



# TRANSIT SPHERES

Conjurors are ever on the lookout for pocket tricks, and certainly there is much to say for their use in the everyday social life of the magician. The ideal pocket trick should require no preparation and difficulty of performance be reduced to a minimum, as few care to expend hours of weary practice on a trick that can only be shown to a small circle of acquaintances. The little trick I am about to describe, although quite unpretentious, will, I feel sure, be appreciated by readers, as the effect is a clearly defined one, requiring but little practice.--The charm of the trick lies in its simplicity.

With his friends and audience surrounding him, performer introduces four little ivory balls (or perhaps cork), and very openly does prove that he has four only.

One of these is placed on top of the closed left fist, and three shown to remain in the right hand. Commanding one ball to pass from hand to hand, both are opened, and each shown to contain two balls. Again proving he has but four, two are placed on closed left fist and right shown to contain two likewise. Another pass is made, and left hand is seen to contain three balls, whilst the right only contains one. To conclude, three balls havinz been placed into left hand, and one shown to remain in right, all four mysteriously pass into left, and again both hands

are exhibited and shown to contain but the four marbles.

In spite of the constant proof that only four are used, a fifth ball (the presence of which is most craftily disguised) is in reality responsible for the trick. The secret rests upon the simple fact that if each hand conceals a ball in roots of second and third fingers, as in the familiar Cups and Balls trick, and three only passed from hand to hand, four only will be seen in either hand, although four apparently are tossed across each time.

To perform the experiment, the five balls are taken from a pocket with right hand, and one gripped between fingers, as explained above. Throwing four into left hand, and displaying them to company, one is secured between second and third fingers, and three tossed back into right, which is simultaneously turned to show four balls only. This hand-to-hand business is executed several times in order to convince the on-lookers that no duplicates

are used. No verbal attention, however, is drawn to the fact.

With four balls in right hand (and, of course, the duplicate concealed between left fingers), the left hand is closed and one of the four from right dropped on top of the fist.

Lee Green 5735.

264, BARING ROAD,  
LEE, S.E.12

*Mr. Stanley Collins*  
Humorous Magical Entertainer

*6<sup>th</sup> August 1937.*

*Dear Mr. Annemann*

*If you think an article from my pen would interest readers of the Jinx, I shall be happy to submit one effort some time.*

*With best wishes to your good self and for the continued success of your happy Journal.*

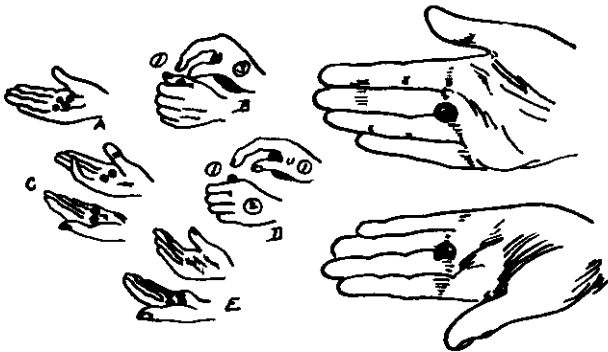
*I subscribe myself  
Very Sincerely yours  
Stanley Collins*

# STANLEY COLLINS

Right hand is shown to unmistakably contain three, the one on fist completing the set of four. The ball on fist is allowed to fall inside hand, and one ball from right commanded to join that in left. Opening left hand, the two balls are shown, and two from right hand, carelessly and almost immediately dropped, to make up the original four.

Giving no time for thought, the four are apparently tossed into right hand, but in reality, of course, three only are thrown, the concealed one, as before, completing the set.

Again left hand is closed, and this time two balls are dropped on top of fist. Right hand having been shown to contain two only, one of them is ordered to fly into left, which meanwhile has allowed the ball to drop inside hand. Opening left hand, three are exhibited, one from right being instantly added to make four.



Without hesitation the four are immediately thrown to right, where they are openly and freely shown. It is superfluous to explain that three only are thrown from left hand, one being detained as in the case of the first pass.

The last move is to drop three balls on to left fist and show one in right. Both hands are closed, the left, a second later, opening to show four balls, three of which are immediately tossed into the right, which shows apparently the original four balls.

The principle of the trick once understood, the manipulation can be mastered in a quarter of an hour, as the trick is merely a repetition of the same move in different guise. Performed properly the experiment has no suspicious or unnatural moves.



## FIGURE FANTASY ROYAL HEATH

Number and figure tricks are generally a bit complicated for the people who are not good mathematicians, so this pert problem should afford some amusement if not mystification because it is easily followed.

A person is asked to jot down, one under the other, two figures of his own choice. Without

drawing the usual line beneath the two numbers are added and the result put down. Then he adds together the last two figures and puts this result beneath. The last two figures are added and again the result put down. And this action is continued until there are ten numbers on the paper, one under the other.

3  
7  
10  
17  
27  
44  
71  
115  
186  
301  
781

In the example, the first two figures marked down are 3 and 7. When added they result in 10, which is put down beneath. Then 7 and 10 are added to make 17, and 17 this result added to the column. 10 and 17 produce 27 -- 17 and 27 make 44 -- etc. 186 The tenth and last number is the result of 301 115 and 186, in this case.

The spectator is now told to draw a line beneath and add them all together for a final result. With either a single query or a glance, the performer is able to give the answer before the spectator can add the first column. It all depends upon the seventh number in the column, in the example, 71. This number, multiplied by 11 always gives the correct total for the column no matter what two numbers are used to begin. And 11 is a notoriously easy multiplier to be used in the mind. A subtle way of getting the information needed without asking directly for it is to turn away during the formation of the problem and wait for the spectator to signify that he's through. You turn for but a split second and indicate that he is to draw a line and add them up. You have thus seen the seventh number and have ample time to make your calculation. You may finish as is your wont. He can pocket the total and receive the denouement later, or as you will.



## COMBINATION AL COHN

Here is a neat (I have been told by quite a few) combination of trickeries which have appeared in past numbers of *The Jinx* by Dunniger and Martin Gardner. One principle from each results in a problem somewhat different.

With any deck at hand the performer has the spectator shuffle them and count off a bunch of cards not to exceed 15, which he places in his pocket. Then he is told to deal another pile onto the table of the same number of cards he first selected and hid. During this time the performer is standing with his back turned.

This done the spectator is asked to look at the top card next on the pack he is holding, leave it at that place, and then put the pile of cards from the table on top of all.

Turning around the performer takes the deck for the first time and holds it behind his back for a few seconds in an effort, so he says, to locate the pasteboard. He confesses failure but thinks he can get out of his troubles by letting the spectator find the card himself. But, behind his back, the performer has merely reversed the top fifteen cards of the deck.

The spectator takes the cards, and, appar-

ently as an afterthought, the magician tells him to put the cards in his pocket on top of all to make the deck complete. "I was going to use them for another experiment but I don't seem to be in such good form right now." Then the person is told to deal out three face down poker hands of five cards each. AND, AUTOMATICALLY, THE SELECTED CARD WILL BE THE LAST CARD DEALT ONTO THE THIRD HAND.

The deck is placed aside and the performer asks the spectator to choose two of the hands. If, among them, he includes the third hand, the two are combined (and the other hand pushed away) by dropping the other heap on top of the third pile which leaves the selected card sixth from the top of the group of ten cards. If the third pile is not included among the two pointed out it is said, "And this is left." "Now point to one of those two." And when he does, you take the other pile saying, "And this is left," dropping it on top of the first (third) freely (?) chosen hand.

Picking up the group of ten cards the performer illustrates what the spectator is to do himself. He is to take the top card and put it on the bottom. The next card is to be handed the performer. The next goes to the bottom - the next to the performer, etc. In detailing these actions the performer moves the top card to the bottom, and this gets the chosen card fifth from the top and ready for the finish.

The spectator takes the pile. He puts the top card underneath - next to the performer - next underneath, etc. and comes to an end of things when he hands the performer a card and has but one left in his own hands. And now the magician asks for the name of the chosen card. The spectator turns it over and finds that card located apparently all by himself.



## LIKE SEEKS LIKE WALTER GIBSON

**A**s an unusual effect this trick possesses several attractive features. It can be done deliberately and convincingly. Its puzzling part depends upon the simplest of sleights reduced to a minimum, eliminating faked cards common in similar tricks. It is also one of the few sleight of hand tricks that can be adapted to Giant Cards, with practically no change in operation.

The magus takes six cards and holds them in a face down packet. The left fingers are at the left side of the packet - thumb at the right. The hand tilts upward to show bottom card, which is red. Promptly turning the packet face down, the magician reaches beneath the front end with his right fingers, and pulls out the bottom card. He shows it again, and places it on top of the packet, saying "Red". In placing the card on top of packet, it is put there face down.

He proceeds by showing the next card on the bottom. It is black. Drawing it off, the magician gives a brief glimpse of it, as he puts it on top of the packet, saying "Black". He pro-

ceeds thus, with the remaining cards, which alternate red-black-red-black, until he has transferred all six from bottom to top. And, fanning the packet with faces up, the magician shows that they alternate red and black precisely as represented.

Now comes the mystery. He repeats the above procedure, in seemingly identical fashion; if anything, a bit more casually. The cards go from bottom to top, one by one: red, black, red, black, red, black. But when they are fanned, they appear in separate groups: the three reds together, and the three blacks together!

There is trickery, of course, during the second showing of the cards. A sleight is used; namely, *The Glide*, wherein the third finger of the left hand, beneath the packet, draws back the bottom card, so that the card above it may be removed by the right.

Nevertheless: Of the six cards transferred, THREE are ACTUALLY shifted. Of the remaining three, TWO are actually SHOWN on the bottom of the pack. With ONLY ONE card is the move made blind, about half way through the process. This is what makes the trick so effective. The second transfer of cards from bottom to top seems identical with the first. That is why it's important to do the bona fide process at the beginning; then repeat with the special transfer.

With cards in hand try it slowly in ordinary fashion, and then:

**FIRST CARD (Red):** Actually remove it from bottom; show it with right hand, and place it face down on the pack, saying "Red".

**SECOND CARD (Black):** Actually remove it from bottom; show it with right hand, and place it face down on pack, saying "Black".

**THIRD CARD (---):** Show a red card on the bottom. Tilt pack downward. Draw back the card with *The Glide*. Removing the next card, place it on top without showing face, saying "Red".

**FOURTH CARD (----):** Do NOT show bottom of packet this time. Remove the bottom card (the one that was "glided" back) and place on top without showing its face. Say: "Black".

**FIFTH CARD (---):** Actually show a red on bottom. Remove it, show with right hand, and place on top, saying "Red".

**SIXTH CARD (----):** Actually show a black on bottom. Tilt packet downward. Draw back the card. Removing next card, place it on top, without showing face, and say "Black".

Squaring the packet, you now mutter strange words and fan it face up. The three reds will be together, as will the three blacks.

Note that: Moves 1,2, and 5 are identical, and bona fide. Moves 3 and 6 allow showing of bottom card before the "Glide". Only move 4 is entirely a blind one, done carelessly as though a showing of the card were unnecessary.

With Giant Cards: The trick is performed with the same routine as above; the only difference is a variation in the use of *The Glide*. In this type of the sleight, the right fingers push back the bottom card, on the two occasions when necessary, accomplishing it under cover of the packet. Some magi use this simpler glide with ordinary cards. While ordinarily inferior, it is suitable here because of the deliberateness of presentation.

## — EDITORIAL —

Comment received about the Walsh Assorted Cards effect in Jinx No. 90 make us feel good. For the first time, it seems, the actual thumb positions for the various diminishing fans with ordinary cards have been illustrated. It has made the effect practical for many who couldn't quite get it before.

Our previous comments regarding the Will Rock so-called Thurston show were based upon information from creditable correspondents. We saw his performance at Keith's Flushing, Long Island theatre versus a double feature program with somewhat prejudiced eyes.

We were pleasantly surprised to see the illusions presented with perfect timing and quite flawless assistance. However, Rock is no Thurston, despite the billing, and we resent seeing him do effects that for so long we associated with the master, especially the sawing. We have no right to that feeling for Rock does the best he can to mystify the audience with the various mechanical boxes. Their execution is far better than those of Blackstone, for instance, but at this point Rock loses much ground to personality and that "something" which makes people like and talk about Blackstone despite too often sloppy performances with stage waits and general disorder. Whatever were the understandings when Rock bought some of the master's illusions we can't blame him for using the billing "Thurston's Magic Show" presented by Will Rock. That was good business sense. We don't like the part that plays up "successor to" for it is wet. The man just hasn't warmth - if he has it doesn't get past the footlights. Appearing like a youngish Hermann in makeup he used 5 assistants at this show, three girls and two men. We liked the show for its attention to detail but we couldn't throw off the feeling that Rock is asking for too much when he invites comparison with Thurston, and draws the master's judgement flax low when he tries to convince the public that he is "successor to".

John Scarne evinced a strain of greatness in the May Esquire article when he saw fit to mention Mickey McDougall and Louis Zingone during his talk of gambling and general cheating. We have seen two of the triumvirate come nigh unto blows over the question of superiority. The tribute was a beautiful sop to their vanity but funny to those of us who know who is the best all around worker.

The "exclusive" card set will be happy when Paul Rosini returns to N.Y. on May 15th for a run at the Rainbow Room. The password to his hotel madhouse will be "Think of a Card." At San Francisco's Bal Tabarin he excited one reviewer (ACTOR WEEKLY - March 22) into writing: "-- headlined and rightly so, he rates headlining on any bill. He kept the audience mystified from the start and his exceptional presentation drew several encores. We can say, without a qualm, that he is the cleverest magician we have ever seen and worth a lot of space on anyone's must see list." The same paper mentioned another well known this way: "One of the weakest bills ever seen at the Golden Gate..... (censored), a run of the mill magician, with the usual run of chicken, rabbit and silk handkerchief stunts, which were so much like any other magician that his work had no appeal. He uses a humorous touch, however, that is good for laughs and pleased the audience." Well, they say that difference of opinion makes show business. (Horse racing, too. Ed.)

Wonder why Jack Gwynne has changed his name to Guinn on the billing? And after all of these years? --- Wonder also why Bill Larsen is putting so-called "bonus" tricks (mimeographed) in Genii copies? It seems rather pointless to us. If the material is so exceptional why not print it in the mag as a feature? --- It's a safe bet that next year will see a national S.A.M. referendum on the question of M.U.M. being a privately printed organ for their own members exclusively. From what we hear the members would rather read facts than fetish. And that \$2000 difference in outlay isn't to be ignored. Of course, it's the duty of the National Council to take care of the matter, but Sphinx stockholders on the council should be fair enough to take a walk down the hall during the vote on the matter. That is, of course, if the Sphinx bids for M.U.M. next year.

Leo "Sam" Horowitz's interview on station WBNX recently revealed a swell radio voice not hitherto suspicioned. His recollections of Martinka's shop, Kellar, and others down to present day contemporaries showed an attitude always Sam's. No "me"; no "I"; no "the greatest"; just a quiet person who knows his stuff so well that he can afford to be gracious, without hesitation or thought, to all living members of the profession. He finished the broadcast with a demonstration of the card sword, and you'd be surprised (if you didn't hear it) how well the trick was put over the air. His professional name is now Leo Hartz.

Dr. Jacob Daley is threatening to go to the west coast on his vacation this year which will coincide with convention time. The boys out there should build up a fund to send him as far as possible in the opposite direction -- that is -- if they want any peace of mind after he's been around for an hour or so with borrowed cards. --- Carl Jones postcarded from Equador that he was about to spend a week with Dave Bamberg in Bogota (South America). We hope he has caught up with his sleep by now. --- Lock up your trick boxes and put a guard over your illusions! Police recently nabbed a 16-year-old high school boy at Bishopville, Md., for stealing a plane from an airport hanger and attempting to fly it. The lad admitted he had never taken a flying lesson, but felt confident he could handle the plane in the air because he "had read flying instructions printed on the outside of a package of breakfast food."

The Magnuson Devil Device single reading trick in issue No. 89 clicked well. Here is a black paint formula usable on its inside or for any other place in magic ware. It is dead black and non-reflecting. Take some casein glue mixed as directed for wood gluing and add dry lamp black, beating thoroughly with a small egg beater. When well mixed, thin with water to a consistency for applying smoothly with a brush. This paint dries in half an hour or less, will adhere to either wood or metal without rubbing off, and the surface is absolutely dead black.

Indian Underworld, by M. Paul Dare (E.P. Dutton & Co. \$2.50) is a worthwhile book on the mysteries of India, even if the author does compare the mango trick to the rope trick legend as an achievement of expert mass suggestion. We like the story about the prisoner found by his jailers each day sitting in quiet contemplation outside his still-locked cell. --- The magus' wife with the black eye got it by interrupting the men's poker game with "Honey, where's that marked deck of yours? I want to show the girls a trick." He happened to be winning at the time!

*Theo Annemann*