

THE JINX

WE'RE IN THE SERVICE!

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The magus lets a card be chosen from a deck. The spectator tears it into three pieces across, puts the pieces together and then tears them into three parts to make nine about-equal sections.

The performer now has a silk handkerchief which he throws over his left hand and onto which are dropped the torn pieces of the card. Next he picks up the silk's corners and drops them over the pieces. He pokes the entire bundle into his fist to make a compact ball of silk with card inside, and this is given to the spectator to clench tightly in his own fist.

The wonder-worker gives the remainder of deck to another person, asking him to find and remove the Joker. It is explained that the Joker is an excellent decoy card with truly magnetic qualities towards the other cards in a deck.

Showing an empty card-box the performer has the Joker dropped within, initialed, and the box held by that person. And comes a most devastating bit of psychic influence.

The master mind produces one of those office appliances for automatically stapling papers together - the kind you hit with your hand and a U shaped wire is forced through the papers and clinched on the under side. He says that he will make use of its powers in conjunction with the powers of the Joker.

Joker will do its part in securing the nine pieces. This device will arrange and fasten them into a readable or-

There are many magicians and magical enthusiasts now doing service in the armed forces of the United States of America and Great Britain. Since its inception, nearly seven years ago, The Jinx has advocated and specialised in effects requiring but a minimum of apparati. Such information as this publication carries might well be of use to devotees of our art who are limited as to baggage. It is offered freely to the service men, in any branch, of both countries. Upon receipt of a name and military address, from any source, The Jinx will try to do its bit towards helping that person keep alive his hobby or profession, by weekly mailings of "what goes on". There never will be any charge or obligation for this service. It is little enough for us to do and we hope only that the readers will enjoy these pages and try to perform their tricks well.

Please forward all such names and complete addresses to -- THE JINX - Waverly, New York, U.S.A.

to hold their tightly.

Then, up-the first assistant to the silken bundle and check its contents, there is found only one piece of card and four wire paper staples within.

The second assistant opens his cardbox. What does he find? First his marked Joker, and underneath it a most weirdly reconstructed card. It consists of 8 pieces held together by a single staple between each touching side, but the center piece is missing. To magicians it is unnecessary to say that the first person's piece fits the second person's ungainly put-together (psychically?) card. Both card, piece, staples and Joker are left with the original selector.

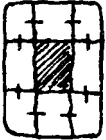
The method for all of this must remain as simple as possible to allow scope for the performer's ability to entertain. Only one part actually requires a bit of manipulation.

In apparati you need, 1 cardbox with flap (preferably one of the metal-lock type); 1 deck of cards plus a duplicate Joker and duplicate card to be forced; staple machine and staples; crayon pencil; 2 blue 13 inch silks; a tubular finger-type color change tube repainted from the usual flesh color to blue to match the silks.

Tear the duplicate force card into nine pieces. Staple them together in their original

HIGHLY IMPROBABLE ANNEMANN

positions except for the middle section which is left missing. The force card should be, for best effect, a three or five spot card of spades or clubs. This puts a single and very noticeable spot in the center of the missing piece.



Put this stapled card into the secret compartment of the cardbox, face up. On top of it put the duplicate Joker, also face up. Leave the box open at its empty section, ready for use.

Put the missing middle section, and four of the wire staples, onto the center of one of the blue silks. Close this up into a bundle as small as possible and push it into one end of a hank color change tube. The tube is placed on your table under the corner of the other silk.

The deck contains a Joker and the card to be forced is where you can use it best for the purpose. The crayon pencil is in a readily accessible pocket.

First the proper card is forced upon the first spectator. He is instructed how to tear it, during which while the performer secures the silk and the tube. The latter is held in the left hand as is usual, the loaded side down. The silk is thrown over this fist and enough of an indentation made to accept the torn pieces from the spectator. Whereupon the corners are brought up and the silk made into a compact bundle. During this action take care to pinch the pieces in order to double them up somewhat. As the bundle is crammed into your fist, the patter being that the card sections must be securely wrapped and wound inside the silk for best results, the tube is pulled up about 3/4ths of an inch. Then the silk and its contents are forced into the fist (tube) which action forces out into the fist the other bundle. On the last push in the tube is stolen away with the right second finger as per all stock instructions and the left hand immediately deposits its bundle in the hand of the spectator who also holds it tightly. (Editor's note: There may be other performers who would rather use their own favorite gimmick for making this "not noticed" color change move. Any device capable of accomplishing the effect is applicable.) Patter stress MUST be laid upon the action of keeping everything tight and compact - to excuse the moves necessary.

The deck is now retrieved and the tube cast off. While another person finds the Joker the performer picks up the cardbox letting it be seen empty without mentioning the fact. The Joker is dropped face up inside - the performer closes the lid - and then says, "We'd better initial the card, or, better still, you do it yourself." He reaches into his pocket and takes out the crayon, giving it to the spectator. He opens the box, this time with the secret part in view, and is sure that the two cards now there (Joker with prepared card under) are tipped into one corner so that the Joker appears as one card. The performer keeps one finger on the outside edge of the card(s) while the spectator makes his mark. Use of crayon makes it easier and quicker and plainer for this part. The lid is closed and the person holds - giving back the pencil.

The business with the stapler comes next. The silk bundle is opened. The box is opened. Everything but the box itself may be kept by the assistants.

It will be seen that the torn card is not perfectly and "magically" restored to its natural self minus the middle. This always has been one of my pet peeves. No one with modern day sense can expect such an accomplishment. By this variation you impress with your cleverness without insulting intelligence.

DUO LOCATO FINALE HERB RUNGIE

The spectator shuffles the deck. You take it back and illustrate what he is to do. He deals two packets of cards face down upon the table, each pile containing the same number of cards - with not more than 10 in each. Then the spectator is told to note the next card on pack, replace it, and put one of the packets on top. The other remaining packet he is to place in his pocket. You take the pack, find his selected card, and also tell the number of cards which he originally dealt.

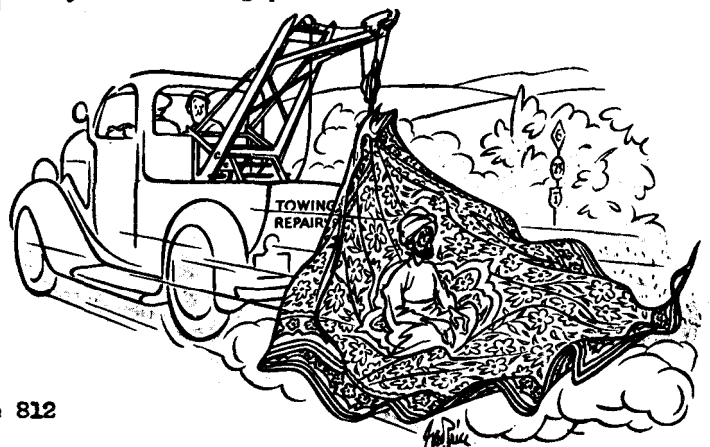
This trick wouldn't be legitimate if the remark "the method is simple" weren't made. Upon return of deck you glimpse the bottom card (AH for example). Illustrate your patter by dealing two piles of two or four cards. Take these dealt off cards and place them, in a group, out of the way, say in the center of the deck. Give deck to a spectator. Turn your back while he deals his piles. He remembers how many he has dealt plus the identity of the card looked at and replaced. One pile goes on top; one pile goes into his pocket; you take the deck and place it behind you while the patter says that "out of sight" is a form of "Merlinism", a phrase which nobody can deny while not being able to substantiate. Silently count off 14 cards from the top of the deck, reversing them in the process, and take the 15th card from off the bottom (key card- AH as noticed). It winds up on top of those counted off.

This group is put on top of deck and it is brought forward. You recall that the spectator holds pocketed some of the deck. Ask him to put the cards on top of the pack. You can turn your head while this is done.

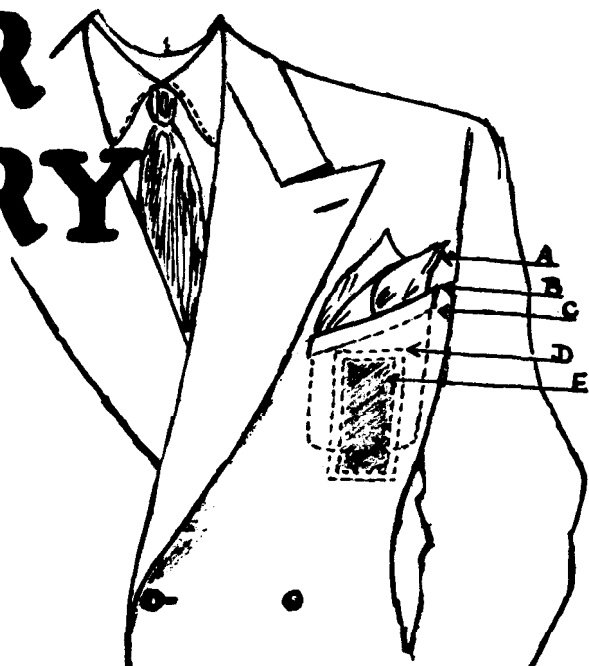
The noted card now is 15 from top of deck. It just works out that way by itself. Deal 14 cards face down upon the table. Turn over the next card and it is that which was selected.

Turn the card face down again and place the dealt off 14 cards back on top of it. Square the deck and tell all that you now will pick out a single card -- which you do. It is put upon the table, face down. Actually you have fanned the deck and looked for the card spectator selected, counted the cards to the left (between this card and the peeked at AH), and multiply by 2. This gives you the number of cards dealt by spectator in the beginning.

Example: Spectator's card is the 7S, and the AH is the glimpsed bottom card. Fan deck, looking for 7S, and, say there are 3 cards between it and the AH. 3 times 2 is 6 - so you remove any 6 spot and place on table, face down. He names number of cards counted and you turn over your revealing pasteboard.



ANOTHER DICTIONARY EFFECT



In Jinx No. 131 there appeared an effect by Sid Lorraine aptly entitled "40,000 Words". As a pocket dictionary test it might well have been marketed for a price. While that which follows is another effect of the same order I have found it a quite perfect follow-up, or repeat, to the one mentioned. No extra book then is needed, and the immediate repetition of the word test with someone else will upset no little any wise magi trying to check up on your actions.

A ten-cent store pocket dictionary is given a person for a free selection of a single word from any place within its covers. The performer takes back the book and gives the spectator a slip of paper, 2 x 2 inches in size. The word is written down, for, as the performer says, "I don't want you to think of one of the remaining 39,999 words in there." The spectator then is to fold the paper once each way, making it $\frac{1}{4}$ of its original size.

In the meantime you have put the dictionary into your upper left vest pocket out of the way, and your hands are empty. Next appear to concentrate and pace around a bit. Mention the letter "e". "It's in the word?" The chance is good. Try another, asking the person to visualize the word, and, if possible, its meaning. If it hits try another. The moment you fail, take out the dictionary and glance through it, telling the subject to remember exactly what he did. Suddenly you stop and read a definition. It fits his word. You reveal the word.

Underhandedly you have done much. You took the folded paper from the spectator, glanced around at a loss, and then pushed it down into the breast pocket of your coat, behind the handkerchief there. The drawing on this page shows that about one inch below the top edge of that pocket is a slit which has been cut through the coat and the edges sewn with a buttonhole stitch. Thus the paper is pushed right into the dictionary which, in its place, and protruding from the upper left vest pocket, receives it perfectly.

When you remove the book for further aid it is only necessary to open at the spot where paper is and you'll be surprised to find how simple it is to open the folds with your thumbs. Only a glance is needed and you continue to run through the book until you find that word. Just leave the paper where it was.

With the book in hand after the revelation take out a dummy slip in your coat's breast pocket and apparently verify the word. Fold the paper and put it into the dictionary which you pocket. In case the slip is requested you need only open the book and give back the original slip.

It may be well merely to read from the book without mentioning the word, and say, "Does the definition fit what you are thinking about?" Then reach into pocket, open dummy, and apparently read the word.

As you put it in the book and repocket say, "Well, that's the word to which I was attracted by your concentration."

In the drawing above the details of the pocket and dictionary are shown. They are as follows:

- "A" - Pocket handkerchief in pocket proper, and behind which, also in pocket proper, is a dummy folded slip of paper.
- "B" - Top edge of breast pocket on coat.
- "C" - Slit through inside of coat one inch below top edge of pocket. Finish edges with buttonhole stitching.
- "D" - Outline of vest pocket, upper left side.
- "E" - Dictionary in vest pocket ready to receive slip through slit. (This isn't exactly shown as the book generally will protrude above the pocket and offer more ease in the placing of the paper.)

This effect is perfectly practical for performance by itself by those who don't care to use the faked extra book of Lorraine's version. However, it is six of one and a half-dozen of the other, considering the faked pocket. That's why a combination of the two, with his method as the lead-off, makes for what is most desired in mental magic: i.e., the repetition of an effect using an entirely different means of accomplishment. Unlike visual magic, mental magic almost always can stand being done over again when the effect use only one person in the audience.

In the first effect a plain card is used for the writing. In the second method a piece of paper is used. Why? Probably because the performer doesn't have another card, so, uses the next best thing, a slip of paper folded.

by
OTIS MANNING
another magician

~ EDITORIAL ~

As of August 20, 1941 -----

One of the most popular of Jinx issues was No. 69 which featured "Sefalalja", a miniature spirit cabinet routine by Stewart James. A weird happening among the others occurred when the "spirit" or "entity" visibly drank from a milk bottle placed inside with a straw. From Herb Rungie comes a means of accomplishing the effect without the need of an expensive and mechanical bottle.

Insert a small white-rubber balloon part way in an ordinary milk bottle. Blow it up to correct size and tie the neck shut. Push it way down into bottle and fill bottle with milk. In an ordinary drinking straw put a round piece of wood about as long as the straw itself. On one end of this put the point of a darning needle (about an inch long).

When all is ready, the straw is inserted in the bottle, the pin punctures the balloon, straw is pulled back out of the rubber and merely left in the bottle. The air goes out, the milk goes down, and the "spirit" gets a drink while YOU take the bow. Give the milk to the cat (AFTER the show, of course), and let the milkman worry about the balloon in the bottle.

Bob Nelson, Columbus, Ohio, tycoon of mental mysteries since 1920, hit a local column recently to very good effect but tainted it by releasing an explanation of "The Princess Card Trick" one of the classic principles and effects. The description was written better than that in most magic books. Mr. Nelson was quoted also as saying that "the value of magic lies in its secrecy."

It happened on June 19th last. S. Leo Horowitz lectured the N.Y. Magic Clinic on "Misdirection in Magic". Only now have we climbed into a corner to digest the "paper" of his talk which was given with illustrations and examples. Some of us seem to be destined as teachers while others are the performers. I wish one of the magic mags could find space to print what he said. It shows how the simplest of moves and words can make or break a magician. But, such copy would be passed over by a great majority of readers who open their magazine looking for tricks and tricks, saying, "What's new? I know how to do it. I'll improve it. Don't tell me how to present a trick. Didn't I entertain the Crumb Club last month and fool everybody?"

We all saw the bird cage trick do a lot for Fred Keating; we all saw the egg on fan trick make Tommy Martin an outstanding act. The snake in basket effect, not so old but done differently in accord with its obvious tempo, is Russell Swarm's (we had to get him in here for some reason) piece de resistance. Glen Pope's presentation of the smoking clay pipes; Vernon's Chinese ring routine; these are but a few mentions of "oldies" being brought to life by a discerning few. Now comes another to confound those "what's new" advocates. "Norma" Krieger is making a good thing of the fishing trick at her eastern nite club appearances, and it's a "new" mystery to the patrons. She's the latest lady magicienne to make women noticeable in magic. Wife of Willie Krieger, who was the son of Louis "Pop" Krieger, memory of whose magic always is tied-up with the cups and balls manoeuvres, Norma does a routine of more-or-less stock tricks but caps all with her fish pole and live fish over the heads of ringside tables. Again it is an ancient trick which is "making" an act a remarked about item on the bill. The moral? Go back 20 years and read what performers did then. Free advice: "Look, mister," as the important

cast of the line is made, "that isn't a fly in your drink -- IT'S A FISH! And if he can live in that stuff, you don't have to worry!"

Joseph Dunninger's "Miracles Through the Ages" book is progressing slowly, surely, and with loving care. The color plates in this tome of historical magic from then until now are being done by Mahlon Blaine, multiple prize winner for his fantastic works. The 8-color-lithographs will illustrate superstitions, illusions, and how the "unknown" arts have been of influence throughout time.

While "Miracles Through the Ages", in its limited and expensively priced edition, must be a desired volume by many, we are intrigued by the title and contents of Dunninger's other publication, "The Crimes Against Magic." Only 300 copies are planned, and it will be a give-away. Long ago we were convinced that Dunninger was too much maligned to be true. A sort of "An enemy a day means that you're making your way." Without personal animosity or mention of private life peccadillos the writing will be about named people in the magic world who, to Dunninger, (and, from the copy I've seen, to me) hurt instead of help the art. We think it should do a lot towards dispelling that ogre-like complex that most magi have against the man. The blasts against some of our accepted "best-beloveds" may not be in the best of taste to those devoted to magic mags as they are, nor to those who harbor illusions about the grandeur of the self-styled greats, but, and keeping strictly to a man's activities and motivations in his line of duty - magic - it can't help but be of help while revealing a side of the author's life which few of this generation of tricksters know.

Collectors and avid magic readers around N.Y.C. might well slip into that back number mag store on 6th Ave between 42nd and 43rd Sts., where a stack of the Sphinx shoulder high, piles of Linking Rings, Tops, Genii, and some foreign papers, can be had at reduced prices. --- It only goes to show where credit may be taken. A N.Y. columnist recently mentioned old time press agents, recalling one Joe (Doc) Lee, who, according to the writer, "the guy who made Harry Houdini famous." --- And speaking of old timers, quite a few should remember Otto Waldmann, whose name constantly sold merchandise of magic for many years through the mail and in N.Y. He retired for some time and then came back with a small magic shop but now has quit for good. His jousts with the art go back to Martinka days. --- Jimmy Grippo is an eastern fight manager with Melio Bettina, former light-heavyweight champion, under his wing, or I should say, eye. He reaps as much columnar mention as his fighter almost, for he, Grippo, is said to have hypnotised and auto-suggested his man into ring prominence. We quote part of an interview, "I make enough money at Palm Beach every winter to carry me for the rest of the year," Mr. Grippo reveals. "I got 200 bucks for a 20-minute performance of sleight-of-hand stuff, hypnosis and assorted magic. The same act in a New York nite club brings about 300 bucks a week for three shows a night. At this time I am writing a book on magic and mindreading and when it is published I will go on a lecture tour. I am, of course, a member of the Society of American Magicians." When his fighter lost the title, Grippo explained, "The trouble was I couldn't get Conn (the winner) into a quiet place and submit him to hypnosis. Besides, it wouldn't have been ethical to use my powers for such sordid purposes." It was reported that Conn refused to look Grippo in the eye at the weighing in ceremonies for fear of being evil-eyed. So now it appears that magic, not beset with enough problems, has a new field of endeavor to conquer!

Leo Annemann