

# THE JINX



JANUARY 13

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**G**ratoulet was the name given a mythological sorcerer learning to "tie the knot" and it could well be that the following effect might have stood him well. The operator produces 3 twelve inch silks, one black, one white, and one red. He ties them together in this order, calling attention to the fact that a white silk lies in between a red and a black.

The silks in a knotted string are rolled into a ball and an elastic band put around them. The ball of silk is dropped inside a wineglass on the operator's table with everything so far done in a most deliberate manner.

A feature of the effect to be welcomed is that no moves other than natural are used.

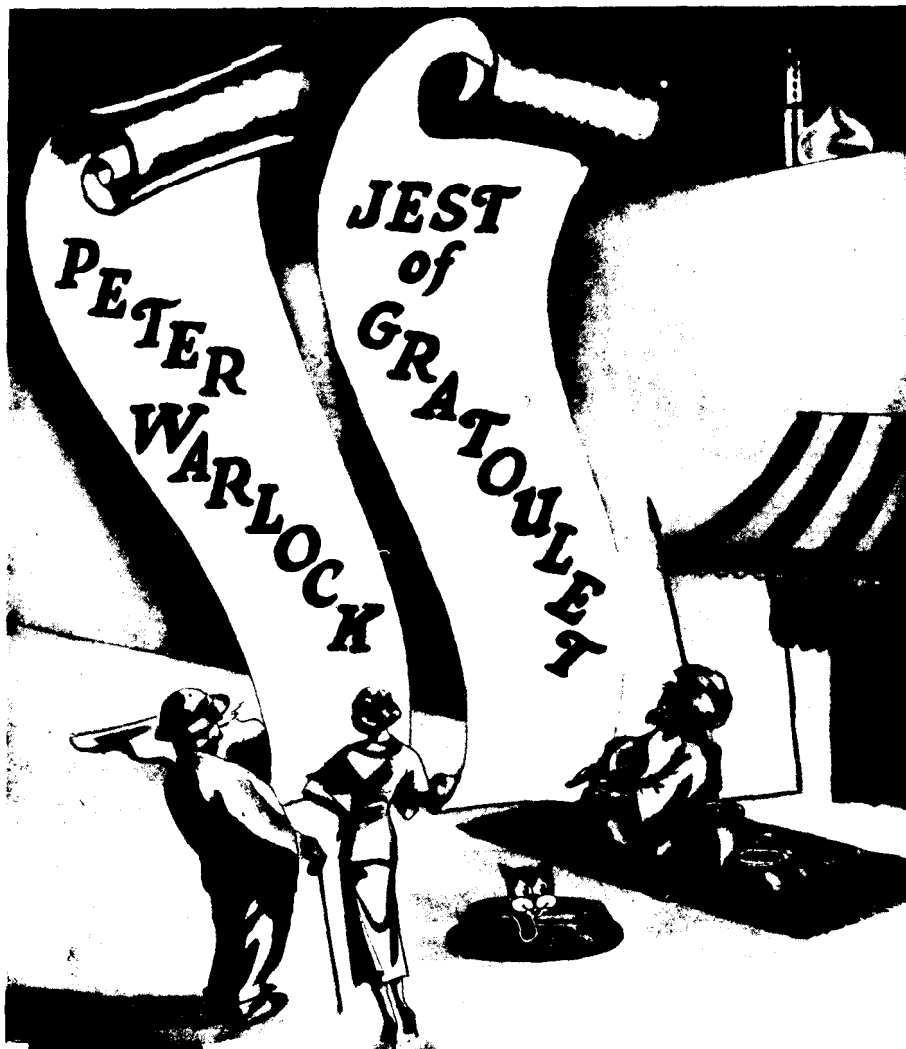
The operator picks up a strip of tissue paper coloured red, its only peculiarity being one small hole at each end. The tissue paper is folded at the center, a match struck, and the flame applied to the ends. When it is nearly consumed, the operator allows it to drop. It falls but stops whe

almost to the floor and rises again, a glowing ash. As it nears the operator's hand he swoops and a silk appears as the ash is caught. Telling his watchers that if they were paying rapt attention they possibly saw the silk leave the red and black.

He removes the silks from the glass, and with great deliberation removes the rubber band. Telling them that if they failed to see the silk leave perhaps they witnessed the arrival of the paper, the operator lets the bundle unroll to reveal the tissue securely tied in between black and red silks.

**REQUIREMENTS:**  
Red, white and black silks in duplicate; two strips of Cremation tissue paper; two elastic bands; a box of safety matches; a wineglass. Cut  $\frac{1}{4}$  in. holes in each strip of tissue at the ends.

**PREPARATION:**  
Tie a strip of paper between red and black silks. Starting with the black roll the silks and paper to form a  
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## EDITRIVIA

One thing that is very apparent these days is that Jean Hugard is thinning down the margin and may become the world of magic's most prolific writer. Burling Hull has advertised for years that his number of text books was the the the greatest. There comes a time, etc., etc., etc. --- In "The Nation" for Jan 6, and by Franz Hoellering, 'tis written -- "The illusion his voice creates over the radio is destroyed by the demonstration of its mechanics, and by the bad acting of Mr. Bergen." The man meant the exposure of Charley McCarthey's inner parts as per the movie "C---- Mc-----, Detective." It doesn't affect magic much, but seeing as Edgar is a member of the S.A.M. he may as well take criticism from a sheet devoted to magicians. There isn't a person in the business who can write the material Bergen does, but to the ones who knew him a few years ago, when Charlie had short pants, the Bergen finesse is slipping on lip technique in favor of dialogue, and he suffers when depicted on the screen. But he has his million in buckeroos (200,000 pounds to our British friends) and The Jinx has just nosed pass the 115,000 issue mark since the beginning. We should criticise?

New York - Russell Swann followed Dwight Fiske into the Waldorf Sert Room and is there now as this is read. Not as riske in material but entertaining no less. Val Valdane, a newcomer in name and face, is doing an "on the house" act in the Village Barn. You're right, it's the bar trick. Robert Rhinehart, erstwhile Variety reporter, graces the Ziegfield Frolics (erstwhile Paradise Cafe) for two minutes during intermission with quickies of magic.

The Dragon - we should have mentioned it before. but things go so fast. Vernon Lux has published this mag of 16 pages for eight years ending December. For the International Society of Junior Magicians the paper, (address is Vernon Lux, Mt. Morris, Ill.) devoted to "The Advancement of Magic", has garnered a lot of good material for those who want variety. May it all continue for that motto. --- Robert Tohill's contribution for this issue shows what one can do with little pieces picked up from here and there. Suddenly you have a house of tricks! --- Abril Lamarque took that Stewart James' trick "Sefalajia" from Jinx No. 69 and made of it a "travelling salesman and farmer's daughter" epic. The cabinet is a farmhouse. Two floors show when the door is opened. The salesman, (a doll) goes to bed downstairs. The daughter, (another doll) sleeps upstairs. Write your own ticket.

It annoys us no little to read constantly (English journals reach us regularly via some route or other) that the British magi poke fun at the war. Blackouts to them make material for gags, and, despite the lack of petrol, they keep up their magic meetings at hours to get them home before "lights out." We get upset because over here it would be lese majeste to "crack" a joke at England's situation. Over there they take it in stride. Cedric Richardson is doing card tricks (I hope) in French quarters. It was only a few months ago when he came down the gangplank and we shook hands. It was only a few months ago when he turned down my home made chile con carne as a muddy American dish. I wish I could print all of the news in the English journals that reach me. You'd appreciate the way professional entertainers are laughing themselves along.

In Canada there's a weekly mag like our Collier's and England's Everybodies. Its name is MacLeans and for the Jan 1st issue the front cover depicted a magician pulling 1940 cards from a top hat. The magician was Johnny Giordmaine in technicolor glory. He promptly bought a thousand copies and still is autographing them for his four thousand friends. --- Bill Sachs, who edits the Magic column in the Billboard mentioned Ruth Hathaway (now Mrs. J. Jarvis Owensby) last week, talked of her bust up with her former husband, recalled that they once were one of the best known magic teams a few years back, lined her accident and subsequent recovery, and wound up with "---gradually improving, altho she is very lonesome." Where's Jarvis?

Rupert (Danton) Howard suddenly appeared in N.Y.C. this past week minus Dante, who, according to reports has bought a ranch on the west coast. We couldn't get any news of the big show before this page had to go to the printer. You can rest assured, though, that a thorn in Danton's side is the fact that Cecil Lyle bought the late Horace Goldin's entire production and will be exhibiting it before Danton can get to England with the return of the Dante evening of mystery. --- Memories: When Herman Weber had a production box decorated appropriately and called The Swastika Dove Box; when the Sphinx had full page ads for Thom McAn shoes, insurance, and even a Travel Bureau; when Betty Jane Kolar was the pride and joy of the Chief of Police as the youngest and most prolific gal magus.

Musing through the scrapbook we found notes of a sweet little idea that Stewart James had years ago. It was merely a small black-headed pin and a case that formerly contained pen points. The spectator puts the pin in the case and hands it to the performer closed. Without looking at it, the latter holds it to his forehead and divines which way the pin is pointing. By touch you know which is the top of the case for there's a ridge around the cover. Raise the case to head so the cover touches forehead. Do it quickly and tilt the case as it reaches head. If the point of pin is at the top of case you will distinctly hear the pin roll back and forth repeatedly. When head of pin is at top this movement is practically non existent. Don't shake it, just raise it quickly and be sure to tilt it. You can also use the oldie about the philosopher who said it's very hard to tell about a pin as it is headed in one direction and pointed in the other.

And here's another one to worry your friends and enemies with. Abril Lamarque is conversing with you and lights a cigarette. Then he keeps shaking the match but it doesn't go out, and after this keeps up for a half minute he puts it into his pocket, not dropping a stitch of the talk while it all happens. The gag is one of those small three inch tubular flashlights from the five and ten cent store. When it is turned on in the hand and kept in motion as if trying to shake it out the illusion is perfect. The value of the stunt is in doing it unconcernedly.

The S.A.M. Annual Heckscher Theatre show is shaping up and the tickets are going fast as usual. Sam Margulies is the impressario and Feb. 24th is the day to double X mark in your date book. --- Al Baker's new book should be in all hands around convention time this year. Carl "Greater Magic" Jones will publish this work and the contents will run well over 100 of the Baker magic that several generations have found too subtle to be "caught."

*Theo. Annemann*

GEM OF GRATOULET  
(continued from page 497)

ball and the elastic band is slipped over the bundle which then is placed in the operator's right trousers pocket. One white silk is folded into a small ball and inserted into one end of the matchbox as for the usual DeKolts production. On the operator's table are placed the remaining silks, the wineglass into which is dropped the other elastic band, the other strip of Cremation paper, and lastly the matchbox with the silk tucked in one end, this end being, of course, away from the audience. The table should be at the operator's left.

**PRESENTATION:** The operator picks up the three silks and ties them together. He rolls them into a ball with palms towards the audience, attention being called verbally or by innuendo to the fact that nothing but the silks go into the ball. As with the duplicates ball- ed in the pocket, the black is started on first so that the operator is left with a small ball of red silk.

The elastic band is taken now from the wine- glass, snapped around the ball and this latter dropped into the glass.

The piece of Cremation paper is picked up, shewn at the fingertips and folded in half. The hinge part of the strip is held at the left fingertips and the right thumb and forefinger run along the doubled strip lengthwise which has the effect of stiffening the paper. The right hand then picks up the matchbox and it is placed in the left hand immediately over the end of the paper whilst the right fingers re- move a match from the box. The box is closed pushing the white silk into the left hand. The match is struck against side of box with right hand, this latter hand taking hold of the matchbox itself, once the operator is sure that the match is burning O.K.

The flame is now applied to the ends of the paper which is held in a horizontal position to prevent it burning too rapidly. Once the pa- per is alight the match is flicked out and dropped on the floor. The right hand then puts the box of matches in the right hand trousers pocket AND REMAINS THERE FOR THE TIME BEING.

The operator now gauges the burning paper. When nearly burnt he allows it to fall from his left hand. If he has gauged it correctly it should fall to within about a foot of the floor. The finger and thumb of the left hand which holds the white silk (from matchbox) snap to- gether at this point and apparently at this command the ashes rise.

As they come within about a foot of the op- erator's hand (left), a grab is made by it, the white silk being allowed to unfold and held by the fingertips. AT THE POINT WHERE THE LEFT HAND SWOOPS ON THE ASHES THE RIGHT HAND IS RE- MOVED FROM THE RIGHT HAND TROUSERS POCKET WITH THE BUNDLE OF SILKS FINGERPALMED.

The audience is given the full effect of the appearance of the white silk which the right hand now takes at about six inches from the tip with the thumb and forefinger. The left hand goes to the wine glass, removes the bundle of silk with the fingertips, the operator saying at the same time, "You possibly saw the white silk leave the black and red if you were watch- ing as you should." During this the left hand has taken the silk ball right out of the glass and the left and right hands are about six in-

ches below the shoulders and about a foot apart.

The operator then says, "If you didn't see the silk leave etc..." and as he does so he apparently places the bundle into right hand and takes the white silk in left. What actually happens is that the left hand approaches the white silk with bundle, and immediately the bundle is behind the white silk this latter is grasped with first and second fingers (bundle should preferably be held at this stage between left hand first finger and thumb). The right hand moves away with the duplicate bundle ex- posed. IF THE TIMING IS RIGHT THIS MOVE IS AB- SOLUTELY INDETECTABLE.

As the operator says, "...paper arrive" the right hand tosses the bundle about a foot into the air and catches it. The left hand places the white silk over the right arm, and as this is done, the original bundle is wedged in the bend of the arm. This is easily done as the move is covered by the operator drawing the silk over the bend so that half hangs on each side of the arm. Both hands are now free, with the exception of the exchanged bundle, and it remains only for the operator to remove the band and finish climactically.

This presentation is ideal for all condi- tions AS ANGLERS PLAY NO PART. Even the switch is covered at the side by the hands. In this respect it must be emphasised that no pause is permissible when this move is made, although strange as it may seem, if the articles were actually passed from hand to hand there WOULD be a pause.

(Editor's note: The Cremation paper mentioned herein and used so effectively is sold by most magical dealers. A fine grade of French tissue in yard long sheets and cut into strips about 1 1/4 in. wide will do the trick. Just follow the presentation instructions of Mr. Warlock and experiment for correct timing.)



SECRETS FOR SALE  
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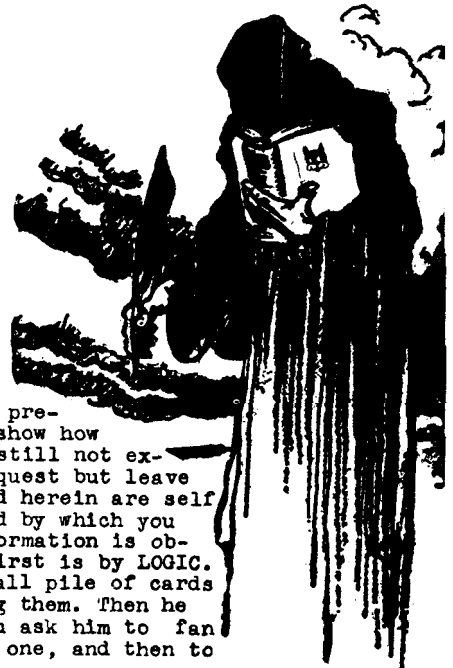
correct one. After showing you replace on top and as the spectator says, "No" you deal the top (correct) card off face down with the one hand holding the deck. This action can be timed nicely so the putting pack on deck is never ev- ident. You open the piece of paper and have read what you wrote. The spectator acknowledges the correctness of the prediction. Then he, himself, turns the card on table over and finds it has become his own. Here you mention that you knew beforehand the identity of the card he would select as proven by the record on the paper. And thus you have repeatedly located cards (4) and, to your way of thinking (?), have explained satisfactorily (??) just what everybody wanted to know.

To give credits where due, the 1st location is one of those ancient principles used in many forms. The 2nd idea first saw light in Jean Hugard's "More Card Manipulations No. 2." The 3rd stanza was an idea of Vosburgh Lyons in Jinx No. 54. The 4th is one of the old "force" ideas too moss covered to make out the name. (Mr. Tot- hill is too modest. His presentation, mention- ing colors and marking, are perfect throwoffs. Ed.) All in all, you now have an impromptu rou- tine with a reason.

# SECRETS FOR SALE ROBERT TOTHILL



eing constantly asked "Show me a simple card trick I can show my friends", or, "How is it done?" is a burden that must continually be carried by the exponents of our art. We've all had to flatly refuse to divulge a method at one time or other whereby incurring displeasure, even to the point of being dubbed "a poor sport." This routine can be presented impromptu with a borrowed deck and is designed to show how a selected card can be found in four different ways, and still not expose anything. You have apparently complied with their request but leave the spectators more bewildered than ever. All methods used herein are self working. Let us assume that you have been asked to expose the method by which you are able to know the identity of the selected card. Explain that the information is obtained, together with the actual card, by four different ways. The first is by LOGIC. While your back is turned a spectator shuffles a deck and deals a small pile of cards onto the table, noting how many cards it contains, and then pocketing them. Then he is told to deal another pile containing the same number of cards. You ask him to fan the remainder of the pack with the faces toward him, mentally choose one, and then to



take it out and place it face down on top of the cards he is holding. Then he is to place the deck on the table, place the pile of cards there on top and finally square the pack. At this point you turn around, and taking the pack explain that logically his card is either RED (or) BLACK. You spell these colors and place a card on the table for each letter. Continuing, you say it is either a SPOT (or) COURT card, still spelling and placing one card down for each letter. Of course, the spectator will agree with you.

Replace the dealt off cards on top of the pack and ask him to return the cards from his pocket to the top as well, so the pack will be complete. Proceeding you assert that by logic his card is either RED (or) BLACK. SPOT (or) COURT, spelling the words and dealing a card for each letter as at first. WHEN YOU START TO SPELL THE WORD "court" MAKE A BREAK IN THE CARDS ON THE TABLE -- FOR YOU ARE PREPARING FOR THE NEXT EFFECT.

Complete spelling the word "court", turning over the card as you say, "T". It will be the selected card.

You immediately proceed to explain the second method of discovering a selected card. Fan the deck in hand for one to be chosen. While the spectator looks at his card, you pick up the cards that spelled "court" and place them at the bottom of the pack. Pick up the remainder from table and put on top, holding a little finger break. Then have the chosen card returned, dividing the deck at the break which automatically leaves it 13 from the top when the deck is squared and given a dovetail shuffle not disturbing that top stock of 13.

Explaining that if logic is not used you resort to SLEIGHT OF HAND, you proceed to spell SLEIGHT OF HAND, once more dealing a card onto the table for each letter. Turn over the last card on the letter "D" and it is the right one.

Now a third card is chosen from the deck, and while fanning you count 8 cards from the top and hold a break. The selected card is returned to this spot after the spectator has noted it. The thirteen cards from the table are picked as though missed, dropped on top, and

this leaves the picked card 22nd from the top.

Deal the pack into two face down heaps, starting with the first card in front of the spectator. As you deal remind the onlookers that you have shown how a card can be found by logic and sleight of hand. In this case the location will be by CHANCE.

This talk serves to cover the dealing interval. Fan the spectator's pile so he sees the faces, saying it's "chance" that his card is not there, when he can't find it. This pile is put aside while the other is once more dealt into two, the first card going to the spectator. This is continued until you are left with three cards, the spectator's pile being put aside each time after fanning. These three are dealt the same way so the the spectator's pile consists of two cards and you have but one. Again he agrees that his card is not among his two, and the climax comes when "by chance" your single card is shown to be the correct pasteboard.

On the other hand you mention that it's possible that you knew beforehand what card might be chosen. To illustrate this statement you shuffle and then show the faces well mixed, getting a glimpse of the third card from the top as you do so. The pack is laid down while you take a piece of paper and write upon it the name of this noted card. Another spectator now cuts the deck into three heaps. Then he is told to mix the heaps around but you keep note of the heap which was the deck's original top part. Ask the spectator to take the top card of this pile, AND IF IT IS A BLACK CARD to put it on one of the other heaps, gesturing which one, AND IF A RED ONE, indicate the other. Ask him to do the same with the second card. With the third card ask him to remember it, mark it in some secret way on its BACK, put it into the middle of any heap, assemble them all, and mix the pack well.

Taking the deck you fan through it quickly, locate the card and cut it to the top. Saying that you have found the one chosen, you double lift the top two cards, asserting it to be the (turn back one page)