

There's one thing about a new trick -- it takes a second reading and twice as many tryouts to convince the reader of its worth. Magic has always been that way.

You can do this one after the first reading. You'll appreciate it more and more depending upon upon how many times you present it. For once you will get a trick, depending upon the simplest of secrets, a trick which is a psychological mystery because its finale embodies (?) more than its preparation to the onlookers might presume.

The spectator shuffles his own deck. From it the performer has a card chosen and returned. With no magical move the pack is handed the audience assistant for mixing. And at this time the performer turns his back.

After shuffling, the spectator is told to cut the pack into three face down heaps. Then he is told to look through each heap -- and say when he has found his card.



Next he takes his card from where he finds it -- pushes it into the center of one of the two remaining piles -- and squares them all.

You -- with sky sense -- glance through the piles -- tell the subject where he found his card -- tell him where he then put it -- name the card -- and then turn it face up from among all the others.

It all depends upon a "key" and a "force." The effect, however, is worth it. First you force a card. Then you notice the bottom card of the deck. Undercut for the chosen (?) card's return. The noted card goes on top of the card you have forced. Silly? But watch.

The spectator shuffles. There's a chance in a thousand that he'll break the pair. Conservative members of our cult can dispense with the shuffle and merely have him cut. You glance over the piles, looking first for the key card. That's the one from which the selected card must have been taken. And knowing the identity of the selected card you know into which pile it has been put. When the selected card is found it is cut to the top.

You look the spectator in the eye. The revelation is immense. You not alone tell him from what pile he took his card but then disclose what pile into which he hid it.

Then you proceed to name his card -- and wind up by turning it face up -- you've had it ready for this denouement after cutting it to the top when you found it during the general all around looking through the piles. This is the first trick in years to pay off three to one on the performer's efforts.

SKY SENSE

HUBERT ELLIOTT

Len Sewell's Crystal Box

A MAGICAL EFFECT

(Note by Annemann: During the past year there have been several variations of an English effect produced, all of which have made good use of the black art principle. With the popularity of the tricks in mind I'm presenting here one which has lots to recommend it besides the small cost in making it up.)

To the many and varied production boxes at present before the magical fraternity, I have yet another to add. This one I believe will meet with the approval of all, as there are many points in its favor. The first is that it can be worked on a glass-topped table or a thin serving tray. Secondly, it can be examined by the audience if necessary, and thirdly, the whole affair can be made up at the cost of a dollar or so.

The effect is as with most of these boxes. It is first shown perfectly empty, and then a varied assortment of articles extracted from it. These are generally of a collapsible nature, such as handkerchiefs, flags, lanterns, etc. In the box I am about to describe SOLID articles can be produced, even glasses of water, as well as a tremendous amount of collapsible goods.

Now for the apparatus. As seen by the audience it consists of two boxes, one made of glass and another smaller one made of tin, which is just a sliding fit for the glass box. The tin box has hinged flaps in its sides, as seen in Fig. 2, so that the hand can be passed completely through from all sides to prove it empty. The fake box shown in Fig. 3, which the audience do not see, is simply a cardboard box covered over with black velvet, but instead of having a lid, two flaps of velvet are left over from the ends, so that the top layer of the "production" which is placed in this box cannot be seen. Attached to the two ends of this box at the bottom will be seen two loops of black thread or

wire, as shown in Fig. 3, the object of which will be seen later. Next, a glass-top table is required, or, failing this, an assistant with a thin tray (black). Having got the above pieces of apparatus, the glass box is on the center of the table. The tin box is now placed over the fake box (which should be suitably loaded), the two loops of wire or thread thus hanging out. These are gathered up to the top of the tin box, and serve as handles to lower the tin and fake into the glass box, the handles being left in an easy accessible position, as in Fig. 1.

To present the trick, the performer comes forward, and, standing directly behind the table with the box on it, lifts out the tin box and fake box together and places them momentarily behind the glass box. On second thought, he picks up the tin box and shows it empty by placing his hand through the openings. When picking the box up to do this, care must be taken to keep in a position directly behind the glass box unless a dark background is in evidence, otherwise the fake box can be seen. The magician's black coat acts as a background in this case. Having shown the tin box empty, it is put down over the fake box behind the glass box again, while the performer proceeds to show the glass box perfectly empty.

This being done, all that remains to be done is to place the tin box and fake inside the glass box again, and proceed with the production by opening the two tin flaps on top of the box.

If it is desired to show the apparatus free of deception at the end of the production, this can easily be accomplished by making the fake box to open out flat and paste a flag or fancily designed silk inside it, so that at the last the flag or silk can be pulled out from behind it. Fig. 4 will serve to illustrate how the fake container is hidden on the table with the rest of the produced materials.

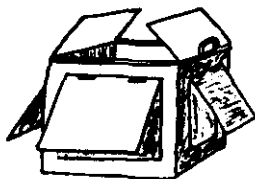
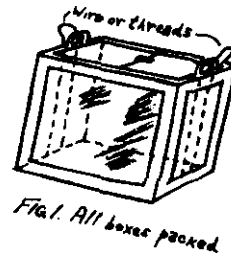
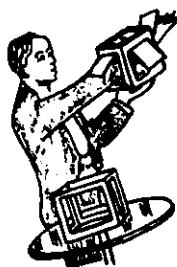


FIG. 2 Tin Box



FIG. 4 Velvet box on Flag

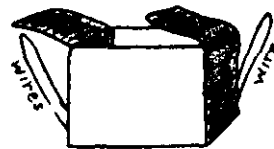


FIG. 3 Velvet Box

HIDDEN MYSTERY

HERB. RUNGIE

Effect: The performer removes a card (the 5D, for example) from a borrowed deck and places it face up on the table. The deck is now mixed and cut. The performer asks for any number from 10 to 20 (16, for example). He deals 16 cards one at a time onto the table face down. The spectator looks at and remembers the top card of those dealt, and the remainder of deck is then dropped on all.

Again the performer asks for a number between 10 and 20 (14, for example). As before, the chosen number of cards are dealt face down into a pile and another spectator looks at the top card of the 14 dealt off. The remainder of the deck is dropped on top.

The entire deck is now given a cut and the performer places it behind his back, saying that he will place the 5 of Diamonds he removed at the start of the trick right next to one of the chosen cards. This he apparently does, for when the deck is spread face down, the 5D is seen face up, and next to it is shown one of the chosen cards. The 5D is removed and the deck given another cut or two. Behind his back again, the performer succeeds in placing the card next to the second one noted, and everything may be examined.

Method: This is a variation rather than an improvement over the Annemann version of one-hand cutting a noted face up card into the center to be found next to a chosen card. The performer does everything in this case, finds two cards instead of one, does the trick with a face up and known locator card, and performs the effect with a borrowed deck.

It is one of those tricks which can safely use the subterfuge of introducing 2 of your own cards into a strange deck, in this case, for example, two Fives of Diamonds.

During the course of other tricks slip your own two 5D's in the deck. The 5D belonging to the deck proper is brought to TOP and one of your own 5D's is on bottom FACE UP. Another card from the deck covers the 5D on the bottom, and this card is later removed during the shuffling and slipped to the center. The other 5D is near the center of the deck FACE DOWN.

Turn the deck face up and remove the 5D near center without showing its back -- placing it on the table face up. Shuffle the deck now, keeping the top and bottom cards in place via the dove-

tail shuffle, finally slipping the bottom card to the center. This leaves the deck with your other 5D face up on the bottom, and the deck's 5D on top face down.

Ask for the first number. Deal the cards one at a time from the top of the deck into a pile and have the last one dealt noted. Drop the rest of the deck on top of the pile which puts your face up 5D next to the first noted card and also leaves the deck's 5D on the bottom. Again ask for a number, and deal the pile out as before. Drop remainder of deck on top which brings the deck's 5D next to the second card.

Cut the deck once or twice. Pick up the face up 5D from table and put both it and the deck behind your back. Explain that you'll attempt to place the card next to one of the chosen pasteboards -- however you actually stick it into your hip pocket. Bring the deck forward and spread it. The face up 5D is seen. Remove the card just below it for the first person's card.

Take out the face up 5D, keeping it always face up for it's your card, and have the deck cut several times. Say that you'll find the second person's card in the same manner. Go into the actions as before and put this 5D in the hip pocket also. Spread the deck face down but no face up 5D is visible. You apologize by saying you must have made a mistake and put it in face down. Spread the deck face up -- and next to the deck's own 5D is seen the second noted card! Naturally, the strange 5D cards of your own being safely out of the way, everything is perfectly fair with the deck.

(Note by Annemann: This could be an excellent effect to do before the one-hand cutting trick mentioned. You follow up by saying that perhaps one of the spectators would like to try it and see how easy is the finding of a card in that manner. Have him stand at your left or right depending upon which hand you use for making a Charlier pass. He takes a card, notes it and puts it back. You shuffle to the top and then shuffle another card on top of it. Next turn over the top card saying you'll use it as the locator. Leave it face up and put your hand behind his back making the one-hand cut as you do so. Have him hold deck, take off the top card, KEEP IT FACE UP, and stab it into the center of the deck. Then he brings the deck forward and spreads it face down. The face up card that was seen, and apparently used as a "stabber" is now found face up near center and the card under it proves to be the spectator's chosen one. Thus he has apparently done the trick himself, although he only pushed a face down card into the deck thinking it was the face up detective. In this way, the foregoing trick of Mr. Rungie's is brought to a decidedly interesting finish with the now unprepared and unfaked deck through definite audience participation.)

THE NAME
OF
THE CARD IS

T E N
OF
H E A R T S

If someone were to dig out the 20 best Jinx effects during the past 82 numbers, including Extras, "Before Your Eyes", by Norman Ashworth (Jinx No. 32), would have to be included. That number is out of print now, and this

BEFORE YOUR EYES GIBSON IMPROVEMENT

great improvement must needs explain the effect fully for those who can't refer to their file. On a slate the marician chalks the words seen in the first illustration. He lays the slate down and has a card selected. The spirit of a departed friend, he says, will reveal the name of the chosen card upon the slate. When again looked at the slate shows no change. The performer says it to be strange and he'll have to try again. He rubs out the writing. And as can be

(continued on the next page)

— EDITORIAL —

We've been delayed regarding our reply to the daily Jinx inquiries and therefore must move our date for the showdown up to No. 85. --- Back in a 1915 mag we found a picture of Nate Leipsig entitled "The War Lord of Card Tricks." Nate was entertaining Britishers during the last great fracas. --- And from the same source came an effect that could well be brought out again by the dealers. A miniature brass cannon with a plug to be screwed into the open end served as a container for from one to six steel balls. The mystic could immediately tell how many were inside. It would be timely now -- 25 years later.

Russell Swann is currently at the Empire Room of the Waldorf-Astoria (N.Y.) His presentation of the snake in the basket is one of the funniest stunts seen around this town in years. Not a columnist or writer who sees his act fails to write plenty chit-chat about "Max" and his vagaries. --- Incidentally, there's no truth, yet, to the newspaper rumor that Russ and the daughter of movie comic Harry Langdon were recently married. We checked with both persons concerned.

For the files you can paste in the note that the frame design for the "headless woman" mirror illusion is not new. Over 25 years ago an Englishman named Wyde built the exact set-up with the reflectors in the same place, but on a larger scale to produce a girl from nowhere. It was called "The Woman In The Case." --- Bernard Zufall, he of the "photographic mind" has just published the first of a series of "Memory Tricks." The initial offering covers "Magazine Memorizing" and makes it awfully plain and easy sounding as to how one goes about mentally cataloging pertinent facts about any current mag only a few hours before that luncheon or dinner engagement where you can't carry much apparatus if any. Mr. Zufall's library on memory work is un-

doubtedly one of the largest. It has long passed a thousand books and mss. --- Stewart James is leading contender for magical title king and mystical theme prince. The April Tops will contain his latest dream-deviltry "The Cup of Tantalus. An odd occurrence with a piece of river."

Eddie Clever sent on a newspaper ad of Will Rock's attempt to be another Thurston. The latter's name appears four times in the ad including the large lettered lead-off with picture. Rock gets his name in once as the successor. The ad states "20 people." Eddie marked it "4." The ad states "50 illusions." Eddie marked it "misleading." He further said that applause was lacking in enthusiasm, Rock's personality was almost negative, and that after a weak opening the show failed to work up interest before it closed with the "Sawing," the 8th torture illusion out of ten presented. It looks like Rock isn't doing such a hot job of trying to live up to another man's reputation. It's generally a life time effort to live up to your own billing. --- Bob Nelson's horoscope dictated the day and the hour so he up and married with Miss Marg Gammon, of Columbus, O. The announcement is a novel "adventure" strip of 4 cartoons depicting "The Sentence" "En Route" "Mooneymoon in Miami" "Back Home March 9." Knowing Bob and his modesty, the opinion around this beehive of activity is that the whole thing is gross understatement. A cute touch in the "At home" scene are the three cocktail glasses.

We haven't seen mention yet of L. Davenport's pet Hitler peeve. He had just refurbished his three story store front with a neon sign costing about 500 pounds when blackouts became the order of the night. He is still waiting for a chance to use it! --- And until next week, don't step on or kick any tin cans. It might be somebody's drum head tube!

Thos. Annesmann

BEFORE YOUR EYES (continued from the last page)

seen by the second illustration, THE LETTERS VANISH WITH THE EXCEPTION OF THOSE WHICH SPELL OUT THE NAME OF THE CHOSEN PASTEBOARD!

Use an ordinary slate with a flap for it. On the slate proper paint the letters for the Ten of Hearts, spacing them properly. Next fill in the proper empty spaces with chalk letters to make up the sentence shown. Cover this with the flap. To present, pick up the slate and write the sentence openly upon the flap, exactly as it is on the slate proper underneath. Lay it writing side down on a table while the card is forced. Pick up the slate leaving the flap behind. It appears the same as when first written before their eyes. Then erase, and the chalked letters disappear leaving the paint ones for the novel and startling disclosure.

There have been two difficulties to surmount, the getting rid of the flap, and the forcing of the card. Howard Brooks, the night club magician, did the first by not using one. He picked up a slate already prepared with chalk and paint but didn't show the fixed side until after he apparently had written the message with chalk. The someone nearby would hold it over his head until time for the finale.

Walter Gibson has devised a method which gets away with the flap and eliminates the force at one and the same time. Follow this closely. The slate is prepared in the same manner as always. The Ten of Hearts from the deck is then placed

face down upon the writing and the flap is then put on top of both. A second slate, unprepared, is on top of the prepared one, and a deck of cards on top of all.

The cards are handed someone for shuffling. The top slate is removed and placed under the arm. Next the sentence is openly chalked upon the flap of the second slate. The spectator who has mixed the deck is asked to stand, fan the cards face down before himself, draw any one he wishes and put it, without looking at it or showing it to anyone, face down upon the writing. The other slate is then dropped on top to cut off all light and give the happy spirit a chance to see the card and write its name for all to see.

During this short interval the slates are turned over together which lets the flap drop to the unprepared and former top one. Then the prepared one, now on top, is lifted. The same sentence (?) is seen, and face up on the other slate is seen the Ten of Hearts, apparently the card which was picked out by the spectator and put upon the slate himself. The spectator is asked to take his card back and show it to all. The slate with flap (and the other card underneath it) is again put under the arm while the sentence slate is shown, talked about, and finally wiped off to reveal the correct words of revelation.

Thus the stunt is done without forcing, and away from tables in the middle of the floor with people on all sides. Those feature make it an effect worthy of any program.