

THE JINX



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1940

GRAPHOLOGY

Handwriting is something which may or may not identify one person from another. It's a moot question and therefore leaves the path open for a magician to make the most of things.

From a newspaper clipping reproduced here we have seen that the effect might be of use to many readers. What we reveal here is in effort to give a method so that all may accomplish the same thing, if not genuinely, as per the English newspaper man, by underhanded trickery as per nearly all magicians.

In a room of from 10 to 20 people the performer passes out a bunch of cards to correspond. The performer states, and makes it clear, that he is a graphologist, a student of handwriting, and that he is therefore able to judge a person's characteristics through the pen strokes found on his pad sheet.

Each person getting a paper writes, at the direction of the performer, a sentence selected from the classics, but something not running over ten or twelve words in its length. The performer turns his back or retires from the room during the interval when the papers are collected and mixed in any acceptable container. Then he returns to the scene and continues to prove his graphological sense.

Reaching into or amongst the papers or cards the performer looks at each and proceeds to gaze over those watching him. Then he deliberately approaches one and gives him or her the writing. It is always correct! This action is continued until all present are satisfied.

The clipping reproduced here gives the reason for the space.

Amateur Graphologist Amazes Party by Handing Each of 15 Persons His Own Writing Back. By Study of Faces—Even Disguised Penmanship Can't Fool Him

That tell-tale handwriting . . . A visitor from England tells of an amazing feat he witnessed at a party one night just before she left London. It was performed by an English newspaper man who has made the study of graphology his hobby. He asked everyone (there were about 15 people or more in the room) to write a certain sentence on a slip of paper, while he was out of the room. These slips were shaken up in a box. When the newspaper man came back into the room, he picked a slip at random from the box, studied it for a moment, and then handed it to the person who had written it. He proceeded to do the same thing with the rest of the slips of paper, to the amazement of those present. Then he asked each guest to write again on a slip of paper, this time disguising his writing and again the graphologist matched up successfully, handwriting and the writer. Uncanny, what?

The method put down in this It's an effect which was forwarded to me and the explanation to follow is my own. Perhaps the fellow lauded in print is expert enough to do what the article portends, but there are many tricksters who can make use of the effect by means of a subterfuge and cheat a bit in the interest of entertainment.

The entire problem boils down to a way of discerning one from another of from 10 to 20 people. The passed out cards must be different in some manner, but not necessitate a prolonged scrutiny on the part of the performer.

I first thought of the tinged glasses and luminous writing on the cards which would show up perfectly under that kind of "looking at" but this was discarded because no one can put on glasses or spectacles before friends for a particular trick without exciting suspicion.

That's an example of but one method I tried, and after that there came a number of others, all of which fell by the wayside, until I found one that stood up against all conditions that have come along to date, even though it is very early in the new year.

Quite a few years ago, Theodore DeLand, then of Philadelphia, invented, or created, an edge reader deck of cards which made history then and (continued on page 495)

L. VOSBURGH LYONS

—GIBTRIVIA—

The Calypso singers, Trinidad troubadours now quite the Broadway rage have a coffee color complexioned leader actually named Houdini. This form of lyrical singing is as new as the handcuff and lock breaking era started by our own Houdini back in the 1890's. --- Memories: When Bill Larsen wrote Jr. after his name; when Ben Erens was the Mickey MacDougall of his day around NYC; when the address on the ads read Blackstone Magic Co., Percy Abbott, Mgr.; when Edgar Bergen used to be on the SAM shows and the writeups never mentioned the name of his dummy; when The Sphinx had 480 pages to the year and 175 pages of advertisements during the same 12 months.

A rather belated suggestion comes along that magi picket theatres showing expose pictures such as "Eternally Yours." The only fault with that idea is that the professionals are too busy or not in a position to do it, and the average amateur in a community just wouldn't do it. Besides, people generally want to see something that's unfair, taboo, etc. It's human nature. The only way we can help things along is to convince the "big shots" that they are hurting another phase of their own game - entertainment.

Sid Lorraine uses his January "TOPS" column to take both Bob Weill and myself apart. I'll withhold comment re myself and the Ramsay-Albenice bead trick for I want to expound to greater length on such doings in a week or so. (Maybe you haven't got an answer? Ed.) Bob gets "the needle" for his activities in the new Genii review spot. Sid makes out a good case for the prosecution (or is it in defense?) and it jibes in with what we wrote a few weeks ago, and also ties in with our 7 person reviewing staff we tried to get going several years ago. One person CANNOT review all books and tricks and do justice to each of the different types. All material for review should be sent directly to the editor, marked "For review" and he should turn each book or trick over to the person who uses that type of trick or material and therefore is the best judge of its value. Even the editor shouldn't try to value everything that comes in. And if that's a crazy idea I'll be seeing you at the nearest asylum for I truly believe in it.

James Holmes shames us by informing that the "BAM BOO ZALEM" title for the English magic revue we recently asked about deciphers itself if you say it fast with accent on the BOO. ---In every collection should be the prospectus that Carl Jones has published re the merits of the tome "Greater Magic." It's a 5x8 booklet of 40 pages (yes, 40 pages) and if you don't own a copy of the book, the prospectus will make you run, not walk, to the nearest checkbook.--- Bob Reinhart, of erstwhile Variety fame (Jinx Nos. 31-32) gave out the statement to the press recently in regards to his magic engagements, "I'm not playing club dates, tho," he stated, "these things are soirees." --- The Swami Brahma picked up plenty of Detroit news space before Xmas when the gendarmes stopped his blindfold drive as a traffic menace. They also took he and his gal hypnotic assistant to the station house when he buried her. Authorities couldn't find where a permit was needed to bury a person alive so the stunt went on to more publicity. --- Sam Grossman had a nice photo and interview in NY's Daily Mirror for Dec. 16. Cutest line, in his tirade and scoffing against fortune tellers and such ilk was, "A crystal ball is an 8-ball. Those

who believe in the fakirs are not in front of it, but behind it."

Bad news for West coasters. Dale (Dai) Vernon is at the One Park Avenue Cocktail Lounge in NYC every afternoon from 5 to 8 while you are reading this. --- I hope we haven't told you this one before but evenso it's worth reminding. Bruce Elliott, who, with Dr. Van Deusen of "Finger, Finger" (No. 65) acclaim, knows the Lexington Avenue (N.Y.) beer circuit from A to Suds gives bartenders one of those fake glasses of beer you buy in novelty shops and the bartender puts it on ice. When the frosted glass is set before a person after his umpteenth experiment the fun reaches high points as his nose bends around the phoney foam.

A recent column about Heywood Broun's passing dwelt at length on his insistence in putting his name on anything and everything he wrote, whether it be a race bet slip, a Communistic sounding article, or his Nutmeg publication which made use of columns the paper wouldn't accept. He believed in what he wrote or said and didn't care who knew it was he who wrote or said it. It made us think of C.T., Unknown, and Phantom, those current magical nonentities. Bill Larsen lately said that C.T. had "something on the ball" the other copyists (copyists of what, oblivion? Ed.) didn't have. The only thing any of them have on the ball is the concealment of their identity which isn't as obscure as they would like to have you believe. Besides, a ball is sort of a silly and risky place on which to have anything, that is, unless you're a trained seal.

If any magic magazine needs a good cartoon idea they can have this one free. It's a stage-door scene and a poster can be viewed announcing a magical convention show. In the alley is a line of magicians, each with a piece of rope hanging out of his pocket, and at the head of the row is a scissors grinder busily at work.

The other day we saw a copy of a playbill issued in 1793 by the Theatre Royal, Kilkenny, Ireland. It made us realize that we of to-day might be in worse condition. It advertised an interlude of sleight of hand tricks by the celebrated surveyor, Mr. Hunt. It continued, "The value of the tickets to be taken (if required) in candles, butter, cheese, soap, etc., as the manager wishes in every particular to accomodate the public. No person will be admitted into the boxes without shoes or stockings." Paste that at the entrance of the Rainbow Room, Beverly-Wilshire, or Dorchester Hotel! GABBATH!

Theo. Annemann



THE SECRET

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(trousers) and as they both look at the paper in the glass, on the water, the performer opens up the thumbed section and holds it open in his curved fingers.

The potassium loaded flash paper lasts about twenty seconds in the water and then bursts into a grand flame and is gone. The performer picks up the goblet with his right hand around the globe part of the glass and looks into it. The glass even helps because it magnifies the writing on the slip behind. No wonder the master mind can reveal the name of which the spectator is thinking!

GRAPHOLOGY
(continued from page 493)

to-day has its place in one of the niches of rare items. The performer uses from 10 to 20 personal cards and naturally, one side bears the performer's name and address, which subtle angle prevents the spectator from using that side for writing.

This allows of the cards being "marked" with the edge reader principle, otherwise, should the cards be writeable on both sides, this cute and practically undetectable idea would not be available.

Take a packet of twenty such cards in hand, all facing one way as far as the blank sides are concerned. Divide the long edge into two parts, and, with a dot on the edge of each card, mark them from 1 to 5 and then 5 to 10. Ten cards remain. Instead on one dot this time, make two close dots for each number and these markings identify cards from 11 to 20.

Turn the whole packet over end for end and look at the newly presented long edge. The cards are marked again from 1 through 20. Now, as long as the printed sides of the cards are faced in one direction, the performer can take the packet, glance at the edges, and pick out any one of the cards from 1 through 20.

This is, insofar as I have been able to test under practical conditions, the best possible method for finding the right cards under the strictest conditions and surveillance.

At the start the cards are in order from 1 to 20. They are handed out, after a preliminary talk on graphology and the way a person's handwriting reveals his characteristics to one who is educated to read the hidden signs. Although the performer is set for 20 cards, he may hand out only 8 or 12 as the case may be and pocket the rest. This is done from the left to right or in such order that the performer can remember those who have been given cards.

To be really effective and in keeping with the idea, the performer now should pick up a book at random and read from it a short sentence of five or six words. A book of prose or blank verse suits admirably.

It matters not what this sentence or line may be, for all those who have cards write the same thing. The performer retires while the writing and collecting by some disinterested (that is, not active) spectator is taking place.

Upon his return the performer takes the packet of cards, all of which will have been collected facing the same way because of the printed side. He apparently dips amongst them and takes out one. He studies it for a moment and looks the spectators over carefully. Then he approaches one and hands him the card he is holding. It is admitted correct.

Faster and faster the action is continued. The performer obviously "gets hot" as he "swings" into the judging and one by one the cards are handed back to their rightful owners.

Through the medium of the edge marks the performer is able to pick cards out from the packet and know, as he does so, to whom these cards belong. Collectively, the cards might afford a clue as to their subsequent separation. Singly they offer no solution to the problem and stand almost the ultimate of inspection.

The edge marking principle allows of a perfectly appearing and hap-hazard picking of the cards after they have been mixed and collected at random. The performer knows at all times the number of the card he is taking from the others in hand and therefore is able to find its owner with the minimum of figuring.



THE SECRET DUNNINGER

While this effect has been sold under different names and credited to as many different people, no one as yet has published the presentation which I first used over 25 years ago.

(Back in Jinx No. 6 I used this principle with a torn out piece of newspaper. Previous to that, I supplied Thayer's Trick of the Month Club with the effect as eventually made quite popular by Mogul. Previous to that Joe Ovette sold the idea in a slightly different form via the mss. route. Previous to that Martin Sunshine used it for private readings. And Martin told me subsequent to all of the above that he had learned it from Dunninger. I am becoming a magical agnostic. Annemann.)

On a piece of paper about 3 x 2½ inches in size the medium draws three short lines across the paper as he holds it lengthwise. This is given to the sitter for a short question, or better, for the name of one who has gone into the "happy summer land"; not now living.

The paper is folded once each way and given the performer. He tears it up into small pieces and gives them back to the spectator who drops them into a goblet of water on the table before him. Both watch intently the floating papers. They burst into flame and disappear. The performer, I mean medium, picks up the goblet with one hand, gazes into it and reveals the secretly written information.

Those who have Jinx No. 6 can find a whole page of detailed instructions. However, the mechanics are simple. The folded paper is torn first the long way, the outside (not the folded edge) part being placed in front. Turned side-wise the paper is torn through again. This tear is kept a bit off the center towards the open end of the folds and the torn off pieces put in front. The thumb draws back the nearest part of the pieces and thus the performer has a section of the original piece, which, when unfolded, includes 75% of the original and, of course, all that has been written.

But here comes that subtle part. In his left trouser pocket the performer has just previously put a packet consisting of folded and torn bits of flash paper, in the center of which is a small piece of potassium. He has left finger palmed this during the writing and folding. And once he has visibly torn the original paper, the strong point, he merely pretends to leave it all in the left hand and asks the spectator to pick the pieces up and drop them into the glass. His right hand goes to the right pocket (turn back to page 494)

HENRY "CHIKK" CHRIST

STOP WHEN READY

Stop tricks are legion, but this impromptu version which does not allow of a single visible sleight or change may find use in the hands of more than a few magicians.

The effect is more or less as of yore. A selected card is returned and shuffled into the others. Cards are dealt until the spectator is bored or satisfied and the next card proves to be his own. In this method no table is needed. It is all done with the deck in hand.

Take a deck in hand at this reading. Assume that you have had a card chosen, and upon its return to the deck have brought it to the top by one of a thousand methods, but necessarily in your favorite way. Then you shuffle once or twice, preferably by riffling, and on one of these occasions let one extra card drop on top of that selected, making it second down.

At this time you explain that you will not find the card yourself but will have the selector discover it himself by intuition. Ask him to concentrate for a moment and then name any number up to 20.

As he does so you turn over the top card endwise, from front to back, saying, "This isn't your card is it? Sometimes the card does get to the very top by chance and it makes things difficult." The spectator naturally says, "No," and you finish by saying, "Then we'll call that card No. 1."

During this space of a few seconds you have prepared for a double lift of two cards and as you make the last statement you draw these two back about $1\frac{1}{2}$ inches on the deck, the sides being kept squared. The position of cards now is this: The deck is in hand squared; on top is a face up card drawn back, and underneath this drawn back face up card is the selected card face down.

Having called the face up card No. 1, you pull off the next visible face down card from the front of the pack, calling it No. 2, as you turn it face up onto the first face up card. Likewise the next card is drawn off from the front, called No. 3, and turned face up on those gone before.

This action is continued until the named number is reached but not turned. Stopping at this point the performer squares ALL cards of the deck, saying, "You haven't seen your card amongst those dealt so far, have you?" and at the same time he fans the top part of the deck to show the face up cards thereon. The answer must be negative and the face up cards are drawn off into the right hand while the left hand extends the face down part of deck. The performer says, "The next card is at the number you named, so turn it over yourself. By the way, what WAS your card?" The card is named and then turned. It HAS to be correct. The face down card, originally second from the top, and kept secretly under the first face up card turned, has now become the top card of the face down deck, and resides at the correct number position as called by the spectator who chose it.

The important detail is to keep the deck in a position or angle almost flat towards the spectators so the two cards together can't flash.

ACES AND KINGS

From the days of Jordan this effect has been more or less standard. The method given here has seen constant and practical use, and makes, in my opinion, for a cleaner working with less chance of the spectators catching any untoward move.

From a borrowed deck the performer removes the four Aces and the four Kings. He throws them into two face down piles on the table and the remainder of the deck is placed face up to his left.

The right hand now picks up the four Kings, thumb on top (or back) and fingers at front (or face) of packet. The cards are fanned face down and then the hand is turned over to the left to show the four Kings. These are then transferred to the left hand, face down, and a little break held in the middle.

The right hand now picks up the four Aces in the same manner and shows. The performer asks a spectator to take any two of the Aces, turning them face down while this is done. Then the performer flashes again the two Aces remaining in his hand, and tells the spectator to place his cards face down on the pack.

The spectator does this, but immediately the performer tells him that he had better turn the PACK face down, and this bit of natural confusion serves to cover the one move in the entire trick. The spectator must take up his two face down Aces from the face up pack, turn the pack over, and replace the Aces. During this time, the performer has brought his hands together and the Aces in the right hand have been left at the bottom of the left hand pile and the two top cards removed. In short, a bottom change has been executed. Jinx tricks have become noted for the lack of sleights, but this is excusable, if it sees print, for the move is slow and deliberate, the attention all being on the action of "righting the wrong" that has been done by the spectator in the replacing of the cards. And, too, that particular action appears important to those who don't know what is coming next.

The moment the spectator has concluded his part the performer throws his right hand 2 cards, apparently the Aces, face down to one side.

The left hand packet (supposedly all Kings) is counted face down into the right hand, one at a time, and the second card dealt is outward jogged to the right of the first. The packet is turned face up and squared and this manœuvre flashes the two bottom Kings during the action which further heightens the illusion.

The packet in hand is turned face down after the glimpse of the two Kings and fanned. The two bottom cards (Kings) are removed and placed onto the two Aces (really Kings) on the table. The two remaining cards in hand, apparently Kings but actually Aces, are dropped face down on top of the deck.

The mechanics of the trick are over. All that now remains for the performer to do is make a pass of the hand, utter the cabalistic words, and cause the groups to change places. He deals the four cards from top of deck and they are seen to be Aces. The spectator turns over the cards on the table. All Kings.