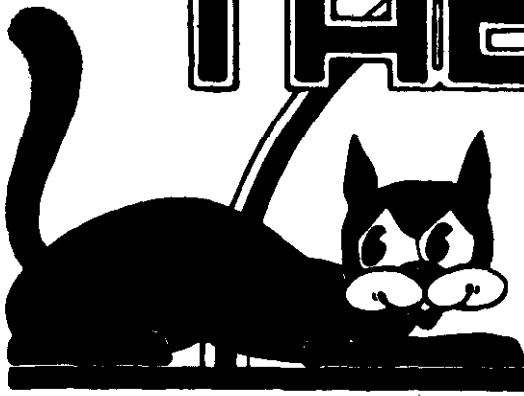


THE JINX



13

OCTOBER

1935

"In The Interest Of Magic."

Price 25¢..Foreign 1/1d pp.



Starting a new year of The Jinx seemed to call for the picture of a birthday cake and candle. Tess Holden told me, however, that such a thing was bad luck. How she could figure that would be an ominous sign is beyond me because now I find myself with a sheet named The Jinx; two black cats over my head, and it is issue No. 13! Thinking about things that have occurred this summer I believe that if any black feline crosses my particular path---- the cat will have all of the bad luck!

There is one thing I have never seen mentioned in magical print. Why do magicians invariably locate three cards or make three cards rise? The fascination of 'three' is beyond my comprehension because it is psychologically wrong. If you are going to do the rising card trick, do it with two cards only. If you are going to do anything in which the climax of each is the same, do it twice only. The first time it happens, the audience is surprised and mystified. The second time they are not surprised but they are still mystified. (We hope) If you insist upon a third time you may even nullify that. It's like seeing a play or picture. The first time it is great and you go away with the desire of seeing it again. The second time, however, is a little disappointing. You don't go the third time. I know one clever amateur who does a superb rising card effect with a borrowed deck and tumbler. It is done within three feet of anyone and with a simple hookup he is always ready. But -- he only does it once! A selected card is initialed, returned and shuffled. The deck is in the glass and they are told to watch the cards closely. Slowly and beautifully the card comes up. The cards and glass are given the spectator and all is over. Can you imagine the letdown should he do it the second and third times?

Last month I mentioned the Bird Cage trick and described a method used once by Carl Hertz to convince that the bird couldn't have been harmed. Since then I've learned of a method of procedure that Robert Heller used in the trick. Heller had an empty cage in his hands and called for a bird. An assistant would come on with a canary at his fingertips but as he reached the performer, the bird would vanish. Heller, with the remark that a cage was of no use without a bird, would vanish it instantly. This might be a nice angle for many who do not like doing the trick with a live bird in the cage.



HUMDRUM, THE MYSTIC is not superstitious. He firmly believes that the only lucky horseshoes are those on the winning horse.

Max Holden has found an ideal binder for The Jinx. With a spring back and heavy board covers it will firmly hold a one inch file of copies without mutilation. It is being advertised in the current magazines, or you can write him about it.

I saw a clever cigarette vanish several weeks ago by Mr. Calvert Cole, and which fooled me completely. Taking the cigarette from his lips into his closed fist, the hand was squeezed tightly and opened to show the cigarette gone. I suspected everything but the right thing. He tongued it and then swallowed it! To tongue an inch and a half lighted cigarette is simple and has been explained many times. Putting a burning cigarette out on the tongue is another old stunt which only requires nerve as it never burns. Combining the two made a fooler of a trick. The cigarette was tongued as the fingers of hand closed over it. Bending the head down so as to watch and draw attention to the hand, the cigarette was rolled on tongued and extinguished, whereupon it was swallowed. I know a good many will shudder but if you had seen it the way I did, and been fooled the way I was, you'd admit that it is worth doing by those who put the art of deceiving above a moment of discomfiture.

I want every reader to send me any news clips, printed photos, stationary heads and magical business cards. Each month I'll reproduce a page of them on the insert starting next month. As the collection grows you will have a vast array of magical news items and stories from around the world.

U. F. Grant has published a booklet called Tricks with a One Way Deck. There has been need for such a collection under one cover, and although I've worked a lot with the principle and published many ideas and effects based upon it, I never got around to collectively publishing them. The booklet is worth its price to card lovers who want subtle magic that will deceive magicians as well as laymen. Grant's Gee Whizz combination is an excellent routine for

club and stage workers and can be done with very little preparation and apparatus. It is funny in parts, and has some subterfuges that have been carefully worked out to minimize any needed skill. I like it a lot.

Dollar devaluation has become quite a pastime with magi since the stunt was explained in the Linking Ring and repeated here. Andrew Brennan, of Ardmore, Pa., has written that he would have missed it had it not appeared here and gives me a cute additional wrinkle. After the bill effect is presented, the performer states, "The secret of the present 59¢ dollars is that they have bigger cents." He shoves a penny into his fist and when hand is opened it has become three inches in diameter. The moves are as follows: The large penny is of the souvenir variety obtainable from any city souvenir store. Put it in one half of the bill compartment of your wallet. It fits perfectly. Have a new penny in one of the small pockets of wallet. Bring out wallet and hold at open side to hide big penny. Get small penny, close wallet, and hold it upside down so that big penny rests at base of the fingers. Now lift wallet off coin and it will be clipped against palm by all fingers. Your hand looks like a fist. Small penny is shoved into fist between thumb and base of first finger, (Thumb palmed) Open fist and show the change, keeping the coin in same hand to make thumb palm natural.

October 1, 1935

Mr. Burling Hull
"The Edison of Magic"
4329 Lowery Street
Long Island City, N.Y.

Dear Burling;

Stage Magic was first advertised in The Sphinx for August, 1927. The price was to be 50¢ per issue 'based on an assured circulation of 6000 copies.' The ads continued for several months and I have no idea how many subscribed or ordered copies. As you know, Stage Magic never appeared. Seven years passed by and in October, 1934 I produced The Jinx. Several weeks later you came out with Stage Magic and your ads were taken in most cases verbatim from the originals. Issue No. 1 stated that it was to be a 'perpetual book' in monthly parts. Issue No. 2 was boosted 25¢ in price when it appeared several months later. Issue No. 3 came out of hiding in June of this year and the price went up another quarter. In this issue it was plainly put that Stage Magic was not a monthly and that during the year ten parts would be published.

Well, Burling, I've waited for the year to pass. Three copies are out and the pertinent query is what you are going to do about your subscribers. Are you going to refund their money or give them their ten issues? If you do not do the first, and cannot do the second, do you expect to continue as 'the Edison of Magic' and still have the confidence of your patrons? Certainly you could easily do the first, if an avalanche of engagements has prevented publication, for you state in Issue No. 2, to wit; 'numerous subscriptions which poured in, nearly doubling my expectations.' With an expectation of 6000, Burling, you haven't done badly. No doubt a good many of your subscribers, especially those whose subscriptions start with No. 4 will complain to their local postmaster, who in turn will forward the details to New York via Washington. I feel certain that you will clear up the matter and continue to intrigue the world of magic with your Edisonian complex.

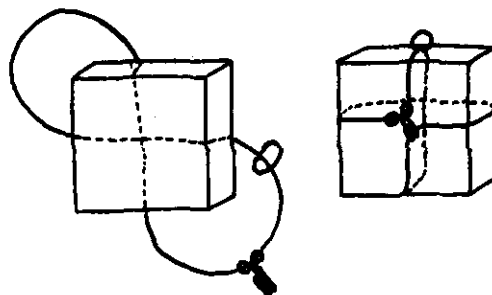
In case you would like Jinx readers to hear from you, this column is open to any reply you care to make. Because of printing limits though, I can only promise you the same amount of space as this letter to you has taken.

Respectfully yours

Theo Annemann

AN ORIGINAL TIE FOR LOADS. (Ottokar Fischer)

Ottokar Fischer performed for twelve consecutive years at Kratky-Baschik's Magical Theatre in Wien, giving two hour performances of magic, illusions and ghost shows. This original method for tying loads of any nature or size is therefore a most practical piece of knowledge. It allows of instantaneous release without cutting, opening knots or fumbling. It consists of only an endless loop of cord onto which has been threaded a ring for hanging the load on backs of chairs or the performer's body. A dress hook is also threaded on the cord, and the sketches will show more clearly than words the hookup. The cord is of a size to fit the load and there is no danger of a premature release. The heavier the load, the surer the tie.



Opening the tie is simply done by lifting the hook. As can be seen by the illustrations it is put around the load diagonally and point A is brought over the top to center where the hook engages it. The Jinx wants to thank Mr. Fischer for allowing it to publish the secret both because of its practicability and simplicity.



HIGHER MAGIC! (Annemann)

I do not know who thought of putting a stamp on the ceiling, but I've never seen it in print. Many magicians do not even know of the effect and it has proven itself to be a great advertising factor for me. It causes a lot of talk and although fairly easy to do, appears very difficult and skillful.

Use a half dollar and an ordinary stamp. Wet the stamp and then wet the coin on one side. Lay the stamp with moistened side up on the wet side of coin and hold it down for a few seconds with fingernail so that it sticks for the moment. Hold coin by edge between the right forefinger and thumb. Second finger is underneath. Now throw the coin to ceiling judging the distance so that it will connect with force. The coin, however, is spun by the forefinger so that it turns like a merry-go-round, instead of being flipped. This revolving will tend to keep the coin flatwise with ceiling where otherwise it could never be thrown with a certainty of hitting correctly. The moistening of coin which is my own thought, will keep the stamp from being skidded off by air currents. So much for that.

For a variation I have used foreign stamps (which can be purchased for a dime in foreign stamp packets) and because of their oddity they get more attention than domestic stamps. I've used stamps from India and after letting it be looked over, remarked that the stunt was taught me by a Hindu juggler.

My best variation has been to have several domestic stamps on the back of which has been

written very finely in the center the name of a card. The coin and stamp are in my pocket and after borrowing one from the hotel desk, I reach into pocket and bring out coin and marked stamp. The stamp is wet, but only on the corners and tossed to the ceiling. Perhaps a week later, or whenever I can be back in the same spot doing a few tricks, I manage to force a card and have it pocketed. Pretending to forget it I go on with others until the selected card is mentioned whereupon I say that I have no way of telling what it is unless I look on the underside of the stamp on the ceiling. Try it once and see how quickly they all rise to the bait. They'll bet most anything that you are bluffing, especially when they know you took one of the house stamps and put it there a week before. Have the selected card shown to everyone and then tell the spectator that it is up to him from then on. I've had them call the house boy with a ladder and get it down, and I've had them (especially the goat) talk about it for a week and wonder everytime they look up whether or not the name is really there. Anyway you look at it, the stunt makes talk.

Write on the stamp with ink. Pencil writing doesn't take on the glue surface. Use small stamps. Comemorative or double width stamps overlap the coin and the wind catches them. A silver dollar will put them up however. If you want to have printed up some gummed stickers with your name in bold type, use them instead.



THE SUPER SLATES. (Anonymous)

For many, many years dealer's catalogues have listed 'spirit slates' where two slates and one flap make a spirit message possible. A moot question is, "Why does a message appear only on one side?" In this version, nothing else is used, but after the two slates have been shown and openly numbered on four sides, they are opened to show a genuine chalk message on the inside of EACH slate, and are left with the audience. It would be best to follow these directions with a pair of slates and flap in hand.

Put a message on one side of one slate and in the upper left corner the figure 1. Cover this with flap. On one side of the second slate put another message, or continue the first. Mark this with the figure 4. Put this slate with message side down on the first slate with flap, and keep all numbers to the front end.

Pick up the slates, and holding them together and tipped forward a little so that top surface can be seen, first or top slate is slid off and put under the second slate. State that you will number each side and with chalk put the figure 1 on upper left corner of top slate (flap). With the same move as before, slide this slate off and put underneath. Mark the new surface with the figure 2. Now turn the two slates completely over (never end for end - numbers always stay at front end) and mark the new surface with figure 3. Lift this slate off and put underneath (the flap has dropped off onto top of bottom slate) marking the new surface (back of flap) with the figure 4. Now -- with a remark about the slates having been marked, slide top slate off about an inch to the right and, grasping it near upper right corner with right thumb underneath and fingers on top, turn it outward end for end and at same time bring it underneath the top slate and square. The flap is on this slate, held in place by fingers, and the two slates are placed for the moment on your table. You pick up a ribbon, or preferably a large and heavy elastic band. Pick

up slates, leaving the flap behind, and remarking that they will be securely held together, make the same move as just described, turning the now top slate over and bringing it back under the other. The messages are now both inside and slates are fastened. When revealed, everything can be examined and the numbering all checks perfectly.

Be careful when handling that the undersides of slates in hand cannot be seen as the messages are there several times. These moves are all simple, and although it may take several readings with slates in hand to conquer the problem, you will be more than satisfied and pleased with the result. You can vary by having card names appear, one on each slate. Or again, have on each slate the answer to one question. Finding writing on both slates after openly numbering will fool well posted conjurors.

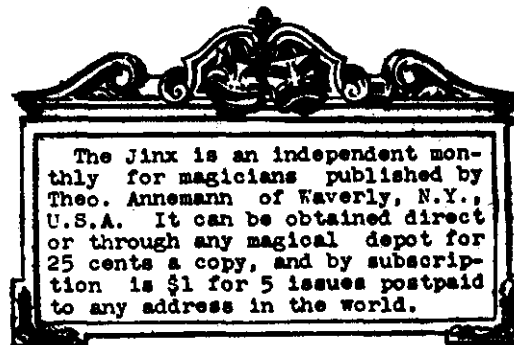


CARDS AND A NEWSPAPER. (Arthur Johnson)

Here is an old card principle in a new dress and for a different effect. Magicians all know the old stunt of putting four aces on top of the deck and having it cut into four piles. Then cards are moved from pile to pile by the spectator, at the performer's direction, and for a climax, the top card of each pile is turned and shown to be an ace.

Now try it this way. While seated at a table, write a prediction on a piece of paper, fold, and let someone keep. Pick up the pack, false shuffle by dovetailing to keep the top four intact, and go through the procedure. When the top cards are turned over they are indifferent and apparently there by chance. Tell the spectator that the first card will indicate a page, the next will indicate a column, the third will be for a line and the last will indicate a word in that line. Pick up the daily newspaper (which, of course, you have glanced at previously) and in this way a single word is reached. Your prophecy is found to be correct!

Just in case, this effect is read by someone not acquainted with the manœuvre of the cards I shall give an example. Once the principle is known and understood, you will never do it twice alike. With the four cards on top, have it cut into four piles. We shall call them 1, 2, 3 and 4; the set of four being on top of pile 4. Move two cards from 4 to 1. Move two from 2 to 3. Move one card from 1 to 2. Move two from 4 to 3. Move one card from 3 to 4. All are now distributed to the top of each pile. Don't learn a routine. Just follow the cards in your mind and point to the piles, telling spectator how many to move and to which pile. Have them turned over and take the highest for page, next highest for column, next for line and smallest for word. By stacking four cards and noting one word you have a neat stunt.



ACES OF EIGHT !!

This is one of those rare effects wherein the performer does it all and never requires the taking of a card. It is simple, the sleights are nil, and the routine, while not astounding, is neat and gives the impression of great skill with the pasteboards. It is impromptu and uses only eight aces at any time. Remove the aces from two decks, and while the backs of all should be alike, in a pinch backs of the same color will do. If a pinochle deck is handy, take the eight aces from it.

Routine; The eight aces are laid face up on the table. Calling attention to the fact that there are two aces of each suit, they are gathered up and the spectators allowed to square cut as often as desired. Placing the cards behind his back, the performer, by sense of touch, brings them out in pairs of like suits. Again they are gathered and cut. This time the performer states that he will bring them out in like colors but different suits. For the third time the cards are placed together and cut. This time he states he will bring them out in pairs of red and black each. The fourth time the cards are picked up and performer says that mixing means nothing as any of them can be found by the sense of touch. He cuts cards a few times and then spells them off, putting a card at a time from top underneath and spelling R-E-D, turning the last card face up on table. It is red. He then spells B-L-A-C-K in the same manner and the last card turns up black. This is continued through the packet until the last card is left which is black. For the last time the cards are assembled and cut several times by spectators. Putting them behind his back, the performer instantly brings both hands to the front and in one hand are the red aces while in the other hand are the black ones.

A routine like the above makes a very clever and easily worked effect for close up parties and night club tables. The first three effects are worked by the same means. First, all aces are face up on table. Pick them up one at a time into a face up pile on hand - Clubs, Hearts, Spades, Diamonds, Clubs, Hearts, Spades, Diamonds. Just have the last four in the same suit order as the first four and have the colors alternated. Have packet cut any number of times which does not matter. Put cards behind back face down in left hand, count down four cards and let left little finger hold a wide break. The right forefinger goes into break and pulls off top card of lower packet and at the same time the second finger is on top of the first packet and the two cards can be drawn off together and tossed face up on table. Repeat this three times and all suits come out in pairs. The second time the pairs are picked up and placed face up on left hand but the colors are alternated - Red, Black, Red, Black. Again they are cut and behind the back performer does the same as before. This time the colors are alike but the suits different. THROUGHOUT THIS ROUTINE ALWAYS TELL, AS YOU PUT CARDS BEHIND YOUR BACK, WHAT YOU ARE GOING TO DO - THEN DO IT. The third time pick up the two red piles and on these put the two black piles. Have cut and repeat the action as before. This time each pair will be of mixed colors. This time drop them on table so they are scattered. Pick them up and place face up on left hand in this order: a pair of reds, one black, a pair of reds, one black. Turn the packet face down and then pick up the remaining pair of black and drop on top. This serves to apparently mix them a little more. Now cut or false shuffle yourself but don't disturb arrangement. Spell the colors as described above, starting with RED and laying the last card of each spelling face up on table in a pile. The pile, at the finish, is thus evenly mixed as to color. Turn the pile face down and have it cut several times. Take behind back. As they are alternately mixed it is only necessary for you to quickly run them over putting one on each side of right index finger and then bring out the two packets of separated colors. Learn it smoothly and do it as one continuous effect without stopping or hesitation. You'll like it.

OTIS MANNING