



JULY 1935



I had a compliment the other day. In part, it read, "and your own pet secrets are an amazing lot of magical ideas and principles that are simply knockouts. In addition, you seem to have the knack of securing original and unusual stuff from your contributors - this being due to careful selection of material on your part, I am sure. You just don't accept any old thing because somebody else thinks it good." I liked that. One needs a pepper-upper occasionally and it can't be said that I don't try to make the sheet worth a quarter. This issue completes the second subscription period with thanks to many. I could use more magical effects however. My profession is more or less one of a thought-reader. My hobby is card tricks. Such effects may predominate because of my leaning. It will be made worthwhile to anyone sending me varied material however, as I want to please everyone even though I am aware of the fact that such a thing is impossible.

Mistakes insist upon creeping in and the Summer Extra contained a regrettable one. On page 45 appeared 'A Principle In Disguise' by Harry Vosburgh of Sayre, Pennsylvania. This ought to have been Jack Vosburgh instead and all the more so because Jack is the originator of some awfully cute and clever moves and ideas. More will be heard of him and after talking him into letting me use one of his subtle ideas I had to mess up the works in a moment of thoughtlessness. There is nothing more important than having one's name right when it begins to mean something.

Arthur Felsman rang my telephone bell while he and Mrs. Felsman stopped to lunch in the metropolis of Waverly. Arthur has the only traveling magic shop in existence and can contact localities where a store of magic is only heard about. I understood him to say they were at Charley's Kitchen and lost a lot of time before I found them at Sally's Pantry! I wasn't peeved because I fell, but because I was afraid I might miss him.

Why more performers haven't a snappy little routine of tricks for publicity and impromptu purposes is beyond me. It is hard to believe but many of the best professionals can do nothing impromptu and are lost when asked to 'do something.' I think I have remarked before that Harry Black-



HUMDRUM, THE MYSTIC says, "The quickest way to rid yourself of a typical correspondence school magi is to suggest in an offhand manner that he must have lost some of his mail."

stone garners 90% of his publicity through being able, at any time, to stand up and entertain for hours (no exaggeration) with simple effects that take on brilliance because of the grandiloquent presentation and proximity of his audience. John Mulholland will admit (he could, at any rate) that the greater amount of his publicity is based upon personal contacts and the ability to deceive astute reporters and interviewers at close quarters on demand. There is little excuse for this lack of showmanship (it's exactly that) for there are any number of possible routines based on a single principle which can be learned with little effort. I must say here that I fully realize the attitude of more than one professional. When the art of magic changes from a hobby to a profession it palls a great deal in the interest of the conjuror. After a set routine has been laboriously figured and tested out for stage use, the performer rests and waits acclaim. Such acclaim comes only through the publicity channels of the theatre and is stereotyped as such. The special stories, human interest stories and column squibs are built from contacts. If a reporter meets a magician, he invariably says, 'Do something.' If the magi does not break down he is either labeled a 'trap-door trickster' or an 'unsociable cuss' and one way or the other the performer is the loser, both in a friend and publicity. Learn a routine of five or six tricks. Learn two or three routines if possible (it is). At the moment I can think of Hugh Johnston's Modern Card Miracles - a complete dissertation on a stacked deck; Burling Hulls Electra routine; George Newmann's manuscript on stripper deck effects; Louis Nikola's system of mnemonics; and last, but far from least, Adrian Smith's It's In The Bag brochure, a routine of card effects with a paper sack over your head. Your time won't be wasted by any means.

Using a magical table worker or legerdemanic as part of the floor show is still considered good business by night spot managers. Dave Allison has been for over ten weeks at the Lexington Hotel in New York and Silver Grill vs. Tap Room patrons is now a continuous affair. The controversy, of course, rages about whether or not the hand is really quicker than the eye. To date the only accepted winner is Dave Allison himself.

Over at the Versailles, the city's latest high class hot-cha spot, Pablo is firmly entrenched in the floor entertainment and the customers never fail to show unbounded enthusiasm. I know Pablo reads *The Jinx* because he lately started restoring a ribbon by the flash method explained on page 39 of the *Summer Extra*. Mr. Bays of England, the originator, should be thankful the effect is in such capable hands.

Yesterday the mail carried to me a copy of U. F. Grant's new monthly, *The Trixter*. Eight pages of anything under Grant's name can never be ignored and this regular dish should be well digested. 'The Town Where You Were Born' stands out to me as the cutest among many. You can't lose, and delay in obtaining copies is your own funeral.



Every day is now a happy one for Frank Lane. When the boys around the shop refuse to laugh at an unfunny joke, he can go home, tell it to the new 7 lb. baby boy which Frances has just presented him, and be certain of getting an appreciative reception whether it be good or bad. I suppose that for a while now, the boys around Boston will have to listen to all the baby jokes Frank can dig up. They shouldn't kick however - he's earned the right to tell them.

Very flattering are the requests at hand to include advertising in *The Jinx*. If I ever do it will be on inserts as I refuse to cut down on the material in favor of an advertisement. I'm selling usable information - not ads.

One of the funniest frame-ups I ever had the honor (?) of building just came to mind so it shall be put down for any who might like to have a lot of laughs. Get two of the auto bombs that are so popular with surprise-artists and hook one to each of two cars at the party. Now tip off each owner that a bomb is on the other's car and have three or four more of those present in on the frame-up. As the time for each to leave gets closer and closer, the stalling of both, in order to witness the confusion of the other, gets funnier and funnier to those in the know. One reader of this paragraph will well remember how perfect was the situation.

Less than a hundred copies of the #1 *Jinx* are on hand so I have little to kick about. In fact the reception accorded this sheet has been beyond expectations. Not that a healthy circulation wasn't hoped for, but I was conservative enough to assume that it would take from twelve to fifteen months before a decent figure could be reached. It is running well over 850 now and it looks as though it will hit the thousand mark by the end of a year. Most of the first issues go out now as part of complete sets that are being ordered by those who have come late but realize the value that is hiding in the 52 pages to date. I've written the equivalent of over a hundred single spaced 8 1/2 x 11 pages, and 64 complete tricks more than balance the three dollars in cost.



I have been taken to task by an anonymous postcard critic (who should have used a different typewriter for once) in regards to the inclusion of a dictionary and book of grammar on the Five Foot Shelf of Magic. It seems that such an inclusion didn't jibe with my own errors of the written word. Well, I'm sorry. I thrive on the advice of my superiors (as who shouldn't) but did not appreciate the anonymity (?) of the writer. I brook no interference with my aims or beliefs, but realize only too well that my writing could be much smoother at times. My first desire is to make understandable the tricks I write about. As for errors - well, I can only keep trying to improve.

Theo Annemann

Here is a nice card effect for club programs and one that will be found different from the usual run of card tricks. The performer has at hand a deck of cards, a ticket punch, and a two yard length of half inch ribbon threaded to a large darning needle.

A spectator freely selects a card and the performer hands him the ticket punch with the request that he punch a hole near one of the four corners. The card is now returned to center of deck and shuffled. Picking a card from top of the deck, the performer shows it to audience and says he knows this can't be the selected pasteboard because there is no hole in it. Likewise the next card is shown and the same thing said. However, the performer continues, with the assistance of two cards he will be able to locate the selected one in a novel manner. Taking the punch, the performer puts a hole in a corner of each card, and handing one end of the ribbon to spectator, then threads the two cards shown onto the ribbon about a foot apart. Either two spectators now hold the ends of ribbon, or the one person can do it.

Performer now covers the two dangling cards with a large handkerchief. Taking the deck he calls attention to the fact that the selected card is still lost, but will make itself quite evident as soon as it finds out what a good time the two are having on the ribbon. Holding the deck up under the handkerchief it is given several ruffles and the handkerchief whipped away. On the ribbon, and dangling BETWEEN the two original cards is the selected pasteboard! And everything can be examined as there is nothing to find!

I think that because of its simplicity and effectiveness this item will find a spot in a good many programs. Everything is unprepared except one card in the deck which has its back touched up with spots of diachylon (lead plaster) in the corners, the middle of the sides, and in the upper center and lower center. This card is on top of deck to start.

One card is first freely selected from pack. It is also very effective to have spectator write his name across the face of it to begin with, and then hand him the punch. He puts a hole in any one of the corners, about a half inch in being best. Undercutting the lower half of deck, the performer has the card returned to top half and upon this drops the under half. The selected card is thus stuck to the back of the original top card. Knowing its approximate location, an overhand shuffle brings it close to the top. Spreading a few of the top cards of the face down pack, the performer with left thumb can almost at once 'catch' the double card and this is the first to be shown face out. There is no hole in it, which is a convincing detail. It is tossed to table face up (on the back of it is stuck the selected card) and another card selected and shown in the same manner. Now the deck is laid down and the two cards picked up and holes punched in them.

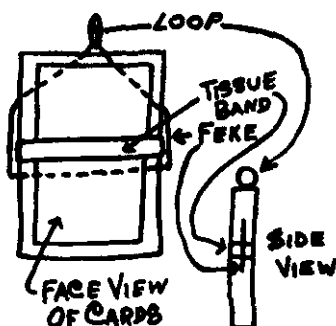
In the double card, the hole is punched so as to coincide with the hole in the rear card. The two cards are now threaded onto the ribbon, the double one going first and face out, followed by the other and unprepared card. Thus the rear card of the stuck together pair is between the two on the ribbon.

Have the ends of ribbon held. The two cards dangling freely is very convincing, and no one ever has a thought that they aren't what they seem to be. Covering ribbon and cards with a handkerchief, the performer puts the deck underneath and ruffles it several times with one hand while the other separates the two by pinching and sliding them apart until they break. The rear card is then left at center for the climax.

(This contribution has been the best answer to the production of a full deck query which was in The Jinx No. 7 for April, 1935. I'm still trying to get the last part, the vanish, cleared up. Ed.)

In effect, the performer shows two tambourine rings and a sheet of tissue paper. A drumhead is formed with paper and rings and freely shown on both sides. Holding it hanging down in left hand, the right is shown perfectly empty and then plunged through tambourine from back to front. In the hand, upon appearance, is a full deck fanned faces out. The broken tambourine is tossed aside and the deck used for a subsequent effect.

Needed for this very effective opener to a card routine is a simple wire gimic other than the deck, tambourine rings about 10 inches in diameter, and tissue paper. Take a piece of tissue and cut a strip about 1½ inches wide and long enough to go around the width of the deck. Fold the strip lengthwise to make three thicknesses. Lay deck on strip, bring ends around and glue so that deck is TIGHTLY fastened together. From piano wire painted black, construct a feke as shown. Separate cards near the center of lower edge and insert feke, pulling it up to the tissue band.



The other end of feke is brought over top edge of deck and the whole assumes the position as shown. The cards thus prepared are placed in the breast pocket of coat so the upper edge is just about flush with top of pocket. The wire loop extends above pocket and is at right angles to the body.

Now you are ready. Show the rings and fasten a sheet of tissue between them. Hold tambourine in front of the body between thumbs at back and fingers at front, the hands being at opposite sides. It must be slightly more to the left than to the right of body. Turn the tambourine over slowly, or rather revolve it, the axis being parallel with the floor. On the last revolution it is held at one side between fore and middle fingers of left hand, and on other side between fore and middle fingers of right hand. This leaves the left thumb free and it immediately engages the wire loop. Now comes an important move. The right fingers let go their edge which allows the tambourine to swing towards left and hang directly in front of the breast pocket, it being held now at the top by the left fingers.

Right hand immediately moves to right and is shown empty and as attention is direction towards it, the left hand moves up and outward. The action brings the cards out and behind the tambourine. It is now being held at the top with the fingers in front and the thumb behind. Hanging on the thumb against back is the deck.

Plunging the right hand through paper from the back to front, the lower part of the cards is grasped as it goes through. The wire cuts through the tissue paper band and pulls out through the top of deck. As the deck faced the performer, it was grasped by right thumb on face and fingers on back. When through the paper it is fanned and the hand dropped downward which leaves deck fanned and facing audience. The tissue band drops to the floor as torn paper. The remains of tambourine are tossed onto table, the wire feke slipping off left thumb and staying underneath. The wire feke is never seen because it is painted black and is behind the fragments of tissue paper still attached to the rings. This 'surprise' can be used at any time during a performance.

This is not a new method and it isn't by any means anything new in effect. Henry Dixie was one of the greatest actors of the legitimate stage. His interest and one time activities in magic was a compliment to the Art for to him it was nothing less. He presented magic in the most finished manner and his cigarette vanish was the acme of presentation. I told this to John Hilliard shortly before his death and he became enthused and intended using it in his book. It was never written up, however, so I feel at liberty to give it here. I've never seen it mentioned anywhere and know that many will read these lines and perhaps snort at not finding a new sleight or gimic therein. But it is well known that if magicians in general would pay more attention to the presentation of tricks they are using instead of continually looking for 'something new' they would be much better off ---- and so would magic.

Mr. Dixie used an ordinary cigarette pull on the left side. The elastic started on the right and ended after going through the nearest belt loop to the left hip pocket. This hook-up gives ample stretch. In the left hip pocket was a flat cigarette case. A common match was in the lower right vest pocket. To-day a lighter would be appropriate. The stunt would be presented in an offhand manner without a word being said at any time. The actions were easy and deliberate. The timing was perfect and every move counted.

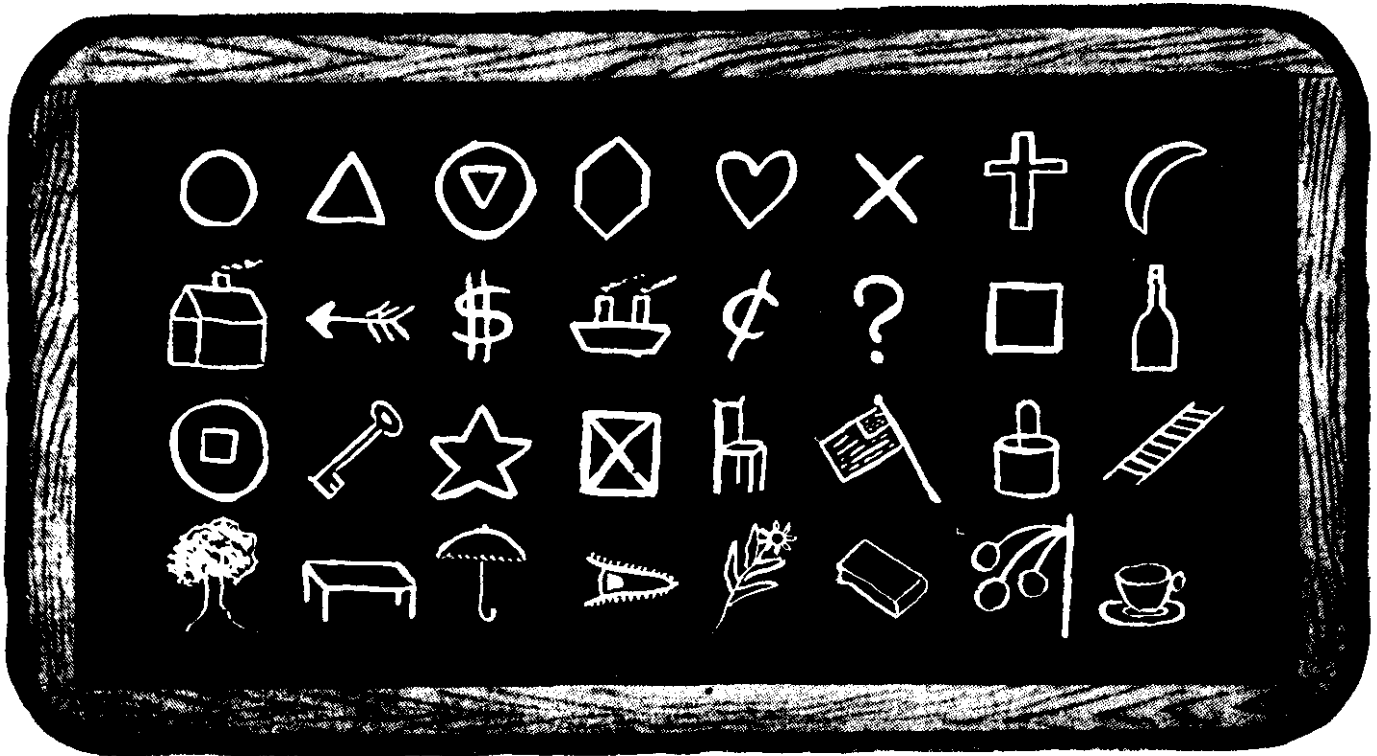
Near a table or stand, a little behind and to the left of which he would be standing, Dixie would remove the case from hip pocket with left hand, let it spring open and with right fingers would remove a cigarette. As the cigarette was placed between lips with right hand the left would lay the still open case on table. The right hand now dropped to pocket, secured the match, and it was lighted on the under or back side of the table. The two hands would then be used to cup the flame while cigarette was being lighted. The match was tossed away and Dixie would take a deep puff. The right fingers removed cigarette from lips as smoke was blown out and at the same time the left hand picked up case, and closing it returned it to the left hip pocket, the left hand returning with the pull. While this was being done, the right hand put cigarette back to lips and a mouthful of smoke taken. Without untoward gestures the right fingers pushed cigarette into left fist, and when it was into pull the right hand came away open with palm outward. Dixie would merely look at it and release pull at the same moment. Now he would turn his head towards the closed left hand and raise it to shoulder height. Blowing smoke slowly towards it the hand would easily open. Glancing now at both hand alternately he would sort of wash them together a couple of times, flick an imaginary speck of dust from his left coat sleeve near cuff, and for the first time look at his audience.

Go over this carefully -- please. Don't think it simple for if done right it is far from easy to master. Every move counts and even magicians will never realize when the pull is secured if they even think of it at all during the action.

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EXTRA-SENSORY PERCEPTION. (Annermann)

One of the greatest effects in thought transmission is the coding of pictures freely drawn by the audience. It goes without saying that it is at the same time the most intricate of methods. Julius Zancig was most adept at this feat and developed it over a period of years through undisputed ability plus a thorough grounding in transmission secrets.

What I am presenting here is a poor substitute for what that master could accomplish, but in itself and as far as it goes, the effect is quite marvelous to an audience and at the same time satisfying to the most exact performer in regards to cleanliness of working.

One needs only a set of 32 five inch square cards and a large slate with chalk. These cards are best made of white drawing board. This can be obtained from stationary stores in sheets about 22 by 28 inches in size. On one side of each card is drawn a simple sketch with black drawing ink. The sketches are made very heavy and as large as possible. On the illustrated slate I have drawn the ideas I am using myself, although any others can be put to use. (Ed., the strange object fourth from the left in the bottom row is said to be an eye.)

Effect: The set of illustrated cards is freely shown to consist of 32 different and simple ideas. The performer says that he will try a test of thought transference with members of the audience. Pictures will be used rather than letters or figures because they are better visualized in the mind. The cards, as the performer speaks, are mixed in a fair manner (but not shuffled like playing cards) and then placed in a stack with drawing sides down on the slate. Approaching a subject to be, the performer asks him or her to pick off a number of the cards in a bunch and hold this stack with face of same close to body for the time being. Without touching the cards left on the slate, the performer passes to another and has them repeat the procedure. The few cards left are put aside and the performer stands a few yards in front of one spectator with nothing but the slate and chalk in hand. For the first time the assis-

tant is asked to look steadily at his drawing and concentrate upon it. It may be mentioned that at no time can the performer see either the face or back of the drawing being looked at, and that the selection has been left entirely to chance. However, the rest of the audience will know that and it is best not to emphasize the points.

Drawing something on his side of the slate, the performer asks spectator to show his drawing to all. Turning the slate, the performer shows his sketch to be the same! Passing to the second spectator the test is repeated, this time the performer drawing on the other side of slate, and again the drawing is duplicated! And everything can be left with the audience if desired!

Method: The pictures are stacked. Not in any memorised order but on the slate and across the center is put in pencil the 32 sketches quite small. They are in the same order as in the pack. Hold the pack with faces down in left hand. Take a bunch from the top with right and apparently mix the two bunches together. Really though, a few from the top of right hand are left on bottom of left pile and then a few from bottom of right pile are left on top of left stack. Repeat this manoeuvre until all right hand cards are gone and repeat the gesture if desired. Do this loosely so that it appears like at random and you have the best false mixing possible. The stack is only cut and this doesn't matter. The first and second spectators cut off a bunch each and hold. When you lay aside the few remaining, you drop them face up and your fingers have spread them a little so the identity of top card is known to you. The second spectator's picture will be one behind (to the left on slate list) this drawing. Note it while telling spectator to look at drawing and then draw it ON THE CLEAN SIDE. When both have been shown, take the bunch from spectator and lay aside in the same manner. Spotting top card of this packet you know the identity of the first spectator's card when you start drawing on the other (list side) side of slate. Arrange this sketch with heavy lines so that it blocks out the list. I doubt if a cleaner method of duplicating pictures can be devised for one person. From the viewpoint of the audience it is convincing and more than fair in every way.