



With spring making a belated appearance in New York we are trying to find a substitute for sulphur and molasses in a valiant effort to miss the nauseous effects of grandmother's favorite old remedy while warding off the sleepiness and indolence that always comes with the thinning of our blood after a long winter. It may be little or no excuse to the readers who live the year around in sunny climes, but if their imagination can normally reach the heights that it does in some of the effects we have received lately, it shouldn't be difficult to picture (mentally, of course) a man trying to deftly stir a cold bowl of taffy. The man, in this case, is played by the typewriter. The other part is played by us.

The reason why we omitted the program of the Fitzkee International Magicians show last issue after promising it in the one before was for a rather good reason. We heard rumors of trouble just before deadline date and held back. Since our "out on a limb" occurrence with Mr. Freer and his anti-gravitation device we have been a bit cautious, perhaps, in a case or two, a little too much. But, in the case of the big show, and one which, since being rebuilt and refurbished, has gotten only the best of reports, the whisperings were well founded. Unless some new "angel" is found in a still naive state of being after as much as 24 hours on this warlike and somewhat ungodly sphere, the show's treasury department will have to "hock" even the cash box.

There's no doubt but what the Fitzkee idea that blossomed, finally, after the first stage of floundering, into "Magic In The Air", a New Musical Review featuring his International Magicians, is the most portentous attempt to streamline a big magic show in this country to date. There were eleven scenes in the first act and twelve in the second. The advance requirements of theatres to be played called for; Stage crew, 7 men. One front spotlight operator needed in addition. (Attraction carries crew of three.) Need 26 sets of line, minimum. Orchestra to fit size of house. Can work with single piano if necessary. Attraction carries own lighting equipment and portable switchboard. Two hour music rehearsal required. Show carries all equipment except front curtain. And from

the review we saw the show had plenty speed and production effort behind it.

The show opened on April 14 in Salt Lake City. Then it went to Laramie and Cheyenne. Denver was next, but ----- how those bills pile up. The \$13,000 reported spent on the show to get it under way in grand style didn't do much good after Cheyenne, and that western town of frontier history wouldn't let go until Denver interests settled the \$400 worth of bills so as to get the show into that fair Colorado city.

Evidently the Denver populace didn't know much about such a show being in their midst, we hear that the billing was inadequate, so practically a total loss resulted. As with the old time minstrel and "Tom" shows, closing night saw everything except the personal possessions and tricks of each individual act attached. On the 3rd only one had gone back to the coast. The others are looking for the rift between clouds and much of the apparatus has been put on the block. Fitzkee is understood to be angling for a couple of sponsored shows to carry the production into calmer waters. At least three lawsuits are on the calendar.

All reports show that the real outstanding number on the show was Slyter. Doing two turns, "Do You Believe In Ghosts?" and "A Magician's Night Out", he walked away with things in grand style and it is believed he may come on east. Anyhow, that's the story about things up to press time. We hope things get straightened out and the show moves on eastward. Magic needs something of that type with a modern slant. It is a shame that difficulties have to make the sledding tough.

**THE HOUDINI
BREATH
CONTROL
METHOD**

Here's an odd one for the notebook. Dave Allison forwarded it from Dr. George W Crane's column in the April 29 issue of the Daily (N.Y.) News. We quote, "To-day I'll reveal Houdini's secret of holding his breath more than four minutes. Follow the instructions. (A) Without preliminary deep breathing, inhale a single deep breath. Hold it as long as possible. Record the time. (B) After resting a few minutes, rapidly inhale and exhale deeply for at least twelve times. Then hold the last deep breath as long as possible. Record the time. It should be at least 20 to 40 seconds longer than in (A). (C) Rest

awhile; then rapidly inhale and exhale deeply for at least twelve times. Hold the last deep breath as long as possible. Pinch your nostrils shut, so you have a closed air system. When you begin to feel oxygen hunger, belch and then swallow. Keep repeating this process, which stirs up the air in the lungs and taps the air-cap in the stomach, holding as much as a normal breath of fresh air. This should serve to double your time in (A)."

Giovanni has been signed up for one or more MGM "shorts" to demonstrate via the screen his pocketpicking talents and what to look out for when in a crowd. Fred Rothenberg swears by all that is sacred in magic that he never did know when the fellow got his wristwatch and then his suspenders. --- Silent Mora's favorite magician story is worth printing. Back in the days when every one was doing "Sawing a Woman in Half" some dodo hired a couple of B'way chorines, and went on the road. One night, the girl playing "feet" quit the show and left. In such a spot, the magus borrowed a 12 year old boy from another act, and used, him, his feet being just about the right size. The thing was on the magician's mind, and in pattering, ad lib, he pointed to one end of the sawed box, saying: "There is her head" -- then to the other end -- "and there are his feet."

As is the usual thing, and something to which we are getting calloused, our issue No. 82 on a practical pocket index system for certain tricks caught the dealers' eyes. Magical dealers, if you haven't been told, or found out for yourself, are people who know all of the tricks but never seem able to put the material out on the market until someone else has popularized it. They then leap onto the profit push cart with cries of "I knew that years ago" "Old stuff" "so-and-so's idea back in ---" not seeming to realize that their immediately advertising of the effect, seldom with credit, let alone royalty for the one who laboriously made it popular, is a clear case of abetting the crime they have alleged committed.

One such letter is before us now, saying, in part, "I am mailing you a sample of a Pocket Index proposition which I worked out quite a long time ago, but never have done anything with it up to now. It would appear, however, that your Jinx No 82 has succeeded in reviving a lot of new interest along this line. This has prompted me to exploit a bit in the interest of this Pocket Index idea." Well, we can't do a thing about it as long as our model isn't copied, but we also wouldn't stop a dealer from including a copy of Jinx No. 82 with his gimick to give the purchaser the benefit of a series of practical tricks with it. It might let a few more magi know how often The Jinx contains material and ideas that are promptly snapped up by the dealers. We have listed proof that more of our sheet's items have found their way into catalogues, with and without credit, than items from all other magical publications combined since October 1934, The Jinx birthdate.

**ANNEMANN'S
BALLOT BOX
DIVINATION**

A subscriber's letter fits into place now, and the answer, The Ballot Box Divination, is forgotten proof of the date when my indexes were in constant use. In the Sphinx for May 1926 was published a note from me asking priority claim to the effect. No method was given. A miniature revolving ballot box of the standard type (screening around the drum to leave contents visible) contained wooden counters of the Lotto type numbered from 1 to 50. It could be turned by a small crank. It was entirely unprepared. The performer would attempt

to forecast a drawing of a number, and would ask a committee which (first, second, third, etc.) draw would be for the highest prize. On a slip of paper the magician would then write something, seal it in a letter envelope, and stand it somewhere in full view. The drawings would then be made in all fairness.

It should be needless to say that the pocket indexes were loaded with papers reading, "High prize will be won by number -- ." 25 would be in each index. Now I wouldn't have gone to this length in telling about the trick if I didn't have an additional angle to the handling of the paper prophecy. I didn't include it with my former article. There's nothing to it, and you never as much as mention the action. It isn't even necessary in most effects where the action of the presentation takes time, but in this case the action of picking the number is a bit short and to the point which requires a bit of balancing by adding to the action of making and revealing the prophecy.

Merely have a letter size envelope in your inside coat pocket. Write the prophecy and fold it once each way. Hold in right hand while the left hand removes envelope. The paper apparently is placed inside, but it is only pushed under the left thumb on outside of envelope. The flap is wet and sealed down. Right hand pulls envelope away and stands it up in view and the left hand drops to side or pocket with the dummy slip. After the drawing, and when you have the correct paper in hand (either left or the right) pick up envelope with the hand that has the paper finger palmed. The other hand tears off the envelope's end and immediately takes it by the long sides as one naturally does when blowing at the torn end to make it open. The moment it opens, the fingers of the hand containing the slip go into the envelope which is held with the thumb outside. The finger palmed paper is let slide down to the bottom. The hand holding the envelope reaches out towards a committeeman, performer saying, "Hold your hand out, please," and then the envelope is turned open end downwards so that the paper falls out onto the spectator's open palm. "Will you read aloud the prophecy I made while the numbers were being mixed?" asks the performer, as he crumples up and tosses aside the envelope. "And that, ladies and gentlemen, is why I never take chances or bet on events of any kind. I always have to lose -- to prove that I'm honest."

The indexes, plus handling of the time element, are worked exactly as with the other effects in Jinx No. 82.

Echoes of the Will Rock (Thurston?) show are still heard about town. Some of the boys took exception to our write-up (No. 91) as being too lenient. Their criticisms focused on his routining of the illusions, playing up, with good excuse, the fact that the audience didn't know the show was over. On first thought we passed that part by in our praise over the clean cut technique of presentation minus, of course, the Thurston warmth. On second thought we see our critics' view only too well. Most big shows we've seen, including Thurston's, did one illusion after another with no rhyme or reason. But, the "governor", as Dorny for years affectionately called him, did build up his climaxes. Take, for instance, the last act finish with the Water Fountains spectacle. While this was being set, Thurston worked in "one", generally doing the rabbit production to a box of candy effect with a little girl from the audience. At the finish of this, a trick very judiciously spotted here because it could be done against time and wound up whenever the signal

came through that the lawn sprinkling gadgets were in place with the nearest hydrant turned on, Thurston would tell everybody the words we used on the front cover of Jinx No. 20, in *memorium*. He'd explain that in a minute or so he would show them a most wondrous feat of magic from a far country, AND THAT HE WANTED, AT THAT TIME, TO BID THEM ALL GOOD NIGHT AND MUCH HAPPINESS. Then would come the pay-off good-nights to each of the children (generally about three) who had helped at various times, plus one to "dad", which fitted because of an effect in which one of the children had to pull father's hair.

Corny? Decidedly so, in the sophisticated centers, but deadly on the public pocketbooks in the cities averaging 200,000 population. It would take an elderly person to do it, and one with plenty of polish. Will Rock would suffer through using it, but he could improve things a lot by emulating the man to whom he is successor (?) by putting his "six card repeat" trick just before his finish (sawing) and upon its climax telling all that, to conclude, he would be pleased to present the most talked of illusion ever presented by Thurston, and with the very piece of strange apparatus used for so many years by the master. Then he could step off to stage left, let the curtains part (Rock has a set of "one" curtains that will intrigue you the longer you gaze at the relief work on them), and then make his entrance for the last scene from stage left to approach the set-up with assistants in place.

Thurston's psychology of "audience resistance breakdown" was perfect in theory and practice. Do illusions with stage presentation and assistant perfection. Then, intermittently, do intimate magic with borrowed children and let the audience feel as though they know you, "an actor, a magician, a showman." You'd be surprised to know how many people glory in being within a yard of someone "on the stage." Then go back into the picture frame (proscenium arch) and do another stint of story book marvels. For a full evening show think of two sentences for the two acts. Each sentence is composed of two phrases. The comma between them represents the intimate contact.

THE
ARBUTHNOT
CANFIELD
SOLITAIRE
STACK

Away back when the Jinx was established, ('twill never be. Ed.) there was published a stack that would beat the solitaire game of "Canfield." Now, and with as few apologies as will save face, we offer Mr. Arbuthnot's arrangement, easily made, for beating that gambling houses' money maker. Our previously printed set-up was, to the "fast crowd", an old maid's version too easily, on percentage, broken.

Canfield, who ran the famous Casino in the Gay Nineties, and who originated this type of solitaire, would sell, for \$52, and pay \$5 for each card played onto the foundation. Hence you must get at least eleven cards on the foundation to win. The original version demanded that you play but one card at a time from the stock, and only once through the stock was all the chance you had to win anything, let alone the jackpot of 52 cards, a pay-off of \$260 minus \$52, leaving a profit of \$208. The game is still played to-day for those stakes.

First - the stack. Arrange a deck by suits from Ace to King. The King is at the face of each pile. Now assemble the pack by putting the stacks together, alternating the colors. Hold the deck, thus fixed, face down in the left hand. Deal out two rows of five cards each,

turning the corner thus - 1 2 3 4 5 - and follow through with this 10 9 8 7 6 oblong circle till all the cards are dealt. Piles 1 and 2 contain six cards each, the others five.

To pick up these piles, place 1 on 2, on 3, on 4, on 5; BUT, instead of continuing by placing these cards on pile 6, the assembled cards are put onto the left hand pile of the bottom row, pile 10, then on 9, on 8, on 7, and finally 6. The deck is now stacked.

The game is now played. First comes the tableau. Dealing from left to right, place seven cards in an horizontal row, all face down except the extreme LEFT card. The second row is composed of six cards, laid one on top of each of the face down cards, the extreme LEFT of the second row being the only one face up. The third row is composed of five cards placed on the face down cards of the second row, the extreme left card again being the only one face up. This procedure is followed through the fourth, fifth, sixth and seventh rows, so each of the seven columns has a face up card at its lower end. Before you it appears as a reversed staircase. This tableau uses up 28 cards.

Now play the game according to the Hoyle rules. All Aces, as they are in view, or when turned over, are put in a row above the tableau and built upon with cards of the same suit one higher in value. These are the pay-off cards. Cards in each column may be shifted onto cards in other columns as long as such face up and completed "sets" are moved at one time. The rule for moving is that a card (or top card of any face up "set") must be placed onto a card one higher in value and of opposite color. Empty columns (there are only seven) may be started anew with only a king. As a card or "set" of cards is removed from a column, the next face down card is turned face up ready for play.

About the middle of the game you'll find two Jacks in view, either of which may be played upon an open Queen. Always play the Jack nearest the Queen. Other than these given factors, you need only to make your plays as they make themselves apparent to beat the game and win the jackpot.

When "Gen" Grant left New York to become an executive member of Percy Abbott's "brain trust", Stuart Robson, his metropolitan right hand was lonesome. Came the usual rift between clouds and now Mr. Robson is opening an eastern outlet of Abbott ware. A goodly stock will be ready for looking over (and sale) on June 1st, at Grant's old address - 324 West 56th Street. --- The American Magazine for June, now on the stands, carries a nice boost for magic in its article about U.F. Grant. It's just another nail in the coffin of those who think they have to expose to get recognition. --- And for one of those reasons known only to those who live in the empty space between booker's desks, Cardini has been erased from the opening at Ben Marden's Riviera. --- We thank that observant reader who asked, in doubt, if we were mixed up with the 13 of Magic, that closely bound combine of conjurers, only because he noticed that our business reply card and envelope permit number is #13. It is flattery, no end, to place us among the group that is angling to no limit for the improvement of magic and the betterment of magicians. The Jinx is honored, so far, with their contributions, and we are empowered to ask readers for tricks and effects so that the members may put their collective brains to work on the answers. Other than that, we can say nothing about what ap-

appears to be one of the most sincere combinations of minds yet organized to combat peurile magic. --- Scoop?? The April Linking Ring carried, under that mysterious "Unknown" by-line, the item, "How'd'ja like Sid Lorraine's Xmas card? Very subtle, but most of us ignoramuses got it fairly quickly." *** Dear Unknown; Even the ignoramuses who read our sheet had time to figure it out by the time you mentioned it. We printed Sid's yuletide slyness three months ago. Send full name and address at our expense - we'll send Jinx to help your column. (SIGNED!!) The. Amman!!

This can be called one of the Dr. EGOLAR'S truly few tricks explainable al- RAZOR BLADE most in entirety by illustration. As we go on with words, however, please glance, from time to time, at the sketches.

The magician may talk about Houdini's needles, should he wish, and then say that a modern mysticist, always beleagured by advertising of the present day and age, must resort to the use of such articles if his performance is not to become dated. Therefore, he shows a package of double edged razor blades and drops them from the broken package onto a tin (anything that makes resounding noise) plate. A spool of white "button thread" is shown, and from it about three years are unreeled, broken off, and the length is hung around the neck.

The blades are picked up from the plate, by the performer, (the plate is being held by a volunteer) placed on his tongue, and apparently swallowed.

Then, as an after thought, he removes one blade from his mouth and, in a manner restrained, vocally speaking, says, "Sharp, sharp." Picking up a folded newspaper at hand, he lets it unfold to its size, and proceeds to cut it into several strips with the blade. Then the paper is crumpled and tossed aside -- the blade is tossed carelessly (?) into the air to fall where it may. If a spotlight is on you, this detail is pretty. The shimmering blade is very effective, especially after the cutting.

Next, the thread is taken from around the neck. It's center is hung on the tongue, and, by looping the thread, and chewing with all of the showmanship deemed necessary, the three foot length is apparently taken into the same system which absorbed the steel.

A glass of water is downed with much gusto. and, after more showmanship has had its day, a spectator holds the end of thread protruding from the sorcerer's mouth. He backs away to produce, one by one, the razor blades securely strung upon the thread.

There is very little to prepare in getting this effect ready for presentation. Its most valuable feature is that one doesn't have to carry threaded razor blades around in the mouth during a performance until that time when the trick is done. Neither is there any worry about the putting of a bunch of blades into the mouth for a few minutes, for, unlike needles, blades are too large in size to be lost down the gullet. This whole effect is based on a subterfuge.

The newspaper has, behind it, a pasted on carrier and servante. The servante is pictured on this page quite well. The carrier is made simply of adhesive tape strips, the surface of which that contacts the blade packet being

covered with paper to counteract stickiness. The illustrations make clear the threading of a duplicate set of blades via a small block of wood and three nails which have been driven through from the other side. This insures regularity. Sketch II shows the final length of thread in place under the top blade to insure against its coming loose before wanted.

In action, the performer does all that is expected of him until the time when he picks up the paper with his left hand, lets it unfold, and with the right hand takes a blade back from the mouth. The paper is held directly before the face, and, with great aplomb, the cutting of the strips takes place. However, the performer's "expectoration" of the blades (which hold in a mass as soon as wetted) is another matter, only unto himself. On the last cut the blade is transferred to between the first and second fingers, the paper is lowered (the magus has proven his point) and the thumb and forefinger of right hand grab the bunch of threaded blades as the paper is crumpled and tossed aside.

The loose blade becomes the bottom one of the threaded bunch, and APPARENTLY THE LOOSE BLADE. PREVIOUSLY TAKEN FROM THE MOUTH, IS PUT BACK. IT HAS SERVED ITS PURPOSE. EVERYTHING IS LOGICAL.

After due (and often undue. Ed.) thyroid gymnastics applicable to magic, the end of the thread is pulled out by the performer and then held by the spectator nearest. The performer backs away, and lets the loose blade fall out, for his own safe being, at the earliest moment. He may mouth the words, "I'm sorry. I missed that one."

Other than that there is little I can tell you. Just be blasé and be convinced that all is right.

