

Publicity is always waiting to serve enterprising magi. The picture inside of Otis Manning is a super example of spontaneous press perversity. And to get a three column picture on the front page of any city daily calls for an unusual news angle or idea of a different sort. I haven't his permission to print the secret of the stunt as pictured, but for a stamped and addressed envelope I'll pass on the 'mysterious how' of the illusion. I know I have his sanction to reveal it to those genuinely interested in publicity angles. The clipping displayed here mentions a production

of ice cream cones and the lobby, Lee Johnson, the latest entertainer to open in the aforementioned club. Recommended. Otis Manning, the magician moderate, at the Kin-Wa-Low club. There's a chap with good looks, an engaging personality, a suave line of chatter and plenty of ability who is going to go places. Get him to show you his production of ice cream cones and his clever card bit anent the career of Lindbergh. Lee Johnson, attractive songstress from the Oriole Terrace in Detroit.

of ice cream cones. The effect must have hit the Toledo columnist well enough to receive honorable mention and although I dislike advance notices, I'll be pleased to present the complete details to Jinx readers next month. I couldn't talk fast enough to secure permission for the Lindbergh bit but you can see that I'm trying to get tricks for you that are practical and which attract attention.

Gene Gordon, that amiable Piff-Paff-Poofer Poch-Bah eased into town the other day with his traveling school show, and made me feel very unnecessary with his 'think of a card' variations. I'll have to leave town now, because Gene proved to the natives that a card doesn't have to be picked out to be found. He also gave me a nice idea to pass on in regards to lobby photos and displays. Paint the magician's eyes with luminous paint. After dark and when lobby lights are out, passersby will get a thrill or chill from a pair of eyes watching them. With street lights even a block away, the paint will pick up enough to keep the eyes 'lighted' all night.

Perhaps I'll be laughed at for this but it's absolutely true and the person using it swears by it as a good thing. This stage mindreader does a crystal act and stolen questions are sent out to him from backstage in several different ways during the routine. The assistant back there is a handwriting expert! And with each question are notes about the writer! By the time this mentalist is through with a question he has worked in little personal details about the questioner and in regards to their characteristics and personality. What's more, he's studying it very avidly himself

so he can quit stage work and devote his time entirely to private readings with this angle. Nice?

Business cards are valuable to magicians, not alone in the usual way, but for tricks where something is written down. Whenever you do something where you write, use a business card rather than a blank card or paper. Many people pocket these writings and keep them. Why not give them something so they can definitely remember YOU and not just think about 'a fellow who did a wonderful trick?'

Speaking of business cards, a most novel idea is being used by Andrew Brennan, of Ardmore, Pa. The picture of a magician is on the card and from a hat, a green ball has been produced. As you look at the card, the ball changes instantly from green to a bright red. It's a simple thing in mechanism but great in novelty, and one who gets one of these cards won't throw it away, but will show it around constantly.

Letter at hand and duly filed!! ---"The Burling Hull controversy afforded (Why the past tense? Ed.) several good laughs. I think I hold a record of some sort, as my first, only, and probably last order from the famous Hull establishment (for sixty cents worth of turban cloth, June 4, 1935, has not yet been received!!--- (I'm sorry, brother magus, but it is just one of those things. It is very likely he has had to cable the warehouse in India to catch a Hindu. Ed.)

Exposers given the 'silent treatment' would feel it more than the constant but subdued rebuking they do get. Try and count the number of exposers in the past ten years. Then count the expulsions from societies for exposing. We grant that all exposers are not members, but it doesn't seem to make a bit of difference when they are. In the first place, magicians talk about organization, but their fundamental interest in magic is tricks. Ninety-nine out of every hundred members are business men who play with magic for a hobby only. They are ever eager to learn new tricks for their family, friends and local club. These men keep commercial magic alive. Without them the societies and every magical journal would curl up in the well known manner and die. These same men, however, are sadly negligent when it comes to keeping magical societies within definite bounds. Imagine for yourself a director in any large company, or a lawyer in a firm. How long would they last if they started divulging even the smallest details of their business? And when the board or partners sat in judgement, do

you think for a minute they would accept the excuse that, 'I just explained some of the little things, but not the big deals.'? Not by a damned sight. They just turn their thumbs down, and the bum is out. Their premise is that if one will let out little things, sooner or later he'll let out more important facts. All of which is a long prelude to my point. The 'silent treatment' is simply a matter of ignoring and ostracizing the person in question. Four or five years ago I was at a meeting where a well known member was to be on the carpet for exposes. Everyone present knew the charges and was waxing indignant with great gusto. In walked the 'traitor to the cause' and the scene changed. An excellent oafed man, he immediately was surrounded with, "What's new? That's a good one. Here's a cute angle. Do that again. How do you like this idea?" From a louse to a lion the distance was but a card trick, and the interval only the duration of a pass.

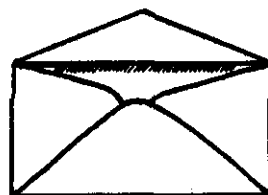
On the other hand, suppose he had been greeted civilly but ignored otherwise? Suppose no one paid any attention to his tricks but just ambled away? And when he would wander in to various haunts and lairs of magicians, suppose he was made to feel that a cake of ice was on the table? Suppose that he found out very quickly, that although he was spoken to and still remained a member, (this last isn't logical but at the moment I'm thinking of the personal angle), bids to gab-fests were ceasing and that magicians as a whole were getting too busy otherwise to see him? Wouldn't it hurt way down deep more than a pounding of the table, arguments as to ethics, excuses too flimsy to exist except in the shadow of a floating lady, and committee pleadings which invariably culminate in a trick-fest? Would it hurt magicians to forego a few tricks (card tricks are a dime a dozen anyway -- good ones 25 cents a month) for that inner satisfaction of knowing the exposor was on a 'mental spot' with no chance of excuse or argument, and that he could be only regretting the move which was the cause of this magi-social taboo?

Societies of magicians will never stop exposing and you can paste that in your hank box right now. Editors (unless sincere magic followers) will never stop printing exposes as long as they consider it of interest to their readers and a magician himself furnishes the data. Amateurs, and they are the life blood of societies and journals, will always bask in the limelight of professionals, be proud to know them and fete them, and this, regardless of whether the professional be an exposor or not. A loud clatter of indignance was started when Eddie Cantor advertised over the radio a book of magic for a box top and started the Eddie Cantor Magic Club. But when the curtain went up on the Heckscher Theatre show in New York this year, Mr. Cantor received more applause than any other act on an excellent bill, not because he was sincerely interested in magic as we love it, but because he was a luminary, who rushed in and out to make an appearance in behalf of his radio sponsors. I wonder if the S.A.M. thinks they can get him to do that again next year when he is working for another company that doesn't give away magic books and tricks for a tin can label? And I wonder if the S.A.M. couldn't have secured nationwide publicity of the better sort, had they politely and regretfully refused his offer of services (or did the society request him?) on the grounds that the members as a whole were not in sympathy with one who was not in sympathy with their ethical and expose rules! (Members: Read Rules 1,2,9,10 as printed by the Expose Committee)

Theo Annemann

**AN ORIGINAL FAKED ENVELOPE
WITH A PUBLICITY ANGLE. (Annemann)**

Faked envelopes all run along the same basic principles but I think that I have a new variation and also a very practical improvement on the old style. I've never considered such envelopes as sound magic when used to obviously change an article. We know they do, but if an audience sees the Four of Spades go in, and the Ace of Clubs come out, they at once consider the envelope as the medium of exchange and center their interest upon it. However, if a card is freely chosen and sealed without being shown, and later removed to be revealed as the correct pasteboard, there is no outward evidence of it as having been changed. The same applies to something you may write and subsequently have read. This new envelope has three compartments. Two can be loaded at the start. Writing something on a slip of paper, it is sealed. Upon opening the envelope, a paper is dumped into the spectator's hand, not pulled out by the performer with fumbling, and it can be either the original or one of the other two.



1



2



3

Have three letter envelopes before you and a small pair of scissors of the one sharp point type. Envelope No. 1 is left alone. Trim the sides top and bottom of envelopes 2 and 3 keeping only the address sides. Lay these two inserts in front of you and follow. Library paste is applied as shown in the sketches. The shaded sections have paste, while the dotted section on No. 2 indicates paste on the under side. This pasted surface in each case should only be a quarter-inch wide and a quarter-inch from the upper corners. I find it best to lay a ruler down and apply paste then to the edge revealed which gives you a uniform and clean piece of work. No. 3 goes on to No. 2 and these are inserted into No. 1. The whole thing goes under good weight to dry. As you look at the sketches, the two loaded papers go into the back and middle compartments. Put them between the papers and into envelopes as you assemble.

Study this for a minute and you'll see what we have made. Now insert a paper or card into the envelope as you would normally. Seal. Now open envelope by trimming an eighth of an inch from the left end. Pinch envelope at top and bottom as you always do and blow a little to open it. Only the rear compartment can open, and the contents dumped out. If you trim at the other end, only the center compartment can open. If you want the original paper, stick the point of scissors under flap and rip open the top. In every case nothing can come out except what you want, and there can be no fumbling. Just do it naturally and the envelope does the rest. This

DR. PECK GIVES SHOW OF MAGIC AT THE RIALTO

Mystic Program Features
Hospital Guild Benefit
Midnight Show

By MINNA FEIGENBAUM
A brilliant and elaborate program of illusions and acts in ten acts was presented by Dr. Gordon C. Peck of Glens Falls and six assistants last night at a midnight show in the Rialto theatre. The stage performance and the screen presentation, "The Bride of Frankenstein," were given as a benefit for the Glens Falls Hospital Guild and attracted a large audience.

Classed as one of the foremost amateur magicians in the country, "Doc Peck" produced mysterious and puzzling phenomena with his usual inimitable ease and dexterity. Although he has given numerous presentations in sleight of hand in this city and vicinity, Dr. Peck never before produced a complete show on so large a scale as last night's except in New York last February. The stage settings, costumes, lighting, and scenic arrangements were all appropriate to create the proper atmosphere.

One of the unusual acts was an original invention by Dr. Peck called the Phantom Lamp in which he demonstrated his theory of mind over matter. A lighted lamp bulb was removed from a lamp and while remaining lit was suspended in air following wherever the conjurer willed. The authenticity of the bulb was proved by performance of the feat in the aisles of the theatre, with the audience allowed to examine it at close hand.

Another exhibit of enchantment was the blossoming of a rose bush. The roses were cut off and thrown into the audience. The act of the girl walking through a ribbon created considerable astonishment. This is a Blackstone number.

The show was opened with the act in which two Gelaha girls appear from nowhere, and continued with a thrilling demonstration of the invisible flight of a live pigeon. Amusing numbers were the Spirit Cabinet and the Ghost Handkerchief in which Dr. Peck produced an animated handkerchief which danced on the floor following enchantment in the cabinet.

The Girl with the Pin cushion Head into which two pins were stuck was another of the features. Just Another Little Doll House or Alice in Wonderland was a picturesque act during which colorful silk scarves knotted together in a lengthy series, a doll, a dog, a rooster, and a girl came out of a seemingly empty and minute doll's house.

Dr. Peck concluded the performance with the Spook table which moved about suspended in air, with spirit contact established by the magician and six men who were called upon from the audience as volunteers.

Assisting Dr. Peck were Harold Burton, Mrs. Reginald Hicks, Mr. Betty Peck, C. F. Grant and Orlie Williams, stage girls; Orlie Williams, stage manager; Ralph Guy, stage manager; Reggie Hicks and his musicians furnished music in introduction and during the acts.

**TIMES-REPUBLICAN
MARSHALLTOWN, IOWA
SEPT. 30, 1935**

LOCAL COMMENT

It was never done for Herzman or Keller or Houdini or for any others of those who rose to the heights in the world of magic. But it was done for Tommy Downs of Marshalltown, Wizard from all sections of the country gathered here over the weekend to honor the man who years ago won the name of King of Kowls, thru his unexcelled manipulations. The testimonial convave was marked by the presence of men who are tops in their profession and by the receipt of letters, and telegrams from others who found it impossible to be present. But it was a spontaneous outpouring of the esteem and admiration of his associates for a man who has few equals in the world of magic of legerdemain. All of Marshalltown joins with the most of magicians in their wishes of good luck and health for Mr. Downs.

RIALTO TOMORROW NIGHT

at
12 MIDNIGHT
Doors Open 11:15

"SPOOK SHOW"

ON OUR STAGE
Featuring
**"DOC
PECK"**

And His Company
of Living Spooks



One Performance Only
Benefit Glens Falls
Hospital Guild

Toronto Star
September 3, 1935

CATCHES BULLET WITH HIS TEETH POOFER NERVOUS

Police Identify Slug in Magician's Mouth As Coming From Rifle

SAYS "NEVER AGAIN"

Special to The Star
Fort Erie, Sept. 3.—With siren screaming and cars scattering before it, the police cruiser careened down the streets of Fort Erie Saturday afternoon, stopping at a barricade on the main street. Out jumped Chief Andrew Griffin from one side and from the other, a medium-sized, dark-haired young man, looking rather pale and determined. It was Ted Anneman, Waverley, New York, delegate to the Pitt Puff Pow-wow, informal brotherhood of magicians, and the time had come for him to do his famous bullet catching stunt. With doors wide open, an ambulance was there, and also several anxious doctors, besides all his fellow magicians and crowds of spectators.
A business man produced his high-powered rifle and someone went to the hardware store and bought a box of cartridges.
Chief of police opened the door and took three cartridges.
Anneman stepped up in the middle.
"Continued on Page 23."

PICNICKING MAGICIANS CAN DO ANYTHING BUT KEEP OUT THE ANTS



Toledo magicians at their magical picnic at Toledo Beach Wednesday baffled each other with mysticism between swans and sandwich trick. Herck Beton Berthoff, 738 Sylvania avenue, apparently impaled on an iron stake by Otis Manning, 422 Fairview Drive. Nearly a score of other conjurers performed feats with cards, coins and animals which left onlookers amazed. The master minds, however, like just common people, found themselves powerless against the ants which usually turn out to great picnickers.

Feat Earns a Blow on Ear

Russell Swann, Lookout House Magician, Gets First Lesson in Legerdemain From Liepsig

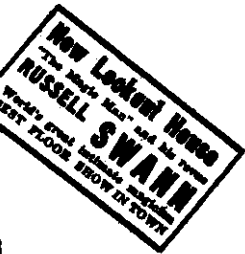
MANY, many years ago Russell Swann sat in a gallery seat of a Washington, D. C., theater and watched the magician, Nate Liepsig, perform.
Liepsig baffled everyone except Master Swann, who left the theater confident that legerdemain was a matter of deep faith. One had but to think rabbit and rabbit it was.

Turning on the faith full steamed ahead, Swann made his initial experiment on his Sunday cap. The contents of two fresh eggs were deposited therein, then, presto! changed a box on the ears!

The result rather surprised Master Swann, who was not aware that his parents had walked in on the rehearsal.
Swann subsequently abandoned Russell Swann, domed faith and dabbled with various techniques of sleight-of-hand on a purely materialistic basis.
Sink or swim
It was not until three years ago, however, that Swann was faced with the necessity of making his avocation pay.
Freshly fired from a brokers' office in New York and hard put to find congenial employment, Swann decided to brush up on his magic and haunt the booking offices for an engagement. The haunting went on several weeks before he was given employment in a nightclub.
Now he's at the Lookout House in the double-barreled capacity of master of ceremonies and magician.
For nightclub work Swann finds that his tricks must be simple and his monologue as amusing as possible. The feats must be of a type which are easily grasped and effective whether his audience give it its full attention or not.



Best Are Amateurs
The best magicians, according to Swann, are not paid for it.
"They're the amateurs," he said. "You find them, dozens of them, in every city you visit; doctors, lawyers and business men. They develop tricks and try them out on one another. If it baffles their fellow amateurs it can baffle anyone."
Swann advises that we watch out for LePaul, who, he claims, is the most expert of modern magicians. LePaul is the first to do card manipulations with both hands. Cardini, greatest of the card manipulators, operates on only one hand.
—M. E.



CATCHES BULLET BUT SAYS 'NEVER AGAIN'

(Continued from Second Front)

street so all could see. Ed. Wolff, Rochester, took one of the cartridges and fired at a plate set against a railway post about 50 paces away. The plate was smashed to pieces, and all the time, Anneman kept peeping up and down nervously, his face twitching. Another cartridge was taken and witnesses scratched their initials both on the casing and on the lead slug. Wolff put it in the rifle and Anneman walked down and stood with his back to the post. Sweat streamed from his brow.

Shaggers Back
Slowly he took a handkerchief from his pocket and crumpled it up in his hand. Anneman raised his hand and the handkerchief fell. Bang went the rifle, and Anneman staggered back, his face in agony. He reeled and fell stunned to the road, only to get up in a moment and spit out a scarred slug. "Look at it! Look at it!" he almost screamed, his whole body shaking. "Is it the one, is it the one?" he asked. Police and other officials identified the slug Anneman had "caught" in his mouth, as the one fired from the rifle.

"That's the last time," Anneman muttered. "It gets harder every time I do it. Perhaps I'm losing my nerve." At lunch a few hours before, he had been very nervous, doing a continuous stream of card tricks and smoking a lot. He didn't eat all his food. "It isn't worth having this empty feeling in my stomach. I'd give a lot not to have to do the stunt," he conceded in The Star. Knowing that to be successful, a performer must have faith in himself, friends tried to dissuade him.

"It is the only trick never performed by Houdini," they said. "He was going to do it once and then at the last minute made an elephant disappear instead." But Anneman insisted on going on with the trick. If men have been killed trying to do the bullet catching trick, it is claimed.



SID LORRAINE'S "MYSTERY OF THE AGES"

THE SIX GROUPS of numbers, printed on the back of this Card, enable you to perform an interesting trick.

Have a friend point to the groups that contain her age... Immediately, you know how old she is.

HERE'S HOW IT'S DONE: The upper right hand number, in each group, is your key. All you have to do is to add the key numbers in the groups containing the age, and the total is the age. EXAMPLE: Her age is 22. Only three groups contain this number. When these groups are pointed out, you secretly add the key numbers 2-16-4, and you get 22. Simple, isn't it?

If you wish, any specially selected number can be learned in the same way. As long as the number is under 60.

KEEP THIS CARD AND SHOW IT TO YOUR FRIENDS

Compliments of **SID LORRAINE**
"The Magical Chatterbox"

Presenting
MAGIC AND HUMOR FOR YOUR ENTERTAINMENT
175-A, Cambridge Ave., Toronto, Canada Phone CErtrand 5403

A MINDREADING TRICK YOU CAN DO

SEE OTHER SIDE

33	34	35	36	37	32	9	10	11	12	13	8
38	39	40	41	42	43	14	15	16	17	18	19
44	45	46	47	48	49	20	21	22	23	24	25
50	51	52	53	54	55	26	27	28	29	30	31
56	57	58	59	60	61	32	33	34	35	36	37
38	39	40	41	42	43	14	15	16	17	18	19
44	45	46	47	48	49	20	21	22	23	24	25
50	51	52	53	54	55	26	27	28	29	30	31
56	57	58	59	60	61	32	33	34	35	36	37
38	39	40	41	42	43	14	15	16	17	18	19
44	45	46	47	48	49	20	21	22	23	24	25
50	51	52	53	54	55	26	27	28	29	30	31
56	57	58	59	60	61	32	33	34	35	36	37

SID LORRAINE'S
MYSTERY OF THE AGES

THE MAN WHO MYSTIFIES
133 HANCOCK STREET BROOKLYN, N. Y.

VIRGIL ANJOS
MAGICIAN

YOU'VE SEEN THE BEST NOW SEE THE BEST MEMBER S. M. C.

Phone: COlfax 7576-W

BEN R. BADLEY
THE MAN WHO MYSTIFIES
4319-A Shreve Ave.
ST. LOUIS, MO.

PAUL W. CURTISS

Meet **ss Lybarger**
in His Division

Wholesale White Sewing Machines—His Business

THE GREAT LEVANTE SAYS: "I have met amateur and professional magicians in every country in the world, but Ward of Dewsbury is the cleverest close-up worker I have."

CHRIS VAN BORN SAYS: "I consider that in card effects you are the Ammann of the British Isles."

JOHN B. WARD.
FELLOW OF THE INSTITUTE OF MAGICIANS (LONDON).
MEMBER OF THE MAGIC CIRCLE (LONDON).
LIFE MEMBER MAGICIANS' CLUB (LONDON).
MEM. SOU. THE MYSTIC SEVEN (DEWSBURY).
MAGICIAN, MENTALIST,
MAGICAL INVENTOR & VENTRILOQUIST.
432, LEEDS ROAD, DEWSBURY.

FRED C. LACKMAN
Magician
A BIT O' MYSTERY

SLIGHT OF HAND ARTISTE COMEDY TRIN ILLUSIONS

Al Zola
Magician
THE ORIGINAL ZOLOTOROW PHILADELPHIA, PA.

Magician

JOHN SANDO
Magician
Card Manipulator
HARTFORD, CT.

MAGICAL ENTERTAINMENT!
PHONE 711

L. O. Gunn
221 W. FIFTH STREET SAN PEDRO, CALIF.

Who is this droll young giant chap, who hails from way down South,
With pockets bulging full of tricks, and soft words in his mouth?
He'd rather mystify his audiences than shine in the Hall of Fame—
A Job of Joy is his reward—and Wallace is his name.

WALLACE, THE MAGICIAN
Box 307 DURHAM, N. C.

When you play with **BOYDLE** you hold **GOOD PLAYING CARDS**

THE WORLD'S SMALLEST MAGICIAN

BILLE
THE WEE WIZARD
PRESENTING
A HIGH-CLASS NOVELTY MAGIC ACT FOR CHURCH, SCHOOL OR HOME
PHONE: EVERGREEN 7021 PHILADELPHIA, PA.

The Hand Is Quicker Than the Eye
If you don't believe it, have your waiter call

DAVID ALLISON
MAGICAL ENTERTAINER

to your table and let him mystify you

There is no charge for this Entertainment

Mr. Allison does not accept gratuities

Appearing Daily
In the Top Room during the Cocktail Hour
In the Silver Grill and Top Room during Supper

Valcarte

Valcarte
AND HIS 52 FRIENDS

MAGIC THE SPELL THAT RINGS—THE TIME WHEN THE EYE BELIEVES WHEN THE EAR HEARS NOT AND ACTION DECEIVES

HAROLD RUSSELL PALMER
"MASTER OF MYSTERY"
MAGICIAN
PRESTIDIGITATOR PSEUDO-PSYCHIC
ANTI-SPIRITUALISTS
MIDWAY 5774

pastor idea applied to the old style improves it a lot as it has been necessary always to insert a finger to be sure the right side was open.

Using this recently I made the most of a local election where an independent was running against the two parties. I stopped in the news office, wrote a prediction on a slip, folded it once and sealed it. Then I asked the editor to sign his name across the face. As I blotted it I stopped, crumpled it up, said I was sorry but I had just had a flash that there would be an upset, and scribbled on another slip. Sealing this, it was signed and put into the safe. The crumpled envelope stayed in my pocket. As soon as I had the results, I cut open the end of the crumpled envelope which would give me the correct name had it been faked (which it wasn't), crumpled it up again and put it in my side coat pocket. Back to the office I went, the signature was verified, I cut it open and dumped out the correct prophecy, crumpled the envelope and dropped it in my pocket while the paper was being read. Then I left, but pulled out the unprepared envelope (with signature!) and left it on the table. Naturally, the faked envelope contained two of the names and I put in the third. The first apparent false start gave me an unprepared and signed envelope. Some will at once say that it can be done four ways by another insert and opening at the bottom. I don't care for this, however, simply because opening at the top and sides is natural and opening at the bottom isn't.

A DIFFERENT CARD SPELLING. (George C. Hanneman)

Gibson's "Houdini's Magic" describes a card trick in which a spectator selects a card from a fanned deck, counts down through the pack from there, spelling the name of the suit, one card per letter, and arrives at a card of the same suit. He counts further, this time spelling the value, and ends with a card of the same value.

Defects in the trick are the calling of the Jack and Two by the unusual, in this country, Knave and Deuce. These latter two names are best avoided in spelling tricks if possible.

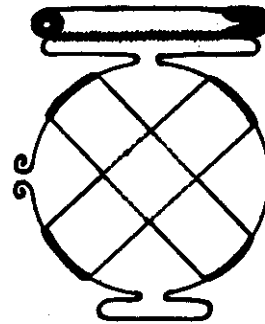
By a rearrangement of this trick, the names Ace, two, three, etc., and jack are used. The trick has also been slightly improved to use 8 cards for selection instead of 7, as originally.

Arrange the top 19 cards in this order: AC, 2S, 6S, 9D, 3C, 10C, 3H, 8S, AS, 5C, 2C, 6D, any H, 10S, any 3, any 9, any card, any 3, any 8. Cut the pack to bring these cards near the middle, fan, and force one of the first 8 cards. Cut the pack at the point where the card is drawn and hand it to the spectator. The rest of the trick works itself.

For example: The spectator draws the 3 of Clubs. He counts off C-L-U-B-S (5 cards) and ends with a club. Starting with the next card, he then counts down T-H-R-E-E (5 cards) and ends on a three. To obviate forcing, simply fan the 8 cards from the top of deck, have one thought of, give them a chance to change their mind, and finally have them remove it, and pocket. Return the cards below the drawn one to top of deck, the rest to bottom, false shuffle deck, and allow spectator to find the suit and value under your direction.

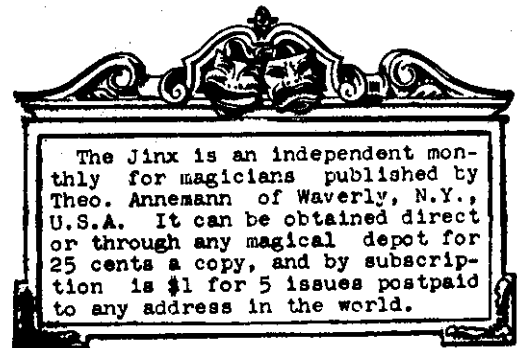
AN ORIGINAL BALL-DROPPER. (Ottokar Fischer)

Ottokar Fischer's ball-dropper is truly a thing of simplicity and beauty. It allows of getting a ball in an absolutely imperceptible way, even when people are closely watching the hands. By looking at the sketch of this appliance, it will be easily understood. The form, as shown by the solid lines, is made from a real heavy wire about 1/16th of an inch in diameter. A safety pin is bound to the longer loop with heavy black thread. Three-quarter inch black tape is now sewn to the form as shown and also at the point where the two pieces cross. This forms a bag which should be about an inch and a half deep and will accommodate a ball of that size. The circular part of the form is an inch and three-quarters in diameter, and the length of the form from the outside of each end loop (not counting the pin) is three inches. Of course, dimensions can differ according to balls used, or it may be made the shape of a egg if desired.



Pin the fake on the under side of coat about a finger's breadth from the lower edge. When a ball is inserted, the ribbons must be directed towards the body. To get the ball, lower your arm until the thumb's muscle is laying on the place where the ball can be felt. Now bend the middle and ring finger, putting both under the edge of the coat, and with their tips, push the lower loop towards body. By its own gravity, the ball frees itself and falls into the bent fingers. It is only necessary to raise the arm and palm the ball properly for further operation.

Note particularly that the fingers underneath must omit every hasty and fumbling movement, the hand being kept absolutely motionless. There are excellent points about this dropper. The ball can never drop accidentally and one may jump, dance, knock about, move briskly and act with freedom, the construction of the dropper always holding the ball. Then, with the ball gone, your dress will never show anything bulky as the gimic is always flat and no obstacle to further manipulations. It is undoubtedly one of the most practical ball devices ever conceived.



The Jinx is an independent monthly for magicians published by Theo. Annemann of Waverly, N.Y., U.S.A. It can be obtained direct or through any magical depot for 25 cents a copy, and by subscription is \$1 for 5 issues postpaid to any address in the world.

DIABOLICAL INFLUENCE. (Harris Solomon)

Of all the bare-face swindles to cross my path in many moons, I consider this original effect of Mr. Solomon's worthy of the highest award. I only fear the reader will think it all too simple, and not give due consideration to the effect upon the witnesses. I think it to be the acme of parlor and drawing room conceptions.

Presentation: The performer has a deck of cards, a gummed sticker, pencil and paper. He starts by taking a card from the deck, for instance the Two of Diamonds, on the face of which he makes a notation and covers the writing with the sticker by its edges. Asking someone for his initials, they are written on the sticker, and the card placed face down on the table. Fanning the deck, a spectator selects and pockets a card. Placing the deck on table, the performer leaves the room from where he directs the proceedings.

Someone is asked to call out a number from 5 to 50. Whatever the number may be, they are told to count down to that position and remember the card. The performer then tells them to shuffle the deck again, and to write the name of the card looked at on the piece of paper.

Another is now asked to name any card that comes to mind, and this is also written under the first card's name on the paper.

Lastly, a fourth person is requested to name any three numbers from 1 to 100 and after doing so, they are told to write them on the paper in a column below the card names.

The performer now asks that the deck be squared after a good shuffle, and be placed face down on the table. On top of it is to be put the sticker card, also face down. The written on paper is to be turned over with writing side down.

Reentering the room, the performer picks up the deck, and after asking if his requests have been followed to the letter, turns the top sticker card face up on the table and follows it with the next two cards, face down and side by side. The spectator who counted down to a number names his card. The performer turns over the first of the two face down cards and **IT IS THE CORRECT ONE!** The next person who named a card at random gives his, and when the next face down card is turned **IT IS THE ONE!** The performer now looks at the person with a card in his pocket, and **NAMES IT CORRECTLY!** Lastly, the person who wrote the three numbers is asked to add them and give the total. The initialed sticker is torn off the Two of Diamonds **AND THE PERFORMER HAS CORRECTLY PREDICTED THE SUM!** And the deck left is complete with its fifty-two cards.

Method: The only things needed are two decks, two stickers, pencil and paper. The two decks must be stacked alike. Use your favorite system, or shuffle one deck and arrange the other in the same way. On the top of each deck have the Two of Diamonds followed by a card you know. Keep on deck and one sticker in your pocket. Take the other deck, remove the Two of Diamonds and pretend to write on the face. Cover it with the sticker by the edges to making removing easy. Lay it face down on table. Force the next card (the one you know) in your best way and have it pocketed. Put deck on table and leave room. The moment you are out of sight remove the other deck from pocket with sticker, and write on the sticker. In the same way, the initials you wrote on the sticker stuck to the other card. When a number is named, and while it is being counted to, you do the same and remove the card. When a card is named, remove that also from your deck. When the three numbers are called out, add them and write the total on your Two of Diamonds and cover with the initialed sticker. All of this takes little time and it will be found that there is ample opportunity for you to do these things while cards and numbers are being written down. Remove the top card (the duplicate of the one forced) and put it in another pocket. (You can have this card out already if you wish) Now pocket your deck standing up in the left coat pocket. Take the sticker card and two cards removed and palm them in right hand in the order of their selection with the sticker card on top. After the deck in other room has been squared and the sticker card (in there) placed on top, you return. Pick up the deck, adding your palmed three to the top. Ask if everything has been followed, and as you say this, turn over the top card with sticker and lay face up on table. This is a subtle point for they have all seen the sticker card on top a minute before. The initials make another cute point. Deal the next two face down beside the sticker card. As you ask for the name of the card counted down to, left hand absently drops deck into left pocket on its side as the right hand turns the first face down card over. This is repeated with the next card, and in the third instance you correctly name the card in spectator's pocket. At this point you ask that the three numbers be added, and during this you remove the standing up deck from pocket, carelessly shuffle while waiting and lay on table. The sticker is removed from the Two of Diamonds and the total is correct. Everything can be examined, and when the spectator's pocketed card is returned, the deck is complete with all cards. The effect on the audience is truly great.