



To magicians who talk english I say

FRAME UP

This is my conception of an appearing card or picture in a frame which has been shown to be quite unprepared. The simple construction is my own, and, together with an original method of forcing the card or picture, one has a difficult trick to ponder.

Like all such frames to appear in books and on the market in the past this one has a glass face, a plain white card to lay on the glass, and a dark colored cardboard backing. When the pieces are in place they are secured by a single twist catch on each side of the frame's back.

During my forty years in magic my many travels throughout India (I am a Parsi) have resulted in numerous engagements at the homes of the wealthy. I construct my own apparatus and it has been necessary to devise means whereby a trick may be accomplished so that nothing remains behind when it is over. It is not possible to have special tables because of the conditions under which I work in those places.

The cardboard backing used in the frame is prepared. Two pieces are used and held together at two sides and one end by very narrow cardboard strips between. This forms a "pocket" card which is open at the one end. Into this pocket can be slid a duplicate white and clean sheet of the pasteboard to be used in the frame for the picture.

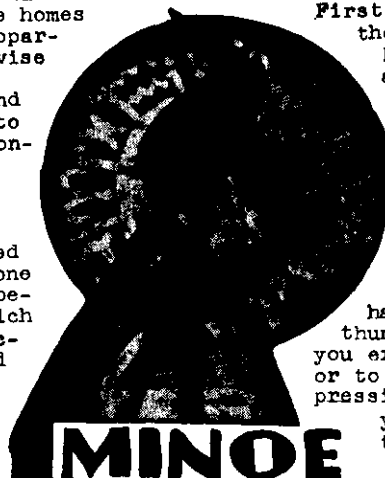
At the open end of this prepared backing one side is trimmed about

an eighth of an inch to form a lip with the other side. Then, at the center of this trimmed edge, cut a little half moon piece out for a thumb hold. It should be half an inch long and half an inch deep so that the thumb will cover it when showing the cardboard on both sides. I have covered my cardboard with a dark design of wall paper.

Design a picture or paint a large reproduction of a playing card on one side of a white pasteboard and insert it into the pocket of the cardboard so that its back will face the thumb cut-out. Put the glass in the frame and a duplicate white pasteboard on it. Then put the backing on and fasten down.

First show the complete frame containing the blank "impression" material inside. Remove the backing, showing both sides, and dropping it carelessly upon the table you hand the frame and plain pasteboard for examination. Take back the frame and glass first and hold it in your left hand flatwise to the audience with one of the long sides towards your body. Your left thumb is on top side at the left end with the fingers underneath.

Pick up the backing with the right hand at its closed end and with the thumb cut out upwards at the left end. As you explain that the backing is an insulator to keep thoughts from hitting the "impression" card from both directions at once, you lay it part way into the frame so that the left thumb can reach the cut
(continued on next page)



FRAME UP
(continued from last page)

out. The backing is pulled a little to the right while the left thumb exerts pressure, and thus the inserted picture card is drawn out somewhat. The thumb relaxes while the backing is moved to the left which brings the edge of the insert against the left end of frame and the thumb then presses again. This time the right hand removes the backing with one move and the picture card is laying inside the frame against the glass.

At this time you look towards the person who has the plain pasteboard asking if he is satisfied with his examination. Lay the frame on the table with the backing overlapping it and get the pasteboard from the audience. Pick up the frame alone with left hand, always keeping its side edge towards the audience and, holding it as before, lay the retrieved pasteboard not quite entirely into the frame. Its right end is up onto the frame's end about a quarter inch.

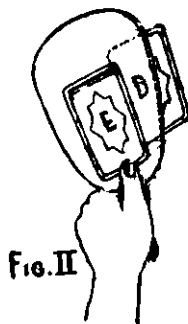
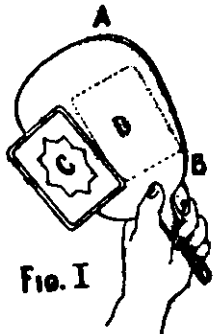
Pick up the backing as before and slide it into the frame. The astute reader will have no illusion here about what happens. The trimmed lip of the backing makes easy the engagement of the pasteboard's end and the action slides the blank piece directly inside the backing. Now the fasteners are applied. Someone is asked to hold the frame on his lap with both hands on top.

Next a card or picture is chosen by my force method. I will explain it with ordinary cards but many times I have used it with picture postal cards for effectiveness. In such a case it is necessary to have a photograph made of the one to force and enlarged to fit the frame you use.

There are hundreds of tricks depending upon a force. If the force is correct and convincing the experiment retains all of its mystery. If it is doubtful to the audience the experiment never has a convincing climax. And here is another draw back. Previously known methods required the performer to run down to the audience or a person has to come to the performer.

I have eliminated these disadvantages with an original method used for many years. You show a perfect pack and shuffle it. You want a card selected giving a fair chance. You show a drapeless table or any cleared flat place and tell that you would drop cards one by one on your left palm or something, and at this time you carelessly pick up a fan (a flat fan on the order of a ping-pong bat. Ed.) and show it.

You tell them that if after dropping one card onto the fan from the deck in the right hand with its back up they do not like it, you will drop it on the floor, but if it is selected you



will drop it on the table for further use. This is then done - but the card is forced.

How? The fan is prepared. It is made of two thin cardboards which are stuck together only on the edges leaving a free space between A to B in Fig. 1. This forms a kind of pocket in which the card to be forced (Fig. 1, D) is inserted. These cardboards should be moulded outwards to bulge out a little so that after sticking they stay apart and do not hold the inserted card which should move freely in the pocket thus formed. The illustrations are made to show how the performer himself sees his left hand holding the fan.

Fig. 1, C is the card dropped on the fan, but not selected by the audience, so the handle is twisted towards the left downwards and towards the audience who see the card falling to the ground, or floor. Continue until they say "stop" and this time you extend your thumb to the card "E" holding it as in Fig. 2. On turning the fan away from the audience the card "D" from the pocket will drop onto the table, the audience thinking it to be their own card as chosen.

Now the balance of the pack in the right hand is placed deliberately on the card "E" and all handed over to an assistant or laid aside on another table. The forced card is in full view where it has been dropped and everything has appeared most fair.

The chosen (?) card is now exhibited and all people present are asked to concentrate upon it. Then the spectator with the frame stands up and shows that an image has been transmitted. You take the frame from him, giving him the card as a souvenir, take out the backing which you toss carelessly to the table, and then have a person remove the picture from the frame inside himself.

A MAGICAL ECHO

Two small illustrations of a magic lamp or fan, one above the other, positioned to the right of the text.

G.W. HUNTER'S THREE PREDICTIONS

With pack in hand, note the bottom card - then request a spectator to deal three cards from the top of the pack on to the table, thus: (1) (2) (3), about three inches apart. Do this yourself by way of illustration. Now gather up the cards and shuffle the pack, bringing the bottom card, which you had previously noted (we shall call it the six of clubs) to second from the top. Now hand the pack to the spectator who you have chosen to carry out your instructions, and request him to deal the three top cards in the manner you have chosen.

When he has done so you remark, "I will now turn my back to you, and I want you to augment

these three cards with as many more as you please. In other words, I want you to make three heaps of equal number, not less than four in each heap, but as many more as you like. When you have done so, I will, with my back towards you and without asking a single question, reduce the total number of cards to any small number you may suggest, and after you have put a number of cards in your pocket, I will tell you how many you have put there. I will now turn my back, and please deal the cards softly, so that it will be impossible for me to know the number of cards you have on the table." (Turn your back.)

When your instructions have thus far been carried out, remark, "You have a number of cards on the table, and it is, you will admit, utterly impossible for me to know how many there are. Tell me to what small number you would like me to reduce them to."

We will suppose you are requested to reduce them to two. Proceed with your instructions, as follows:- "Take three cards from each of the two outside heaps and place them on the middle heap. Thanks. Now count the number of cards in one of the outside heaps, and take that number of cards from the middle heap and put them in the pack."

When that has been done request him to put the two outside heaps in the pack also. Then remark:- "You have now got one heap of cards on the table. I don't know how many cards there are. (But, of course, you do know, because when the above instructions are carried out it always leaves nine cards in the remaining heap, no matter what number of cards there may have been at the commencement. This is the secret of the trick.) I want you to put the top half of those cards in your pocket. If there happens to be an odd number, please put the larger half from the top into your pocket."

Carrying out your instructions he, of course, places five cards into his pocket. You continue, "You requested me to reduce the number of cards on the table to two, so please take two more cards from the heap on the table and place them into the pack. Thank you. I have now fulfilled my predictions. You have two cards on the table and five cards in your pocket. I think you will admit that I'm correct. I will make one more prediction. Take the top card of the two on the table and put it back into the pack. Thanks. There is but one card on the table, and I can visualise only the six of clubs. Please look at it."

Note: It matters not what number you are asked to deal with. It is in your own hands when you have got one heap of nine. For instance, if you were asked to reduce the number of cards to four, the thing is done when you have requested your assistant to take the larger half from the top and put them in his pocket.

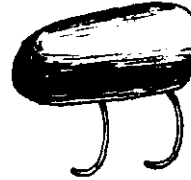
For three he is instructed to take one card from the heap on the table and return it to the pack. For two he does as already shown. For one, take three from the heap and return to pack. For a higher number - six, for instance, request your assistant to retake two from the pack and add them to those on the table.

The trick can be repeated. When you do so it is better to vary the operation the second time by requesting your assistant to take the SMALLER half from the top to be put into his pocket. The last feature - the naming of the card on the table - can be retained or omitted at the option of the performer.

SIXTH FINGER DR. E. G. ERVIN

For those who would emulate the "six finger" card rise of Mr. Clayton Rawson, as cleverly pictured in the Jinx of February 3rd (No. 78), form and contour two "clips from slightly flattened 16 gauge brass wire to fit (inside) the second finger snugly. Then remove the necessary part from your favorite finger tip, solder or rivet the clips to this at the points indicated in the drawing and re-paint.

Its purpose, especially after looking back at Mr. Rawson's poses, is quite obvious. The five digits are apparently seen to be holding the cards vertically and facing the audience, the thumb on the near side and the four fingers on the far side. The "sixth" finger is really the first finger, busily engaged in pushing up the rear card of the pack, i.e., the selected, returned, and "brought to the top" card. After this bit of skulduggery the first finger is re-inserted within the tip.



The contrivance affixed and in place is easily kept from view in the necessary handling of the cards to begin with - and the hand may be shown from any angle.

This is an old effect of mine. I made gimmicks for both Tommy Downs and Nate Leipsig, two loveable scouts that it's damned hard to realize have passed away. The feke is not easy to draw, to make it look like anything, but I hope it will convey the idea.



EDITRIVIA
(continued from page next)

several times as "HE." No doubt many others had and have their own significant ways of mentioning a friend of magic whose labor for an Art will take some effort to surpass --- I always thought of him as I did on that rainy trip home in 1923 - "the Master."

P.S. By the way - George watched those crates of illusions and show material get in a bad way. The week before Walter and I went out to look the place over, George got up one morning, put the stuff in a big pile, and burned them up. Sic transit gloria magic.

The idea of having a daily Jinx was in our head long before the sheet turned into a weekly. Those who have read Addison's Spectator will at once see how I wished to operate it. It should be a single sheet printed on both sides in the regular Jinx format and retail at \$1 per month for the 25 or 26 issues which would amount to 50 or 52 pages of tricks, hints, data, news, etc. on the order of Max Holden's Trouping Around in Magic column. However, issue 85 will settle the talk about a daily Jinx.

Theo Ammann

—GIBTRIVIA—

The occurrence for which eastern states magi had sort of given up expecting is now practically existent. Joseph H. Fries, M.D., the rope genius who never (well, hardly ever!) was seen with the same feminine armful twice has succumbed to the charms of Miss Marilyn Wetstone, of Brooklyn, N.Y., and soon will discover a "knot" which can't be vanished by a pass. Abril Lamarque sent a wire reading, "Confucious say - Magician who fool around with neat trick - often marry her." We sent an inter-office memo to Humdrum the Mystic about this, and that practically erstwhile purveyor of pseudo wisdom shot back with "Man who marry Wetstone sure to find nose on grindstone. Amen."

Before us is a program dated November 11, 1923. The program is Thurston's. Scene: Stone Opera House, Binghamton, N.Y. Nearing the age of 17 is one Annemann and one Charley Heath, braving the night on a 40 mile drive from Waverly in a two seater Necco wafer bodied Ford roadster. Side curtains help (?) to keep out the rain while magic is discussed. Eons of time later we were seated somewhere in the balcony. Came the Master. Came Fernanda. Came George White. Came the water fountains. Came more rain on the road home. The half way milestone saw the gooseneck solved by Charley who was by trade a mechanical engineer. He looked at it simply. Something holds her up. The trick is in the hoop passing. By the time I dropped him off, the wet and torn program (his - NOT MINE) had the Topsy-Turvy girl figured out in a way that it's never been done. Charley had it with one girl. It was several years before I found out the twin angle that the Master really had used. Night of nights.

Time marches on. I treasure to-day 14 letters from Thurston telling me in one kind way or another that my name would be kept on file for the job of assistant. In New York, later on, he offered me a job as secretary, for, as he said, you've certainly been trying to get on the show for a long time. But I couldn't take shorthand. I meet Hilliard. I know Thurston, it seems, awfully well through him. I meet Thurston again. I meet Gibson, ghost writer to the greats of magic. I learn to know Thurston even more through him. Elixer of a magical life.

It wasn't the hardening of Thurston's arteries that braked to a stop the longest and most consistent of careers of our art. It was the same affliction applied to the type of magic which depended upon trap doors, myriads of boxes and tons of apparatus, and dozens of assistants. Newer and larger theatres took the places of the old ones. No more wooden stages with traps "shored up" from one season to another. Concrete now. Paramount took on the Master for a run and in Brooklyn the contract, calling for three traps, necessitated the dismantling of a radio broadcasting station beneath plus a breaking through of a pretty tough stage floor. No return date. The era of such stage illusions had gone.

Death marches in. Hilliard, Thurston. The mansion sold for debts. The gold mine turning from a possible yellow to dirt overnight. The gold had been coming for years from Thurston, not to Jane and the last Mrs. Thurston, one of the last pair of twins, to Charley Heath and myself ironically, at odds. Magi to whom he wouldn't have bowed on the street claiming his mantle. Rajah (Mountebank) Raboid talking high, wide, but not handsome, to the press. Will Rock buying a few of the illusions and then "going to town" on his billing as "Thurston's Miracles"

but not by a damned sight going anywhere near the pace set by the Master. Tom Worthington III doing an admirable job of collecting Thurston data, trinkets, and whatever he can assemble to make up a history of the man he admired and loved.

Sunday last, March 10th, Walter Gibson and I motored to Whitestone Landing, L.I., N.Y. We only had to ask one person. He knew of Thurston and knew of George White. George had been with the Master from the year of 1899 until his demise. As a newsboy George was picked for a bit of helping by Thurston who then did only a card manipulation (did you ever hear of the front and back hand palm?) routine and a duck production. George carried the duck.

George is over 50 now. He's a legend among Thurston lore. The Master couldn't have given a show without George. He couldn't have lived at home without George who was houseboy and eventually houseman. To-day George works for a lumber company in the town where he serviced the Master for so long. The mansion, that 17 room house which looks out into the bay is drab and dreary. The local bank owns it. Across the street nearest, where Alexander Herrmann owned a majestic plot of bay front with his yacht anchored in sight of his bedroom window is now a row of "find me if you can" twenty-five foot front same blueprint dwellings.

George had ten or twelve of the illusions from that daughter Jane took for a possible road show and from what Will Rock bought for his effort. He kept them out in the back of the lumber yard when the storage house did what they always do when bills aren't paid. He's more philosophical, or fatalistic, than we had expected to find him. Not bitter or disillusioned at his lot today, the fellow was almost too genial in his talk about the show, its greatness, its faultyness, and its shortcomings, for were I to look back over 40 years of magic with a man who grew from "one" in variety houses to the stature that the Master finally took on, I'd probably be beating my head against the wall in anguished memory.

He had looked too many times at those old familiar crates holding too familiar illusions that you and I, dear reader, see pictured in the catalogues and moon over. Probably no man living had ever helped set and work and strike the Maskelyne levitation first used in this country by Kellar more than he. And it must be remembered, when thinking of that particular illusion, that it was the most complicated of them all, while still being the most perfect in operation. George was with the show on that memorable tour of Kellar's when Thurston was proclaimed successor, come last certain time at Ford's theatre in Baltimore. And he was still on tap at Thurston's last curtain.

We sat in a little iron stove heated office last Sunday. Walter and I were talking hard and the Master's assistant and very closest friend for 40 years assented at times, added a word at other moments, and with that philosophical (or fatalistic?) chuckle said that the show was going to "pot" at the last, anyway. As he put it, Thurston was getting old and tired, the pace was slackening, the candle wasn't worth the flame.

George stays on among the surroundings that are familiar from the beginning. To him Thurston was "the boss". Back-stagers called him "the wiz", Dorny knew him well and affectionately as "the governor", and Hilliard mentioned him to me. (turn back to page last)