



DECEMBER 1934

Little by little I'm picking up ideas and angles to make The Jinx the biggest quarter's worth ever put before a magician. So far the response has been above my expectations to say the least. Two issues have been produced and in both the circulation passed the 500 mark.

I promised I'd make no fanfare about it all that I wouldn't make rash promises either. One person who always seems to follow a month behind with ideas that seem similar to those that have gone before is advertising a monthly concoction that upsets me no whit and causes great lack of sleep solely because of the creator's obvious opinion that all magic lovers are at or have yet to reach the age of twelve.

No ten people could put together and continually produce what this individual says in a most masterful and convincing way 'will contain hundreds of tricks.' To my way of thinking one hundred would be a lot without adding the 's'. At the rate I'm going it will take me better than a year to give you a hundred tricks, but you can at least be sure of the fact that they will be new and practical. I won't rehash or retittle any of the tricks I've sold during the past few years and if I've placed a trick on the open market where it can still be purchased in one book or another, you won't find it here.

The Jinx was fifteen days behind time for the first issue and ten behind for the second. This, the third will hit the line much better. I'm getting into the stride a little better and things go together much easier. I can't give you the impossible and will never promise it. I can only fill up the pages with what I think will be of interest and use and then sit back with a long cool drink and hope like the devil that it is worth the quarter.

At this writing Fred Keating is much the gambler in Columbia's picture 'The Captain Hates the Sea.' It just opened here in town and I marveled at the latent ability which Freddie seems to have aroused. We played a number of private parties together in the old days when he was very instrumental in getting me started

towards decent money and his talks then would always veer to the legitimate stage; not that Fred will ever lose his desire to do tricks, but I think he's damned smart to take advantage of what ability he may have and not let his love for magic keep him in a rut.

I'm as crazy about magic as anyone could be but I let it completely cover my eyes for a long time. It's the greatest hobby a person could want, as is partly proven by the membership of any magical organization which practically covers every line of endeavor. As a profession however, it becomes a canine of a decidedly different hue. There will always be professionals to make good livings and save money but on the other hand there will be a great many more who will just struggle along getting nowhere fast whereas they could be very comfortable in a line to which they might be more adapted and getting fun from magic instead of heartbreaks.



The magical pendulum of today seems to be definitely swung towards night club, cabaret and cocktail hour entertaining. The magician who can step into a table of guests and in an impromptu manner entertain and hold interest (those last two words should have been in caps) doesn't have to beg for work. Being able to find ducks in a hat and rabbits in a tub is a notable accomplishment but the trend is towards the person who can work under any conditions, surrounded by watchful skeptics and still get by. I know too many excellent stage magis who can't do a thing off stage but the simplest of elementary magic and the press possibilities alone of a few really good stunts cannot be denied. That's one angle that Harry Blackstone has on the game and I have yet to see or hear of his being in a spot where he couldn't entertain impromptu for hours.

In New York the Manhattan Music Hall has two magicians working at present; Cardini and Count Orloff. The former working from the stage needs no introduction. The latter, working close up table stunts has been there for several months and is building a nice reputation with the tricks that he does. Regardless

This is to wish present and future Jinx readers a very MERRY CHRISTMAS. (Coming next issue - Happy New Year greetings.)

of any difference in local opinion as to his cleverness, my view is that he is clever enough to get away with it and make the patrons like it. What more can anyone ask for?

At the Casino de Paris Dai Vernon holds forth with the close contact stuff and as he has been there steadily for nearly a year, use your own judgment. On the stage now is the latest importation in magic, De Rose, who has also been doubling in the Continental Variety show for which he originally was brought over. De Rose works in front of a prop bar and pours any drink called for, and the wise cabaret rounders can certainly think of some rare vintages with which to try and stump him. I haven't heard of anyone in years using the chemical time changes which De Rose puts to good use and when you stop and think that Ellis Stanton completely covered this subject in his serials as far back as 1905 and 1906 you can get some food for thought. To-day it is being featured in one of the fastest and smartest Broadway cafes.

Nate Leipsic closed a short time ago at the St. Moritz where he had held forth in the floor show for the summer and again is proven the worth of the kind of trick or routine that can be done under what magicians consider impossible conditions.

Gally Gally arrived in town last winter, opened at Moriarty's, built himself a tremendous reputation around town, thence to the Chapeau Rouge, from there to the Casino de Paris, Chicago, Texas and is back in New York again as good as ever, and with what? The cups and balls with baby chicks for a filler was his piece de resistance and he does it on the floor, at your table, or what have you.

So what? The Jinx is primarily for those who can and do use tricks that require no great set up and need no conditions that are out of reach of the average person. I'll never sell you a trick that requires a pale pink backdrop or an elevator trap. I won't fill pages with mechanical drawings that would require the genius of Joseffy to understand let alone build. And as a last reminder, and take it from one who has covered every spot in New York where a magician is working, build up a routine of close up table tricks outside of your club or stage program and you'll find it paying dividends in enhanced reputation if not actual cash.

Theo Ammann

P.S. This issue does not carry the usual dedication line because I'm beginning to learn that I don't know what it is all about.



A CARD IN TRANSIT! (Les Gilbert)

This is an exceptionally clean method for having a chosen and marked card vanish from the deck and then removed from the performer's pocket by the spectator himself. The fact that it is marked and seen in the pack at the very last minute makes it confusing to say the least.

It won't be necessary to detail the effect so we shall explain the method and the reader can follow it with cards in hand.

There is one slightly faked card and the accompanying illustration explains or shows the difference between the pips at either end. The card, it will be seen, can be either the Jack of Clubs or the Jack of Spades. We will assume that you have taken the Jack of Clubs and with black ink of good quality have made the Club pipe at one end over into Spades. Now find the genuine Jack of Spades in the deck. Put these two

cards on the bottom with the genuine card on bottom and the faked card next with the Club end outward. Have a pencil in your upper left vest pocket and the preparation is complete.

Hand the spectator an indifferent card such as the Joker to use as an indicator with which to select a card. Riffle shuffle deck leaving the two bottom cards in place and then undercut about twenty cards and place on top with the left little finger keeping a break at right rear corner.

Have spectator push his card into the deck at the squared front end and see that it goes *BALOW* the upper portion. Hold deck face down flatwise with floor when this is done. Have the card thrust inside and now raise deck so it is facing the spectator. Right thumb lifts upper portion at the break and pushes this pile up about an inch behind the protruding indicator card.

Then right fingers in front and thumb behind of this indicator and packet pull them entirely free from deck, the indicator card coming against the face of the packet and the force is perfect and clean. The spectat-



or sees the lower half of this apparently free notice to be the Jack of Spades (genuine) and the performer immediately puts the packet back onto deck with indicator card still in position. Right hand takes the pencil from pocket and hands to spectator with the request that he initial his card so there can be no mistake as to the identity.

The right fingers at front end lift or rather bend back front half and the spectator initials the Jack of Spades. In the meantime the right thumb at rear of deck lifts slightly at the break which was held again when packet was replaced on deck and allows one card to drop. Immediately the initialing has finished the deck, held flatwise with floor is again separated in practically the same manner as at first. The upper portion is pushed forward and both packet and indicator card removed. However, the one card dropped at rear remains behind and IS THE GENUINE MARKED JACK.

This left hand packet is kept in hand and the right hand packet just removed is openly allowed to be seen *BECAUSE ONLY THE LOWER HALF OF FAKE CARD CAN BE SEEN AND IT IS THE FAKED JACK OF SPADES*. This packet is placed on-table face up for a moment and performer lays left hand packet aside and asks for his pencil. The top card of this packet is palmed and with pencil is replaced in pocket.

Now the table packet is picked up and the Jack is visible until packet is turned face down, the indicator placed on top and the packet given an overhand shuffle. At this time the performer explains that, impossible though it may seem, the marked card they know is there will vanish. Turning deck face up by turning the cards over sideways they are slowly fanned through and the JACK OF SPADES IS GONE! The reason is simply that it is now the Jack of Clubs at the other end.

Then the spectator is asked to reach into the performer's pocket and remove his own initialed card. This is quite a stunner for close up work and always gives the appearance of very clever sleight of hand.

A REAL PSYCHIC CARD TEST. (Annemann)

This is the simplest of the simple in method but a moment's thought followed by an actual tryout will show its effectiveness.

Use two ordinary slates and a stacked deck. After a card effect using the deck if desired state that you will prove beyond doubt that a card's identity can be transmitted by thought alone. Spread the deck face down on table or floor. A spectator freely takes any card he wishes and allows no one to see it. He is told that if his selection be a picture or face card to return it and take another as it is too difficult to transmit personalities and that so far spot cards are the most practical to work with.

Have spectator take one slate and go to a far corner of the room. You take the other slate and tell him to draw as well as he can a picture of the card he has chosen. You draw something also and when both have finished, the spectator returns and the drawings are shown to be identical.

The truth of the matter is that after the selection was made you picked up the deck and laid it out of the way. However you started picking it up from the spot where card was removed and a glance at the next one tipped you off as to the identity of the selected pasteboard.

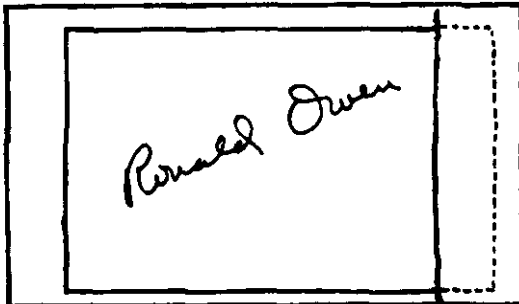
No one need tell me that this is simple. I know it. I use it too. The effect of having the drawings made will throw the audience right off the beaten track and they will remember this number above all of your other card items.



DEAD OR ALIVE? (Annemann)

This is a clean and simple method for an effective living and dead test. At the finish all material used may be left behind as there is nothing wrong to find.

Use five or six blank cards and a drug envelope. Four people write the names of living persons and the fifth writes the name of someone dead. The performer has them collected by someone and mixed. Taking them with the writing sides down, performer also mixes them a little more and puts the entire packet into the envelope. Holding envelope to his head the performer slowly and correctly **REVEALS THE DEAD NAME!** Opening the envelope the cards are removed and spread out with writing still downward. Having his hand over them the performer finishes by correctly picking out the dead name card and handing it to the writer.



I consider this a very practical method for any close up opportunity especially press work.

The drug envelope used is faked in a far from new manner. On the face side a half inch from flap end a slit is made large enough across to easily accommodate

one of the blank cards used. The five or six cards use are ordinary except for one which has a nail nick in the upper left and lower right corners. If one takes such a card, holds it between the thumb and first finger with thumb on top, and presses hard with thumb nail, a nick is made that becomes an easily felt bump on the other side.

I put these cards with the nicked one on top into the envelope and carry it in my vest pocket ready for immediate use.

Take out envelope being careful not to expose the slit on face side and remove the cards. Leave envelope laying on the table face side down. Now show the cards and ask someone to think of the dead person. Hand them the top card for writing and hand the rest out for the writing of living names.

Now have them collected by someone else and mixed with the writing sides down. Take them and mix them a little more and in doing so the nicked card is brought to the bottom of the pile or the face side. Don't try to shuffle them like playing cards or do anything fancy. Just mix them carelessly with your two hands while they are held flatwise with floor.

Pick up envelope with left hand, flap open and with right insert the packet. The right fingers are underneath and as you start this the bottom card is pushed a little ahead of the others and going into the envelope goes through the slit. The rest of the cards on top are slightly tilted down at end being held and go on into the envelope proper. Try this several times with the material in hand and it will be found an easy move. Now lift envelope up and moisten the flap with right forefinger and seal the flap down while this side is towards audience.

At this time because you are making it apparent that you are sealing flap down, the back or face of envelope is towards you and the dead name card is looking right towards you.

If perhaps the name is upside down it doesn't matter because you have still to bring envelope to forehead and it is turned around in hands while you ask the particular person to think intently of the name. Slowly reveal the name of the person who has passed away.

Hold the envelope in left hand with flap side to audience and at the right end. With a small pair of scissors cut the end away. However, the left thumb has drawn the exposed card back about an inch to clear the slit, and the envelope is cut at this point which destroys all evidence of trickery in the envelope.

Reach in opened end with the right first and second fingers which grasp the cards inside. The right thumb goes against card on back and with one move the two cards are removed and the card from back along with them.

Pass envelope aside or to spectators and holding the cards with writing downward mix them a little and spread on table. Having hand over them finally pick up the correct card and return it to the writer.

For cleanliness I think this a welcome routine. At any rate try it out a few times.

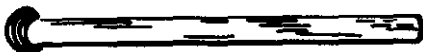


THE BENDINI SWIZZLE STICK. (Annemann)

I originated this presentation of an old but not any too well known principle in the spring of this year while working in the Green room of the Madison Hotel in New York. The first magician or devotee of magic who saw it was Sidney Greyfuss and he put up a great argument for my putting it on the market. However, I was getting a lot out of it at that spot and I know only too well how the stunt could and would be pirated and bootlegged.

Right at this moment I don't know of more than four magicians in New York who know of this but I have run into a leak or two and know that another month or so will see it being handled around.

The main effect is presented first and the finale comes after everything is presumed over. The finale is what clinches the whole thing in their minds and makes the stunt remembered.



Several years ago a stunt was passed around that was simply an optical illusion. It was invariably done with a pencil which the magi would shake in front of your eyes and which would very apparently bend back and forth. It was held about the center or at balance point, the pencil lying parallel with the floor. Hold it between thumb and forefinger with thumb underneath the pencil is given an easy up and down swing or shake covering a distance of about three inches.

In practice just do this over and over for about three or four minutes, letting the pencil wobble as it may. Let the arm stand still and let the wrist do the work. Keep at this until the whole action is loose, easy and regular. The secret of why the pencil appears to bend up and down at both ends is the double action of the up and down movement of hand combined with the loose turning action of wrist. If you have ever watched an orchestra leader handle the baton from a side seat you can appreciate how it seems to be very pliable.



Around the clubs and night spots where a person is playing to the tables, the hardest angle is to crash the table and get interest. After you are there it is entirely up to you but any of the boys who have are willing to tell you that approaching a table of people cold is the toughest part of this type of work.

I used this bending stunt for that purpose but INSTEAD OF THE USUAL PENCIL OR PEN I USED A GLASS MIXING ROD WHICH IS ALSO CALLED A SWIZZLE STICK, and used for mixing highballs and long drinks. Invariably there will be a couple or more on the table after the people there have been served.

When they had reached an impasse for a second I'd barge in and pick up a rod and start shaking but would

keep my fingers tightened on it so nothing would happen for the present. Dropping it I'd try another and this would start bending. If you have never seen a glass rod apparently bending you can't realize how funny or odd this looks.

At this time I'd explain that the hotel was replacing the old style breakable rods with those made of pliable glass because the breakage was so high when guests would stir their drinks too hard. This got the interest and I'd drop the rod so it would bang on the table, make them realize it was glass and they would grab for it. After they had fiddled with it for a moment I'd do it once more, drop it and step away for a second.

I HAD A ROD THAT HAD BEEN BENT IN THE MIDDLE. It was only about half an inch out of line but that is plenty. I was carrying it in my right trouser pocket and I'd merely bring it out, start shaking it and step back into the table. WHEN THIS ROD WAS BEING SHAKEN YOU COULD NOT TELL IF WAS BENT - HAVING SEEN THE FIRST ROD USED IN THAT MANNER. Now I'd say that I must tell them one thing. They should never stop shaking suddenly because if they did it would be right in the middle of a bend. So saying I'd stop short, they would see the bent rod and I'd drop it on the table.

This was what got the laughs without fail and only because of the surprise angle combined with the ridiculous.

Now I don't want any of my readers to take themselves seriously on this stunt and think for a moment they are fooling anybody with it. I know damned well I never did and I'd pay a lot of money for another as good.

People know or sense that the first is an optical illusion. They won't be able to do it but it looks so weird that they will watch it for hours. The bent rod is strictly a surprise gag but it is one they will all appreciate the more because of the tie-up with the first illusion and the fact that no one probably ever before saw a bent glass mixing rod.

The bent rod is simply made. They are all about six inches long and perhaps a quarter inch thick. Take hold of each end in your fingers and roll the center of rod round and round in a glass flame or bunsen burner. I did mine on a gas stove. In three or four minutes the glass will get white hot at the center and it will almost bend itself. Just lay it down somewhere on metal to cool by itself. Your fingers won't even feel warm at any time.

The only reason why I'm breaking this stunt is as I said before because of the inevitable leak. I've been proud of it and it will be a surprise to many that I've been using a stunt and keeping it down since last spring.

Think not that you can sway the mob with soft and gentle pleading;
Be on your toes, be firm and energetic.
Unless you strut and learn to let your chest have full inflation
The talents you may have will get you little admiration.

Observe the man who wins applause: who leads where others follow;
He may advance a foolish cause, his bragging may be hollow;
But by the fierceness of his threats, and by rip-snorting capers
He makes the mob believe and gets his name in all the papers.

It matters little if at all how wise you are or able;
Your worth will be considered small unless you pound the table;
Truth claims attention only when it has become dramatic
So in saying five and five are ten be noisy and emphatic.

If modesty within you lies, get rid of that affliction;
Tell other people you are wise and tell them with conviction.
The boast you make may not be true but go the limit; yell it.
For others knowing less than you, will take it as you tell it.

The great little game you like
at the Bohemia 3.15 PM Dinner.
copy. It can be carried too
far but there is a lot of
truth in it just like when