



SHAMAN

Desolacion I.
Magallanes, Chile, S.A.

Esteemed sir;
I send you two tricks from my program. Please to write them plainly that readers of Jinx can surprise the audience which I do my friends. I am semi-professional with intending for large public magic performance to travel.

In obligation

Shaman

THE POSTMAN'S DREAM.

This is a conceit which will be a novelty for any performer working in front of any club or group of about 50 to 150 people. The magician borrows a postage stamp from a spectator. It is seldom that from a fairly large group a postage stamp is not available, for many persons carry several in their notebook or pocketbook. If none is on hand the performer may introduce a half sheet of them which he passes to someone.

The spectator marks one stamp on the gummed side in any manner identifiable. Spectator No. 2 is now asked to assist the performer by holding the stamp while an envelope and sheet of paper are exhibited. This person lightly (by the corner) attaches the stamp to the center of the paper, folds, and seals it inside the envelope which he holds. The performer now does another trick in his program, saying that a little time must elapse as with the sending and receiving of a letter. The envelope is then opened, the spectator assisting removes the paper, and the stamp has vanished! The performer asks that this person himself remove his (performer's) watch from pocket or wrist, and open the back. Inside the watch is the postage stamp which is identified and returned to its owner.

While this appears to be the acme of dexterity and sleight-of-hand, it is pure nothing but audacity with an article little used in magic. The preparation consists of two stamps, a letter envelope faked by inserting the front of another and sealing the flaps together to make a secret compartment, and two sheets of letter paper. Mark the backs of the two stamps in the same manner. You may use initials if you

can possibly know beforehand whom you will use for the stamp loan. However, this is not at all necessary. Put one stamp in the back of your watch, or very difficult to get at receptacle about your body. A watch is most effective. Put the other stamp close by with gummed side up. In the secret envelope compartment put one folded empty paper. Fold and put the other piece in the envelope proper and pocket.

Borrow a stamp and have its donor mark it before you near him. During this dampen your left second finger and lightly pick up your own stamp closing fingers (except index) against palm. Approach spectator and take his stamp with the right second finger and thumb, the former also dampened. In passing back to the front pick up an assistant (a distance from the first one) and have him help you. Give him the left hand stamp after making a gesture of passing it but really closing right fingers and opening left.

Have him look at the marking (yours) and say that the stamp is ordinary and that he'd know it again almost anywhere. Your left hand brings out of inner pocket the envelope which is opened for removal of paper. The spectator unfolds it, lightly affixes the stamp, refolds, and you give him the envelope for sealing and holding.

The original spectator's stamp may now be kept in trouser pocket or on table during another effect. Take the envelope from him, tear off the end, and open it so that the secret compartment is available to his fingers. He removes the paper to find the stamp gone. You have laid the envelope on table and with dampened finger picked up the original stamp. The spectator then takes your watch and finds the stamp inside and acknowledges the mark to be the same.

Thank him, taking the stamp, and walk to the first person in audience, switching again, and say, "Thank you for the loan. I trust you won't have any difficulty when you use it on a letter." He gets his own marked stamp back and a most bold procedure results in an astonishing effect of transposition. That the two people never see each other's marks is a fact that no one ever seems to realize.

BARTENDER'S NIGHTMARE.

Long ago someone thought of vanishing a glass of water from a thin glass topped table just large enough to hold it and a pitcher. The filled glass simply was left behind the pitcher as the handkerchief containing a ring or disc inside was brought to the front of stage. Through the pitcher, the glass of water left behind was invisible. To prevent even possible suspicion of the hiding place I have combined it with a wine and water beginning, and vanish a glass of wine.

To the pitcher add half a teaspoon of strong solution of ammonium sulphocyanide (poison). In the glass put a couple of drops of iron perchloride (steel drops). Take a small glass tube and affix a wire hook so it can be hung on the back of the glass. Fill with a solution of oxalic acid. Have pitcher and glass side by side with folded hank on glass.

Tell of bootlegging and speakeasy days during American prohibition. Put handkerchief over arm as would a bartender or waiter. Stand behind the table. Pick up pitcher in right hand and glass in left. Pour a glass nearly full of water and it changes to rich red wine. Put the pitcher down at center front of table. Whip off the handkerchief with right hand and throw it over glass. At this time as you adjust the hank the tube is picked up through the cloth and dropped into the wine which immediately changes back to water under cover. The left hand lowers the glass to the table behind the pitcher as you step around to the right of table carrying the form to the front very carefully to avoid spilling. And thus is vanished a glass full of wine with no place for it to go. The bartender has foiled the law, and no one suspects it can be hiding the transparent pitcher. Impossible.

MODERN MONTE CHRIS CHARLTON

The "three card monte" effect has stood the brunt of many variations. Without boasting I consider this one of the cleaner, quicker, and more convincing ways which a performer may use impromptu at any time with any cards.

From a deck being used the performer asks that three cards be removed, preferably two spot cards and one picture card. They are handed him, and he uses nothing more.

If the magician is adept at this game he may "throw" the cards several times in the regular method and then resort to the following idea as a climax, saying that perhaps it will be a lot easier for everybody if the cards are kept face up for most of the time.

The three cards are held face up and squared. The left hand does this by holding the group from above, the four fingers along the left side and the thumb on the right side. The forefinger rests at the pip of the exposed card and the lower left corner of the set rests in the crotch of the third and little fingers. The thumb rests about an inch and a half from the outer right end of cards. Thus the left third finger, underneath, is in a perfect position to execute pressure on the under card. It will be seen that this is about the same as the familiar "glide" sleight, except that in this case, it is more practical for the under finger to exert a little pressure back AS THE THUMB AND FIRST

FINGER TIGHTEN ON THE SIDES AND PUSH THE LOOSE CARDS (top two) A BIT FORWARD.

To experiment with this sleight perform the move and remove the two top cards as one by grasping them at the front end with right thumb and forefinger. Slide them under the card (apparently two) left behind in left hand. Keep repeating this over and over until you do it with no concern or hesitation. It will be seen that the three cards show up, one after the other, in what appears to be a normal rotation.

Take the cards given you (we shall call them Jack, Nine and Three) and say, "I'll show you the cards very slowly, and ask that you remember their positions. When I turn them over face down, pay close attention that I don't do anything to deceive you." Keeping the set in whatever their order may be, hold them as described and call the value of the face up card as you FAIRLY move it to the bottom. Name the next card visible, and FAIRLY move it to the bottom. Name the third face up card that comes to view, and FAIRLY move it to the bottom. The first card comes back into sight, the left hand is turned over the bring the packet backs up, and the right fingers deliberately spread them into a fan. "Where is the ----?" you ask, naming the last card shown and moved to the bottom before the turn.

There will be no hesitation on the spectator's part as he selects the top or right hand card of the face down fan. And he will be right.

Remark, "I asked for a spot card that time as they always stay pretty well where they belong. Picture cards, though, exercise their noble prerogative and are hard to depend upon. This time watch the Jack." As you've said this, you've cut the packet so that the Jack is at the bottom of the face up heap, or on top of the face down cards. Hold the three face up and name the top card as before. THIS TIME YOU MAKE YOUR SLEIGHT AND TWO CARDS AS ONE ARE MOVED TO THE BOTTOM. The Jack comes into view and in turn is named. Again you make the sleight, transferring two from top to bottom, and the other spot card makes its appearance. Do the move for the third time and the first card comes back to the start. Everything is at the beginning and the cards are turned face down and fanned. The Jack should be in the middle, but it isn't. Just show the middle card, when chosen, and then square the cards without showing the Jack, putting the revealed spot card back on top of the face down set.

Offer to repeat once more. Turn the packet face up and go through with the three "double" moves. The Jack now shows up third and after being named is moved (two cards) to the under side. The packet is turned backs up and fanned. This time it should be at the right end, but it isn't (it's in the middle) and the three cards are handed back to the spectator with the deck for shuffling into the next trick.

LOST AND FOUND J. E. WHEELER

Many card effects have a sound beginning and weak ending while others are built just oppositely. For that reason this pair of ideas should be found welcome. Together they make for a clean and complete novel discovery. Separately they may be used either for a force, or for a finale, in conjunction with other effects.

The performer has a card selected in a quite fair manner and it is shuffled back by the spectator himself. The deck is dropped into an unprepared goblet, back to the audience. A silk handkerchief is thrown over them. The spectator is now requested to grasp the deck by the sides through the covering and remove it from the glass. However, one lone card successfully "dodges" his efforts at removal and is seen remaining in the glass. The spectator now names the card he chose (and marked, if he wished). The glass is turned around and the card within seen to be that very one. Nothing is used for the effect except cards, silk, glass, and a knife.

All of this is accomplished through the surreptitious use of a "narrow card", one of the pack trimmed about one-sixteenth of an inch along one side. For practical "seeing" purposes the card so prepared should be a black ace, two, three, four or five. When the pack is held in the left hand face down, the left thumb riffled down the side near the upper left corner will result in the finding of the card when it snaps past. The deck is cut at this point, bringing the card to the bottom.

It is now held face down in left hand from above, fingers curving around the left side and the thumb doing likewise on right side of the deck. The left third finger-tip is underneath in such a position as to make drawing back the bottom card about half an inch very easy and unseen.

The spectator is asked to insert the blade of a knife anywhere he pleases at the front end of the deck. With this done the left third finger does its slight draw back. The right thumb takes hold on the knife blade against

front of deck and the first finger goes underneath the cards below the knife, and all are pulled forward away from the upper half. At the same time the left hand moves back, and thus the original bottom (narrow) card slips into place as the face card of the half above the knife.

"Remember the card you have cut at," says the performer as he tips up this half towards the spectator (not seeing it himself). "Here, take them all and mix them up well." And while this is being done he picks up the goblet and gives it a quick cleaning with the silk and puts it on the table.

In return for the shuffled cards the performer hands the spectator the silk. He then riffles the deck with his left thumb as before and cuts the narrow card to the bottom. The deck is then placed in the goblet with backs out, and the spectator is asked to throw the silk over them.

The goblet being of such size that the deck protrudes about an inch above the brim it is an easy matter for the spectator to grasp it by the sides through the silk and lift it from the glass. The performer merely sees that the person stands to the left of the goblet and in requesting the pick-out can gesture as to how he would do it. The spectator will rarely fail to follow suit.

There is no more explaining necessary to the reader. The selected card being narrow, cannot help but remain in the glass and await its revealment. And, apparently, the spectator has had control of the entire stunt from start to finish himself.

EDITRIVIA

(continued from the next page)

about the lads in the great metropolis. However, though I've been about a good bit, I've never been East of Michigan. I'm just a country boy at heart and I know damn well New York would scare hell out of me. However, I've made myself a promise to go to Providence next year. So, if you happen, a few days after the S.A.M. conference, to see a fat guy gawking along with a swell looking wife and a couple of fine kids at his side you'll know who it is and maybe can help me find my way to Max Holden's.

Nothing has pleased me so much in months as Al Baker's salt vanish. Dr. Victor M. Trask came along and adapted the vanish to a glass sugar dispenser of the kind usually found in second class restaurants: the type where the sugar pours through an outlet at the top. Then Doc added to it and now uses sugar instead of rice in the rice bowls trick. He fills one bowl level full of sugar and places the other bowl over it. Then he apparently pours the sugar from the dispenser into a large Dixie cup. Sugar disappears. Top bowl is lifted and, apparently, the sugar has traveled quite mysteriously, for it has doubled in quantity. Incidentally, Doc found that sugar was too coarse to work well in the dispenser, so, instead, he uses salt. Makes for a feature combination.

This is being written Saturday evening, August third. Spent the morning with Grady Nicholson, of floating sledge hammer renown, and he regaled me with two amusing anecdotes regarding Doc Nixon. Seems Doc dotes on the needle swallowing trick. At Kenton, years ago, he did the trick at an I.B.M. convention. Later he was afraid he'd swallowed a needle. An x-ray showed

that his fears were justified. There it was: a needle right crossways in his stomach. The attending medicos were puzzled, however, regarding the horizontal position of the needle. Come to find out, it wasn't in his stomach at all. It had caught in his undershirt, which he had not removed prior to the x-ray.

Another time Doc had seen Ben Chavez swallow an egg and bring it up. Doc decided to incorporate it with his needle trick: swallow the egg first, then do the needles. The first time he tried it was at a fraternity house. Nobody was paying much attention to the Nixon performance. A young drunk crossed the floor, said, "How ya doin', Doc?" slapped him lustily on the back and Nixon swallowed, for keeps, egg, needles and thread. Attending physicians and surgeons completed the trick.

Will magicians ever realize that lay audiences cannot appreciate fine differences in tricks? I have seen professionals open with one kind of silk production and close with another. To the layman it's the same trick, whether you produce the silks from the hands, a tube or a box. Similarly, one block trick is enough. If you do the sliding die box, omit the penetration of the block through glass. Don't attempt a passe passe bottle and a passe passe clock on the same program. I had this brought home forcibly to me after the public show in San Diego. (A show that was, from a magical standpoint, technically perfect.) A lady who knew nothing of magic asked me, "But why did all those magicians do the same trick? That silk handkerchief production?" Yet, from the standpoint of the producer, Claude Burke, every act was different and no duplications. It's the effect that counts, Mister.

Bill Lawer

~EDITRIVIA~

Mr. Annemann's vacation is about over. Editrivia pages are being filled by friends during his absence. This week is carried by William Larsen, Editor of GENII. Next week's final guest editriviartist will be John Mulholland.

Thanks, Ted Annemann, it's a pleasure and a privilege to guest edit an "Editrivia". Just the thought of working with you takes me back quite a few years ago when you and I were both hitting the ball for good old Doc Wilson. Happy days were those.

I forget just when I first heard of Ted Annemann, but I think it was just as I was getting along to the ripe old age of twenty. Then it was that Ted first started going places in the Sphinx of the Wilsonian era. Pretty soon Ted had invented so much good material that when Joe Ovette published "Publicity Miracles" it contained considerable Annemann material. Also, in its pages, was a trick which Page Wright and I had described in one of our manuscripts. Well, we did a lot of writing, howling and stewing about it; even wept about our let in print. However, nothing ever came of it and maybe it's just as well. At least, now when I want to find some of the earlier Annemann material I know right where to look for it. In Joe Ovette's book!

Shortly after that the Jinx editor and Page Wright and I got into a bit of a brawl. As I remember it, Page and I brought out a number forcing deck which Ted claimed to belong to Al Baker. He was pretty much wrought up over the injustice we'd done his pal. Come to think of it, maybe we did cop Al's ideas. We had never seen him or the deck, but we'd read of his doing such an effect and figured out the only way it could be done. Matter of fact, we did this with so much of Al's stuff that Max Holden stopped describing the Baker wonders in detail in his Sphinx column.

And speaking of columns, will there ever again be such as appeared in Doc Wilson's magazine? Max Holden was Trooping Around In Magic. There were twenty others. And tricks! "Elites Took Delight In Rosencrance Sleights." Rosencrance himself said so. He illustrated his own tricks and I've always thought he must have made his drawings on blotting paper. In no other way could they have appeared so fuzzy. However, I'd give plenty right now to see a Sphinx with one of Rosy's tricks and drawings. And I'd better not speak too much of illustrations lest some reader turn back and look at some of our own.

In the meantime this guy Annemann keeps right on turning out magic. The month that he didn't advertise a new one was a puny month indeed. In fact he turned out so much magic that when Joe Ovette's successor came along (a Dr. Wilhelm vonDeusen, better known as Glenn Gravatt) he included most of it in his book. In fact, much of the value of Gravatt's Encyclopedia of Card Tricks was due to the amazing collection of Annemann tricks. Ted felt pretty disturbed about it for a while; at least until Max Holden took the book over, put it out in printed form and thus, with the consent of all the creators of the contents, made everything honest.

Glenn Gravatt was, and is, a good friend of mine. Unlike Ted, I was annoyed to find that Glenn had lifted nothing of mine for his famous volume. I cornered him one night and said, "What the hell? Is my stuff so lousy that you don't feel like stealing it? Jeeze." But Gravatt fixed

it all up. He came out with a second volume and included in it a Wright and Larsen chapter with much of our best material therein included. That is just like Glenn: always willing to do a friend a favor. Some day Gravatt will publish The Encyclopedia of Mental and Spirit Effects. Boy, will Ted and the Jinx catch hell then!

Gravatt once edited a column in the Sphinx in conjunction with Harold McFadden. They'd dish up a score of ideas in every issue. What's more, some of them were practical. That was about the time Petrie-Lewis was advertising the Phantom Tube, Threadit and The Fairy Ribbon. And Brema, down in Philadelphia, was just beginning to dish up faked real coins. Herman Weber was the Namreh of the Chautauqua circuits. Felsman's Magical Review was beginning to give up the ghost, and Collins Pentz' Eagle Magician was soon to be no more. Louis Halsey bought a Sex Detector from Alexander, tied it to the edge of his piano and complained that it wouldn't work. George Pughe had a million dollar promotion in Minneapolis and hadn't yet acquired the notion of wanting to road show Aimee Semple McPherson under canvas. A new book was making a sensation: Original Mysteries for Magicians by Brunel White. And magicians were anxiously awaiting Dorny's Trix and Chatter. Magical organizations were putting an end to exposing and the League of Nations would prevent future wars. It was a wonderful era.

Of course, nothing's wrong with the age we're living in right now, magically speaking. The only thing missing is Dr. Wilson's Sphinx, but you can get a lot of the same spirit in the Annemann weekly journal. Ted's writings remind me a lot of Doc. More magicians are working to-day than at any time in history. There's more, and better, magic. I have no idea of the increase in the ranks of those interested in magic as a hobby but it must be terrific. Whether the latter is beneficial or not is a dispute question, not one for me to decide. I personally believe that every man should be admitted to the magic circle who can be trusted to keep the secrets of the craft.

Magical enthusiasm in some parts becomes both amazing and amusing. (At this point I shall say a few words in favor of California. The Los Angeles Chamber of Commerce will please take note and vote me the usual award.) In the Los Angeles area, alone, there are Los Magicos, S.A.M. Assembly No. 22, an I.B.M. Ring, the Mystic 13 of Hollywood (Los Angeles blitkrieged the movie city years ago and incorporated it into its city limits), two Junior magicians organizations, the Mystic 27, the venerable Los Angeles Society of Magicians, and a society composed entirely of Japanese. In the suburb of Pasadena is the Pasadena Magicians Guild. The memberships overlap, somewhat, but it is possible to attend fourteen magic meetings a month if one cares to and if one belongs to all the various societies.

Bill McCaffrey (who soon will come to live in Beverly Hills) was here two years ago and invited to a meeting of the Mystic 13. He attended; got back to the hotel late. Next morning the Mystic 13 secretary called him and asked him to attend another meeting that night. "But" said Bill, "you just had one last night". "I know" said the secretary, "but we missed a meeting last month, and we're trying to catch up." Los Angeles magicians read that New York has but one magic club and weep tears for their Eastern brethren who are thus deprived of so much of life's riches.

It would seem that in writing an Editrivia for a New York paper I should say something a- (turn back to the last page)