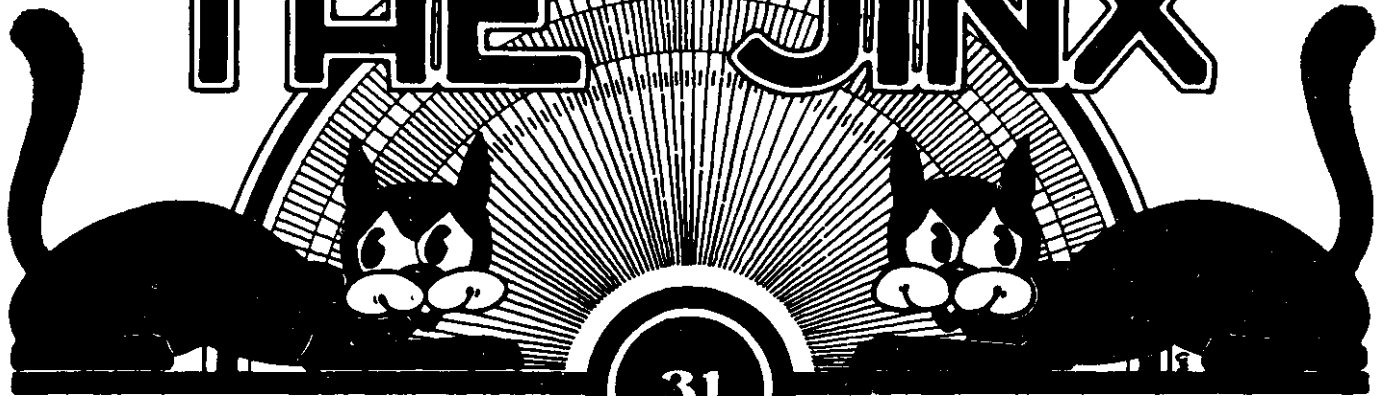


THE JINX



APRIL

1937

31

MAGIC -- Age cannot wither, nor custom stale

her infinite variety. -- William Shakespeare

THE KRAZY KODE

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

WESTERN UNION

NEW YORK HAMILTON
CHICAGO ST. LOUIS
PHILADELPHIA
SAN FRANCISCO
SAN PETERSBURG

SYMBOLS

DL = Day Letter

NM = Night Message

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

Received at

NHQ112 J186CC 1D 36 NL

MAR 24 1937

THEO ANNEMANN
9 WEST 1 ST NYK

I IMPERSONATED PRESIDENT STEIN PEDESTRIAN, SPRINTED INJURED INSTEP
STIPEND IS INSUFFICIENT SITE CHOSEN IS DESPERATION ITS EASY BIT TIGHT
I WILL SEND DETAILS ENSTRIPED TIES ARE TO FANTASTIC WITH INSET DIAMONDS
FORKS HAVE ONLY FOUR TINES

BERTRAM ADAMS

858P

THERE IS NO DEPENDABLE SUBSTITUTE

The secret of this effect
can be found on page 200

BERTRAM ADAMS

EDITRIVIA



Big event of the past month was David Samberg's New York opening at the Teatro Cervantes on March 19th. The name has been changed, because of copyright complications in these states, from Fu Manchu to Fu Chan, a combination of Fu Manchu and Charley Chan. Those who have seen it opine that it is the most beautifully dressed show to hit these shores. The opening ran almost three hours, and the illusions, for the most part worked into sketches, are of a type, and carry

an atmosphere totally different from what American audiences have seen. When I talked about the show two months ago, after seeing it in Havana, the boys all put on a pained look. When they read in the Feb. Jinx about the 300 genuine Chinese robes they did only grunt. Now they're all around in circles, and seeing the show three times in a row! With the right management, and very few revisions, Fu Chan could well become the country's best magic road show. By the way, I wonder who the first American louse will be to steal his idea on the buzz saw illusion? He has it revamped into a real thriller as Poe's Pit and the Pendulum. Three days after the show opened, U.F. Grant had a total of 41 calls for the colored sand trick! Too bad they all can't buy a Chinese name too. Something like Dum Crum.



Momentary odds and ends: Jack Gwynne has returned from Nassau where the family vacationed with one nightly show at the British Colonial Hotel. On the way north he met one independent road show magus who was booking himself through Georgia, and on the off nights pitched potato peelers on the corner. --- and one of the best known New York club magicians recently accepted a job for \$15 at a place where they had always paid \$75. When he got there they only wanted to see the rope trick which took about 2 minutes at the speed this fellow works. No one can kick at performing one trick for \$15, but the fact remains that he accepted the price and went prepared to give his all. --- At the Miami Cabaret in Havana, they are presenting as part of the floor show a version of the old Flyto illusion and 'tis very pretty. There are quite a few of these old principles that can well be adopted to modern stage presentations other than magic, and for the man who can dig them up and revamp them it means money in the pocket. --- Frank Ducrat has told me about his originating the 20th Century Handkerchief Trick, and when I saw his first method, wherein the trick is done with but three unprepared handkerchiefs and no pull, I could sincerely assert that the old timers did know what they were doing. --- The Jarrett doc really went up in price as advertised, and will continually do so monthly. Bill Larsen has gone on record as definitely against it, but those who have known Guy Jarrett personally, and sat around beeries till the wee hours, know only too well of his sincerity and love for magic, and realize his hard bitten experiences as a creator, builder and assistant. Road show magic.

CHICAGO, CHI

Chicago, March 20.
Tommy Martin is another single on the bill. Early in the show with his sleight-of-hand work, he does well until he gets around to the cigarette routine. Works with coins, cards, handkerchiefs, and manages all of it with quiet effectiveness. But his cigarette work leaves him open for comparison with other cigarette manipulators, and the comparisons do not favor Martin. Has an excellent fan and egg stunt which can be built up. He puts a small wad of paper in his mouth and wets into a tiny ball. Drops the wad on an open fan, which he flips up and down as on a frying pan. Wad expands in front of the audience, and becomes an egg, which Martin takes and cracks open. It's a nifty trick and Martin can get much more out of it than at present.

MICHIGAN, DET.

Detroit, March 19.
Le Paul is a slick-appearing magician with lots of card tricks, although most of 'em are hard to catch very far back. For an encore, calls two stooges from audience for couple more tricks. Fair.

I have stuck in a couple of vaudeville reviews from Variety, not alone for their interest, but as a bit of comparison with the writeups reproduced on the next two pages. These were written by two different critics in two different cities, and illustrate that critics on the trade papers generally put in straight language the dope on an act, giving the good points a boost, and mentioning the weak spots in criticism. However, as we go on our way to press, a new point has arisen as to whether or not the Variety reviewer had an "ethical" or "legal" right to review the Heckscher show, regardless of the quality of the subsequent review. We'll have the dope next month.

The following clipping appeared in the March 4th New York Times, and illustrates a cute effect which has been written about a few times but seldom used in actual practise.

Personals

W. R. Rasch, President American Gas Products, will take the 7 of clubs tonight, Kansas Chamberlain.

Perhaps the fact that someone else is actually doing it will start magi off on the same track. It's possible of many, many variations, and as a publicity effect is very strong, and novel for a change.



Among the minor annoyances of the month was the usual postcard from Lane, the Beantown Comic, who did type, "It used to be the passe passe bottles, but now it's the passe passe Jinx." Then he proved himself a pediculous psychologist as well as a space chiseler by scribbling, "If you can take this one, kid, I'll give you credit." So it'sy bitsy Frank's quips are passe passe on this page from now on, no matter how accidentally clever they may be. But for that last remark, he might have kept on fooling me for months to come.

Val Evans also claims the "cutting of a pack of cards under the handkerchief," as per Jinx No. 26 trick by Orville Meyer, as well as Jean Hugard claim for it in No. 27. The letter sounds very authentic and sincere. -- Dignified magic is when you pay ten dollars for a current item and it arrives in a label covered suspender box! -- Apropos, from Winchell; Never take praise from people you wouldn't take criticism from.

Theo Annemann



INSIDE STUFF ON MAGIS

Variety - March 24, 1937

MYSTICS' NEW NITERY VOGUE

But Magicians Defeat Their Showmanship by Technical Niceties—Cafes Want Entertainers, Not Technicians—Hence, Few Like Cardini, Keating, Martin, Misco, Et Al. Click—Others Just Try to Baffle Each Other

TRICKS OF TRADE

Magis acts pretty much in the discard several years ago, seem to some extent to be in for a revival, particularly in theaters. When well presented the black art always ranks as good entertainment, and is popular with audiences, but there are a number of obstacles to widespread popularity at present. Not the least of these is the scarcity of good performers, but this has always been the case in this field.

Magicians are usually their own worst enemies. They don't seem to realize that what people want is entertainment, not tricks which are all right to fool magicians with. In most cases the old standbys are good enough and it's not what tricks are done but how they are presented. Other factors contributing to the scarcity of good magicians are agents and dealers in magical supply houses, who are responsible for the copy acts, and finally the public itself. From the standpoint of showmanship there are very few magic acts which come up to modern standards.

Magical acts fall into a few categories, the full evening length show, which is practically extinct, the full stage illusion act, also nearly dead, the large number of talkative tricksters, pantomime workers, close up acts, and finally those who play only club dates. The only ones which count for much today are the floor show workers and the intimate workers as there are so few places full stage magic acts can play. Also it would be hard to name 10 magic acts which play on a full stage in the United States today.

Magicians are a peculiar species. As a group they are highly clanish. Usually the practicing magicians result in their becoming entrapped with their own proficiency and they drift off into a dream world in which "the trick's the thing" rather than the cash audience. Many of them spend

their time creating effects which will fool the other magicians and which is known as magician's magic. From the show business point of view this is sheer waste of time. Like the proverbial absent-minded professor they are lost to the world in the depths of their own researches. Chief research man in the business is probably Dai Vernon, who practically refuses any work but private engagements as it might interfere with his practice. His wife even calls him the "professor." It is generally conceded however by those in the know that Vernon's technique, useless as much of it may be commercially, is tops in the field. Presently Vernon is working on an act which has been bobbled unseen on his reputation, and while there is no use predicting whether it will be good or bad, it may be confidently stated that if he ever produces it it will be the best ever produced and entirely original in its presentation.

In a Trance, Always

This dream world which the rabbit snatchers live in explains in part why there are so few good ones. There are a lot of people with acts but the really good ones can be counted on the fingers of one hand.

The next point to be made is that few agents or managers can tell a good act from a bad one and they usually don't care. A magic act is a magic act and that's all there is to it. It fills a spot on the bill, pays 10% so why worry. The agents instead of being interpreters of public taste offer anything they can sell. The public being obliged to take what it gets, winds up willynilly by liking what they get. Not only don't the agents know, but the public doesn't know either. Anybody who pleases can get by, although a good act will stand out. People usually talk more about the magician on a program than any other act, even though they seldom can remember his name.

Even the magicians don't seem to be able to tell a good act from a bad one, or at least that's the impression given by their trade papers. The pages of any magical society's house organ carries reviews of the shows put on by the various magical societies at their meetings throughout the country. According to these descriptions every act is a fine act. There is never a word of criticism expressed and these papers have the most hypocritical reviewers in print. It's not that the reviewers don't know better; they just don't dare express anything that smacks of criticism. Anyone who tried to write an honest piece about the average magic show wouldn't have a friend left the day after publication. It's just not done. Every act is "a fine act."

The two outstanding performers of recent years in the magic field have undoubtedly been Fred Keating and Cardini. The former made the old bird trick famous and it in turn made him famous as he

became associated with it. Keating was primarily liked for his presentation and amusing patter. Cardini, a brilliant pantomimist, made his reputation with cards, cigars and billiard balls and his unique style of showmanship.

Both of these acts were extensively copied, causing much intra-trade bitterness. Neither of these performers invented or originated the tricks with which they became associated, but what they did create was a style of performance. Keating used to say about one act which pretty much duplicated his that the performer might just as well use his picture in front of the house, as he used everything else, including the patter. It was said that he sent the performer his picture as a gesture of how he felt about it. Cardini has been approached by amateurs after his performance who say, "I know all about your act except this one move. Will you teach me this?"

Allies

Among those who work in the Cardini style are Paul Duke, Finneran (Caryle) Misco (who, incidentally, is a mute) and Tommy Martin. The latter is not strictly in this classification, but does do cigar tricks. Martin, in turn, has suffered from copying in the following way:

A feature of Martin's act was the production of a real egg which appeared after a piece of paper was bounced on a fan and was transformed into the shape of an egg. This effect while not original with Martin and quite old, was nevertheless revived by him and he became associated with it. Immediately the dealers in magical supply houses began receiving orders for the egg trick, and many of the acts which work in this style have copied it.

The amateurs and semi-professionals catch every act as it comes along, see a trick they like and then go to the dealers for it. If the dealer can't supply it, he makes up something that will give the same effect and the result is the trick can't be protected and everybody does it, usually not nearly as well. Who is to blame is hard to say. The agent hears about an act, thinks that cigarette or bouncing eggs is all there is to magic, and refuse to book a performer who doesn't have those effects. When Keating was hot, the same thing happened. Everybody had to do the bird trick. So naturally, the boys go around to the dealers, buy the effect and incorporate the material into their own acts.

One reason for the many imitations of magic acts is that the agents instead of promoting a fine act, often try to induce the act to take less money, to make it easier to sell, and if they fail in this, will book a similar act. As for selling effects, the dealers who are in the merchandising business, not the business of protecting acts, can't be blamed for selling the tricks. They simply satisfy whatever demand there is, or else create the demand.

Copy acts will probably always go on in magic, and though it is a subject seldom touched on, outside the mystics' circles, it causes a great deal of rancor. Perhaps it's because many magicians have little else to talk about, but these are the facts. Before Keating left magic to turn actor and go in pictures, he was extremely bitter about his fellow artists, since there was hardly a magician in the country who wasn't performing the bird cage trick. Their answer was: "Well, why not? He didn't invent it!"

Supply Houses

The magical supply houses are principally in New York, Boston, Philadelphia, Chicago and on the Coast. There are about a half dozen in New York, but in recent years the most important one has been Max Holden's, The Hornmann Magic shop, which is owned by Frank J. J. and combines 40 other shops. Including Martinka's, is the oldest established. Holden, however, has had the most progressive business and conducts it with his wife's help.

Part of running such a supply house is to provide a clubhouse for magicians where they gather on Saturday afternoons. Every Saturday, in any city where there is such a firm, the local magis gather to discuss shop and swap ideas and tricks. They seldom buy anything, but provide atmosphere by just hanging around. Magis love to hang around in Philadelphia they gather at a 13th street cafeteria and stay there from one o'clock until dawn every night in the year. In New York they about twice a month until 2 or 3 a.m. in a w.k. 34th street restaurant, over a cup of coffee.

A new magic store was opened this month in New York by U. F. (General) Grant from Pittsfield, Mass. He has taken quarters on 42d street, one block from Holden's, and now magis have two places to hang around. Store has lots of display space and magis have been discussing the question whether it would cut into Holden's business.

The old retailing axiom about the customer being always right is something new to the Holdens, who do a large mail order business and this will probably not be affected. But the local club spirit of Saturday afternoons may, especially since Grant has davenported and sofas for the magis to sit on and a friendly atmosphere. Holden was the first store that ever installed chairs. Prior to that the customers always stood up for the entire afternoon. He once had a feud of several years standing with Al Baker, who conducted a shop for a time, but this was mended when the latter closed up several years back. Latter is one of the most popular club performers in the business today.

Dunninger's Routine

One performer disassociates himself from the rest of the magical

tribe and practically has a clan of his own. This is Joseph Dunninger, mentalist, whom Frances Rockefeller King books into many club engagements at fees reported to be very high. Some years ago he took out a full evening's length show which is believed to have been backed partially by Miss King and which dropped a pile of dough. It is reported that he is voluntarily working off his indebtedness to her at present.

Dunninger, whose work is not much different from that of any other magic, sells himself with a noisy medicine show technique, and gets across. He explains to his audiences that he is proud of the fact that he is not associated with any magicians' organizations, particularly the Society of American Magicians, which he thinks is a rap.

To all practical purposes the Society of American Magicians is in reality little more than a lodge. It is well off financially. Outside of its meetings and its occasional shows, however, it doesn't accomplish much for the professional performer. Its chief value is as a social and fraternal order and it has branches all over the country.

The ineptitude of the society for practical purposes was demonstrated several years ago when it was unable to stop the exposure of tricks by Camel cigarettes, though it made strenuous efforts to do so. It has been more successful with pictures and tries to fight every film containing exposures. Its members pledge themselves not to reveal any of the secrets, if one of the most prominent went along on the Camel series and was mildly reprimanded but never expelled. Suit brought against Camels by Horace Goldin regarding exposure of his "Sawing a Woman in Two" is still pending in the courts.

Peculiarly enough, amateurs headed the society for some time. Principal reason is that few professional magicians have the time or the administrative ability to handle the job, and that the tendency would be to exploit the position for personal benefit. Present head of New York membership is Julien J. Proskauer, who conducts a big printing business. For many years it was under the presidency of Bernard M. L. Ernst, an amateur, who became interested through handling Francis' legal work and was a most successful administrator. The original founders were two New York physicians.

The Academy of the Art of Magic, formed last year, is the abracadabra world's so-called Legion of Honor. It's an attempt on the part of a few magicians, mostly close-up workers, who wanted to go exclusive, as they presented to some extent being classed with all the amateurs in the S. A. M. S. A. M. provides a lot of social fun, however, and every member certainly gets his money's worth for the dues paid.

Well, here they are. The most discussed, denounced, and damned articles regarding magic and magicians to make an appearance in many a moon.

All three of the reproduced articles were put together by the same writer, and made their bows in Variety, a weekly trade paper for theatrics and professional thespians. After the review of the Heckscher Theatre show came out, hell started to pop around the magical emporiums and the resultant language would have shucked a green coconut at forty paces.

Rumors flew like humming bird wings in a hurry and for a time it looked as though a lynching party was the only solution. So, as The Jinx is often wont to do, we are laying the whole thing out to air, and for all who care to read and make comment. Regardless of what you may have heard, these are the facts in the case, and my reason for republishing the articles is to get a consensus of opinion from as many magis as possible

as to whether they are good or bad for magic and magicians, and your own definite reasons for the opinion.

The articles and reviews were written by a member of the S.A.M. with a paid up card. He paid to see the shows reviewed as Variety does not have a pass. He is on the staff of Variety to review shows and write articles for the trade publication. When I talked to him about his views on what he wrote, he defended them as unbiased and honest reviews from the practical and box office outlook. He cited the other vaude and theatre reviews contained in Variety and The Billboard by country scattered critics to show his criticisms were written with the same unbiased attitude. He stood on a critic's right to review any show or performance where an admission fee is charged and anyone with the price may enter. He said that although the Heckscher show was a benefit performance, every performer

(continued on the next page)

Society of American Magicians Stages Its Annual Hocus-Pocus

VARIETY March 3, 1937

Once a year the Parent (N. Y.) Assembly of the Society of American Magicians gives a benefit for its hospital fund and this gives all the quicker-than-the-eye men a chance for a real spree. Magicians like nothing better than going to see other magics work and the proverbial statement about the busmen's holiday was never applicable with more truth than to members of this craft.

This show serves a triple purpose, it gives those on the bill a chance to trot out their favorite hanky-panky, illusions and apparatus tricks, gives those in the audience a look at magic acts many of which play only outside New York or at least in no other theatre, and finally the show raises money for the hospital fund.

This year's frolic, captioned "A Night of Mystery" and given as usual at the Heckscher theatre in N. Y., held nine acts which took three hours to put on, with the entire program arranged by Sam Marquies. The audience was about evenly divided between magic nuts and Wall Street brokers, the latter gathered by Royal V. Heath, of the Stock Exchange, whose spare time hobby is thinking up material for his writing books about them. At least half the seats in the orchestra were \$5 a throw, the house being a sell-out. Magicians for the most part sat in the balcony, leaving the floor to the bankers.

The Cantons opened the show with paper tearing, linking rings and other novelty material performed in Chinese costume. All the acts on this program it was well received but too long.

Dudson Cole, formerly a featured single act in vaude, followed with part of his old-time act. Cole is young in appearance but hasn't changed his routine or his gags for at least 10 years. Included cards, egg to flag, and the w. k. egg bag. Latter is always the height of his act as he brings two kids up from

the audience to help and works them for many laughs. Cole ought to be able to get nitery bookings but ought to dust off his gag book as he can be very funny.

Chandler and Clemons came on with fast moving act until male member of the team began to talk. What language he was speaking the audience will never know. After several productions of flowing, fat-bowls, etc., he did the rising cards, and blew smoke into a glass container, a trick seldom seen these days but of old one which is still pretty effective. Mannerisms and gestures which are pretty hokey ought to be fine for a place like the American Music Hall.

Several hours from Boston followed with some clever sleight-of-hand with billiard balls, handkerchiefs, and some moves which are original with him. He broke the silence by talking all the way through his act, bringing back reminiscences of the old days with his line to the band leader, "Music, Professor."

First half of the show closed with The Great George who started by dropping a number of objects ending with a duck which disappeared with the old-fashioned sucker effect. He also performed the tipover box, needed trick and closed his act with an illusion of the vanishing assistant, who promptly reappeared for the curtain call. This act more than any of the others, was typical of the old-time illusion show with its boxes, brightly colored apparatus and the like.

Second half of the show began with Al Baker's ventriloquism. Baker, who also acted as master of ceremonies, has a flair for good humor and although he works almost entirely at clubs and private parties. He has a fine wit and has been called the "Rogers" of vaudeville. Baker is always well received as Baker is a master at handling the dummy. He is also quick to take advantage of situation, and to turn a little thing into a big

laugh. Cardini was introduced as the most imitated magician and went through his entire act with cards and cigarettes. He stood out from the other performers as the only one, excepting Al Baker, with a really fine act and received a well deserved ovation. Otto, a comedy juggler from Philly working in one, followed with an old fashioned small time act typical of many club workers.

Larry Grey ended the magic part of the show with an imitation of a drunk which has possibilities but which needs better timing and is much too long. He followed this with imitations of Ed Wynn, Bing Crosby and also Cardini, giving a rather good take-off of the latter.

Show closed with Jessell's puppet circus which is a very good puppet show especially for kids at Xmas time. It's put on to cover the entire stage with audience peering through a drop which simulates another program. Puppets are also at the side sitting in boxes. Show includes electronic buzz, etc.

These shows put on every year take one back to old vaude days, but how more conclusively than ever how impossible it is ever to expect a revival of this type of program. Acts are almost all dated and while well received by the audience, it's a cinch to see why this is the case since it's a special type of audience, which would eat up anything which was hocus-pocus, no matter how bad it was.

Flowers were given every act through the courtesy of Jack Trepel, himself an amateur magician and cuts for the program were contributed by Harry Latz, another fan.

Taking all things into consideration, especially the difficulty of finding magic acts which are rapidly becoming fewer it's a very creditable job, but that still doesn't remove the taint of the historical museum to which this type of show has long since been relegated.

The mere thought of putting a show of this type into a modern theatre is an idle dream which only devotees of the black art can still entertain. Such an enterprise would simply be a costly mistake. Every year after the show, magics gather together and discuss the possibilities of this type of unit. So far there are no takers and it doesn't look as though there would be for a long time which should save somebody some money.

except one received money.

On the other hand, magicians reviewed are up in arms. They say that the articles are the work of a "sorehead" whose magical ability has become irreparably null and void. That such reviews are a bad thing because the magus will lose a lot of work, Variety being a trade paper for agents and managers. They question this fellow's right to be a critic and reason that he cannot have the layman's viewpoint.

What I want are scattered opinions of both amateurs and professionals on the writeups. If it can be shown he's wrong and taking advantage of his position to put across poisoned arrows, let it be done. Every copy of The Jinx containing remarks for and against will be mailed to the Variety editor. I'll give up a page next month to such opinions, but be sure and make them short and containing definite reasons.

If reviews are to be sugary and always flowery, that's one thing. If they should be honest and unbiased, with the faults brought out for assimilation, it is something else again. If amateurs on the same bill with professionals should not be reviewed in the same light, then that point should be made clear and adhered to.

I've been advised not to print these articles and spread the alleged bad reports. However, that wouldn't stop them and we'll get an answer to the question of, "WHEN IS A REVIEW NOT A REVIEW?"



THE KRAZY KODE

In effect, the performer takes from his pocket a telegram on which is an obviously coded message. A pair of regular dice are handed a spectator along with the telegram, and the performer turns his back. The dice are thrown, and the two top figures multiplied together. The spectator then is asked to count to that word in the wire and concentrate steadily upon it and its meaning. Nothing has been told the performer, and although he has no idea of the numbers arrived at with the dice, he correctly gives out the letters of the word!

All one needs is a telegram as per that on the cover of this issue and two dice. The spectator actually selects the word as described above and you start to concentrate. After mussing your hair a bit and grunting, say, "My dear sir, you evidently have never had your mind read before, and the word is coming to me in a jumble. However, I will call out letters as I get them, and you please cross them off as I call them. When you have crossed out the last remaining one of the letters in the word, say "RIGHT" in a loud voice in order that I may not sink too much into a trance."

The words in the telegram are so chosen and so arranged that no matter what numbers show on the dice, their product will lead to a word which you will arrive at by repeating the following letters slowly, and in the order given, until the spectator says, "RIGHT," when all of the letters in the chosen word will have been given.

I S T E N D R E A O M

This makes an excellent impromptu mental stunt. To make it look proper, and not so faked up, send yourself a night telegram and keep it in the envelope ready for use. That is much better than typing or writing it on a blank.

Variety - 3/24/37 CERVANTES, N. Y. (MYSTERIES OF FU-CHAN)

David Bamberg, whose father, Then, Bamberg (Okito) and grand-father were famous magicians, carries on the family tradition under the name Fu-Chan with a show advertised as the greatest magical extravaganza ever presented in the United States. In contrast with others who have made similar claims, this is substantiated by the show, which has become one of the most elaborate costumes and stage decor ever gathered together for this type of performance.

It has been successfully playing in Latin American countries and is regularly reported to have taken in a lot of dough there. Currently it is presented in a Spanish picture house, entirely in Chinese costume, with Fu-Chan talking Spanish though he speaks English, and was born in Brooklyn. Intention reported is to switch gradually into English as soon as assistants can learn the language.

Fu-Chan is ingratiating and personable young man with a very agreeable manner. He is the sixth member in direct line of a family who have been magicians since the 18th century. His first performance here was on Friday (19) and took off smoothly.

Show opens with production of Fu-Chan himself from a large book. First shown empty. Leaves are turned by assistant revealing pictures of other performers who assume the Chinese robes, after which Fu-Chan steps out. Then follow a series of production tricks, ducks, bowls of water, flowers, goldfish, silk handkerchiefs, and the like. The handkerchief productions are particularly well done. Several sucker tricks common to this type of show are included such as the vanishing sticks and paper tearing. An attractive dancer is produced from a large pagoda, after which Fu-Chan produces an enormous bowl of water and more ducks. Then come the floating ball illusion, the vanishing woman, the needle trick and to close the first half, production of an assistant dressed as a gorilla from a girl's house and finally the vanishing of the gorilla.

Second half of the show opens with a particularly effective illusion of a blade apparently passing visibly through the body of a woman in a variety chamber of horror effects, on the side. It's presented as a sketch in which white explorer falls into the hands of Fu-Manchu, played by Bamberg, and while the illusion and tricks are okay the business could be improved upon. One of the high spots of the show follows with Fu-Chan's excellent presentation of the

old colored sand trick, not seen in these parts for many years. Isis, the decorated insect, which performed telepathic tests was the next number and is one of the show's weaker points. Next follows ropes and rings and then Bamberg performs hand shadows, a trick at which his father was famous, and which are enthusiastically received. Trunk escapes, well presented is next, production of a girl from a fan who did another Spanish number. The show winds up with grand finale and production of three girls in Chinese costume.

The usual assortment of magics were on hand at the opening and were enthusiastic and registering unqualified approval. Most of them said they had never seen anything better of its kind and even the magicians wives, who are tough critics of magic shows of any kind, liked it. Magicians usually like anything to do with magic, but it's Bamberg's acting and humor, which gets across despite the foreign language, which makes his magic too good to be a sparkling personality, there is no fumbling and the music builds up the show well.

All these things are in its favor and, if properly exploited, show may turn into a considerable success in its present quarters where it is temporarily booked for three weeks. Company gives 14 shows a week, most seats priced at \$1. Given a clever exploitation man, ought to be easy sailing. Performance of nearly three hours contains plenty of good unit material and Bamberg should have no trouble getting booked in picture houses if he wants to break up his show. Understood, however, that he wishes to keep it intact and move downtown which may be done. Every time Bamberg meets a present does not seem ready to face legit critics and a Broadway audience. This difficulty could be met with smart styling up of the show to eliminate some of the gauzy sets which, for all their splendor and color, are not in the best of taste. Richness of the costumes which are very attractive, lost against the sets. Every time Bamberg enters an entrance he wears another Chinese robe and there seems no limit to his wardrobe. There are eight assistants, who also are attractively dressed.

Show has the material for first class production, if Bamberg will be smart enough to combine forces with a stage designer and disregard the uncritical backslapping magical coopers in the audience. This, plus a clever exploitation man, ought to assure him of considerable success as there hasn't been anyone around in years who has more possibility of carrying on with the big magic show trade. It's just a matter of time for good entertainment, which can be improved by styling. Bamberg is a good actor and should make out well.

Modern Magic Programs

A SERIES

NO. FOUR

NATE LEIPZIG

Barbison-Plaza, New York City, March 21, 1937.
Time: 30 minutes. Reviewed by Dr. Jacob Daley.

- 1 *Twentieth Century Handkerchief Trick.* Hank vanished by use of glass chimney and found between two silks previously tied and placed in a tumbler.
- 2 *Leipzig Four Ace Routine.* Committee of four invited on stage. The aces placed in different parts of the deck and caused to vanish. They reappeared one at a time, by slapping the face of the deck by performer, and finally by the assistant.
- 3 *Four Card Discovery Routine.* Four cards were peeked at and deck shuffled. The first card appeared at bottom of deck. The second card discovered by assistant telling performer to stop as cards dealt down. The third card was found by assistant dealing cards and stopping at will. The last card was discovered by pushing a knife into pack.
- 4 *Stabbing Card Trick.* Two cards chosen, replaced in pack and shuffled. A piece of newspaper wrapped around deck and a knife plunged into center. On removing paper, the blade was found between the two chosen cards.
- 5 *A Comedy of Errors Card Trick.* Two serving plates given to assistants. One selected a card without looking at it and placed card on plate. Performer announced that he would attempt to find the other three cards of same value by riffling deck. The three cards thus found were put on second plate. Card on first plate shown but it did not match. The three cards on other plate are caused to change to the value of the first.
- 6 *Sympathetic Suits.* A packet of thirteen clubs from ace to king in correct order was shown. A rubber band placed about packet and put on table in full view. Another packet of 13 hearts shown and thoroughly mixed. An assistant selected one heart and reversed it in the heart packet. The cards in the club packet are now found to be in the same order as those in the mixed heart packet, and the identical club card reversed itself in the proper position.
- 7 *A Tumbler Vanish.* A glass tumbler covered with newspaper and an assistant asked to provide a bill. The performer attempted to vanish the bill and cause it to return to the assistant's pocket. Suddenly the paper crushed, the tumbler vanished, and the glass was produced from the assistant's coat.
- 8 *Me and My Shadow.* This final effect was the standard "Walking Away From a Shadow" illusion.

Mr. Leipzig's act is clean and polished, and he is fortunate enough to possess a very pleasing approach. His superb showmanship and his tact serve him admirably in making his assistants feel comfortable and most cooperative. This all helps considerably in enhancing the effects he presents.

TATTLE TALE CARD

EDWARD REESE

Effective is the work-up of this conception, and it is done with a borrowed deck. The bit of setting up can be done during another trick or in a spare moment. The magician is blindfolded, whilst shuffling the pack. He hands cards to spectator and asks him to deal about half of the cards, say 26, onto the center of table. Then spectator is asked to take any number of cards from one to ten from the middle of the deck (cards held in hand) and hide them in his pocket. After this he is told to drop those cards remaining in his hand beside those on table; then to choose whichever packet he wishes and hand the other to the blindfolded magician. Each places his packet behind his back, and brings forward one card at a time from the top of his packet to coincide with the card the other brings forth. The first person to run out of cards declares that fact. The other brings forth his next card. The magician states that cards are so familiar with him that they tell him all that goes on in the pack. He asks spectator how many cards he hid in his pocket. The card last brought forward is turned over and proves to be the tattle tale, telling by its number of spots, the exact number of cards hidden in the spectator's pocket.

There is almost nothing to this as only ten cards are arranged on top of deck at start. On top is an Ace, then a Two, then a Three, etc., up to the ten spot. Pay no attention to suits.

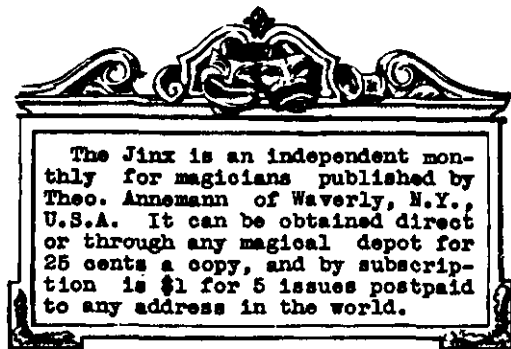
From here on the trick works itself. False riffle shuffle while being blindfolded but keep the top ten cards in place. Spectator counts half (26) of the deck on table which puts the setup on bottom of that packet with the Ace at the face. After one runs out of cards the next card the other brings forth tells the number hidden in pocket from the other packet. Just be sure the deck consists of 52 cards with no Joker.

WIRED THOUGHT

ANNEMANN

Do you happen to have a set of the old card from the pocket indexes among your souvenirs? And have you, by chance, one of the popular card in the pocketbook effects? If you have but the first, you have the makings for a stunning press and drawing room stunt. And if you also have the latter, a neat variation is possible.

Fill the indexes, not with the usual cards, but with folded slips of paper on which are written the names of the cards, like this: "The chosen stranger will think of the -----." Fifty-



three of these papers are indexed and the containers pocketed. Now find yourself at someone's home or in a news office. Write a prophecy, fold it and drop it in a hat or bowl, but finger palm it out. Now ask the observer or host to think of some friend and to call them on the phone. This unknown (to performer) person is asked to think for a few moments and then name any card that comes to his or her mind. You immediately ask host, or caller, to ask the stranger if they had any particular reason for picking that card or if it was just a blind selection. This allows a full twenty to thirty seconds stall, and you have secured the correct paper from pocket. You pick up hat or bowl with that hand, and dropping paper to bottom, give container to spectator to read aloud to the person at other end of wire. Imagine that person's feelings!

Or fill the indexes with playing cards as usual. Don't explain what you will do, but just have someone called who names a card. You take pocketbook out and inside is the card! Telephoning a stranger to you is what makes this perfect.

RESTLESS CARDS ANNEMANN

Performer shows two packs of cards. One pack has red backs and the other has blue. From red pack a card is freely selected. The performer takes a bunch of about a dozen cards from the pack and the selected card is replaced among them. A rubber band is placed around the packet and it is set in full view in a clip on the table.

The same procedure is then adopted with the blue backed pack. A card is chosen and replaced in a small group of a dozen cards. These are also fastened with a rubber band. The blue packet is set in another clip, some distance from the red.

Taking the red packet, the magician removes a card and sets it in front of the clip, back toward audience. This identifies the red packet. Another elastic is put about the packet, lengthwise, to go with the crosswise band. The same is done with the blue packet. An identifying card in front of the clip, and a lengthwise elastic band. This makes it impossible for the magician to remove a card from either packet.

Then comes the mystery. The two packets are taken, tapped together and tossed in the air. Each is caught and replaced in its proper clip. The red packet is given to the man who chose the red card; the blue to the man who chose the blue card.

A blue card is discovered in the red heap. It is the card that was chosen from the blue pack! A red card is found in the blue heap. It is the card that was chosen from the red pack!

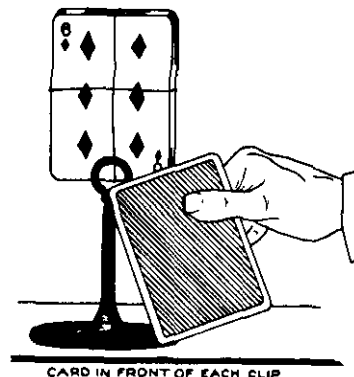


The method is both subtle and simple. The packs are arranged beforehand. Take a dozen red cards and put them on the bottom of the blue pack. Place a dozen blue cards on the bottom of the red pack. Just above the cluster of red backed cards is a SHORT blue card. Just above the blue cluster is a SHORT red backed card. The bottom

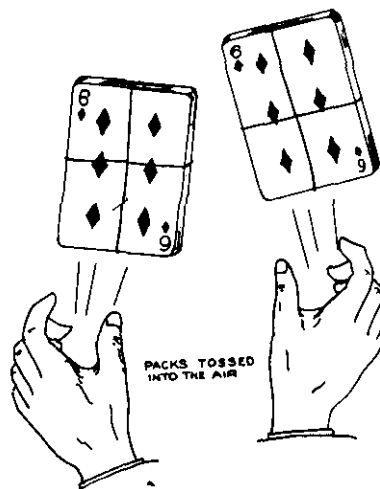
card of each cluster should be the same, say the six of diamonds.

The red backed pack is fanned, but the bottom cards are not spread. A card is selected. Finding the short red backed card, the magician removes the bottom bunch. He is apparently holding a cluster of red backed cards. Only the top card of the heap has a red back. The chosen red backed card goes in that group.

The same procedure goes with the blue pack. A card is selected and goes into the bottom cluster, which is presumably blue due to the top card of the packet.



The packets are put into their clips. To identify the supposed red heap, the magician holds the packet face towards spectators and removes the top card which he sets so the back is seen. He puts the lengthwise band on the heap and sets the heap face front in the clip. Thus he has a blue-backed heap designated by a red backed card! He does the same with the other packet, so he has a red backed heap designated by a blue backed card!



The magician takes both heaps, holding the faces toward the audience. He taps them and throws them in the air together. This prevents anyone from noting which is which. The packets are caught and recognized by their backs. Each is replaced in its proper clip. But the performer has actually exchanged the heaps!

The trick is done. It simply remains to give the red heap to the man who took the red card; the blue heap to the chooser of the blue card. Each person finds a stranger in his packet - a card with the back of the opposite color. Each card proves to be the card selected by the opposite party.