



## BITS OF PRESTO

Everyone, I think, likes to see a good trick performed. Many times, though, I have seen a clever performer, who could do the most difficult things with ease, fail to intrigue his audience for the reason that the tricks didn't join each other smoothly. The subconscious impression left behind was that his act lacked direction. In the theatrical profession good direction is necessary always in order that ones talents be brought out to best advantage. In the history of the business very few people ever have been able to direct themselves.

I have liked magic since I was old enough to know that it meant, roughly, something vanishing or appearing. It is the challenge of it all that holds my attention and thought. Not having the time, and quite possibly the digital agility, the tricks requiring skilled action have eluded me. However, at parties and little get-togethers, my fancy for bewildering and puzzling people has given me a few simple tricks which I have gleaned from one place or another. They may not sound so mysterious to your readers, but I can assure you that they are veterans in use and have made many well known thinkers worry about how they might be done. And, after all, isn't that what a legerdemainist is supposed to do? Loot a spectator's mind of all his reasoning powers?



One of the first little cheating mysteries with which I upset not a few was a stunt where someone touched an article while I was out of the room behind a closed door. On my return a grand display of thought would be climaxed by getting the article and locating he who had touched it. Of course, this isn't to be performed any time or place. And that's pertinent. Most talked of tricks flourish under impromptu circumstances. Take advantage of what is at hand and make the most of it. A bunch of loose articles, eight or ten, were taken from around a room and put on a card table. But the keyhole in the door was my secret. I had set the table in range and called for lots of gadgets. Then I made much ado about being escorted into the other room.

And could I locate a chosen card under impossible circumstances? Anyone took any deck into another room, put it face down on the table, took out any card and put it with its face up next to the deck. He was to repeat the name of the chosen card three times and wind up with "Abracadabra." Replacing the card he would shuffle them well. I would go into the room after him and return holding the very same card selected by the astonished spectator. Was everybody bewildered? All but one. That one was always a close  
(continued on page 361)

# BARBARA STANWYCK

# EDITRIVIA

Jinx Indexes are all gone so don't order from us direct. Try your dealer. We had no idea so many were keeping complete files although the fact that back numbers have never appeared on counters at nickel and dime prices should have tipped us off.

And speaking of sellouts, the Hilliard book has passed 800 of the 1000 edition. There is talk in the air of another printing. There has been some discussions about the number of card tricks in the tome. Well, The Art Of Magic is still selling, isn't it? And you consider it a textbook, don't you? Now figure this way. The A. of M. has 18 chapters with cards taking up the first 11. That's 61.1%. Greater Magic has 32 chapters with cards in the first 19. That's 59.3%. And if you want to figure it by pages instead you'll find that A. of M. has 69.5% devoted to cards while G.M. has but 57.7%. Either way you go, the twenty year old book (and still strong) has more card material than Greater Magic.

The book has been reviewed thoroughly in the magical journals by more capable people than myself. There are points and details here and there which might be picked up and tossed around but under the circumstances Jean did a swell job under what must have been tough mental wraps. What hasn't seen print as far as I know is that all profit goes to John Hilliard's wife and daughter, the entire accomplishment being made possible through Carl Jones' admiration for a great individual. And it's worth every last dime you pay for it. That, to my way of thinking, is the best review any book can get.

It's bad manners to point but it's for a hearty chuckle: The Eagle Magician for Aug. 1919 carried a page ad for a new magical society. Big letters at the top -- SOLVED AT LAST! Good-Bye Exposing! --- Why hasn't someone reported that Blackstone, when playing Brooklyn, N.Y. lately, won a shag dancing contest in the Rainbow Room (N.Y.) and got a letter saying he was entitled to one dinner at the place? -- There's a "back number" news store a block from Times Square which can sell you lots of magic magazines. One fellow recently picked up a year's run of Tops for a nickle each, 8 Sphinx for 10 cents each and 2 Genii for 15 cents each. ---

Dunninger's Inside The Medium's Cabinet is on the 49 cent bookstore racks. --- Around 1920 Thayer put out Dr. Q's Three Shell Game and reference was made to it being Soapy Smith's method. Years later Hilliard told me about learning the reverse back principle from a gambler in Skagway, Alaska and mentioned Soapy Smith. The other day I found a book, The Reign of Soapy Smith, and the biography of this shell game, three card monte, bunco man is interesting reading. No tricks but good history for those who collect gambling data.

Here's a phase of magical collecting which is revealing, to say the least. Robert Doidge searches for magic music, i.e., pieces written especially for magicians and with their pictures on the covers. At present he has Hermann, Anderson, Baldwin, Heller, and Hartz. All of this started while he was digging up Foster music. Incidentally, Bob's collection of that is one of the largest in the country.

Mulholland's "Beware Familiar Spirits" is easy reading but John shouldn't have classed Anna Fay, Samri Baldwin, Wash Bishop and others in the stage category with the downright fak-ers. Weren't the former openly entertainers? Or doesn't John like mental workers of any type? And it is impressed upon one that Washington Bishop originated contact (muscle) mind reading. Burlingame makes it clear that Bishop was a soda-jerker who got the yen to become a mind reader after seeing Brown perform. As for his-tory along that subject's lines, C.A. George New-mann is undoubtedly the most learned to-day and can tell some very interesting anecdotes about most all of the greats who have been famous for that kind of work.

I wondered how long it would be before some-one started selling a method for the bullet trick. Mystic Craig just put out a mss. of one page on the stunt. I've checked reviewers and they have been O.K. on it so who am I to kick? However, if you try it, keep away from people who know anything about guns and bullets. And just remember that if you're close enough to the muzzle to get powder marks on a plate, you are close enough to get them in your eyes, or on your face. And tell me, if you get powder marks on a plate, and produce the slug from somewhere else, why doesn't the plate break? I don't think the trick is worth a hoot unless the slug is marked too, and at the finish bears the rifling marks of the gun (it took two years for me to figure how to get rifling marks of the SAME gun so ballistic experts could check). But if you want to do the bullet trick, this mss. will teach you a safe if simple way.

"Tops" has just started its fourth year and Percy Abbott deserves all the credit for making it a welcome visitor each month. I remember well several well wishers (?) who said it wouldn't last six months. --- That fellow who took Lugosi and Karloff for a ride and came back with the name Dracstein tells (Tops.Jan) how he put on a scared act for Will Rock (that looked like the real McCoy) when he went on stage as a volunteer for the sawing. Then he tells how he slipped Rock his (Dracstein's) professional card and says, "You should have seen the look on his face." Well, I would have looked mad too! Years ago I did that very same thing, and later, in his dressing room, the il-lusionist did me a swell turn by bawling me out plenty. There's plenty time to tell a magician who you are after the show. But don't start being clever in front of an audience and begin slipping things to the performer with the idea that no one will see. And even if you do it's not good sense to give the magus anything else to think about but his show.

Charley DeMont took a Houdini unit out one year and played Waverly. By some unknown fac-tor I was downstairs in the Opera House. Came the box escape. I rushed up with others and got stymied upstage with an assistant keeping me in line. During the lull and while Charlie was straining his ribs, I had to whisper to the girl, "I'm a magician, too. I do that trick." She didn't even turn her head to say, "When did you get out?"

*Theo. Annemann*

THE JINX is a monthly symposium of mystery published by Theo. Annemann, Waverly, N.Y., U.S.A. 25 cents the copy, 5 issues for \$1. COPYRIGHT 1939.

friend who had left the room a few minutes before unnoticed by the party. He or she simply and literally stowed away in the room to be used and spied upon the proceedings, telling me the name of the card when I went in. More times than not this can be done in strange homes. The person who does the selecting is all wrapped up in the trick and doesn't consider searching the corners. I've even used the key-hole idea again, having my secret operative get the information from an adjoining room. But it fooled a great many guests.

Someone gave me a cute card once with a fortune teller's head and a dial arrangement which could be set at one's birthdate. In an adjacent slot a number showed up which represented the person's fortune. (I'll have to look these up. Ed.) I'd leave the card on a dressing table and set it for January 1. After someone would be in and out of the room I'd check and better than half of the time the card would be set at a new date. That meant but one thing. The birth date of that person. Later, during the party, I'd turn over a fish bowl and have someone (but always the one I knew) write the month of birth on a piece of paper and the day of birth on another. They would twist and fold aplenty but after each piece was burned I would reveal the contents correctly. A miracle? No. Just taking advantage of a weakness within everybody. When it comes to fortune telling of any kind, people will always be interested. Especially if alone!

If I'm not using too much space or time, I would like to explain my best card trick. (For your first paragraph you can say anything. Ed.) Before I came to Los Angeles I had a game which used three dice. At one time or another someone explained that the most common total with the three dice was either 10 or 11. I remembered this and mentioned it to an amateur magician who said it was good for a trick. Someone takes a card, looks at it, and puts it back. While card is away, the magician fans the deck and counts ten cards, holding them open so the selected card is replaced eleventh from the top. It was also shown to me that if one uses the interlacing shuffle it can be made so as not to interfere with these eleven cards.

Now the dice are shown. The magician shakes them and rolls them out, quickly adding the spots in his mind. If 10 or 11, the trick is done right then and there. The spectator counts off ten cards and turns over the next one, or counts to the eleventh and turns that up. But, if 10 or 11 do not turn up on that roll, the magician merely calls the total and asks one of the spectators to try. If it turns up on the second roll that does it. But if not, the performer calls the new total and says that that is proof that a different number turns up each time and that the dice are not fixed. This paves the way for a third roll. In about eight years I don't think I've failed more than twice. The percentage is very strong. When I have not succeeded in getting 10 or 11 by the third roll I have had to give up. Perhaps some of your readers, Mr. Annemann, those much more acquainted with the tricks of the trade than I, can figure out what to do after the third roll. I would like to know myself.

I hope I haven't given you tricks which are old and well known to those who make a profession of magic. On occasion I have fooled a number of well read and active tricksters. And I am going to try and keep on doing it, too.

## TELETHOT JORDAN-ANNEMAN

Back on the day of March 1, 1929 I got a brain wave from a Charles T. Jordan masterpiece and proceeded to revamp a quite perfect force of his into a two person stunt with numbers and names. Now there are two types of effects which do not find sale with magi. Two person ideas and tricks using a dark room. I will grant the latter as being highly undesirable only because the condition is not easily attainable. The former, though, can be moderated by getting away from tedious study and rehearsal and allow of a friend or associate being inducted into the secrets within a very few minutes. Such a thing is worth while provided the effect is really a strong one. And I truly think this is just that type.

The thought transmission of pictures has been a bugaboo of telepathists. Everything else has fallen but pictures. So, if one cannot successfully code them, one must falsify the whole proceedings.

The performer has a piece of paper perforated into eight strips for tearing apart. He asks his audience to think of simple diagrams and steps among them. Spectators approached draw a simple design or figure themselves upon the paper. The performer steps back, tears the paper into strips and counts them into a bowl or hat. The medium now enters and is seated with back turned and given a slate and chalk.

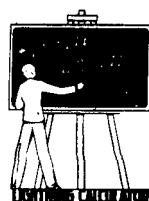
Any person from the audience now freely selects one paper from the bowl or hat and retires to a far corner with a slate and chalk given him by performer. He awaits there while the presentation goes on.

The performer reaches into hat and removes one paper which he silently looks at. At once the medium is heard drawing on slate. She holds it up. The performer asks whose drawing it is. The design is acknowledged as correct and the performer takes another paper. The effect is repeated quickly, and one after another, the spectators check on their drawings when correctly duplicated by the medium. The performer is always silent as he picks a slip and looks at it.

When seven (there are always eight slips) are gone, and the hat empty, the performer asks the person across the room, the one who freely selected one from among the many at the start, to draw upon his slate the picture he selected. This person returns to the front and shows all. The medium, who has finished her work and is standing before the audience turns her slate. Both drawings are the same!

Charles Jordan's Yogi Force does the trick. It is still (and after 16 years of existence) my idea of a perfect force. The paper used by performer is about 2½ inches by 6 inches. It is of an opaque quality and there are really two sheets used. Mark off the front sheet in ¾ inch pieces. On the back piece draw the design of a triangle eight times so as to conform with the spaces on the front piece. Place the two together, the triangles on the inside of under piece and run a dressmaker's tracing wheel across the marked off lines on the top piece. Putting the two sheets through a sewing machine without thread will do the same thing.

(continued on page 363)



"The More You Watch  
The Less You See"

*Magical Entertainment  
For Everybody*



PROF. STEPHEN G. SIMPSON  
MEMBER SOCIETY OF AMERICAN MAGICIANS

18 HOLMAN ROAD  
AUBURNDALE, MASS.

TELEPHONE  
W. NEWTON 0674-J



**LA CLAIR**  
-ENTERTAINER-

C. S. LACLAIR 5647 PILLSBURY AVE. MINNEAPOLIS

Telephone Valley Stream 5472

**WALTER WALTERS**  
Ventriloquist of Distinction

26 Wood Lane  
Valley Stream, N. Y.



The Worlds Biggest Little Magician  
**"CHUCKY" KOONTZ**  
236 Sycamore St., Mt. Washington  
PITTSBURGH, PENNSYLVANIA

Phone: Homelock 2622

(see page 363)

THE CLUB ACT  
UNIQUE

"Why You Lose At Cards"  
featuring  
"The PHANTOM DEALER"

(Over)

SHERWOOD 2-2193

**CONRAD C. BUSH**  
CARDOLOGIST

54 MALEDON AVE.

PATERSON, N. J.

**MAGICAL CHALK TALKS**



Wm. E. McDonald  
**ENTERTAINER**  
Hooper, Nebr.

**BURDETTE L. BOWMAN**  
"NAMWOBB the MAGICIAN"



25-25 THIRTY-FIRST AVE.  
ASTORIA, L. I.

Phone BRyant 9-4642

MAGICIAN.

MENTALIST.

**LESLIE MAY**  
(AND WILL DECEIVE YOU).

9A, ORDNANCE LANE,  
FULFORD ROAD,  
YORK.

FOR THE ULTIMATE IN MYSTERY

**ARTHUR LEROY**  
"THE SORCEROR'S APPRENTICE"

ACADEMY 2-3831

680 AMSTERDAM AVENUE  
NEW YORK CITY

**L. RAYMOND COX**  
*America's Ace Magician*

406 WEST 39th STREET

NEW YORK CITY

**MAGICAL ENTERTAINER**

**JULES SAMBERG**

"Magic Fingers"

PATTI KRAMER  
BUS. REP.



THE  
SEVENTH  
GENERATION  
OF THE  
OLDEST MAGICAL  
FAMILY  
IN THE WORLD

Wonderful Magic Manifestations

Sir Frederick

- ♥ Prestidigitateur
- ♠ Legerdemaninc
- ♣ Sleight of Hand Artist
- ♦ Distinctive Conjurer and Magician

PHONES - Home 8-1858 Office 8-7887 Booking 7-5061  
Laboratory and Plant 5-7027



BLOOMFIELD  
2-6838-R

408 E. PASSAIC AVE.  
BLOOMFIELD, N. J.

**JACK WHELAN**  
MAGICIAN



**ROBERT SHARPE**  
THE MAGICIAN AND MENTALIST

HOTEL TAFT  
NEW YORK

CIRCLE 7-4000



The perforations, dividing the paper into eight sections for tearing apart hold the sheets together securely until pulled apart. Such a prepared paper can be shown blank on both sides and quite freely handled.

After his opening, the magician steps into the audience. He passes from one to another and each is allowed to make a drawing. Simple design has been stressed as well as the word geometrical. In eight chances, there won't be one in a thousand or more trials when a triangle will not be made. Audiences never think clearly when attacked, and the simplest of patterns are about all of which they can think. However, and it is for that magus who is afraid of the one in countless chances, if a triangle hasn't shown up at the seventh place, merely look at someone a bit away, say, "A triangle for you?" write it in yourself and walk away. And you do not have to yell it so everyone in the place can hear, either.

Hold up the paper. It is all you have in your hands. As you talk about what has been done, tear it up. How? First fold in half with drawings inside. Open out only a single thickness and tear off, placing in front to audience side. The strip, now four sections long is folded in half and TWO single thicknesses opened out, torn, and placed in front. The packet is folded in half for the last time and FOUR single thickness opened, torn, and also put in front. With prepared paper in hand you'll see how easily this works. You now hold a packet with eight separate slips (all alike) in front and behind is a folded up bundle of eight still together (the original front piece of sheet). Turn packet over in hand and count the eight separate slips into bowl. The folded packet remains in hand finger palmed and this hand immediately grasps bowl and shakes them up.

The medium is called for and comes on. The performer takes her by the hand and sees that she is seated in a chair with back to the audience. And in doing so the untorn packet is left secretly in her hand. She is given a slate and chalk.

Now a spectator steps forward and has a free selection from among the slips. Naturally he gets a triangle and bears it off to a corner with another slate and piece of chalk.

Dipping into the bowl, the performer removes one paper, looks at it, says nothing. The medium draws on her slate. What? One of the drawings on the strip she has before her, skipping, of course, the triangle, wherever it may be. She then holds her drawing up for all to see. The performer glances back at his paper (one of the seven triangles left in the hat), then at the audience, and asks who drew the ----, naming whatever the medium has drawn. It is acknowledged. Quickly, and as fast as they can be run through, the medium duplicates the other six sketches. In each instance it is apparent that the performer is looking at the sketch first and by some mental force sending the picture to her. Wise guys will go crazy watching for cues and signals. With the seventh slip gone, the person in the corner is asked to make his drawing on the slate and bring it forward. The medium stands and keeps her slate back outwards. The spectator shows his drawing, and as a finish, the medium turns her slate around to show a duplicate. So now you can do a picture sending effect with just fifteen minutes practise.

York, England  
7th November, 1938

Dear Mr. Annemann; I would like to mention that one effect of yours has become my most favourite mental effect, and that is the "Magic versus Mentalism" from your "One Man Mental Routine". If you have read the "World's Fair" magical pages, edited by Brunel White recently, you may have noticed that I presented this effect in a mental routine in the Scottish Magical Convention at Glasgow, and after proceeding as per your book, ---

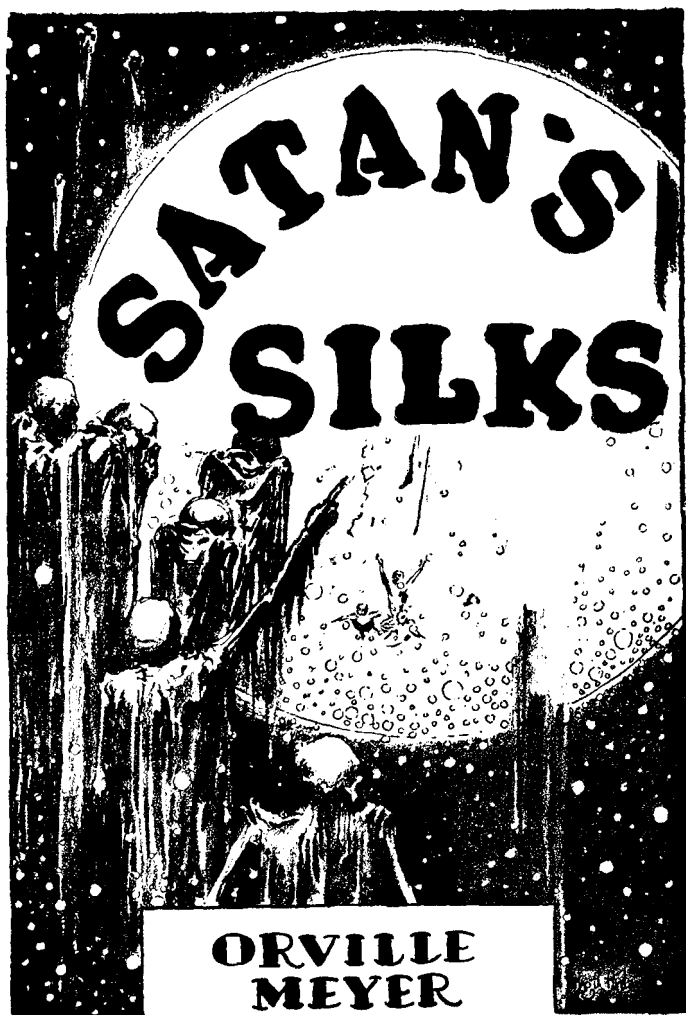
(By Annemann: The effect in question has been found very satisfactory. Two decks are used and both are in cases to start. Both are arranged previous to the performance. Locate and place on top of deck reading from back towards face - AC, 6H, JS, 8H, 9D, QD. Pencil dot the upper left and lower right corners on back of the QD. On top of these six put nine indifferent cards from deck. Arrange the other deck the same way. A spectator is asked up and shown the two decks. He is told to take either one he wishes and to pocket for the time being. The magus explains that a magician has cards selected by hand but the mentalist has them chosen by mind alone. He takes remaining deck from case and fans them face down as he is talking (the book gives a complete patter scheme) breaking deck so marked Queen is at face up upper half and the six face cards are spread out a bit so as to be the only ones showing. They are held before spectator who thinks of one and the deck returned to normal. A dovetail shuffle doesn't disturb top 15 and spectator is given deck. For the first time he reveals the card and is asked to deal the cards on performer's hand. Performer spells and on the last letter mentally chosen card turns up. Now -- performer asks if he could possibly have known what card spectator was going to think of BEFORE the effect was begun. Then spectator is told to take pack from pocket, remove from case, and deal them again as before. Once more the card is spelled and again it turns up. Using the patter scheme the thing has always hit people between the eyes. Mr. May, however, has produced a bit of a finish which appeals to me very much and which I am now making good use of. It may serve to wake up a few who have let the effect slip by unnoticed and give them a new item for the program.)

---I turn to some other person in the audience, and say, "perhaps, Sir, you may have some doubts about the genuineness of this experiment."

Whatever the reply, I say, To prove that I definitely foretold what card the gentleman would select mentally, I wrote its name down, sealed it, and put it here in my pocket. Would you kindly take it out and read aloud what card I thought would be chosen in the gentleman's mind?"

He does so, and of course the prediction is correct. You will, naturally, have tumbled by now to the fact that I have six envelopes for the six cards and have one in each pocket so that the spectator may remove it himself. You prepare only one new envelope each show and it is a most extraordinary climax to a fine effect.

SID LORRAINE fans a face down deck and asks you to take one of his business cards. You do so and find it blank. SID merely says, "I'm not working this season," and walks away.



During many years of use, the handkerchief effect known as the Twentieth Century has been a standard item on many programs. Credit for its origination belongs to Frank Ducrot, who should be proud of the trick's life. For the performer who can use a "carry-on" after presenting the mystery, or a variant from the original effect for repeat shows, I offer this practical idea.

A green silk is tied between two red ones and the string of three placed in a glass. On top of the tumbler is placed a square of plate glass, but most will prefer to use a saucer. A square of newspaper is shown and formed into a cone which is placed on top of the saucer. At this point I usually use a small magnet instead of "woofle-dust", claiming that the green silk has been made sensitive to its influence.

The paper cone is lifted and the green silk found in and under it on saucer. The dish is removed and the two loose silks shown, still knotted at their ends, however. AND NOW FOR THE UNEXPECTED CLIMAX. The two red silks which have been held apart and carelessly shown, suddenly creep together in an uncanny manner and are seen to seemingly tie themselves together. The performer drops one and shows the string of two apparently tied, remarking that they have absorbed some of the green silk's magnetic qualities.

I personally use standard apparatus for this

effect, finding it best and most practical in the long run for all types of shows. A mirror glass explains why the two red silks are found at the finish of the first part. The paper cone idea is Al Baker's "Al Producto," one of the most ingenious silk production methods in many years. However, I find you have to make the "feke" and cone somewhat more cylindrical, so you can snap a rubber band around to keep it from unrolling when placed on the saucer. A switch of rolled silks could be used instead of the mirror glass, and any silk production under a cup, cone, etc., could be used instead of that mentioned.

The silks mysteriously creeping toward each other makes a nice finish. To do this take one of the red silks you discover at finish when green is missing and tie a black silk thread (about an inch less than the diagonal length of the silk) to one corner. Then knot the corner. Tie a small black button to the other end of the thread. Knot the end of the 2nd red silk around the thread so hank will slide freely. This duplicate set is rolled so that the thread will not tangle when taken from glass.

Take silks from glass and you can hold them as shown. Grasp the button with right fingers, and retain button but reverse the silks from hand to hand. Now you'll have a double length of thread running between hands. One end of this thread is TIED, you will remember, to the silk now in right, and the silk in left will slide easily on thread. By retaining button, but letting the silk itself slide through the right fingers, you can cause this silk to creep in an uncanny manner, and horizontally, toward the other handkerchief. By letting the left silk slide a bit also, it will appear as if the two are creeping toward each other.

When the knots touch release the left silk but keep hold of the silk in right hand and also the button. The two handkerchiefs are now hanging as if knotted together and can be carried off or put aside.

Using the regular Twentieth Century effect to start, an effective combination can be built. A flat wide lidded box is on table holding the silks. The lid is open and conceals mirror glass on table behind. In front half of glass is bundle of three silks tied in string. In

rear half are the two prepared silks for climax of second effect. Just behind glass is the table well. A duplicate of mirror glass without mirror is on table. Take out the two red silks from box, show and knot together. Roll and place in freely shown glass. Hold in right hand as left takes green silk from box. The right hand goes behind lid, drops glass into well, picks up mirror glass, knocks the lid down and glass is placed on top of box. The green silk is vanished and appears between the two reds taken from front half of glass. These are replaced in glass which is turned half way ready for the second effect and climax.

