

THE JINX



JUNE

21

1936



Otis Manning

May 21st saw the passing of Henry Welsh Miller at the age of 72. The younger magical generation doesn't know much about him but the older ones will remember when, over thirty years ago, he was 'tops' in coin manipulation and more than held his own during the card and coin manipulative era at the turn of the century. Foreign cities especially, made much of him, and even at 72 there were few who could duplicate some of his coin manipulations and palms.

On May 24th, the Opera House on East 67th Street in New York saw the Knights of Magic giving the first competitive amateur magic show a la Major Bowes. I mention this because it turned out very enjoyable and seems like a constructive idea for other clubs to try.

In the obituary column this month should be a note about the Jordan Series which did a remarkable bit of floundering before the final dive. I just couldn't sell the idea even though the material was away from the beaten path and would have been a textbook (350 tricks) of card and magical principles. That's that.

David Embury, of New York, has a nice way of making a brief of his programs. First a routine of effects is put together. The first page has a description of the routine as it is seen by the audience. Following this comes a page of requirements and the preparing of same. Lastly are the working instructions. Mr. Embury has four of these, and like other busy people, has thus systematized his work so that he can always have a tested program at hand when he needs it and without effort and thought lost.

Should you go in for a little comedy, this bit of by-play can be put to use where a lighted candle is needed. Have a boy up and give him a box of matches for lighting the candle. Hold it in right hand towards him but keep watching the front and SAY NOTHING. Each time he lights a match it goes out before he can light the wick. After the second time and on the third try the audience will be having much fun, but you still say nothing and patiently wait. Take the box and hand him a paper of matches with the remark, "Try these." He lights one and it explodes. Shake your head, light the candle yourself while he holds it, using the same paper matches and say, "You'll have to try harder than that if you're going to set the world afire." Then continue with the trick. The matches that go out and the ones that explode harmlessly can be obtained at any trick and joke store.

No charge has ever been made for the reproduction of business cards of magicians in these pages from time to time. The feature has been found of interest so I include it and will continue to do so with any cards sent me. The only income from the Jinx is what is paid for each copy. There is no sideline and no paid ads are accepted. Occasional boosts are my own opinions.

Requests have come in for the address of a concern selling the candy ice cream cones used in the Otis Manning effect "Brrrr!" in Jinx No. 16. The firm is out of business now, but Mr. Manning has supplied this substitute working. Get a real cone and use the rubber ice cream dip sold by S.S.Adams, Asbury Park, N.J. and which is in most all novelty stores. After producing, start to hand to spectator. As an afterthought take cream off and put in your pocket with the remark that you'll save it for your little brother. It's a funny bit.

Jinx No. 2 is out of print except for a few complete files. --- "The Tops" is lucky to have the best book reviewer in magicdom, Lloyd Jones. --- "Mogul" the current New York mind-reading marvel (see clipping on Page 121) may have gotten his trick from the back page of Jinx No. 6. --- Harry Dreilinger's idea of new twists on old tricks is shown in his version of the well known vest turning trick with the hands tied. Harry turns his trousers inside out with his ankles tied! However, many a magician's wife has done the same trick during the darkened hours. --- Magic's greatest inventor and most prolific man of letters has a twelve page blast on the press in which he will undertake the task of answering me by evading the questions and digging into the dirt. It is all very amusing (?) to those who have paid money for nothing received (he doesn't even answer their letters of complaint) to see how he wastes time and credit printing tripe which proves I'm under his tough skin. My superiors ignore me. His picture in last September's Nudist magazine reveals to me the cause of his mental attitude on life. The new overflow of residue should prove entertaining. Don't miss your copy. --- The era of floor show magic and table entertaining only proves that a magus must be versatile. Learn a couple of tricks with all objects and in all phases of magic. They do not need to be difficult sleights or moves, and one who can do something with anything is indeed a master of the situation. --- Gene Dennis, the renowned girl psychic, is delving into horse race finishes, and prognosticating the results for a popular racing magazine. When, at a dinner for scribes, she was asked about two nags running the following day, she gave one as a winner and the other as a loser. It happened just the other way around! --- Swann, billed as 'The Magic Man From Kalamazoo' sailed away to London town and opened at the Dorchester Hotel. Tommy Martin goes across in June for six months at a head swimming price for magi, but worth it. Ade Duval, Larry Gray and Glen Pope are still over there. New York actors go to Hollywood and American magicians go to Europe. --- Harlan Tarbell shows letters from S.A.M. assemblies congratulating him upon his Woolworth cut-out magic book. Then why the preferred charges? --- Tom Worthington put out an 'Extra' edition of The Osirian upon Thurston's death. It was a nice tribute. --- My bit of Thurstonia consists of about a dozen letters twelve years old when I continually tried to hire myself out as an assistant. I didn't know at the time the antipathy of a magician towards magically inclined assistants, and now I appreciate the collection because he bothered to answer all of my requests. Incidentally, Jane will have control of the show. That's quite definite. --- Otis Manning, the Toledo magician, and whose picture is up front on this issue, is coming along plenty fast with his night club table work. I'm sitting tight in New York and expecting him at any moment. --- I wonder why the name of I.I.Altman has vanished from the S.A.M. list of committee members, especially the committee on Ethics and Standards, of which he was chairman for so long? Can it possibly be that he has changed his views and is contemplating an expose of sorts via the screen? --- Quite a few pains in the neck have been recorded since the \$75.00 Neyhart Rising Card Trick was cut in half. Well, after all, how would you feel? --- Dr. Jacob Daley is seriously contemplating the publication of anatomical terms for magic writers and teachers which should make the understanding of complicated finger and hand positions much easier. --- Among the visitors to the Jinx headquarters this month were L.Vosburgh Lyons, Dr. Jacob Daley, Judson Cole, Keith Clark, Dai Vernon, Al Baker, Dr. Gordon Peck, and Mike, the Educated Rooster.

Theo Annemann

Great magic causes happiness, and you can do this with sleight-of-hand, especially if you cause laughter and merriment. In doing this, however, it is best to get the laughs legitimately and not at the expense of others. Altho there are instances where a slight bandinage, banter or a little repartee may be indulged in, it should be done in a light and NOT a brusque fashion. No one should be made to feel unduly conspicuous, or stupid. Of course, the fellow who tries to be "fresh" is expected and should be put in his place.

Don't overuse the wand - this will make it all the more effective when some special change or effect is introduced with its use.

When entering a business deal ALWAYS get a contract. No matter how much of a friend, implied, expressed, intimated or imagined, having the terms down in black and white will more than frequently save much time, money, explanation, argument and wrangling.

An old trick to gain applause and bows on a magic act in vaudeville is to have some large piece of apparatus standing on the stage or a table which you do not use. The audience will see it, note that you have not used it, wonder what it is, and the chances are 10 to 1 they will applaud to make you come back to do it, feeling they were cheated. Whether this is real showmanship, fair, ethical, an alibi, a trick unworthy of a competent magician, unnecessary, or cleverness, each must judge for himself. I saw one magician, however, who was at the top employ the device.

There seems to be a growing tendency to decry the amateur among some of the professionals. This should not be - one may learn something from anyone and everyone. In most sciences to-day, a great many of the most important discoveries are made by amateurs.

Small bone rings, which may be purchased in ten cent stores, offer little friction to cords when sewed as aids to the free passage of such adjuncts. I have found also that the graphite of a soft lead pencil will aid materially in certain pieces of apparatus in an elimination of friction for the same purpose as mentioned above.

Avoid depending too much on assistants, and try to produce as many of your effects as possible without their aid. The best of them at times are undependable at critical moments.

Cultivate an attack - I do not mean by this to be harsh or brusque, but make your initial address as if you meant business, and let your first trick show that you do.

Vocalists devote a part of the day to practice, so do acrobats, jugglers, dancers, in fact all professionals who get anywhere. Why not magicians? An hour a day EVERY DAY will work wonders with your sleights.

Learn to do a sleight well rather than employ a subterfuge. One is sure, the other doubtful.

So many ways of producing the Rising Card trick have been devised that nearly everyone in the audience loses sight of the fact that the magician has found out which cards have been selected. This is a point that has been most neglected of late.

When giving a stage performance avoid borrowing objects. This was the fashion in the older days, but we're living in a different, a faster



age to-day. Not only does it take time to borrow and to return the objects, but it rarely adds anything to the culminative effect.

Avoid intimate talk with a few in the front rows. This is not only inconsiderate but impolite to the others in the house too far away to hear what you are saying.

Say "Ladies and Gentlemen", not gemmen, "handkerchief", not hankuchiff, "government", not government, and TAKE where it should be spoken instead of "bring". (This was contributed. Ed.)

A well known magician once was asked if he knew this trick and that trick, and if he could do such and such. The answer deserves to be put in capital letters, so here goes, "I ONLY KNOW FIVE TRICKS - AND I AM TRYING TO LEARN TO DO THOSE WELL."

The best dead black quick-drying paint I ever used, or know of, is Jap A Lac.

In making a top or bottom change, after making the change do not move away the hand containing the card, but gradually move away the hand containing the PACK. This is a good one - get it.

One would think that a magician would know how to handle a rabbit, and yet I have seen many who did not. Almost every one know the proper way to lift the animal is by the ears, and yet there is more to it than that. Cup the hand holding the ears underneath the head of the rabbit so that the little finger rests on the spine at the base of the head.

If you can produce four billiard balls well, remember that nothing is gained FROM AUDIENCE STANDPOINT by producing eight or twelve - in fact it is apt to grow tiresome 'out in front.'

A dampened blotter, hidden where it may be easily reached (behind some piece of apparatus, or on a servante), will prove valuable to those whose hands are inclined to be too dry. Simply touching the fingers to the blotter and then the palm, is all that is necessary. Or a very little glycerine, well spread, may be used on the blotter.

Do not use short lengths of elastics on pulls. The longer the better, even if necessary to go around the body twice. To those who do not know this "wrinkle", try it - you will be surprised with the results.

Many pieces of apparatus constructed of metal "talk". Quite a few could be made of leather or other material which would obviate the undesirable feature, and furthermore, if dropped by accident or design, would attract no attention.

Notes of the Notables

MAGIC MOVES TO THE NIGHT CLUBS AS ILLUSIONISTS DESERT OLD "PROPS"

CORNING (N.Y.) LEADER
APRIL 25, 1936

NEW YORK —(AP)— Outstripped by science at wicker working on the grand scale, magic is shelving elaborate apparatus and turning back the clock to sleight-of-hand. In night clubs, hotels and grills, before intimate groups at private parties, there is scant room for diving tanks and bisectable girls in boxes. Modern sorcerers must work in the open as their predecessors in black art practices where they could "ather a street corner crowd.

An elephant waned unseen from a box on a theatre stage or a young woman in velvet knickers floated out over the orchestra once entertained as mechanical extravaganzas, but always there was the suspicion of hidden trap doors and invisible wires.

Simple But Confounding
To make a tennis ball vanish in mid-air, with no box at all, however, astounds spectators solely by the contradictions of the physical order before your very eyes.

The return to one-man mystification also is stimulating its popularity as everyman's technique. Of 706 bafflers in the Society of American Magicians, nearly one-fourth are amateurs interested enough in their hobby to pay \$12 a year dues.

Only 184 are full-time professional performers, and 261 are semi-pros who devote evenings to paid appearances. Julian J. Prosser, president of the society, is a commercial printer when he hangs up his silk top hat.

The trade sees Thurston's death as closing the era of great "ilusionists." The line ran from Herrmann the Great, through Harry Kellar to Houdini and Thurston.

Leaders Of The Trade
Blackstone's is called the last big-time, full-length magic show traveling the road. Hadden, Houdini's brother (they were born Theodora W. and Harry Wells, sons of a Brooklyn rabbi, generally is occupied by long engagements, such as his summer run on the board walk at Atlantic City. Jack Gwynne still tours vaudeville, but is bandoning huge effects.

In contrast, the new school of wizards are suave parlor tricksters who purposely reduce the size of the illusion and minimize dependence on "gimmicks," or props. Tops include Ade Duval and Cardinal ad Wehama.

Fred Keating, of Hollywood, employs tricks merely to keep his hands occupied while he lullans the customers with adult patter—as Will Rogers punctuated his wisecracks with a rope. Dai Vernon and Nate Lepel make most of their appearances before night club crowds.

N.Y. Herald-Tribune
April 26, 1936

Who Can Succeed Thurston? A Magician-Actor Combined

Robert Reinhart has been a student of magic since he was twelve years old. He appeared as the magician in the Theater Guild's production of "The School for Husbands," and produced for the Theater Guild two magic shows, in 1933 and 1934.

By Robert Reinhart

THE recent death of Howard Thurston raises the obvious question—who, if any one, will be the next world-famous magician? On those shoulders will the distinguished robes of Alexander Herrmann, Harry Houdini and Harry Kellar fall? One may reach the easy conclusion that the modern miracles of invention have made the minor miracles of the stage magician seem trivial. Such reasoning suggests that magic is a declining or even a dying art. Is this actually the case?



Dai Vernon, shown entertaining a New York night club (KID-KAT) crowd with sleight-of-hand, typifies the new school of sophisticated magic makers who puzzle America without the aid of elaborate stage setting.

Unhappily it must be admitted that magic, as a form of theatrical entertainment, is a declining art, but this is not because the present public, either children or adults, has had its fill of it. The fault lies with the exponents of magic, who have not brought its presentation up to date. It is obvious enough that the theater has made great strides in the present century. It is equally obvious that the art of presenting magic has not.

Imagination Called For

Until some visionary producer or manager comes along who has sufficient imagination to see the entertainment possibilities in a modern production based on magical effects, presented in twentieth century theatrical style, there will probably be no successor to Thurston. Some individuals may continue in his tradition, but the successor to Thurston must begin where the latter left off.

For those so afflicted, the urge to "do magic" is strong. There is no likelihood of this art disappearing, even though it be a precarious profession. Throughout the country

appear in theaters, some in cabarets or night clubs, and a number entertain at clubs, lodges, private dinners and at children's parties. It may be stated with reasonable assurance that there will continue to be these club or drawing room magicians, at least enough to satisfy the demand for children's entertainments and for small occasions of an intimate nature. There is no denying the technical skill and abilities of many of these performers, but their presentation for the most part leaves worlds to be desired. This applies also in almost every case to those who appear in theaters, for here, too, the lack of the modern approach is evident.

To this general statement there is one exception, and here we must pause to praise Richard Cardinal, whose flawless presentation, stage deportment, mystery and pantomime have been so widely admired. Yet Cardinal is after all but a specialty artist, whose fifteen or twenty minute performances is a far cry from a full evening's magic show.

What is a Magician?

Years ago Robert Houdini defined a conjurer as an actor who played the role of a magician. After having been associated for nearly twenty years with magic and magicians, I find it difficult to think of any modern conjurer who fits this definition. Fred Keating perhaps, for he came nearest to it, but he was always the suave, charming young man who appeared as much surprised at his effects as were his audiences. The decline of the opportunities for vaudeville artists and a wide number of imitators forced Keating to divert the "black art" for the legitimate stage, and subsequently for the more lucrative cinema.

There are perhaps fifty organizations in the country the memberships of which are composed largely of magicians, some professional and some amateur. They combine the social aspects of a lodge with the aims of a little theater group. These societies hold regular meetings and often stage performances, but even the best of them are not of a high quality, judged by any standard. In

these organizations also are such closely related trapeze troupers as side-show artists, fire-eaters, ventriloquists, jugglers and Punch and Judy performers, and those generally associated with the "outdoor show business," the carnivals and amusement parks.

Many great performers have started in the circus or side-show tradition: Houdini and Thurston were both at one time side-show performers. Keating once traveled with a circus as a magician. The magician of today, however, while he must know the technical aspects of this field, preferably should have a theatrical background.

It has been my privilege to know many of these artists well, performers who are direct descendants in heritage of the first traveling showmen. Out of their related arts and out of puppetry grew much of the theater, which is really the greatest and the highest achievement of magic. For here is real illusion concerned with living people.

The arts of the theater are the highest development of magic. For magic itself again to become popular, it must draw closer to its blood relation, the theater, with which it shares a common origin—the inherent desire of mankind for illusion. In so doing it may still produce one of the greatest forms of entertainment, illusion within illusion.

It therefore will be necessary for some theatrical producer with wide knowledge of the theater to invest himself or all this technical knowledge, and to combine forces with those who have the technical knowledge of legerdemain, and then to find a man who can act and carry out the part of a magician. This will be the man about whom to create the character of "magician," and the man who logically should be Thurston's successor.

In the past magic shows have grown gradually the performer developing as an institution and his program growing with him as he developed or was successful. No one, to my knowledge, has successfully staged a magic show in the way that a legitimate play is produced, by knowing from the start what was going to be produced and having the capital to finance this end. To produce such a magic show would cost at least as much as an ordinary play, and the possibilities of making a financial killing are much less, as the scale of prices is considerably lower.

There is, however, another angle to a magic show. It is like the circus in that once the original investment has been made, it lays the foundation for shows in future years which will not change much from the original, and such a production can go on the road for years.

Thurston, after reaching the top in his field, lived to see a serious decline in the popularity of his art, as he knew it. This does not mean that magic is dead. The multitude of people who support even the mediocre programs of the magical societies and hundreds who practice magic as a hobby testify to the contrary.

NORWICH (CONN.) BULLETIN
MAY 2, 1936

SALEM YOUTH MAKES HIGH PLACE IN MAGICIANS' HALL OF FAME

Out of Norwich have gone many men who have achieved success in the business world and had their names written in the hall of fame, but it took the little town of Salem to send forth a youth who eventually reached the heights in the art of legerdemain and is ranked among the topnotchers, such as Cardinal and the late Houdini. The American Magicians society recognized him as the second best magician in the country.

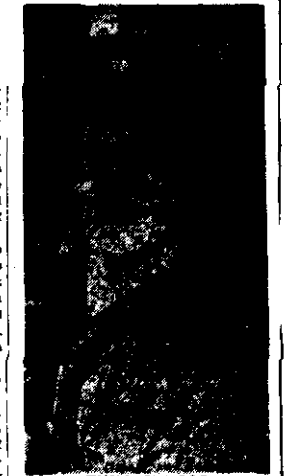
That is the remarkable record of Albert H. "Al" Wheatley, son of Mr. and Mrs. A. E. Wheatley of Hartford, former residents of Gardner Lake, Salem, where they conducted a farm on the north shore of the lake. "Al" and his wife are now staying at their summer place, not far from where he lived as a boy, and secretly practiced his art in spite of the objections of his mother, who believed that magicians

were in a dark and dreadful league with the devil, whose stage name is Tung Pin Soo, and his company have just finished the season with Sally Rand, famous fan and bubble dancer, and her 1936 record-breaking success, which was considered the year's biggest stage event. The famous magician, who had a heavy spot on the Rand program, will rejoin Sally in Pennsylvania in the fall.

Tung Pin Soo reached his decision to take up the study of this scary, yet fascinating, art for his life's work at the time he, with a group of youngsters, watched a sleight-of-hand artist perform his tricks on board an Italian steamship, out of Melbourne and bound for the states, in the summer of 1904. When his parents were informed of his decision, they were shocked and did everything in their power to take his mind off the "dreaded" art.

In spite of the admonitions of his parents, he stick-fast on spending his entire allowance for sets of magic and booklets of card tricks. He continued to practice, secretly entertaining small groups whenever possible, until his fame in these circles spread and he was called upon to perform publicly. In the early days as an amateur performer, Mr. Wheatley appeared at Masonic temple, Eagles hall and Elks home here, also at Salem and Colchester and other small towns in this section. He was one of the first performers of the legitimate stage to appear at the Palace theatre. It was at these places that Mr. Wheatley smoothed out the rough spots in his performances and subsequently went into "big company" and made a name for himself.

In reviewing his early days as an amateur performer in Salem, Mr. Wheatley spoke in warm terms of A. Chester Brown (Professor Montague), who gave him valuable assistance when he was trying to master intricate tricks of magic. When he was a boy Mr. Brown presented the artist two magicians' tables, which he has continued to use to the present day and which he prizes highly. One of these tables which is 40 years old was



TUNG PIN SOO

used by Mr. Wheatley in his performance in the Rand show this past fall. Among the flattering press notices received by Tung Pin Soo are two which are picked at random from his press booklets.

So great was his wizardry that it would have been as nothing to see him grab one of those iron bars in the chapel and to eat it as if it were chocolate. Tung offered some of the most beautiful bits of the evening. His exhibition of Oriental fire-eating and magic with ancient Chinese wood blocks were remarkable. Another highlight of his performance was the rolling of a silver half dollar, on end, atop an ordinary parol.

"Al," who started his career as a magician at the age of ten, has a warm spot in his heart for the Gardner lake section and returns there almost every summer to meet friends and renew acquaintances, also to get away from the "bright lights" and spend a spell in fishing, in which he is keenly interested.

Rajah Claims Thurston's Throne

Pittsburgh (Pa.) Sun Telegraph - May 10, 1936
Self-Styled 'King of Magicians' Expects Jane's Resentment

'Chosen Successor' By the Master, He Declares

A pretender to the throne of Howard Thurston, "king of magicians," gave a new twist today to the Thurston drama.

The new character on the magic stage is Rajah Raboid, "reader of minds, solver of mysteries, master of mysticism, radio philosopher, and poet."

The Rajah arrived in Pittsburgh from Miami, Fla., where Howard Thurston died, and displayed a contract which he said was made between him and Thurston March 13.

TELLS OF PLAN

It provided that Thurston and Rajah combine their shows, with Rajah in charge and Thurston appearing only briefly, to conserve his failing health.

Although the contract expressly reserved the Thurston show and the Thurston name to Thurston, the Rajah says it inferentially names him as the chosen successor of the master. And he will so bill himself next winter, he said, no matter what Jane Thurston thinks about it.

'CLOSEST FRIEND'

The Rajah said he was Thurston's closest friend for 15 years, and added:

"I'll defend my right to be his successor in court, if necessary. I'm sure Mrs. Thurston wants me to succeed him."

Mrs. Paula Thurston, 28, and Thurston's adopted daughter, Jane, 24, are involved now in a dispute over the strange will the magician left. He "cut off" Jane with \$500, and left the rest to Mrs. Thurston—with the proviso that she stop drinking.

POETIC EULOGY

When Thurston died, Rajah Raboid delivered a brief poetic eulogy on a radio broadcast. It reads:

His faults were light and few
As human faults could be.
And his virtues were as many too
As gems beneath the sea.

A calm release.

No clinging to his mortal clod.
He's closed his eyes to lie in peace.
Before his smiling God

The Rajah declared:

"Thurston selected me as his successor because he knew I could handle his show. I intend to carry out his wishes. I don't think Jane will like it."

ST. JOSEPH (MO.) NEWS-PRESS

APRIL 28, 1936

TRAPPING HOUDINI'S SPIRIT

Mrs. Harry Houdini, widow of the famous magician, announces that she will make one more attempt to establish contact with the spirit of her dead husband. She will conduct a public seance and for that purpose will beg, borrow or rent somebody's mountain top, so as to be near the heavens. Without entering the controversy over spiritualism, and offering only respect for the religious belief of any and all, one can be pardoned for suggesting that Mrs. Houdini's stunt smacks much of the tower of Babel. Maybe Mrs. Houdini's got something to sell and is drumming up a crowd as we note the announcement of the seance comes through her business manager. Her mountain top seance will bring her as close to heaven, where she fondly assumes Harry is, as did the building construction program recorded to the Bible which ended in the confusion of tongues.



International News Photo by Sun-Telegraph.

RAJAH RABOID . . . SUCCESSOR TO HOWARD THURSTON?

The Billboard May 9, 1936

FRED KEATING wires from Los Angeles about an item which appeared in these columns in the issue of April 4: "Just noticed clipping announcing I was returning to magic. Grateful for friendly plug, but unfortunately it's causing me much embarrassment and confusion among bookers, inasmuch as fully six years ago I definitely gave up magic for comedy, even in vaudeville and cafes. Nothing could ever induce me to take it up again professionally, also it will always be close to my heart. I implore you to correct the error as conveniently as possible." Keating, who has been on the Coast in vaudeville and films, opens May 6 in the Rainbow Room in Radio City, New York, on a four weeks' contract. He has an interesting radio proposition and several vaudeville dates to follow, after which he will return to Hollywood to fulfill a picture contract.

New York Times May 9, 1936

Less, unfortunately, can be said for the new show which went into the Rainbow Room this week. Fred Keating, who gave up his incomparable sleight-of-hand some time ago for a dubious career as an actor, accomplishes little more than a dull thud as master of ceremonies, probably because he tries to do too much with too little material.

New York Sun April 23, 1936

SUGGESTS SPIRITS HUNT UP ALIMONY

Referee Tells Spiritualist He's Lucky He's Loose.

Even a spiritualist cannot expect to have two wives without paying for it, Referee John P. Cobhan said today when Mrs. Selma Decker of 80 West Seventy-sixth street applied for a divorce which her husband did not contest.

While Frank Decker, a spiritualist, who lives at 310 West Seventy-second street, did not contest the divorce proceeding he did deny that he enjoyed a lucrative income. At the end of the hearing, during which many things, spiritual and otherwise, were discussed, the referee reserved decision, but directed

Mr. Decker to pay his wife \$5 a week additional alimony toward the support of the Deckers' seventeen-year-old daughter.

Mrs. Decker told the court that her husband earned \$150 a week. Decker said he doubted whether his income from seances reached that figure a month. He said he was in debt and couldn't pay his wife the \$15 extra alimony she asked. The woman already gets some alimony from a trust fund established for the purpose some time ago.

"Why don't you call on the spirits?" Referee Cobhan asked Mr. Decker. "You're lucky you are not in jail. When you have two wives you have to pay for it, you know."

The referee was referring to Mrs. Decker's assertion that her husband deserted her five years ago and remarried. He got a Mexican divorce, which was not binding, she asserted.

"Why didn't you have him indicted for bigamy?" Referee Cobhan asked the woman's attorney. "He was indicted in New Jersey, but a jury dismissed the charge," the attorney replied.

"A fantastic place, Jersey," Referee Cobhan observed.



NEW YORK, May 9. Just when one thinks the town has gone as crazy as possible along comes—Mogul!

Mogul is a suave youth who sits in an alcove on the stairway leading to the cocktail lounge at the French Casino, midway between the lobby bar and Russell Patterson's sophisticated marionettes. This announcement you are cautioned to take seriously, for Mogul is a mind-reader, which should be a warning to those who go there with thoughts that can't be quoted in polite society.

There's nothing vague to Mogul's answers—You just write out a question and burn it, and then, with disturbing accuracy, he tells you your question and answers it. It's the uncanny accuracy and detail of his answers that make you wonder whether you've imbibed too many beers.

Suggestion: See Mogul before you tackle the wine steward. Then you'll KNOW it isn't the champagne!

Carlisle (Pa.) Sentinel
May 13, 1936

LOCAL MAGICIAN HAS RARE TRICKS

Wagner to Include Many in Show Here Friday

The gadget behind the mystifying trick of shooting a handkerchief into an ordinary electric light bulb without breaking the bulb, one of the numbers William Wagner has selected for his benefit performance here Friday night, is the only duplicate of the original in existence.

The trick was invented by an Englishman who passed it on to the late Howard Thurston. Quick to see its commercial use, Thurston shaped it for public showing and made a duplicate. He kept the original, now part of his estate, and made Wagner a present of the duplicate.

Coming as it did from the greatest magician of his time, the duplicate is Wagner's most cherished possession. In executing this number Wagner uses a revolver, a handkerchief and an electric light bulb. With an unslashed bulb sitting on a table in full view of the audience, Wagner walks into an aisle and stuffing a gay kerchief into the revolver, fires it into the bulb without damaging the bulb. And then just to show that he is not stooping to trickery he breaks the bulb and takes out the kerchief.

The bulb, of course, is no good after that. Wagner has a standing order with a local electrical store for bulbs. He has used hundreds of them in the more than 850 professional performances he has given. He does not include the trick, however, in all his programs.

Spirit Painting
Even more rare in the repertoire of magicians is Wagner's spirit painting, an enigmatical number that has made him widely known throughout the profession. Wagner is the only active magician now doing the number, the only other person sharing the secret having retired from the stage.

Few tricks have so deeply impressed and mystified audiences as the spirit painting. In it Wagner makes a picture of an individual take shape slowly on a blank framed canvas set up in full view of the audience. The most puzzling phase of the number is that the subject of the picture is chosen by the audience.

In a story regarding the use of magic Gamble proposed that it be taught in the public schools. This story was sent out over the Associated Press and brought Gamble a mail sack full of mail. Twelve ministers took the trouble to write Gamble, pointing him as an emissary of the devil and worse, while others commended his plan for keeping the youth of the land interested in innocent pastimes. One of the letters approving the scheme came from the chief of police of New York City, while the distribution of the letters, pro and con, showed newspapers must have printed the story with the Tacoma date line in every section of the United States.

New Orleans (La.) States - April 17, 1936



Magician

PIERCE THE MAGICIAN, who was first trained in magic by a Chinese magician, will appear twice nightly at the Ford and Lincoln Show at Jerusalem Temple, April 18th through the 22nd. Pierce's most famous tricks are his Chinese linking rings and his marvelous sleight-of-hand deception with playing cards.



San Diego (Cal.) Tribune-May 8 1936

Magician 'Emcee'



Lyle Laughlin, known on the stage as Carl-Lyle, will be master of ceremonies at the Magicians' day program in the Palace of Entertainment Sunday at 3 p.m. He is an officer of "Los Conjureros" club of San Diego, sponsor of the program. A complete 90-minute magical show will be given by a dozen or more accomplished magicians. Mrs. Harry Houdini will be a guest of honor.

Tacoma (Wash.) News-Tribune
April 28, 1936

MAGICIANS GOOD AD FOR TACOMA

Tacoma received teams of publicity as result of the recent magicians' show according to Ray Gamble, president of the Tacoma organization, which sponsored the event.

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Have a deck in hand for following these paragraphs to make it much easier. In effect, the performer genuinely shuffles a borrowed deck and fans them face down. One after the other, four people (two alternately, or even one) select any card freely by pulling it only half out of the fan. These are openly shifted to the bottom of deck which is handed a watcher who puts these four bottom cards face down on the table in a row. As yet no one has seen their faces. The spectator is asked to run through the deck and remove the four aces so that you may show him a great coincidence. The aces are gone and found on the table! That's the coincidence. Taking the deck you ask one person to give you the aces one at a time in his favorite order, and you place each one at different spots in the deck face down. Giving the pack a shuffle or two, you deal four hands of poker and turning them over, you have the four aces. This makes a nice, quick bit of work and there is nothing difficult at all.

Have the four aces on the bottom of the deck to start. Dovetail shuffle and keep them there. Now fan deck and have four cards pulled out a little more than half way. Close the deck with these cards protruding at front. The left thumb and second finger hold the sides of deck at front end from below with first finger curled up against bottom. With right second finger tap the front edges of the protruding cards to make them even and sticking out about an inch and a half. The right thumb and second finger now hold deck at sides near rear end and as you remark about the freedom of choice and the coincidence you want to show them, the right thumb counts off four or more cards from bottom. The right hand raises the pack just a trifle and this group is held by the left thumb and second finger at front end. This hand immediately moves forward with the packet under the protruding cards and the thumb and second finger grasp the front edges of the protruding four. Now the right hand pulls the deck from these cards held by left hand and drops it on top. The illusion of it all is quite perfect. The onlookers only see you square and pull out the four chosen cards, putting them on the bottom of the pack.

Spectator now takes deck and puts the four bottom cards face down on table in a row. He looks through deck for the aces at your request and then is told to turn over the tabled cards. Taking the deck you hold it face down in left hand with left thumb at upper left corner so that it may riffle the corner downward. The pack is really held tightly between base of thumb on one side and fingers on the other. Ask for the aces singly and in any order. The left thumb riffles down three cards and taking the ace face down you carelessly insert it at this point about half way but sticking out a little to the left also. This covers the thumb completely which riffles three more cards while the next ace is handed you. Stick this in the pack apparently at random and continue letting three cards go by thumb for the next and again for the last ace. Put the aces in carelessly so that they stick out at angles and at different lengths and it is very convincing.

Now dovetail shuffle leaving the top 16 cards in place, make a false cut if possible, and deal out four poker hands. You must get the aces because you merely put them in the proper places. This is an extremely neat table routine for clubs. In the first part be certain that the watchers appreciate the fact that the selection is perfectly free and not forced. If you remark at the outset that four different cards are needed in order to show a strange coincidence, no one will ever suspect what is going to happen. In the second part do the bit of thumb riffling each time as spectator is picking up an ace and you are watching him.

Dr. Lyons has worked out a very clean cut and effective combination in this effect, and it is a true example of what may be done with single tricks when joined or blended. The performer writes two prophecies of color on blank cards and seals them in envelopes. Each sealed envelope is handed a spectator to pocket. From three differently colored handkerchiefs, one spectator selects one. The second spectator is given a metal tube and three colored candles. A cloth bag is used and inside this, the spectator mixes the candles and puts one into tube and closes it, leaving the remaining candles in bag. Thus even he himself does not know for the moment what color he has selected. The first spectator opens his envelope and reads the card. "You are going to choose the ----- handkerchief." And it's right! The second envelope is opened, the spectator taking out the card and reading it aloud. "And secondly, you will unconsciously select the ---- candle." Picking up the closed tube, the performer deliberately opens it and the correct candle drops out! It's my idea of a beautifully routinized effect.

Common magical accessories are used but, as can be seen, the first part may be changed as to method and articles if the reader thinks it advisable, which personally I don't. As it stands you need a change bag, one red silk, one white, and three blues. Also a set of the standard and catalogued Patriotic Rockets, together with a packet of envelopes and cards, one of the envelopes being a triple faked one as per the effect on page 72 of Jinx No. 15. I would advise having the silks and candles all different in color making six colors in the effect. Have the envelope set with two cards written as given above for the candles. Have two blue silks on one side of the change bag.

In starting, take a card and an ordinary envelope. Write on it as given above for the handkerchiefs. Seal and give a spectator to pocket. The color you write is, of course, blue, or the one which will be forced in this case. Next take the faked envelope and another card. Write as stated for the candles inserting the one of the three colors not yet in the envelope. Seal and have pocketed by another helper. Show the three handkerchiefs and pick up bag in left hand. Drop in the red one, next the white, both of these going in the empty side of bag. Accidentally (?) drop the blue, and as you retrieve it with right hand, the handle of bag is turned and other side brought into play. Into this side is dropped the blue silk. Approaching the first spectator, he is asked to reach in, mix the hanks around and pull out one while you hold bag behind your back. He pulls out blue of course. You turn facing audience again and as bag is brought back to the front the handle is shifted once more and you reach in, taking out the two different silks and dropping them on table with bag.

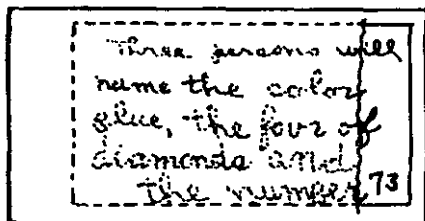
At this time pick up the candles, tube and cloth bag to be used as a shield. Show them and drop inside. The second spectator puts one into the tube out of sight. The bag is laid aside by him and you take the closed tube and place it in plain sight, but this action enables you to take it at center and instantly tell by the slight tipping what color is inside. Recall that your prophecies were written before any selections took place and that such selections were made by the spectators themselves with no possible influence on your part. Ask the first person who selected the blue silk to open and read his prophecy. It is correct. Remarking that no one knows as yet what was chosen by the second person, take his envelope from him and open at the correct end for the color which you already know was selected. Shake out the card into his hand and have him read. Then pick up the tube and for the climax, open tube and re-

move the candle of the color just announced. It is best to have an opened and crumpled envelope in the left coat pocket where you drop the one taken from spectator as you pick up tube, and then return this to spectator to keep with his card if he wishes. Sometimes they don't want them though. However, you have presented a very neat and clean effect.

TRIPLE COERCION. (Annemann)

For a nice club or drawing room item this will be found to cause comment and it is extremely simple in the working. Back in the early twenties there were many methods for accomplishing this feat and I gave my own in 'The Book Without a Name.' However, the one weak point, to me, was in the necessity of jotting down the items as selected when any simple minded person would find no trouble in remembering them. I think this to be almost as simple as it can be done, but that has been said before of many tricks.

On a card the performer writes something and seals it in a small envelope which he stands in full view against something. A spectator selects a color, another a card and finally one is asked to think of a number from 1 to 100. These selections are known to everyone, and opening the envelope, a spectator removes and reads the card. It says, for instance, "Three persons will name the color blue, the four of diamonds and the number 73." And all is left with the audience.



Use a number two size end opening drug envelope, a card cut a little shorter than usual, and one of the now fairly well known thumb writers. Make a slit in the envelope on the face side around three-quarters of an inch from the bottom edge with the thumb nail so it will be a little jagged as if torn. Write on the card at the start everything as shown except the number, and space your writing also as shown. Put the card into the envelope with flap side towards audience and writing away from them turned so it comes out through the slit as pictured. Seal flap and stand envelope against something, saying, "WE'LL PLACE THIS TO ONE SIDE SO ALL CAN SEE IT CONSTANTLY." Now proceed to force the color on someone and then follow this by forcing the card on another. As this effect wouldn't be used in the same program with the preceding trick by Dr. Lyons, you could use the same color force with five or six silks instead of three. Then force a card and at this time be sure to tell selector to put it back but keep it pictured well in his mind. Lay the deck aside and secure thumb writer on right thumb as you carelessly pick up the sealed envelope in left hand. Ask a third person to think of and name any number from 1 to 100. He does so. Turning to the first person you recall the color chosen. Then ask the second person to name the card he is thinking about. Then repeat the number thought of by the third person. This bit impresses the audience that the articles are being thought of only, or at least, that's what they go away

thinking. And the slight stall enables you to put the number on the card protruding from slit.

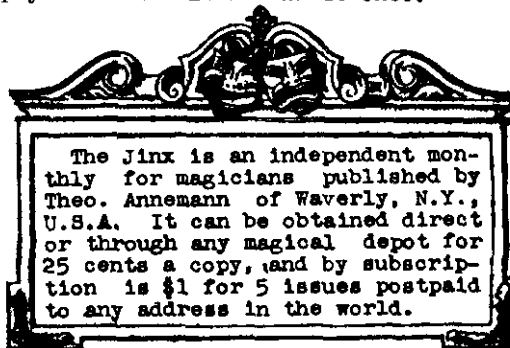
At this time, left fingers and thumb pinch the sides of envelope and tip it a little so that the card drops back inside. Immediately you tear off end of envelope at slit which destroys this evidence, and hand the envelope to someone who removes the card and reads it aloud. The psychology of having the last person think of the number is perfect and people will swear afterwards, as I know, that all the items were merely thought of by the audience, and that the envelope was on the table away from you when they were named. Try it, please.

MONEY MENTALISM. (Charles Rosenthal)

For two people this is a cute idea in clairvoyancy with coins or other objects. I like the money version. The medium or psychic is sent from the room. The performer asks someone to donate for the time being a piece of money and it may be either coin or bill. Stating that the psychic has a strange faculty where money is concerned (so have a lot of people), the performer puts it in an ordinary letter envelope and fastens on a spring paper clamp to one of the tabs (where you pinch them together to open clamp) which is attached a cord which the owner of coin holds. The performer goes from sight and the psychic returns to correctly announce the denomination of the coin or bill.

It's simply a case of the clip. Take an envelope and clamp. It can be clamped on any one of four sides of the envelope. The cord is attached to ONE of the wings on clamp which you pinch and this makes a front and back to clamp. Thus it can be used on either side of envelope making a total of eight possible positions. That takes care of the 1-5-10-25-50 cent coins and the 1-2- and 5 dollar bills. For a \$10 bill don't use clamp but place envelope in person's pocket. For a \$20 bill let them carry the envelope to psychic. For a silver dollar, don't use an envelope but let them hold it in their fist. If you get a \$50 bill - faint. The eight envelope positions idea is nice and can be used for eight colored hanks in connection with other tests of this nature.

(Note by Ed.,) This could be added to when it is a coin of the first five denominations. When such a coin is used you explain that after she tells something to have her go out again and call you back. You return and they say she was right. Open envelope, dump coin out and give to owner and leave again. Psychic comes in once more and gives the date. Merely have 5 coins at hand and make a switch. She has the dates listed and looks it up. Or even switch at the start and psychic can tell it all at once.



I Take Great Pleasure in Offering My Patrons a Distinct Novelty in Handkerchief Magic

THE SPECTRAL SEAMSTRESS

EXACT EFFECT: A beautiful 17-inch square handkerchief, white with a contrasting border, is passed for examination, and three spools of different colored silk are shown. Either of the three spools is selected (not forced) and the handkerchief is rolled around the spool of silk and tied there. With no substitution whatever the spool is strung on a piece of cord with a cloth button at one end to keep the spool from coming off, and in this condition the spool of silk and the enclosing handkerchief are lowered by the cord into an ordinary paper bag. The cord is left protruding from the top, and the bag is handed to a spectator to hold. Now the name of some well known person is chosen, and on removing the spool and handkerchief from the bag, the silk is found to have vanished utterly from the spool, and on opening out the handkerchief the name of the very person selected is found sewn right across its center in large, clear letters, in the very colored silk that was chosen. Spool and handkerchief are immediately handed for inspection, and remember, there is no exchange of spools. Easy to work. No skill required. No pull. No body work. Just a clean-cut effect that is new and obtainable nowhere else. In the outfit supplied a choice of three names is included, and the trick is furnished complete with handkerchiefs, spools and everything required. Price, including explicit instructions and suggestions for varying the performance, \$7.50, postpaid.

THE SPECTRAL SEAMSTRESS. (Charles T. Jordan)

Read over the complete effect as per the advertisement above. Necessary adjuncts are four large handkerchiefs (white), three faked spools, and fifteen inches of cord with a needle and button at the ends. Three of the silks are prepared by having a prominent name sewn diagonally across each with different colored silk. The names may all be different, in fact, they should be. Each spool is wound with a different colored silk to match the names on the handkerchiefs. These spools are ordinary and 'fakes' are on each. The 'fakes' are shells to fit over the spools and each is covered with a layer or two of the different silks.

Fold each of the three handkerchiefs on which the names appear into a long strip diagonally, so none of the writing shows, and wind each onto a spool rather tightly for the first turn or two. Then wind more and more loosely as the other end of the handkerchief is reached so that it will bulk up well. Now slip a not-too-tight rubber band over each, to keep it from unwinding. Next slide the proper silk-covered shell over each spool, doing so slowly, and then tuck the handkerchief in evenly all around with a flat, dull-pointed instrument. If this is carefully done, the shell may be slipped off readily and the handkerchief will bulk out well. If carelessly done it will be difficult when you try to slide the shell off. Of course, each handkerchief must be covered with the same colored thread-shell as that sewn across the handkerchief. Each will now look like a genuine spool of thread. Stand the three spools in a row on your table, and you are ready to perform, the only accessories needed being a paper bag, or a small cloth one if your prefer, another rubber band, the handkerchief, and the stringing cord with needle and button attached.

Pass the plain handkerchief for examination, and exhibit the three spools for the free choice of one. Be sure that the audience realizes their freedom of choice. Take back handkerchief, and folding it as you did the prepared one on each spool, wind it right over the thread shell in the same manner as the handkerchief, except that you must wind it tightly all the way. Secure it in place with the rubber band. Next thread the spool onto the cord, the button keeping it from coming off, and openly lower it into the bag. Allow the needle to hang outside, pinch the mouth of the bag, and have someone hold.

Now force in any manner you like the name that is written on the handkerchief that was selected. Taking back the bag, grasp from outside the spool in the bag, but not too tightly. Pull the cord with the other hand, and you will find that the spool with prepared handkerchief will come out, while the shell and handkerchief around it will remain inside bag which you crumple and throw to table or pocket. It is well to have a duplicate crumpled bag at hand just in case it is asked for later. Have someone remove the handkerchief from the spool. The effect is most surprising, for the silk has apparently unwound itself from the spool and sewn itself across the handkerchief to form the very name that was selected.

After a few trials you will find that the inner and outer handkerchiefs on spool and shell can be wound in such a manner that when the shell is pulled off the inner handkerchief will expand so that it is almost an exact counterpart of the outer handkerchief. A stray corner left loose for a couple of inches helping to heighten the illusion.

A pleasing variation is this. After you have lowered the spool into the bag by the cord, pretend to hear someone murmur something. You now apparently pull the spool into sight again, but in reality have left the shell in bag. Then say you will perform the feat openly, and lower the spool into a tumbler letting someone hold in plain sight. Probably the easiest force would be to have names of prominent deceased statesmen called out and you write each name suggested on a separate slip of paper. However, you write on all slips alike using the name on the handkerchief selected. With very prominent names on the handkerchiefs, the correct one is bound to be among those mentioned, or you can pretend to hear someone say it. Have one selected and destroy the others so your perfidy will not be discovered. This is an extremely flashy and radically different from the ordinary effect usually presented.