

JULY

1939

# THE FATE of the FABRIC CHESTER MORRIS by

Always liking magic, but in the game actively for only a comparatively short time, I've met and run up against too many swell fellows and too, too many experts in their chosen profession to ever consider, for a moment, that I might possibly be called a magician and have it meant that way. I really love the principles of magic...essentially the entertaining which must, of course, come first; and then all the little dodges that misdirect the people watching you for a giveaway gesture or step.

In the past three years I've joined magical clubs and societies; filled my spare drawers with all kinds of apparatus; and gone so far as to defy all fates by doing magic on my personal appearance tours. Few places on my route sheet found magicians absent.

All those guys took me up as one of them and did so many nice things that I've developed an inferior complex ---- a fellow just can't be accepted in inner circles until after he has taken many a fall, but the people who have professed or hobbyed magic seem to pop up everywhere, and then turn out en masse for visiting magicians. In my case, I'm still trying to get someone honest enough to tell me the truth --- good, or bad --- followed by why

and where. After meeting and hobnobbing across the country with many of our cult and beliefs, my fault to find is that it's difficult if not impossible to get constructive criticism, that is, if one gets criticism at all. In the picture business you get criticism from every one of the points on a compass. You listen to every bit, take what strikes you as being right, and hope that fate, or the producer, doesn't override you. 99% of the magicians tell you that it's all good and let you take the booking office bumps without warning.

I'd have been the happiest guy in the universe if I could have sat down now and dashed off an effect which might have revolutionized the art, but I'll be damned if I can do it. My stuff is practically all "stock".

However, and now that little egoistic angle so prevalent in magicians is about to come forth, there is an effect which seems to get its share of applause without restraint. It's a cut and restored handkerchief trick built up from a base which one of the fraternity passed on.

The very, very, very, few west coast critics I have tell me it's the only such routine where the (turn to page 409)



# EDITRIVIA

Superstition is a great thing. No matter how carefully and scientifically the Dionne quintuplets have been reared, press reports have it that their individual rabbit's foot charms are highly treasured. As birthday presents recently, the voodoo gadgets were explained to the sisters in all seriousness. However, we can be certain that the five feet combined will not bring them ever as much luck as did mama and papa Dionne. And if rabbit's feet are supposed to be lucky, what about the poor rabbit who has four?

Variety, termed the actor's bible, gave us a puzzle in the June 14th issue. Pages 34 and 35 said, in turn, that Robert Rhinehart was the first magus to perform for the television cameras on May 17, 1939 and that Nate Leipzig performed for the ether picture tossers on March 7, 1938. --- In Life, for June 12th, was a real publicity set of pics by Irving Desfor. Alfred Livingstone was shown doing billiard ball moves with the World's Fair Perisphere. Tricky shooting, with Livingstone a couple of miles in front of the big ball made for the type of magical propaganda which always can get space and attention for those smart enough to think up the angles. But that's too tough for some who can't get further than the exposure of someone else's trick.

There's a rumor about that Esty is preparing another series of magical items for Camel cig adverts. --- That pained expression photo in the Look (June 20) spread of bullet catching pictures --- when the slug was contacting the target --- was snapped by Dr. Jacob Daley who kept one step ahead of the prof. photogs who were getting exclusives (?). --- And the effect by David P. Abbott, in this issue, came to us 12 years ago. The past month marked the fifth anniversary of his death so we thought it might be interesting. Abbott had completed an exhaustive mss. of his mysteries, and those who have studied his "Behind The Scenes With The Mediums" know he did have material. The widow wanted too much for the mss. so it has been gathering dust ever since.

MGM's release date for the picture "Miracles For Sale" scripted from Rawson's "Death From a Top Hat, is July 28th. The exploitation dept. won't be mad at all if local magi throughout the country contact their nearby theatres and hire out to plug the picture. Their publicity suggestion sheets say the same thing to the managers. Escape stunt especially will be in order. And please don't write me about an expose of the bullet trick, an important phase of the story. I've read the script and know all about it.

Incidentally, to those who have written about The Great Merlini, he's a brain child of Clayton Rawson's and the first that we know to have such a pictured identity. The photo in Jinx No. 56 was a composite of Kellar, Thurston, and Houdini. --- At the World's Fair we got an old newspaper from the Little Old New York exhibit. The souvenir carries 1888 and 1898 happenings and disasters reproduced. On the theatrical page, among notices of Richard Mansfield, Nat Goodwin, Anna Held and John Drew, was one of DIXEY, who was giving a full show at the Garden Theatre. The Nov. 16, 1897 Herald said,

"It is Dixey the Magician. He has gathered together all his versatility, and to this he has added his personality, and with the combination he made a pronounced hit at the Garden Theatre last night." Do you remember that cig vanish of Dixey's on page 51 of Jinx No. 10?

This is being written before the show because we're going on a vacation and close down our factory, but the sale of tickets for the all British performance at the Heckscher theatre in N.Y. is making for a sell out. Certainly it will be a great treat for us and different fare for our somewhat jaded appetites. --- We're sticking our jaw out for credit for the one handed pass behind the back to locate a card via a face up one adjoining. In 1931 or 1932 it began around Baker's N.Y. shop using a double backer. We fell onto the Charlier pass dodge because we used it a lot. The first two who saw it were Gordon Peck and John Mulholland in the Sphinx office, then in the Times Bldg. John said it was the first trick he ever saw that made practical use of the sleight. It seems to have found great favor. So much for that. --- Dell O'Dell, woman's gift to magic, just published a nice ad book with tricks she will put on sale at the spots she plays. The prize paragraph that wins the non-refillable production cabinet reads, "A few years back, after a romance that kindled backstage, Dell married Charles Carrer, a headlining juggler. Just as the romances of royalty seemed destined to occur, so the Queen of Magic met and married the King of Jugglers....Long live the King!...and Queen!"

In the mail: "Dear Ted; Jinx 57 read from alpha to omaha. Pressure-rabbit rates 100%. Whisko and Ghosto - 50%. 9 of Diamonds - 90%. Vice-Versa - 80%. Wasn't there one more? - 70%. I think you meant your monk to be cell-immured (not immuned) and you can seat or set a person but not sit him." Thank you, sir. We shall now consider sitting ourself on our immunity to ponder the vicissitudes of erudite verbiage. --- We fully appreciate that the S.A.M. souvenir convention program was for the best of causes, but wonder why we were asked not to say anything against it when, but a few days later, it was offered by postcard for 27 cents a copy to cover mailing. The reputed cost was \$1.53 per.

Those dealers who squabble about being first to offer flash paper bills should read one of the standard text books, "Magician's Tricks" by Hatton and Plate. Al Baker dug out a few lines in that 30 year old tome that told of performers using imitation bills made of flash paper! --- That Vice-Versa effect of Dr. Daley's in Jinx No. 57 is an excellent way of getting rid of a double face card after using it in a previous trick or two. Very subtle. --- More of the N.Y. magi should take in the shows given by the Knights of Magic. Their recent "Cavalcade" was very successful, and magic hungry locals could whet their appetites on many of the different from usual effects. Lew Dick and Dr. Aaron Weiss were given Supreme Knight jewels, just as big and just as valuable as ones awarded in other groups. --- We hope Bill Larsen didn't lose that return ticket they tied on him the last night at Battle Creek. Gabbatha!

*Theo Annemann*

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original handkerchief is apparently destroyed before it leaves anybody's sight.

Get a nice looking metal bowl, something like the lota jar. Then get a smaller one, not as high, and solder it to the bottom of the larger one. The large bowl can be filled with water around outside of the smaller one inside. In the water you have a white pocket handkerchief, and on it are a lot of red stains, ordinary red ink will do. Also in the water is a small hank with stains on it and several holes cut through it.

Now take some phenolphthalein (any drug-store for this, and here is where I encroach on someone else's principle) and mix it with an equal part of water. Pour just enough ammonia into this solution to make it a nice rich red, like ink. Keep it in a rubber corked bottle for when you want it.

Fill your fountain pen with this solution, have the tricky bowl prepared with water and hanks on your table, keep a sheet of newspaper nearby, and go to it.

Borrow a gentleman's white pocket handkerchief and start to mark the corner of it with your pen. You want all to know later that it is the same one. Apparently the pen does not work, and, naturally, you shake it a time or two, which action serves to splatter the hank with red stains, the more the better.

You, as well as the owner and his sympathizers, are horrified. But you will wash out those stains with magical flucum. Dip it into the bowl, letting it go into the inside dry bowl, and come out squeezing the wet hank duplicate. The stains apparently have run all over the cloth when it is straightened out for all to see. This is your first laugh that's real. The pen bit builds towards it. And by this time the audience is relaxed enough to appreciate the gag on the victim.

Now you offer a solution. Cut the stains out! Pick up scissors and cut a spot or two out. Then dip it again, and come out, this time, with the smaller bit of cloth having the holes and stains. Excuse the mishap of shrinkage because of not using Lux.

This time you dip it back again, but leave it in the water and grab the dry hank (original) in center bowl. Your left hand comes up with sheet of newspaper and this crumpled handfull is wrapped and balled into the sheet. The package is handed directly at once to the owner of the original handkerchief. He then opens and finds his own kerchief in perfect condition as regards to its area and with nary a stain.

I held off telling you that by this time the chemical mishap spots have faded from the borrowed handkerchief and all is well. Though the chemical part is not original, the application makes possible what I've quoted before. The destruction of the borrowed hank starts BEFORE it has left the sight of anyone. A thing like that should make people believe in you a little more than is usual.

That's just about the best that I can pass on until I've become more of a veteran.

*Chester Morris*

# COURT OF INTRIGUE

Conducted by The  
Hon. James G. Thompson, Jr.

John Mulholland met a friend outside The Sphinx building -- a friend he had not seen for twenty years. After the usual greetings, John said, "I suppose you're married?"

"Oh, yes," replied his friend, "I've been married eight years. Here comes my daughter now!" The child crossed Forty-second Street towards them. As she came up, John shifted his cane and extended a hand saying, "Hello, my name's John. What's yours?" The little girl appeared shy but finally said, timidly, "My name is the same as my mother's."

John smiled, knowingly. "Then your name is Margaret," he said. "That's right," replied the little girl.

The question is --- how did John know the girl's name was Margaret? No -- he didn't know whom his friend had married.

The solution, fines, and jail sentences will be meted out next month



## KNOWN BEFORE ROBERT BRETHEN

There are several such effects like this, accomplished by the use of an extra card, or a double faced or double backed one. Others make use of the one handed pass as the deck is given spectator behind his back. Mulholland, Farrelli, and Mcathy each describe a method using this pass. (See Editrivia. Ed.) I never could do the one-handed pass well enough to make use of it.

Another disadvantage of that pass is if the spectator accidentally (?) brings deck to front he sees that the top card is face up.

In my method a deck is shuffled and held face up for a spectator to select a locator card, at the same time you noting the face card and second card from back of deck. The locator card is removed and placed face down on face up pack. Then you predict the noted cards and let someone hold the prophecy. You then place the deck behind spectator's back turning it over as you do. He takes top card (supposedly turned over card), pushes it somewhere in deck, gives deck a cut, and brings it to front. You run through for the reversed card and the two prophesied pasteboards are disclosed. In my method, if the spectator should bring deck forward he sees only the turned down top card. This way makes it more applicable to circumstances where people are on most sides, one thing not possible with the other ways.

# our cartoon collection



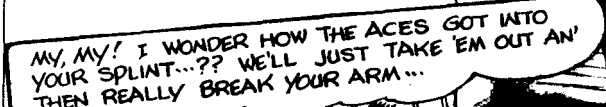
"Have you read any good minds lately?"



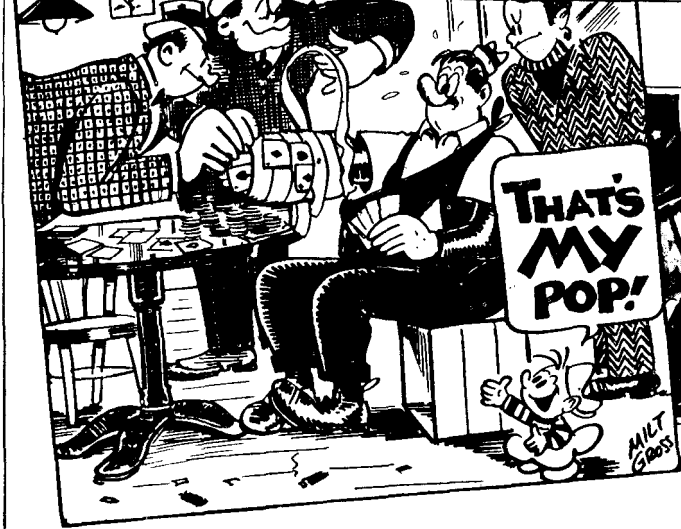
"If St. John talks back to you, pay no attention. Edgar Bergen's out there in a box."



"Must be Just a Dabbler. I Thought 'Pass the Salt!' And He Handed Me a Napkin'"

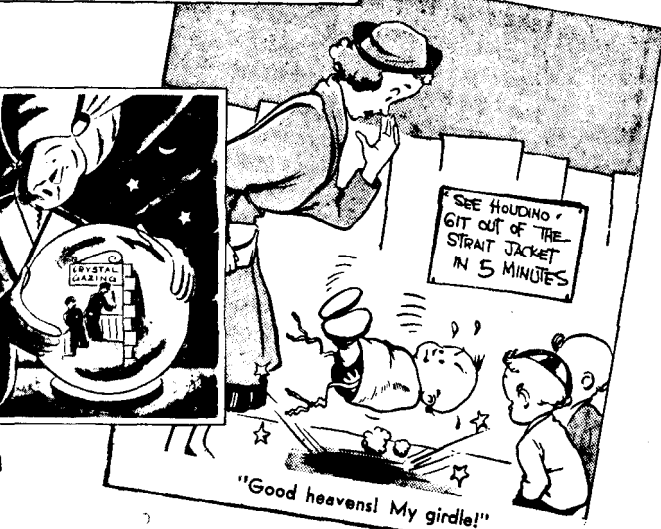


MY, MY! I WONDER HOW THE ACES GOT INTO YOUR SPLINT...?? WE'LL JUST TAKE 'EM OUT AN' THEN REALLY BREAK YOUR ARM...



THAT'S MY POP!

MILT GOOSE



SEE HOUDINO - GIT OUT OF THE STRAIT JACKET IN 5 MINUTES

"Good heavens! My girdle!"

## PRESTO

NEWS ITEM—"Joseph Dunninger, magician, invited to Washington to demonstrate a trick of his to make battleships, planes, soldiers invisible 200 yards away."

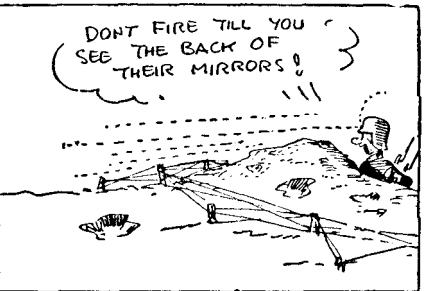


JA, IT ISS FUN TO BE FOOLED, BUT ISS MORE FUN TO KNOW, YEY!

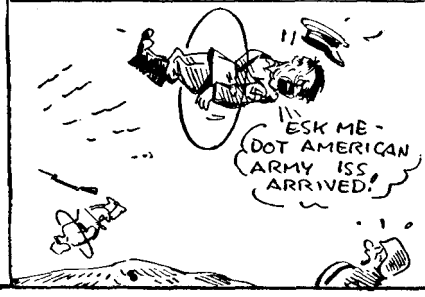


A-RA!

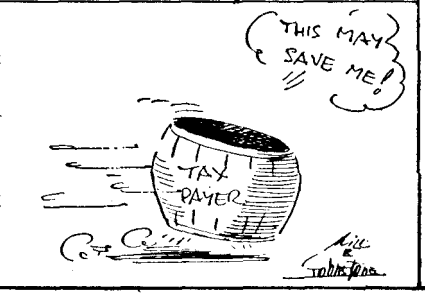
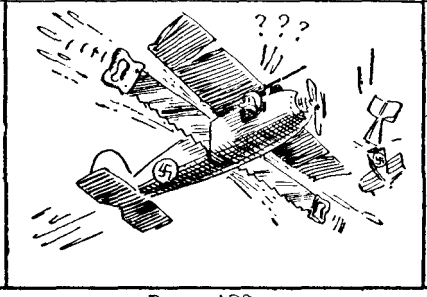
ARMY MANEUVERS



DONT FIRE TILL YOU SEE THE BACK OF THEIR MIRRORS!



ESK ME - DOT AMERICAN ARMY ISS ARRIVED.

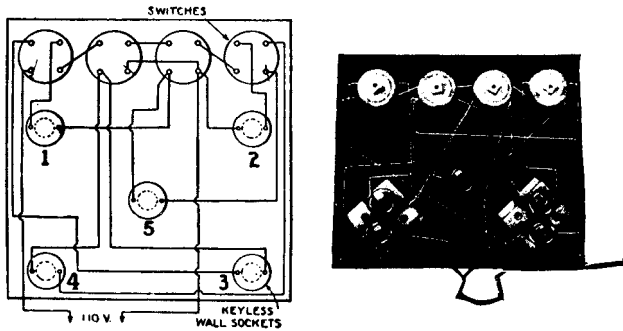


THIS MAY SAVE ME!

# PUZZLE LAMPS WM. TAYLOR

This puzzle lamp circuit is not a trick by any stretch of the imagination. I made it up essentially as a little house party diversion for the children, and then discovered that the young ones weren't interested but the older ones would spend half the evening gambling with it.

It is a hookup of four standard four-way snap switches (in England they call this type a three way switch) and five light bulbs. One of these is a red light. The switches and lights may be mounted on the cover of a shallow box and the wiring concealed underneath. Or, the switches may be on the outside and the lights inside, showing their glow through open holes. The idea behind it all, when the device has been plugged into the regular 110 volt house circuit, is to snap the various switches in an effort to light the center, or red, light. The house has been quite upset since the thing was built, a circle being formed and a pot being created, each tossing in a nickle for a single snap of any one of the switches. The pot grows and grows in odds for your nickle, and we've seen it reach seven dollars before the red light went on for the jackpot. And when it gets up into the dollars just try to shoulder your way through those wanting to snap one. More conservative magi can use it with pennies -- and get just as much excitement.



The drawings and photos explain everything. The wiring diagram shows single bulb sockets in use, but my set was made with double sockets to conserve space. That doesn't affect the wiring in any way. This device cannot short circuit in any way on the combinations but if you're a little timid you can insert a 100-watt lamp in series with either of the leads from the house socket to the set.



2511 Cypress St.  
Columbia, S.C.  
May 21, 1939

Dear Mr. Annemann:

It all started when Jenny Gayden called and asked if I'd come to her party that night. During the afternoon I went over to

the neighborhood when Jenny lived and scouted around. At several filling stations, drug stores, and an all night restaurant I took down their telephone numbers along with names and addresses. Back home, in front of my own phone, I did some heavy figuring.

Under each of the dial holes wherein you put your finger is a number and above each number are three letters of the alphabet in series. Now taking one of the numbers I had found on my trip -- it was JA-2654 -- I looked for the J on the dial. I found it along with the letters K and L. Now I could write down either one of these three letters I chose. Following this (take L, for example) I looked for A, the letter next in the original phone number. I found it with B and C. I wrote down A after the letter L (although I could have written down either B or C. The next part of the original number was the figure 2. Above the 2 on the dial were the letters ABC again. This time I put down B. The I went to the 6, put down one of the letters above it, and did the same thing with the numbers 5 and 4. This resulted in my having a "word" which looked like this: LABOLI. If I had dialed the "word" first dialing L, then A, then B and so on, actually I would merely have dialed the perfectly legitimate number JA-2654.

Now I went down my acquired list making "words" out of telephone numbers and pretty soon by watching the combinations of letters I found that I had formed a recognized English word! I looked the word in the dictionary, copied down the page number and position, and got ready to force it that night. Then I let Dave (my roommate) in on the set-up and asked him to help me.

The party began to lag and Jenny asked if I would do some tricks. I go for my stuff and locate Dave by the punch bowl with a blonde who had blown in from Nashville. He sneaks out the back way and scoots over to the place whose "telephone number-word" I am going to force. He explains he's waiting for a call and stands by. Back at the party I work the dictionary test, eventually predicting the word on a couple of silicate flaps (Jacob Daley, *Jinx*, page 88). Everything then gets quiet and I talk about coincidence and extra-sensory perception. I spring the idea about calling someone up at random and have them call out a name at random which they might pick out of a phone book. Jenny likes the idea. Sadie Jennings, who helped with the dictionary trick, calls up, and to make it all very fair (?) she uses the word we just got through predicting. I show her how to dial using letters and she has a lot of fun doing it.

When the phone rings, Dave, at the other end, holds his handkerchief over the mouthpiece and answers it. Sadie explains she's doing special research work at the university and would be kind enough to pick any name at random from his phone book and read it to her. Dave stalls and has her make it very clear. He waits a moment or two and then says back, "Miss Sadie Jennings, living at 3104 Oak Terrace." Sadie nearly fainted before she could hang up and tell everybody about it. Naturally Dave knew before he left just who I was going to work on for the dictionary trick.

Since then I've played around with the idea of making words out of numbers and run into many combinations and strange words that at first glance one wouldn't think could be in a dictionary.

Sincerely

*Kent Arthur*



LISTENING TO THE VOICE OF A GHOST  
IN AN EMPTY KETTLE

### SOIREES OF MYSTERY

SELF DECAPITATION

DAVID P. ABBOTT

FANNIE E. ABBOTT

#### NEW CREATIONS

Thought Transmission without signals, while under complete isolation — even separated by brick walls. Neither movements nor sounds made. Never before accomplished.

Spirit Kettle

Talking Skull

Globe Levitation

Spirit Portraits

Loud Speaking Daylight Trumpet

Written questions divined and answered, without physical sight, contact or even approach to them, while utterly and absolutely physically isolated. First time achieved.

#### SPECIALTIES

Spirit Slate Writings

Any Form

Sealed Billet Readings

Many Forms

Mentally Operated Effects

Intelligent Control of the Inanimate, through the Sub-conscious, etc., etc.

Mystic Oracle of the Swinging

Pendulums

Magical Manipulations

All Forms

#### BOOKS OF RESEARCH

By

DAVID P. ABBOTT

Behind the Scenes with the Mediums

The History of a Strange Case

The Spirit Portrait Mystery

Its Final Solution

The Marvelous Creations of

Joseph

Published by Open Court Co.

Chicago, Ill.

#### ESSAYS

Thoughts on Time, Space and Existence

Published in the Monist

Spirit Rappings

Published by

Popular Mechanics Magazine

Numerous Essays

Published by American Journal

for Psychical Research

#### THE GREATER MYSTERY

Form

Substance

Energy

Time

Space

Spirit

The Logos—which is the World Order—the Rationality of Existence. Called by Lao-tze "Tao" by the Buddhists "Amitabha" and by the Brahmanas "Adriabha"

These are the REAL Seven Wonders of the World

All are but Aspects of one Reality

Theo Annemann  
Waverly, N.Y.

Dear Mr. Annemann:-

I like your hair book test fine for stage. It is a deep mystery but the other slate chalk test is not easy enough for me to try. I sure made a hit with the Challenge mind test but have changed it to suit my type of work. I admire the clever ideas about Si Stebbins but for me simplicity is always best and if you can ever show me an effect more superior that I am getting with my way I will adopt the other method. I tell you I am making a miracle of it my way now. I'll bet my way with eight books, party having free choice of rows, free choice of page and previously free choice of card (absolutely in appearance) then concentrate on line and have it read, then return laying down (duplicate) pack, and people talking about the miracle of the thing. I wish you would try it out a few times.

The best book I have run across, with short lines and seldom part lines at paragraph ends, and every page full of printing with no pictures, is "Hidden Years At Nazareth" by G. Campbell Morgan, published by Fleming H. Revell Co., New York - price 35 cents. It has 48 pages and light board backs. Or get some kid's story book the kind in large type and few pages. On strips of adding machine paper write very fine the number of each page followed by the line which is to be forced later. You can get about ten or twelve of these to a strip which you paste on the face side of some extra cards to match your deck.

Now you have eight books, seven of any nature and your force book. Lay them in two rows of four with force book third from left of row nearest you. You have four small cards with the numbers 1 and 2 printed on them and these you (2) \* \* \* \* (1) put under the top covers of the end books as shown above. When (1) \* \* x \* (2) ready for the book selection ask someone to choose row 1 or row 2, saying that the rows are numbered. If he says 1 open covers of the books on left to show which row he has selected. If 2, open covers of books on the right. Lay the other row aside. Now he hands you two of the books left. If he does not give you force book tell him to pick up one of those left. Tell him to keep it or lay it aside as the case may be. If he gives you force book in first two, ask him to take one back. He uses the book he takes or puts it with others and the one left with you is used. Now you pick up the deck and slowly overhand shuffle them the faces towards spectator. The prepared list cards are at back of deck and these are held back with seven or eight cards and dropped lastly on pack away from guests. I am repeating over and over, and same time explaining how I am going to let them select a card when I SLOWLY RIFFLE by inserting their finger and taking whatever card they actually want and no other. Next I turn cards up on one end and pass them from hand to hand face out in order to show them well mixed and different. Then illustrate the slow riffle, and finally riffle and let the spectator put finger in. Then ask if he wants to change and try again before taking card. Finally he gets his own card in what I think is the fairest method possible. The deck is the Donald Holmes deck made up of triplets. Each triplet consists of two cards hinged together at one end, the face card of the pair being shorter than the back, and in between is a single loose short card. There are seventeen of these triplets. The "in between" loose card in each case is the same, the card to be forced. Mine is a five spot. By face down riffling lets the cards go in threes and a spectator's finger can only go in and pull out one of the loose force cards. The deck may be freely fanned faces out and also overhand shuffled faces out to show different. When the card is selected I step to far end of room and ask that he name the first and last pages in book where the reading starts. Then he is told to name any number between those figures. My back is turned and I get busy with the list cards on deck that I still hold. I tell him to open to the page. Then he lays his chosen card on the page and using its number value counts down to that line and reads it to himself. Long before this I have learned the line. I merely put hands in coat pockets like Alexander does in his work and when it comes out it has the unprepared deck left on table when all is over. I now slowly reveal certain words in the line in a mixed up order and finally give the whole line.

Fraternally yours

*D. P. Abbott*

3316 Center Street  
Omaha, Nebraska  
Jan 10th 1927