



IN THE INTEREST OF MAGIC

THIS ISSUE 1100



The summer is upon us. If locked in a little room with no windows or doors I'd still know it because news and letters become so scarce. I try to put something down but it grows wings and flies out of the window. It would be so nice if I could put out only ten issues per annum and get away with it as some do, but I guess the old saying, 'There's no rest for the wicked or ambitious,' is only too true. And if I stalled off for a couple of months, I'd be afraid I couldn't get started again. Liberty magazine, however, for May 11th of this year, was recompense for putting up with the dearth of criticism as well as hallelujahs. A nice long article by Will Irwin, entitled "Can we Mortals See Without Eyes," struck this person's fancy and should be of great interest to many. It is replete with authentic data regarding present university experiments in telepathy and clairvoyance. You won't put it down until finished, and it should give food for thought. Liberty seems to go in a great deal for articles and stories about magicians and mystery. Undoubtedly editor Fulton Oursler's great leaning in this direction is the reason. With his discernment though, a follower of the magazine is certain to get only the best of such writings.

A startling bit of printing is The Eckam Echo. One thinks he is getting a copy of the home town paper but it turns out to be a newspaper of magic. Elmer has a novel medium in this latest evidence of his originality and between the articles, tricks and advertisements, you can't miss getting some new ideas. As far as I know it is free, and after scanning the contents of the first issue carefully I can do no less than advise everybody to be sure their name is on his list.

Clever people are to be found in the audience as well as behind the lights, a point which many magicians overlook. Up in Port Henry, New York, I was regaled by a local fireman with an account of the Rouclere show seen over twenty years back. From the enthusiastic report twenty years later it must have been the ultra in artistic performances. Then, with great glee, the raconteur of Lake Champlain told me about the one thing he had caught. During a substitution routine he had noticed that Rouclere was wearing patent leather shoes, but later, after a cloak and hood had been donned, he noticed that the wearer (supposedly Rouclere) had on shoes of a gun metal finish! Although he didn't know when

or where anything had happened, and didn't know the first thing about a solution, HE DID KNOW THAT THE MAN IN THE CLOAK WASN'T ROUCLERE, and the surprise finish was spoiled for this individual who couldn't otherwise have been a better press agent for the show. And there are too many magicians who barge through their act and say, "The yokels never notice this or that."

Robert Gysel, the unnaturalist of Toledo, Ohio, writes that he has a locking device incorporated into the frame used for the matter through a sheet of glass trick which has become so popular of late with an astonishing lack of co-operation as to credit where credit is due. I don't generally advocate handing too much out for examination as it tends to inspire distrust, but this is an exception. It makes the effect much better to hand the frame to a spectator, and while in his hands to insert the card or cards to be pierced under the clips.

Every now and then a book comes out made up a-long novel lines. Lloyd Jones has put one out entitled, "Meet The Boys of the Pacific Coast." Together with a history of activities in that section of the country are thirty tricks of a widely varied nature. There are many photographs and illustrations making the publication valuable both because of the material and nice record of the high times they seem to be having. The price is a little stiff for these days but it has been put out with all regards to quality of printing and material.

Giving the above mentioned book the once over reminded me of a publicity stunt I used but once but which is on my 'preferred' list. I have a clipping dated May 10, 1928 regarding it. When possible of being done it is a stunner for the press. Have a few reporters in to your hotel for a nip and interview and state you will present a test of thought transference with your partner in a distant city by long distance phone. First they are to select a number up to ten thousand. Then a mixed up series of five letters. The keys on anyone's key ring are counted and noted down. Someone else names a color. In fact, the tests are unlimited. You now give one of those present the name and telephone number in a distant city and this person puts the call through. When they are reached, the person at your end of the wire says a number of tests have been agreed upon, whereupon the person at the other end correctly tells them all! The best part of this is not that it is simple, but because it doesn't cost a long distance call. A box of candy, a couple of

tickets, or a couple of dollars will fix it up with any hotel switchboard operator as a joke. The operator, upon getting the call, merely takes it and says as usual, "I'll call you back." The call is stalled for three or four minutes and then put through to an adjoining room or downstairs booth. Your partner has listened in on the selection of tests from an adjoining room or outside the door and reveals it as coming from a distant city. This is a perfectly practical feat and I wouldn't write it so positively if I had not used it myself.

I thought of an angle several years ago that I would make a lot of talk for those who are permanently situated in a city and play the surrounding territory. Have a trick using one or two pigeons. After producing them in some manner open a window and let them fly away. Remark in an offhand way that it would be impossible to keep all the pigeons you produce. However, you don't tell that the birds you use are homing pigeons and will be back on their roost long before you get home yourself.

The trick, 'A Matter of Policy,' which I had in The Jinx No.9 for June, has been taken up by a number of timely performers. Max Holden saw possibilities in it and had printed a set of the cards in giant size. The illustrations of an elephant and donkey have been excellently done. Stuart Robson, after reading his own contribution in the Summer Extra entitled 'Horrors!!!', decided that a nicely printed set of the word cards would be in order, so did that very thing. The Sphinx for June carried his advertisement. I want to make it clear that effects in The Jinx can be done without buying specially made apparatus. In many cases though, certain things can be made up in excellent style by the dealers for professional use. The Jinx, however, does not make a policy of selling apparatus for the tricks that it contains. When you buy The Jinx and like an effect, you can do it without further outlay. That's what you pay for in the first place. And that's what you get.

You never can tell what you are going to find out from day to day. The 'Pseudo-Psychometry' effect on page 36 of The Jinx No.9 for June found a lot of favor around the country. Fred Rothenberg of New York later informed me that he has wondered for years how the test was done, he having seen a medium present it in uptown New York over 25 years ago. The single person version was not my original idea but the two people version was my own thought. Fred told me that when he saw it done it was performed that way by two people, the medium and the lecturer, and that for the 25 following years he has had it in mind. I'm glad to know that a case like that has been cleared up by the sheet, even though accidentally. There are many instances like this and many readers who have witnessed puzzling presentations during past years. If they will only send me the details of what they saw, I won't promise a thing but will try my best to dig out a workable method if not the exact procedure. I have a tremendous file of secrets and notes, and it is a shame to let such information go to waste if it can be of use or interest to somebody.

Many are the methods of ribbon restoration, but Ed Wolff of Rochester, New York, has given me a very excellent version which makes use of a common magical adjunct. A length of inch wide ribbon is freely shown and cut into three or four pieces. The cut ends are tied together, and pushing them into the closed fist they are pulled out from below in a restored length. It is only necessary to have one of the common pulls for color changing a handkerchief and the new effect with it is simply done and very clean. Instead of tying the ends, they may also be pushed into the fist separately which does away with the too common knot business.

Theo Annemann

A CIGARETTE ROLLED BY PROXY. (Orville Meyer)

The effect of a cigarette being rolled by the tongue is not new by any means, it having been on the market for some time. This original kink, however, makes it quite a bit smoother and much more practical. The first version as marketed, requires some preparation, and the cigarette as produced from the mouth is seldom in good shape despite precautions. This present version may be presented at a moment's notice anywhere and repeated at any time without getting ready for it.

For this method is used one of the rubber cigarettes sold in all novelty stores as a joke item. It cannot be told from a real cigarette at two feet, let alone a distance of ten or twelve. Beforehand it is put into the mouth between the upper lip and jaw a little to the right, in the same manner as for the needle trick. This placement is optional, as each performer will try out positions for ease in working. The rubber cigarette will bend into whatever position required and stay there. Upon release it straightens out into a perfectly smooth imitation.

You have a full tobacco bag (full of cotton, if you are using for stage) and in the right trouser pocket is placed a genuine cigarette. Matches are in the left coat or trouser pocket. Take a package of paper out, remove one, and apparently shake into it some tobacco. Fold the paper and put it into the mouth, making a rolling motion with jaw. Really, you are getting the rubber cigarette into position for being pushed out with end of tongue.

While this short action is taking place, the right hand drops to pocket and palms the real cigarette, clipping it between the first and second fingers. When cigarette has been pushed from mouth, the left hand comes up and removes it between thumb and forefinger, and at the same time the right hand comes out and apparently takes it from left. However, the left fingers pull it into hand and the right thumb pushes its cigarette out as the hands come together. The left hand goes directly to pocket and comes out with the matches and you light up and proceed.

For night club floors or acts in which a cigarette routine is used, this is a nice opening number. For close work one can use ground coffee in the tobacco bag, and never have to remove anything from the mouth (somebody will be watching for this) as it can be swallowed at will. The coffee won't taste bad and the small amount of paper won't kill you. After all, it's for the sake of Art.



THE FAN LOCATION. (El Ray)

One of cleverest location methods is this idea, and while it might be classed as one for the advanced card man, there are few who cannot make a half circle fan of cards with the two hands. The fan is made in the left hand with cards face down, after one has been selected by spectator. The left thumb is on top of fan and fingers are underneath. If a card is now pushed into this fan, one of your left fingers will feel it coming in, due to the fact that the fanned cards are close together, and the one card comes

ing in, due to the fact that the fanned cards are close together, and the one card sort of comes in its regular size. This is hard to explain but looking at a fan from the bottom, it

can be easily understood by inserting a card. When the card is inserted, the left thumb presses on them and it cannot be pushed all the way. At this time the performer asks spectator if he is satisfied with his choice or wishes to either take another or change the position. This bit of play gives plenty of time for one of the left fingers to feel where the card is being inserted.

With this finger just crimp the corner of the card. This is done by pushing the corner away from yourself towards spectator. Only a very slight push is needed. Close the deck and hand it to spectator for shuffling. The face of deck is towards your left hand and this puts the crimp on bottom for his shuffle. You can now wind up the effect to suit your trick, but always, after making fan in left hand, keep the right hand away from everything. It is the one handed operation that makes it a masterpiece. The smaller the fan, the easier it is to learn. As one gets the knack of it, the fan may be enlarged.

A TRICK WITH THE FAN LOCATION. (Annemann)

I have been using the foregoing location kink and have found it an excellent method, the one hand detail making it appear very fair. I've always liked effects that reversed the usual form of procedure and here is one which is made very easy by using The Fan Location. Explain that all magicians have a card selected from a face down deck and then find it after spreading the cards face up. You will, however, have a card chosen from the deck while face up. Fan deck face up and have one removed. Tell the spectator to note it carefully and then return it. In the meantime you have made a fan and the card is returned face up to the face up deck and is crimped as described. The spectator now shuffles the cards and you take note so that when taking deck back you can have the crimped end towards you without making an unnecessary move. Spread them face down from left to right on table. Say that because of having the card selected face up you find it face down and without hesitation turn that very card face up on table. By spreading deck from left to right, the crimped corner is covered but is easily spotted by you as it is humped up and stands out strong. In picking it up, it is taken at this corner and in the act of throwing it down face up, the corner is straightened. I've found this a cute stunt and because of its oddness, one they remember.



A CARD TO BE THOUGHT ABOUT. (Annemann)

Impromptu thought card tricks have always been welcome and many letters have come to me in the course of years asking about similar effects that have fooled the writers. I'll explain this exactly as I have been using it. The deck is spread out face down and the spectator asked to remove three cards at will and hold them. He is to carefully study them and finally make a mental choice of one and keep it firmly in mind. Squaring up the deck, the performer has them replaced and then proceeds to mix a little. Each performer will use his favorite method of getting these three cards to the top or bottom for that is where they must be.

Putting the deck behind his back, the performer tries to locate the thought of card, drawing one out and throwing it face up on the table. He is wrong, of course, and explaining that the spectator is not concentrating enough, fans the

deck facing that person, and asks that he see his card once more.

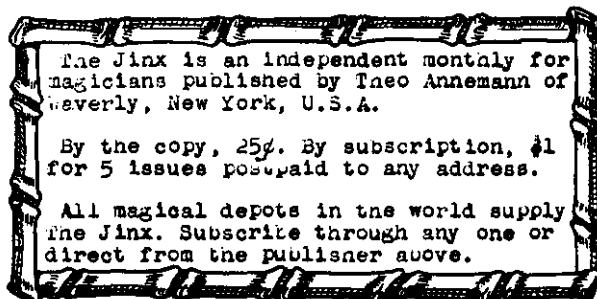
Behind his back, the performer, having the three cards on top, has put the top one on bottom and the second one in hip pocket. Now the third one is silently run into tenth place, by running off ten and putting card under them. Then deck is turned face up and that card placed tenth from bottom. This takes but twenty seconds and a card is then thrown out and found to be wrong. Now the deck is fanned through for the spectator's second glimpse. After about half of them have gone by, the performer can ask if the card has been seen, but nine times out of ten, the spectator himself will say he has seen it if so. If it has been seen, it must be tenth from the top and performer can spread deck face down on table and pick it out. If it hasn't been seen, the deck is handed to spectator to finish running through himself. If he then sees it, it is the tenth from bottom. If he can't find it at all, he is asked to name it and the performer then removes it from pocket. The middle card of the three is the one pocketed, as it improves the percentage quite a little in favor of the latter finish. Those who use this will find it a clean and effective trick.



A DIVINATION WITH MATCHES. (Fred DeMuth)

An extremely cute match divination can be presented impromptu with the paper packages that are so common now. Hand a paper of them to a person and ask him to turn his back. First he is to remove several and pocket them so that the performer will not know how many are in the pack. Now he is to count those remaining and tear out enough more to represent that number. For instance, should there be fifteen left, he is to tear out one and lay it on the table, and then tear out five to lay alongside it, in order to represent fifteen. He then pockets these. At this time the performer can have no idea about the numbers taken and asks no question. The person is told to remove from pack any number of those left and hold them in his left hand. The performer turns and reveals the number of matches being held!

It is only necessary to use a new package of paper matches each time. There are twenty of them in each package. By following the above directions one will find that there will always be nine matches left after the first two actions. When the performer turns around, he takes the mutilated package of matches from spectator and lays them aside but notes at a glance the number of matches remaining. Subtracting this number from nine gives him the correct number of matches being held. This has been revamped from an old mathematical card effect and now becomes an effective little stunt for close up and impromptu presentation.



THE JINX

Waverly, New York
August, 1935

Dear Jinx Reader;

I've been using this stunt for several years as a press and publicity effect. I can't claim it for myself as it a variation of several ways. Offhand I can think of four methods for doing a out a restored card in envelope. I've never run across anyone using it so will not apologize more for its inclusion here.

When I use it, I ask for a business card as it is most effective when using the card of the witness. An ordinary letter size envelope is used and it is held open for spectator to look into while he drops in his card. The envelope is sealed. Taking a pair of scissors you clip one end from envelope, shake out the card, and then cut the other end off so that the portion left is about an inch shorter than the card itself. Now you put the card pack in this makeshift tube so that about a half inch of each end is sticking out.

Holding the envelope flatwise with flap side up, your right hand takes scissors and deliberately cuts the envelope held two, the left hand holding it so that the two pieces will not fall. I grip it firmly near one end with the left first and second fingers, and at the other between thumb and third finger. Then I cut across between these two spots. The scissors are dropped and envelope held up with flap side towards spectator, the pieces still together. Slowly they are pulled apart and the card is seen perfectly whole and returned to the spectator. The very strong part, of course, is that a borrowed card is used and its two ends are seen throughout.

The envelope is faked by first cutting a slit with a razor blade or sharp knife across the address side from top to bottom (except for about one-eighth of an inch) in the center. Now the address side and flap are cut from another envelope and inserted into the whole one, the flaps being glued together. This envelope can be shown carelessly if slit on back is covered, and the spectator sees nothing when he drops card inside. After sealing, one end is cut off envelope about an inch and a half to one side of the slit. The card is removed and the other end cut off also an inch and a half on the other side of slit. Now the card is reinserted but in reality it goes through the back compartment on this occasion. Holding the envelope with flap side up in the manner described above, the right hand takes scissors. The lower and pointed side of the scissors is inserted under envelope but above the card and the whole thing cut through. When the halves are then pulled apart, the card, whose ends have been constantly in view, is found unharmed.

I've used this so much, and found it to be such a perfect offhand trick for committees and newsmen that I've gone to the trouble of faking up envelopes except for the slit, and mailing them to myself. Tear off one end, insert cardboard and make the slit. Take the envelope from your pocket, remove a dummy letter, and use the envelope for the stunt. You'll find it well worth the small amount of trouble, and once used, you'll keep it on hand most of the time.

CARD UNHARMED."

Best, as always

Theo Ammann

