

# THE JINX

116

## IT'S A MIRACLE? THE HARTMANS ASK!!!!!!!

Editor's say: The Hartmans, Grace and Paul, are acclaimed by critics as being America's most perfect satirists of the dance. Combining a sort of mad type of magic with their subtle burlesques of ballroom and exhibition dancing, this couple has reached the heights of accomplishment as judged by their bookings in the finest and "swankiest" of places. The trick which follows is of that semi-serious, semi-humorous type that lends itself well to presentation by those who do not present their magic in a strictly serious vein. The idea simply is to get a number of laughs without exposing any parts of the *modus operandi*.)

The performer asks for the loan of a watch, at the same time securing the aid of another spectator from his audience. From this assistant's pocket, when both have reached the stage, the performer produces a silk stocking.

The watch is dropped into the stocking and secured by being tied up near the ankle by a piece of ribbon. During this operation the performer accidentally (?) drops the stocking, which, of course, does not do the watch any bit

of good. He then asks the assistant to return the watch to its owner, and adds, "Let him have the stocking too. You can get another, if not the other." The performer drops the bundle into a plush bag and hands all to the assistant saying, "Let him get it back by himself. You've not had a thing to do with it at all."



Upon the spectator's hesitation, or evident discomfiture, the performer introduces a roll of heavy brown wrapping paper (or a rolled up grass mat) and from it unrolls a two foot toy type of parasol which he opens and offers to the assistant. "This will protect you in case he throws anything at you." All of this concern on the performer's part, for the assistant, doesn't seem to be what that person wants, so the decision is made to make things right, magically.

The sunshade is rolled inside the paper and the bag held by the assistant given a seven gun salute, or attention of a similar decisive sort. From the bag is taken, not the stockinged bundle but the cover of the parasol. Then, from the rolled paper is withdrawn

the sunshade. Instead of the cover, now missing, there is found, hanging from the skeleton ribs, pieces of the stocking and pieces of the watch.

This mystical (?) casualty creates whatever consternation the performer deems necessary and acceptable to his audience. He remarks that maybe it still can be done correctly, though, and proceeds to place the cover over the parasol and insert the whole in the paper roll again. This time a twenty-one gun salute, or its equivalent, takes place. The paper roll is let to open and the parasol is found perfectly restored with the borrowed watch hanging by a ribbon from the handle.

The watch is detached and given the assistant for its safe return to the owner. **AND ON THE ASSISTANT GOING TO DO THIS, THE LAST LAUGH IS HAD WHEN THE STOCKING IS SEEN TO BE HANGING FROM HIS BACK.**

**Requisites and Working:** 3 lady's stockings as follows:- (1) with a small pocket sewn near the opening. (2) with a small and sharp hook near the top. (3) torn into three pieces and attached to alternate ribs on the skeleton sunshade.

Two sunshades of the variety described, one has the cover carefully removed in one piece. A roll of heavy brown paper with a double opening at one end as for the regulation and standard "Mutilated Parasol Trick". Many of the later day presentations of this trick use a rectangular mat for this as it does not visually show as much of a bulge at the end where the absent parasol is always hidden.

One duplicate watch. This can be any cheap watch case with a few loose insides.

A number of pieces of an old watch.

A loop of ribbon with two swivel snap catches attached. The length of this must be determined on trial.

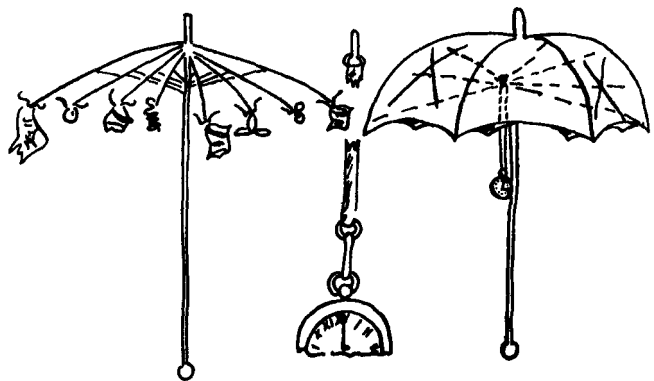
The stocking with the pocket is rolled as small as possible and placed in the right trousers pocket. The stocking with the hook is also rolled, hook on the outside, and placed in the left trousers pocket.

The pieces of stocking are tied with pieces of ribbon to alternate ribs of the mutilated sunshade and dangling pieces of a watch are tied to the vacant rib ends left. Closed, and with the attached objects wrapped around, this sunshade is inserted into the double end of the paper or mat. The good sunshade is closed and rolled up in the mat, starting at the unprepared end, until wanted.

The loop of ribbon, with the swivel snap catches is kept in the left trousers pocket with the hooked stocking. The duplicate watch is kept in the right trousers pocket alongside the stocking with a pocket in its top.

A common, standard, changing bag is used, preferably of the smallest variety. In one compartment is put the removed sunshade covering and the handle twisted to bring the empty compartment into being. Unlike other versions this bag is used but for the one change.

A watch is borrowed and an assistant secured. On his return to the front the performer puts his right hand into pocket and gets the watch in his palm and the balled up stocking on top of it. As he and the assistant face the audience the performer deliberately reaches in-



to the person's side coat pocket nearest and pulls out the stocking by its top end.

He holds the open top so that the right fingers with dummy watch are inside and with his left hand he is careful to plainly show the borrowed watch for the last time, and then let it drop into the pocket, at the same time releasing the dummy which drops to the foot.

At this point the performer changes hands at the stocking top so that the watch (borrowed) is under the left fingers. The action of then handing the stocking to the assistant with the right hand leaves the watch palmed in the left fingers, for it easily and "silkiy" slips out.

The left hand drops to the trousers pocket as the performer asks the assistant to tie a knot in the stocking just above the watch --- at about the ankle. This is a moment which must be practised a few times -- but it isn't at all difficult -- for it is when the performer snaps one of the catches onto the stem handle of the watch in his pocket.

Leaving this accomplishment behind, the performer takes the tied stocking back but fumbles and drops it with the resultant heart-breaking (to the owner) clatter of the watch imprisoned. It is picked up, rolled up, and dropped into the change bag which is activated and then handed the spectator.

Now the sunshade is introduced by holding the mat with one hand, letting it unroll, and catching the parasol with the other. It is opened (and shown freely) and given the assistant, according to the patter theme. This bit of by-play allows the performer's left hand to drop into the trousers pocket where it secures the watch and attached ribbon by first grasping the loose catch between thumb and first two fingers and then grabbing up the rest of the ribbon and watch in the half closed fingers.

The open parasol is retrieved with the right hand. The left hand naturally goes into the top of it to release the catch and at this time snaps the catch over one of the ribs which converge to the handle ferrule which slides down in the closing of the sunshade. At this time the outer tip of the parasol is held slanting downward so that the watch and ribbon are engulfed within the folds.

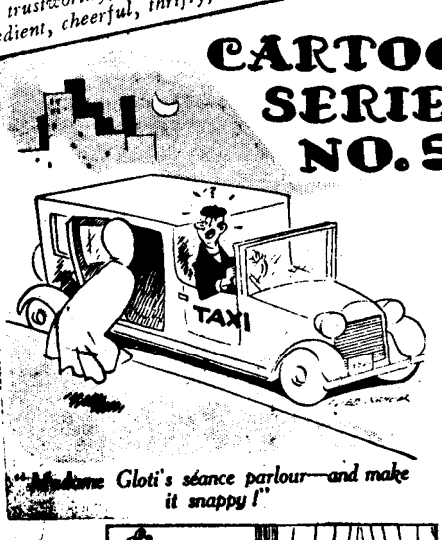
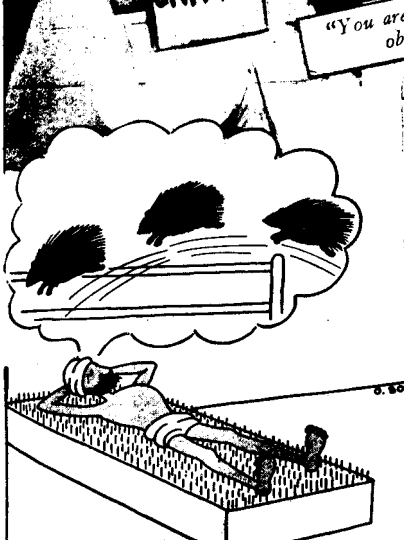
The parasol is wrapped up in the mat, and then the handle end of the mutilated frame pulled out a trifle from its hiding place. The performer shoots the gun, makes a pass, or says something trivial in Hindustani -- and removes from the change bag the parasol cover. At the same time he takes the bag from the assistant and tosses it aside. From the rolled mat he next

(continued on page 686)



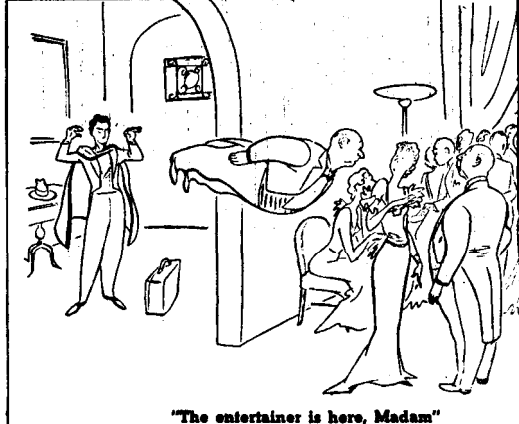
Submitted by Consolidated News Features

# CARTOON SERIES NO. 5



"Madame Glott's seance parlour—and make it snappy!"

"We can't go any farther with this magician, nurse, until you bring a cage."



"The entertainer is here, Madam"



"You are floating through space."



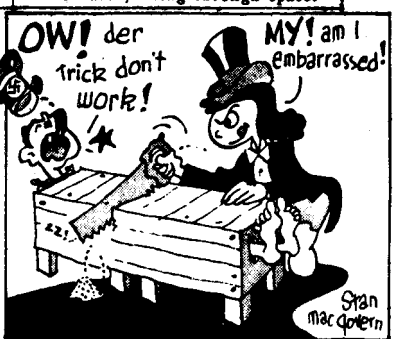
"Halloween or no Halloween, I'm gonna wear mine the way it's supposed to be worn!"



EXTRA!  
NEW YORK CITY—  
Magician offers his  
services to aid defense

soldiers EAT,  
don't they?

but where  
could we  
use you?



OW! der  
trick don't  
work!

MY! am I  
embarrassed!

Stan  
MacQueen



the entire shipment  
came through like  
this!

IT'S A MIRACLE  
(continued from page 684)

withdraws the mutilated thing with many other things hanging from its outer ribs.

The parasol cover is draped over this skeleton sunshade when closing, all of which helps take care of the dangling pieces. The parasol is reinserted into the rolled mat (and into its own pocket) and the mat given the assistant to hold before him.

This action may be made a bit ridiculous by demanding a certain position of holding. The performer stands at the assistant's right, and there is ample opportunity for securing the hooked stocking from the trousers pocket and when patting his back or manuevreing him about a little, to hook it in place and let it unroll to its length.

The mat is now unrolled and the original parasol appears. The mat is tossed aside and when the performer opens the sunshade the watch is seen hanging from within. He detaches it and gives it to the assistant for the return. And half-way back, the performer catches up to him, stops him to apparently check once more on the watch, and thus turns the assistant around enough to reveal the hanging stocking.



## TOMORROW'S CARD

Don Diavolo

As dictated to his private secretary Stuart Towne the effect is that, while a spectator shuffles his own deck, the performer writes a message on a slip of paper, folds it, and puts it someplace in full view. A second spectator takes the deck, cuts it, and deals out six cards from any places in the pack. The performer picks up these face down cards, fans them, and allows a third person freely select any one of them. The prediction slip is opened by the fourth spectator and read aloud. "One minute after this is written a card will be selected. It will be the ----- of -----." The chosen card is shown. The card of tomorrow has been named!

Feats of this nature usually are accomplished by pocket indexes or the use of a force. Both have their strong and weak points. With indexes the performer MUST know the name of the card before he can locate the proper billet. Should he desire the prediction read before the card is looked at, a force must take place, and he cannot allow much freedom in the deck's handling or the card's selection. This method combines both principles in a way that strong points are retained and weak points pared to a minimum.

The deck is borrowed and shuffled freely by anyone. Spectators have free choice of, first six out of fifty-two, and then one out of six. The performer never touches the cards except for a brief moment when he fans them for the final selection. The prediction is read before ANYONE sees the chosen card. Psychologically this is very strong for it drives home the belief that the prediction was written before the

card was chosen. Only five billets in a simple ready-made index are necessary, instead of 52 billets in bulky indexes. And, finally, once out of every three or four times no switch is necessary at all, the spectators opening and reading the prediction the performer actually wrote.

To prepare: The left trouser pocket contains five slips predicting five different cards, folded and arranged in a paper match folder as shown in the drawing. The right trouser pocket contains six cards which you have "stolen" from the deck during other tricks. Five of them match the index predictions and the sixth may be any other card. They are in a predetermined order, are bridged at one end, and go into the pocket with the bridge up. Also have a "dime store" small scratch pad of paper and a pencil.

To work: During the shuffle write your prediction using the name of the sixth card. Fold and place aside. As you tell the second person to cut and deal out six face down cards at random, put your right hand in your pocket and palm out the six cards there. He finishes and your right hand comes up to gather the cards, dropping the palmed ones on top. Square the cards in your left hand, cut at the bridge and move the top packet (new) of six downward a half inch. Insert the right forefinger between the two packets of six, at the top, and fan the six added cards between thumb and forefinger. The dealt-off six will remain squared and hidden beneath this fan. (If followed with cards in hand these simple directions will suffice. Illustrations for the same sleight, however, appeared in conjunction with "The Time Formula" effect in Jinx No. 96, on pages 591-592.)

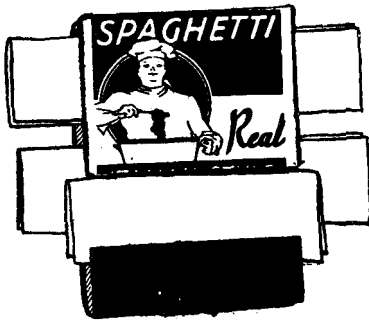
Your left hand goes to your pocket and makes ready to obtain the proper billet. Ask the spectator to touch any card in the fan. This done, accent the freedom of choice he is getting, and ask him if he wants to change his mind. This allows ample time for you to obtain the proper billet with the free hand in pocket, knowing the order, as you do, of the fanned face down cards.

If he chooses the card whose name you actually have written on the exposed billet, forget the index. The trick is done, and the spectator can read it for himself. If that card has been placed third from the left in the fan of six the chances of its being chosen are nearly one in three since the end cards are almost never selected and, of the remaining four, the one just to the spectator's right of center is the most common choice.

If the switch is necessary, have the spectator remove his chosen card and hold it face down. As he does this bring out the left hand with the billet finger palmed, square up the fanned cards, and drop them with the concealed packet on top of the deck. (By the way, any magician who knows "The Time Formula" trick, and suspects that you've fanned six duplicate cards, will get a shock when he looks at the deck.)

Pick up the exposed billet and switch it in any manner you prefer before you hand it to the spectator. The prediction is read. The man who holds the chosen card turns it up for all to see. That's the climax, because you never fail.

Note by Stuart Towne: The fanning sleight herein described by Don Diavolo is, to me, one of the fairest appearing of all forces. It is now the basis of two tricks and should find further application. A Mr. Annemann has sug-



gested a third use. Fan a packet of seven or eight cards. Tell your victim that, due to long practice in having cards chosen, you always know in advance which card in a fan any particular person will take. It's just a matter of psychology. Let him change his mind a few times and then withdraw one without looking at its face. Square the fan, turn the cards over and fan again with the faces showing. This time you fan the previously concealed cards. The spectator sees a well mixed group of ordinary playing cards and yet, when he looks at the one he drew he sees a card whose face, instead of bearing pips, is printed with the magician's name, address, phone number, and booking agent, if any. While he is busy digesting that fact, palm off the other business cards.



## CHERCHEZ LA LADY

### JACK VOSBURGH

This little routine is based on an effect originated by Sid Lorraine, I believe, and later improved by Theo. Annemann. I have elaborated the effect and have applied some different methods.

Three playing cards, a black jack, a black king, and a red queen, are handed a spectator. He mixes them well and then holds them in front of him fan-wise with the backs facing you. Up to now you have stood ten or fifteen feet in front of him. Walk towards him, look into his eyes, and say, "I am going to guess which is the queen." Exactly in front of the person you reach up, hesitate, and then grab a card out as if impulsively -- it IS the card.

Now this is accomplished easily with a one-way deck. With a queen turned, its back design facing opposite from the two other cards, its position in the fan is readily noted.

The second effect? Put the queen back into the fan, first turning it so that all three cards face (by their back designs) the same way. Again they are mixed and handed to you behind your back. "That first try may have been luck," you say, "so I'm going to try it again, this way." You bring forth a card. It is the queen.

Quite logically this second test has one of two solutions, touch or substitution. In this case we use the former. The back of the queen

is marked by a drop or two smear on its back with "rubber cement". Art stores supply this very cheaply and a drop of the liquid is smeared by rubbing a paper napkin in a circular movement. When dry the center of the card has a thin, transparent rubber coating. It will not adhere to the other cards, and cannot be seen upon casual inspection; but it can be felt, and rubbed entirely off by the ball of thumb or forefinger. Thusly you "feel" the cards behind your back, rub off entirely the "clue" and bring that card forth.

The third and final effect starts with the giving of three (borrowed, if wished) letter envelopes to the spectator who seals one of the cards in each. The envelopes are well mixed so that the spectator himself does not know which is which. One at a time you take them and hold above the head. Even though out of your sight while within that of your observers you manage to hand one out and declare it to be the queen. Upon the envelope being opened, your guess (?) "hits" for the third time in a row.

This really is a "play-back" upon the first test. As each envelope was sealed you took it and gave the man an empty one. When you took the queen envelope you turned it so that its flap faced opposite from the other (two) flaps. The three envelopes are flaps down when handed out for a shuffle so this discrepancy is not noticed. The difference of one flap being at the opposite side from the others is felt without trouble above the head.

At the disclosure of this finding of the queen it might be well to say, "I had better stop now before I make a mistake."



## VANISHING WAND PRESENTATION

Dear Ted: I've evolved this different presentation of the vanishing wand. Use your regular assistant or a volunteer. Show a piece of newspaper, tap wand to show solid, and roll it up twisting the ends. Hand to helper. Show a second piece of newspaper, roll it up empty, twist the ends, and also give it to helper, taking back the first package. Tear this into bits and throw aside. Then take the remaining paper roll, tear off an end, and withdraw the wand. \*\*\*\*\* It is, of course, that standby, a heavy black paper shell with white wood inserts at the ends. Prepare a piece of newspaper by glueing over an end to form a secret pocket. Insert the genuine wand and seal the ends. With faked wand and a fair piece of paper, start.\*\*\*\*\* Rap the dummy wand on something solid and roll it up. Give to the assistant. Pick up the prepared sheet, show both sides, and roll it apparently empty. Give it to spectator in return for the first. Tear it up. Wand is gone. Take the empty (?) paper, tear off an end, and withdraw the genuine wand. This all has been quick and simple. The exchange of the rolls with the helper makes people think you've "done something" without it being seen. But you haven't.

*J.G. Peterson*

## EDITRIVIA

**H**allowe'en time is with us again, or maybe I should say "Houdini Day". I wonder how many of the boys took advantage of the chance to do a benefit show and be certain of press recognition due to the Houdini tie-up? We were going to put handcuffs and leg-irons on our cats but Sid Lorraine kept us on the time honored track by donating a couple of pumpkins for them. --- It probably will get to many readers too late, but we just learned the gag. Those "salesman's campaign (Presidential) buttons" which show a picture of BOTH candidates allow the "fence-walker" to take either side after he knows who his customer likes. Just spell the candidate's name, letter by letter, touching the pictures back and forth. Always start with the one whose name is being spelled and you end up pointing to him. Willkie and Roosevelt just spell out that way. --- Woodworth has a new novelty in the form of a squatting hindu holding a 3/4 in. crystal. A pin is on the back. The ones with clear glass balls are excellent for that stunt of having a miniature playing card on a finger tip to hold behind the ball when a spectator looks in.

Those full page ads lately for Botany Wrinkle-Proof Neckties offering a "Book of Magic" at all tie dealers were helped by Francis Carlyle who furnished the material. Most of the contents is inconsequential stuff but it wasn't necessary to include the sponge ball secret, was it? --- Doug Kelly's recent marriage takes a good man out of circulation. Miss Alice Hill of Chattanooga, Tennessee bottled up the "Doc" and it's going to make some of us easterners a bit mad if they decide to try and live as cheaply as one on the west coast. Doug is one of the best "mixers" we've ever had the good fortune to meet among magicians. --- And Arthur Lloyd mailed us a card ending in "Ha-ha to you" for, after nine attempts, he finally did get a Draft Registration Card from a Major-General who had seen his famous human index act. O.K., Arthur, "Ha-ha" to us, but we'll keep on trying to stump you. After all, that's what audiences have tried to do to you for umpteen years.

Jinx No. 111 was delayed by Canadian Customs for a checking of what we remarked about an occurrence in London. I guess we didn't word it any too clearly at the start to show that we were praising rather than damning British morale these days. It's a hard job to make some sentences and meanings clear to our many oversea subscribers because of the difference in "slang" and idiomatic phrases. One letter from Liverpool said that the writer had had to inquire a number of times from American friends what certain of our words really meant. Well, cousin, you have nothing on us. It's for that reason we've quit reading this page over when it comes back from the printer. --- And Lane's December Funny Talk isn't so funny, because he left out a whole column about us that was ready to go. --- Have you a Jinx No. 108 or 110 you want to trade back to me for 3 current issues in return? A sudden jump in circulation caught us thinking about the new farm instead of watching the wand.

The Dayton, Ohio magic group calling themselves the Heptagons has a beautifully simple idea for keeping happy betwixt themselves. Only 7 can belong at one time, and each must specialise in a different type of trickery. It thus eliminates one using (or stealing?) the effects and ideas of another, and everybody is willing to talk freely and perform eagerly for pertinent suggestions and criticism, knowing

that no one else cares about doing the stunt shown. Can't some other groups be formed?

I wonder if there aren't a lot of readers who have shelves cluttered up with apparatus and gimmicks of no use to them? It would help some of the English magi doing war duty a lot if such pieces were sent them. London's World's Fair magic column repeatedly gets requests for such ware from camp entertainers who have worn out or lost their programs. We'll be awfully glad to relay names and addresses, though it might be more practical to have some individual over there act as a clearing house. Letters to hand all speak of how magic is eagerly received by the forces who have too little entertainment.



Did we scare anybody with our "Squiggle Contest" as per last issue because the sample sketches looked too ornate? A written out idea is just as valuable an entry as a finished drawing. The roughest sketch will get as much attention as the most perfectly executed effort. What we want are IDEAS and THOUGHTS. Bruce Elliott has forwarded the suggestion (but no entry!!) that if a full deck of "squiggles" can be secured we might reproduce them in actual card size on one side of a paper sheet so that the avid collectors of things odd would be made happy.

Please don't ask again. The word in John Mulholland's letter of last issue, rejecting our offer to buy The Sphinx, so difficult to read was "Were". 'Twas the last word in the line just 3 1/4 in. from the top. Possibly it wasn't easily figured out because the rest of the sentence sounded so incredible. --- The Nov. 2 issue of Detective Fiction Weekly, page 70, has one of the characters doing the cig in the hank vanish. Then he says, "Not bad, huh, Johnny?" And Johnny comes back with: "You mean the false fingertip? You ought to paint it to match your skin." He goes on from there to vanish a cigarette via the cig holder pull. It disappears with a click and Johnny says "Gadgets." And the other character, Sam, says he bought the stuff at Ma Holden's Magic Shop! It is quite possible that the Ma was a typographical error.

Charles Arbuthnot III has a thought in his letter to hand. "Recently I had occasion to discuss with a local addict the confusion in locating the two cards in any effect in which you ask two assistants (each given a half of the pack after you've noted the top and bottom cards) to take a card from the center of his heap, note it, place it on top, cut his portion, assemble the deck, and cut again. One card is going to be above one key card and the other card below the other key. Which is which?"

"Here's an easy way to remember without brain fatigue. 'Below the bottom, above the top'. It will, of course, always apply. Pass it on to those who have difficulty in remembering positions when sometimes they use top, bottom, or both cards of the deck as keys."

Worcester, Mass., S.A.M. Assembly #16 publishes monthly "The Gimmick". The editor, Willard Smith, tells of doing the floating ball to its serious end only to see next a previous "loaded" black cat calmly stalking across stage. He asks, "What would you do?" We might pick up the feline, remarking, "You certainly brought the audience luck by walking in front of them. Now they won't have to watch what was to be the next trick."

*Theo Annemann*