

GABBATHA

Dabblers in things of a spiritualistic nature should be interested in the following effect which has been put together for the small gathering and intimate type of performer. It can be carried in one pocket and, performed practically impromptu, runs about seven minutes with great impression.

The performer asks spectator to write the initials of a dead man on one of seven small white cards, explaining that from this point on the card will represent the deceased person and that his burial will be re-enacted. On the six remaining pasteboards, the spectator is told to write the initials of six living persons who will act as pall-bearers for the "dead" man.

This done, the "dead" card is to be placed somewhere in the stack of pall-bearers, all taking place while performer stands at a distance. Picking up the stack of seven cards at fingertips, the performer drops them in a borrowed hat, the "cemetery."

He then explains that the dead man was a sincere believer in spiritualism and that he had left a pair of sealed slates with a friend sometime before his death, stating that he would attempt to "come back" and manifest his return.

At this point the performer exhibits two small slates, numbers the four sides, binds them together with a rubber band, and hands them to a member of his audience.

Suddenly remembering the "pall-bearers" still in the "cemetery," he remarks that it might be a good plan to see that they got home safely. Holding the hat high above his head, he has a spectator reach in and mix up the cards after which six are removed one by one and laid face down on table leaving one in the hat.

The performer now asks spectator to examine the cards to see if the correct one was "buried." The cards are turned face up and prove to be the six "pall-bearers." The slates are opened by the person holding them and on one side are the two initials which are the same as those on the dead card remaining in the hat! Gabbatha!

Required are two miniature slates (2 x 2½) with flap purchasable at magical dealers (and sometimes called Vest Pocket Slates), seven rectangular pieces of white cardboard (1½ x 2) and a rubber band. (continued on page 349)



In preparation, one of the white cards has been coated on one side with Simonize (auto polish), allowed to soak for a few minutes, polished briskly with a piece of cotton, and allowed to dry overnight. With a card thus prepared in a pile of ordinary cards, the packet will cut at the "slick" card with a slight pressure and pushing movement to either side. Write the figure "2" on one side of flap. Stack the slates with flap written side face down on upper surface of lower slate. Place rubber band in right trouser pocket.

The spectator writes the first and last initials of the dead man on the smooth side of the "slick" card; the living names on the ordinary cards. Receive the stack by the end with right thumb underneath and fore and middle fingers on top. As you place the stack in hat, and the hand momentarily goes out of sight, turn hand slightly at same time pushing lightly to right with thumb. The packet will cut at the smooth card and "dead" initials can be read. Slide the "dead" card to one side where it can be reached easily when hat is next lifted. Set hat aside for the moment.

Place the stacked slates lengthwise on left palm with one end pressed against base of the thumb, left fingers curled around the other, after showing that the four sides are devoid of writing. Write "1" on upper surface and turn it over by grasping edge farthest from you, turning it towards body. Apparently write "2", but really write the initials just glimpsed. Turn slate as before and then turn both slates completely over together, which action drops flap over initials and brings "2" into correct position. Write "3" on new top surface, and turn single slate over writing "4" on last face.

Make final turn and place slate below other which brings flap surface uppermost. With left thumb slide top slate to fingertips, holding flap in place with thumb. Exhibit on both sides, showing figures "1" and "2", and pass it to right hand, which is held back to floor. The slate is held with its side edge towards floor and laying along forefinger, the right thumb being on upper edge. As the left hand exhibits the other slate to show the sides marked "3" and "4" the right hand tilts slightly towards body and flap falls into a perfect finger palm on second and third joints of middle and third fingers.

Slide the left hand slate behind the one in right and plunge left hand in pocket for band. Not finding it, transfer slates to left hand and carry the palmed flap to pocket bringing out band which is snapped around slates before handing to spectator.

As the hat is picked up by right hand to have the cards mixed, right thumb goes outside brim and fingers inside, where they pull the "dead" card against the side of the hat where it is held tightly during the mixing process and subsequent withdrawal of the six palmbearer cards.

While it has taken some time and space to describe the actual movements throughout, the actual working is smooth and the patter scheme fits all of the action. Although it is just a trifle too long for such, it makes an excellent press stunt where the occasion permits, and the fact that the stunt complete can be carried in a vest pocket is a very satisfying detail.

REINCARNATION FETSCH-HARRISON

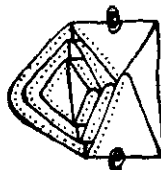
Jean Hugard, in the Sept. Jinx No. 48 described an effect of Robert Houdin's and requested possible solutions. Here are two methods which I have started using. From the book "Meet the Boys of the Pacific Coast" I picked a very clever tip of utilizing colored carbon paper. Its success depends upon people not knowing such a thing exists. I have found it to be true.

Apparatus: 1 - Small memo-pad, the type that is bound by a spiral wire. Plain paper inside. Size about 2" by 3½".

2 - A piece of red or green carbon paper and a pencil with colored lead to match. Any large stationery store can supply this equipment.

3 - Small ash tray and box of matches.

Preparation: The first page (1) of the pad is left as is. The second page (2) on the underside has a piece of red carbon paper pasted to it. The lower right hand corner of this page (2) is cut off at a forty-five degree angle. The third page (3) is torn away from the binding and then replaced. Another page (4) is torn from the pad and folded in half, to quarters, then eighths. This is placed in your left outside coat pocket along with the ash tray and matches. For the envelope part of the effect -- (Note by Annemann -- Mr. Harrison Kimball submitted a method a few days after Mr. Fetsch and from his contribution I am taking the envelope part of his solution in place of that by Mr. Fetsch.) -- make a nest of three envelopes as illustrated. Have the flaps open and coat the mucilage sections of envelopes and the sections where the flaps hit when closed with rubber cement and let dry. Rubber cement will stick to itself with very little pressure and make a tight joint. Have a pair of paper clips sewn to outside of inside coat pocket so that they can engage the ends of the envelopes. The envelopes with flaps open are put into place in clips, the flaps pointing outwards towards edge of coat. In this only three envelopes are used, while in the Houdin effect six or more envelopes are used. However, I think the extra envelopes mean little to the lay audience.



Secret and Presentation: Open the pad to the first page (1) and lay it on the table with the pencil. Have any spectator write the name of any person, living or dead, his telephone or social security number, etc., on the first page (1) of pad. After this is finished openly tear off this page (1) and lay it writing side up on table beside pad. Remove ash tray and matches from coat pocket with left hand, at same time palming dummy page (4), and put tray and matches on table.

Pick up pad and apparently tear off top page (2) which is blank, and fold it so it matches the palmed slip (4) in left hand, telling the spectator to do the same with his page (1) that is on the table, explaining that this action prevents the magician from giving any excuse for handling the spectator's page (1).

What really has happened is that instead of the magus removing the top page (2) the next (continued on page 351)

our cartoon collection



page (3) is removed. When apparently removing the top page (2) the thumb is on the corner of page (3) underneath, due to the corner being removed from the top page (2). Due to the preparation of page (3) it will come away very easily and still sound like it is being torn away. As soon as this page (3) is clear of the pad, put pad back on table and start folding page (3) to match page (4) palmed in left hand. Have spectator follow your actions with his page (1).

Be careful during the folding of your page (3) that the writing is not revealed. By the time he starts the folding of his page (1) your page (3) is completed. During the time he is finishing the folding of his page (1), still under your verbal directions, switch page (3) in your left hand for page (4).

When spectator has finished folding his page (1) remove a match from the box, light it and set fire to your page (4) and drop on tray. Then hand matches to spectator and have him do the same with his page (1). As soon as he strikes match reach into coat with left hand which has page (3) palmed. Load this into nest of envelopes, fold flaps over giving a firm rub, bring them out and lay on table in full view. While paper is burning start the buildup. After the spectator's page is completely destroyed have him open envelopes. Inside the last envelope is the same page he has just burned. Stunning isn't the word for the effect this creates.

The strong points of this routine are as follows: 1 - The magician never touches the spectator's page. 2 - The spectator folds and burns his own paper. 3 - If someone knows about colored carbon paper, the fact that the only other page that was handled was burned, erases any thought that they might have along these lines. 4 - The nest of envelopes are on the table while the still burning page is in hand of spectator. 5 - The freeness in the discovery of the page in the envelopes.

METHOD #2: In this method the only difference is in the fact that the carbon copy is burned by the spectator, while the original page is found in the envelopes.

After the spectator has written on page (1) pick up pad and look at what he has written, saying, "I see you have written so and so. It is strange, but this was written by another person about four weeks ago during a performance." Ask him if he knows this person, giving a name. During this bit of byplay you shove back the corner of top page (1) and get a grip on corner of page (3). Pull it out with the tearing sound making it very realistic and lay on table with writing side up during conversation. This gives spectator the carbon copy. The magician then tears off top page (1) and follows routine as explained. This puts the original in nest of envelopes.

To select either one or the other of the two methods would just be a case of suiting the style of the individual performer, because a very close comparison would be necessary to distinguish the original from the carbon, and this never happens in either method.

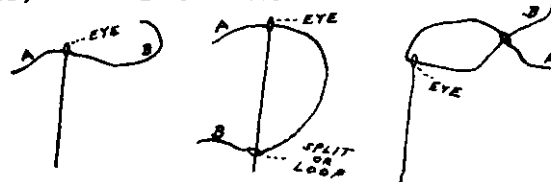
Another angle would be to have the last three pages of the pad set up with a green sheet of carbon. Thus a choice of red or green pencils could be given and the pad opened up from either side.

GENE-EYE WM. HENDERSON

Of all mysteries in the realm of magic," the performer says, "the East Indian Needle Feat is supreme." (See Jinx No. 1 - Ed.) He patters on, "In the presentation of that oriental deception, one which must have been developed from the feat of laying on sharpened spikes, the fakir swallows from 25 to 50 needles and follows this repast with several yards of thread and a glass of water. After incantations of doubtful origin the needles and thread are up-chucked, and the sewing appliances found threaded upon that product of the spinner's art." (Note before going farther, where in hell did you get that "up-chucked" bit? Ed.)

Stating that he is just learning the effect and is not yet too proficient, the performer offers to show the basic part of the trick with one needle and a foot of thread.

Needle and thread are examined. Performer places in mouth, swallows, and then regurgitates (still at it, eh? Ed.) Something has gone wrong. Several small ends of thread are through the eye of the needle; "but the audience, I hope, can get a rough idea of what the Hindu does, albeit in reverse."



This is merely an adaptation of a very old puzzle, i.e., putting from fifteen to twenty lengths of thread through the eye of a single needle. For those who haven't their ancient puzzle books at hand -- take a length of thread about three feet long; draw through a piece of wax to prevent strands from clinging when moistened by saliva; thread needle in usual manner. Call short end of thread through needle eye "A" and longer end "B". About two inches from needle eye split strand "B" by pressing point of needle through thread, forming a loop around needle. Thread is drawn up over eye until it lies hard against strand "B". The loop thus formed is pulled so split passes through eye. Each time the split passes through eye and additional strand of thread is put through. Continue until eye is too full to accommodate more pulling; get split at top of loops; cut split out and leave just several loose 2 inch strands in eye. Loosely tie each end of strands with small piece of thread and cut knots off close. Purpose of this is to prevent strands entangling in mouth. When needle is produced, draw fingers and thumb over ends of threads to remove tie and permit strands to be shown separate. Threads in needle are wrapped around eye and needle placed under edge of coat on right side, convenient for clutching between second and third finger tips with needle running point toward base of fingers.

To switch needles: Hold unprepared needle in right hand at tip of first finger and thumb. Drop it into hand at base of fingers, at same time pushing faked needle into view with eye and threads covered by fingers. Place in mouth. Then take thread and swallow balled up or keep under lip until able to dispose of it. Finish!

The BLACK BRAND

Effect: This is one of those extremely effective stunts which the subject remembers for many a year and thinks about whenever he has you in his mind. It makes a nice number also for the press.

A card is selected, replaced and the deck shuffled. The performer shows a card and asks if it is the chosen one. The answer is, "no." This card is placed on the table and the spectator told to cover it with his hand. The performer now tells him to look intently at his (performer's) forehead and imagine he sees an image of his selected card.

When the spectator finally admits he has visualised the card on the performer's forehead he is told to look under his hand. He turns the card over and the climax is reached. The card now bears a picture of the performer's face, and on the forehead is represented the correct card! The card may be left with the spectator as a souvenir -- and also ad.

Explanation: It is necessary to have made up a number of photo cards as per the one illustrated. Blank playing cards are easy to secure and after a cut is made of proper size a printer will do the rest. However, if one only wants it as an impromptu stunt and doesn't care about the advertising possibilities, he may make but one card, trimming down an actual photo and pasting it to card. The card represented on forehead should be an ace because of it having but a single spot, and there isn't much room.

No doubt everyone will have a different way of presenting this. It is only necessary to force the ace of clubs which can be done by the regulation fan force or a slip force to cut, the photo card being near bottom of deck. Upon the card being replaced in deck it is lost as it is not needed again. The deck is shuffled and the photo card brought to top. A double lift shows the second card but it is not the one. The top card (photo) is then dealt off on table as the one just shown.

Or, the photo card may be second from bottom. The ace is forced and returned to center.



A dovetail shuffle or so doesn't affect the bottom two cards. The deck is now held in left hand face down and the bottom card shown. It is not the one so deck is turned face down again, and the bottom card apparently dropped face down on table. However, the glide is used, the bottom card drawn back, and the photo card dropped instead.

No matter which methods one uses however, the general effect of the spectator holding on to a card and looking at performer's forehead to make a mental picture of the chosen card, and the subsequent denouement, all go to make a very different kind of "card trick" which will stay in the minds of those who see it.

EDITRIVIA (continued from page 347)

easier. Puzzle dept. What happened to Chester Morris and John Mulholland? NBC advance press releases built up their cutting in from Hollywood and N.Y.C. Instead they were out out. From "an inaccessible spot in Florida" wire was read from Madame Houdini, as was also one from not so inaccessible Hardeen, now doing nightly stint in N.Y. revue "Hell's a Poppin." It was a great night for Houdini and Jim Sherman and magic. The Halloween night (NBC - 9 P.M. EST) broadcast announced should be another good one. It must make some of the boys feel like a subimago for not possessing originality enough to engineer air and press breaks, their only chance of getting phiss in papers being to expose something, something they don't do themselves.

Al Meiners, who has marketed several gimics of a mechanical nature for Magi, has hit a lulu with his cigarette making gadget. With 40 cigs

to a bag for a nickle and no waste, it beats previous devices and looks like a clean up for him next year at World's Fair time. --- Mogul, master of the folded message took count for robbery of his car. That is, up to nine. The slickers left behind one thing. A complete file of The Jinx. Question is still open as to whether or not they were really slickers. --- That man of magic billed as Pierre Cartier and playing in vicinity of N.Y. looks a lot like Keith Clark and does the same tricks, too. --- Douglas Geoffrey, back from tour of India, is new manager of Gen Grant's magic shop. Mohammed Doug demonstrates while Gen master minds. --- Frank Lane pays some of his bills with muchly repaired dollar bills. Then he wonders how people in magic know one of his main tricks. --- Style flash via N.Y. Daily Mirror: "Magician Paul Duke at Rookerfeller Gardens, in green cheviot suit, grey checked shirt, green tie." GABBATH!

Theo Annemann