

THE JINX



JUNE

1937

DEAD MAN'S HAND



When "Wild Bill" was shot from behind by Jack McCall, in the Deadwood days of outlawry, it stopped the life of a picturesque character, but started the legend of the "dead man's hand" and made possible this most original card story and routine in years. In the Mann & Lewis Saloon of Deadwood, S. D., "Wild Bill" Hickock was

playing poker with friends. His back towards the one door made it possible for the murder just as Bill was preparing to make his "draw" to the hand illustrated here with the original cards that were taken from his lifeless hands a minute later. "Aces and Eights" have since become nicknamed, and with this (try the back page)

HENRY T. CHRIST

~ EDITORIAL ~



We slipped last month, it seems, and the result was an extraordinary issue that contained three exceptionally well plaudited tricks out of four. Looking for one well received mystery has been our practice. When two turn up we growl with glee. When three slip through we are astonished but try to be nonchalant. What the result will be when all four click with everyone I can't say -- yet.



The foregoing paragraph is no doubt the result of spring feeling. When this copy gets in the mail box, we'll be home in Waverly, N.Y. for the first time in fourteen months, and the thoughts of that vacation (From what? Ed.) are affecting all that we do or write at the moment.

That "Restless Cards" effect in Jinx No. 31 was really mine and not "lifted." It first appeared in the Seven Circles mag for December, 1931 after I had shown it personally to Walter Gibson who gave me credit. It's a good trick, and I republished it because I didn't want it lost. I didn't know that Walter put it in Blackstone's book without credit. Few know that Gibson "ghosted" Thurston's and Blackstone's writings for many years.

Stewart James' Tip-See Milk Bottle Trick is one of the cleverest and cutest things in a long time. Abott is the manufacturer and sells dealers at a 40% discount on the \$1 retail price, paying Stewart a straight royalty on the idea. A New York bum is making the gimmicks up and selling to dealers for a quarter each. I was in one man's shop when he flatly turned the fellow down and said he'd play square with the originator even if it did cost him 35 cents more on each sale. This, despite the fact that the bootlegger named practically every other N.Y. dealer as having bought from him! What price originality? And fairness to inventors?

At the Bamberg show, one of those incessant loud mouths was behind me and blabbed explanations of everything to two strangers beside him. He told them how much apparatus he owned, and how everything presented was old stuff to him. Even during the intermission he was showing (with a pack of business cards) how David made the correct card be selected. The paper tearing was "a ten cent trick with larger sheets;" the rope trick was "screw gimmicks to hold the pieces together" and "I use the same talk, too;" the swinging pendulum "the old sawing through a woman;" but the payoff crack was about the substitution trunk, "I have one of those. It cost me \$250, BUT MINE IS NICKEL PLATED!" This paragraph is to inform the crackpot that the candid camera man with me, who was moving around and snapping the whole show, took a perfect shot of him in his seat so I could find out who he was! I'll send him an 8x10 print if he'll write for it, for at present the picture with his name and address on back is being shown all corners as the first example of a loose-tongued exposé in action.

Exclusive! David Bamberg doesn't like being tossed around by U.S. bookers and plans leaving country about August. --- That Seagram's Mind-reading trick used as a throw-a-way was figured out by Dai Vernon who split \$250 with Sam Margules who sold the idea.

MODEL PROMOTION BY MAGIC



Julian J. Proskauer (left) president of the Society of American Magicians and Stunts, Inc., New York, pulls a promotion trick at a recent underwear style show



STUNTS PUBLICITY (cont.)
To introduce to the world . . .

Stunt

Our favorite publicity picture this issue (see cut) shows Julian J. Proskauer, the president of Stunts, Inc., shooting the dress off of Miss Marian Semler, model, to introduce to the world a new brassiere known as "Ace of Hearts."

The top picture was in Advertising Age for April 19, 1937. The bottom picture was in TMde for May 1, 1937. All of which reminds one of the

A.M. Wilson, M.D. quotation, "MAGIC IS AN ART." The S.A.M. president is to be wildly cheered and saluted for his originality in discovering a new field for magical publicity.

When Howard Brooks walked off the floor of Cleveland's Hollenden Hotel nite spot after a few minutes of back and forth heckling, he was paid off on his two week contract. Then, because the agreement also called for his keep, Brooks went on magiodom's first sit-down strike and lived his time out. When this appears he'll be on the high seas for London's Mayfair Club. ---See the movie "Find The Witness". It's a murder story with the chief character doing an under water burial when the crime is committed. ---Tip to Mrs. Bill Larsen, who runs the Genii woman's page. Serve fist size mounds of cold chow mein or chop suey (any type) when a late snack is in order, and you're tired. I know it sounds revolutionary, but, like the Jinx Zipper concoction, it has been tested.

Theo Annemann

THE JAIPUR JINNEE

Natural looking methods for the selection of a book page and word are seldom seen. With the following method, the principle of a recent illusion, and an older die and frame trick, has been brought into play, and provides a most perfect way of getting to the proper page. Some of the complicated methods seen should always be performed in a show where there is an intermission. Then one could start the selection before intermission, during intermission perform all of the intricate and complicated means of selecting the page, and after the intermission finish the test. By doing this, the audience will be spared all of the involved ways of merely finding a page in a book. For the ones who agree with us, the following idea has been evolved and thoroughly tested.

The mentalist makes either a prediction on a slate, or cleans two slates for a spirit message. Slate or slates are laid aside, and a book or dictionary shown. A length of ribbon is picked up and handed spectator. The performer holds the book and the spectator holds an end of the ribbon in each hand. He brings it over the pages of the book which performer is holding by the ends, and is told to pull the ribbon down between the pages of the book, somewhere near the center. The slate is picked up and the book handed to someone. This person opens the book at the ribbon, adds the page numbers together on the left hand side, and counts down to that word. **IT IS THE WORD PROPHECIED BY MENTALIST, OR IS FOUND WRITTEN BY SPIRITS ON THE INSIDE OF SLATES!**

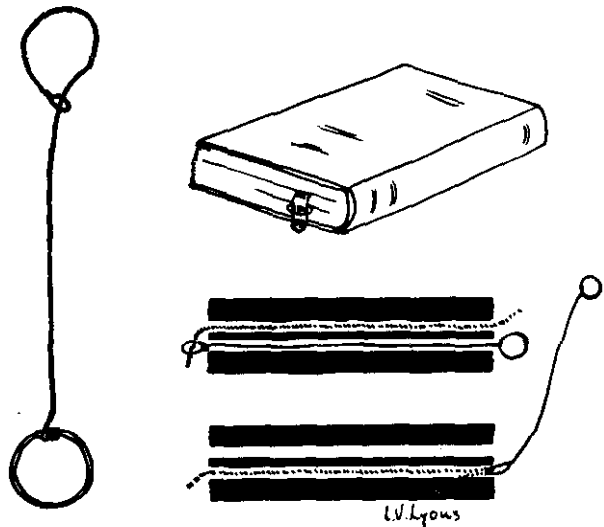
There is a bit of preparation and practice necessary for this feat, but for those who try it and use it, we can assure a stunt that can be done anywhere with only a moment's study of any book. Get a spool of spring steel piano wire #3 at any large music store for ten cents. Cut off a piece of wire several inches longer than the book. At one end of wire twist a loop and stick the other end of wire through this. This makes a noose which can be pulled fairly tight. On the other end of wire fasten a small ring which will fit over the end of your fingers. Paint this either flesh color or black, wire loop and all. You also require a piece of ribbon about two or three inches longer than the book, and about half an inch wide.

To work, lay the wire between two pages of the book, off center towards the back. The running loop is out at one end, and the ring at the lower end. The wire should be long enough, so that when you have a loop about three-quarters of an inch in diameter at the top, the ring at other end is against the pages at bottom. The ring should be made from stiff thin wire, but not spring wire. You have added together the page number figures on left hand side, counted to that word and memorised it. Either write this on a slate and cover with flap, or make a straight prediction.

Bring the book forward, holding right hand at outer edge (edge nearest audience; loop end) and riffling the pages as you do so. Riffle through before a spectator, stopping however

before coming to pages with wire between. Have ribbon in left coat pocket. Hand it to someone. Hold the book between the hands, each hand covering one end of wire. Ask person with ribbon to insert it between pages anywhere, but by pulling book slightly towards you the ribbon goes in ahead of the wire.

Before this you have made your prediction on



slate, or shown slates empty and placed on table. Now step back and explain what has been done. As you do this, stand with left side somewhat towards audience, both hands holding book, but end with loop is away from audience and your fingers slip end of ribbon through loop! When you say, "And on the slates on my table," you swing sharply to left (table is on your left) and at same time left hand moves away from right. Right hand with loop remains stationary. This action pulls ribbon around in between pages where wire lies. And the sharp pull drags ribbon through and out the other end and wire slips off ribbon! As you swing left and wire comes loose, pick up slates in right hand and drop wire on table. Bring slates forward and hand book to someone. And that's all there is to it. Sometimes the pull does not bring the end of ribbon free at top of book. It remains between pages. If this happens, pull it out with a flip of the finger as you look for someone to take it. Be sure table is close so it requires only a turn of the body to pick up slates. And remember that the right hand remains still, only the left hand moving away. This has been tested, and the ribbon is never seen in its flight, the swing of the body and hands concealing everything. It is strictly a method which requires practice, rhythm in your movements, and confidence. After it is once learned, it is as easy as the complicated methods and far more fair looking. No one will ever suspect that a ribbon in the book is changed to an entirely different spot! And when the spectator takes it to look up the word, the book and ribbon are unprepared. For what more could one ask?

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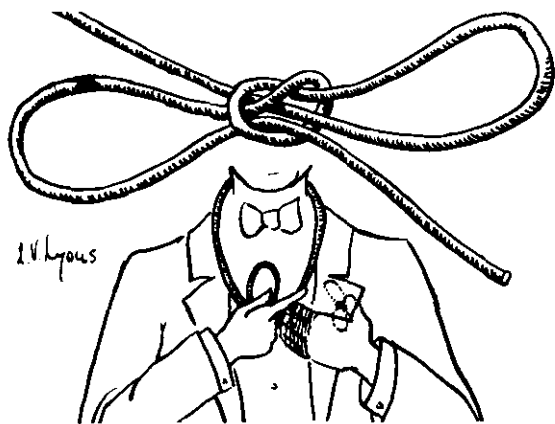
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THE MYSTIC NECKTIE

JOSEPH H. FRIES

Original tricks with a rope are scarce these days, but here is one, the effect of which is very surprising and unexpected. An ordinary length of soft white rope is shown, and can be used previously for any of the popular cut and restored methods. The performer makes a bow knot in the center as shown. The rope is now put around the neck with the bow in front where the tie is worn and the ends tied in back with a double knot.

With both hands at the bow of rope, the magician is seen to be working the bow down smaller and smaller, the circle of rope getting larger and larger of course as this action continues. All at once the left fingers are seen to



hold the bow knot, and at the same time, the right fingers drop the rope which is seen whole and solid, the left hand tossing the bow knot into audience! The right hand now takes rope loop from around neck and tosses that also into the hushed (?) crowd.

Having seen this performed, we know the nice effect of it all, it fitting into any rope routine and being possible of performance at any time during a program. The secret is extremely simple but the moves make it perfect as an illusion. Beforehand take a duplicate piece of rope about fifteen in. long. Make a bow in this piece, the bow being about four inches from tip to tip. Now trim off the ends of rope about an inch each side of the tight knot. Fold the bow up a bit and impale it on a common pin which has been stuck on inside of left lapel with the point up.

When ready, show length of rope and make the bow knot in center. Tie around neck, with bow against throat. Let this be plainly seen, and your hands are empty at the time. As your hands are away from bow, and as you swing around to give a glance at the knot behind, your hands are holding lapels of coat, with thumbs underneath. As you face the front, the left thumb merely steals away the fake knot behind the left fingers, both hands immediately being raised to the bow. Now work the bow around neck down, keeping it hidden as much as possible, and when gone, open fake bow, show it with left fingers, let go and show the whole rope with right fingers, and toss knot to crowd. The take loop from around neck and toss that out too.

DATES

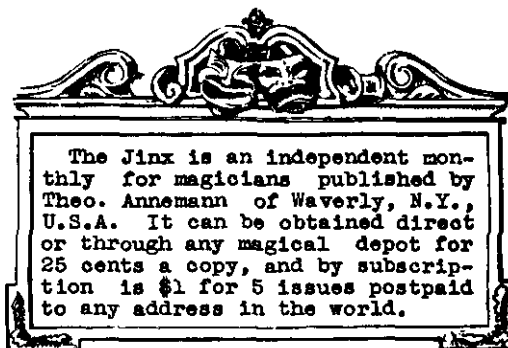
CHARLES T. JORDAN

A number of coins are collected in a borrowed hat which the wizard places on table crown down. Announcing the date of a coin, the performer puts his hand into the hat, and brings forth a coin which he immediately passes for inspection. It bears the date he named! He repeats with the others. One advantage of this method is that no extra coin is used, and another is the fact that the spectators may note the dates on their own coins before dropping them into the hat. Thus each may claim his coin immediately its date is read.

It is requisite that the wizard perform some feat requiring the loan of a half-dollar at some time earlier in his program or routine. Pretending to give it back, he must substitute a half-dollar of his own, prepared by rubbing it previously (on either side or in the milling) with a piece of soap. By not allowing too much soap to collect on the coin, its presence never will be suspected. In borrowing a number of coins for the experiment to be explained, the magician must make certain that this prepared coin is included among those collected in the hat. The first date he names is that borne by the prepared coin!

Reaching into the hat on table behind his back, the wizard will find it very easy to distinguish the soaped coin from the others. It has a soft or greasy feel that cannot be mistaken from the others when one is looking for it. Securing it, the conjuror at the same time picks up another of the coins between the first and second fingertips, and by bending the fingers inward, lodges it in the crotch of the thumb. It is easy to tell where on the half-dollar coin the date is, by sense of touch alone. On the older coins, the starts on the "tails" side have a feel possessed by no other portion of the coin's surface. On the newer ones, the waist of the figure on that side is a good distinguishing sign.

At any rate, the coin is lodged date side up in thumb crotch, so that in bringing hand forward, the conjuror, apparently having but one coin between thumb and index finger tips, really has one concealed in thumb crotch, and can glance down and read date. The prepared coin is given to owner (?) and magician reaches into hat for another. This time the one just glimpsed is named and a third coin concealed in thumb crotch to be read as hand is held forward. In a similar manner each date is read to and including the last.



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(go on from here)

hand of five cards a strange story and occurrence takes place at any time or place, and with any deck of cards.

As you unfold the story of "Wild Bill" Hickock and his untimely end, you tell of the five cards he was holding when shot. Using any deck, you run through them, face up, and while talking find and throw out face up the Ace of Clubs, Ace of Diamonds, Eight of Hearts, Eight of Spades, and the Queen of Hearts. These cards have since been known as the "dead man's hand" you explain, and somewhere, in another world, "Wild Bill" is undoubtedly interested in the group of five upon which he had his mind centered when shot. It can be the only explanation for the experiments to which you shall put them.

A nearby spectator is asked to pick up the cards and mix them face down. He then selects any one at random, looks at it, and drops it on deck which you cut to lose card. The remaining four are not shown, but dropped on top, and the pack again mixed.

Now you recall the nickname of the cards, and deal four cards from top of deck in a face down row from left to right, spelling a letter with each card -- D E A D. On top of these four you deal four more, spelling -- M A N S. Four more are dealt, spelling -- H A N D. Now you apparently call Bill into your presence by spelling four more -- W I L D, and still another four -- B I L L. You have thusly dealt out five rows of four cards each, the rows being dealt on top of each other successively.

At this time you state that Bill's interest in the cards invariably results in the location of the one removed by the spectator, for after all, when Bill was shot, he was contemplating on what card he would discard for the draw. The spectator names the card he selected from the five. You turn over the next card on deck. IT IS CORRECT!

Continuing, you gather together the deck and give it bit of mixing. You state that the second strange coincidence is truly that. The "dead man's hand" only appears by chance once in millions of times. And when it does, strangely enough, it falls to a person whose back, at the time, is towards a door! Very deliberately you now deal out five hands of poker to as many persons sitting around, one of them, of course, having his back towards a door, or as close to such a position as it is possible to obtain.

Everyone present invariably remarks about this, and the tension can always be noticed. You look at this person seriously, say that he has his back towards a door and that there's one chance in millions that history will repeat. Ask him to pick up and look at his cards, imagining himself to be "Wild Bill" Hickock for the moment. He picks up the hand, looks at it, and at that moment A SHARP CRACK OF A PISTOL BREAKS THE SILENCE!

And if you, dear reader, don't think that the onlookers will jump, and the man holding the cards bounce more than all others, it's just because you haven't tried the stunt, or seen somebody else do it!

The secret working is an ingenious non-sleight method that practically works itself. Take a deck in hand and follow through. It will work the first time for you.

Turn the deck face up and start running it through to find the five cards. Count the first sixteen cards from face of deck, and hold a sort of break at that spot while you continue through deck, throwing out any of the five cards as you come to them. If any are missing, go back and find them among the first sixteen, adding enough more cards to make up for any removed. Turn deck face down keeping the break with left little finger.

The spectator takes the five cards, mixes them face down and selects one. At this point you undercut off the sixteen cards below the break, have him drop the card on top of deck, and you drop the group on top. On top of these have him put the remaining four face down cards. You can now give the deck a dovetail shuffle leaving the top 21 cards undisturbed, and finish with a false cut if you wish.

Deal out a face down row of four cards and spell DEAD. Then a second row on top spelling MANS. With the third row spell HAND. With the fourth spell WILD. And lastly spell BILL. That deals off 20 cards. Patter along as heretofore given, and when the selected card is named, throw the next card on deck down face up. Now pick up the four heaps, one on top of the other in any order and drop them on top of deck. Put the face up selected card on top, AND THE DECK IS STACKED AUTOMATICALLY FOR THE POKER DEAL!!!

Left as it is, the "dead man's hand" will be dealt to the first man of the five who are dealt cards. You have had ample time to note which five you will deal to, among those who are near, and which one of the five has his back towards. Thus you can put on top of the assembled deck enough cards from one to four to bring the hand to the second, third, fourth or fifth person as you will. Outside of that it is entirely a build-up of tension through seriousness.

The gun shot? Just one of many possible gimmicks. All magical novelty shops carry cap shooting appliances for jokes and jokers. They have been built in cigarette packages, decks of playing cards, etc., any of which you can put down near you before starting the routine, and merely pick up at the right moment.

Suggested though is one of two appliances that will serve continually and anywhere. One is a small tin box about 1 1/2 inches and quite flat. It is loaded with a cap and placed under any object. When the object is lifted, the explosion occurs. In this routine, carry the box set to go, with a rubber band around it. Just before you start, slip it under your foot or the leg of a card table if you work on one. The other gimmick is a very small pistol worn as a charm and which sells for about 50 cents. It uses small blanks, is less than 3/4th of an inch long, and will make a noise louder than the one that got Bill down.

This tiny gadget can be carried loaded with the hammer down, and just before starting you can cock it. At the finish of the deal, while you are still talking, and all eyes are on the fated spectator who has the hand, you have only to toy with it and pull the trigger on time.

As has been said before, this is one of the most original tricks to make an appearance in many a moon. It hasn't failed yet to go over with terrific effect as long as the performer takes the whole thing seriously and presents it as a strange thing. And people being superstitious as they are helps one on to success.