

CONTROLLED LUCK

Effect: Two spectators are chosen from the audience, and one is handed a hatfull of numbered cardboard squares. The performer explains that these are numbered from one to fifty-two, and they can be examined freely. The assistant is told to mix these thoroughly, and the performer never touches them again.

A pack of cards is handed the second spectator for mixing as much as he may wish, and the performer never touches the cards again.

Spectator A, with the cards, stands on one side of a table, and spectator B, with the numbers in hat, or perhaps a bowl, stands on the opposite side. The performer now stands about ten feet in back of the table and writes a prediction on a pad or borrowed business card.

'A' is then directed to hold the cards, one at a time before his eyes and look at the face of each himself. Then he is to place it face down on the table. As 'A' holds each card up, 'B' is to reach in hat and draw out a number which he calls aloud. 'A' only looks at each card but does not name it.

This procedure goes on until the performer says, "Stop." 'A' is now holding a card and 'B' a number. The performer now has a third spectator read what he has written as a prophecy. The prediction reads something like this, "When B calls the number 26, A will be looking at the Six of Spades." 'B' has, of course, just called the number 26 and holds it in his hand, and 'A' holds up his card for all to see. It is the Six of Spades. Climax. And the best part is that all numbers and cards are found ordinary.

Method: The cardboard numbers are without preparation, and the spectator 'B' draws them freely from the hat or bowl. Some may prefer to use wooden counters numbered from 1 to 52, something like those used in the game of Lotto. The deck used is a Bicycle League Back deck, at the center of which is a three-wing design that makes a perfect reverse mark, noticeable to one who knows from a distance of ten to twenty feet. However, there are decks on the market now with picture backs that make excellent reverse designs without being too obvious.

Beforehand, the deck is set with all backs pointed one way except for one card which the performer knows. This is the predicted card. The only necessary gimmick is one of the now popular thumb writers sold by all dealers. The numbers are handed spectator 'B' and cards to 'A'. As performer hands cards to 'A' for mixing, he gives them a little overhand

shuffle which serves to 'force' spectator to mix them that way, and which does not disarrange the backs. During this mixing, the performer writes the prediction as given in the effect, but leaves out the number. He throws pencil on table and stands at a little distance where he can see the backs of the cards as 'A' holds them up to look at faces. 'B' calls the numbers each time, and the performer watches for the reversed card to show. The moment it pops up, performer says, "STOP", at the same time filling in the number just called. At this point he hands the card to a third person and has the prophecy read aloud. 'A' then shows the card he is holding, and it is found that the prophecy is correct. The cleanness of working makes this an astounding effect.

A NEW AND DIFFERENT — EFFECT —

— NEWTON HALL —

EDITRIVIA



Kindly note: Starting immediately, all back numbers of The Jinx will cost twenty-five cents each, and not be available at the subscription rate of five for a dollar as heretofore. The subscription rate will apply only to advance orders. This is necessary because of the scarcity of copies, and also because no other regular periodical will supply back issues at the subscription price.

U.F. Grant opened his New York place at 327 West 42nd Street on March 1st. Only a block and a half from Times Square, he has located in 2200 square feet of space, with a very effectively tiled scheme of decoration topped off by a large fireplace and center floor fountain. It is an ideal setting for a magic shop, and the fact that "Gen" has taken a five year lease on the place shows that he knows it. And that \$92 order from a N.Y. nitery performer on the first day goes to show the faith people have in Grant and his ideas.

That Gravatt piracy, called the Encyclopedia of Card Tricks, will be reprinted in type and book form. No less than four dealers and individuals are trying to beat each other. However, I'll wager that Holden's edition will be the first and best. I just goes to prove, though, that if a thing sells, the dealers will vend it to a fare-thee-well, regardless of ethics. However, Max is the first to actually get written permission from the conceivers of the effects. It would have hurt Gravatt's conscience to do a thing like that. Or perhaps he knew he couldn't. Or maybe he needed the money, and didn't have time to think up any tricks of his own before the sheriff came around.

Burling Hull swore (and wasted a full Jinx page in No. 25) that he had nothing to do with the Fairplay edition of the above encyclopedia; the pirated version of the original piracy, of which only one out of five volumes was produced. Did he accidentally show a New York dealer the typed and arranged copy for the second volume, or doesn't he give a hoot what magi think?

I hope the I.B.M. runs as smoothly now that "Uncle Bill" has passed on, as it did when he had the reins. John Davison has moved up to the presidency, and Dr. Kenneth H Sheeler has been appointed Editor of the Linging Ring. John should make an excellent president, and I know all the boys will be for him. However, the High Point Convention this year, will tell the story of how the I.B.M. is standing the worst shock of its history.

The two programmes given in this issue are a direct result of Max Holden's muchly praised publication of "Magician's Programmes". The book has been received as a very necessary adjunct to one's library of "active" literature. From time to time I'll print programmes of this one and that one, and such programmes will be authentic, up to date, and in exactly the order as presented on the occasion when reviewed. The exact order of presentation is the most important point.

Incidentally, Glen Pope's sister has returned to these shores and is back in the act. The story of her marriage to Tommy (T. Bradley, if you wish) Martin in Europe turned out to be but a bit more than a rumor. --- Tom Bowyer is losing his sense of humor, or at least his appreciation of irony. After witnessing an exhibition of Mogul in Toronto, he was "irked" because it was "as he feared" only the torn out center gag of reading a billet. Tom wrote "and he played 14 weeks at the N.Y. Paramount with that, eh?" I've said it many a

time before, and no doubt will say it again, but every day someone is taking some trick or effect that has been kicked around, and making a name with it. When fellows come to me and "knock" the act of someone else, there's only one answer. I ask, "Well, they're working, aren't they? Are you?"

Howard Brooks, the Logical Chatterbox, talked himself out of a four week contract at the MacFadden-Deauville in Miami Beach so he could play one week at Ira's Supper Club for what it would have taken three weeks at the M-D to earn. With magicians down there looking for work, Brooks had to fight to get out of four weeks! I was with him when he booked Ira's, and still along when he was sweating to get out from under the other. He'll never have his name on two contracts again!

Galli-Galli is also in the south, but seems to have mixed himself up a bit. The following clip came from the Miami Herald for February 9th.

Galli-Galli, magician (and I hope I've spelled his name wrong), although promised and billed in advance, would not appear at the President's Birthday Ball until he was paid \$100. He didn't appear.

The worst value in years is "Flash Magic" by Lindhorst, and now advertised to the skies at \$10.00. I hate to think what Guy Jarrett would say about it. It is offset printed, with the type so small that even I have difficulty reading it, and the sketches are borrowed in substance from, to a great extent, magazine exposures of illusions. Most of the 100 tricks are described amateurishly in one or two lines only, and the whole thing is stuck into a Woolworth Loosleaf book. There's nothing new in it, and there's no value except for the twenty cent cover. That's the worst review I've ever given anything, but when I saw it, I couldn't help going up in the air. Lindhorst's piano business must be in a bad way.

Count Orloff, the New York Nite Club Sponge Ball Impressario, can do a Charlier (one-hand) Pass with a pack of giant cards! --- who was the nobleman of magic who upset the N.Y. magic shop by coming in too tight to talk about, and wound up by sticking his head through whose office door window? --- Robert Rhinehart has been doing a Keating, by going half-legitimate in a stage production called "The Meal Ticket." It opened in Philadelphia, earned bad reviews, and is being rewritten. --- Richard Dubois, the S.A.M. Nat'l Sec'y, has signed up for three years with the Pond agency, and will be offered for the engagements that Harlan Tarbell is too ill to play. --- Robert Parrish rung bells with his Duo-Telopathy effect in Jinx No. 29, according to comments received. The item, embracing two effects, and too clean for words, fits in well with the "En Rapport" routine. --- Dave Bamberg (Fu Manchu) opens on March 4th at the Teatro Servantes on 116th Street in New York City. Direct from Cuba and South America, he'll have the largest magic show (twelve tons) in the states. --- Bebe Stanton, erstwhile wife and partner of Norman Prescott, is rather on the rocks and wants a partner for the sending end. Prescott and she were together for 12 years, and played the best spots available, and Bebe left top spots with her singing and dancing to go with him. Where in the devil is Martin Sunshine? Since he and Betty have called it a day, there might be the makings of a quite perfect combination here. --- Tee-hee Dept. --- Sunday papers just ran an ad showing Larvo, the magician at a party. He was asked by one to "make our friend Joe's 'B.O.' disappear!" He has "Joe" take a card from the pack, and when "Joe" looks at the card he reads, "A kind friend of yours

asked me to make your "B.O." disappear. My magic can't do this, but Lifebuoy can!" Even so, the ad is just about as tactful as some magi I know. --- Curiosity Dept.- Why, in the Jan 1937 Alexandre Herrmann number of the Sphinx, his first name, on the cover, in the recollection article, in the Chase article, the editorial mentions, and the captions under two other pictures, was ended ER; while Madame Herrmann's explanation of his favorite trick consistently spelled it AlexandRE?

In the mail bag: In regards to the paragraph I used in the February issue about Jerry Kahler at the Miami Beach Roney-Plaza, Frank Lane sends a postcard full of humor, "Makes no difference to me what they say...I don't give a good 'Land Sakes'...But I wonder how Kahler would feel if I took his letter out of the file and showed where he said for me to be sure and send the book I just wrote, the one with the bridge exposure

in it, and he'd send me the money if I sent a bill...(which I did)...These guys forget easily... and who...this is a peach...what sharper would tell some stranger or any other sharper...his own methods of cheating...Oh Jerry...Oh Mickey... my jaw aches for you...and something else too... I'm now going to get out my bengue for my neck. (signed) Frank." ---- Did I say humor? And then I open another letter and read at the bottom, "May I suggest that you ignore Frank Lane's insults and publish as little about him as you can. He gloats over the kind of publicity you have given him." --- Well, dear reader, you know how it is with some fellows, especially Frank. When you've gotta gloat, you've gotta gloat!

Theo Annemann

Modern Magic Programs

— A SERIES —

NO. ONE

JOHN MULHOLLAND

Fort Orange Club, Albany, New York, January 14, 1937. Time; 1 hour and 20 minutes. Reviewed by Dr. Gordon C. Peck.

- 1 The Sympathetic Silks
- 2 20th Century Handkerchief Trick
- 3 The Dictionary Trick (using a copy of Who's Who)
- 4 The Nest of Boxes (with a coin)
- 5 The Torn Corner Card to Cigarette Case
- 6 Zen's Miracle Card effect of thought of cards passing from one envelope to another.
- 7 The Torn Deck Location (Jinx No. 17)
- 8 The Cut and Restored Rope Trick (Grant)
- 9 The Chinese Linking Rings.

Mulholland interpolates quite a bit of talking with his effects, describing magic of various countries where he has visited, and making of his program a combination lecture and demonstration.

NO. TWO

HARRY OPEL

Broadway M.E. Church, Toledo, Ohio, October 28, 1936. Time: 1 hour and 30 minutes. Reviewed by Raymond M. Staples.

- 1 Torn and Restored Napkin
- 2 The Egg Bag
- 3 Chinese Linking Rings
- 4 Multiplication of Money (Coin tray)
- 5 The Miser's Dream
- 6 Cut and Restored String
- 7 A 10 minute routine of card effects
- 8 The Multiplying Billiard Balls
- 9 Finale of juggling and balancing tricks, with balls, knives, a lamp, and Baton spinning.

Mr. Opel works very easily (with 35 years of experience he should) and mixes plenty of humor and gags as he works. Is partial to audience assistance, and gets as much out of a trick as is possible.

NO. THREE

GLEN POPE

Club Versailles, New York City, February 5, 1937 Time: 16 minutes. Reviewed by Theo. Annemann

- 1 Clay Pipes of Smoke. Clay pipes are put bowl to bowl and smoked. Stems are broken off and bowls smoked again. Bowls are crushed under foot and the fragments joined in cupped hands and again smoked for climax.
- 2 With his sister Ann, Pope does the parasol trick using only one handkerchief hanging on one rib, and a lady's purse for the change of handkerchief and parasol cover.
- 3 The parasol trick over, Glen tears up two pieces of tissue, and restores them to a hat which he places on Ann's head for the exit. (Cecil Lysle Hat Trick)
- 4 Pope returns now for a quick thimble routine, ending with the usual production of eight.
- 5 This number was a bit of cigarette manipulation with one cigarette, ending with its penetration through a handkerchief and subsequent vanish.
- 6 Producing a pack of cards, the torn corner card effect was presented, with its final appearance being in the cigarette case.

Pope works very neatly. The parasol and hat bit with sister Ann is perfectly set to music, and should have been the closing number as it works fast, is easy to follow, and winds up with a perfect exit to a good hand.

SUGGESTED ROUTINES

NO. THREE

— A Magical Club Program —

Effects for this Jinx Club Program number eight in all, and the act can be carried in a not so large suitcase. I say "suitcase" even though without the carrying of a frame for the Finale Trick, on which to display the clock face, only a small doctor's grip would be necessary to transport the mysteries. However, the Finale Trick gives a rather flashy and strong finish, and is perfectly practical as well as being a not in use effect.

The entire act is suitable for clubs, lodges, and homes where the audience is in front. It runs approximately thirty minutes without speeding, or twenty-five if one keeps moving.

In setting up, you'll need only a small table and a chair. The tested time on setting up is not more than twelve minutes, and it can be cut to seven and eight if you have a list of the articles and where they go. You won't need such a thing if you use the act and know it as well as you should. However, some will arrange the routine and use it only occasionally.

The necessary apparatus, or material needed, is as follows:

One straight backed chair
One ordinary card table
2 reels (blue-red) $\frac{1}{2}$ " ribbon
A pair of small scissors
A 6" x 6" sheet of tissue
A sheet of flash paper 6"x6"
A spool of black thread
Pack of cards - one duplicate
A large hole ticket punch
Some diachylon wax
4 colored balloons
3 lemons
3 one dollar bills
Kitchen matches -or- lighter
Envelope prepared for the lemon trick
A packet of needles threaded in the new way
A large spool of white cotton thread
A metal tray 6 or 8 inches in diameter
An unopened package of needles
Two slates with a loose silicate flap
Chalk - A heavy rubber band - A wedding ring
Two gentlemen's handkerchiefs
Two small rubber bands
Special display frame for Finale Trick
Set of six clock faces made as described
Blank duplicate sheet to match faces

The program list of effects as taken from and titled in The Jinx during past issues, is given below in the order of their performance. Presented in that way will give best results.

Flash Ribbon Restoration	S Extra '35	Page 39
Twentieth Century Cards	No. 10	Page 50
Simplex Torn Card		
and Balloon	W Extra '35	Page 85
The Lemon and the Dollar	No. 7	Page 28
The Supreme East Indian		
Needle Feat	No. 1	Page 2
The Super Slates	No. 13	Page 63
A Ring in Transit	W Extra '35	Page 90
March of Time Finale	No. 20	Page 116

The Flash Ribbon Restoration as an opening serves as a novel surprise and allows of patter to the effect that magicians generally cut and restore things with many passes and knots. However, you have found a way of hypnotising a ribbon and making it do the job for itself. The levitation of the ribbon before and during the cutting will start getting attention.

The ribbon for the opening effect and the second number is taken from one of the spools of colored ribbon. Use the same ribbon for the third number, in tying the balloon, as was used for the second effect.

In the pack of cards set for the 20th Century trick, have a short card, the duplicate of which is in the balloon. Then you can follow the 20th Century with the balloon trick using the same cards. Force the short card by riffling end of deck and stopping (?) on command. The torn corner from card in balloon is in your left side coat pocket where deck is dropped after the selection.

Have the three dollar bill corners on table, in order, and the lemon for each lying in front. When you get back the two lemons, put them on table. You see at a glance which one is missing, and so pick up the right corner at the same time. Keep the envelope for this effect in inside coat pocket. Keep matches or lighter in lower right vest pocket for use whenever you need a flame.

For the needle trick, everything is on the metal tray. Test this new way of threading needles a few times before the first performance of the trick.

The two slates are on table and set to go. This is strictly a 'force' effect, and up to the individual performer. I suggest using names of deceased famous men and presidents. Personally, for this effect, I've had the name of a president appear on one slate, and a short message on a popular or unpopular law appear on the other. The slate effect fits in well as a bit of spiritualistic fakery, the strong point being the finding of something on BOTH slates, and the fact that they can immediately be thrown out.

Have the frame for the Finale Trick on floor in front of the chair, and the whole thing back a bit so those who come forward will not be close to it. Have the blank and unprepared sheet laying on the chair set.

Everything else concerning the routine is covered specifically in the directions, and there is nothing in the placing of the various items that will conflict with each other. Improvements and variations on the Lemon and Dollar, the Needle Trick, and the 20th Century Cards will be found in Jinx No. 18 - Page 99.

OSCAR H. PAULSON'S

CARD PASSE-PASSE

Counting fifteen cards on to the hand of a spectator, the conjuror asks him to recount them, to verify the number. To prevent mistakes the conjuror again counts on spectator's hand, requesting that two cards be handed him from the pile. They are vanished and reappear among the spectator's cards which are counted once more. This effect is repeated, and finally the fifteen are vanished and found in the helper's pocket!



It is all in the count, so to speak. To commence, at a suitable time slip fifteen cards in to somebody's outside coat pocket. This is comparatively easy at a get-together. Then pick up on this person to assist, and tell him you intend to give him fifteen cards, and ask him to hold out his hand palm up.

Count the cards one at a time onto his hand, counting as follows, "Fifteen, fourteen, thirteen, twelve, eleven, ten, nine, eight, and 2 are ten, and 2 are twelve, and 3 are fifteen." On these last three counts, you drop 2 cards, 2 cards, and 3 cards respectively. There will be smiles at this novel bit of counting, but you ask him to verify by recounting one at a time in the orthodox manner, onto your left hand. This he does, and there really are fifteen.

At this point, your right hand is in trouser pocket where, beforehand, you have put four cards. Palm two of them now, while spectator is counting onto your hand, and when he has finished, add them to the pile on your left hand. Say to him, "I see you are suspicious, sir, so I will count them again. Fifteen, fourteen, thirteen, twelve, eleven, ten, nine, eight, seven, and 3 are ten, and 2 are twelve, and 3 are fifteen."

The spectator now actually holds 17 cards, and you ask him to give you two of them. These are vanished in any suitable manner. I usually pick up the remainder of pack from table, fan them out in right hand, hold the two cards to be vanished in left hand, and in a downward sweep of the fan steal the two cards, the left hand turning with back outward, and a bit of fanning is done and hand shown empty, the deck being laid aside again.

Say, "Now the two cards have returned to your cards." He counts them one at a time onto your left hand and there are fifteen. While he is counting this time, again palm out two cards from right trouser pocket, and add to the counted pile. Again you count to him, "Fifteen, fourteen, thirteen, twelve, eleven, ten, nine, eight, seven, and three are ten, and two are twelve, and three are fifteen." Ask him for two cards and vanish them as you did the first time, or in a different manner, as you choose. He confirms the fact that the cards have returned to his packet by counting them for the last time, and finding fifteen. Finally you take the fifteen cards off his hand and vanish them, saying, "The cards are very fond of you, sir, even though you have continually doubted them. No doubt that fondness has resulted in their returning to you." He looks through his pockets and finds the 15 cards you have previously loaded there.

SPELL ME!

HENRY J. CHRIST

In this strange but cute variation of the familiar spelling trick, a new bit of effectiveness is brought into play. There may be other ways of doing it by sleight-of-hand, and which would give a wider range of selection, but the following method is practically automatic.

The performer shuffles and throws out three face down cards at random, one of which a spectator merely thinks of after looking at them all. During this time the performer can turn his back. The cards are lumped together, returned to deck, and shuffled a bit more.

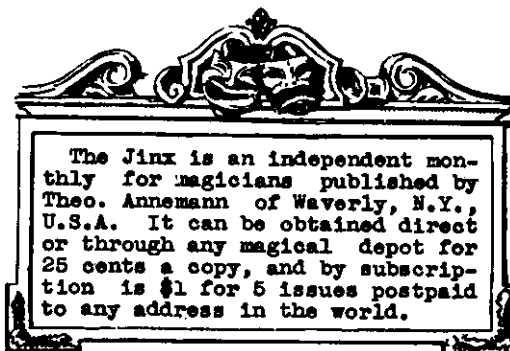
Now the name of the thought of card is asked. The performer spells off say the Ace of Spades. One card with each letter he spells, A - C - E. He shows this last card. It is an Ace! He continues with O - F. He again shows the card he is at. It is a Spade! Remarking that such a coincidence is sort of a good omen, he continues, S - P - A - D - E - S. On the last letter he turns the card face up. It is the Ace of Spades! And this effective coincidence (?) works with any card of those chosen.

It all depends upon the simplest of setups. Take out the Ace of Spades, Four of Hearts, and the Queen of Hearts as the cards from which one is to be chosen. With deck face down in hand have on top any two cards, then any Ace, then any four, then the Queen of Spades, and then any two heart cards. On top of these seven cards put the removed Ace, Four and Queen in that order.

Now dovetail shuffle the deck, leaving the top ten in place, and throw off the first card. Repeat this until three are in a row. Or, if you wish, riffle through deck three times, and throw out a card each time, slipping it from top to the cut each time you riffle through.

Have spectator look at cards and finally think of just one. During this you turn back as he looks, and start fanning the deck, counting ten cards from the top. Hold a slight break at this point. Gather the cards together with the right hand, keeping them in their correct order, let deck open slightly at break and drop cards in. It looks as though you merely gather the cards together and push them in deck at random.

Have spectator name his card after you have given deck a riffle shuffle or two, keeping the top 13 in place. The rest of the effect is automatic, and just a bit different from the usual.



YOUR FORTUNE, MISS!

Once more there comes along an effect which has been tested thoroughly before appearing herein, and the directness of its presentation has much to do with its success. One who can tell fortunes is always the lion of the gathering, and it is seldom that a magician is not asked if he is so gifted. Just giving a straight "spiel" reading is one thing, but I've found it 100% more effective if one can answer a direct question in giving the talk. And the following routine will be found attractive because it can be done practically impromptu.

A pack of cards is borrowed, and the performer stands behind a small table across which he works to one or two spectators at a time. The sitter shuffles the deck well, and then gives it to performer who hands him a piece of paper on which he is to write a question and fold once each way. The written query is openly burned by spectator himself, whereupon performer fans the deck and has five cards drawn from different parts, and dropped face down on table. The spectator looks at these, places them in a row still face down, and then starts turning them over one at a time in any order. The performer gives a short reading as each card is turned, and finally is able to apparently look at them all and answer the important question that has been on the spectator's mind.

Taken all together, it is really the routine and presentation of this effect that makes it a worthwhile number. There are many (too many, in fact) booklets and pamphlets that give meanings for cards, that is, if one wants to be a bit consistent. However, in most cases, just a little imagination and a short, tactful fairy story, made up while you peer wisely at the cards, will suffice. After all, the knockout part, it also being the convincing point too, is when the question is answered.

Beforehand have two pieces of paper about 2 inches square. Fold one piece once each way and put in left trouser pocket. Borrow deck and have shuffled. Put second piece of paper before spectator, and have dummy in left fingers. Take the deck back with right hand and place face up on left hand over the dummy. Tell spectator to write question and fold. Turn away towards left, and left thumb pushes out two or three of the face up cards and right hand turns them over, backs up. Turn back, take folded paper with right hand, put it on top(?) of deck under left thumb, and with right hand gesture at the ash tray and ask spectator to light a match. As right hand comes back, the deck is transferred from left to right, being turned over in the passing, and which is a most natural move.

Immediately the deck is over in right hand, the left fingers pick off the dummy and put it on ash tray with the remark that it should be burned. As the dummy flames up, the deck is fanned out in the two hands, all except the last few cards of course, and the spectator asked to pull out five at random. Again you turn away, with the request that he look them over and place them in a face down row. At this time you read the question, reverse the bottom cards you turned over in the beginning, and pocketing the paper turn back to drop deck somewhere on table, and go through with the fortune and answer.

The actions for this presentation are so simple, and natural, that it makes a perfect, and interesting reading method for single sitters. I wouldn't be surprised if someone does take this idea and use it with as great success as did Mogul with the torn center method.



AUDLEY WALSH