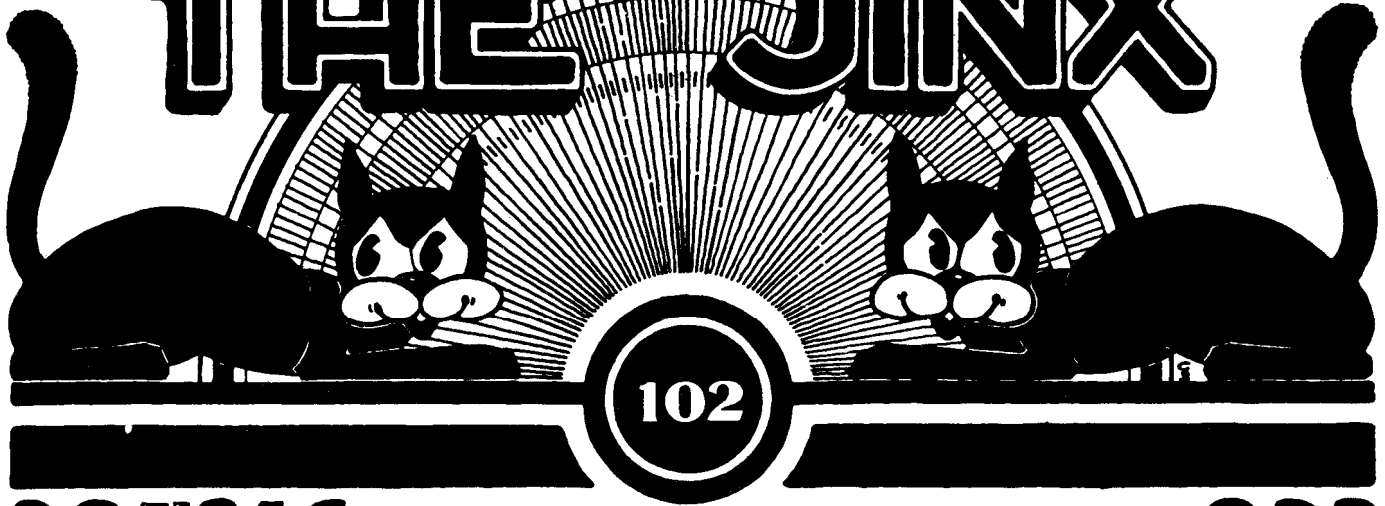


THE JINX



102

DOUBLE DISCARD ART LYLE

Dear Ted:

To me, life begins around a poker table.

Personally I wouldn't bet a dime on a horse and I'm scared to death of a pair of dice, but on the turn of a card you can take my shirt. Speaking of shirts, I'd take yours, too, in a poker game, although I might give it back to you. You're not the worst fellow in the world.

This mania that possesses me has taken me into many strange places and I have rubbed elbows around gaming tables with about every nationality on the face of the earth; red, white, yellow and black. You can believe me when I say that I have eaten the fruit of the tree of knowledge and have learned many things that only experience can teach.

I have patronized high class "clip joints", and I have played in honky tonks for dimes, where your percentage of having a loan repaid was far greater than from some of those people who say their prayers every night.

Of all nationalities, for a real gamble for your dough, let me sit
(turn to next page)



SIGMUND KRUMGOLD ODD EVENT

A few years ago, at a hotel on Lake Tahoe, I noticed a playing card stuck to the mirror in back of the bar. The bartender refused to allow anybody to touch it, or, for that matter, even go near it. "No, sir, you keep away. That was put up there by magic by Max Malini!" And he refused to touch it himself.

All of this only goes to show that some of the oldest tricks have the most magical effect. This one was, of course, the very old effect of flinging the deck of cards against the wall, or to the ceiling, and having the selected card adhere while the rest of the deck falls or flutters to the floor. It usually was accomplished by means of magician's wax or a tack, thumb or otherwise.

I think I have a brand new way of doing this old timer, which still remains an excellent effect to climax a series of other card tricks. It is clean and simple, making use of that newest of magical substances "Scotch Cellulose Tape" which can be purchased in all five and ten cent stores as well as all stationary stores. Use the size which is 3/4 in. wide. Also use one paper clip as shown here, and known as the "Oakville Gem Paper Clip", which you have bent slightly at the center. The clip is pushed onto the cover of a small magazine (Reader's Digest), or onto the end of the cover of a penny safety match box. It depends upon where you are working the stunt.

The bent-up portion of the clip is facing the body of the magazine or box, and is slightly separated (being bent up) from the cover. Upon this is laid the piece of Scotch Tape which is prepared as follows: Use about 1 in. of it. Two-thirds of its length is bent back upon itself, and then the other third is bent back upon the larger and first bent back piece. This forms a flat loop the entire outer surface of which is adhesive. This double sided adhesive is now put onto the clip, the bent up clip preventing it from touching the cover in any way. This tape does not stick to metal nearly as much as it
(continued on next page)

DOUBLE DISCARD
(continued from last page)

in with a bunch of Jewish boys. As for the Chinese being good gamblers, this is the bunk. Good losers, yes. Good gamblers, no. But they laugh with a win and lose with a smile. Bear in mind, I speak only of my own encounters with Chinese gamblers. I have found that unless they are fairly certain of having the edge, they'll fold on the second or third raise.

And now for a little dodge used in poker that isn't generally known. To the player who has the intestinal fortitude to use it, it is worth a lot of money. It is called "the double discard". If Erdnase knew about it, he forgot to include it in *The Expert at the Card Table*. I have never seen it in print and you are the first I have ever mentioned it to since it was given to me some years ago by an old professional gambler who retired with enough cabbage to buy a young hotel.

Here are the mechanics, which, like all good things, are as simple as A.B.C. All that is required is keen perception and plenty nerve. The right play is one or two seats to the left of the dealer.

Pick up your hand and let us suppose that you hold a pair of nines. Discard three cards INCLUDING the pair of nines, dropping them a little in front of you. Call for three cards, pick them up and glance at them immediately for another nine spot. If there is another nine in this draw, retain it with another card, immediately throw away three cards and pick up your first discard which contains your first pair of nines, making three nines that you are now holding.

There are numerous possibilities on the hands that you can make with this double discard. With these extra cards you have quite an advantage, with the chances very strong in your favor of bettering the hand in some manner.

To appreciate the many different combinations possible with this deceit, I would suggest that it be practiced well in private before venturing the play in company.

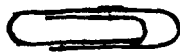
Yours sincerely,



ODD EVENT
(continued from last page)

does to paper.

From here on the working of the trick is extremely simple. The magazine is slightly behind something on your table, or the match box is at one side a bit where it is very unlikely that the bit of preparation will be noticed.



TYPE OF CLIP



ADHESIVE



CLIP WITH LONG SECTION BENT

A chosen card is marked (if using the ceiling, which is most effective as the card will remain there for quite some time, have the card

marked heavily so it can be seen easily from below), returned to the deck, controlled and finally left on top by the performer. At this point the deck is laid down, upon the top of the adhesive, of course, the back of the chosen card making its contact. Hands are shown to be empty, and the performer takes back the pencil which he handed out for the marking.

The deck is now thrown flatly against the wall, ceiling, mirror, etc. (It works particularly well against glass). The selected card adheres and the rest of the deck falls. (Just make certain that the surface thrown at is not pebbled or rough. It has been my only debacle) I trust that I'm the first to put these ingredients together to revamp and make more practical than ever a very old trick.



TWO IDEAS OF MERIT HERB. RUNGIE

No. One - A THOUGHT AHEAD.

Back in *Jinx* No. 54 was an effect of strange proportions called "Last Chance". This is a different way of working and is really a case of two tricks in one.

Taking back a deck shuffled by the spectator the performer glimpses and remembers the bottom card (4H, for example). The performer then deals four face down piles of seven cards each, one card at a time. Then, from among those left in hand, the spectator selects one which he notes and places on top of any one of the four piles.

The spectator then places the other three heaps on top of this one and the assembled four and dropped onto the deck. This puts the chosen card 21st from the top in easy fashion.

False shuffle and false cut, and then deal a card to the spectator and one to yourself, beginning with him, and continue until the deck is exhausted. Immediately start dealing again, using only your own pile of 26 - again starting with him. Once more repeat the procedure, this time using your own pile of 13 - beginning with him. Keep this up until your pile becomes but one card, he getting the 1st and 3rd cards of the three finally left. Turn over the card in front of you - and it is his selected card.

Take this card and place it somewhere near the bottom of the pack. You select another spectator and apparently repeat the trick, but you deal four cards of six cards in this instance. When you put the remainder of the deck on the table, THE ORIGINALLY NOTED 4H IS ON TOP. A pile is freely chosen, shuffled, and from it a card picked. This card is placed on top of the deck proper (and on top of the 4H) and the other three piles are placed on top of all in any order. The entire deck is cut several times, and may even be carelessly overhand shuffled a little. Then the deck is spread face up and the picked card found (next to the key 4H) by apparent muscle reading, or just plain faith.

No. Two - "WHISKERS"

One of the oldest principles is behind this modern revamping, making it an up-to-date opening for a series of card effects. Taken from its case the deck is genuinely shuffled. The performer turns his back while a spectator moves a number of cards from bottom to top. Then, fanning the face down pack, the performer removes a card which proves to be of the same value as the number of cards secretly moved. The card is replaced and the effect IMMEDIATELY REPEATED ANY NUMBER OF TIMES.

That old cheap magic book trick of eleven arranged cards for a laid on the table trick is modified here to use the whole deck with but a minimum of preparation. The TOP eleven cards are arranged, regardless of suits, 5-4-3-2-A-Jack-10-9-8-7-6, the 5 being the TOP card and then on down to the 6. Next arrange the BOTTOM eleven cards the same as above, with the 6 spot on the bottom, and then on up to the 5. That's all. The deck may be riffle shuffled by keeping the top and bottom cards in place.

The spectator moves as many cards (up to 10) from the BOTTOM to the TOP - ONE AT A TIME. He is then to square the deck and remember the number of cards moved. You take the deck, fan it face down, and remove the 6th card from the top. The spectator names the number moved, and this card proves to contain thereon the very same number of spots. Replace the card to where it was and repeat the effect.

Let us suppose that the first spectator did move 4 cards. Your first key number always is 6. When you see the 4, you mentally add it to 6 and the result, 10, is the key number for the NEXT time. Then, suppose, the following spectator moves 7 cards. From the top of the pack, when fanned, you pick out the 10th card, which will be a seven spot. The moment you know this, immediately and mentally add the last key number, 10, to the 7 being shown, and the total, 17, is the key number for the NEXT time.

The Jack is your ZERO card. Whenever it turns up it means that NO cards have been moved, and you may scornfully say, "So, Trying to fool the cards. You are but a Knave in modern clothing." (Frank Lane might say, in his "Funny Talk" publication, "No cards moved? Look! (Showing, instead of a Jack, a card faced with a Wolf) You are nothing but a wolf in cheap clothing!" But, of course, you can't expect such wit from The Jinx.) ((We're letting all of this go by, because we're not sure if we have interpreted it correctly. Ed.))

It is the 3 or 4 time repetition that fools even those who know the old child's version. A borrowed deck may be set very quickly, and used as a start-off it has its value.

CIRCUM — LOCATION

DON MEDLEY — HARRY JORDAN

This may be another location, but it most certainly isn't "just" another location. It has been proven to contain an unusual high content of what we call "baffle-power".

An audience volunteer does most of the work, having three cards drawn and returned, and drawing and returning one himself, all of this while the performer's back is turned. The performer finally locates all cards without touching the deck himself.

The principle is easily recognizable as the "divided pack". The handling and presentation, however, leaves little to be wanted. The odd cards are separated from the even ones -- the 28 odd ones being placed on top of the 24 even ones, a small bridge being kept between the sets.

Tell the spectator to cut the deck about in half. You are trying a mental test and so far have been most successful with about half the cards. If he cuts at the bridge, a too common occurrence, go right ahead. If he cuts below, say, "Wait, that's too many!" and have him replace the cards. Give the deck a false cut or two and start again. If he cuts too high, say, "Not so high - here, take a few more." Hand him the remaining odd cards.

Have the spectator count his cards, and meanwhile you put the 24 even cards in your lower right vest pocket. When he announces that he has 28 cards, remark that you have never attempted the test with so many, but "decide" to try it, anyhow. Have him spread or fan the cards out for you to look at and memorize -- you give them a studious but hasty glance-over. Then he is told to shuffle them well.

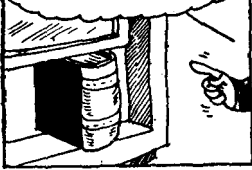
The spectator-assistant is instructed to go among the audience letting three people draw and retain cards. You keep your back turned during this. Then he is called back to the stage, at the same time shuffling those he has left. With your back still turned, hold out your right hand behind you and have the spectator put deck in it. Then have him lift some of the cards and remove the one so cut at. Meanwhile your left hand removes the 24 even cards holding them ready. Be sure to keep the left elbow pressed against side when this is done. As soon as the spectator has drawn his card, drop right hand to side as you instruct him to show his card to all, lifting it in front of you for a second in which the odd and even packets are exchanged, the right hand then returning to side and eventually being held back again for the return of the shown card. He takes the packet directly and shuffles.

The spectator now is told to go back and have the other cards returned and shuffled into the packet. The effect of having the cards shuffled every few seconds is not lost upon the audience. Then the spectator deals the cards into a face up pile singly, calling the name of each. With your back still turned you count mentally, remembering the number of each odd card named until you have three such positions. When the 4th odd card is called you stop him and announce it as one of those chosen. Have him deal the rest and keep as though you were listening.

Have him deal again, but now you turn and walk back and forth near him. All you want to do is to get a look at the two cards lying at the first two numbers you are remembering, so you needn't watch except when he is close to one or the other of them, noticing also which lies at which number. As he starts to deal the 3rd card stop him and announce that the next is one of those chosen. If the assisting person's card hasn't come up yet let him gather the cards. He names his card and you tell him where it is in the packet. Otherwise have the remaining two people raise their hands and ask one his card's name. After this hold the remaining chooser's hand and tell BOTH the name and location of it.

EDITRIVIA

A DICTIONARY IS
WONDERFUL = HOLDS
UP THE WINDOW THE
RIGHT HEIGHT



The mail bag lock hit us twice in the same place this week, the event happening only once thru the four month period put in as a neophytic railway mail clerk back what seems ages ago. Both pieces of mail were from subscribers who suddenly took umbrage at our too occasional unscrudite garbling of the english language within these pages, specifically on

this one. We can imagine this being true in the summer time, for, to look up a prospective verb, the window must be allowed to drop, and it has been awfully, awfully hot of late. One writer kindly offered to proof read our sheet, but that isn't feasible because of the process used. The typing is done, sheets pasted together in what seems to be an endless strip, all is attached to layout boards in a manner most misleading and at times discouraging, and the entire mess of coordinated verbiage photographed with a prayer. Our typing is of the "hunt and punch" school, the lines kept straight (often) with a tee square and drawing instruments rescued from the home attic where mother packed them away the year we were born, 1907. Because of that, and our penchant for just getting by deadlines, proofreading by others is out of the question. We try to check up on errors and slips of speech but generally make them worse. But please don't ever hesitate to advise us on how we might make the sheet better in contents first, and appearance second.

The Democratic National Convention in Chicago is over. During the states' roll call for viceprexy nominations, a loud insistent-upon-rights voice made the Ohio delegates' microphone rattle carboniferous demands for justice and equality of men. Ohio had long been passed but Francis "Constitution" Durbin had his day and beefed his way to the platform where, according to the New York Post, he "after considerable effort, removed his coat, and had a grand time for himself nominating just about everyone." "Uncle Bill" Durbin, the late prexy of the I.B.M., must have smiled without coercion and viewed with some alarm from his place in the valhalla of good party men. "Uncle Bill," whose staunch adherence to democratic creeds finally made him Registrar of the Treasury, once pulled the right string which rung the jack-pot and a goodly portion of the Ohio state militia marched in the opening day I.B.M. Convention parade! Son Francis used to be official attorney for the society, but is now doing a good job of insisting himself right into a nondescript and non-elective spot by bellowing for his rights.

One of our steadies has written a question which might be of interest to more. "What do you think the best book for answering questions in a mental act such as "Calostro" or any other?" First find out if you, or your assistant CAN answer any question glibly. A wily witness on the witness stand will, nine out of ten times, make a good question answerer. It's a gift of soothing backtalk from one who can't be cornered by any query into saying definitely, "I don't know." We all have acquaintances of that type. Collect and make a scrapbook of daily paper loveorn questions and answers. They'll give you an insight on the most brought up query of all. Next have one or two friends write twenty or thirty questions on paper slips. When alone, pick up

one and try to answer it quickly and in a confident and assured manner. If you are satisfied by now that you can do the work, buy Burling Hull's book, Robert Nelson's work, and the mss. by George DeLawrence. They'll teach you the final tricks, evasions, and subterfuges of the showmen.

Why learn complicated sleights and routines of the labyrinth type. They don't seem necessary to us, this morning, in order to become known as a magician. Joe Fairman (N.Y.C.) just won space in all local papers, not for the "clever little tricks and illusions" with which he was entertaining bar friends, but because, when balancing a spoon on his nose (quite often seen at bars), it disappeared. No one believed he'd swallowed it, despite his green face and juggling eyeballs for magi are considered notorious liars. Ambulance plus hospital plus x-rays showed the sugar dispenser safely enconced in the stomach. The surgeon told him to go home and calmly await a stirring event. Whereupon the presses spewed forth ink galore, all headlines within our ken featuring the word "MAGICIAN."

Brunel White's London column informs, via Mr. Sigurd Nathan, a good friend of Dante's, that the Sim Sala Bim show is straining at the leash for an autumn tour. From Brooklyn, N.Y. to London and back to us has come the rumor (B.W. hopes it isn't a lying jade) which is almost as bad as Fulton Oursler's trouble when a hurricane isolated his Massachusetts headquarters. The editor of Liberty mag could only contact his N.Y.C. offices by establishing contact with England and back again. The last we heard of Dante he planned erecting magic-university buildings upon his Cal. ranch lands and was conceiving a master curriculum for embryonic magi and illusionists. Perhaps the rumored tour might serve as a good publicity venture. However, like the story of the pleasure mad gent who, after a wild and ecstatic ride upon a merry-go-round, dismounted to hear his disgruntled wife's remark, "Now that you've spent your money, where have you been?", we are reminded of Bert Kalmar's query, "Now that you've matriculated and have your diploma as an illusionist, where are you going?"

A funny fact is what a N.Y. magic dealer demands of an obnoxious and secret-mongering so-called magician about town. Let the trap-door werewolf but enter his place and the proprietor asks for and gets \$2, saying, "Now you can have an hour of my time, you buy-nothing!" --- The thoughts of Richard Himber, orchestra maestro de-luxe and magician de-crutch have reached a new dry since he acquired the Abbott Arm Amputation and filled the middle section with sawdust. Like "The Girl without a Middle" part of the forearm disappears, but Himber, a bit baton-batty, opens that section to let the audience see wood filings dribble forth. Some may like this variation and some may not, but it is nice to find an original magician who uses his head.

bobbie wife, buphoun uv buff hello, noo huorck, you essay, and who woo hoo hoo ritez thiss weigh 4 jean hee I magazeen buy grate fey vur uv 2 lean yent bill larceny, wunt b aloud 2 due such stufferoo 4 the sfinks paypur if a wen wee bye ore see cure cuntroll. U kan halve im, willyum!

Unfound in magical literature until now:- Gilbert, of Gilbert & Sullivan (who wrote the non-swing version of The Mikado), was a sleight-of-hand enthusiast who climaxed his learning when he met and connived with Houdini on the latter's first trip to England. Gilbert then excelled in pure dextrous rope manuevres and escapes.

The American