

THE CARD FROM HELL



Present this trick in slow motion, explaining to your audience that, which you use sleight of hand just like any other conjuror, yours is the new invisible kind. Have a spectator cut any number of cards from the deck (any number is right), and look at the next card down. He puts his card on top of pack, cutting it to the center. Now, in slow motion, without the slightest move of any kind, the performer runs through the cards and shows that the chosen card has turned face up in the deck.

The spectator is asked to remove it from deck and hold for a moment. The performer patters a bit like this, "When a card that is buried in the center of the deck turns over as that one just did, you realize, of course, that it must have had to pass through all the other cards in the deck. This creates a good deal of friction - does the card feel rather warm? No? Your sense of touch can't be working today. Turn the card face down. The person does this and discovers that the blue backed card is now a nice bright red. "You see, it's red hot, just as I thought!"

The performer throws the rest of the cards down, saying, "And don't ask to see that again for it's an expensive trick. I ruin a deck every time I do it, for once a card gets as hot as all that it stays hot indefinitely and nobody has yet been able to cool it off." And,

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THE CAMEL AND THE NEEDLE'S EYE

Outdoing the miracles of the Bible, the modern mystery man causes a camel to go through the needle's eye! As for the problem of a rich man entering the Kingdom of Heaven -- we haven't worked it out. Personally, it would just class as useless information.



The performer (dressed in Arab costume!) makes a crack about having to keep his camel continually on a leash and exhibits a Camel cigarette with a two foot length of thread running through it, one end of which is securely fastened to a large button. Also he shows a package of needles.

The audience examines everything and then picks one of the needles. A spectator threads the needle so that reading from left to right on the thread you have, button, Camel, needle. A small opening is torn in the center of a piece of newspaper which is about a foot square and the spectator runs the thread through it also. See sketch.

The spectator is told to draw slowly on the thread, pulling the camel through the needle's eye.

He does so and shortly the camel is seen poking its head through the opening in the paper. At this point most of the spectators will suspect that you've pushed the needle through the cigarette and will expect to see it still on the thread between cigarette and button. However, the button also comes through the opening and the performer's hand comes out from

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CLAYTON RAWSON

EDITRIVIA

Conventions are pretty well over except for the P.C.A.M. fest at San Jose in July. We are batting .300 this year by missing them all, and for silly reasons too, which doesn't help our temper. The S.A.M. convened at Cincinnati a few weeks before the I.B.M. closed in on the same city. Both orgs were sponsored by local groups which isn't a bad way to get advance ticket sales. Prize diplomatic boner was the publicity release which said, "There was a magician's convention in Cincinnati only two weeks ago (the Society of American Magicians) but these, it appears, were the more high-hat people of the craft. The International Brotherhood of Magicians is the more democratic and more numerous and just as full of tricks." I know, don't tell me - it was the reporter's fault. But he must have been given that impression, and whether it be true or not, it doesn't look so hot in print. (Look who's talking!)

That last issue paragraph re the deLaurence catalogue bore much fruit. You'd better get it quickly before they clamp down. Those who saw it (in somebody else's hands) have been saying they didn't realize Jinx tips were worth so much. --- Dai Vernon opened at the Rainbow Room Grill, N.Y.C. on Jun.20 with his new Harlequin act. Four tricks but quite high in value they say. Review next month. --- Hardeen into the Leon and Eddie spot same date, and Russell Swann still at Savoy-Plaza. Magic picking up in N.Y.C. for summer, it seems. --- Richard Dubois on air over WOR June 2 with "Magic on the Air" program. We dropped in to watch it. Before program Dubois did Al Baker's Card and Chewing Gum, a gag with string of attached dollar bills, and rising cigarettes for studio audience. On air explained burning sugar and pencil breaking with bill (still catalogued) among others and wound up with revelation of total of added dates by listeners (also catalogued), solution to be sent to all requests. In betwixt was comedy (the part that got most minus marks from reviews) and a dramatization of bullet catching trick. Discussion among local magi centered on further programs getting deeper into good material (there won't be anymore, though) and expose of switch and graphite bullet for the hoodoo trick. As the only one doing the stunt to-day I disagree on latter revelation because it doesn't mean a thing if all of the old ways are told. Modern guns and bullets do away with all of that stuff. And what's more, the principles used in the bullet trick cannot be applied to any other trick in magic, and exposing it as it used to exist (it couldn't have been right or so many wouldn't have been wiped out) doesn't hurt a single trick of this age. However, the Sec'y of National Assembly isn't in best position to broadcast a series of tricks - unless he wants to be president.

On your "must" list put "Death From a Top Hat" by Clayton Rawson. Release date July 15th. All about murders in sealed rooms and such with daylight vanishes etc., that make for a swell evening or so. Cast is all made up of characters you'll delight in tying up with present day magi you know they must be taken after. Pay-off is the actual S.A.M. ladies' night at N.Y. Hotel McAlpin with program 'neverthing climaxed by a delightful shooting affray. --- If you want a "different" rope idea to let the "cutting" rest, try Melbourne Christopher's Stretching a Rope, in booklet and plenty illustrated. We highly re-

commend. Mitchell Kanter publishes and if you haven't taken last month's advice order Tom Osborne's 3 to 1 Rope Trick at same time. Both a great relief from the usual. --- A squeezed in line or so gives thanks to Lloyd Jones for his nice Genii remarks about us not being crusading knight, but laying facts on line and letting the reader think about it or not. The first Jinx (it seems like years) in Oct. 1934 said in second line of official bow, "neither is it (Jinx) a crusading sheet with a chip on each shoulder and a woodpile in reserve." Editrivia has always been a space filler. We have never mentioned it in ads, or boasted of sagacity. We hate innuendo and believe implicitly as does the typical upper-class Englishman (we have a few unpaid debts, too!) who has a very simplified view of the world. Either a thing is correct and "done" or it is incorrect and "not done"...and no nonsense about it. We sell the Jinx because of its contents magically. The Editrivia is our personal bit of graft.

Thinking of Genii reminds that the covers are really superb photographically and several are framing each photograph. Tip to W.L. - keep the white type on black backgrounds so it can be blocked out by those who want to frame without words, and buy an extra copy so as not to mess up their file. --- Charles Larson had an awfully nice party at his Savoy-Plaza apt. in honor of Caryl Fleming's trip east. 19 sat around the festive board and paraded their pet tricks for the edification of the western wizard who came back at them with a largesse of logical legerdemain that is probably being copied all ready.

Somebody belatedly discovered "Four Aces on the Stage" in Jinx No.12 and now there's a rush on for copies. Maybe these lines won't be read for three years either. --- Associated Press reports that a nudist magician was the hit at a nudist's indoor party held in London recently. The guests said he made knotted handkerchiefs untie themselves, pushed a metal bar through a sheet of glass without apparently breaking the glass, and even produced cards from behind people's naked shoulders. If Burling Hull weren't working steadily in this country we'd be very suspicious. --- A topping bit of skulduggery came about a short time ago when a N.Y. booking agent told a magical manipulator about Mogul answering a question written on paper, torn up and burned (Jinx No.6). The effect was then exposed to the agent by Tommy Martin, who, of course, doesn't use it in his act. Later in the day another performer, who uses the stunt for agents and press, was in the same office looking for a contact. When asked to do something he started to have agent write on a slip. Came the fast one, "You're not going to tear the center out, are you?"

Not to belittle anyone we can't help but remark about the exchange of low bows as per the ads in current Sphinx and Genii, each laying it on thick for the other. Same is very ridiculous to anyone in magic since Dr. Wilson died. The Sphinx is dying an aggravating death. Aggravating because it has a strong constitution but is on the wrong diet. The sooner the stockholders and policy dictators get out from under and let the magazine go into the hands of one person,

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MEPHISTO THOT

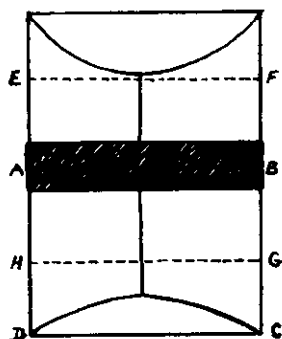
J. G. THOMPSON, JR.

An assistant from audience distributes nine numbered slips of paper, the performer asking each person to write a question or bit of personal data. The written slips are collected in an unprepared envelope by the distributor and sealed. In full view at all times, the envelope is placed before audience by performer and another assistant recruited to watch it.

The medium is now introduced and seated with her back to audience, well blindfolded. During this, the envelope and slips are burned by the spectator.

A large slate is shown to contain a square divided into nine smaller ones, three across and three down. The assistant who has burned envelope is given slate and chalk and told to number the squares from 1 to 9 in any order he may select. The performer now hands assistant a pointer and asks that one of the numbers be indicated. The person who wrote on that particularly numbered paper stands, and the medium gives an answer, or reveals correctly what was written! This continues until all have been covered. Then, as a startling climax, the medium calls out several numbers which the performer puts under the numbered squares on slate. When the three vertical columns are added, it is disclosed that the total is the same as the numbers called out!

The general effect of this routine is very good and different. And it has a set number of items to be revealed so does not go on and on endlessly like most of such acts. Requirements are; several ordinary pay envelopes, a few small slips of fairly thin paper, pencils, large slate and chalk, blindfold, and one of the new large card reels.

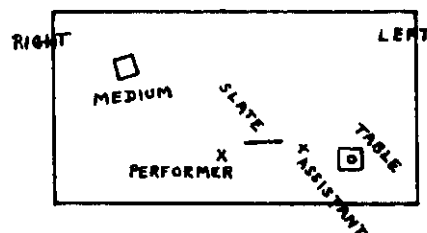


Bind five or six ordinary pay envelopes of a fairly large size together with a WIDE rubber band. Using another envelope, fold its length in half with flap outside after enclosing 9 slips of paper and sealing. The crease edge of this folded envelope is stuck under the rubber band on flap side of stack. Square up stack and referring to illustration the folded envelope occupies position ABCD, the band concealing fact that it is folded. Hold packet securely in left hand like a deck of cards.

The reel is concealed in the folds of the blindfold and both are in medium's possession. Step into audience with envelope packet in left hand and 9 slips of paper and pencils in right. Have the papers passed out and written upon. When completed pull one of the ordinary envelopes off the back and hand to a spectator, asking him to gather slips, place in envelope, seal

and fold envelope once. Take it back and lay it openly on packet so that it occupies position EFGH. Hold packet above head with genuine envelope facing audience and return to stage. Step to table and at this moment pull the previously prepared envelope out and stand it tentwise on table, left hand pocketing rest of envelopes. This is a perfect switch and quite undetectable.

At this moment of pocketing envelopes left, the medium is introduced from the right. The spectator comes up to watch envelope and as you seat medium with back to audience and blindfold her have assistant burn the envelope and questions. The process of blindfolding is more important than it would seem. The bandage is placed a bit high so medium can see plainly downward. Stand facing audience at medium's left as you fasten blindfold at back. While in this position, the medium REACHES INTO PERFORMER'S POCKET WITH HER RIGHT HAND AND REMOVES THE ENVELOPE WITH GENUINE QUESTIONS. In the meantime medium has also fastened the reel to her dress or holds tightly between her knees. As performer moves to her right side to adjust blindfold, she passes button on end of thread to him in his left hand.



By this time the envelope is burned. Performer picks up slate with left hand (button is inside hand and thread goes through at root of fingers to medium) and holds with fingers behind and thumb in front while with right he makes the squares and has spectator number. He then tells spectator to point to them one at a time in any order and also asks the corresponding person in audience to stand. He folds his arms and steps back a bit but keeps slate in view. Arms are folded so that right hand is out of sight under left arm. Right fingers locate the thread and all is set to signal the numbers pointed. During this time the medium has opened the envelope and arranged the slips keeping her arms tightly against sides throughout. Once arranged, she grips the thread and is ready.

The code itself is simple. One short tug means one and one long tug means add five to the shorter number. Thus 4 would be four short tugs and five one long. Six would be one long followed by a short. Zero, when it comes up in the final total of the three columns is sent by two long tugs.

Actual practise will smoothe out the action and show you that the figures for the final addition can be easily gained while the medium is giving the answers or telling what the person is thinking of. There is no rush for this. The moment the last slip has been described you send the first number of the answer. Tell assistant to add the columns, and in this interval you send medium the others. Then, without a word after the problem has been added, medium comes out with the correct answer. The performer merely lets go of the thread and it hikes right back to mama who pockets it with the papers.



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EFFECTS ALLIED TO THE CUPS AND BALLS.

THE TRAVELLING SUGAR.- Four lumps of sugar are placed on the table in the form of a square, reading from left to right A,B,C,D, each about 9 inches apart. A fifth piece is palmed in the right hand. Left hand placed over "C" (palming it) and right hand over "B" (releasing palmed piece). Right hand over "D" (palming it) and left hand over "B" (releasing palmed piece). Left hand over "A" (palming it) and right hand over "B" (releasing palmed piece). Result, all four at "B." Left hand disposes of the piece, finally palmed, at the earliest opportunity. The trick should be worked smartly.

FOUR PAPER BALLS AND PLATES.- Four paper balls about the size of hazel nuts are placed one in front of each of four small tea plates in a row on the table. To simplify matters we will number the balls and plates, reading from left to right, 1,2,3,4. The idea is to place a ball under each plate, then to cause them all to come together under one which, if desired, may be chosen by the audience.

Ball No.1 is raised between the tips of the thumb and forefinger of right hand. The third finger only of the same hand is then passed under plate No.1, which is turned upside down, the ball being actually left under it.

The second ball and plate treated the same.

The third ball and plate are, presumably, treated in like manner, but this time the ball is palmed from under the plate between the tips of the first and third fingers, the second finger hiding it as the hand leaves the plate with its back towards the audience. The movements as described have been designed to bring about this deception.

Right hand picks up plate No.4, fingers on top, and turns it upside down, over the remaining ball, i.e., over the two balls.

There is now apparently a ball under each plate, while in reality there is nothing under No.3, and two under No.4.

Right hand now raises plate No.1; left hand openly takes up the ball, and the plate is replaced on the table. Right hand seems to take ball from left (Tourniquet Pass) and throw it through No.4 plate. Right hand raises the plate (placing it in left hand and over the concealed ball), disclosing the two balls. Plate replaced over the two balls, the concealed one being secretly added.

Operation repeated with the ball under No.2 plate. There being nothing under No.3 plate, the performer says he will do the trick invisibly. He thereupon seems to pull the ball through the plate, then to throw it through No.4 under which the four are then discovered.

N.B.- If the choice of plate under which the balls are to appear, be given to the audience, such plate must be considered No.4, irrespective of its position in the row, i.e., dealt with last.

THE WALNUT SHELLS AND PEA.- Three half walnut shells and a pea are the only objects required for this excellent table trick. The shells are placed in a row on the table, the pea

being openly placed under, say the centre one, from which position it disappears and is found under either of the end ones at pleasure.

The secret depends mainly upon the pea, which is fashioned from india rubber. This, especially when soiled, cannot be distinguished from the genuine article unless it be handled - not always then. A cloth covered table is necessary. Having placed the pea under one of the shells, the three are pushed forward on the table about three inches, with the tips of the fingers and thumb of right hand. In moving the one under which is the pea, the latter, due to its nature, and the shape of the inside of the shell, will work its way out at the rear, falling directly between the tips of the thumb and second finger, where it remains concealed and quite unsuspected. Obviously it is now quite impossible for any person to find the pea, yet the performer finds it either under of the shells at pleasure; it is simply dropped on the table immediately behind the shell in the act of raising the same.

Various combinations are possible, especially with the aid of a duplicate pea. The old-time racecourse sharps, according to Quinn's "Fools of Fortune," worked the trick with half-potatoes scooped out, in place of the shells - at that time, however, the trick was known as the "Shell Game." See also the following.

THIMBLE RIGGING.- I trust this brief explanation will be found interesting, it being, for all I have been able to discover to the contrary the first that has ever appeared in print.

Using three sewing thimbles and an ordinary dried pea. Performance similar to that of the Cups and Balls as described in this series. The three thimbles are placed in a row on a cloth covered table, reading from left to right, A,B,C, the pea is resting on table just in front of A.

The performer raises "A" between the tips of the thumb and forefinger, grasping it as low down as possible. He then, apparently, places it over the pea, drawing it back in line with the others. The pea is really brought away between the tips of the thumb and second finger, where it is readily concealed.

The middle thimble is raised and replaced in like manner, when it will be found that the pea may be secretly dropped under it, or otherwise, as desired, i.e., it may be so secretly inserted under either "B" or "C"; or it may be, and more often is, still retained in the fingers. In the latter event it is, of course, quite impossible for any of the bystanders to find the pea. Yet the performer discovers it under either thimble at pleasure by simply dropping it behind the thimble in the act of raising it.

If the pea be actually left under one of the thimbles, it is not an easy matter, if at all practical, to secretly remove it, as in the case of the walnut shells. Therefore, unless the sharper decide to take his chance, he must employ a duplicate pea and discover this under either of the other two thimbles. The duplicate is then employed in connection with the following pass.

It is apparently covered with the same thimble, in reality it is secretly removed between the fingers which then move the other two thimbles an inch or so on the table, but without raising them. It is then a simple matter to produce the effect of the pea passing from the thimble, supposed to hide it, to the one under which is the original pea.

With the duplicate in play, various combinations are of course possible. The above movements, even with but little practice, will be found to produce a most certain deception; yet the professional sharper takes further precautions to protect his interest by placing confed-

erates in the crowd.

A favorite swindle is for the performer to momentarily turn his back after placing the thimbles, leaving the pea, say, under the center one. Confederate, winking at the bystanders, raises this thimble and exposes the pea. Performer turns, takes the bets, then raises the middle thimble which is found empty. The confederate, also a clever manipulator, had removed the pea in the act of replacing the thimble. Performer then discovers the duplicate under one of the two and thimbles.

CHINESE MARBLES.— Three 5/8 in. glass marbles (ivory balls are best) openly shown on palm of left hand; a fourth palmed in right hand at roots of second and third fingers as in cups and balls (illustrated Jinx No.38). To prove presence of three balls only, apparently throw all into right hand, in reality retaining one between the fingers, when three only will be seen in the right hand. Do this several times, backwards and forwards, finishing with one in the right hand as at the commencement. This method of proving the presence of three balls is my own.

The right hand now places the three balls in the mouth, one after the other, in a deliberate manner. Left hand formed into a fist. Right hand pretends to take a ball from mouth, the one concealed being shown, then placed on top of fist and allowed to sink down into the hand. Right hand now actually takes a ball from the mouth, then, in the act of seeming to place it on the fist as before, it is palmed, the fingers working up the original ball, which is then allowed to sink down into the hand again - impression, two balls in the left hand.

Operation repeated with ball still concealed in the right hand, when state of affairs will be: Mouth, presumably empty, contains two; right hand, presumably empty, one; left hand, presumably holding three, contains one only.

Three balls now commanded to vanish from left hand, the one being palmed and the hand opened - palm downwards of course. Then, without hesitation, the right hand produces a ball from left elbow (placed on table), followed by left hand with one from right elbow.

(To be concluded)

EDITRIVIA (continued from page 312)

the less headaches they'll have, and the better off The Sphinx will be. For no magical paper has ever been worth a pinch of salt that doesn't pour when not owned and edited by one person. We're not being critical towards any individual as an individual because we're very friendly with most of them, but as a group we respectively ask them to check circulation and advertising revenue. That's been a positive answer to right and wrong policies since Outtenberg. We'll give the usual life subscription (we've only lost once) to the one who first names any other publication which won't give circulation figures to advertisers. Dr. Wilson used to do it. And all of this sniping (and we're the first to come out with it) is because we hate like hell to see The Sphinx become second rate. We still cherish the first copy we bought in 1922, and it's worth (to us) as much as the complete file. If there's anyone who should have inherited The Sphinx it's William Larsen. He grew up with it back in Wisconsin, and there isn't another in the country to-day with the touch that raised the Hilliar-Vernello child into a class by its lonesome through the love for magic by Wilson. However, Bill has put that fervor in Genii, and this paragraph started because he advertised that he should have called his monument "Sphinx, Jr." It is our opinion that it wasn't because

of the magazine to-day, but because the name Sphinx is plenty full of sentiment to him (and us too!).

John Mulholland corrects us regarding that Gibson tale about the Houdini elephant detailed in the April (No.43) issue. It seems as though a few men pushed the empty cabinet on stage, and after the elephant entered a lot of men turned it around. Then, after the vanish, the few men pushed the cabinet off, a concealed cable attached to a winch doing the underhanded pull. We want the records as straight as possible. --- Scooperoo dept. Max Holden opens his second branch in Philadelphia this September. Who said depression? And is it true that his trip to London this summer is to settle details for making Davenport's empire his fourth spot? We're just asking. --- Scooperess dept. Dorothy Wolff and The Sphinx are 3000 miles apart and will stay that way!!

We'll be with you a week from now in the Summer Extra. For the moment, however, we make a curtesy to the Sphinx printer for turning Mulholland's bunny from the hat cut upside down in the June issue. It's a subtle way of saying that it's the only way a lot of magicians can produce a rabbit!!!

Theo Annemann

THE CARD FROM HELL (continued from page 311)

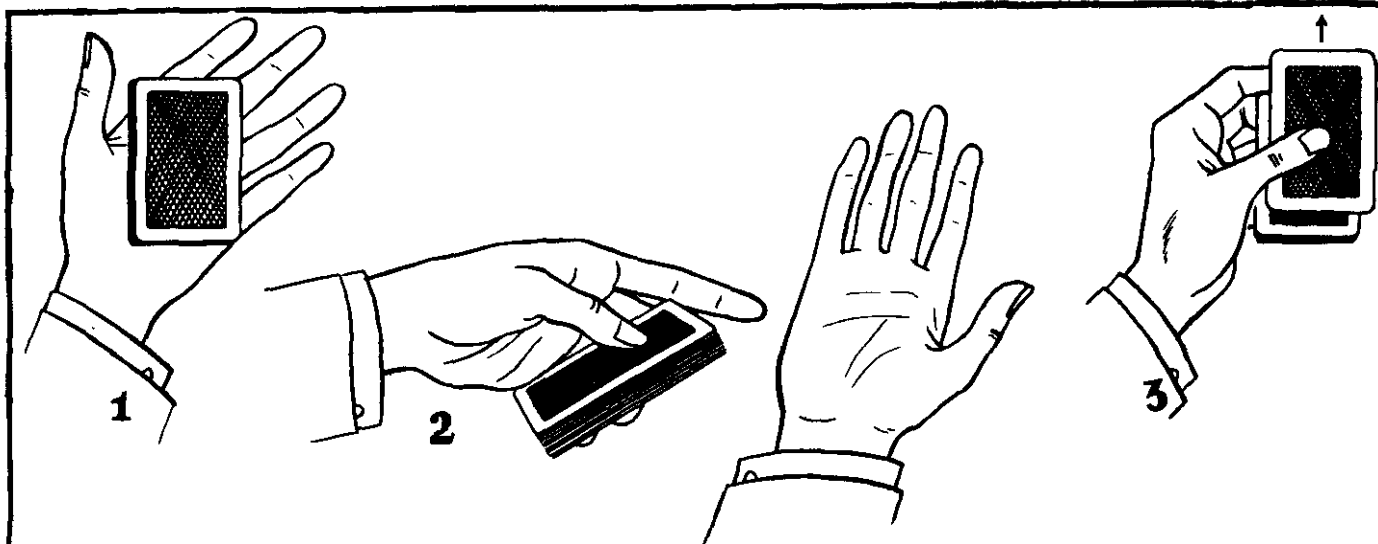
while your audience examines the deck and discovers that it is complete and all blue backed with the exception of the one red back, you take from pocket that stacked or marked deck you've been wanting to ring in, and go on from there.

All you need for the effect is a blue backed deck, one extra red backed card, and a really good force. We give you the latter right here, a force that is so bold, simple, sure-fire and SO OBVIOUSLY NOT A FORCE AT ALL that it has fooled some of the best eyes in magic. I've been doing it since 1932 - and keeping it to myself. In that year Annemann published "202 Methods of Forcing." In one of them the force card was on the bottom of the deck facing up. With the deck held by the performer under a handkerchief, a spectator cut some cards off the top and the performer turned the bottom half of the deck over. Until now, getting that half deck turned over has been the catch.

On page 42 of the Jinx Summer 1935 Extra, editor Annemann said, "It's one of those things that just can't be done without it being apparent that something has taken place. Even wild arm swings and haywire gestures won't hide this fact..." Which is why I call it; "The Force That Couldn't Be Done."

You don't want a wild arm swing, just a smooth easy one, plus two pinches of misdirection. Hold the deck in left hand as in Fig.1. Have the spectator cut off any number of cards and lift them an inch or two above the rest of the deck. Now say that just to be sure that the spectator cut where he wanted to and not where you wanted him to, that he can still have the privilege of taking off a few more cards or dropping a few back on. They always do this and that's the clincher that makes them swear later they had a free selection of the card.

And how you do it. Your right hand is held palm up about a foot away and your left hand



swings over and points at the outstretched palm. Simultaneously you say, "Put your cards there, please." The command, the pointing finger, the swing of your left hand, the sudden shift of the spectator's attention, and the fact that he's given something to do all make him and the other onlookers completely miss the fact that you've turned the bottom half of the deck over. Well, almost over. See Fig. 2. The right thumb has gone under the deck and tilted it to the right onto the finger ends. The deck has made a little more than half of its half turn. As the spectator places the cards on the performer's right hand, the left swings back to its original position and the deck completes its half turn, dropping down and lying now on the fingers instead of the palm. (If your hand is small use the narrower bridge deck).

The thumb immediately slides the top card straight forward, see Fig. 3, while the forefinger presses inward on the end of deck and prevents more than one card from sliding out. You must use a back design with a white margin, of course. Now, while the spectator is looking at his card and showing it to the others you turn your back so as not to see, and take this opportunity to turn the left hand portion of deck right side up and replace the top half.

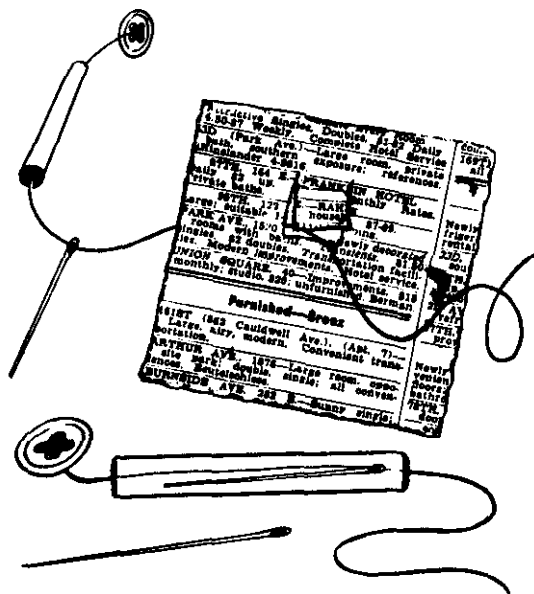
As for the red card. At the start of the effect you have it face up and third from the bottom of the deck. The two cards below are also face up and the bottom one is the blue-backed duplicate of the red one. After the bottom card is forced, the indifferent face up card is turned facing the right way and placed on top of the pack, leaving the red card still face up and now on the bottom. Spectator cuts deck, the same way as in the force, places his card on the right hand pile and puts the left hand pile on that.

The performer immediately fans deck and finds the face up (red backed) card. He cuts deck at this point and gives red backed card to spectator to hold. It's blue backed duplicate is now on top of deck and ready to be palmed off. Throw down deck and get a new one from your pocket, leaving the palmed card behind.

When you try this on a magician start with the red card third from the bottom, then a double backed card and then the blue backed duplicate of the red backed card. Immediately he has the forced card in his hands, give him the deck, have him put his card on top and out. Then let him fan the deck and find his card face up!

THE CAMEL AND THE NEEDLE'S EYE (continued from page 311)

behind the screen with the needle completely free of the thread. Not only the Camel but also the button has gone through the needle's eye! The performer then removes camel from the thread and smokes it.



Answer: And don't think it isn't good because it's simple. The needle only appears to have come off the thread, actually it does no such thing. It goes inside the cigarette, and stays there! The needle can be worked some distance in out of sight by telescoping the cigarette, gripping the needle through the cigarette and smoothing out the cigarette again. Just make sure that the thread is not twisted around the needle. Let spectator pull camel and button out through the paper, and get a second needle from the inside edge of your coat sleeve. After they have had a good look, slide cigarette off thread and light it. After smoking it for a puff or so, you can proceed to vanish it. This effect is always remembered; it's different.