

# THE JINX

While the working time of this trick is short, the effect is neat and concise. It can be introduced at any time you wish, for its parts are simple, non-mechanical, and complete unto themselves.

"Everybody has heard about the vam-



pire bats which inhabit certain tropical countries," begins the performer, "so I want to show you something very, very strange. It was during one of my tours that I needed to purchase an additional supply of silk handkerchiefs for my performances. The entire supply of a local and so-called department store in that little settlement was only 22 and I needed 24. The other two I secured from a little shop on the outskirts, the type of place just like you see in moving pictures of strange, far-away places.

"I won't go into detail of my troubles from then on. My most reliable mysteries went wrong, nothing ever seemed to work well, and I began to develop an inferiority complex until I discovered that two, the two, handkerchiefs were causing all of the disturbances. I segregated these silks and kept them in a lead box. My troubles ceased and all went well. Since I returned I've used those two handkerchiefs for a particular purpose in my programs -- something I know you've never seen happen before your very eyes. It would be utterly unbelievable otherwise."

With something like this for an opening the performer shows two glass tumblers, one of a red color, and the other blue, or green. He mentions that as new tumblers must be used for each showing, the type now seen being of the popular kind of colored glassware. The glasses are freely shown inside and out and placed on a tray or table. Two cylindrical covers with top and bottom open (they may be decorated with black bats), are next shown and put over the glasses, the performer remarking that semi-darkness is needed for quicker results.

Out of any kind of odd looking box the performer removes a white silk handkerchief which he drapes over the covered tumbler on left and then pokes down into the glass. The tips of the silk may be seen remaining a bit from the top. From the same box he now removes a second white hank and this is shown and poked into the second glass.

In a few moments the covers are raised and carelessly dropped with their open ends to audience. The silks are removed and seen to contain large blotches of color to match their

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respective tumblers. And the tumblers themselves? They are now bleached white and clear! The vampire silks have played their part true to form, and only time can lapse until the hanks assimilate their unholy repast, become white and hungry again, in readiness for another meal.

We said before that the modus operandi was simple and it is. The glasses are straight-sided tumblers, the color is added to them by means of thin celluloid cylinders which closely, but not tightly, fit over the outside. These are about one-quarter of an inch longer, or higher, than the tumblers. The tubular covers fit over all, and are also one-quarter inch taller than the glasses.

The silks? Only two ever are used. This part is most amazing. It works, however, because the contrast between a white and then spotted hank is terrific and immediately the attention is drawn to the glasses which have become bleached. There is a normal tendency to think that a trick (if any) exists somewhere about the tumblers. But they are fair and can be shown freely.

For your silks use a heavy grade of cloth about 10 inches square. From silk cut a large piece in the shape of an ink blot. With fine stitches (white thread) or the "Liquid Thread" (a form of rubber cement) product now being sold in the five and ten cent stores, attach this "blot" to the center of one side of your hank. One handkerchief has a green blot, and one has a red, if those are the colors you use.

The colored (?) glasses have been shown and covered. You take out a hank from the box holding it the two upper corners and letting the white side be towards the audience. Drape it over its covered glass. Next poke it down into the glass at its center and notice where the two front corners are, after the hank has been pushed in except for the tips. Do the same with the other hank.

When the covers are lifted they are grasped by their rims with the thumb and fingers. The colored celluloids thus are removed inside and the tubes can be shown empty carelessly.

The tumblers will be seen to have changed somewhat but the audience will not know just how. The performer grasps the front corners of a hank between thumb and first finger of each hand and draws it out. The spotted side comes towards the audience and the glass has become bleached.

Because the natural handling of such a "vampirist" would be "touchy" to most people, the hank is kept held that way and dropped back into its box. The glasses are left unprepared.

You have pattered throughout about the vampires and source of the hanks. At no time have you made a false move -- or a quick, suspicious action. The subtle turn-over of the hanks is automatic. The theme is a perfect psychological cover-up. The purist might go so far as to put on rubber gloves before taking the white hanks from the box, and make use of a glass rod with which to push the handkerchiefs into their glasses.



## THE CARD KNOWS HEN FETSCH

Three cards are selected from a thoroughly shuffled and cut deck. The first spectator

puts his card into his coat pocket, while the other two cards are returned to the deck which is again shuffled and cut.

The magician patters about the common superstition that a black cat crossing one's path presages bad luck. They seem to think such an occurrence a jinx. However, such is positively not the case where magicians are concerned. He takes from his pocket a card with its back to match the deck in use, and shows its face to contain the picture of a large black cat. (Russell Swann and others might like having the picture of a plump white rabbit instead, and mention how this is one time when the rabbit can do a good turn for the trickster in return for having been rescued from the confines of a dark box or hat. Ed.)

The cat card is given the first spectator who holds it near his pocketed card for a moment. The performer takes it back and holds it to his ear, and nods. Then he reveals the card as apparently whispered to him. It is proven correct. The deck next is spread face up across a table. The second spectator holds one end of the cat card, the performer the other. The cat card, face down, is passed slowly back and forth the length of the spread. The performer detects a movement of the cat. He removes a card which proves to be the second chosen. The deck is now squared and the cat card placed face up on the face down pack. The deck is shuffled and cut and spread face down. The face up cat card is seen and the third spectator names his card. The pasteboard directly next to the cat card is removed. It is the one named, thus proving the cat very clever, or the rabbit very grateful.

The secret depends mostly upon a set-up deck according to the performer's favorite system. For the shuffle hold the deck in the regular manner for an overhand shuffle. Give it several cuts as fast as you can (or one of those very deceptive overhand combination cuts as described by Erdnase) - and then square up the cards and cut them in the accepted manner. This passes for a shuffle invariably when done along with the patter in a casual manner without calling specific attention to it.

When the first card is selected cut the deck at this point. Note the bottom face card while spectator pockets his choice. The second card is selected freely from the fanned deck. It is returned to the top of the closed pack (not cut, in this instance) and the fast cut shuffle then takes place with a final straight cut. The third card is also selected from the fanned deck, but this time, as at first, the deck is cut at the spot from where it is removed, and the cut completed. However, it is not necessary for the performer to note the bottom card as he did before. The deck is put aside for the moment.

The cat card is now brought out and, mentally counting ahead one in the stack system from the card the performer glimpsed, he is able to reveal the first person's pocketed card. Next the deck is spread face up across the table. Following the action as described in the effect, the performer watches for the first key (bottom) card that he noted and is thus able to locate the second card, for it will lie next and to the right of that card.

During this by-play of apparently letting the cat look for and find the card of the second person, the performer also notes the extreme right hand card of the spread. One ahead in the system gives him the name of the third card and he also locates it in the spread. Then, after picking out the second card the magician picks up the deck in groups so as to bring the third card to the bottom. The deck is so squared

and placed face down on the table. The cat card is put face up on top and the spectator (third) cuts. Then the performer gives it a few additional and quick cuts and spreads the deck across table, face down. The face up cat card then is found next to the last card.



"A Miller Melange" - Presented by Charles (Earle) Miller, May 23rd, 1941 - Hotel Oakland, Oakland, California. Time: 2 hr. Reviewed by Charles Bertram, Jr.

Mr. Miller was sponsored by the Oakland Magic Circle, in a show opened to the public and all interested in good magic. Some 60 persons paid \$1 to watch the demonstration which had been conveniently divided into three parts.

Lloyd Jones, in his strictly non-professional manner, greeted the cash customers and introduced the one-man show in person. In a commendable manner, Charles Miller lost no time on "corny" patter before the start, and whipped right into the "Torn and Restored Newspaper". This was handled well, and directly, as befits an opening effect. Then, into a color-changing handkerchief using the sleight-of-hand method and 2 colored silks: this seemed a poor imitation of Ade Duval's "under the thumb-nail" routine, but you didn't ask for comparisons -- or did you?

The "Coin-in-the-Ball-of-Wool" was accomplished with a borrowed coin upon which had been pasted a sticker, the sticker then initialed. Miller directed the latter part of the proceedings while seated amongst the audience. The denouement was too well given away to be climactic. However, using one of the assistants for the preceding effect, Miller went directly into the Sun-and-Moon trick: he started this as a cut and restored handkerchief effect, using a borrowed handkerchief, and with partial explanation. There was considerable action in this trick, but the paper-bag-switch, and the resultant visibility of the extra handkerchiefs, killed the finale. Miller here became the typical parlor magician, with performer and spectator-assistants crossing and re-crossing in front of one another. The lack of planned and direct actions became annoying and confusing, and unprofessional in quality.

From this Miller went to card work -- he reputed forte. Yet, here too, he was disappointing in his lack of directions. Ten cards were peeked by spectators while cards were still in Miller's hands. One after another, the cards were named (Miller "peeked", too) and then numbered, as he told the spectators to remember their cards for the final revelation. The comment seemed to be that this was too long-winded, without getting definitely to any point of entertainment. Eventually Miller proceeded to "discover" the cards, one by one, with some of the revelations quite good. However, here again the procedure became too involved, and Miller failed to live up to his reputation, which the magicians present well knew he could sustain. To further indulge his card work, Miller next presented the "Lady's Looking Glass" effect, time-honored miracle of the pairs from Hoffman, and elsewhere. With a young lady on each side to assist, and with adequate reaction from each of them, this was well sold. The directness of

what was going on really pleased the audience and assistants here. Then quickly into the famous Sympathetic Silks, using the same two ladies. Featuring a short-form routine here, the presentation was commendable.

Writing a check payable to himself, Miller wrapped it in a small square of tissue paper and set it on the palm of his outstretched hand. The package did not leave the sight of the spectators. A lighted match, touched to the package, ignited the tissue and flame consumed it in a flash, leaving a crisp dollar bill on the outstretched palm. The check had been cashed by heat. Very cute and effective. And then came the cut and restored rope. It must be admitted that the Miller rope routine is outstanding. Direct in the extreme was the cutting and immediate restoration, only to be followed by another cut of the "circle of rope" and the pointed restoration with spectators holding each end of the rope. Yes, the rope was examined before and after, the method being purely sleight-of-hand. This was to have closed the first part of the show: however, the response to the rope trick merited an encore -- and brought one. Miller responded with the Salt Transposition (hand to hand) without the use of a prepared shaker. Clean cut, and well done.

After the intermission, Miller's table was set for another session of somewhat larger effects. Firstly was the Cups and Balls, using cups and balls large enough to be seen by all present. Here the traditional Miller skill became more apparent, because his cup-and-ball work was meritorious. The routine was not only a well-presented bit of mystery, but entertaining to the hilt. The show definitely was improved. Thence, the Chinese Linking Rings, in the best Farrell tradition of the Odin routine. The routine was handled well and the spectators were pleased. As a bit of novelty, then, Miller called forth two spectators after the Linking Ring trick -- and injected the Ring on Wand, using a borrowed ring. Good. To close this part of the show, and appropriately, another oriental number was offered in the Chinese Rice Bowls. Using the Al Baker bowls, Mr. Miller ignored all senseless chatter and did the trick in pantomime. It was outstanding. Firstly the rice doubled in quantity; then, all of the rice disappeared, both bowls being empty! Then, and only then, did he produce the water. The effective presentation brought forth spontaneous applause.

After another intermission, Miller introduced the last part as a "commentary on gambling and gambling technique." Earlier in the evening, co-author Fred Braue of "Expert Card Technique" had been introduced, and he was watching absordedly. With too much talk, and too little action, Miller wearied the audience with a presentation that was neither well-considered nor enlightening. It was a somewhat sad "capper" on the general excellence of preceding magical entertainment. Seemingly, this gambling portion was not routined as well as it should have been for public presentation, and was so sketchy as to appeared pathetic. Either Miller knows little or nothing of gambling technique (a fact which he admitted orally -- a mistake), or he was working under cover -- afraid to admit that he did know the methods and techniques that professional gamblers must ever keep concealed. The show took a definite nose-dive at this point, and later nearly everyone went out with the thought in mind, if not orally expressed, "Well, anyway, the magic was good". Certainly, I would not have stayed had I not had a ticket in the fishbowl drawing for a magic book. Had the book been one on the presentation of gambling technique, then I would have recommended giving it to Miller. But he doesn't need a book on magic.

# --- EDITORIAL ---

As of June 18, 1941 -----

We were glad to be wrong in thinking that the S.A.M. wouldn't expell George Karger for his participation in the Life-Clark expose. The present ethics committee really isn't pulling any punches in such matters. Tom Worthington is no doubt sad, in one way, for his Tablets of Osiris monthly has for over ten years carried a continuous challenge for the S.A.M. to name one member expelled for exposing. Now they can do it. Baltimore papers will no doubt carry an ad such as, "Wanted - something worthy of a crusade." ----- Life magazine for June 16th had an eight page spiritualistic spread featuring Dunninger. The photographs were by Karger but no exposing of magic entered into the displays. The two pages of the Indian Rope Trick in the open were masterpieces of fakery.

Our "Fifth Row, Center Aisle" department is giving us a few more gray hairs than we think we should have. So far the "dislikes" have been outnumbered by far by the "likes", but when the reviews go against personal friends it makes us groan to no avail for we're bound by agreement to run without a change whatever our picked critics write. And when everything is swell in a critique we still groan because generally the whole thing is too long for our space and then tricks suffer -- as you may have noticed. But of all the theories we've had this one looks like the best and most practical. Some think that the anonymous "Jr." angle is bad, although we have several strong points in its favor. It is awfully important that reviewers be neutral in the strictest sense, and people who can put aside any personal feelings. They are difficult to find - we've only six out of a desired fifteen - and it took eight letters recently to pick a helper in one mid-western city, seven to random names that appear in the "notes" of magic mags, asking for suggestions, and one to the person whose recommendations were almost nil - just a business man who loves magic enough to attend all meetings and shows but who never gets mixed into arguments, and one who has an opinion of what magic a lay audience likes. For over 25 years he's seen and met magi. And for 25 years he never had a place to put his thoughts into print. Now he has. And we think we have a sincere reviewer with no axe to grind.

The other day we talked to an old timer whose writings are greatly respected by magi now. He agreed with a certain review fully and said, "You can't disparage truth, and no matter how many of those who were present might write a review of that show, all of them would have to be generally the same -- if they told the truth as they saw

it. Your great trouble will be to find people who will be honest and not let personal likes and dislikes color their reports."

So there it is. For years we've read reviews in magic mags that were truly not so. And who can blame a newcomer for becoming "cocky" if, after stumbling through an unrehearsed stock effect, he reads that he "performed very impressively and mystified all present"? Perhaps our system can be improved. It will take a little time. But we think we are on the right track and until a preponderance of our readers turn thumbs down we'll keep the department flying.

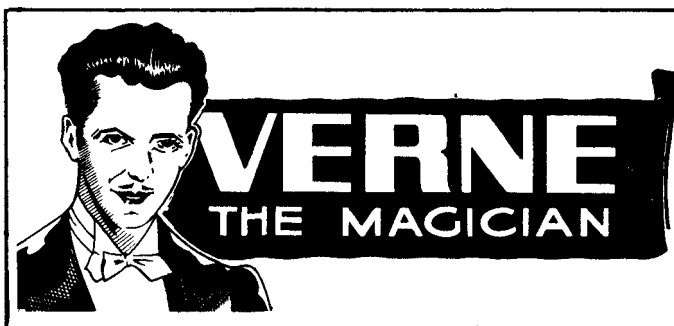


Here's the germ of an idea for some smart magus. A newsclip tells of a Missouri carnival being closed for gambling. Live rats were used in a variation of the shell game. The sheriff reported that a rat was put under one of three coconut shells on a table and the shells moved around. By the time a player had pointed out a shell the rat had crawled through a hole over which the shell was slid. Here's a chance for someone to write a treatise on "White Mice Magic" and include the care and handling of the pet rodents.

And did you hear about the seance attended by a mourning husband who wanted the medium to materialize his wife? "Your wife sends word she won't be here," crystalized Zingo, "She hasn't a thing to wear." Gabbatha!!

*The Amusement*

## IDEA FOR BUSINESS CARD BACKS



### Horizontal

1. What monkeys do.
2. What dogs do.
3. What horses do.
4. What men do.

### Vertical

1. Winged insects.
2. Visual organs.
3. To pester.
4. Comfort.

1	B	I	T	E
2	B	I	T	E
3	B	I	T	E
4	B	I	T	E