

THE JINX



MAGICAL HEADACHE

Not to belittle that classic, the coin in a nest of boxes, I offer a new slant on the discovery of money inside a ball of wool. You need:- two Bayer aspirin tablet boxes, two aspirin tablets, a twenty-five cent piece, two 3-inch squares of newspaper, and a ball of woolen yarn which, when loosely rolled, will result in a ball about 4 inches in diameter. And if you don't carry such a thing, ask your host or hostess for a clear glass bowl or deep dish to easily accomodate the balled yarn.

Beforehand put one of the aspirin boxes containing one tablet in your left trousers pocket. Fold one of the newspaper squares as if a coin were inside and stow that alongside the box in the same pocket. The other box, also with a tablet inside, is rolled up into the ball of yarn. The coin is in your right trouser pocket. That's all. Simple?

With the ball of wool in its receptacle, and the remaining piece of newspaper beside it, ask that a spectator loan a quarter for the purpose of mystification. Ask him to mark it so that no trickery can be afoot. Your right hand secures the coin you have, and your left hand picks up the piece of paper. Approach the spectator and let him give you the coin in your left hand. Move to your right towards another person. Your right hand apparently takes the coin and paper from left hand but actually it takes only the paper. Then the paper and coin (your money) is given this new assistant with the request that he wrap it up inside and hold it for a while.

Turning back to your table you pick up the bowl with yarn (right hand). Give it to the donor of the coin. Take the end of the ball of yarn and pull it out so as to give this end to a third person somewhere between the two help-



ers you have already. Ask this new party to wind up the yarn. Ask the man with the bowl, and the audience too, to note especially what is inside.

During this not so long interval your left hand with finger-palmed coin goes to left trousers pocket where it puts coin in box and closes lid. (We've mentioned Bayer brand of aspirin because recently they started making them so that they can be opened readily with simply a pinch at the hinge side. However, any flat 1-dozen size container of this sort will work if left open in pocket)

As the last of the yarn is drawn out the box previously put inside clatters out. The man with the bowl is asked to say what it is. He opens it and remarks that inside is a headache tablet.

In the meantime you, having left finger palmed the now closed box from pocket, step to the man who has wound out the yarn, pick up

BRUCE ELLIOTT

the loose end and start winding it around your fingers. This results in your winding up into the center of a new ball the box you've held. And it is important at this point that you keep attention more or less upon the spectator with the box, remarking perhaps that he'd best keep the tablet until later when he might find his loaned coin missing for good.

Now you have a ball of wool wound up. Drop it in his bowl again and then remember the coin. From your left pocket finger palm the folded piece of newspaper. Approach the man with the coin he wrapped himself. Has he guarded it well? It's still inside?

Take it with your right fingers and, as your two hands come together, pull it back into a finger palm while you deliberately tear up the other folded paper and toss the pieces into the air. It's audacious, but it's a neat bit of misdirection and the audience as well as the holder will swear that only a miracle could have gotten the coin away from inside. Even magicians will upset themselves. Especially so because the spectator folded up the coin himself. I'll have to credit this piece of deception to Annemann with thanks that the first time it has seen print is with this effect.

As you toss the pieces high and away start back towards the person with the box. Drop the right hand palmed paper and coin in pocket as you take the box with left hand. And here, now, is the one necessary sleight. You show the box which contains the aspirin tablet. You call attention to the ball of wool which the spectator holds. You must perform a double miracle with one gesture. You make a "french drop" pass and the box is gone. And as your left hand drops to pocket with the "dropped" box, you point with your right hand to the man with the ball of yarn, saying, "I said a double miracle."

Again the ball of wool is unwound. Again a box clatters out. Now be definite. "Open the box." "Is the aspirin tablet there?" "Anything else?" "Will you have the coin identified?" "Can your wife use the yarn?" "Don't you think that you need the aspirin for your headache?"

And some performers might even feel like producing a glass of water at this point to help the spectator swallow the pill.



WILL ROCK - Civic Theatre, Portland, Maine. Reviewed by Tchatcha-em-an kh.

Opening with some productions which, though not spectacular, were both deceptive and convincing, Rock moved into a smooth-running well-handled one hour show, which lived up to its claim of Thurston's Mysteries.

The familiar "Animal Tales" production was performed with ducks, one being promptly hypnotized and carried off in Thurston style. Next, a levitation, not the Kellar version, but done smoothly, with no stage waits nor clap-trap.

Version of the Indian Basket Trick was a real surprise. Started with a girl in the basket, with the "vanish" rather doubtful, only to switch itself into a quick-change, with a boy emerging from the basket, and the girl coming from the audience. Very clever and worth the

preliminary hokum it required.

The next five illusions were "The Girl Without a Middle", the "Doll House," the "Penetrating Spikes", "Barrel to Barrel", and finally the "Stretching".

All presented cleanly, and deceptively, to the real entertainment of the audience. The "Stretching" was a proper climax to this sequence. The comedy was genuine, the illusion 100% mystifying to the audience. No emphasis on the "innocence" of the screen cabinet. There was the frame, and there was the girl, and Rock stretched her. Each gag built to the next, in logical routine, and both girl and cabinet were further beyond suspicion than Caesar's wife, when the illusion finished.

Curtains closed in, and Rock performed a satisfactory Egg Bag routine, while stage was set for the "Million Dollar Mystery", which kept close to the Thurston pattern. Again in "one", Rock did the "Six Card Repeat" counting the cards into a glass, which definitely added to the effect.

Finale was the "Sawing a Woman". As with the "Stretching", Rock let the "Sawing" be its own convincer. The best of the Thurston touches were present, with no stalls or unnecessary embellishments.

Comments: Will Rock looks the part of a magician, and has a gentlemanly stage manner. Though never hurried, the tricks were done in short time. This theatre had no orchestra; a piano carried the entire score, yet Rock was unperturbed by the handicap. His assistants fulfilled all duties competently.

The Levitation and Million Dollar Mystery were set too far back, with poor lighting, but those were exigencies of this particular theatre, and produced an interesting angle. Forced to use the Sawing as a finale, instead of the Million Dollar, Rock brought the show to an abrupt close, whereupon the entire audience sat tight, waiting for more, and wanting it. Which speaks for itself.

Candidly, this reviewer believes that Rock's presentation of these particular illusions was equal to Thurston's performances of the same, and Rock deserves high credit for perpetuating them. It must be remembered that these were features of Thurston's show, not the show itself, and the reviewer makes this comparison by visualizing Thurston's demonstration of the specific items in question. By way of final note: Rock's present statement that he performs Thurston's illusions, is confined to billing only. No mention of it during the act, and no claim to successorship.

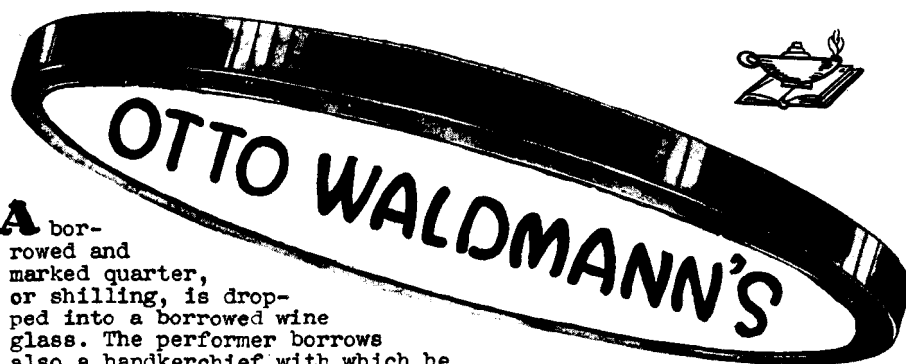


ART LYLE'S ONE DROP MORE

This secret which I am about to impart to you is one that has been cherished by the male gender of my family for many generations.

As this pertains to liquor it may be well to say that I'm a direct descendant of a long line of two-fisted drinkers. Grandpaw never stopped until he could see double and feel single. Personally I've never refused a drink except twice.

EVAPORATO



COIN THAT GETS AROUND

A borrowed and marked quarter, or shilling, is dropped into a borrowed wine glass. The performer borrows also a handkerchief with which he covers the glass. A sort of drum head is formed by his snapping of a rubber band around the glass and hank. He next shakes the glass and the coin is heard to rattle about inside. By one corner the handkerchief is yanked from off the glass. The coin is gone without a single false move or gesture upon the performer's part. And the marked coin is found inside the pocket of he who loaned the handkerchief.

Once that you have mastered the presentation of this effect you'll never forget it. It should ever be an impromptu Malini-like mystery in your repertoire.

Before starting secret a duplicate quarter or shilling piece in your left sleeve. Let this coin slide into your left hand while a coin is being borrowed and marked. Take that coin in your right hand. Apparently place it in your left hand, but palm and show the duplicate which immediately is dropped fairly into the glass.

Next look around and pick upon a spectator who wears a coat breast pocket handkerchief. Step up to him, and without asking his

permission, say, "May I borrow this for a few minutes, please?" Deliberately pull out the hank and at the same time drop the marked coin into the pocket.

The glass is covered and a rubber band snapped around the mouth of same, effectively enclosing the coin therein, thought to be that which was marked. Holding the glass by the rim, pull the handkerchief, on the side away from the audience, a little backwards and upwards, thus making a small bag which hangs unnoticed on the back of the glass. After some shaking of the coin in glass, a last minute backward throwing movement tosses the coin upward into the small bag, putting it outside of the glass but still inside the handkerchief. The handkerchief is grasped by the front corner and quickly pulled off the glass. The rubber band sliding off glass brim encircles the coin and causes it to disappear within the hank.

Call all attention to the spectator who finds the coin in his pocket and lets the owner verify his mark. You have ample opportunity for removing the banded decoy.

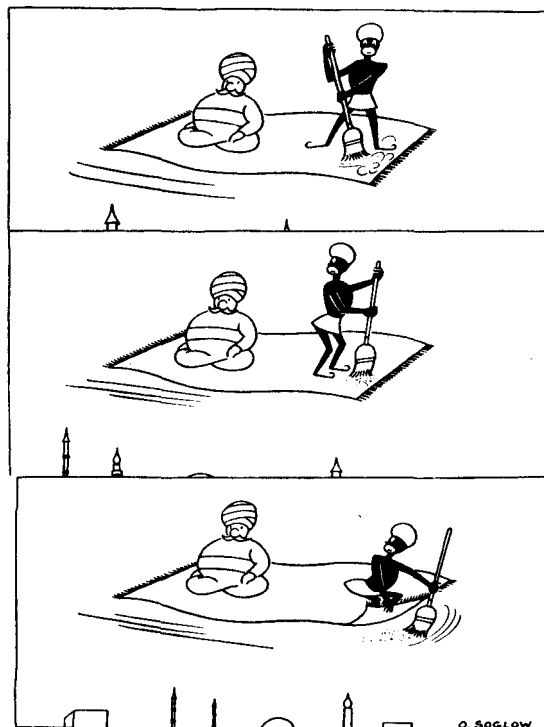
Once I wasn't asked, and the other time they forgot to pass it around.

This secret will make it easy for some readers to get another pint, but to them I must say, in warning, "Do not try this on any gentleman who has to visit the washroom or make a telephone call everytime it is his turn to buy a round.

We have just finished the last drop in the bottle. It is emptied to the very last drop and set back on table or bar. By the time you've finished this drink, you'll notice another drop of liquor accumulated at the bottom of the bottle. Now comes the underhanded work.

Pick up the bottle, show the one small drop left, and ask how many are there. As only one drop is left the "fall guy" naturally must say "One". But, you wager that there are at least ten drops left, and, if he bets, this is what you do.

Cut a thin triangular sliver from the white edge of a dollar bill about an inch long and 3/8th of an inch at its widest end, it running down to a point. Wet it with saliva and stick it on the inside of bottle neck letting longest part of sliver point stick out. Turn bottle upside down and start shaking with an up and down motion. From that lone drop in the bottle you will be able to shake out at least a dozen small drops upon table or bar. Don't ask me why. Waiter. Another bottle of Haig and Haig.



EDITRIVIA

As of August 25, 1941 -----

Our honor, presuming that we have such a thing, is at stake, at least to us. Some years ago Thayer advertised a "Knock 'Em Dead" effect of Arthur Buckley's (and, by the way, what ever has become of he and his wife, who, as "The Australian Buckley's, did a very neat telepathic act and horoscope business?). The stunt depended upon the securing from the pocket of one of ten paper pellets, the container being a block of wood with holes bored for the carrying of rolled papers. The effect was exceedingly nice, and still is.

About a year ago, after a lapse of at least 15 years, Thayer revived the effect with new indexes to accomodate papers covering a full deck of cards. This event occured shortly after Jinx No.82 made its appearance, containing a number of experiments with indexes of our own conjuration, titled "Pocket Prophecies".

Made according to our conception of how Al Baker's original trick of substituting written on papers for cards in the "Cards From Pockets" indexes could best be accomplished, we've given them 15 years of hard and constant useage in a professional manner. Our most revered comment was when the late Nate Leipsic congratulated us on a presentation of "Lady and Gentleman" (Jinx #82) saying that it took him all of 20 minutes to realize we were using pocket indexes.

And why all of this talk and wordage? Simply because we have a letter written by Thayer's to a prospective customer for the "Simplex Pocket Index Files". It says that "this is not the same as explained by Annemann his his #82 Jinx but entirely different. In fact, at first we made up one set of these exactly as per the description in Jinx to which you refer but which were not satisfactory in that it was very difficult to gain position of the slips. And for this reason we devised an entirely new idea or principle and which are without question the most simple yet and very easy to work - one in each pocket."

Well, we too have one in each pocket, and we have all of those years behind us which knowledge and experience went into that issue of five tricks. We know two amateurs personally who made up the gimmicks and are unhappy only because they don't have enough opportunities to make use of them. If our written notice that "All manufacturing rights, in design, size, and for its purpose" were copyright (1940) caused a dealer to present the general idea in another form without having to have an O.K. from us, we can't blame him for exhuming a forgotten trick to excuse the use of his rubber banded indexes (when one band breaks, as they do especially when not used for a time, the whole gadget begins to fall apart, giving more trouble than the trick is worth getting it together so you can have more work locating the proper paper which, in folded size, is smaller than our conception uses), but we do not like his telling a prospective \$1 customer that our gadget isn't right. It can be made with your worst deck of cards and 15 cents maximum. It will last 3 years of every night dates. And it sort of makes us sorry we spilled the information as long as it helps someone to make sales on the trick's effectiveness while not following through with practicability.

Next issue we have an entirely original effect which makes use of a single pocket index. You've guessed it. The index, specifications reprinted from issue #82, (for that popular number is too far gone in stock to refer back to) will be ours, and not

that conceived as a sales item by opportunists.

News? Not much. But after Labor Day the boys should be getting back in trim, and the reviews of convention shows will be hurtling in, and we do mean hurt. Not that we like it, except as a Jinx sales item, but we figure that the "Fifth Row, Center Aisle" innovation will be devastating for maybe two years before magicians realize that such unbiased criticism is good. By then perhaps the other journals will demand the truth for their columns. We'll have to look for some new piece of age old hypocrisy to fight, at such a time, if we last that long against the brickbats.

Bert Allerton's new six page circular is a collector's item last, and any up-and-coming performer's must first. We know him only by reputation, but if that plus knowing where he works week after week is anything of value, Allerton is on top with tricks as they appeal to an audience with disdain towards the methods used to accomplish the recorded and talked about miracles. He is slated for N.Y.C. soon. We will try then to tell more about him and his tricks - from as inside an angle as we may be able to wangle. --- Bert Kalmar, he of the song writing team, "---and Ruby", is sojourning in the East while waiting for and sweating towards the opening of the musical show which will dance and swing to their music and lyrics. He's a living example of one magical enthusiast who carries with him always the very best and cleanest tricks on the market - doing them well enough to confound professionals who have passed up or never noticed such items. I hope he lets us list his picked mysteries - and so should you.

Chester Morris, the fellow who almost always wins the girl in movies you've seen, goes about Hollywood with an unholy glow on the back of his coat, at times. Can it be that he took Jinx #135 that seriously? And don't we hope that he has a good partner in the subsequent crimes! --- Fulton Oursler read a magic catalogue and found an item he thought worthy of being mentioned in his column in Liberty magazine - "The Magician's Story, a superb magical poem-sermon. Briefly, it is the story of a magician who was loved for his human qualities but religiously was an atheist....Its rendition will brand the performer (you said it! T.A.) as one who can offer souler (sic) depth in his program. It cannot be used in the State of Kentucky." And we can chuckle at Oursler's question, "Why haven't all other states followed Kentucky's noble example?"

In reply to those who have asked why our review column did not cover John Mulholland's appearance at N.Y.'s Radio City Music Hall during the week of May 15th we may be quoted, "Weekly, prior to Mahomet's first N.Y. theatre stage appearance of this sort, we had taken pains to disparage the man's ability to edit a publication for magi. Our enthusiasm resulted in a subscribers' revolt. The space, some said, should be used for information of more interest and not be so repetitious about facts. Against our judgement, believing that a well should run dry before the drinking must stop, we "killed" the review rather than have readers think we were beset with a persecution complex. The review, it now should be apparent, was highly uncomplimentary. John always looks more serious than Papa Dionne must have appeared when the doctor held up a hand instead of a finger. While he may be (as his admirers insist) or may not be (as his detractors insist) a "whizz" on the lecture platform, where no one worries about getting the curtain down and the picture started, in a large theatre, with a fast show stumbling over him, he just isn't quite up to his own par. And that's our reason for the omission and our opinion of his exposition. Gabbatha!!