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Very foolish are the magi who do tricks in front of cameras. And it is a weak alibi that they 'didn't know it was a fast one.' You can't beat a lens that will catch a bullet in flight and there is no sense trying. Dave Allison tried it with the bird cage and Russ Walsh with his golf stick to handkerchief and both of these men present their effects in a manner far above average. Mr. Walsh's position in the world of magic is such that no one can suspect him of exposing deliberately. Therefore it was ignorance of the lens' speed or a gamble which lost. Mr. Allison's explanation has been that a fast camera was used and promised deletions were not made. But no matter what the excuses are up to now, the lesson is not to attempt sleight of hand tricks before cameras. Do something in which the working is mechanical and hidden if you work before any lens.

U. F. Grant's Magic Eye is a clever adaptation of modern science. As is usual with Grant effects, a number of variable tricks have been figured out and the magical hobbyist who likes to have something set in his home for the mystification of his guests will be more than happy when he can use this photo electrical principle to perform any number of weird and varied tests.

Responding to a number of inquiries at once I can state that I will have no books published in the near future. It is not my idea of being exactly fair to accept material from others for The Jinx, and then publish effects of my own in a separate book or manuscript. As long as The Jinx is received favorably by magi at large, any and all material I may have to release will be found among its pages.

Hating apologies as I do makes this doubly hard to write. The Winter Extra has been delayed, not because I was spending time and money writing and publishing sour notes on a worn out piano, but because I left New York just before Christmas with a night club revue on tour and have been jumping steadily since that date. In between packing, unpacking, and working four shows a night, not to speak of the time lost in traveling, I've kept all mail answered and gotten out one Jinx and one of the Jordan Series. The Extra has been slowly finished and it is with a sigh of relief that it finally leaves my hands. I promise not to get caught for time again.

Percy Abbott's new magazine 'The Tops' has turned out to be a worthwhile contribution to magic. The first issue had good tricks, many ads, and an

array of writers which should make any magazine a success. More power to it.

Another bit of publishing made its appearance during the month entitled 'The Jinx'. No price was given and no publisher's name attached although it wasn't necessary really because all writers in the magical field are too well typed to be mistaken. This extremely unassuming sheet will henceforth (according to the modest editor) make a practice of revealing the merciless truth about everything except good tricks. Don't fail to obtain a copy (if only for your magical library) from any of those upon whose shoulders has been shifted the liability of sending copies through the mail. My own little personal giggle is because the half-mad writer can spend time and money to publish poorly laid out leaflets while his very sincere subscribers to other publications have to whistle for their due. I sympathize deeply as it must be a great comedown when one has to publish his writings free and anonymously in order to get them read.

Here is a happy thought from across the seas. Clement de Lion postcards me from France with a pretty improvement on forcing with a single die. In my book on forcing I included the idea of forcing a card in a row of four where it can be counted as two or three, and five or six. I suggested rolling again if the ace or four showed with the remark that to show different numbers would turn up was the reason. This long distance improvement is not to make any excuse when the ace or four turns up but merely say, "We will use the hidden number. Please lift it up and see what is on the underside." It has to be a five or a three! Thanks a lot, M. de Lion.

I'll do my best to have an 'improvement' sheet in the next Jinx. Many letters have come in during the past year with added touches for the various tricks within these pages, and I have selected the best of them to pass on to you. And after that I'll have a set of suggested programs of different types and for different conditions, the tricks for which have all appeared in The Jinx since its inception.

Do you use my Psychic Writing effect which I marketed a number of years ago and which has appeared in several books since? If so try this variation. Show and number the four sides of the two cards. Fasten them together with a paper clip and have a question written or row of figures put down on the outside of one of them. Now let them be opened and the answer to the problem

or question is found inside and all may be kept. Use the old Hardin Divination of the Nile principle for the figures and either plant a question or use the answer 'Next year' which will cover just too many questions to be believed.

Go over this carefully. Robert Parrish has sent me a most logical solution to the second half of the question propounded in Jinx No. 7 for April 1935. --- When the deck is dropped inside of the tambourine, it is allowed to slide over to the left side where it is grasped by the thumb and first finger of that hand (other finger on the outside of tambourine). The affair is held some distance from body by left hand as it is slowly turned vertically, but as the right hand is plunged through it, the tambourine is naturally brought back to the body and in an instant thumb and first finger thrust deck into right coat pocket. The tambourine is at once pulled off right arm and tossed aside empty! It is well to have a rubber band around pack. The partly broken paper conceals the deck at all times. --- It's nice to know that back numbers of this sheet are being thoroughly gone over.

And now comes one for the 'fanners' of the card brigade. Ben Badley forwarded this from St. Louis. Mr. Badley disregards the various and sundry powders on the market for making cards fan and slip easily. His formula, if it may be called such is to use a cake of Colgate's Floating Soap (White Toilet). Most of the hotels are carrying this now in the usual small cakes which are just right in size. Otherwise get a large bar and cut it into four or five pieces. As a pad use a folded newspaper. Do one card at a time, rubbing it back and front six or eight times, working from the center of card. Use soap like a crayon and with a circular motion, not touching it with your fingers after applying and not letting it get wet. Use a soft cloth to remove all lumps and bits of soap, but do this lightly. This deck will fan under all conditions, and through much experimenting and many trials, this particular brand of soap has been found to be the best.

This is a free ad in a way but it can't be helped. In the current Sphinx is a full page bit of copy offering an 'Encyclopedia of Self Working Card Tricks.' There are 540 modern card miracles according to the wording and after carefully going over it all, it seems to me that the compiler, Dr. Von Deusen, has certainly figured a way to make money by job lotting off at a fair figure, the manuscripts and secrets he has collected. Evidently he has satisfied himself that no one of the many, many originators will take off for his domain and create a disturbance, which, to me, is optimism plus. I can remember when Joe Ovette put an ad in the same paper one time and offered for seven dollars in cash, about twenty-five (or perhaps fifty) dollars worth of secrets as advertised in the three foremost magical papers -- take your pick. Dr. Wilson cut it immediately after with an apology and some subtly rough wordage. After all, it is a matter of piracy on the high seas of Magicedom and although you'll get good value if you want to spend the money (provided you haven't bought most of them before by themselves and in books) you can sit back and concentrate upon the thought that the ones who worked out the tricks are receiving only silent applause. Mr. Von Deusen is to be complimented upon finding a medium through which he can market his wares to the wareless.

So far this bit of monthly magicacity has not been put in a position where the acceptance of advertisements was a necessity to publication. When that day dawns we expect to fold up through mediocrity. If we step on toes it is only because of a preponderance of such. With the circulation as it now stands we know that The Jinx has the fundamentals of a good policy at least, and we intend keeping it so or bow extremely low in defeat.

TRo Annemann

Old Gold having started the idea of trying cigarettes blindfolded, there were many effects and methods based on this theme. In my notebook has been an idea for the presentation and working of such an effect, and to me, it was about the simplest of all.

Bringing forth about four packs of cigarettes, the performer has them opened and dumped into a hat or bowl of good size. This is placed on a table or stand close by and now the performer is blindfolded securely. The committee of one who has done the blindfolding has been given a package of matches and stands by as the performer reaches into the hat, draws a cigarette and puts it in his mouth. The spectator lights it, the performer takes a puff and names the make. Tossing this away another is drawn and the test repeated. It should be done three times and that is enough in this case. Each time the spectator verifies the make as called.

For working this only the simplest preparation is made. A cigarette dropper on the market now is most suited for it although I had another in mind at the time I thought of it. It will hold ten cigarettes and drop them without fall and without jamming. Have it under right side of your coat and load with three brands in a known order. First have the three or four packages dropped in hat. Then be blinded. Your hand drops to side as you step to hat which is near your side, and you get the first cigarette from dropper which you apparently pick out of the hat. The same thing happens each time and you get the cigarette from dropper as you lean a little forward for the spectator to take burning cigarette from your mouth to check after naming it. I've tried this out and know it to be effective as well as simple.

THE SPECTATOR'S CHOICE. (Stewart Judah)

I realize now how so many tricks are printed and then passed up by magi until they actually see them performed. On paper the following effect didn't seem very strong to me, but after holding it for a time I had the good fortune of seeing it done. Then I came to, and started doing it myself to get the angles before I used it in these pages. It is a cute impromptu effect which can be done at any moment and should find favor with not a few.

Deal out six heaps of five cards each face down. The spectator now picks out any two cards from the rest of the deck and places them on the top of any two of the heaps. He then writes down the names of the two cards on a piece of paper which is placed on the table writing side down. As he is doing the writing you gather up the six heaps so that two of the five card heaps go on each of the six card heaps.

Remarking that you will select two cards from those picked up, you run through them and note the sixth and twenty-second cards from the face of the pile. Writing the names of these two on another paper you place it writing side down on the opposite side of table. Now deal out the cards in two face down heaps, one card at a time and beginning at your left and alternating. The heap on your left now contains the spectator's cards, and the right hand has your cards. Tell the spectator he is to choose either your pair of cards or his which will be finally left on the table. If he names his discard the right hand packet, and picking up the left pile deal out the cards



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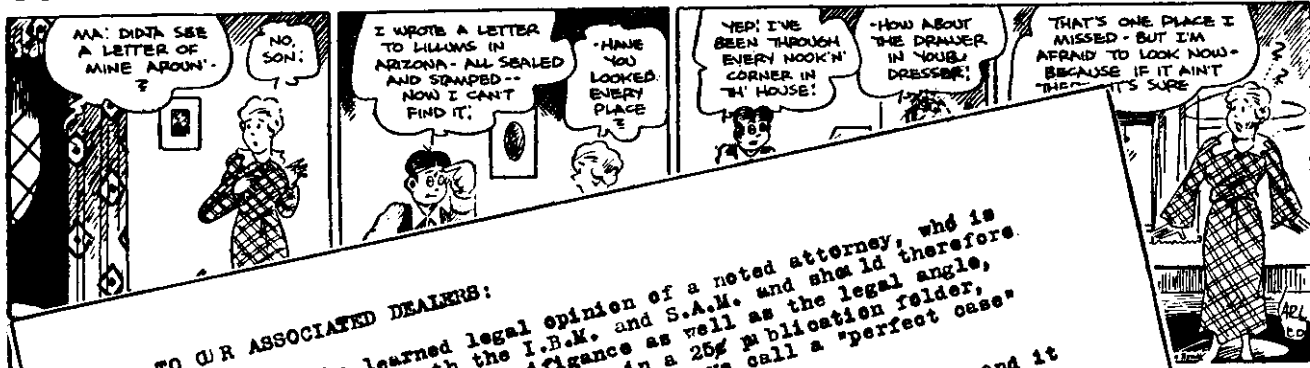
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We gave the young man an opportunity to make amends and it appeared in his next issue that he was about to do so. The second following issue of the "STING" continued the attacks. We have no choice but to immediately proceed with our suit for libel.

At the same time we will file an application with the U.S. Post Office at Washington, to have the privilege of the mails refused to the publisher for improper use.

In view of the fact that both the legal suit and the action of the post office would effect dealers who might attempt to send the banned copies thru the mail (would make the dealers equally liable in the matter) may we suggest that you consult your own attorney regarding the extent to which you would make yourself liable by either (1) sending, selling or distributing libellous or defamatory matter (2) sending thru the U.S. Mails matter which is defamatory in character.

We trust you realize that this is merely an attempt to preserve cooperation and prevent any rupture of that friendly spirit of team-work which between the leading dealers in magic, and ourselves, has maintained for the last 25 years.

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P.S. We believe that YOU like other established and Respected magic dealers, believe as we do, that that friendly and dignified relations between the members of this trade is best for business at all times. That those who, without any previous definite cause for disagreement having occurred to justify a breach of relations -- still deliberately seek to foment fights, controversies and personal mud-slinging are to be regarded as detractors to our business.

Fights distract the attention of customers for the building up of their acts, additions to their equipment and the a interfering with up the art in their minds and inspiring patrons to advance their devotion to magic. This interferes with a business in which we all have a considerable investment and disrupts the orderly conduct of magical recovery.



BRONCHO

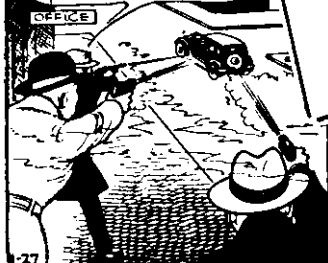
NOSE, WHAT HAPPENED TO YOUR HEAD?



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SCENE: THE SIDEWALK IN FRONT OF THE STEEL COMPANY PAYROLL OFFICE...

DON'T LET 'EM GET AWAY, BOYS!



CAN IT BE THAT TRACY'S WOUNDS ARE AS BAD AS THEY SEEM...

in the same manner, each time discarding the right hand packet. Continue this until only two cards remain on your left and these will be the ones spectator wrote down.

Should he want your two cards to remain, discard the left hand heap and go through the same procedure, except that in this case you discard the left hand pile throughout until you have but two cards left which are the ones you wrote down.

Beginning this, emphasize that free choice is given. If he points to the slip which contains the names of his cards and points to the heap containing yours tell him that the two cards as on the slip will be the ones left behind and that he chooses to discard the right heap, so all through the effect you will discard the cards that go to the right. No matter how his choice goes you have him beaten,

FINGER EXERCISE! (Otis Manning)

This is really a good finger exercise as well as effect. The magician patters along the line that many people ask him just how he goes about to keep his fingers so nimble. In answer to this much asked question he will show them his finger exercise. Two thimbles are shown. One is red and on the right index finger and the other is blue and on the middle finger of same hand. The hand is given a slight wave and the red one is seen to have jumped over the blue and is now on the fourth finger. The fingers of the left hand take it off and put it back on the index finger but on waving the hand again, the thimble jumps back to the fourth as before.

Repeating this once or twice again the magus says that the hardest thing to do is make both thimbles change places. Waving the hand the blue is now on index finger and the red one on the middle finger. This is repeated a time or two and for a finish, when working close enough, the spectator closest may remove the two thimbles and try it for himself.

Use three thimbles for this. Two reds and one blue. The extra red is thumb palmed to start while the other is on index finger and the blue is on middle finger. It should be unnecessary to say that the back of hand is kept towards audience. The hand is held, fingers outstretched, and then the fourth and little fingers curl in, the fourth finger going into thumb palmed red thimble. Wave hand and at the same time open the fourth and little fingers thumb palming the index red thimble. This is done under cover of a sleight wave of the hand. Put red thimble back on the index finger and you are all set to repeat. Do it about three times. The last time red thimble is put back on index finger the fourth finger of the left hand goes into the thumb palmed thimble (red) and steals it away. It may be dropped into left coat pocket during the last part of this effect.

Describing this last part will be rather hard so try it with thimbles on your fingers. First thumb palm the one on your index finger. Then with aid of thumb and fourth finger, the thimble on middle finger is lifted off and put on index finger. The middle finger now goes into thumb palmed thimble. Repeat this several times to the finish. The idea of letting a spectator remove the thimbles is to prove him wrong should he have been thinking you had three thimbles. However, never mention using two thimbles as it is sure death. The first thing a magician should do is

learn to talk ---- and when.

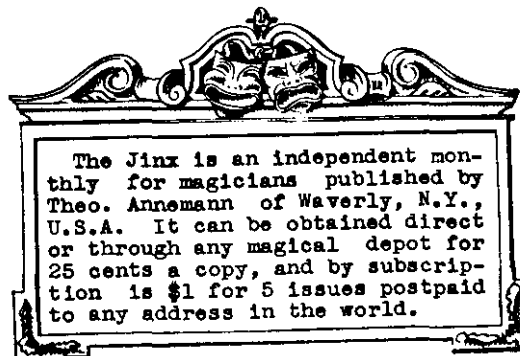
Editor's note: This is an excellent trick for anyone and by a fellow who is rapidly coming up in night club entertaining. I can't do many sleights (if any) but this is simple because it uses only the simplest thimble steal. What makes it good is that there is no vanish and it serves as an admirable interlude on any program.

A NOVEL GLASS THRU HAT. (Alvin C. Thompson)

An unprepared glass tumbler is shown and in it is placed a red silk handkerchief. This is put on the table and a sheet of paper is next placed over the glass so that its shape is seen at all times. A borrowed hat is placed on top of the covered glass and by holding it at the sides the performer pushes it down and the glass and contents pass through the crown into the hat!

On the inside of the paper used to cover the glass is glued a piece of red silk by one corner. At this point on the outside of paper is made a slit so that without trouble the piece of silk may be pulled into view. It isn't at all necessary to cover this bit of silk on the inside of paper but it should be done if you want to show both sides of the paper at the start. However, there shouldn't be any suspicion attached to the paper by anyone so this detail is up to you.

Showing the glass, the red silk is placed in it. Now cover it with the paper and press it down all around so that the paper takes on the shape of the glass. Keep this paper covered glass in the right hand as you take the hat and for a second put the parcel into the hat with the remark, "My intention is to pass the glass through the crown of the hat." This move allows you to drop the glass and the paper retaining its shape is immediately withdrawn as you continue. "However, most of you would no doubt like to see it as it happens." At this point put hat on table and pretend to make a hole in paper and draw out tip of red silk. "The glass itself could not do this if it weren't for the red handkerchief which actually goes through first and clears a passage for the tumbler." Tuck the tip of silk back into paper, and holding the glass (?) on table with right hand pick up hat and bring over the top of it. Let go of the glass and with both hands on hat brim push it down. The paper is crushed and immediately you lift the glass with silk inside from hat. Place this aside, return the hat quickly, and as you step back to your table for the next trick carelessly ball up the paper and toss it aside out of the way. The entire effect should be done smartly with little stalling so your climax is reached as quickly and surprisingly as possible.



THE ORIGIN AND HISTORY OF THE TORN DECK TRICK. (Julian J. Proskauer)

Editor's note: Mr. Proskauer kindly presented this effect to Jinx readers and I have not taken the liberty of changing the wording of his instructions.

Modern ownership of magical effects is always in doubt unless its creator really does invent something new, novel and different. Whenever a magician announces "This is an original effect," in keeping with other magicians who have a fairly large magical library, I smile skeptically.

One magician may make the pass; another magician with a clever shuffle achieves the same effect of bringing a card to the top or bottom of a pack. It doesn't make any difference what method is used-it's the effect on the audience that counts. With which little lecture, we will proceed to the cause of this article:-

More years ago than I like to remember, I "invented" an "original" method of "Sawing a Deck in Half." It was at the time that "Sawing a Woman in Half" was in vogue. Here it is:-

EFFECT: An unopened pack of cards is handed to someone in the audience. The seal is broken and cards are shuffled. Magician takes pack back, and has card freely selected by anyone in the audience. Card is replaced in pack. Magician goes back to stage. Magician then takes saw and cuts pack in half. Magician takes one half of cut pack in hand, and asks someone in audience to cry "stop" at any desired place. Magician pulls cards out of pack throwing them on floor until someone cries "stop". Card on which he stops is placed on table. He now takes other half of deck and repeats the "cry stop" effect. He then shows the two pieces and holds them together. They fit! It is the previously selected card!

METHOD: As selected card is returned to pack, pass it to the top. That's all there is to the trick - nothing more. The rest is simply showmanship and presentation. As the "half-cards" are being thrown to floor, obviously you are "second dealing," always retaining the top half card.

We now skip a few years. "Sawing a Woman in Half" is not so prominent now in the minds of non-magical people. But the above described effect is just as good as it was many years ago. "Torn and Restored Cards," "Card in a Box," "Card in an Egg," "Card in a Cigarette," and other effects are in vogue. So let's bring our trick up to 1929:-

METHOD: After a card is selected by someone in the audience, with a flourish a pencil is handed to an unknown assistant with instructions to "Write your name on this card. That's to identify it later." The magician now goes through the same type of presentation as above, but instead of using a saw (it always was difficult to saw a pack of cards in half - the pasteboards slipped) he states that he has been reading "Physical Culture" magazine lately, and by eating the raw meat and vegetables prescribed therein can easily tear a pack in half. The balance of the effect is the same.

Still another method, and one I used Jan. 20, 1936 at an entertainment where Al Baker and I were the only magicians, is this. After the card has been selected, returned to the deck, and passed to the top, I cut the deck in half. Placing the halves at opposite ends of the table, I offer the spectator his choice of either pack. Of course, this is "magician's choice" and the correct half forced. I give the assistant one half and retain the half with the selected card on top. I now say to the assistant "do as I do." With that, I tear up my part of the pack! This brings a good laugh for usually the assistant "stalls." If he does tear his half in half, it's still a good thing for I pick up all his pieces, and the pieces from my half, and "mix them." This confuses the issue. Go back to the original cry stop idea and you have performed a 'miracle.' Incidentally, for you weaker magicians (like me) to whom tearing an entire deck is hard work (or an almost impossible task) this method where you tear only half the deck is a swell idea.

About three or four years ago at an S.A.M. show a magician did a "Tearing a Pack" effect something like the one described herein. Quite honestly he thought it was original - his method probably is. I don't know to this day the method by which he achieves his effect - but I do know the effect on the audience is the same as the above described effect which I first did about eighteen years ago - and to which I lay no claim for originality except for the patter and presentation. This trick was first described, to my knowledge, about seventy-five years ago, but it might have been used long before that.

This is a good effect, and I am glad that the Editor of The Jinx (who had heard that it was my "original creation") asked me to describe it in print for the readers of The Jinx. I disclaim any originality of the exact effect, but I do claim full credit for having been the first to bring it to light in the last several years.