

THE JINX



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The S.A.M. Club Night was on December 3rd at the Hotel McAlpin in New York. I had a review written out with all of the effects presented and the running time of each. In view of the fact that the show has been reported capably elsewhere before this, I've basketed my copy and will touch on the high spots only, especially those details which others didn't consider of value as news.

Sam Margolies talked four minutes about the Annual Show for the Hospital Fund and wound up by introducing Cardini, thereby upsetting Mr. Homer and causing no end of ruckus and bad language within very few feet of the front rows. Cardini did eleven minutes, the latter three being taken up with a travesty on a cute rubber band trick and the bland remark that those present could find out about it by reading popular mechanics. In short, Mr. Cardini gracefully crammed it down everyone's throat that exposing was his business rather than that of the society. Whether or not the society likes such cramping can be assumed only by their adherence to the expose rules.

Comments were quite plentiful. To me, the sarcastic by-play by Mr. Cardini was sadly out of place before such a gathering. I wonder if he would do it at a regular meeting rather than before assembled guests who could only lift eyebrows at the display of bad taste. It ruined a magnificent manipulative presentation. Mr. Altman, Chairman of the Expose Committee commented, "It was very poor judgement." I asked Mr. Mulholland about the expose mentioned. "I haven't seen it," he replied. I asked him what Cardini meant by his last remarks. Came the reply, "He didn't speak to me, did he?" I asked, "Did he?" John smiled, shook his head and walked away. Mr. Julian Proskauer, National Counsel President, speaking of the show and behind-scenes activities, remarked, "The petty jealousies among magicians are enough to make a sane man insane and an insane man worse." I asked him about current exposing. "The harmony that now exists on the surface in all magical societies for the first time in years is sitting on the edge of a volcano waiting for the next big expose to blow it up. Exposures of magical effects used by working magicians will wreck any society, but exposures of petty tricks interest outsiders in magic -- however, when you countenance small exposures you encourage exposures of everything, and it's time that was stopped." He looked at me, "You don't agree with

me about the petty tricks, do you?" I said, "Hell no, -but I asked for your views so I'll print them."

Eugene Homer, when asked about his evening's feud with Mr. Margolies: "Don't bother me. I haven't time to think about the
Hardeen was asked how he liked the show: "Who asked John Mulholland to talk about the history of the S.A.M. anyway, and why didn't he mention Houdini?" (quoted by permission)

Otherwise it was a pleasant evening. Mr. Belais made no comment about the incessant clatter and bell ringing by which Mr. Homer showed his obvious disapproval of the former's presentation. I think he showed a lot of will power. He should have walked off and put the bell where it belonged.

Perhaps I seem a bit upset but these things are overlooked in the usual glowing reports. If this petty kid stuff of sticking out tongues like chastised school boys would be done only at the closed meetings, at least outsiders and invited guests wouldn't be impressed that magic is for children only. These same men wouldn't use such tactics in their business or they wouldn't be able to buy even The Jinx.

Percy Abbott will start a new monthly called "THE TOPS" on January 1st. By the subscription price I assume that it will be a house organ, but I envy the published list of his contributors for the first issue. The advance notices say that grievances will be published and that if you feel like speaking your mind, just send it in. This is a step in the right direction for the good of magic. Since the lamentable death of Doctor Wilson, there has been no magazine or publication to challenge advertisers who creep in and openly denounce the practice of these same advertisers who persist in advertising what they haven't got and can get only through advance orders. Doctor Wilson used to guarantee his readers against loss when they answered advertisements in his magazine but such a practice seems to have died with him. So, if none will undertake such a responsibility, it must be left to independent publications not dependent upon advertising to keep the magical buyers informed as to which dealers are reliable and which are not. I've tried to do it with The Jinx, and Mr. Abbott's publications, if it adheres to this advertised policy, will be a welcome addition to the field of honest magic for sincere buyers. Mr. Abbott announces that 'anyone' may advertise

in his magazine. Therefore I fear for his 'grievance' policy. The Jinx takes no ads. We are free to say what we please. We can win renown if we are on the right path, and if otherwise, our circulation will convince us that we are wrong. Let us hope that 'THE TOPS' has a successful existence for the sake of good magic, if only because of its excellent array of contributors.



Something's wrong somewhere. Burling sent me a couple of letters and because I couldn't see straight after reading them, I ordered any more returned. --My dear Annemann: I am appending this little private note to my other which you might want to print-- (What do you mean note? This one is two full pages and the one I did use was more than I promised.) --No Stage Magic was NOT seven years late, but like the Edison Talking pictures, Television National Broadcast and MANY, MANY OTHER projects, it was announced, started and then withdrawn because I could not find time to produce it on the scale I desired.-- (You're still pretty busy, aren't you?) --there was no reason for any competition between our publications. Certainly mine has in no way slowed yours up, it has in reviews commended your Jinx and your own ability.--(I'll give a life subscription to The Jinx if you can show my name or that of The Jinx in any issue of Stage Magic to date.)

Burling, as far as I'm concerned my only dislikes of a great degree in magic are against those who advertise something they haven't got and don't produce. For two months (Oct-Nov) you promised a picture of your new shop in The Sphinx ad. In December you promised it again but in your catalogue. (Nice plug?) And I'm not kidding when I say I'll give you another life subscription if you'll just print the address of the shop under the picture. I don't mean a box number either, for I'm old enough to know you can't keep it in one of those little things. I've used up enough space so shall go into my dance and finale:--

THIS SHOULD END THE BURLING HULL MATTER.

From a magician known to most Jinx readers, at least by name, I have received a letter which may put a different aspect on my recent correspondence with Burling. I am always ready to be set right, when I am wrong, and I value this man's judgement and opinion. Hence I shall quote his letter here, in all fairness. First I shall give brief extracts from his letter, then I shall print the letter in full, below. Extracts:----

"You were wrong in saying what you did about Burling Hull....Nothing that you could say would hurt him in the eyes of magicians.....Hull is an honest man in every respect.....He always keeps his word.....You owe an apology....."

Those are, as I said, extracts from my good friend's letter. Now here it is in full:-----

"You were wrong in saying what you did about Burling Hull, because you merely spend your money to give him some free advertising. Nothing that you could say would hurt him in the eyes of magicians who have had dealings with him, as they know already things that you would not print. Hull is an honest man in every respect, if his letter printed in the November Jinx is to be believed, but he wrote that letter himself. He always keeps his word, unless he feels he has good reason for breaking it. You owe an apology to the readers of The Jinx for mentioning him in it."

I apologize.

Theo Annemann

A Visible Cigarette Vanisher *Lu-Brent*

Can any of The Jinx readers imagine a visible cigarette vanisher? Such a device is beyond the pale of a magician's imagination I am afraid, but in this case it is quite true.

Such an implement of mystery is not secured secretly, but actually and openly shown, the cigarette inserted, and it's gone! This is a very excellent vanisher and is nothing more or less than a regular short-size cigarette holder as used by many smokers, and which may be obtained from any tobacco store. With a piece of elastic, you thread the holder through the stem, tie a knot to the end of the elastic which enters the channel-cup, and the other end to a safety-pin. Place this in your favorite position under the coat so that it can be easily obtained, but try to make this move appear as though it is coming out of your pocket when produced.

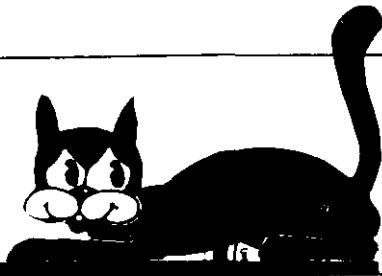
Perform this in an off-hand manner. Take a cigarette out of your case, place cigarette into the holder in a most casual manner and a little force will keep the cigarette fixed firmly. Of course, the audience can see the presence of the holder but will not in the least suspect that it is openly being used as a vanisher. You need only to release the holder and it will fly under your coat. If desired, the holder and cigarette may be reproduced from some other part of your person by using a duplicate set. The same effect may be obtained with a cigar and cigar holder.

Editor's Note; This is a genius-like idea. Put a very small piece of adhesive tape into the holder with the sticky side outward. Fold the tape so part of it will be sticking to inside of holder. Jam the cigarette in and when the paper hits the tape, it is bound to stay there. Some holders don't hold the cigarette as securely as might be hoped for.

Again A Prediction *"Doc" Mifflin*

Simplicity is ever a virtue in magical effects. This should find favor with many because it is effective, to the point, and there is little chance for the subject to miss. Writing a prediction on a slip, the performer folds and deposits it in a cup. A deck is mixed and spread on the table. A spectator freely chooses one and is given a small book of poems or fiction. He is asked to open the book to the page corresponding with the number of spots on the card and then count to the word at the same number. The slip of paper is opened and read. The performer has correctly predicted the word.

As said before, it is very simple. Only thirteen selections are possible and those from one to twelve (first word on page one - second on page two, etc.) are written on slips and carried in a pocket index holder in the right trouser pocket. On a blank slip, the performer first writes the thirteenth word and drops it into the cup. The cards are stacked in the performer's preferred system and may be false shuffled at the start. They are spread face down for the selection of one after which the performer scoops them up to the break, drops the packet face up, scoops the rest and drops them also on top. The manœuvre has given him a flash of the card next the chosen one and he knows the number. There is ample opportunity during the location of the word to secure the right slip from pocket. He reaches into cup but takes out the paper he had in hand, leaving the other behind! If and when thirteen is chosen, the spectator removes it!



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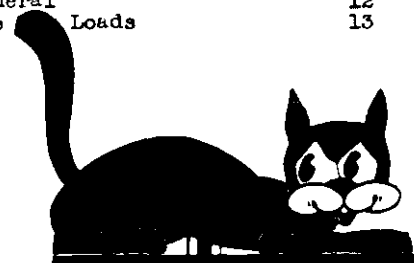
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THE JINX



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Theo. Annemann

The Lucky Number Magic Square

Royal V. Heath

Lucky number magic squares are scarce even though magic squares themselves are not. Most of these squares are complicated bits of figuring which do not find much favor with the spectators. In this case, however, Mr. Heath has a novel presentation which uses the spectator's birth date and is not too long to become boresome. We shall explain it as we go along and the reader can follow with paper and pencil.

Illustrated here is a magic square made from the numbers 1 to 9. This must first be learned perfectly so you know the position of each number as a sort of key to later operations. Make a skeleton outline and above it write in figures the month, day and year of birth. Use the last two figures of the year for more ease in working. We shall assume the date to be January 6, 1883, which, incidentally, is Mr. Heath's date of birth. It is written above the outline 1-6-83. First the 83 or year date is put in the (1) square. The spectator is asked which of the two remaining figure shall be used first. He

8	1	6
3	5	7
4	9	2

indicates either and is then asked whether it is to be added or subtracted. Both of these selections are absolutely free. Let us assume he picked the 6 and it is to be subtracted. Subtracting 6 from 83 leaves 77 and this is placed in the (4) square. Subtracting 6 from this 77 figure leaves 71 and this is placed in the (7) square. You are now finished with the 6 and it may be well to say here that the 6 could have been added in the same manner that it was subtracted. Also the figure 1 could have been selected first and also added or subtracted. Not one of these variations will make a difference in the final result. Now the figure 1 (in this case) is taken and either added or subtracted in the following manner. We shall assume it is to be added. The three numbers now in the square are considered as key numbers because they are in the 1-4-7 positions. We now add 1 to 83 making 84 and place it in the (2) square. Adding 1 to 84 makes 85 and we place this in the (3) square. We continue by adding 1 to the 77 in the (4) square making 78 and place it in the (5) square. Adding 1 to 78 makes 79 and we put this in the (6) square. Now add 1 to the 71 in the (7) square which makes 72 and it is placed in the (8) square. 1 and 72 is 73 and this is put in the (9) square which completes the square.

1-6-83

72	83	79
85	78	71
77	73	84

Please notice that when starting on the last figure (in this case the 1) the three numbers already in the square act as keys to follow. Add or subtract as given above from the number in the (1) square for squares (2) and (3). Now start with the number in (4) square and continue with squares (5) and (6). Then start with (7) square and finish with squares (8) and (9). The completed square is a magic square and can be added horizontally, vertically and diagonally, the result, in each case, being the same. This proves the square, in this case 234. The digits in the sum are added together until a single figure remains and that becomes the lucky number of the person whose birthdate has been used. In this instance the lucky number is 9.

You can have a lot of impromptu fun with this and the alert magus will do it on the back of his business card, give the spectator a short reading by numerology of his lucky number, and leave the card with them. Try it a few times and it becomes very simple in operation.

Brrr !! (meaning 'very cold')

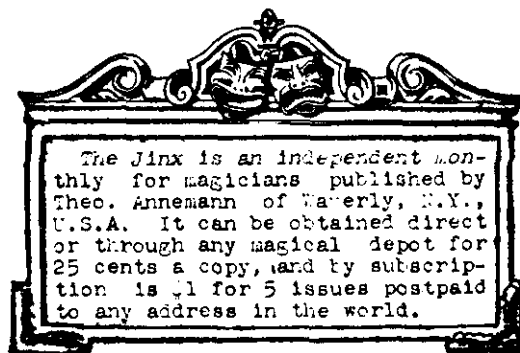
Otis Manning

Effect: The magician has just finished an effect wherein he has a borrowed handkerchief. He is about to return it when he pauses and states that he will do one more stunt in which the handkerchief plays an important part. "This effect," says the great whosit, "is my famous vanishing nickle." He starts searching through his pockets for a nickle (?) but finds that they are as scarce as the tips he has received that evening. Borrow-a nickle, the penniless magus puts it under the handkerchief which has been draped over the hand all this time, and upon saying the magic words, "One cent - two cents - three cents - four cents - and five cents," the handkerchief is whisked off the hand and in place of the nickle is found an ice cream cone! It is presented to the spectator who loaned the nickle as an even trade.

Operation: The main confession is that the cone is not a real one but a one cent candy cone that has marshmallow topping for ice cream. The cone itself however, is real in size and cake. At a distance of three feet it appears real in every way upon production. The fact that it is candy and not ice cream does not hurt the effect but tends to get a second good laugh when discovered. These cones are sold at all kid candy counters throughout the country and if not being carried at present by your dealer, he can get them from his jobber when an order for a box is placed, so there is no reason for not given this effect a try.

Put the cone in the left lower vest pocket. The steal at this point is practically the same as for the popular wine glass production. The hank is over the left hand while the right searches the right vest and trouser pockets, ending with the lower left pocket which brings the right hand under or back of handkerchief whereupon the cone is removed to under hank and right hand now has hank draped over it while the left hand continues the search in left pockets. Borrow a nickle in left hand, put it under handkerchief, and whip handkerchief away after dropping the coin into right sleeve. Hand the cone to donor of coin and by dropping right arm the nickle drops in your hand to be returned if you feel in the mood.

Editor's note: Mr. Manning has an extremely acute idea in this effect. He has used it constantly for night club work and the fact that reporters and reviewers have given it mention is proof that it is effective. With these cones, and in a typical club, only a very few around the spectator getting it will ever know that the cone is not real. However, it is this writer's opinion that most of the 'what's new' boys will pass this number up until they see someone else use it, and then the rush will be on.



The Acme Thought Card Pass

For many moons a popular card effect among club and drawing room performers has been to pass three thought of cards from a stack of 15 to another stack of 15, both packets of cards being sealed in envelopes. A long time ago I tried to figure a method for doing this with unprepared cards and in an impromptu like manner but never seemed able to develop it. Dr. Daley and I were talking when the subject came up and his agile brain almost immediately figured the method as given here and which is perfectly practical and very effective. The general effect has been changed somewhat insofar as the number of cards used and passed is concerned. There is a reason for all of this and we respectfully ask that it be tried as herein described before the reader attempts any variation or improvements.

Get a stack of about six business size envelopes. Use any deck, but prior to the presentation put any two cards into the top envelope (with the flaps facing you as you hold the stack in left hand) and then turn the flap down in back of the envelope. Put any eight cards in the second envelope. The flaps of all but the top envelope are left opened outward. The stack of envelopes now appears ordinary.

Start by handing the deck to a spectator who has stepped forward. Have him shuffle and deal two separate piles of ten cards on the table face down. Ask him to pick up either heap and step into the audience. He is to fan the cards facing two different spectators and have each merely think of any card which pleases them. When the spectator returns to the front, the performer is holding the envelopes, and taking the ten cards from spectator they are inserted in the top and flapless (turned back and under) envelope. This action is normal and the flaps of the open envelope will hide this move although there is little chance of anything wrong being seen. The right fingers immediately grasp the open flap of the second envelope and this is pulled clear of the stack and handed spectator to seal and pocket.

He really gets the envelope containing eight indifferent cards while the group of ten goes into the top envelope where two extra cards are added. You now pick up the other pile of ten from table and put these in the next envelope under the top one. The flap of this envelope is open while the flap of the top one is still turned under making the move very easy. This time the top envelope is removed and the stack pocketed. You seal the envelope and go over what has happened. Two piles of ten were dealt, one selected, and therein two cards mentally chosen by spectators. The spectator has the packet sealed and in his pocket while you have the second group of ten. You are now to cause the thought of cards to leave his envelope and come over to yours. The spectator removes his envelope, opens it and counts the cards. Only eight are there! The spectators name their thought of cards. Your assistant looks through his fan of eight and announces them gone! You now hand your envelope to someone else who opens and counts to find twelve! And on looking them over the two thought of cards are found!

Just in case it ever happens that the two people in the audience think of the same card, there is one out. When this occurs, hand your envelope at once to someone else to hold. Take your assistant's envelope, open and make a false count of nine. Only one apparently has gone. Hand the cards to the assistant so he can check and verify the disappearance of the card named. Then take the envelope from other spectator, open and false count eleven. Then hand them to the spectator to verify the arrival of the card. They will never count them again, but just look for the card, however it will rarely happen. The trick, as it stands, makes an excellent club number.

Dr. Jacob Daley and Annemann