

# THE JINX

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Throughout the years, two person mental effects, in which the medium leaves the room while certain things are done (in the presence of the performer) to return later (after performer has absented himself) and reveal what has taken place, have not been varied much insofar as the general theme is concerned. In an effort to provide a routine, which is different in effect, and, at the same time, have it appear absolutely devoid of any possible opportunity for the employment of trickery, the following has been evolved.

Accompanied by a committee of one, the medium is escorted to another room. As soon as she is gone, the performer explains that a game of murder is to be played. The assembled group is allowed to select from its members the "victim" and the "murderer" and finally the manner in which the former is to meet his or her end. This being done the two chosen individuals enact the murder and then assume the same positions occupied at the time of the medium's departure. To make this playlet a trifle more realistic, the performer explains that at the time of the murder the "victim" is seated in his or her home, playing solitaire and is about to lay a card on the table when the foul deed is done. To determine the name of the card held in the "victim's" hand, the performer borrows a deck of cards and has one selected, noted and returned to the pack by the "corpus delicti", its name being held secret by that person. As a badge of his profession, the performer presents to the "murderer" the Ace of Spades, re-

cognised universally as "the death card", with the request that it be placed in that individual's pocket out of sight. The remainder of the cards are given to a spectator to secrete on his person and the performer, without further ado, is escorted from the room under the watchful eye of a committee.

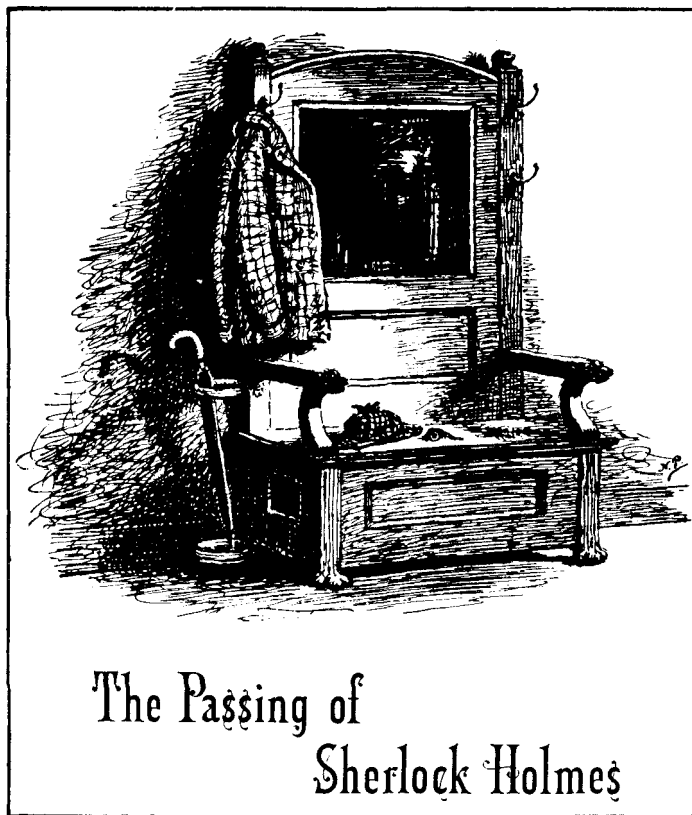
The medium is immediately recalled. He or she walks about the room finally stopping before the "corpse" and speaking as follows:

"Alas! Poor Yorick, I knew him well! Remarkably life-like in appearance but I see rigor mortis has already set in. Hm-m-m. Stabbed (or whatever the method employed was) while playing solitaire. I think I'll take a look at these cards. (Business of picking up imaginary cards from imaginary table and looking through them.) Just as I thought!"

At this point medium moves directly to the "murderer" and accuses him of being the guilty one.

"When you killed \_\_\_\_\_ (victim's name), you thought you had committed the perfect crime. When you stabbed him (or her) he was about to play the Jack of Spades (name of card chosen by victim). Unable to accuse you in the flesh, his ghost carried that very card into your pocket. Look for yourself. See! It points a silent finger of guilt!"

From the above descriptions, it should be clear that the medium finds first the "corpse", discovers method of the killing and then locates the "killer" who finds that his badge, the Ace of Spades, has disappeared and in its place is the card selected by the "victim" to be the card



held in his or her hand at the time death struck.

How does the medium learn all these things? First of all, he or she discovers the "victim" and the "murderer" because the performer has dropped a short length of thread, less than 3/4 in. long, on each of their shoulders, when he escorts them to the center of the room to enact the "killing". The thread appearing on the "killer's" shoulder will always be white in color, while the other length may be any one of several colors for it denotes, not only the "victim" but also the type of violent death suffered.

To conform with the story of the "victim" playing solitaire at the time of death, there are only four methods of murdering that could be employed, namely shooting, stabbing, choking and beating. The performer, therefore, will need four different colored threads easily accessible. He can prepare by taking a long length of each thread in turn, placing a needle on it, piercing the outside of one of the vest pockets, tying several knots (overlapping) in the end remaining outside and, with the knotted end pulled tight against the pocket, clipping off the thread inside pocket to the desired length. Arranged thus, any one of the four threads can be quickly procured by grasping the knotted end between the forefinger and thumb and pulling slightly. The white thread, which will always be needed, may be arranged in a similar fashion on the other pocket, if desired.

The actual presentation is simple. After explaining what is to be done, the spectators select the manner in which the "victim" shall meet his or her death. This gives the performer ample time to secure the correct thread for conveying the information, thread being held between thumb and forefinger of right hand. As soon as the "victim" is chosen, performer asks him or her to come to the center of the room, grasping the person's shoulder in a friendly fashion and dropping the thread with sort of a slight rubbing motion which makes it adhere to the cloth. The same procedure follows with the "murderer". After enactment of the crime, the performer forces a card, the name of which was previously agreed upon by the performer and medium. Now the performer goes to the "murderer", locates the Ace of Spades and brings it to the face of the pack just above the chosen card. Two means of switching the cards are available. The performer can either do a two card lift, turning both pack and double card and laying the latter momentarily on the face down pack, after which it is placed in the "murderer's" pocket or he can execute the "glide" which seems to be the cleaner of the two methods.

After that, it is largely up to the showmanship of the medium. When he or she returns, a circle of the room is made, with much peering into faces, feeling of pulses, etc. which gives plenty of opportunity to locate the two necessary persons and determine cause of death. The rest of the factors are known as easily.

As an alternative and possibly better place to keep the threads until needed, may I suggest edge of coat sleeve on the side nearest body. All that would be visible from any angle would be the small knots, the balance of the threads being between outside cloth and lining. The opposite finger and thumb could, without ostentation, remove those desired.

The medium could return effectively wearing a typical Holmes' cap, bulldog pipe and umbrella. The feat would long be remembered. -----

----- Originated by J. G. THOMPSON, JR.

## MENTELIMINATION VERNE CHESBRO

Several methods for doing similar effects as given here have been invented, but my ideas will be found to give maximum effect for the least trouble. No memory systems are involved, neither are there complicated formulae or procedures to drive the magus to distraction.

The effect is simply this: A spectator is allowed to remove a card from the pack. The performer, running through the cards but once, proceeds to mentally eliminate all the cards but the one held by the spectator, thus naming it. There is a popular belief among the masses that certain gifted people are able to do it genuinely, altho' the following methods deal exclusively with duplicating the feat thru trickery.

**ONE:** The deck is set up in Si Stebbins or Eight King fashion. After a false shuffle the deck is fanned for selection. The cards are cut at the point of removal so that the one just above the chosen card goes to the bottom. The deck is given several genuine riffle shuffles keeping that key card on bottom. The set-up is destroyed. Explaining that 51 cards remain, the performer says that he intends running through the cards once and eliminate all but the missing one. He then deals them singly into a face up pile, and, upon seeing the last one, counts one ahead in the system and names the card.

**TWO:** The first method can be enhanced by allowing three or four cards to be selected. As each choice is made, the card above it is slipped to the bottom by the side slip or any other method. Two or three dovetail shuffles destroy all order but leave the key cards on bottom. After running through the deck once, all missing cards are named for the indicators are staring the performer in the face from the face up top of the pile dealt.

**THREE:** This is my favorite method for it is very convincing and, importantly, impromptu. In one or two preliminary shuffles while explaining what he will attempt, the performer sights the three bottom cards. These are cut to the center of the pack and the cards fanned for selection. It is not at all difficult to have one of these three taken, a much easier feat than forcing a single card. Let us suppose the three sighted cards are the 5D, the 6H, and the QS. The spectator takes the middle card of the three, we'll say, and the performer knows at once that it is the 6H. The remaining two previously sighted cards are now cut to the bottom. Now, with a show of concentration the performer runs through the deck, from top to bottom, turning up the cards one at a time into a pile. As he comes to the last few cards he slows down, and stops when he has the last two cards face down on his left palm. He deliberates a moment and then announces, "I have seen every card in the deck except the five of diamonds, the six of hearts, and the queen of spades." Turning over the last two cards he goes on, "Here's the five of diamonds and the queen of spades; the six of hearts is the only card I have not seen so that must be the one you have". The spectator turns his card and proves the performer correct.

Please bear in mind that these awfully simple method duplicate exactly, in the minds of those watching and taking part, the feats which heretofore have taken much study and concentration on the part of the performer. and the audience doesn't have to be extremely quiet.

# U.F. GRANT'S TOMATO COCKTAIL

Combining comedy, mystery, and surprise, this effect is severely practical for it can be worked under all conditions, even when the performer is entirely surrounded by the audience. It is especially good for nite club workers.

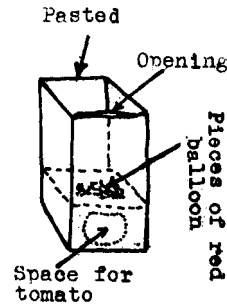
A tomato is tossed by the performer into the audience (Wow! That's news! Ed.) and after a thorough examination it is returned to the performer. (That's more like it. 1st Vice Ed.) A cocktail cup is next shown empty and left in full view. The wonder worker then places the tomato in a small paper bag and with a pass and double pass causes it to travel into the cocktail cup. Nothing remains in the bag except a few pieces of tomato skin. And from the cup is poured -- tomato juice.

**Requirements and Preparation:** - (A) A Grant Cocktail Cup. This container, built on an improved lota bowl principle can be shown empty at will and, after setting for several minutes, made to produce a large glass of liquid, in this instance, tomato juice. (B) Two brown paper bags. From the top of one bag cut off about 2 inches and insert short bag inside other, Paste the top edges together along front and sides, leaving remaining side open. If a tomato is placed into bag via this opening it drops down and remains concealed between the bottoms of the two bags. Before starting, a few pieces of a bursted (red) balloon are placed inside the smaller bag, this looking exactly like portions of tomato skin. (C) A nice red tomato, and a tall glass.

**Patter:** - (1) I am always looking for new ideas in magic, and here you see the fruits of my search. I need someone to examine the tomato and satisfy themselves that it's quite solid and juicy. Just pass it to several people near you to

make sure it is innocent and never grew for such an event as that about to take place.

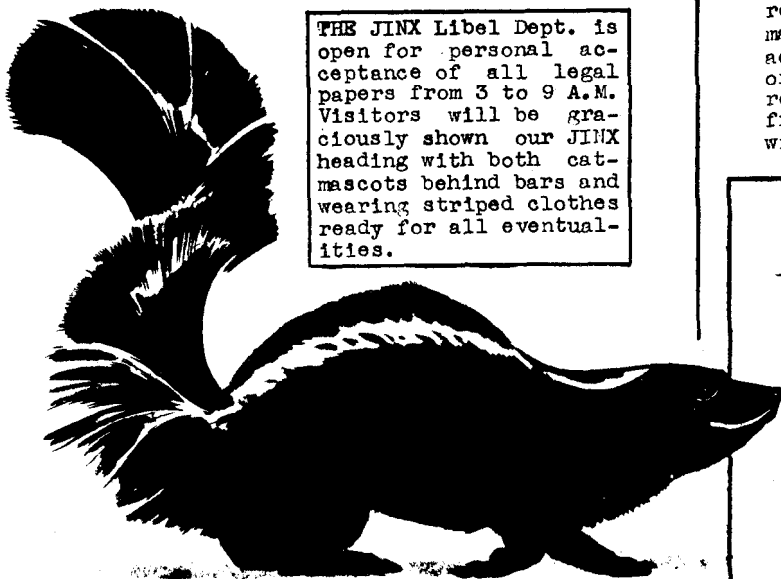
(2) At this time I would like to introduce an empty cocktail cup, or shaker. It once was the property of a well known American millionaire, Mr. Woolworth. (3) We shall leave it over here for the time being. The whole idea is to make the tomato leave this bag, (4) travel through the air, and down into the empty cup....making it do so invisibly without the aid of a taxi or subway. When I count three, the tomato disappears....like a scotchman on Tag Day. One..two..three..and the tomato is gone. That's funny. Look at this. We must have scared the tomato out of its skin. (5) There's only one possible answer, though. Half of the trick worked, for over here is the missing tomato. Has anybody some ice?



**Explanatory Moves:** - (1) The tomato is tossed out for inspection and returned as quickly as possible. (2) The cocktail cup is shown conveniently empty with the right hand. (3) As the cup is put on table away from everything the paper bag is taken and you walk away. (4) The tomato is placed in bag via special opening and later the mystic pass is made. The bag is tipped and red balloon pieces fall into palm of hand. (5) Smartly walk to table, put bag down, pick up cup in right hand and take glass in left -- "missing tomato" --and the tomato juice is bartenderly poured from the cup into the glass. There are other ways to produce juice from an empty container, but I'm biased enough to think my Cup the most practical.

If YOU conceive of a good, self-contained effect as did AL BAKER with his SALT TRICK, you may expect the pirates and idea thieves to immediately flood the dealers' shelves at a cut price for inferior material. Only a few dealers accept such wares and knowingly retail them. Burling Hull, no stranger to magic buyers, advertised to dealers that he had 2 dozen of the salt-cellars, advising that they had been purchased from a defunct depot. At a cut rate wholesale price he supplied a gadget MINUS two extremely essential requi-

sites and subtle features. Frank Lane, who, for many years has known Hull's temperament and penchant for helping all mankind, purchased the inferior gadgets and, as shown below, advertised that he had about 80! Frank Lane bought TWO from Baker, and, being very busy trying to write his "Funny Talk" bulletin, the first issue of which was called "Cheap Talk", just didn't have time to notice the difference in merchandise supplied by Hull and Baker. Mr. Lane, having mailed a good many such cards, now says he will make the price \$1.50, still being too busy, naturally, to reflect upon the ethics of selling the inferior make at the same price as the original, while accidentally making more profit (200%) because of his "fortunate BUY". The Al Baker Salt Trick retails for \$1.50 from your dealer, or direct from 322 - 88th St., Brooklyn, N.Y. Demand one with removable top and extra gimmick.



THE JINX Libel Dept. is open for personal acceptance of all legal papers from 3 to 9 A.M. Visitors will be graciously shown our JINX heading with both cat-mascots behind bars and wearing striped clothes ready for all eventualities.

## THE SALT TRICK

Yes, it's the same salt trick now being advertised by everyone for \$1.50. We made a fortunate BUY and have about 80. We will sell them at a saving to you of 40¢.

**\$1.10**  
til they re gone

Get YOURS NOW, if you haven't got it. It's GOOD and furthermore we will send you LANE'S PATTERN for it with Aug. Funny Talk FREE FRANK LANE AND CO.

## ~ EDITORIAL ~

Tom Worthington, 3rd, mimeo'd the 132nd issue of the Tablets of Osiris this July, finishing 11 years of unremitting warfare against exposing and S.A.M. policies. Composer of over 30 meanings for the initials of that society, none of which are complementary, (high on our list is Some Are Magicians) this fire-breathing advocate of knowledge and ethics rounded out his latest annum with a request of all magic clubs, to wit, "Be sure your members are sincere and that they understand magic and are not joining simply to have their curiosity satisfied and to 'act smart' in company by telling how effects are performed. The man who does not know magic has no more right in a magic club than a layman in a medical club." Julian Froskauer once wrote me asking why I paid any attention and publicized Tom and his Tablets, why shouldn't one quote a person who thinks that way? Is he wrong? And if so, who says so?

Mr. Worthington takes me to task for my recent remark about reevaluating the Will Rock alias Thurston show on the grounds that Rock is trying hard. Tom's phobia regarding Thurston is as worthy as another's sacred beliefs in Kellar, but were it not for Rock keeping the Thurston name in big type, the oncoming generation would never hear of it. When Harry Jansen can get the ants out of his Dante and live up to the states' remembrance of Thurston, we'll be the first to yell for Rock to forget his play on words as the successor of the master. Rock did buy some of the Thurston illusions, so no one can stop him from using that fact publicly. But Dante could answer all of this bickering by bringing out the show for one season and having Jane along with it to do a short bit and talk about dad with a finish to make clear that Dante is THE successor and worthy of the mantle.

U.F. Grant had his picture and "Amputation" illusion depicted in the July 29th issue of LIFE. Neither the name of the trick, the name of the manufacturer, nor the name of its inventor was mentioned but "Gen" looked exceptionally well since migrating to Colon and Abbottville, despite a negligence when it came to photographing his present pet. It might rather have been faked for the legit pic shows the mirror line, and is an on the record proof that reflection is used because of the gal's right hand thumb being in the wrong place. In performance this might not be noticed, but in print --- doctor up those pictures! (Dear Percy: This should be one time when you can't use half a page of "Tops" headed by "Annemann is Wrong Again.")

Bruce Elliott told us a hot weather cure for those people who persist in looking at some of your magic books. Hand them a copy of Keith Clark's Encyclopedia of Cigarette Tricks, or Burling Hull's Billiard Ball Manipulation book, and sit back. They'll be cured. --- The \$50 mss. being mail advertised as ours, and yours for \$2 or \$2.50, is a fakeroo. You've got all of that stuff in your back files of The Jinx, that is, if it is ours. --- When we wrote about the Fitzkee road show folding in Denver, a letter came in from Dariel saying that we were wrong about a number of things. We got that info from a member of the troupe. Fitzkee informed us that all was practically well, but the show blew its top again in Detroit on July 20th with the acts getting no money. Dariel then started reorganizing, at which duty he should now be an expert, and the last report was that the congregation, with new acts, was heading southward. In Detroit, against terrific opposition of musical shows, the

magicians of that territory practically supported the production, paying off the stage hands only, who are better organized than magicians. One of these days someone will come along with a way to make magic attractive and non-repetitive or boresome. He'll make a lot of money and have to listen to a lot of "wrongers" who will claim and sue. He'll have that 'something' the others didn't have, mainly the correct publicity outlook. Magicians are too smug and satisfied that they "know something" to ever wonder if the people who pay, or should pay, may not give a damn, but just want to be entertained. And paste this in your top hat behind the rabbit - magicians have for too long neglected musical effects in their programs. There's always too much talky-walky and crappy-wappy without a lilt or a laugh. None of this is against anyone with the Fitzkee troupe. It's just that there is something tragically wrong, and the final answer must be that the show as a whole isn't structured correctly for the public. A magic show CANNOT have a director who knows anything about magic. Let that be our last word on the subject. If you're magically inclined, you're biased, and you just can't kick out that nice fellow who makes an invisible pass, but hasn't got the right kind of act for the show as a whole.

Dept. of Corrections:- Ben Eckerson has instructed us that the "Oscar" puzzle in issue No. 100 was O.K., but the answer in No. 101 missed the boat. It seems to be 14.1372 sq. in. from the info on page 616, for the area of a circle is pi r square. Also, he says, "Oscar" may be a semicircle or a hemicycle, but not a hemicircle. Thank you sir, we stand with head bowed. --- The five and dime stores are selling a 'Marquette Spring Clip Binder' for 25 cents that makes, so says P. H. Weisbecker, a dandy file for The Jinx.

The July Linking Ring is unusually interesting to us. Bobby Weill is proud of I.B.M. pix making N.Y.'s new paper P.M. without revealing that George Lyon, editor, late of the Buffalo (N.Y.) Times, is a magical bloodhound and always is more than willing to read copy pertaining to magic and magicians. --- Everette Morgan, of Hollywood Ring 21, scoops Tom Worthington and ourselves by saying that Jim Farley, post-master general, is going to issue magic commemorative stamps. --- Alden Dillenback does his usual job on a couple of pages entitled "Has Houdini Broken Through?" The sage, seer and psychic of Chicopee River knows a Springfield, Mass. theatrical bill poster who "sees and talks with" Houdini everytime a watch chain is handled. Ed Saint is hereby paged to take care of the "wack" and buy up all loose copies of the article as collector's items. --- Tom Bowyer has finally met Sid Lorraine and was informed that in B.J. (Before Jinx) there was a "conjuring weekly which ran successfully for a long time - Sterling's Magical World" "We wouldn't know," says Tom, whose idea of "long time" is 2 years, for that was how long the English journal ran. We're only 8 issues short of our 1st year right now. Tom also criticized our use of the EgoRazor Blade Trick recently, recognizing the illustration. Not knowing German he couldn't realize that we had improvised our instructions throughout, putting in several ideas of our own for the handling. We gave the Dr. credit with a clear conscience for MAGIE had stolen, without credit, 5 of The Jinx tricks (four were ours) in two years. The rumor prevalent is that Bowyer, considering himself an authoratative reviewer, will start a monthly sheet on this order, and beat to the punch other publications using, at times, old but still good and otherwise buried material. and after admitting that the only other weekly (1915) was unknown to him!

*Thos Annemann*