

THE JINX



MAY

20

1936



Reproduced from Jinx No. 14 is this paragraph.

Newspapers are saying that although Howard Thurston's life is in no immediate danger from his recent stroke, he will not again appear professionally. I can't think of this as being true of one who has, for so long, been an outstanding figure of magic. I've wanted so much to once more hear him close his evening show with, "and now, in a moment, will come our last mystery, a marvelous creation of the Chinese. Good night, Walter. Good night, Pauline. Good night, dad. Good night, everybody."

Good night, Mr. Thurston



Now that the S.A.M. has Harlan Tarbell up on charges for exposing via the five and dime stores in the form of 'cut-out' illusions, perhaps the wish of Tom Worthington and his Osirian may come true. This enemy (and I mean enemy) of exposing and his Baltimore barb has been for several years making thrusts at the S.A.M. and challenging them to name just one member ever suspended or expelled for exposure. Mr. Tarbell, I understand, says that he is an 'educator' which means little or nothing to me as long as one 'educates' the wrong people. In the back of my mind I can

see Mr. Worthington already putting a keen edge on his pen and sketching a whitewash brush for the back page of a coming issue. It may not be needed, but he'll be prepared.

Fred Keating did a very nice job on his dem-iniscent article in the April Sphinx. It not alone was of absorbing interest but the style and vein in which it was written was such as has not graced the pages of that academic journal in many a moon. John should put Fred on the staff between pictures.

While the periodical and its editor are in mind I recall a day when at the office and John told an S.A.M. member that The Sphinx could be subscribed to only if one were known to be a magician or genuinely interested. He stated that orders from 'outsiders' had been and would be returned. I wonder how this thought can be reconciled with the fact that The Sphinx is sold to agents who display it in their Broadway store windows for all who have a quarter? Sure, they carry The Jinx too, but then I've never held my right hand behind while gazing only at the left. Both hands are in front pounding out inane and useless paragraphs like this one.

It is only because the circulation keeps mounting that I am able to enlarge this sheet little by little. I'm only too happy to be able to do so in return for the support it has received. When I look back and remember that I promised only three tricks for a quarter, I'm glad I've been able to give much more than that, because evidently it has been appreciated.

Berating myself for another slip, I can only apologize for the neglect in not giving credit to Mr. Theodore Arnold for the work he put in on the Jinx Index which accompanied No. 16 for January. I just didn't have any time to go back and compile it and Mr. Arnold kindly turned over for my use his own carefully made Index of the Jinx file. This is small return Ted, but I'll make it up to you the next time you skid into the big city. I still have some of that Green River Rye left over from the tour.

Giving the benefit of the doubt to all comers, a subscriber pens, "Maybe Burling intends to continue the 'Parts' but it is taking too long." That's what I call super optimism plus.

More mail. Two letters in the same bundle. "I do not believe that the controversial articles help your magazine." The other. "--and due to the Frank Lane controversy was able to sell them all. Many thanks for your courtesy." No wonder the gray hairs are doubling up on me.

Dr. Jacob Daley has found out what to do with the score card when he opens a new deck. He lays it on the back of the deck, makes a two card turnover and shows a face. Holding the two still together and the face up in right fingers, the left hand turns deck face up and double card is inserted about half way, the right fingers underneath sliding the under (score) card of the

two flush with deck. The onlooker (if any) pulls out the face up card and finds a back on it too! I might add a suggestion. Have a duplicate card to match deck on the back. Change score card to this. Then say you'll have to throw it away anyway because that makes two alike in deck. Tear it up and toss aside. It's the cute effect with a score card that counts. These little aside stunts most always click as well as more complicated effects.

Glenn Gravatt's piracy on a grand scale has a copyist, of all things. His ad for the 'Encyclopedia' in the current Sphinx implores one to buy the 'original' and not the 'copy'! However, the 'copy' is a much better and more readable job. And well over 20% of the contents are effects published by Jordan and myself. Gravatt may alibi and excuse himself all he wishes and with ingenious trains of thought, but down deep it must hurt a little to know that the only way he can put out a book like that is to take the stuff from a scrapbook instead of working out his own material. A man must need the money real badly to prostitute his conscience. I hope it does him some good. But at least he used his own name. The copyist of the book didn't dare do that. This 'great inventor' came along, slow on the draw as usual, but lacking the wherewithal so necessary at times, devised the scheme of putting it out in five separately bound parts at \$2 per. The first part would finance the second, the second the third, ad nauseum. Dealers received copies with no comment and letters and advertising came from three different states. The pay off came when the bills were received along with the statement, "Please assist us in quick settlement so that we can pay the inventors and authors the royalty on those copies sold." Well, we shall see. I burned up a lot of electricity checking the book against the tricky royalty clause with time limits and there are two items in the first volume at hand. I've contacted the advertisers and if they don't get a statement (royalty or not) within 60 days, the whole mess goes to the P.O. Department for checking. Although the new name is Fairplay (?) Publishers, the old address of 507 Fifth Avenue, N.Y.C., will be familiar to quite a few who got stuck once before. I'll give good odds though that not more than two parts (if that many) are produced, simply because this giant of magical industry can't seem to finish anything he starts anymore. I'll have more about this later.

Max Holden informs me that Burling Hull is leaving soon on a trip to California. I hope he has a pleasant journey and am sure that many of the boys out there will be extremely glad to see him.

Henry Ford will have a museum for magician's tricks and their apparatus. And the keynote of the news release was, "Ford feels that the art is slowly dying, now that people are educated to the tricks of the prestidigitators." The underscoring is mine. What is it that Mr. Tarbell calls himself? Rather than tricks and apparatus, the museum should be built for magicians who want to "educate" the public. I'll furnish the embalming fluid, Tom Worthington will chant a dirge, and the Society of Osiris (others may too, but of them I'm sure) will convene in a body and do a time step on the sarcophagus.

Entering the mind at the moment is the idea that I should give this issue a dedication, since I haven't done such a thing since No. 3. Therefore, after due consideration and many random thoughts, I'll take pen in hand and sign off dedicating this issue to the fact that within its pages there has not been included a card trick!

Thos Ammann

Doing a trick well before friends or in your room is not enough. You must know it better than this to put it over well in public. In addition to the patter, you must create the proper atmosphere, and figure accurately where on your program it will be shown to the best advantage. Routining of effects is an art in itself.

When part of the audience is at a distance and you are doing card tricks always pick the cards that may be seen best at a distance. These are not sevens, eights, nines and tens. Even the court cards are undistinguishable at a distance. The aces are the best.

If necessary to light a cigarette or a candle, see to it that you provide a receptacle for the match. This will look neat and careful and is infinitely superior to throwing the match on the floor. There is also manufactured a pull for vanishing the match.

Whatever you do, finish your performance with a trick performed upon the stage or platform - and NOT IN THE AUDIENCE. Do not have anything to return after your last effect.

Black wands have been used from time immemorial, but in my opinion a white wand will give a better contrast against a black suit. This may be offset somewhat by the wearing of a white vest, but nevertheless is a detail worthy of consideration.

Impress the audience at the outset with your PERSONALITY. This is what counts - and even if you do make a slight error or a faux pas afterward they are ready and eager to forgive you - the psychology being, well, he's a good fellow anyway, and it's a shame.

A continual display of manipulative cleverness does not add to, but rather detracts from your performance. It is far better to HIDE your digital dexterity. For instance if you shuffle a pack of cards with one hand, spring them, do the Ribbon-Catch or the Water-Fall Shuffle or any one of a number of other manipulations and then do a trick, it will not have the effect of being so wonderful as it would were the audience not acquainted with the fact that you could handle cards so well. It detracts from the mystery.

A valuable suggestion (to me) is to have an extra pack of cards in one of your pockets. In the event that anything does go wrong that cannot be rectified you have always something to fall back upon and can do a couple of tricks if necessary to stall for a little time. I used to have two or three tricks of the smaller variety lying on my tables which I never used unless the occasion demanded.

Don't overlook the adaptability of banjo strings where catgut is required - they come in different sizes.

By close attention to the daily papers one may get many ideas as to novel and up-to-date methods of dressing up a trick in a new setting.

When you go to see a magician in vaudeville or at a night club don't spend all your time trying to figure out all his methods so that you can copy them - rather study from the angle of the presentation as a whole so that you can understand what it is that makes him a commercial proposition to the manager and booker while you are laying off.

I have seen so many fumble in presenting the flying tube, and I have often wondered why.



There are several methods of making the paper tube and accomplishing the result neatly. However, if you are using the old method in which the tube is constructed first and the critical stage embraced later, make the tube much larger than is necessary so that the lower corner sticks out in sort of a step, and then pull the tube to the proper size after the "load" has been accomplished.

Avoid tricks in which the audience is asked to do a lot of mental calculation, such as numbers to be added, subtracted, divided and one added to the result, etc. They want to BE entertained and not to HELP IN the entertaining.

A fault with many using celluloid, wooden or cork eggs is that they forget the imitation is supposed to be real. Handle the egg as if it were a real one - with care - and you will convey a much better effect.

The remark is credited to Dorny. "Just because it says to use ten cards for the sleeve trick in Hoffman's Modern Magic is no reason why you should not do it with seven cards - or even five." Originate your own presentation as well as your own method, or a combination of other methods. Don't be stereotyped.

Study to be entertaining first, and make your trick incidental. This has been neglected so much. Fred Keating did it, Russell Swann is doing it, and Jud Cole is another who always was better than his tricks. It is a different style, but well worth the time and trouble spent in acquiring.

The color which may be seen at the greatest distance is red. Remember this. Billiard balls painted white or in any other manner can not be distinguished nearly so well at a distance.

Did you know that feathers will keep and look better if, when they are not in use, you would air them and give them a chance to expand? Keeping feather flowers compressed and packed tightly away doesn't do them the least bit of good. This same goes with folding flowers and other compressible objects, even though they do take up a little room.

Select for stage use tricks of the sort where objects will be placed so that they look natural and not awkward. For instance a vase of flowers looks natural in the center or at the end of a table - but not placed at the extreme rear edge. Also for stage use go in for the larger objects - those that may be easily seen from all parts of the house.

If something definite is not accomplished in the near future towards means and methods of stopping exposes, there will not be much left to write a "Think It Over!" page about!

MARCH of EVENTS

Herald-Tribune
New York, N.Y.
April 14, 1936

Thurston Dies; Fooled World With His Magic

Inventor of Costly Tricks
Extricated Self by Skill
in Many Risky Ventures

Misled Mind, Not the Eye

Quit Theology To Be Card
'King' and Defy Fakirs

By The Associated Press

MIAMI BEACH, Fla., April 13.—Howard Thurston, the magician, died at his ocean-side apartment here today. Mr. Thurston, who was sixty-six years old, came here early in the season in an attempt to regain his health. He died after a cerebral hemorrhage, which he suffered March 30, had been complicated by pneumonia. An earlier hemorrhage, occurring during a performance last year at Charleston, W. Va., forced him into retirement. His home was in Beachhurst, Queens, New York City.

Misled Audience by Casual Moves
Howard Thurston rose to worldwide fame as a magician by steadfastly contending that the quickness of the hand did not deceive the eye. His constant effort was to deceive the collective mind of his audience rather than their thousands of separate and individual eyes.

The public, he said on many occasions, was inclined to believe that deft, nimble fingers and lightning-quick gestures vitiated the reliability of the eye. He said that when audiences realized that his tricks were based on a system of careful misleading by casual word, glances, intonations and bodily movements, then and only then would the effect of his illusions be destroyed. This much Thurston often revealed in a moment of confidence. However, there were other contributory factors which helped to make him unique in the world of magic. He was a prestidigitator, and he was a great deal more than a psychologist and master of the art of mental deception. He was a scientist and inventor, who with the aid of skilled technicians and by dint of tireless research and the expenditure of thousands of dollars, produced mechanical devices which enabled him to create effects that appeared to defy all the laws of physics and biology.

Spent Huge Sums on Equipment
An evening of magic by Thurston involved more than packs of cards, silk hats, goldfish bowls and small tables. It necessitated ponderous but invisible apparatus and a staff of thirty-five to fifty assistants. When the performance got under way spectators were not required to strain their vision to count the spots on cards or to note the color of a glass of water. The spectacles were immense. Horses and riders vanished in full view of the audience. And in the renowned "levitation" trick a girl, unsupported by any visible means, floated in the air and sometimes out over the rows of seats.

For each such spectacle much money was spent in preparation, and months and months of labor took place in the magician's laboratory at Whitestone, Queens. An indication of the overhead expenses on the Thurston budget is given by the report that during the period of the prosperous era his gross receipts were \$300,000, while his net profits were only \$80,000.

Thurston had nothing but scorn for the famed magicians of the Orient. During a trip to India early in his career he offered a reward of 3,000 rupees to any local man of magic who could produce an effect he could not equal. The reward was never claimed.

Lectured Like a Professor
On the stage, Thurston from the very outset of his career managed to get away from the bombast and old-fashioned comedy of the current magician's technique. He talked of tall puns and bed jokes, and similarly expurgated from his patter all references to himself as a master mind and an incredible person. He wove around the assumption that he was not

merely "fooling" people, but that he was fooling people who came with the expectation of being fooled, and the determination to find out, if they could, the methods whereby the deception was accomplished. In the attitude of each audience, he used to say, he read a constant challenge: "Show me."

Hence, Thurston the performer was never patronizing, never slapstick, never arrogant. He appeared as a soft-voiced, mild-mannered little man with a long nose, bright eyes and a clean-cut jaw who explained each step of his performance with the expository patience of a chemistry professor lecturing to a moderately intelligent class and hoping desperately that they would understand. He rarely subjected his personality to the details of the trick. This was more than reaction against the old school of "quaint" magicians. It was part of his technique of deception—suggestion.

Attounded Kings in Street
Despite the lack of drama in his stage personality, there was plenty of the dramatic in his personal make-up. His career was liberally sprinkled with dramatic moments in which Thurston, the world-famous magician, saved his life, his money, or his face by quick thinking and the employment of his magical art.

One incident which he cherished as a memory in later years, occurred during his world tour in 1907. He was in Copenhagen, and in the Danish capital at the same time were King George of Great Britain, King George of Greece, King Christian of Denmark and Czar Nicholas of Russia. Thurston was eager to perform before all four monarchs at the same time and tried desperately but without success to arrange a special performance in a theater at which the kings would be present.

When this failed, the magician went to the pier on the day the Russian ruler was to sail for home. The royal quartet was driven to the waterfront in a single conveyance. As the carriage slowed down Thurston stepped out from the crowd at risk of being instantly shot as a suspected anarchist, and held up his hand. Guards, spectators and the four kings paused in astonishment.

Saved His Life by Boldness
To reassure the monarchs that he had no weapon, Thurston turned the backs of his hands toward the audience, as he had done many times on the stage. Then suddenly a king of England stepped forward with his fingers. King Edward, who had been in London some months before, smiled and nodded in recognition. The other kings and the soldiers relaxed as Thurston handed over the card. Then he produced three other pasteboard kings "out of the air." The monarchs smiled. The soldiers grinned sheepishly. The crowds cheered.

Thurston obliged without hesitancy. The kings laughed, the carriage drove on, and the show was over. It was from a truly fishlike position that the legend-maker extricated Thurston during one of his Oriental tours. In Rangoon he learned that a maharajah who had eighty wives was scheduled to be married to an eighth first at an elaborate ceremony in a Burmese temple. Thurston expressed a desire to attend and was told it was impossible. Despite warnings, he sneaked himself into the temple by a back door, climbed a staircase to a balcony behind the sanctuary at the rear, and secreted himself at a point where he could obtain an excellent view of the proceedings.

In the middle of the ceremony his cigar slipped from his holder and dropped in the midst of the group below. Instantly, there were cries that an invader had penetrated the mysteries of the temple. The eighty wives flung themselves face down on the floor for their faces were unveiled. Soldiers with drawn swords rushed up the stairs, Thurston, realizing a girl ran toward the magician, seized with a hand upraised in his favorite gesture. The soldiers halted. He advanced a step and they retreated.

By sheer force of personality and determination of manner, Thurston made the soldiers back down the stairs. Once in the temple proper he gestured in the air and a colored card handkerchief appeared in his hand. Then it disappeared. He cried: "Me, Thurston—great magician—American—your friend." And then stalked solemnly through the ranks of the soldiers and priests out to the street and safety.

Fooled India With Gold Pieces
Back in the western hemisphere some months before the adventurous magician paused at an Indian camp in the Rocky Mountains. To the delight of the assembled braves he made three \$20 gold pieces materialize in

the chieftain's pocket. The chief claimed the \$60 as his own with shouts of joy. Thurston, who was not inclined to surrender the money so easily, told the chief that he could make more money overnight if he would tie it in a handkerchief and sleep with the bundle beneath his pillow. Greedily, the chief assented and let the magician "tie up" the three gold pieces. The chief went to sleep and before he was awake in the morning Thurston had left the encampment. When the handkerchief was opened it was found to contain three silver dollars.

The magician was born in Columbus, Ohio, on July 20, 1869, the son of William H. and Margaret Claude Thurston. His family was determined that young Howard was to be a clergyman, so he was sent to Dr. Dwight L. Moody's famous school at Northfield, Mass. While there he manifested great interest in sciences, public speaking and magic, which he studied secretly, but with little inclination for theology. As a boy of seven he had seen a performance by the great Alexander Herrmann and ever since he had his mind filled with the desire to master the magical arts.

Began His Career in Poverty
En route to the seminary, following his graduation from the Northfield School, young Thurston stopped off between trains at Albany and saw another show by the aging Herrmann. This altered his career. He abandoned the ministry and embarked on a tour of the West, traveling with medicine shows, fairs, circus side shows and vaudeville acts. Sometimes hungry, never affluent—for his fanatical mind had been filled with the plans for his future, had turned against him—he practiced his trade unprofitably.

In 1896 he returned to the East and after a few nights of bench-sleeping in Union Square Park managed to obtain an engagement at Tony Pastor's. He was an instant success, principally because in his hour he had mastered a certain very effective trick. Instead of the old routine of "Take a card," Thurston hurled cards into the air and made them disappear at the Palace Theater. Manipulated cards as no other entertainer had done before. He pulled whole clusters and handfuls of cards out of nothing and by 1900 he was known as "The King of Cards."

Developed His Own Rope Trick
Between 1904 and 1907 he made a world tour. He played six consecutive months at the Palace Theater in London, and another five months at the Empire Theater in the same city. In the months that followed he circumnavigated the globe and performed before the Emperor of Japan, the Emperor and Empress of China, the King of Siam, the maharajahs of India, the Shah of Persia, the Sultan of Turkey and nearly every sovereign of Europe. In the Orient he sought unsuccessfully to find a fakir who could perform the legendary rope trick, and discovered not one who had even heard of it. Later he developed his own version of the trick for stage purposes.

NEW YORK HERALD-TRIBUNE
Museum of Magic Arts
To Be Opened by Ford

Noted Prestidigitators Help Gather Historic Exhibits

DEARBORN, Mich., April 8 (UP).—Henry Ford soon will open part of his famous Greenfield Village museum to exhibit the magic tricks and apparatus of America's 300,000 amateur magicians. He has asked Howard Thurston, Blackstone and other masters of illusion to help him assemble a museum of magic. Ford feels that the art is slowly dying, now that people are educated to the tricks of the prestidigitator and his efforts to offer a permanent home for the record of its development from Biblical days down to the present era.

Thurston has been kind enough to offer his help in assembling the collection," said Ernest O. Liebold, secretary to Ford. "Ford thinks every American boy—and a lot of adults—are keenly interested in magic, and that such a section in Greenfield Village would be of unusual value." The collection will include original manuscripts of such men as Hercules the Great, Harry Houdini, Keller, Thurston, Blackstone and others. Actual equipment used for famous tricks will be assembled, and other machinery of magic will be constructed by Ford workers from manuscripts.

NEW YORK POST, MARCH 17, 1936

Explorers to Quell Indians With Jungle Card Tricks



Andre Roosevelt Cyril von Baumann

Cyril von Baumann and Andre Roosevelt to Carry Magic Into Ecuador

Mr. Cyril von Baumann, a hand-some explorer with a red beard, lay on his bed at the St. Moritz, surrounded by nose drops, paper handkerchiefs and aspirin.

"Subpoena," said Mr. Baumann, "that Mr. Roosevelt and I are suddenly surrounded by savage Indians, the kind that hunt heads and then shrink them down to ash tray size."

He blew his nose. "I mean Andre Roosevelt," he said. "T. R.'s cousin, you know, the explorer. He and I are going to inland Ecuador, where no white man has ever set foot."

"Well," continued Mr. Baumann, "dashing tears from his reddened eyes, 'subpoena we have our back to the trees and it looks bad for us with those Indians? Do we pull out our guns and go to work, selling our lives dearly?'"

Would Do Card Tricks
Mr. Baumann considered. His pretty secretary regarded him wide eyed.

"No," said Mr. Baumann energetically sitting up in bed to reveal his white silk pajamas.

"A thousand times no," added Mr. Baumann, his eyes lighting up. "No, we do card tricks, and this makes them think we are gods, so they leave us alone."

Specifically, Mr. Roosevelt will do card tricks and Mr. Baumann plans a little trick along the lines of making water boil, then burst into flame.

Pig Latin and Wands
Mr. Baumann will carry a chemical kit into the darkest jungle of South America, whipping it out whenever savages get too risky. He has, he says, worked out a nice little act with pig Latin and wands of wands.

Then he puts a bit of carbide into some water. It boils. As it boils and the Indians are watching it, he whips out a bit of metallic sodium. This makes a perfectly swell explosion followed by a blue flame that ought to knock any Indian's eye out.

When Mr. Baumann is through, Mr. Roosevelt will pull an egg out of the chief's mouth and a rabbit out of the queen's ear. "We expect to get guards of honor, instead of poisoned arrows," Mr. Baumann said cheerily.

Explorers must eat and you can't kill a boa constrictor with card tricks." Boa constrictors are part of the regular diet of South American explorers, Mr. Baumann says. "They taste like halibut, only sort of fat. Of course they are a bit frolicksome to catch—always winding around you," Mr. Baumann murmured, "but you just unwind them and knock in their heads and eat them."

Mr. Baumann is also fond of lizard tails, crocodile tails and alligator tails. The trick is to eat them, and not to let them eat you, he says. The main sections of these animals are not much good, but their tails taste like chicken.

Plan Eight-Month Trip
Mr. Baumann and Mr. Roosevelt will be in the jungle eight months, unless they get caught in the rainy season. That takes three months more, spent in tree tops.

The reason for Mr. Baumann's and Mr. Roosevelt's trip is purely scientific, Mr. Baumann says. They'll take pictures, note the habits of the Indians they drive wild with their card tricks, hunt for the hidden in-

DES MOINES (IOWA) REGISTER
APRIL 7, 1936

MAGICIAN RIVAL OF SANTA CLAUS

Blackstone Entertains at Children's Home.

A white rabbit named Jack dined on carrots, cabbage and lettuce at the Des Moines Children's home, 2010 High st., Monday night after being discovered unexpectedly under a small boy's coat collar. Discoverer of the rabbit was Blackstone, trickster extraordinary, who demonstrated his magic at the home Monday afternoon.

Second to Christmas.
For 46 boys and girls (ages 4 to 15) the event was second only to Christmas, and possibly the last day of school.

Held under the parlor by Mrs. Mildred Jeanson, superintendent, the children beheld an urbane, genial man who proceeded to pluck playing cards from the chan-

seller, handkerchiefs from little girls' ears and a whole clothe-line full of miniature clothes from a boy's shirt.

Mouths Open.

Mouths open, eyes shining, the children watched Blackstone perform for half an hour. When the rabbit materialized, pink-eyed and soft, the children jumped up and down laughing.

Then Blackstone carefully wrapped the rabbit in an old newspaper and handed him to Howard Sims, 4.

"Unwrap him, Howard!" shouted the other children.

Near Tears.

Howard, near tears with excitement and not just sure he wanted to find a wiggling, live rabbit, gingerly unwrapped the paper and was relieved to find a box of candy instead.

Disappointed children turned downcast faces to Blackstone, who promptly produced the rabbit, gave it to all the children.

While the rabbit nibbled his dinner, snuffed at his hastily built orange-crate home, the children were busy until bedtime playing "Blackstone" with coins, cards and handkerchiefs.

Magic Rabbit Thrills Children



A banquet of carrots and cabbage was the reward of Jack, a rabbit, for being pulled from under the coat collar of a boy at the Deo Molino Children's home Monday by Blackstone, master magician.

Register Staff Photo.

N.Y. World-Telegram April 16, 1936

Fair Enough

By **WESTBROOK PEGLER**

*Thurston Takes His Secrets with Him—
Do Tailors Know the Answers?
Why No Lady Magicians?*



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HOWARD THURSTON, the magician—may he rest in peace—was a member of the most exasperating group on earth—the profession which delights to make chumps of ordinary men with playing cards, plug hats, ducks, rabbits, coins, vanishing furniture and toothsome young ladies in velvet knickers who smile as they are cut in half before the very eyes of the patrons.

For many years Mr. Thurston went up and down the world baffling people with his tricks, but, like the rest of them who have died when his time came to go, he left his public still wondering how he made the little lady float in thin air and how he could extract from a genuine egg the dollar bill borrowed from the embarrassed gentleman in the front row.

Ladies do not float in thin air and chickens do not lay dollar bills, so obviously there was some deception in everything that Mr. Thurston did. But did Mr. Thurston, having reduced his audience to a state of utter bewilderment, ever have the kindness to approach the footlights and explain all so that they could sleep when they got home?

More Secret Than Balkan Politics.

MR. THURSTON did not, and neither did Harry Houdini or any other member of this tight-mouthed craft whose secrets are more closely kept within the professional circle than the darkest deals of Balkan politics, the private affairs of the best families and impending decisions of the United States Supreme Court.

It is their delight not only to deceive but to mock the hopeless confusion of the innocents out front, and millions of people have gone away from these shows too badly puzzled even to guess the answers. All other entertainers contract to clear away doubts in the closing minutes of the show, but the magician never tells the patrons how the story ends.

What happened to the lion that vanished from the cage, how did he deal himself any five cards named by any five persons in the audience when half a dozen skeptics had shuffled the deck and how could any man swallow a package of needles and cough them up all strung together on a thread?

Questions Crying for Answers.

THESE are questions which have been crying for answers for many years, my friends, and now another witness has gone to his grave taking his secrets with him.

To be sure, it is unreasonable to ask that a man explain such mysteries to one and all for the mere price of admission, for if he did he would have to create new ones. But, on the other hand, when a victim has sat for almost three hours watching an artist do things which his intelligence tells him can't be done he, too, deserves some consideration.

I always thought the magician, having so many tricks in his repertoire, could at least walk down the aisle and slowly demonstrate with explanatory remarks one little one, such as the feat of grabbing a handful of billiard balls out of a customer's hair or a glimpse out of his breast pocket of his best possum.

These things were somewhat personal, and, anyway, magicians are such complete masters of their patrons that they can afford to do the generous thing. Probably the customers wouldn't really know even if they were told.

The secretive nature of this tribe, apart from the rest of the human race, is by no means the least of their marvels, for they have their trade union, so to speak, and they sometimes gather to talk shop and perhaps to exchange mysteries, like kids trading marbles or stamps, but rarely, if ever, do they get drunk and blab.

I have seen a first rate professional magician pretty well swash with drum at a party social evening performing small tricks with cards and coins under the earnest gaze of people no further along than himself, but never a word said he as to how he did what he did, nor would he, he had, reduce his feats to slow motion, even for a pal. old pal.

Lady Magicians Might Be More Talkative.

AND this brings to mind the fact that I rarely have seen a lady magician, except the little blond assistants in the velvet knickers who may not be magicians at all but just little blond assistants hired for the week through a local employment agency. Perhaps if there were lady magicians the secrets would be more loosely held and there would be less magic to taunt the spectators and send them home annoyed at their own bafflement.

More than once I have toyed with the idea of bringing a rifle to the theater and shooting the magician dead at the climax of the show, then rushing onto the stage to frisk his clothes for concealed animals and fowls, decks of cards and long garlands of gay silk handkerchiefs tied together. The suspicion is strong that they do not actually create these things out of air, as they like to pretend, but hide them in secret pockets made by fellow conspirators in the tailoring trade.

Thurston's tailor might be able to throw some light on the case if he could be lured into a locked room and tortured with matches.

Paterson (N.J.) Call Apr 15, 1936

Magician's Automobile Disappears From Curb Without His Trickery

When a magician makes anything disappear, it's nothing to get excited about. But when the magician's car vanishes then it's a case for the police.

This was the lesson learned by Russell Zito, of 54 Bergen avenue, Fair Lawn, a mystifier of considerable repute, who discovered that there are other forms of disappearance than that practiced by his own occult calling.

Mr. Zito told Fair Lawn police that his Ford sedan, parked in front of his home, was not there when he looked for it last night.

New York Sun, April 14, 1936

Awaits Sign From Thurston

Fellow Magician Tells in the Bronx of Plan to Prove Immortality.

Dunninger, the magician, is waiting for the late Howard Thurston, the magician, to reappear in some form or other in his apartment at 860 Caldwell avenue, the Bronx, and throw a small gray-green Egyptian idol at him as proof of life after death. Thurston died yesterday in Miami, Fla., and up to now the idol hanging on Dunninger's wall is still intact.

The two magicians were close friends and when not engaged in entertaining audiences with their tricks, spent many evenings together amiably hoodwinking each other. In spite of Thurston's ability to perform "supernatural" tricks in an entirely natural way, he was a strong believer in immortality. Dunninger, on the other hand, is a skeptic, and the two hocus-focuss experts used to discuss the question frequently and at great length.

As a token of his friendship for Dunninger, Thurston several years ago presented him with a small terra-cotta idol of Ramesses II which he picked up one day while journeying in Egypt from an itinerant caravan. The idol is said to be 3,000 years old. It is five inches high and of a gray-green hue. It is believed to have come originally from a temple at Luxor.

Omen and Portent.

Thurston obtained the idol from the caravan by exchanging provisions. It seems that the caravan was hungry and "ran into" Thurston in the middle of the desert. Thurston had a quantity of food in his own caravan and agreed to give it to the starving Egyptians in exchange for the idol which caught his fancy. On his return to this country he presented it to Dunninger.

A year later Thurston visited Dunninger in his apartment in the Bronx. He noticed the idol hanging in a wall in a glass case. He started pointing at it and in doing so knocked over a "Tang" income burner on a nearby table. The priceless object of art was smashed into a thousand pieces. Thurston fixed Dunninger with his most hypnotic stare:

"Joe," he said, "this is an omen, a portent, a tip. If I die before you do I'm coming back to this apartment and break that idol I gave you and throw it right in your face, just to prove to you that there is such a thing as life after death."

Time May Be Needed.

"Listen, you wrecker," Dunninger replied, "you've broke one of my priceless objects of art and now you're threatening to come

back after death and break another. Where do you get that stuff?"

Thurston paid no attention to his friend's remark, but kept fixing him with that hypnotic stare. Finally they said good night and parted.

Today Dunninger informed the press of the incident. Since Thurston's death yesterday, he declared, he has been patiently waiting in his study for the promised return of his friend.

He made everything as easy as possible and sat down directly in front of the idol so that any one who wanted to throw it at him would find the operation very simple. But nothing has happened so far.

Dunninger admitted today that it may be too soon and that a departing spirit requires more time to gain sufficient strength to revisit the earth, and especially to throw a priceless object of art at an old friend.

Toledo News-Bee April 7, 1936

Little Otis Manning, the personable 22-year-old Toledo magician whom this column long has touted as an outstanding performer in his special field of entertainment and whom we've always felt would sooner or later crash the big time, has done just that. And we're mighty happy in that we had a hand in bringing it about.

Manning had the good fortune to wander into the New Secor hotel on Monday evening just as Ted DeWitt, head of the DeWitt chain of hotels, was arriving for a visit in his local hostelry. An audition was quickly arranged for the Parisian cocktail bar and Mr. DeWitt was so impressed with the youth's cleverness that in 20 minutes he had signed him to a year's contract for appearances in his various hotels.

Manning opened in the Secor last evening and will remain the rest of the week. On Monday he is being sent to Cleveland to appear with Earl Smith's orchestra and Ray Covert and Marshall Reed, those popular songsters, at the opening of the smart new Vogue room in the Hollenden hotel. And he is to continue there with those DeWitt acts indefinitely.

And it might interest you to know that, according to Manager John Sabrey of the Secor, Gene Baker's finely liked orchestra will be sent here to replace the Earl Smith crew, opening in the Parisian bar on Monday night.

N.Y. Daily News Apr 15, 1936

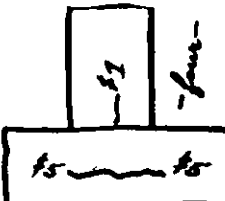
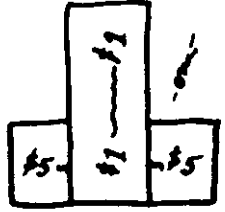


(Associated Press Wirephoto)

AWAITING GHOST ACT.—The pair of locked brass handcuffs which Mrs. Harry Houdini holds, figures in a life-after-death compact between her and her late husband-magician. His last promise, according to Mrs. Houdini, was to return to earth, if possible, to open them.

INFLATION. (Monty Crowe)

A dollar bill is placed upon a five spot, as shown in diagram one. Starting at the bottom edge of the dollar bill, the two are rolled slowly and tightly together as per diagram two. This rolling together business is continued as per diagram three and at the same time the performer is talking about the impending inflation and how it is necessary to have five times as much money to get a dollar's worth. Just after reaching the stage as depicted in diagram three, the rolling is stopped and the performer asks the onlooker to put his finger on the part of the dollar bill still showing. This, he explains, is to prevent any sleight or tricky move. Now, he states, one is to imagine inflation as a fact and the value of a dollar has become five times greater. Unrolling the bills slowly it is found that the five dollar bill is ON TOP of the one dollar bill, and the spectator is still holding down the one spot!



Practically automatic is the working of this cute and impromptu table trick. If the reader will take two such bills in hand and roll them as per instructions and diagram, they will find that after the five spot is completely rolled, the last edge will 'flop' over and over as the rolling of the one spot is completed. However, only one 'flop' of the five spot is needed. At this point, the onlooker is asked to place his finger on the unrolled portion of the one spot. Then, after the above mentioned statement, the bills are unrolled and the

five spot is found on top. This is an excellent night club table stunt, or impromptu feat good at any time of the day or night.

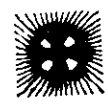


(carry on)

front of the chair and resting on the floor against the seat. When ready for the trick, ask for the time, pick up the plain sheet, and start folding and tearing, or folding and clipping. When finished, have paper (folded about to size) in right hand. Step over and pick up frame with the right hand (you are at left of it) and place it on chair seat leaning against the back. The fingers of right hand holding paper have gone in back (thumb in front) for a second, and the plain paper has been dropped in the capacious pocket. As the frame is set in place, the right hand secures the correct dial and the hand reappears apparently holding the same paper. This positively is a natural bit of business. Another possible switch coming to mind is with a varietal chair servante. Retain the bag part, but elongate the clip part so as to hold at least five of the dials. With the right hand holding paper, move the chair into position by the back, and make the switch while with left hand you place any sort of background into position on the seat.

As The Jinx is fundamentally an offering for advanced magi, I have no qualms of conscience

in leaving this part mainly to its readers. They, more than anyone else, will tear it apart to fit their own conditions, considering only the actual effect as they read it here. I'll be only too glad to receive and accept suggestions for the exchange from those who use it and find their method practical. And with that, I leave you to think about an effect quite original and one to make your audiences remember the fact that you are 'different from the others.'



SILVER OR COPPER. (Conrad Bush)

Effect: The performer borrows a handkerchief and places it over the open palm of his right hand, center of the handkerchief being over the palm and the ends draping over the hand. A half dollar and an English penny, token, or lucky piece (How about a Green River coin? Ed.,) are shown and placed on the handkerchief. The hand turns palm downward so that the handkerchief covers the coins, and it is twisted around them making their escape impossible. A spectator now holds the ends of handkerchief and can feel the coins inside. Still holding the ends he names a coin he wants, silver or copper, and the performer removes coin apparently through the cloth.

Method: The borrowed handkerchief is draped over the open right hand and the coins put on it. The thumb, first and second fingers of right hand grasp the coins thru the cloth and hold them fanned apart, one overlapping the other. The right side of body should be facing the audience.

With the coins in this position the right hand is turned over, palm to floor. If the hand is turned over slowly, the handkerchief will not fall completely from the hand, but one end will be draped over the arm. The left hand comes over, picking up this end and removing it from right arm, bringing the end down with the other ends. It is in this position that the important move takes place. As the left hand brings the end down, the left hand will be directly under the right, and at this moment the right hand releases one of the coins (it does not matter which one) which is caught in the left hand. Hand containing coin is brought up in back of the handkerchief and the coin placed against the one in handkerchief. This should all be done in one continuous move.

Handkerchief is now folded around the coins and twisted to hold them in place. A spectator holds the ends with one hand and with his free hand is allowed to feel the coins within the folds. He is then asked which coin he wants. If the silver coin is outside the handkerchief and that is the one he wants, take it from the folds with a pulling and twisting action as if you were working it through the cloth and give it to him. If he had asked for copper you would have done the same thing and kept the silver coin, telling him he has what he asked for and you'll take back the other.

For those who exercise a little more skill I can give a more subtle method. Everything is the same up to the point where right hand turns palm downward. Instead of a slow turnover, the right hand is brought around to the left in a rather fast semi-circle which will throw the handkerchief from over the right hand when it will hang from the fingers and thumb of right hand holding it. As the right hand is being turned over and is about half way around, one

of the coins is let go of and caught by the left hand. As your right side is to audience, the coin flying thru the air and being caught by left hand will be masked by handkerchief in front of it. The handkerchief is now placed over the coin in left hand and handkerchief is twisted around both of them. From here proceed as in the first method.



LETTER AT HAND AND ACTED UPON.-----

Mr. Theo Annemann
Waverly, New York

Dear sir,

The unfortunate combination of scotch block plus a gradual infiltration of scotch liquor may be held responsible for the following idea.

I imagine the construction and technique of the ordinary changing tray in use for the substitution of a pack of cards is known to all.

Trying to apply this idea to a less stagey looking object than a tray and also, what was more important, make a saving of the three bucks that the magic depot is only too glad to receive, I thought of gluing the cover of one magazine on to the back of another. This worked well enough to satisfy and the sum cost of the apparatus was only a dime since I had a magazine at home and all it was necessary to buy was a duplicate issue. This is fine in ones own home, but if you pick a magazine out of a rack when out, and your host doesn't recognize it, -- well!

I overcame this by using the back or advertising page. This I have found is perfect. One of the drawbacks to my original plan was that if the magazine used is a pulp, they generally have such lurid covers that people are tempted to rifle thru them and that is very annoying.

The additional benefit to the latter method is that no expenditure at all is necessary since advertisers generally have the same ad on the back of the periodical for a few weeks hand running.

I think that if you use this method it will be found subtle enough for the deception of the most carping.

Yours truly

Bruce Elliott



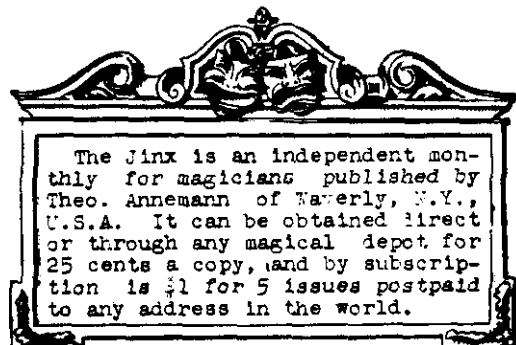
Here is an effect which is original with me and one that has been reposing in my notebook for several years. My idea originally was to market it in the usual fashion as a dollar secret, but those days are past.

All you need is a packet of 20 or more blank cards, but I prefer at least 35 because it makes the handling

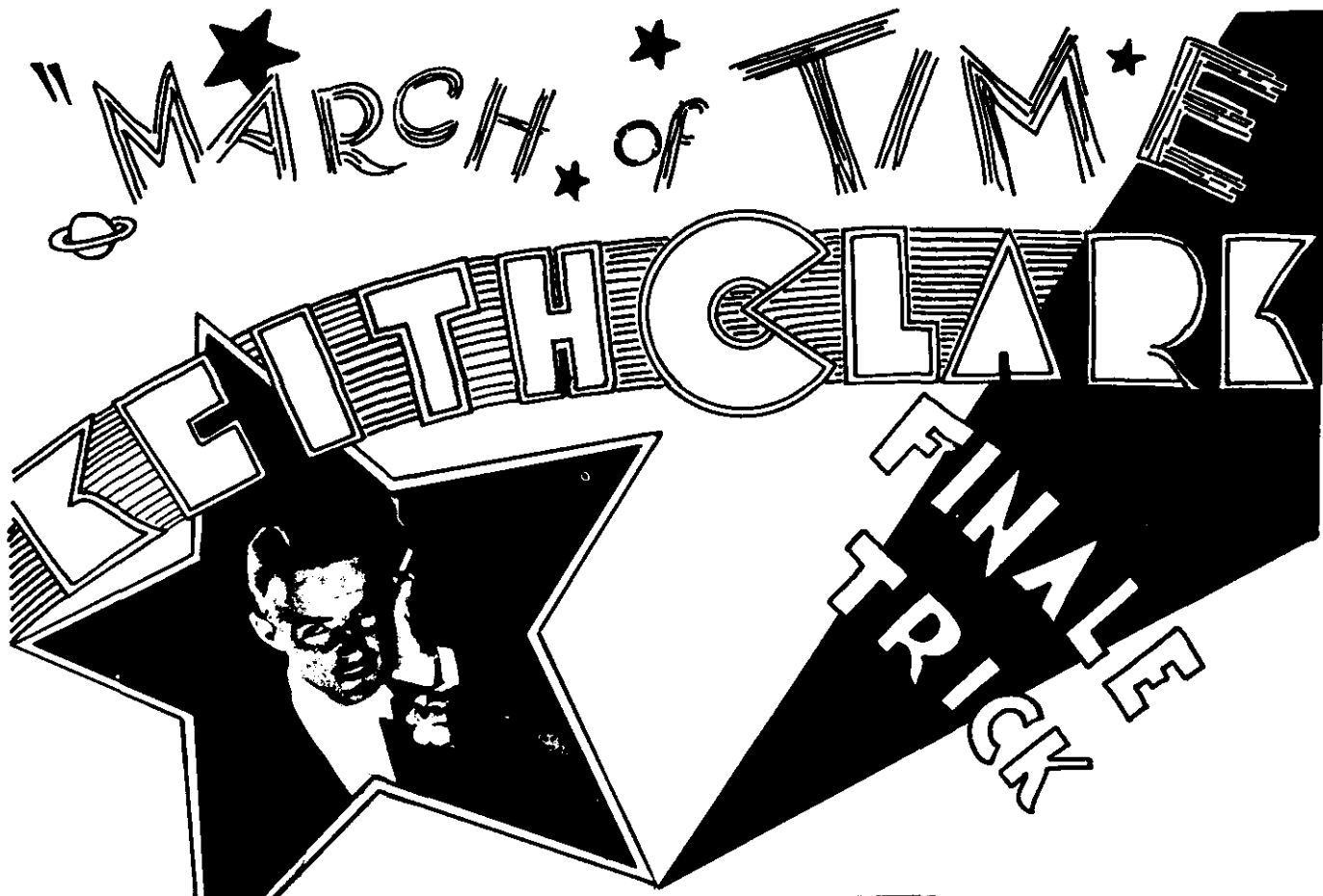
easier. Hand them to a spectator and ask that they use any one of them. Take back those left and ask the person to think for a moment of a relative or friend who is not living. This name, (first and last) they are to write on one side of the card and keep it writing side down. The card is returned to the packet of blanks and a spectator shuffles them well. The performer now takes them and as he drops them off top, one at a time, the spectator who wrote is asked to spell the dead name letter by letter. As the last letter is reached, the performer holds the card at which he has arrived. The spectator repeats the name and the card is turned over. It is the dead name card and everything is left with audience!

If my reader doesn't consider that a different and effective bit of business I've been sadly fooled by the number I've done it before. When torn apart it is nothing but a card spelling trick in a weird dress. Some may prefer doing it with blank playing cards because of the ease in manipulation but I don't agree with this because cards of this type give the impression of a card trick immediately. My safe and sure method has two variations depending upon the performer's desire for cleanliness. After the selection of a card I would take back the rest and hand spectator a pencil. Turning back while he wrote, I'd cross arms and exchange the packet for one trimmed a little narrower. Don't make them shorter as they are shuffled at ends. Have card returned and mixed by spectators themselves. Now take them (always being careful to have packet kept right side up throughout) and as a further bit of mixing cut several times and bring the wide-card to the top. Cut one more card on top of this making it second down. Do this carelessly while telling of the affinity between the card written upon and the deceased person and how differently it now vibrates from the rest. As you ask writer to spell aloud letters as you deal, gesture with hand holding packet and turn it completely over. No difference can be seen. Now deliberately deal a card each time the spectator gives a letter. I have never had any trouble knowing when the end of the name is coming up and as you deal off the card for the letter third from last, leaving two to go, turn the packet over as you put card down. That is why it is best to put each card down with a deliberately sweeping motion. Now the dead name card will show up on the last letter.

If the reader desires, he can cut the dead name to the top, turn packet, deal off until last letter has been spelled, and then allow writer to take off the NEXT card, turning the packet over as you approach him. I don't recommend it as attention is focused on you at the last minute and the other version is clean at this point. If the reader doesn't care to switch packets he can previously trim one a little shorter and force this card on spectator for the writing. I have used this when doing the trick impromptu with a packet of business cards but still prefer the switch because of the freedom allowed spectator at all times. However you do it though, you'll find that here is an effect away from the usual run and one that will excite comment.



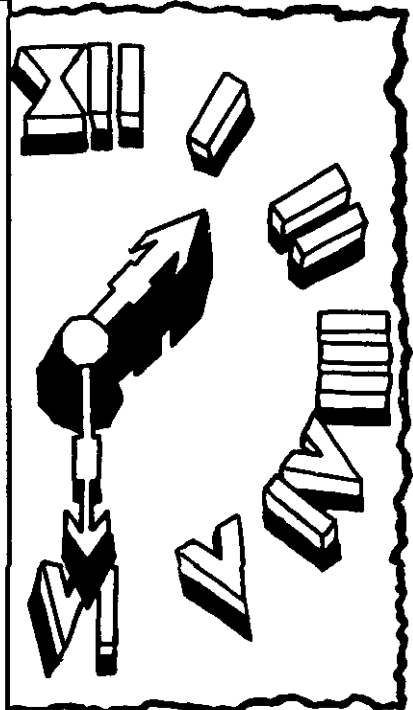
"MARCH OF TIME" WITH CLARK FINALE TRICK



In my estimation this effect is one of the most novel to conclude the program of any magician. Picking up a sheet of paper about twenty inches square and folding it rather carelessly as he talks, the magician asks a spectator for the time. We shall assume it to be 1:28. Putting the paper behind his back, the performer tears out bits and tosses them to the floor. Finally the paper is brought to front and opened against a black background. TORN INTO THE SHEET IS A CLOCK FACE, THE HANDS ON WHICH INDICATE 1:30! The magus naively remarks that it has taken two minutes to do the tearing and that time is always marching on!

Obviously, this is one of those EFFECTS which will be performed in a different manner by each performer. Some may prefer to cut the paper with scissors instead of tearing. Regardless of this point, the effect is accomplished through a substitution of papers so that no individual skill is involved. Mr. Clark used this effect in vaudeville where the running time of an act is seldom more than a minute or two either way. It is the writer's belief that any club routine can be gauged to within ten or fifteen minutes which makes this practical for use. When you have ascertained your approximate starting time, have on hand say five of the dials with the minute hand at five successive numbers which allows you twenty minutes. Many will no doubt make up a supply of dials minus hands and merely tear them in at the last available moment. Another out which comes to mind at the moment is for those who may use the trick as a routine trick rather than as a closer. In such a case they will merely use the effect during that period for which it is set. So, whenever the spectator names the time, it is necessary only to exchange the paper in hand for the one set at the next closest five minute interval and use up approximately that amount of time in the apparent tearing. This tearing or cutting should not be precise or too artistically perfect in accomplishment. And please remember that it is more a clever effect of skill rather than a mysterious trick.

For the exchanging, individual genius may again be brought to play on the problem. Mr. Clark used a double chair seat under and around it being the prepared papers folded into packets about three by six inches in size. After folding and tearing the plain sheet, it would be drawn over the seat edge to further crease into a small package, and at the same time left behind while the correct one was pulled forth. My own idea for this is to have a background of black cloth mounted on a wooden frame. Across the back at the bottom, and about five inches deep, is a loose piece forming a pocket. On the back of this piece of cloth are enough pockets to accommodate the necessary prepared dials. Have this in
(I'm sorry, but you'll have to turn back to Page 114)



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