

# THE JINX

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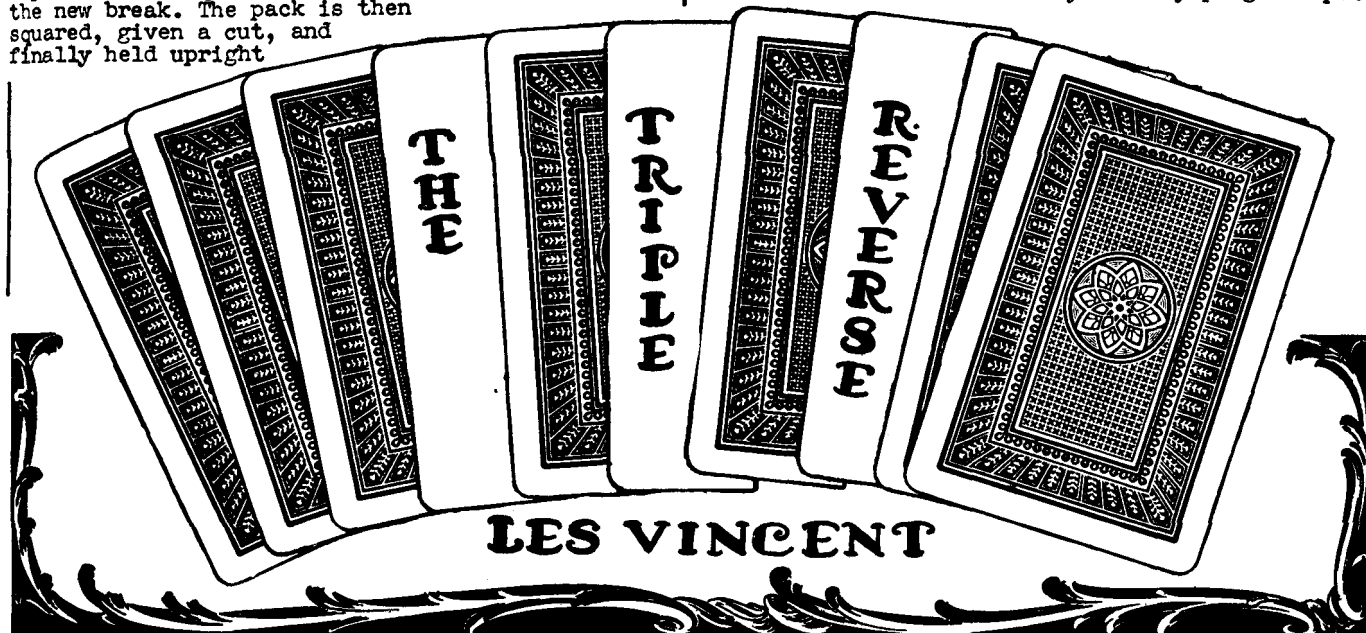
**E**ffect: The performer has two assistants on either side of the stage whom we shall call L and R. The performer asks R to cut about one-third off a pack a cards and retain them. L cuts the remaining portion of the pack in half so that everybody has a third. Assistant R now takes a card from his own packet which he shows to the audience out front. Assistant L selects a card from his packet and the performer takes one from the cards he holds. Both he and L show their respective cards to those watching.

Next the performer puts his card in the center of R's packet. R, in turn, puts his card in L's packet. L then puts his card among those held by the performer. It's a vicious circle of card returning. The magician throws a handkerchief over his right hand to prove the impossibility of trickery. Actually, however, this is only an excuse to show the trick off better.

The performer cuts his packet with the right hand which is covered by the hank and asks R to place his packet in the break. Both halves are brought together and a few now cut off the top with the request that L return his cards to the new break. The pack is then squared, given a cut, and finally held upright

in the handkerchief with their backs to the assistants and audience. The magician now says, "Look out there! One, two, three!" As he says this he whisks the hand containing the cards three times, and on the last count they are fanned by a twist of the fingers and thumb under the hank. In a flash are seen the three selected and shown cards reversed in the pack which has never been out of sight the whole time! Performed, apparently, with a loose hank between cards and fingers, the effect appears to be the ultimate in skill. However it is self-working and introduces a new force.

**Arrangement:** From a pack take out the four eights and nines. Next take two other indifferent cards and from another pack get their two duplicates. Let us say they are the AC and QH. Place the AC on top of the remaining 42 cards and then put the eights and nines in any order on top of this. Put the duplicate of the AC fourth from the bottom FACE UP. Put one QH on the bottom of the pack FACE UP and the other is now added to the bottom FACE DOWN. This completes the preparation and the effect is ready for any program spot.



**Presentation:** R cuts a third off the top of the pack which he keeps. L cuts off some more so that the performer still has about a third for himself. Now for the force. Performer asks R for a number between 1 and 10. If R says 9, tell him to count down to nine and turn that card up. It is the AC. If he says 8, tell him to count off eight cards and turn over the next. If he names any other number he is to count that amount off, shuffle them, return to the top of pack and turn over the top card. Of course it will always be an eight or nine, so now when he counts he still is forced to accept the ninth card. This (AC) he retains for a minute.

L is asked to shuffle his cards, look at their faces and select any card he fancies, to show it, and keep it for a minute. The performer false shuffles the top half of his own cards and finally takes the bottom card (QH), at the same time being careful not to let anyone see the bottom of his packet because that card is the other QH, only reversed. After showing his card the performer goes over to R and places the QH in his packet. R then puts his card in the center of L's packet. While this is taking place performer turns his cards

over, and keeping them squared he asks L to thrust his freshly selected card somewhere in the deck's center.

Again turning his packet over unknown to those helping as he brings a handkerchief from his pocket the performer covers his right hand. With his hand thus protected from actuating sleight of hand fancies he cuts the pack on left hand two cards from the bottom for R to puts his packet of cards in the break. When the break is closed, the performer's left thumb runs down the edge of the pack until he sees the first card reversed, which will be very near the top. With covered right hand the performer again cuts the deck **BELOW** this reversed card and L returns his packet. The upper half is dropped back on top of all.

The complete pack is now cut, by the performer, about two-thirds of the way down and the cut completed. Then the cards are placed upright in the middle of the hank that still covers the right hand. Move the hand back and forth three times, fan on the count of 3, and there you will see what the audience will think are the three selected cards reversed and approximately the same distance from each other.

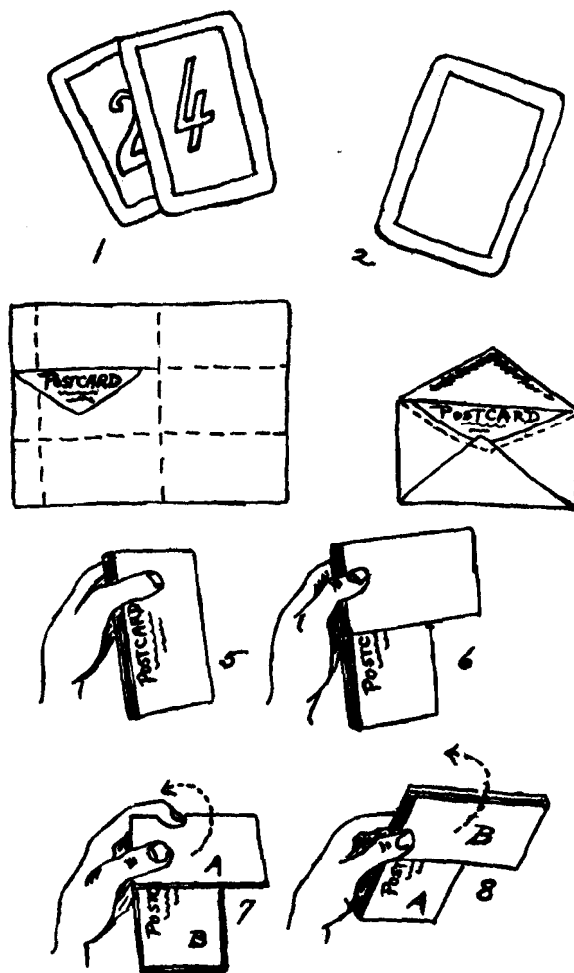
# PSYCHIC TYPE

## A MAGICAL ECHO STANLEY COLLINS

This very effective experiment, although built around the evergreen trick of a slate with a loose flap, offers sundry points of novelty in the details. Two slates, after being marked on both their sides with identifying numbers, are tied together with a piece of tape and entrusted to someone in the audience to hold. The titles of well-known periodicals are called out by various spectators and written down in succession by the performer on plain postcards, **EACH NAME BEING VERIFIED AS IT IS WRITTEN** by a gentleman who stands at performer's side. About half-a-dozen having been suggested, the cards are openly handed to the man on the stage to receive a shuffling at his hands, which done, he is requested to retain any one of them and return the remainder to performer. The selected card, the name upon which is only known to the helper, is placed by him in an envelope chosen from a packet and having been carefully sealed and marked is handed to the person holding the slates. Upon separating the slates a few seconds later, the selected name is discovered written in chalk upon one of them, while the envelope bearing the initials of the second person on being torn open reveals, instead of the card, the title page of the selected magazine.

Despite precautions to eliminate forcing, one of the slates contains a previously chalked name of a popular periodical certain to be called on one side covered with a flap. The title sheet of this magazine is folded and put into an envelope after subjecting it to a little preparation. A triangular piece cut from the top of a postcard is pasted to the sheet's back, so that when inserted in envelope the top edge of a postcard alone visible, the presence of the title is never suspected. The envelope containing this faked sheet is deposited on the top of the packet to be utilised for the experiment.

Now the postcards. Of these, a dozen will be required, five of which are prepared beforehand by writing on the blank side the name to be re-



produced between the slates. Place them on the table with printed sides up and the seven unprepared cards on top of them.

Having numbered the slates, they are placed for a moment on the table while the tape is shown and when again picked up to be tied, the flap, of course, is allowed to remain behind. The next step is to write the called out names of the various journals, and it is at this part of the effect that a very subtle deception is manipulated.

Taking the dozen postcards from table, the performer nonchalantly takes about half of them and hands them to the assistant for scrutiny. He hands them back and the performer puts them on top of the others which he holds in left hand as per Fig. 5. While asking for the first name, the top card is apparently taken in right hand, turned over and placed on the stack as in Fig. 6, the bulk of the cards forming a pad to facilitate ease in writing. In reality, however, the TWO top cards are taken as one, turned over as described, and the first name written as called out. Five other cards are added, one by one, each receiving a name given by audience members. Now, while asking for the next name, a peculiar turn over is given to the two packets which should be readily understood by studying sketches 7 and 8. The two packets are caused to make a revolution by altering the positions of thumb and first finger, the former being passed below the packets and the latter above. A slight upward pressure of the thumb causes the revolution and leaves the packets to all intents and purposes the same as a second previously. The card A in Fig. 8 will now be the one that was behind the first one drawn, consequently a blank card, and it is quickly placed on B to hide from the assistant's view the name already written on it, and the remainder very deliberately placed on the table. It is advisable to have a friend call out the required name at this stage, i.e., seventh, so that the last name may be verified as were the previous ones. Should, however, the name be called out earlier, it must be written down again instead of the last name called, care being taken that the gentleman does NOT see this. Having written on the last blank card, the packet is handed to the gent to receive a shuffling, which, of course, does not affect the trick in the least as all the six cards will have the same name written on them.

Having made his selection of the cards, the gentleman takes one of the envelopes spread before him, and into this he places the postcard he has chosen. It is handed back to the performer and is promptly changed for the top envelope of the pack in the act of turning to put them on the table. Then, openly, the card (?) seen in envelope is sealed and the flap marked. When opening envelope at the conclusion, care must be taken that the fake piece of card is not exposed as stuck to the rear of the title page.



## THE FUTURE DECK JACK VOŠBURGH

To describe this effect as one would find it in most magical catalogues might be a bit presumptuous, for the reader will know the secret immediately after without the fun of sending to his dealer and waiting until the reply makes everything clear.

Imagine, though, reading somewhere that the performer says he will write a prediction for one of his spectators. He hasn't paper handy so jots down a few words upon the face of one of the cards from his deck. Then he tosses the written on card into the spectator's own hat, never to touch it again. The remainder of the deck is spread face down across the table or floor so that every one is exposed. The spectator points to any one, and this is a perfectly free choice. It is tossed into the hat with the other. The deck is squared up, the spectator himself may dump the cards from their place of safekeeping, and find that you have correctly written on one the identity of the other. The performer then proceeds into any other trick or tricks he knows using the entire deck.

That's just the way a magic ad could read for this effect without wasting space here for the "no this" and "no that" phrases. There are the usual number of loopholes, probably less than usual. But, withal, the trick is good, and my glorifying of the effect was in effort to convince a reader enough to try it out.

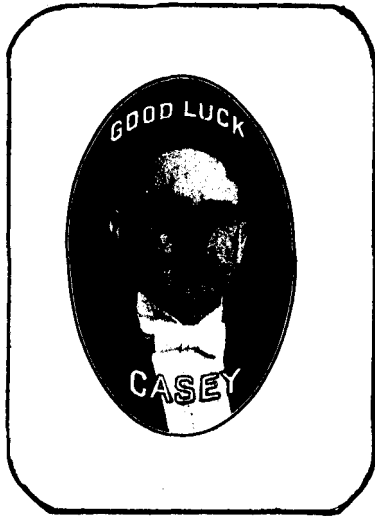
It is such a simple secret it seems as if every person in attendance would immediately see through it; and still I have fooled audiences with it for more than two years. A prepared deck is used, making the trick one very acceptable for those who do only two or three card tricks in their routine.

Take the ten of clubs (for instance) from the deck, and on the face of each card, in the upper left corner near the index write the words 'ten of clubs'. Do this to all fifty-one cards. Then put the Joker on the face of the deck and the ten of clubs itself on top. Put the deck in its case and you are ready.

Take the cards from their case and you hold a deck with a plain ten of clubs at back and a plain Joker at face. The words 'ten of clubs' are written on each of the other 51 cards. Let the Joker be seen and remark that you don't need it. Return it to its case or onto the table beside same. Remark that you'll write something on one of the cards, not having paper ready at hand. Over-hand shuffle the deck, bringing the ten of clubs to the bottom, keeping card faces tilted away from the audience. In seeming to write something in the upper left corner of the face of the bottom card of the deck, write nothing, just wiggle the pencil. Then take the ten of clubs off and openly toss it into the nearby hat.

Hold the deck face down in the left hand, the writing on the inner end. Fan the cards facing the spectators and they see them all different and well mixed. The writing on the cards is concealed at the lower and almost unfanned end by the left fingers. Next spread out the deck face down in a wide movement which will allow every card to be accessible. Have one of them pointed at, after making it clear that the spectator has perfect freedom of choice. Take this card up and toss it into the hat with your written upon card (?). The spectators have not seen the faces of either of the cards so far. Your word and actions have (and must) been convincing in every way.

Scoop up the deck, fan them as before to show them all different and remark that just one has been selected. Ask the spectator nearest hat to dump them out and read the written prophecy. Naturally it must be the 'ten of clubs'. And the other card IS the Ten of Clubs! In other words, the stunt has been worked backwards.



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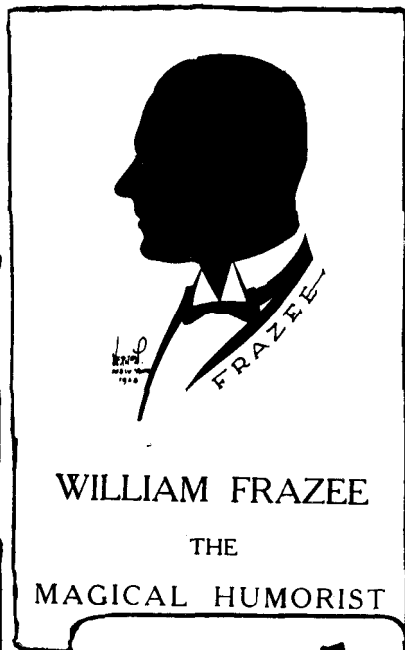
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As the reading and showing is being done, you drop the deck into your pocket and come out, at the disclosure, with another deck minus the ten of clubs. This leaves you with a deck containing only one duplicate, and, having been written upon, the one card can be left with the spectator as a souvenir. The following trick should therefore be one which won't make too possible the very unlikely chance that the other card of like suit and value will be seen.



Dear Ted:

In a recent Jinx (No. 102) was a Poker move by Art Lyle using a double draw. This reminded me of a similar but slightly different move which I think is a little better covered. It was shown me some years ago by an inveterate poker player.

In the first place it can only be used while you yourself are dealing, but it's no detraction for any such dodge is employed but once or twice during an evening of play. Suppose you hold a pair of nines, a four, Queen, and Ace in your hand. Comes time for the discard and you lay the two nines in front of you to your right, the other three cards go to your left. Now you deal the draw around until it comes to your turn to draw -- you change the procedure. However, it's a change never to be noticed, simply because about 40% of players, when dealing, draw to themselves this way. The deck is laying on your left palm. The right hand comes over and the thumb levers the top card up in a perpendicular position from the back of deck. This card is facing you. Suppose it is a seven, the next card levered up in the same manner and it is an Ace. You immediately lay the deck down with the left hand while the right places the seven and Ace on the pile to your left. This is the pile that holds the four, Queen and Ace.

#### EDITRIVIA

(continued from next page)

hibited, not as mindreading, out merely as a coincidence and the magician pretended the surprise which the rest of us truly felt.

About ten years later I met that same man and got to be quite friendly with him. He told me that he had the names of those with whom he was to have lunch about ten minutes before he went into the dining room. He had spent those ten minutes with the stock of telephone directories all hotels have. He found the home telephone numbers of three of the men. He wrote them down and totaled them and memorized the sum. In presenting the trick he sold the idea of each man writing down his telephone number so subtly that later everyone thought that a free choice of numbers had been given. Added to the skill of his suggestion he banked on the fact that he was a stranger to every one and that no one would imagine that he knew their telephone numbers nor would have had the opportunity to have learned them. As soon as the soup was served he had pushed the noodle-numbers over to the side of his soup plate. I don't know what end-

If neither of the two top cards will fit in with the pile of three to better your hand, Ace or Queen, you lever up a third card and throw these cards onto the pile of two at your right.

In other words, you draw either two or three cards, to the heap to right or left, whichever the draw will help the most. You really are drawing to either of two hands.

Sometimes you'll have a pair and the other three cards will be all of one suit giving you a chance for a flush. I hope the above is a clear enough explanation. It may not be of much use in a poker deal demonstration where the magician never deals less than four of a kind but it's a handy thing to know. I sometimes use it in a demonstration showing the auditors just how it works, in short expose it, letting them use their own wits on other deals and stacks.

Another dodge used by the same player I consider very good. It gets a full house on your deal. Get any three of a kind to the bottom. It can be used only when over seven players are in the game, a case in which the discards must be shuffled before the draw. On the first hand the chances are that you'll get a small pair. If not you're liable to get the fourth mate of the three on the bottom. Let's say the small pair. Discard your three off cards, pick up pack and casually overhand shuffle, running the three of a kind from bottom to top. Pick up your own discard and put on bottom. Any player's cards who has passed out of the game also go to bottom. Other's discards go on top. It is best to go around left of you putting the discards on top or bottom. If you have done this your three of a kind are in position for you to get them on your draw. Give a couple of false shuffles, undercut and throw on top making a crimp, set to your right for the cut, and if he cuts at the crimp as he usually does, you have only to deal to get your full house.

Of course we all know that actual table play is much different from a series of demonstration deals but the artifices actually used by the sharks are always interesting to me and to other card handlers as well, I believe. And, as I have said, the material can be used as an out and out expose without detriment to magicians who entertain.

*Vernon Chesley*

ing he would have had for the trick had he not had the good fortune to have noodle soup. I have used it since as a mindreading trick successfully but have never been able to get as sensational an effect. A few months ago I met one of the men at that luncheon and he was still talking about the amazing coincidence of the noodle soup.

The noodle soup trick was as amazing as the trick Horace Goldin did with my set of cups and balls about twenty years ago. I had just purchased the cups on the way to visit Horace who was ill and kept in bed in his hotel room. He did the trick on top of the covers as he sat in bed. He had just finished breakfast and he used bread pills for balls. They vanished with the most amazing facility. I did not have to wait so long for the solution for when he got up from the bed I discovered he had been throwing the balls of bread under the covers instead of the cups.

With best wishes and the hope that you enjoy your loll, or lolls,  
Cordially yours, *John D. Allard*

## —EDITRIVIA—

During Mr. Annemann's vacation the Editrivia pages are being filled by friends. This week's information is presented by John Mulholland, Editor of THE SPHINX. Next week a rather lonesome for magic news editor will be back on the job.

**D**ear Ted, You ask that I fill your "Editrivia" page for one issue in order to give you a little time off for "lolling". I am at a loss to know quite what you have in mind for in looking up loll in Webster's I find the first meaning to be; to droop, to dangle. The second meaning is; to let the tongue protrude as when heated by labor. The third; to move in an indolent manner. Let that pass; you ask that I fill the page with "interesting and informative facts." Limiting the material to facts, Ted, will, I fear, make it much duller reading than that to which your readers are accustomed, but we have been friends for too many years for me not to do my best to your most cordial request. So here goes.

Attempting to discover the origin of a particular trick has always been an interesting way for magicians to get out of the dirty job of trying to get more bookings. Lately much has been said about stringing beads on a string. I haven't the foggiest idea who first performed the effect of magically stringing beads but in 1817, in New York City, Ramo Samee, the East Indian magician, had in his program the feat of swallowing a handful of beads and a length of horse hair and then pulling from his mouth the horse hair with all the beads threaded on it. His claim was that he strung the beads with his tongue. Mind you that feat in method is quite unlike the one sold today. When today a magician gets up a practical method of performing an effect which is new to audiences it seems to me that he should be given full credit even though somewhere back in history another magician had shown his audiences a similar effect. After all, as David Devant pointed out many years ago in his book "Magic Made Easy", there are very few different effects possible in magic. But then I hold the view that magicians should be complimented for attempting to get material not on the general list, rather than be picked on because some detail had somewhere in the past been used by someone else. But to get back to the beads on string. The manager of the hall where Ramo Samee was playing suggested to him that the feat would be much more effective were it attempted in a more thrilling manner -- as, for instance, with sharp pointed needles which seem so much more dangerous to the audience. Ramo Samee changed his trick and liked the new way so well that when he went back to India he taught all his family. The trick was brought back to America by the Indian magician who appeared at the Chicago World's Fair of 1893. There is was that Houdini learned the trick according to the printed statement in his book "Magic Made Easy" (Which I believe was the first of the several books of that title). Several magicians have said that the trick was performed in America by various magicians between 1817 and 1893 but I have never seen it mentioned on any posters or programs.

But enough of the when of showing tricks. The part of the Jinx which has always delighted me is the part describing the how of showing magic. So here are a few ideas.

The coin in the bottle always seems to fas-

cinat audiences. When well done it is a miracle but, and here is the difficulty, it is not easy to do well. This is a very easy method. The magician exhibits a bottle and a cork and, if it is a natural thing to do under the situation has several members of his audience examine both. He then pushes the cork into the bottle and has a spectator hold the bottle, horizontally, with one hand at the bottom, and one at the neck of the bottle. The magician then borrows a half dollar and pushes it right through the side of the bottle. Again the bottle is shown to the various spectators and all may see the coin in the bottle which has no other opening except the one which is plugged with the cork.

The trick all depends upon the fact that the magician has two corks. One cork is for examination and one is hollowed out to hold the coin. The switch is very easy. When both bottle and cork are handed back to the magician he calls one spectator forward and asks him to judge the thickness of the glass of the bottle. While he is doing that the magician calmly and most deliberately puts both hands in his coat pockets and at the moment the spectator states his estimate of the thickness of the glass the magician says, "That would be my guess too," and brings his hands out of his pockets as he steps toward the spectator. It is undoubtedly unnecessary to mention that the magician has switched corks in his pocket. This is probably the time to mention how to hollow out a cork. Bore a hole in a board the size of a cork and push the cork tightly into the hole so that the small end is flush with the board. The board, by the way, should be in thickness at least of the depth it is planned to make the hole in the cork. The hole in the cork is made with a steel drill of the desired size - in this case a thirty-second of an inch larger than the coin when folded.

In seemingly throwing the coin into the bottle the magician uses whatever method he prefers to cause the borrowed coin to disappear and then hits the bottle, with the empty hand, near the bottom of the bottle. Striking the bottle tips the bottle and jolts the coin out of the cork where it unfolds. As long as the bottle is not tipped neck down the spectators cannot see that the cork has been hollowed out even with a completely transparent bottle. With this method, provided a well made coin is used, an ordinary colorless-glass bottle may be used. If the magician wears a ring on the little finger of the hand with which he strikes the bottle he can get a metallic klink by striking the bottle with the ring. Spectators feel certain that they have actually heard, as well as seen, the coin pierce the glass wall of the bottle.

Twenty-five years ago I met a man in upper New York State who achieved considerable reputation by his ability in showing two tricks. He was a small town business man who had never met a magician and knew no other magic. One of the tricks was to ask three men each to write down, on the back of a business card of one of the men, a number of four figures. The card never left the hands of those three men. One of them was then asked to total the three figures. The time I saw this trick was at the luncheon table at a resort hotel. The trick was shown during the soup course. The magician had a plate of alphabet-soup before him. He picked out of the soup, with his spoon, five numbers and surprisingly enough they agreed with the total of the addition. I failed to mention that, of course, the men had been asked to keep their figures concealed from the magician. It was ex-

(continued on last page)