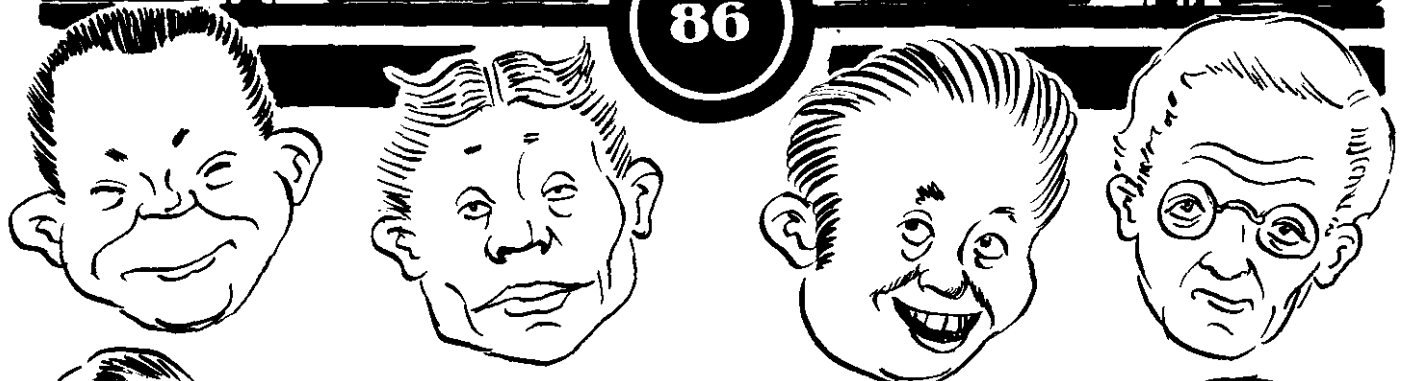


# THE JINX



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## THE OF MAGIC TEN



The boys on the front cover may not be of the best looking calibre, that is, as far as sketches go, but as a clan of conjuror thinking magi they can be depended upon to break down any problem of magic submitted to their collective brains. This elite crew of mystical trouble shooters are engaged in modernizing, by method, some of the classics. In the Jinx No. 73, the effect of rising cards was rather well taken care of, and in the present issue the effect of a torn and restored strip of paper will be made to look more attractive to magicians than it has generally appeared to the spectators.

Scene: A meeting of the Thirteen. Number Two says: "What this country needs is a really clean-cut torn and restored paper, a method that completely eliminates body moves, a method that allows the performer to pass the restored strip out to his audience immediately with hands that are perfectly empty."

Scene 11. One month later. Another meeting of The Inscrutable Thirteen. Number Five (me) says: "Solution to your torn and restored paper problem coming up, Number Two. Watch it. Here are several strips of paper (30 x 3 inch tissue.). Look them over and give me one."

No. Five took the strip given him in his obviously empty hands, held it at its ends between thumb and forefinger of each hand, and tore it until it was reduced to two-inch squares. He took these between his right thumb and finger, showed them on all sides and closed his empty left hand into a fist. Carelessly he stuffed the torn pieces into the fist. "Now all I need to do," he added, "is make one small cabalistic pass. Like this."

He pulled the paper from the fist in a long restored strip. Then he reached across to the nearest member of his audience, three feet away, and passed out the restored paper. His left fist remained closed. Then he said, "You know, of course, that I must have used two pieces of paper, Except for an occasional tribe of Ubangi savages -- and I may get sued for saying even that -- there are no audiences in this day and age who believe that the conjuror actually restores the paper. Instead, if they are fooled at all, they wonder how and where he got rid of the torn pieces. I'll tell you how I do it. I don't get rid of them at all. I simply make them invisible --- like this." No. Five opened his left hand. It was quite empty. "I'll pass out these torn but invisible pieces as souvenirs. Here's one for you, and you and you. You can save them as positive

proof of the miracle that you have just witnessed. Don't mention it at all."

This method, from the audience point of view (in my opinion the cleanest and fairest method there is) has brought a dazed look to the face of more than one magician. If the method sounds silly on paper just remember that there's not a single phony move, the hands at all times seem to be quite empty and the paper may be examined before and after. What more do you want?

When No. Two posed the problem, he said he wanted a pull, but one that he didn't have to go after. It occured to me that if the pull was in his hand all the time, BUT INVISIBLE, his prayer would be answered. The customary method of making an object invisible is to disguise it as something else, something so innocent and ordinary that the audience won't notice it. That being so why not make the pull invisible by disguising it as a thumb --- in short, convert a thumb tip into a pull? Well, why not?

If you and you want to know: "Why bother? Why not use a thumbtip as is?" the answer is: (1) Too damn many laymen know what thumbtips are and when to watch for them. (2) Even if your audience isn't that well informed, you cannot approach them and show your hands WITH PERFECT FREEDOM without making a getaway, which is what No. Two wanted to eliminate.

And so --- I punched a small hole in the end of a loose-fitting thumbtip, threaded in an eight inch length of flesh colored catgut, and secured it on the inside. I tied it to a piece of matchstick and put adhesive in the tip to keep it secure. Or, if you use the pull for a lighted cigarette vanish as you can, you'd better use a metal cross bar and secure it with aluminum cement. The other end of the gut attaches to the usual elastic which leads either up the sleeve or under the coat. Up the sleeve gives you more freedom of movement with the hands --- under the coat allows you to get the pull on to the thumb when you go to your vest pocket for the paper. Take your choice according to the conditions under which you are working.

Place the folded paper in the tip beneath the ball of the thumb. Hold the paper with the left thumb and forefinger, thumb behind the paper. The whole routine may be done at very close range; the tip is hidden nearly all the time anyway.

While tearing, allow the palms of the hands to be seen. When the tearing is completed hold the pieces in the left fingers for a moment and then transfer them to the right

# INVISIBLE PULL

BY NO. 5

## The



hand. Double the left thumb in to the palm and form a fist around it. Pull the thumb out of the tip bringing the folded paper up over the edge into the hand. A previously moistened thumb aids this move. Poke the torn pieces carelessly into the tip, make your magical pass, reach in and get a corner of the folded strip and start pulling it out. Fold it originally in half-inch accordian-pleat folds so that it unrolls automatically. As the strip's end clears the hand keep it moving toward the right, follow it with your eyes and let the pull go. **YOU CAN IMMEDIATELY OPEN YOUR LEFT HAND, STEP FORWARD AND HAND OUT THE PAPER WITH BOTH HANDS EMPTY,** or you can leave the fist closed for a moment and use the patter as given heretofore.

Use a paper of a size and thickness that requires the torn pieces to be forced into the tip. The tip hangs open end down and this prevents the pieces from falling out. Attaching the gut to the thumb tip's other end is impractical as experiment will show. The thinner the paper, the larger the strip. I use a 30 x 3 inch strip of colored tissue.

This invisible pull also does an extremely neat job of vanishing an 11 inch silk. If you can find a magician who isn't a Jinx reader, follow your vanish with a couple of phony change over moves as if you were using the usual gimmick. Then show the hands empty!

Gum scotch-tape into the tip, sticky side out, and vanish a cigarette. You can get away with two at once since you don't have to save room for your thumb, but don't let the lighted end hit the scotch tape before it is snuffed out. Now make all the usual thumbtip moves except the get-away and watch them eye your thumb at close quarters. It's just what the doctor ordered for that guy who saw the pitchman selling thumbtips on Broadway and knows all about it. In fact, if enough of you use this pull, we may be able to educate audiences to the fact that magicians have found a better method than the thumb tip. Then we can go back to using it again --- without the pull!

If you turn up any further uses for this indispensable and curious single gimmick that grew where two grew before, send them in. I suspect the apparatus may have a rosy future. You're going to see a lot of it on my thumb, at any rate --- if you look very very closely.



## THOUGHTS O.K. COLLINS-ROTHBART

The following combination of two mysteries is of the type most suitable for intimate audiences and small club shows. By following the first effect, which is repeated several times, with the second, an improved version of the Princess Card Trick, and which is done but once for the climax, one has a very bewildering series of apparent predictions and mental selections.

Four Jacks are selected from the pack and shown. One is placed face downwards on the table, and a spectator asked to name one of the four Knaves. No matter which is called, the card on the table proves to be the one selected, and the trick is repeated a number of times.

If we examine the four cards used in this experiment, we find that three of the Jacks are faked to make each responsible for two different suits according to which end is shown, the thumb covering the pip at the other end in such a case. In order to keep things clear we shall associate each card with a number:-

Faked Jack of Clubs and Diamonds	(1)
Faked Jack of Spades and Clubs	(2)
Faked Jack of Hearts and Clubs	(3)
Ordinary Jack of Diamonds	(4)

With this arrangement it will be readily understood that any one of the three trick cards placed on the table, gives the performer an even chance of turning up the one mentally selected, for he can cover either pip end to show the card apparently another. This trick alone, however is not sufficient to bring the experiment to a conclusion with certainty, so the following ingenious artifice is resorted to.

In showing the four Jacks to spectator, they are spread fanwise in the order given, so that the cards appear to him, JC, JS, JH, JD, the genuine JD on the top, making the others look ordinary. Holding the four cards behind his back, the performer withdraws No. 1, places it face down on the table, and requests any suit to be named. If clubs be called for, the card on the table has only to be lifted by the diamond corner to prove that the spectator's thought was correctly indicated. Likewise, lifting by the club corner, serves if the diamond suit be mentioned. Should, however, either of the two remaining suits be named, the performer knowing the order of the cards behind his back, merely turns upside down the card displaying the selected suit, and then bringing the three cards faces up to spectator shows that THE DESIRED CARD IS MISSING, by conjurers' logic thus proving the card on table to be the one missing. Without giving audience any time for reflection, the card on table is picked up and put with the three others behind back. Offering to repeat the effect THE SAME CARD IS again placed face downward on table, and by either of the methods at command, proved to be the one thought of. This, of course, can be repeated as often as desired, but for the purpose of this routine do it either three or four times, always stopping when the card on the table can be picked up to show it apparently correct.

The performer now suggests a variation using any five cards the spectator may choose. They are taken from the remainder of the deck. The shortcomings with the old version of the Princess trick were (1) the necessity of memorizing the five cards in their fanned order, (2) the need for asking for the name of the thought of card, (3) and finally the pocket count to the card as all eyes were on your for the climax. But let's eliminate all of these faults here. Previously you have put any four cards from the deck into your right trouser pocket. First do the four Jack routine. Then display a cardboard easel having 5 spaces to contain cards. The spectator shuffles the deck and removes 5 cards which he places face down in the spaces. Next he glimpses any one card while the performer's back is turned. The performer collects the cards in order, puts them into his pocket, and immediately comes out with the 4 cards. They are handed the spectator to replace (still face down) upon the stand, leaving empty the space upon which originally rested his looked at card. The performer takes from his pocket the 5th card and puts it into that space. And ONLY NOW he asks spectator to name his card and then turn that one over. The performer, seeing the empty space needs bring out the card at that position among those in his pocket!

# —GIBTRIVIA—

The main thing that appeals to our somewhat jaded sense of mystery is that the Invisible Pull effect in this issue is the only such type of gimmick that will work even after the elastic breaks!

Certainly no slight was intended in issue No. 81 when we talked about being conversant with only two lady magi in this country to-day and heralded the coming of a Miss Blanche from the other side. The word "professional" should have been inserted and that would have saved us from criticism for not mentioning Roberta and Marion Byron. The sisters in magic have shown their veritable production in this country and on the other side of the water. For some years now the perfectly staged act has been recognised as a "standard" one among magicians. And when we remember that night under canvas in Batavia, N.Y. when the I.B.E. convention lights went out, we feel a bit ashamed for not thinking of Roberta and Marion Byron when talking of professionals. No trouper of the old school could have taken the situation so well in stride.

We don't like it any better than do the English, for the rather palpable "lifting" of Peter Warlock's four pane glass penetration by Jim Sherman (National Magic Co.) isn't strictly ethical kosher. However, there isn't much one can do about such things except see that the action gets publicity and credit falls where it is due. Our grimace comes when we realise that most of these commercial pirates couldn't invent a practical and saleable trick of their own that could stand inspection at a blind men's home on a cloudy night. --- It's one thing, and bad enough, that too many amateurs spend time and money building up tricks to ape successful professionals instead of using that time and money in an effort to create something fitting their own personality, but when a dealer just picks up a trick belonging to someone else, gives it a new title, like "Soft Glass", and profits with no thanks to the inventor, it makes those "stink bomb" novelties smell like shalamar.

Regardless of what the magicians say, we'd like to see the Fitzkee International Magic Show keep its nose above water and come East. The theatrical trade journals did right well by it and they don't pull many punches. It can't play on Broadway (even Thurston lost plenty trying to crash the street) but there are plenty spots within a nickle carefare distance where the magical melange might carry weight. --- One of those Hollywood articles hit us between tricks lately and suggested that which is to follow. It's a composite magician we're building!

look like  
hair  
eyes  
nose  
mouth  
diction  
chin  
physique  
technique  
poise  
showmanship  
mechanic  
brains  
class  
comradie  
temperament

Dante  
Blackstone  
Paul Rosini  
Frakson  
James Stewart  
Fred Keating  
John Booth  
Hardeen  
Cardini  
Thurston  
Houdini  
Cyril Yettmah  
Al Baker and Servais LeRoy  
Russell Swann  
Gwynne  
me!

Harlan Tarbell is slated for the Brooklyn, N.Y. Academy of Music on Saturday on Saturday, March

30th at 8:15 P.M. The localites could do a lot worse than see how much entertainment a man can put into a mystery show. --- A N.Y. columnist publicized Richard Humber recently. He boosted the maestro with a bromide about Dick's efforts to polish up his amateur standing in magic only himself on the bill with Cardini. The baton welder, who name is currently flashing via a wobbly electric sign over Broadway (well, it's Broadway, isn't it? Ed.) does magic as an interlude between his radio wired numbers from the better places. Humber probably is the world's worst magician. He has been ignored in the city's noted emporiums of mystical ware. Mr. Humber may be renowned for his orchestra but as a magician he is what the American people call "wacky." To date this sheet's mentor has not seen nor met the man who walks like a magician without a trap but that he was trying to tell the dealer from whom he was attempting to browbeat a secret how it could be done better before he bought it. We followed him one night, back to the St. Moritz, and Mr. Humber went to town in an attempt to do the stunt he had bought just an hour and a half before. In short, Mr. Humber may be sincere in his desire to do magic good but he doesn't act it.

Mail box magic: (From Walter Gibson) "Here's an idea I ran across by accident. Hold a card case with its flap down, that is, the flap of the flap down. Somebody puts a card into the case, face down. You close the flap OVER the card, not UNDER, as you hold the case, and it leaves the card outside the flap. Without turning the case over snap a rubber band around it each way. Now take case in left hand, flap-flap down. As you raise it simply press the sides. It squeezes, and as you lift the case vertically, an opening comes on your side (flap-flap side).

If you're in the right light, and practice for the right angle, you'll spot the pip of the card at the index corner, down at the bottom of the case. It should be really effective while wearing a see-down blindfold. It's the old argamasilla stuff, but with a card apparently concealed securely inside a case.

My idea would be to ignore the x-ray angle and name the card mentally after the peek. Then open the case downward and shake the card out.



Walter Gibson won The Sphinx Amateur medal award for 1939 via his production box trick in the December issue. We present here an exclusive portrayal of Mr. Gibson happily playing the part of a "one man magical convention." Gabbathal

*Theo. Ammann*