

BLUEBEARD SEVEN WENCHES OF

Publisher's note: For the readers who do not wish to mutilate their Jinx pages in order to make use of the Bluebeard effect, an extra set of pictures is supplied with this issue. The heads should be mounted on cardboard and cut out. Extra pages will be supplied for stamped and addressed envelopes.

Those who have read the fairytale version of Bluebeard and his wives will immediately realize that the mis-en-scene is easily applicable in the case of the seven wenchies.

The performer has seven drug envelopes which he explains represent the seven doors behind which Bluebeard incarcerated his wives.

The seven beheaded ladies are shown, and their names read from the back of each as the performer puts them into the seven envelopes, that is, behind the doors. For the present, the flaps are not sealed.

It is not probable, but it is highly possible that Bluey, when on deviltry bent, and desirous of a fresh victim for his chamber of horrors, ambled benignly up and down the corridor selecting the lady by some simple whim or caprice.

The performer offers to let members of his audience play "cut throat" for a while and asks that two of them merely think of the names of the lady who might be their next victim. Carelessly mixing the envelopes the performer places the packet on the hand of one person and asks him to whisper, but loudly, the name of the first one destined for gory fate.

Now the spectator moves an envelope at a time from the top of the packet to the bottom, spelling a letter of the gal's name with each move.

On the last letter he stops and retains the envelope in hand. From it he removes the beheaded lady. It is she!

The effect is repeated with the second person, once more an amateur Bluebeard successfully finding the lady he desires. And then comes the final test. The performer removes the heads from the envelopes. He picks on a third person and asks him to mentally pick the one lady of the seven he'd like to save from a deserved or undeserved death. Then he is asked to freely select one of the envelopes. It is given him and while the performer's back is turned, the spec-

BRUCE ELLIOTT



tator re-envelopes her and seals the flap. Then he is told to put the other ladies into the remaining envelopes, sealing them also. Lastly, the seven rooms are to be well mixed.

The performer never looks at them now but takes them behind his back and pretends to be Bluebeard. One by one he tosses six envelopes over his shoulder to the floor. The one left is given the breathless savior of his favorite female. He gives the name of his choice and opens the envelope. Happiness!

The stunt may get as fantastic as desired, but its dress makes it a somewhat different effect to carry around in that upper left vest pocket.

After mounting and cutting the heads, their separate names are letter on the back. The seven names are, Lois, Julia, Martha, Lucille, Theodora, Jeannette, Evangeline. Each name, it will be noticed, has one more letter than the one before it.

Take seven drug envelopes. Into each one drop the smallest size embroidery bead you can get. Keep the packet together with the heads and you are set.

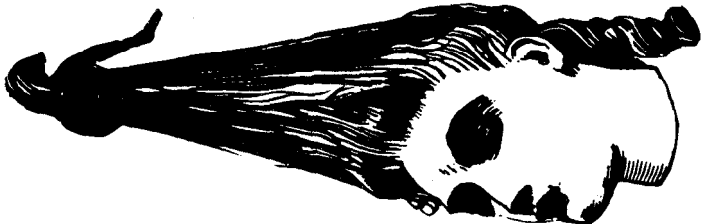
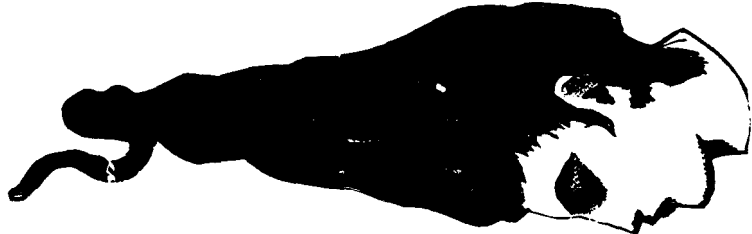
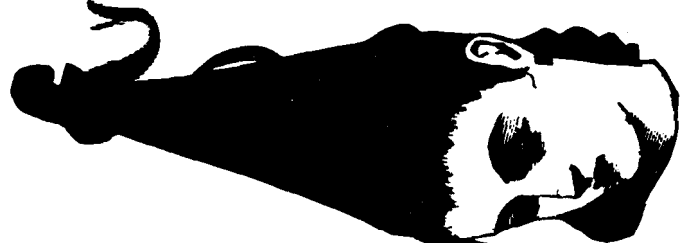
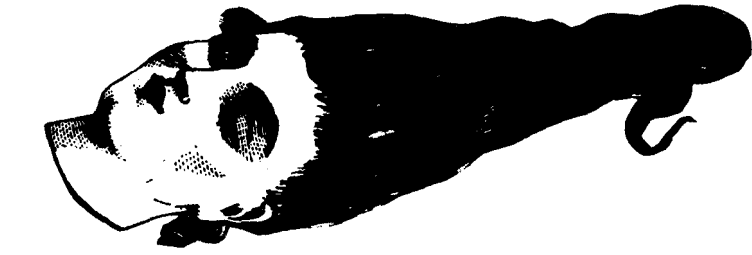
Show the heads, and as you call their names, pick them up in the order given, put them into envelopes and pile them up. Pick up the pile and turn it over. As you talk carelessly cut three from bottom to top and with the right forefinger and thumb in the right near corner put a nice nail nick.

With the envelopes arranged thus, any one of the names will automatically spell out when an envelope is moved from top to bottom with each letter. The last letter hits the correct head. The first spectator replaces his head into its envelope, you put it on the stack, and in passing to the second person cut the pile a few times and bring the nicked envelope back to the top. The second name now spells out.

Now take the bunch and remove the heads. It is well to remember that during all of this the single bead is in each envelope. The spectators do not have much opportunity for handling them carelessly, and you, of course, never allow an envelope to be upside down when the flap is open. The third spectator thinks of a lady to save. You spread the envelopes out and have him point to any one freely. Pick it up, pinching its sides and turn your back. Hold your hand with envelope behind your back towards spectator, asking him to pick up his chosen lady. Tell him to take the envelope from you and seal her up. Like the old lock puzzle trick, this action has served to naturally turn the envelope upside down without making a visible move of doing so. The bead has left.

With the other heads sealed in the remaining envelopes, it is clear that the chosen head is inside the only envelope without a bead. While the bead principle has been used before it has been necessary to fumble and load in a bead, not the easiest thing in the world to control. In this instance, it is the missing bead that gives the clue.

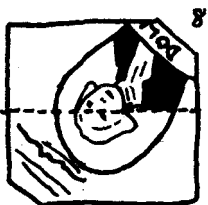
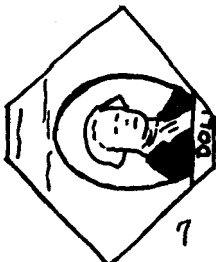
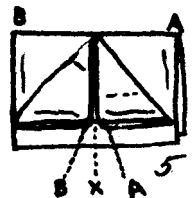
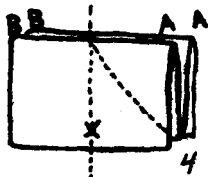
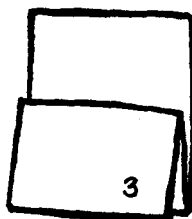
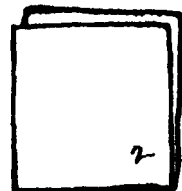
Behind his back, when holding the mixed packet and facing the audience, it is simply a case of feeling each envelope's corners at the base, tossing aside those containing beads. The empty one remains until last and then it is given the lucky (?) man who first names the lady to live and then opens the envelope to find her safe. And there is nothing wrong for him to find.



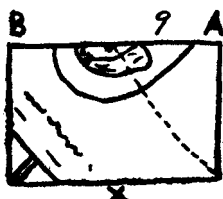
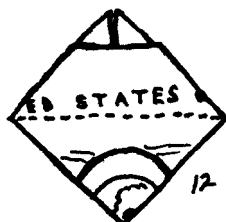
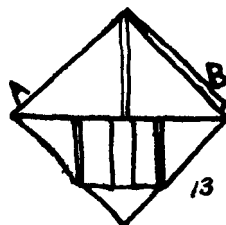
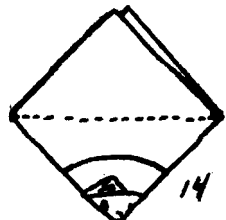
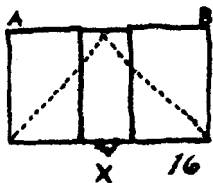
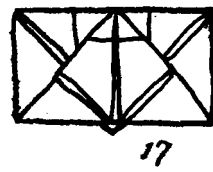
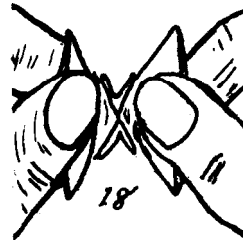
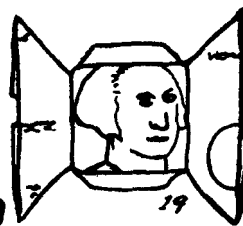
BOW KNOT MONEY

A method of folding JINX renewal currency to make ANNEMANN earn it even still more

MITCHELL DYSZEL



- Fig. 1 Hold bill with Washington's head facing you.
- Fig. 2 Fold bill in half by bringing lower half up over face.
- Fig. 3 Fold the near half towards you.
- Fig. 4 Next the back half is folded down likewise.
- Fig. 5 Fold the corners A and B of the front (nearest you) quarter towards X so that A and B meet at X at a spot about $\frac{1}{4}$ inch above the bottom edge.
- Fig. 6 Turn the bill around and do the same on the other side.
- Fig. 7 Now open bill out by the points to a flat position.
- Fig. 8 Hold bill as shown and fold backwards on dotted line.
- Fig. 9 Fold forward the corner A to the spot X at center of lower edge.
- Fig. 10 Fold backward the corner B to meet at X.
- Fig. 11 Open bill at lower edge having corners C and D meet by bringing them together.
- Fig. 12 Hold bill as shown - Washington's forehead at bottom.
- Fig. 13 Fold upper front section down across center line. Do the same with the rear side. There are 2 corners at A and 2 at B. Bring front corners together to meet, and do the same with the rear corners so that they meet.
- Fig. 14 Hold bill with picture at lowest corner. Fold top front corner to meet lower corner and do the same on the other side by folding that corner back.
- Fig. 15 During this part be careful not to tear bill. Hold it loosely in hands and insert thumb nail under the vertical line at center pulling out the tucked under corners at A and B. These corners are tucked over the top edge. Do this on both sides.
- Fig. 16 Flatten the bill as shown.
- Fig. 17 Fold the corners A and B to meet at X.
- Fig. 18 Do the same with rear section and hold bill so you are looking at the lower edge. Insert left thumb between one of the sides and center of bill. Then insert right thumb in the same way at the other side. Next open the bill by pressing the sides back as one would a hinge.
- Fig. 19 This action causes the center to open up and reveal the picture. The dollar bill now is in a bow knot which you can defy anyone to duplicate even if they unfold your own bill for a fresh start.



PASTICHE KENT ARTHUR

When more than one person helps in a card effect and the revelations are different from each other, there seems to be a better reaction from the onlookers, that is, as long as things aren't drawn out too much.

Borrow someone's deck, have it shuffled, and offer it to spectator #1 for a selection. Turn your back while he shows it to the others, and at this moment peek at the deck's top card and remember it.

Undercut the deck, have the card returned to the top of the original upper half, place the lower half on top of all, but keep a break with the left little finger and pass all to the top as you go towards spectator #2. Another method for this would be to make use of the Hindu Shuffle (Jinx #56) which needs no cover and is done before their very eyes.

Spectator #2 chooses a card from the fanned deck, and again you turn your back while he shows it around. At this moment you lift off the top card of the deck, push a small packet of cards (about six or seven) to the right with your left thumb and after flipping them over face up on the pack, the lifted off top card is dropped back.

Turn back to the spectator, undercut again, and have his card replaced on top. Put the lower half on top, hold a break, and make a pass on the way towards spectator #3. Or, once again use the Hindu Shuffle.

While you are drafting the third gentleman, the rear end of the top card is levered up and the index finger of the right hand enters the opening and draws out the second card from the top which is handed to the spectator face down to be used as a stabber card. It is pushed into the deck at any spot. You cut the cards there, turning the top half over (face up) to mark the cut for a moment. The stiletto card is placed on the bottom and the deck placed on the table while you take pencil and paper and write a prophecy. It is folded and dropped somewhere in plain view.

Now pick up the deal and fan it openly but carefully until you come to what looks like the cutting point, fanning a few cards past, but being careful of the face up card a few below. The face down card at the break is taken by spectator #3, but he is told to pocket it for the time being without looking at it.

And now for the denouements. Up until this time the action has been very fair and clean cut. It has taken very little time. The deck is laid on the outstretched palm of man #1. He names his card and is told to turn the deck over. IT STARES HIM IN THE FACE. The performer now asks that the deck be handed man #2. He names his card and it told to fan the deck face down. His card IS REVERSED IN THE DECK. The spectator #3 is now reminded that you wrote something on the paper BEFORE he selected a card of his own choice. He reads the paper aloud. Then he removes the card from his pocket. IT IS THE SAME. And everything has been perfectly impromptu from the start. The action throughout is very smooth and there are none of the usual quick moves and underhanded peeks that the audience can get their teeth into. Everything of a tricky nature is done in an instant when your back is logically turned.

EQUILOBALL PAUL CURTIS

For a number of years I have had a very successful item in my program, an effect which is one of those "in between" things which add a lot to the performance because of the careless and off-hand manner in which it is done. Most people consider it an "extra" bit put in on the spur of the moment, all of which enhances their opinion of you.

After a rope trick you can pick up a ping-pong ball and after a try or two cause it to roll back and forth along the length of rope. There is nothing attached to the hands or the rope, and it can be done at any time during the act. It is after the Tom Seller idea, but there is no preparation of the rope nor danger of thread entanglements.

A circle of thread is placed around the neck and drawn down back to leave the loop left in front at about the first vest button. While the restored rope is being tossed back, the left thumb engages the loop and draws it out. The rope is taken in left hand between thumb and forefinger, palm open. The suspended rope is wound around the left hand so its end extends out from thumb and forefinger. The right hand now picks up the ball and places it in the little cup formed by the left thumb and forefinger. If the right thumb and forefinger now take the protruding rope's end - the right thumb going through the thread loop - and the hands separated to stretch the rope taut, the thread forms a trough in back of the rope along which the ball can roll. From the audience it appears to be an impossible (?) balance.

I generally miss the trick once or twice a la the ancient acrobatic build-up for appreciation and applause. Break the thread at the conclusion when the ball and rope are tossed aside. In making the loop, let the thread hang loosely for a few seconds until all twists have unwound. Wax it or use a candle on it before tying the ends together. This will prevent any possible tangling. But try it, not as a trick by itself, but strictly as an interlude. It is also very nice to have ready in case something goes wrong, or stalls, and you need a time waster.



EDITRIVIA (continued fro. next page)

same as it does a Doctor, Lawyer, etc. You must be trained for emergency and learn how to handle INDIVIDUAL cases. A knowledge of human nature, humor, art, philosophy, sincerity, timing, presentation, public speaking, pantomime, dramatics are just as important as the trick itself.

As Frakson said, "Well, Doc, we have invented a new trick. Now, how are we going to SELL it to the AUDIENCE?" It takes many things to SELL a TRICK and make it MAGIC. Everybody LOVES good MAGIC. Even the critics. Ashton Stevens, dramatic critic, wrote, "I have faith in MAGICIANS." All of us should try to justify that faith.

Farbell

—EDITRIVIA—

The Jinx cats are being fed and looked after by friends during Mr. Annemann's vacation. This week's Editrivia page has been written by Dr. Harlan Tarbell. Next week it will be Mr. William Larsen's turn to keep cobwebs from the door.

I wonder if Ted's vacation will be anything like mine. I thought I would get a good rest by going over to Waukazoo Inn at Holland, Michigan, managed by a good friend of mine. Visions of the lake and lying around. But when people found I was a MAGICIAN then the seige began to do tricks. Grownups followed me around, youngsters were on my trail. Harry Lombard was night clerk for the season and had enough magical apparatus under the desk to do a show. We sat up nights talking magic and working out acts. I gave two shows in the lobby and did one blindfold drive around the streets of Holland and then drove four miles to Waukazoo Inn. Friend of mine was with Studebaker Company. Well, anyway, I came home to recuperate.

Had an official day at the New York World's Fair July 11th. Fair officials said that a Rudy Vallee Day went over well so they thought a Tarbell Day would bring good results. Was going to do a blindfold drive from Times Square to the Fair but Safety Commission turned it down at last minute and I did not have time to follow through. Was met at Fair by escort committee at 1 P.M. Had lunch with Ford officials, with Press shots, shows here and there during afternoon with a half hour show at Band Stand in front of New York Building. There was a cloudburst of rain at night, but got in enough licks before hand to make the day worth while. Edgar Bergen and Charlie McCarthy were on the grounds the same day but I did not get a chance to see them.

In getting publicity I try to do so legitimately for the good of MAGIC as a whole. I would rather have publicity on MERIT rather than to take advantage of another, expose spiritualism, or offer a few thousand dollars that I can do what someone else can. I am a firm believer in the fact that the GOOD we do ourselves is enough to put us over. The law of life is that we GET what we GIVE. If we BOOST we too are BOOSTED. If we KNOCK we too are KNOCKED. Let our LIGHT so shine that not even a bushel basket can keep it covered. The Coca Cola sign says "Relieves Fatigue" and does not say "Better Than Root Beer".

The thing that hurts MAGIC the most is the POOR "magician". Magic can become one of the most amazing and interesting forms of entertainment or it can become one of the most boresome if not properly applied. Magic is amazing, but where there is a lack of magic, where there is supposed to be magic, the show is pitiful. How many times have I heard committees say, "We had a magician and that is enough. We do not want any more." Or, "We had a magician five years ago and are still trying to live it down." The truth is, they never had a MAGICIAN - only someone who called himself a magician.

Many is the time I have been called in suddenly by committees to save the day and bring good magic to overcome the atrocities of someone who booked themselves into the wrong field and had failed to deliver. Just recently I received a phone call from a prominent entertainment chairman asking if I could substitute for a pianist who was sick and could not appear the next night. When I arrived on the scene I asked, "Why didn't you get another pianist to sub-

stitute?" The chairman said, "The truth about the matter is this. Our attendance has been below par so we hired a so-called magician to come. He had the best house of the season but his show was so draggy, so inappropriate, so unmagical that people went away disappointed. So to save MAGIC and to save ourselves we have asked you to come." Luckily I was able to get a big attendance and send the audience away satisfied.

After years on the road and listening to committees I have come to this conclusion: "THERE ARE MANY WHO DO TRICKS - BUT THERE ARE FEW MAGICIANS." Howard Thurston told me, "There is no profession that has the LIBERTY on the stage as the Magician. Because his work is of a secret nature he is not interfered with. Other acts have to go through definite training and being properly produced. Liberty is a great thing but LIBERTY can only exist when those who have liberty are more particular with their work than those who do not have it. The average amateur comes to see my show and feels he can come upon my stage and do a far better show than I can. Maybe he could ONCE - but to keep it up day after day - to please all types of minds - to handle managers - to get stages to show on - to pay the bills, the salaries - to meet emergencies - is a different story. Few know what goes on behind the scenes - mothers, fathers, sons and daughters with their troubles - the need of understanding - the helping hand. After all, I am just an ACTOR playing the part of the Magician and people expect of me the powers of a REAL MAGICIAN. And yet I cannot let them down. My training under Dwight Moody, the evangelist, has been a great help to me. A Magician in front of the curtain and yet behind the curtain a Minister."

One of my great pleasures in life has been the knowing and talking in confidence with many of the world's truly great Magicians. Not only our magicians of the stage but those grand Magicians - those Magi of the Inner Brotherhoods whose knowledge of life is so far beyond the age in which we live. The word Magic at one time meant, "A true interpretation of the laws of life." I wonder how many know that it cost the Tarbell School of Magic over \$3500 in real money to use the word MAGIC in its advertisements. When the Better Business Bureau investigated us we were brought up before a judge who gave as his final report, "The Tarbell Course is fraudulent in this way. It claims to teach MAGIC and only teaches TRICKS. Dr. Tarbell, himself, performs REAL MAGIC but does not impart that knowledge to his students." I had performed too well. The case was called to higher courts and we finally won the right to use the word MAGIC in connection with the course.

It cost the Finger Print Course, under T.G. Cooke, over \$5000 to use the word Ballistics - even though the Ballistics Course was written by the head Ballistitian of the United States Marines.

Because of LIBERTY in Magic we do take too much advantage of it. A fellow buys a few tricks and right away has a card printed saying he is a Magician and feels he is entitled to go into the field of the trained Professional. It is the untrained who do the damage too many times - who do not know the requirements of a Magician. I can give a dose of medicine to my cat but it does not make me a Veterinary Physician. I can tell someone to take somebody's Cold Tablets but that does not make me capable of treating Human ills. It takes years of diagnosis and treatment to make a MAGICIAN just the
(turn back to last page)