, and to prove that what they see happen really doesn't happen at all. During this bit of candid (?) oratory the cards, squared in the left hand, are given an upward bend. Now go through the first procedure, square and put behind the back. The cards are in two back to back groups, and, thanks to the upward bend, a bridge is now formed between the two sections. It is easily felt while the cards are out of sight. The cards are cut at that point, one half turned against the other, and when brought to the front the cards are spread to show them all facing one way.

And there's your little interlude between trix, with only one move that isn't in the open and that is done naturally, and safely, behind the back. Nobody, I suppose, will fall all over himself rushing to be the first one to do it, but it has proven itself to be a cute thing to know and have on tap for the right time.



Damn The Rain

One pony of Gin
One pony of Scotch Whiskey
One-half egg
One pony of lime juice
One-half teaspoonful powdered sugar
Ice, shake, (but well!)(sometimes the drink starts shaking you, so hang on!), strain into a small bar glass.
(Note by Annemann, an old rainmaker; Keep your umbrella handy.)

THE ADHESIVE TAPE TIE

This is a suggested "variation" of "The Incredible Thumb Restraint" utilizing an extra long thumb tip, with all due credit to its originator, Mr. Frank M. Chapman. In the December 1937 issue of GENII was explained how Mr. Chapman was suspected of slipping a thumb free by his physician who had just witnessed an exhibition of the Thumb Tie effect. The doctor tried to circumvent such a happening by having his subject, or patient, hold out his thumbs, not crossed as in the usual versions, but side by side. Around these he bound several inches of stout adhesive tape. Out of these conditions Mr. Chapman evolved his method of release and return to the fetters, meanwhile accomplishing the usual manifestations.

No claim of either superiority or improvement is being made here to his version. I have merely eliminated the gimmick.

Procure a roll of adhesive tape 3/4 in. in width, and preferably of the watershed variety. Mr. Chapman suggested the taping of an assistants thumbs as a preliminary "test." Should you wish to include this, and it is a rather effective bit of business, especially when tried upon one who previously during the performance has labeled himself as a "wise guy," first cut off a piece of tape eight inches in length and then unroll some fifteen inches of tape from the roll.

Place the cut off piece, smoothly, upon the unrolled tape, adhesive surfaces together, beginning at a point eight inches from the end of the unrolled tape, after which the tape is rolled.

The test piece is cut from the roll just 3/4 inches SHORT of the DOUBLED portion. Naturally, it does its work well in holding the spectator picked for this part of the presentation.

In the taping of your own thumbs, the 3/4 in. adhesive end is attached firmly to the inside portion (only) of the left thumb, the doubled tape continuing OVER the top of the thumb. Separate fingers and place the KNUCKLES of the two thumbs together. As the tape is wound around them separate slightly for slack at the instant the adhesive surfaces of the tape begin coming together. However, it will be found by experimenting that little if any slack is essential.

The glazed inner surface of the tie permits the right thumb to be withdrawn and inserted within the tape with any necessary rapidity. Two or three winds, or layers, of the tape stabilizes the tie amply, but this may also be judged by experimenting. For the "standard" figure 8 addition, tear off a piece of the tape 1/4 in. wide for the purpose. This is about the only case which necessitates a little slack.

DR. E. C. ERVIN

"NEVER IDLE" CARDS

The effect of all this isn't new. What with card men doing it from Bombay to Buffalo; with midget cards and Jumbo's; in swanky spots and man-holes; by fair means as well as foul; it has had a lot of pushing around. Categorically speaking, it sneaks about from magician to magician under the name of The Acrobatic Cards. Strictly speaking, this is an unusually easy method without a lot of arm-swing and wide open movements.

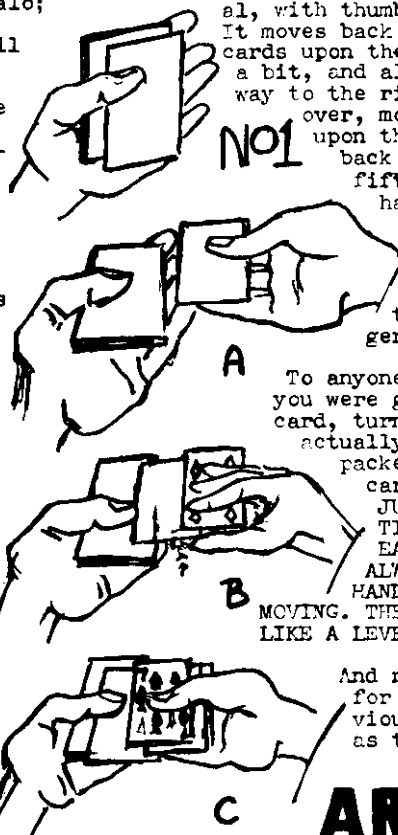
Count off twelve cards from anybody's deck and hold them squared face down in the left hand as though ready to deal. Push off the top card to the right. It is grasped by the right hand, thumb on top and four fingers beneath. The right hand moves away a few inches for clearance and then turns completely over, turning, of course, the card just removed, face up. The thumb will now be underneath and the fingers on top across the face. IN ALL OPERATIONS THE LEFT HAND DOESN'T BUDGE OR TURN AT ALL; IT ONLY PUSHES THE CARDS ONE BY ONE INTO THE RIGHT HAND.

The right hand now moves back again to the left, still in the face up card position. The left hand has meanwhile pushed out a second card. The right hand deposits its face up card on top of the second card, the fingers and thumb of the right hand grasping both and carrying them away. The right hand now contains a face up and face down card together. These cards are back to back as in the illustration (B).

The right hand turns over again, back to normal, with thumb on top and fingers underneath. It moves back to the left, places its two cards upon the third which has been pushed out a bit, and all three together are carried away to the right. The right hand again turns over, moves back, deposits its group upon the fourth card, moves away, turns back to normal again, picks up the fifth, etc., until all twelve cards have been treated with and taken by the right hand. With the 12th card the hand will be turned over. It turns for the last time to normal with thumb on top and the packet is squared using fingers of both hands.

To anyone watching you it would seem that you were going through the twelve, card by card, turning face up every other one. But actually the result is that you hold a packet divided into two groups of 6 cards, one face up, one face down. JUST REMEMBER THAT IN ALL OPERATIONS TURN THE RIGHT HAND OVER EACH TIME YOU REMOVE A CARD AND ALWAYS PUT THE PACKET IN THE RIGHT HAND ON TOP OF THE CARD YOU ARE REMOVING. THE RIGHT HAND MOVES OVER AND BACK LIKE A LEVER.

And now for the variation and then for the routine as a whole. The previous actions are followed exactly as to the movements and turnings of (turn back to page 525)



KENT

ARTHUR