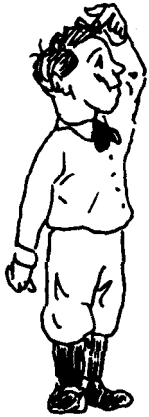




KIDS AND KOINS



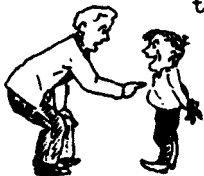
Dear Ted: Following herewith is a bonus I have decided to pay the Jinx for giving me the kind of relaxation I like best in the hope that it will make the publication dates a wee bit more regular.

Now that sounds kinda cocky, doesn't it? I don't mean it that way. The stunt is one of my pets and I've been doing it for a long time. I have never seen it in print nor have I seen a similar piece of apparatus except

the old "coin jar", from which this idea was stolen. It had to be so because the "coin jar" is too old-fashioned in appearance for use in this era. The routine is my own and the children love it. It is not a typical Jinx trick."

Effect: Two boys are invited to assist P (performer), one of whom must have a nickle or a quarter. The other is handed a banana and told to sit in a chair at one side. I use one of the exploding folding campstools so easily made with the parts of an "exploding matchbox" and elastic cloth. Perhaps I shouldn't say that this interlude starts the stunt off with a "bang". (No, you hadn't better. Ed.)

P has the boy with the coin read its date aloud. He is shown an unprepared tumbler, and a saucer not so unprepared but with a perfectly honest appearance. The saucer is placed upon the tumbler and the boy led to stage center. He is shown three half-dollars (not palming coins, please). Then he tells the youngster that to show how safe it is for him to lend his coin for the trick, P will also use the three halves. The four coins are wrapped in a small piece of newspaper (See Jinx #94-p583), and the small bundle placed upon top of the boy's head. P says that he'll magically draw the coins out of the package, throw them into the air, and make them soar around until finally they drop inside the covered saucer. The boy



is told to put his finger on the package, because sure as not he'll look up when P pretends to throw coins into the air. The coins land with a loud clink in the glass after P has pointed out their imaginary flight all over the room.

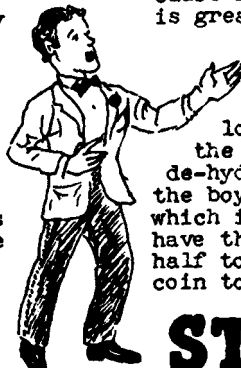
The boy takes the paper off his head and finds the coins gone. The coins in the glass are emptied into his hand but only three half-dollars are there. The boy's coin has vanished. The magician remarks that it must have gotten separated from the others during the flight because it was just a little fellow and couldn't keep up.



All during the procedure the first boy has been eating the banana (P whispered to him to do so when he was first seated). There is plenty of opportunity to see that he has followed instructions. But P apparently is quite oblivious to the eating, which seems to tickle youngsters and grown-ups no end.

P now confesses to the boy who has lost his coin that there is one sure thing a nickle (or quarter) does when it doesn't fly into the glass along with three half dollars, and that is to fly into a banana (because nickles just love bananas). P, of course, is greatly concerned to learn that the first boy has eaten the banana and consequently has the nickle in his stomach.

There is nothing to do but "operate". Then follows either (1) the old pump stunt with the Magic Funnel, "to draw the coin out by de-hydrating him"; or, (2) by reaching down the boy's neck and pulling out a candy bar which is unwrapped, broken open, and found to have the coin inside. The candy bar is handed, half to each assistant, and, upon return of the coin to owner, its date verified.



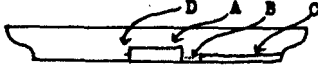
STUART CRAMER

When it comes to "method" this effect can claim utter simplicity. The coins are palmed out of the folded paper and deposited in pocket (except for the boy's coin). The cover-up is excellent because the audience watches the silly pose of the boy with his finger on his head. And see to it that the first kid with the banana is eating it during this preliminary part. You don't want him to distract attention later during the "flight" of the coins.

The illustrations on this page are accompanied by quite complete captions. Read them - now.

A wooden dish, painted white.

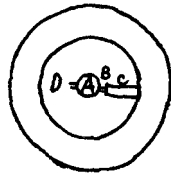
"A" - Space hollowed out large enough to hold easily a stack of three half-dollars.



"B" - Partition between A and C with two small holes bored thru for hairpin prongs.

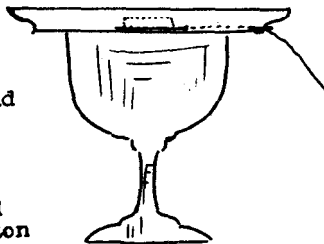
"C" - Narrow space hollowed out to accommodate the hairpin.

"D" - Two holes opposite B for prong points.



This view looks down upon the plate from above. Through the dish is seen the space A, the partition B, the slot C, and the holes D.

Three coins are placed in A and held up in their compartment by a hairpin to which thread has been attached.



The end of the thread which should have a button on it, is obtained when you walk to the table and move tumbler and saucer towards the edge. And naturally, if this is done while kid is eating the banana it never will be noticed. Wait for things to quiet down. You don't rush this because it is a comedy trick and the laughs are better entertainment than the magic.

Act out the flight of the coins. Point to them after you have thrown them, following with your eyes, and get the kid to look where you are pointing all around the room and then above the glass. Tell him they are falling - falling right into the glass. Yank the thread - and they are there!

If you are going to use the candy-bar finish you have ample time to reach into your pocket and thrust the boy's coin through the wrapper into the candy. "Milky-way" (U.S.) bars are exceptionally good because the candy is in two pieces within one wrapper and the coin doesn't actually go into the candy although it looks that way when reproduced.

Call first boy up and be concerned to learn he has eaten the banana with coin inside. Then produce it from the front of his sweater or inside his blouse. A "smart" boy is good for this part. He won't hesitate to eat the banana when told.

The entire trick is a matter of kidding the kids while fooling the grownups. P.S. Don't forget to get back the three half-dollars from other kid.

MIDDLE MAZE

BRUCE ELLIOTT

Of the many and exhaustive of principle tricks in that modern "Erdrase" entitled "Expert Card Technique" put together by Hugard-Braue by the grace of publisher Jones, a most outstanding subterfuge was called "The Twenty-sixth Location" by Bert Allerton. We think that we've varied and improved upon the original, no matter what anyone (almost) may think - before actually trying it.

Borrow a deck of cards, being certain that it contains a Joker before doing this particular trick. The Joker never has a specific use other than make the pack contain 53 cards instead of 52.

Run through the deck with the card faces toward you, counting as you go, and note the 27th card. Keep a break at this spot when you turn the deck over, excusing your action by saying that you wanted to be sure the Joker was present "for it seems to bring me good luck."

With the left little finger holding the break above the 27th card from bottom, the right fingers riffle the front of the pack as you request your first spectator to say "Stop". No matter when he says it you lift off (thumb is at back) the portion above the break and the left hand offers its lower half of deck to the person so that he may remove and note the top card. The noted card is replaced and the right hand half of deck is fairly dropped on top, the deck squared, and placed upon the table.

So far, you are acquainted with the name of the chosen (?) card and you also know that it is in the center of the deck - 27th from the top or bottom.

Now you turn to a second spectator and say that he also shall select a card. Have him approach the table and cut the deck into three about equal heaps. Let us call the original lower portion A, the middle section B, and the top third C.

"Take one of the end piles and shuffle it," says the performer. And, if the spectator picks pile C, the original top, he continues, "Pick out one card from among the bunch, look at it, put it on top of the heap, and put the pile back where it was." Next he says, "Just so that no one can know the location of any card on top or bottom, you'd better shuffle the other end heap."

However, if the spectator picks pile A first, he is told to shuffle it, put it back, shuffle pile C, and then requested to pick and note his card as described.

Then the three piles are to be re-assembled as before, which, in either case, leaves the noted card on top. Lastly the spectator is asked to cut the deck as much as he desires.

Although this second selection and subsequent disposal has been exceptionally fair in appearance - with no outwardly possible opportunity for a "key" clue - the important detail is that the second noted card is exactly half a deck away from the first noted, the identity of which you know.

Say, "Two cards have been chosen by two of the audience. Only they know the names of those cards lost among 51 other cards." Pick up the deck and stand before the second person. Fan the deck towards

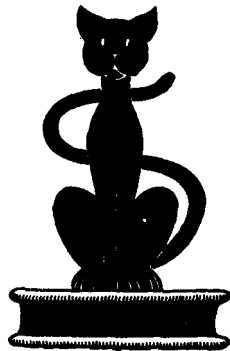
you and appear to think. Locate the card you know (1st person's) and cut it to the top as you shake your head and say, "I'll try it without watching the faces of the cards. It sometimes is easier to succeed by psychic reaction."

Start dealing the cards face down upon the table. Deal five or six, silently counting to yourself, and then continue in bunches of from three to five as long as you can accurately keep track of how many are being dropped. Continue thusly until 26 cards have been dropped onto the table heap. Stop and ask the name of the spectator's (2nd) card. Turn over the next, throwing it face up upon the table. It is it.

At this precise moment of denouement palm off the top card of the pack in hand and add it to the dealt off pile on table as that pile is picked up and placed back upon the cards in hand. And after the discovered card has been seen, pick it up and drop face down on top of pack in hand. The 1st man's card thus practically automatically becomes the 28th card from the top of the deck.

At this point put the deck on the table away from you. Produce 4 dice and have them shaken and thrown a time or two. On the final throw have the top faces added together, followed by the bottom faces "to make a good, solid, number." The number thus arrived at is counted down to in the deck. The card is turned. It is the first man's pasteboard.

The fact that a single die totals 7 when top and bottom points are added is still little known. With 4 dice the finally arrived at total must be 4 x 7 or 28. And that is where the card is!



GRIMACES CHAS. ARBUTHNOT

In endeavoring to present a four-ace trick not requiring the skill of a Vernon, Cardini, or Daley, this which follows should help many. No blanket claims for originality is claimed. Aside from certain rather minor improvements which I made in collaboration with Mr. Ralph Schugar, his combination of moves are different from anything previously published. The fact that a borrowed deck may be used should appeal to the most fastidious.

Three double faced cards are added to any deck, an accomplishment not impossible even to the newest member of the I.B.M. These cards are the aces of hearts, diamonds, and clubs, with, preferably, a two, three, and four on their reverse sides.

Holding the deck face up, with the three fake card aces face down, the performer says that for the purpose of the experiment he will remove the four aces from the deck. This he does, at the same time placing the fake cards in the third, seventh and eleventh positions from the face of the deck. The four regular aces, after a casual showing of their backs, are placed face up in a row with the ace of spades third from performer's left.

Holding the deck still face up, performer places a card face up on each ace from left to right. This move is repeated with two more rows so that there are four piles of four face up cards, the ace of spades pile containing the three fakes.

The deck minus these sixteen cards now is laid aside. Calling attention to the arrangement, the magus picks up the three indifferent cards from any pile (except the ace of spades pile) and puts them face down in his left hand. Squaring up the ace of spades pile to conceal the fake aces, these four cards next are laid face up on top of the cards in the left hand. Next three more indifferent cards are laid face down in the left hand, followed by the three remaining regular aces face down. This leaves three indifferent cards on the table. They are placed face down on top of all cards held in the left hand.

It isn't as complicated nor as hard to remember as it may read if it is borne in mind that all cards are now face down with the exception of the ace of spades pile.

Turn over all cards in the left hand and remove the first three face up cards. These are placed still face up under all the others in hand. The top card in your hand is now the ace of spades, face down. Remove it and lay it face up on the table. The next three cards, with the fake aces now showing, are placed in a row beside the ace of spades, keeping the ace of spades third from performer's left - as before.

Again turn the pack over in hand so that all cards are face down, and deal face down three at a time on each tabled ace from left to right. The three regular aces face down are now atop the ace of spades. By any method you choose, force this pile upon a spectator. Pick up the ace of spades, turn it face down and replace it on the bottom of its pile. This packet is now squared up and placed in a spectator's pocket.

Calling attention to the ace of hearts, diamonds and clubs still on the table under their respective piles, performer lifts the top card of each pile and slides it face up under its ace.

The three piles on the table each have two cards face down and two face up. Gather these piles in any order and hold the packet at the end nearest performer's body between the thumb and index finger of the right hand, thumb underneath. Thus held the packet is placed in the breast pocket of spectator number two. Now command the three aces to disappear from number two's pocket. Remove his packet as before, between thumb and index finger, and place cards in your left hand, so that the end held by your finger and thumb is farthest from your body. This natural move reverses the packet and turns the fake aces from view. Deal cards slowly on table, face up. The aces have disappeared. Ask the first spectator to reach in his pocket - and - he finds all four aces.

If you can't do those much to be practised sleights so often described in magic books, this really good four ace trick version will suffice to all ends, and even fool the experts who can't conceive of any one using fake cards to accomplish a miracle.

---GOTRIVIA---

As of July 29, 1941 -----

To get started on a sour note we must play the tune of Sadelle Hoffman, who, testifying that her husband, Charles (Think-a-Drink) Hoffman, night club "magic bar" prestidigitateur, could pull almost anything out of his hat except marital happiness, was granted a Los Angeles divorce of recent date. The bum cadenza was her simultaneous release of a press photo showing her fanning a deck of cards and winking. Making a living from magic is tough enough without having it used against you. ----- On the lighter side is Bert Kalmar's experience with a G-man who partied all one night throughout a west coast area with the magic loving member of the song writing team of Kalmar & Ruby. The government man phoned Bert the next day. "Did we go to night clubs last night?" he asked. "Of course," Kalmar assured. "Give me a list of them. I've got to go back," groaned the man on the trail of a counterfeit ring, "because last night I spent my evidence."

"No Coffin For The Corpse" is the title of The Great Merlini's adventure in the realm of fictional crime detection to be published this fall by Little, Brown & Co. In the interim, 20th Century Fox will be fashioning a movie of the plot which Clayton Rawson has evolved from "buried alive" sequences in life as performed by fakirs of whom most of us have heard.

The criticisms "fore and aft" of our lately instigated critical column "Fifth Row, Centre Aisle" have helped us to know how many scan these few pages. May we quote from a professional trade paper, "Variety", of four years back? --- to wit:

"Even the magicians don't seem to be able to tell a good act from a bad one, or at least that's the impression given by their trade papers. The pages of any magical society's house organ carries reviews of the shows put on by the various magical societies at their meetings throughout the country. According to these descriptions every act is a fine act. There is never a word of criticism expressed and these papers have the most hypocritical reviewers in print. It's not that the reviewers don't know better; they just don't dare express anything that smacks of criticism. Anyone who tried to write an honest piece about the average magic show wouldn't have a friend left the day after publication. It's just not done. Every act is 'a fine act'."

This, by a weekly paper edited for professionals who make a living from other people's hobbies, especially magic, told its story in that paragraph. We have this further thought to offer in reply to those who say that our anonymous reporters don't know what they are doing because they aren't prof or semi-prof magi. How many play critics can write or have written a play? How many book reviewers can write or have written a book? We want unbiased and unprofessional critics for the reason that they are present to be entertained and of the lay public, more or less, which asks for little more than its money's worth. And we believe in keeping them anonymous because we don't want them to lose friends on account of telling the truth as they see it. It's a sad state of affairs but we think it's the best way to begin a new trend of thought towards better magic by honest criticism. And you can bet your last thumbtip that we'll be the first to print credited critiques when a consensus of reader opinion indicates that the writers won't be quartered or tossed to the lions.

L. Davenport's newest catalogue booklet just arrived. 36 pages of English wares from "The Largest Magical Shop in the World" sort of proves that our cousins are keeping their elastic stretchable and their pulls, shell coins, and accessories in saleable condition. The tri-coloured printing is full of late offerings, many of them associated with war themes. --- "The Diary of a Magician's Wife" is a compilation of Gerry Larsen's "Genii" column writings. I don't know who conceived of the idea to print the book, but I'll bet it wasn't either Gerry or Bill, even if they didn't object. --- "Reel Magic" by Albanice, has been reviewed by every other magical publication but this by now. It has to do with that fascinating new phase of hank magic which appears like the real thing. We're enthusiastic because we've actually got a way to work some of the "impossible" and "full view" manifestations into a mindreading act! ----- For a preview we can scoop that the Tarbell Course of Magic is to be reprinted this fall. Nat Louis, of New York, will publish the 60 lessons in printed books, five I think. It will be a boon to those newcomers in magic who find it difficult, and expensive, to buy an original set of what has been called the most comprehensive modern coverage of trickery.

Russell Swann should be running out of space here except that he makes magic pay by not doing magic - he is currently becoming a character. In the past four weeks he has been a Winchell item twice, his name has resulted in 27 press clips from N.Y.C. papers, and on Sun. Jul. 27th that spot for all N.Y. visitors, Leon & Eddie's, broke ads that Swann would be their guest of honor at a soiree quaintly called, "Relax in Your Slax." This press noticery for a magician is unprecedented and it couldn't happen if the guy weren't a shrewd "hale fellow, well met" type of trickster. Whilst others of our unglorified clan are content to hie themselves away from the place of duty and prop up eyelids with coffee cup handles while talking of the latest "pass" with brethren of the cult, Swann spends what are golden moments to him by cultivating his employer's customers and intimidating the columnists and writers who are able to infest the swank niteries where he entertains with what is supposed to be magic but what really is a display of Swann personality. Eva Tanguay was famous for her song, "I Don't Care". Russell is noted for the same attitude -- but he never exposes any one of his seven tricks. That sang froid, or savoir faire te deum, has made syndicated paragraphs of his love life, local stories of his peccadillos, and at least one (so far) national article about his amours, magical naturally. But, the name of Russell Swann is important to each happening, and that's why he is playing a holdover at the Rainbow Room, swording a card, hypnotising a rabbit, finding money in lemons, sipping customers' drinks, harassing his trained snake, and finding fault with his assistant when he isn't yelling into a guest's ear because the person seems not to have heard a somewhat corny joke.

Is it magic? Not exactly, and certainly not necessarily. But his stint entertains and his press notices are of a human quality and frailty. We all can't have an ex-Mayor of N.Y.C. be columnized about a girl acquaintance - few of us can have Winchell give space that he doesn't believe one of our own press releases. It packs down to a solid fact that if you want to be a professional success or amateur personality you've got to make people say, "That's Joe Doakes, he's a great entertainer" -- not "I know a magician; his name is Doakes." And if you think I'm kidding, read up on the life of Houdini, and Barnum.

W. Annemann