



"AT LAST, POOR YORICK, A TRICK BY ANNEMANN - I KNEW HIM WHEN"

When, in Jinx No. 95, we offered "Card In High" as an effective vanish of a paste-board, a number of readers seemed to like the idea well enough to write regarding its use in many varied ways. One dealer even suggested the printing of thin paper card faces which could be pasted on a newspaper sheet and thus eliminate the necessity of the individual having at least a hundred newspaper replicas made up with no variety of cards thereon. We liked that very much.

Since that time we've mulled over the two essentials which must precede and follow such an evanishment. The result has been a truly different way of having a card "selected", also a "utility" item for other tricks, plus an additional and extremely convincing "kink" on the nest of envelopes principle for the appearance, change, or disappearance of the contents, although a "disappearance" is heartily not advised for psychological and materially practical reasons.

We may be going at all of this in a mixed-up manner but it always has been our way to have reasons for the methods used in our effects. So often we later hear, "It's a good trick, but I changed that selection method to such-and-such a way, and I finish up by doing this-or-that." No one can, with certainty, probe another performer's likes, dislikes, and temperament. That is what makes one a success and another a failure. All of this has been written merely to try and get the reader to do it my way first and then make any changes rather than immediately, as he reads, form mental conceptions of how he would do it.

The extremely simple effect is the passing

of an object into a container seemingly impervious to any entrance of foreign material. The object is a card and the container a nest of four envelopes. The performer tells how he has experimented with fourth dimensional activities to the successful point of making it work with flatlike and pliable objects. From a stack of assorted size envelopes he gives the smaller one to a spectator. He is asked to satisfy himself that it is empty, and then seal the flap. As the performer queries about whether or not such a thing as perhaps a letter might get into the envelope without leaving any trace, he takes the next size larger envelope from the stack and has the first one inserted. The spectator seals it tightly, and, in turn, seals that one into another, and the third into a fourth. On the outside he then writes his initials in large letters. The envelope is placed in full view of everyone with markings outward.

Opening a new pack of cards someone else does a good shuffling job on them and the performer has a choice made in a manner to be explained shortly to save space here. This card is openly placed in the paper, folded, stolen, the fake imprint or pasted dummy seen until the last fold, and everything burned. Telling the good people that the card really wasn't burned, for then it couldn't be replaced by mere man or magician, the performer explains that he has adroitly commandeered it and through knowledge of fourth dimension principles has accomplished the seeming impossible.

The envelope nest marks are identified. With scissors the end is removed and the next taken out. This is opened and the third removed. When this has been opened, the spectator himself takes out the smallest envelope and inside he

finds the actual card chosen instead of emptiness.

The selection method is a force. Any performer who wants to keep a gimmicked up set of envelopes in his pocket to be fumbled around with and hauled out can do so with my best wishes. It may produce an actually marked card inside of them but it smacks too much of manipulation, instead of knowledge. To use a new deck, it must be previously opened and the force card trimmed "short" for a locator card. With any deck the card need be only on top.

With the card on top the wonder-worker cuts the deck into three side by side heaps, leaving the force card on top of his right hand pile. "Pick up a pile in each hand," he says to the spectator before him. This person does just that and we'll presume that he takes the two end packets. "Give me one of them," continues the mystic. Thus he either gets the pile with the force card on top, or the other one. If he gets the former he says, "Thank you. We'll give them a little mixing and use whatever card makes its appearance. Everything is left to chance." As he says this he overhand shuffles the packet in hand and merely shuffles the top card to the bottom, or face, of the bunch. Then he turns the packet over and shows the apparent free selection of a pasteboard.

Should he not be given that important pile he still says, "Thank you. Everything has been entirely as you wished. Please take off the top card of those you hold and show it to everybody."

Back to the beginning, if the person picks up the two piles on your left and leaves behind the important heap, you say, "Thank you. We'll mix this lone bunch of cards and abide with whichever one makes its appearance." At the same time you shuffle as described before, turn the packet around, and there it is.

Old and reliable readers will recognise this as my ancient and much mentioned method of forcing a book for word tests. However, the true information is that the card force was thought of first, used a great many times, and then the book idea came to mind and was printed. This is the first time I've printed the card force usage of the principle. The handling of the cards in this manner is away from the usual "take one" to the extent that it really keeps from the audience's minds any immediate thought of marking it. The choice appears almost careless and inconsequential.

The chosen(?) card is now disappeared, in the manner we have described or by some means to the liking of the individual performer, as long as it is not visible to the spectators that the card really is destroyed. That is, don't visibly tear it up in pieces and disappear them. If one wanted to go further he might make awfully good use of the old celluloid fake card vanish. The card has a celluloid sheet placed against it and the whole covered with a handkerchief. A spectator is asked to take hold outside, but he really holds the celluloid while the card itself is palmed away. A glass tumbler is held below by the performer and the spectator pushes the card down into it. When the silk is whipped away, the glass is seen empty - the card gone. The celluloid can't be seen. This is but a suggestion in keeping with the way the card must mysteriously go away.

The envelopes? Four that nest, one within the other, and two extra envelopes of the smaller sizes. Into the duplicate smallest envelope is

put a duplicate of the force card and sealed. The envelope of a size larger and its duplicate are glued with their faces (address side) together, the flaps being directly opposite each other. Into one of these is put the smallest sealed (card inside) envelope, and sealed up. This leaves a stack of four assorted envelopes, the faked one being sealed side down in the pile.

The unprepared smallest is given out first and found empty. It is sealed. The performer patters as suggested and holds open the unsealed side of the faked one next. The smaller one is dropped within and the performer deliberately pushes the flap opened envelope into his hands for the sealing of it. "Here, put that one into another envelope," the performer hastens him along, and then the final sealing is done to be followed by the initials.

To open the envelopes later the performer uses the pencil used in the marking. He stabs it under the flap and rips the top open. From it he takes the next which is opened likewise. The next, and third, is opened also, but on the correct side, the ripped open flap being turned down over the back or flap of the glued on container. THE SPECTATOR HIMSELF REMOVES THE LAST ENVELOPE WHICH CONTAINS THE CARD. The audience remembers the beginning of the trick when the assistant satisfied himself that the envelope was empty and sealed it himself. They also see him take the same (?) envelope back and find the card inside. All thought is directed always to the start and the finish. What goes on in between is what makes magic dealer's ads so very attractive. This "kink" of switching envelopes just before the finish so as to leave the spectator with it in his hands helps a lot to make the effect seem fair and aboveboard.

We haven't given much that is strictly new here but we've taken some standard principles and made them cater to the way minds work to-day. At the same time we've tried to keep simplicity of working always to the front, for only then can the modern showman make the best use of his powers to convince without having to visibly wonder what he must do next in the way of so-called invisible sleights.



INEVITABLE

3104 West 25th Street
Cleveland, Ohio
September 26, 1940

Dear Ted:-



Some years ago, I believe at the Batavia, N.Y. I.B.M. convention, I showed you a card trick and you admitted that it puzzled you. In fact, it has fooled most magicians to whom I've ever shown it, so I thought perhaps you could use it some time to fill space.

Sixteen cards are counted off the deck, one is freely selected, replaced, AND LEGITIMATELY shuffled among the others. The cards are dealt into 4 piles of 4 cards each, as in the typed diagram. By elimination all cards are picked up except the one selected.

Why this effect seems different to magicians is that they always look for sleights of which there are none. The secret of the per-

former's uncanny knowledge as to the final resting place of the card chosen after the fair shuffle, which the knowing ones watch closely, and the deal, which they watch as avidly, is an "oldie" of the first water, but used as it is, in a trick of "delayed finish" instead of a mere look through, the simplicity of its being is perfectly disguised.

*** While someone counts off the 16 cards to be used from the deck, you moisten well a finger tip with saliva. Take back the remainder of the packet and ask the spectator to mark his card. This allows you to apply the wetness in a streak across the top card from top to bottom. Then the chosen card is dropped on top of the pack, a fair out given, the packet held tightly together and a fair shuffle (overhand) given them all.

As the packet is dealt into the four heaps you immediately know when the chosen card is dropped because of its momentary adherence to the next one. They won't separate during the shuffle. This lets you know the exact position of the marked card in one of the four piles.

The wiseacres will invariably see that the choice of 16 from the pack is fair, and that the spectator's choice of one of the 16 is fair. Then they watch for the "move" or "moves" which, to them, is supposed to put the card in some necessary position. It really does not matter where it goes as long as you know, which you do, by the subterfuge.

Ask the spectator to name either the top or bottom rows. Ambiguously you accept or leave the one you need. Then you ask for left or right piles. Again you either pick up the correct heap or discard the wrong one. Then you ask for the top half or lower half of the pile remaining. The wrong one is discarded. The two remaining cards are laid side by side. Tell the spectator to take one away. If he gets his he is asked to name the one he picked and then look at what he holds. If he takes away the wrong one, you pick up the right one and ask for its identity before you show it.

You see, it's an old (to magicians maybe. Ed.) principle but for 25 years I've always been able to fool the layman and confuse the magician with it.

Magically *Dr. Harry W. Burger*



STALEMATE JACK VOSBURGH

A modern war scare story told to the tune of an old time card trick, with several new and subversive elements.

We read a lot nowadays about propaganda, fifth columnists, Trojan horses and the like," begins the conjuror. "I wonder what would happen if two enemies tried to out-propagandize and out-fifth-columnize each other?" So saying, the performer exhibits a pack of playing cards, fans it, and shows the red cards separated from the blacks. "For example," he continues, "the red cards could represent the Communists, and the

blacks could be the Fascists or black shirts." And the magician lays the black half face up on the table.

"The leader of the Reds believes that Communism is the only way of life." Here the performer removes a king from the red half, lays it face up on the table, a distance from the black half of the deck, and then lays the rest of the red pack face down beside the king.

"And likewise," says the magician, "the king of the blackshirts thinks that Fascism is the only true way of living." Here the performer places a black king to one side, face up, and lays the rest of the blacks face down beside it.

"So each leader, thinking his the only just cause, sends Trojan-horse agents into the other country to try to spread his ideology." Here one of the red cards is shown and inserted into the middle of the black heap, and one of the blacks is similarly put among the reds.

"Now wouldn't it be funny if the Red agents were so convincing that they converted all the Blacks to Communists, and at the same time the Black agents were equally persuasive and converted the Reds to Fascists?" Finally the heap beside the red king is turned up and fanned and is seen to contain all black cards; while the other heap is shown now to contain nothing but reds.

"There's an old saying," finales the wizard, "that 'The king is always right.' What I'd like to know now is 'Which king?'"

The order of the cards, from the face of the deck to the top, is: a red card, a black card, twenty-four red cards, a black king, twenty-four black cards, and on top a red king. The deck is spread faces up, and if two bottom and top cards are not shown, cards are segregated into reds and blacks. As you close the spread, the left little finger holds a break under the black king.

Hold the cards on edge, in left hand, facing spectators. The right hand apparently lifts off the top black half; but really takes away the bottom red half while the left thumb pushes on face card keeping it on the face of the cards staying in the left hand. This is deceptive as you have separated the deck with its card's faces towards the people.

Lay the halves a foot or so apart, face up. The "red" pile really is all black except for a red card at the face and a king on top. The "blacks" really are reds with a black card at the face and a black king on top. Pick up one of the piles, cut it with faces towards you, look through the cards, remove the odd colored king and toss it face up onto the table. At the same time cut the other odd colored card to the top and lay the heap face down beside the king.

Do the same thing with the other half of the deck. Then put the top card of each pile into the center of the other heap, and a bit later, in timing with your patter scheme, reveal the transposition.

The subtle part of this trick is in the fanning of the original deck, the cutting of the colors apart with their faces towards the audience, the removal of the kings, and the showing of mask cards on top and bottom of each pile. THE REAL BEAUTY OF THIS LITTLE STORY ABOUT MODERN INTRIGUE IS THAT THE DECK MAY BE BORROWED AND SET UP AS YOU OPENLY SEPARATE THE COLORS.

~ EDITORIAL ~

Issue of October 5, 1940.

Press time rumor has it that the Dante show closes its N.Y. run this Sun. night, Oct. 6th. We hope it's untrue for the same source informs that Dante may not be satisfied with the box office arrangements. To us this sounds silly for one of Dante's business acumen and sagacity. The public likes the show and every week in New York, down to the vanishing point of profits, is worth plenty when the production takes to the road. Perhaps Dante doesn't yet realize how magic shows of the big type have lost favor here during the past ten years. If the "big" show leaves its Broadway spot, because for Dante it isn't showing what he thinks a profit worthy of his ability, he should remember Thurston's losses over a three week period just around the corner about fifteen years ago and be satisfied that for every day he stays put he'll be building a milestone for magic in the United States. We have been told, confidentially, what Dante wants to do. We hope he stays in N.Y.C. as long as he can.

After that we can think of nothing better than to tell you how to swallow a watch. It's an old street conjuror trick and you can let the scoffers hear it tick in your stomach. Borrowing a watch that's on a chain you tip your head back, open your mouth, and gradually lower the ticker until it must be away down in your system. The teeth are closed around the bar of the chain, or near its end to prevent an almost total loss of the timepiece. The owner, and anyone else, may place their ears to your chest and hear the watch ticking merrily and unconcernedly away inside. Then it is withdrawn and returned intact and unharmed.

It's all an illusion, but not done with mirrors, for once. The real secret lies in the breathing and not in the watchmaker's art. The watch never gets beyond the performer's mouth. The head is thrown back, the watch let in to be followed by the chain to near its end. When the spectator is about to place his ear against the chest, the performer inhales a good deep breath, which he must manage to hold while the spectator is listening. The illusion is perfect - for the watch can be heard ticking inside the chest.

Charlie Hopkins, the Philadelphia philanthropist who has been behind not a few magic books will shortly publish "Outs and Challenges", a book dealing with a deplorable subject in a much needed manner. What do YOU do when the trick goes wrong -- and right in the middle, too! Between these covers the solution should be found. --- Mail box item: "The formula for roughing cards that you gave on page 482 of Jinx No. 71 was perfect. I made up 11 ounces for 36 cents -- or \$20 worth as dealt out by the shops. Malcolm Hallam. --- Arthur Lloyd, the Humorous Card Index, had an act that couldn't well be copied. Any possible card called for could be produced from his 60 lb. coat. Licenses, tickets of any type, Chinese laundry tickets, For Rent signs, and even shirt cards were ready, somewhere. Arthur once told me that the simple act of crossing from the United States into Canada for a vaudeville date in Montreal, Quebec, Toronto, etc., necessitated a change of over 1000 items before the next show due to the change of territory. When the Graf Zeppelin made its first Atlantic crossing eight or nine years ago we met him on the way to the N.Y. office in quest of a cancelled

ticket -- just in case someone might call for it. Mr. Lloyd's act, we fear, is due for a bit of nol prosse. Beyond conscription age, Arthur is going to have a mean moment should someone ask for a conscriptee's "registered" card. The U.S. laws make it difficult for a person within age limits not having it on his person constantly if he doesn't want to be badgered by the law's minions. It has taken us nine years to stump the file case that walks like a man, but we can assure you that the circumstances are none of our making.

We apologize for the mention of sandbags in front of The Sphinx office as a defense measure against anyone trying to buy that magazine of magical tradition. Our reporter took advantage of our gullibility and faith. We walked through the district and saw nothing except a vacant store with the sign, "Going Out Of Business - Everything One-Third Off." It had went.

News is short this week, at least in our mail box, so we may as well advertise. Frank N. Dodd, whose initials roll off your tongue as "effendi", which means "friend" in Hindustani, suggests that readers look at the current Jinx issue, and then make it a practice to go back and look at issue No. 13. Next week you should read #114 and go back for a resume of issue #14. He's done it and found an awful lot of tricks and ideas he had forgotten. It does seem like a painless and quite effortless way to get back up-to-date. (You certainly are subtle. Ed.) --- "Gen" Grant has come back to N.Y.C. for a quick visit. Percy Abbott has been left alone to carry around all of those big new catalogues. However, the diminutive brain trust couldn't be of great help (except for thinking up a lot of the contents, you dope. Ed.) for the books are bigger than he. --- We honestly think that the Bernard Zufall booklets on Memory principles and tricks are worthwhile if you are the type of person willing to put more than a quarter-hour's time on rehearsing a program item. While not basically different from Roth's much vaunted system, the modern twists and presentations will repay no end the person who wants to amaze in a little worked field. The author knows whereof he speaks and writes. In our estimation his tricks that he's selling make him more of a professional than the semi-pro he claims himself to be. They're that good, and the number of his engagements prove it.

Our puzzle contests in the past have been "busts" for too many got the answers, and that just isn't done. Next week we'll try a different tack for those who like to improvise. Did you ever hear of "Card-Squiggles"? With no one exposing, at present; no one being bad; what's going to happen to this page? (You said it! Ed.)

"Dear Caryl Fleming: I hope you get this without delay. All of the boys have had nothing but praise for you, as you must know. When the Creator finished making all the beautiful things, in order that they might be truly appreciated, He then made reptiles, beasts, and poisonous insects. After this He had some left over scraps too bad for the snakes, scorpions or skunks, so He mixed them together, covered the mess with a yellow streak, and called it a "Knocker".

This was such a bad thing He hastily took a rainbow, put it into the brain of a man, wrapped the result in something called brotherly love, covered it with velvet, endowed it with a hearty handshake, and called it a "Booster".

You, Caryl, were, and no doubt still are, a "Booster" for magic and magicians.

I'll be seeing you

Theo Arnumann