



NOVEMBER 1934

When I first thought about putting out a monthly barrage of tricks, mystical whatnot, et cetera, I didn't have the faintest idea of what such a time clock procedure might portend. I had (and still have) ideas for such a sheet such as have been had by no other purveyor of magical wisdom. Such thoughts gave me great courage though, and I have become somewhat of a martyr (you just can't be a martyr in entirety when you love it the way I do) to a monthly cause.

There was a time when a month seemed like a long while to me but that time is gone forever. The reception accorded such an unassuming sheet as 'The Jinx' has surprised even ye egotistical owner, publisher, editor and head office boy. I now walk the streets and feel myself dedicated to a monument that will become heavier and heavier. (Ed., I hope)

To the few dear brothers who promised me material and then forgot to follow through I offer my sincere apologies for not being able to hold up the sheet any longer. I'm paying good cash for complete tricks of any type so I cannot understand why there should be a delay. Perhaps it is a case of being surprised that anyone would actually pay for contributions along magical lines. I can use two good, clean and complete effects a month and the more varied the nature the better. If I can't use it, it will go sailing back without any quibbling, but if I can rest assured I will be only too happy to receive it and will forthwith remit by check. If interested, write me at Waverly, New York.

While in this strain or vein of illy concealed sarcasm I may as well acknowledge the desire of several to furnish me with columns of news and notes provided I would wait for three or four issues in order (I am assuming) that they might not be in the position of the man who dove into the pool and found it too shallow.

I've tried to make it clear that I don't need any news, etc., except for possible late items which can be used to fill. I'm not doing anything other than producing a monthly sheet of good, sound and practical tricks for the magicians at large who buy and have bought magical books for years. The fact that I will never include a trick that isn't a complete program item and will always keep to the straight and narrow as far as what is practical is concerned should be the only selling point as far as 'The Jinx' is concerned.

I want also to make a solemn promise that 'THE JINX' will not be late again. The first of every month will see this sheet of uncompromising effects in the hands of your dealer and in the mail to subscribers. I detest alibis but two weeks in Chicago on business upset my schedule and although I had planned finishing it during my stay there worry and the boys squashed that idea very effectively.

After a belated return to New York I again became skittish and wandered away to Glens Falls with Gordon Peck, than whom there is no more sincere or clever amateur in the country, and with whom there can be no rest.

So please forgive and forget. I've just made arrangements that ye Jinx shall be around on time henceforth, and a staff artist sits with brush in hand so that one will be mightily intrigued by the illustrations in issues to come.

I dedicated the first copy to a memory and intended dedicating this one to the expectation of another, but I think I shall just sit tight for a while and hope for the best while anticipating the worst.

Theo Annemann

THE DEVIL'S FOUR ACES. (Annemann)

For those who want a clean and showy method for doing the four ace trick in front of audiences I offer my conception of the age old problem that never seems to die.

Duplicates of three of the aces are used and these are long cards. Have them in the right coat pocket with a rubber band. The deck is unprepared and can be used for anything else. Start by handing deck to a spectator with the request that he take out the four aces and mark them.

While he is thus occupied palm out the three duplicates and add them to the bottom of the deck. Keep them separated from rest of deck by the little finger.

When spectator holds up the marked aces, take one at a time and drop face down on top of deck. The ace that is missing from the three duplicates is left until last and thus becomes top card of deck.

Turning towards table call attention to four large and unprepared tumblers. At this time the three duplicate aces are passed to the top. I've never cared a lot for nor advocated making a pass, but in this case it is the easiest way out and the misdirection is such that a really clever or fast pass is not necessary. At this time there are four different aces on top of the deck, the fourth down being one of those marked.

The four top cards are now placed singly in the glasses with their backs to audience. First put one in each end glass and then finish with the two center tumblers. This action will leave the marked ace second from either end so that it may later be forced by the 'between 1 and 4' method.

From here on, I would advise my readers to follow the routine with a deck in hand. It will make the action much clearer. Unknown to the audience, the top three cards of deck are marked aces. State that you will use twelve ordinary and mixed cards from deck. Count them off aloud by snapping them into right hand, which naturally reverses them. The first nine are thus counted but the last three (also snapped) are picked off to leave them at bottom of packet covering the ace which would otherwise be in view. Put the deck aside as it is not used again.

The twelve cards you are now holding have the three marked aces for the seventh, eighth and ninth cards from top. Hold this packet in left hand as for dealing. Fan off three cards into right hand, holding them up to show all different.

Close fan and place them in the first glass so the ace is at face of packet. Now read this carefully. When you close the fan of three that you have shown, your right hand naturally comes down to the left, and the left thumb, second and third fingers square the sides while the right hand squares the ends. This is an unconscious action that you'll do without being told.

When you fan the second set of three, spread all the remaining cards so that your left little finger can hold a break between the last six, as you take the second set in right hand. The left little finger thus separates the aces from the three indifferent cards on bottom. Show the second set, but this time when squaring them up clip this packet between the second and third fingers, and with right fingers lift out the packet of aces leaving behind the cards just shown. This switch is natural, quick, unlooked for and very easy to do in an unburied way. This packet (aces) is now placed in second glass (the marked ace) and unknown to all this glass now holds the four marked aces. The two remaining sets of three cards are shown and placed in the other two glasses.

At this time you state that someone may have a suspicion regarding the location of the aces. Very deliberately turn the four glasses around so the four aces face the audience. Have one of the glasses chosen and through use of the 'between 1 and 4' principle the marked ace packet is forced. Pick up this glass and have the party who selected (?) it stand holding the tumbler on his hand.

Remove the three packets from the glasses, placing them face down on your left hand. Stand with your right side to audience during this. The right hand, in putting the packets into left, can cull the aces (long cards) each time and drop them on top of cards in hand. The right hand hides this perfectly and to the audience it merely appears as though you evened the cards a little. After the third packet is in hand, the last cull brings all three to top. Square the deck and tip these three up into right palm (they are easy to grab on account of being long cards) and reaching into right coat pocket for the rubber band is the getaway. Snap the band around the packet and hand to another spectator.

The finish is up to the individual performer. The four marked aces are in the glass and there are only ordinary innocent cards left in the packet. No duplicates are to be found and the deck can be used freely.

Build up the marking feature, the fact that all aces can be seen when one pile is selected, and the simplicity and obvious fairness of the glasses which hold the cards. It's a practical method -- I hope somebody makes use of it.

THE FINDERS. (Orville Wayne Meyer)

This effect differs with the size of the audience but in each case the performer appears to have perfect control of the pasteboards.

An ordinary deck is shown and riffled. A spectator inserts his finger or a knife into the pack and removes the card stopped at. There is no forcing.

His card is replaced upon the deck. Two cards are now removed and shown. The selected card is out to the center of pack. Performer takes pack and the two cards just shown and states that he will thrust them REVERSED into the squared up deck. Suppose the two cards to be the Two of Diamonds and the Three of Spades. The wizard says that he will do this very quickly, and to show that it isn't necessary to see what he is doing, the action shall take place behind his back. Suiting the action to his words, he places deck and cards behind his back for ABOUT ONE SECOND. The pack is now brought to the front and fanned. The Two and the Three are seen near the center reversed, BUT A CARD IS BETWEEN THEM FACING THE OPPOSITE WAY. Removing these three cards together, they are turned over and the center card IS THE CHOSEN ONE! In one second's time the performer has managed to thrust the two cards into the squared up deck with one on each side of the selected card.

Nothing but ordinary cards are used for this feat, there are no sleights and examination of the deck would show only the regular 53 cards.

However, the effect, if shown to but one or two at a time can be made to become even more miraculous. In such a case, the spectator himself may thrust the two cards into deck, and still they will be found on either side of the first chosen card!

First shall come the explanation for the first of the described effects. At the beginning there are two duplicates used. We shall say, for instance, the cards above mentioned. Thus one would have two of each. One of each is on the top and bottom of the deck. And above and below these two, REVERSED, is the other pair.

Thus arranged the pack appears natural and may be riffled without exposing the two reversed cards next to the top and bottom. The working should now be clear. The card chosen by spectator (freely selected from deck) is placed on top of the deck. This card is then slightly raised at the rear and the one beneath removed. The selected card now hides the fact that the NEXT one is a reversed card. The bottom card of pack is also removed and the pack kept at an angle so that the now reversed card on bottom cannot be seen.

The two cards thus removed are shown. The deck is out to lose the selected card, but unknown to spectators this out brings the selected card between the two reversed duplicates. The performer emphasizes the speed of the behind the back action. The deck is in left hand and the two cards in right. Both hands go behind back but instead of the two cards being thrust into the deck THEY ARE REALLY THRUST INTO THE HIP POCKET and the deck brought back into view.

The deck now consists of only 53 cards and the selected card is found between the two reversed cards just seen by all. You won't find an explanation in a carload of spectators.

The extra kink for allowing a spectator to do the inserting of the two cards himself is very simple. The deck is the same as before with the addition that you have removed any other two cards (what they are is unimportant) and placed them in a convenient pocket. The two 'finders' are removed and deck out as in first se-

thod. Now an explanation is made to spectator that he is to take pack and cards, and, behind his own back, thrust the two cards into the pack reversed.

Hand him the pack keeping the two cards in your hand. Have him turn around and the moment his back is turned change the two cards he has just seen for the two cards you have had right along. Hand them to him telling him to keep them face up, BUT ACTUALLY GIVE THEM TO HIM FACE DOWN.

After this he turns, fans through the deck and actually finds face up the cards he just saw and apparently pushed into the deck himself. In between them is found the card he originally selected.

This second method while good for only one or two people at the most, is a stunner in its' place.

SYNTHETIC SYMPATHY (Annenmann)

Borrowing a red and blue backed deck, the performer apparently forces the spectator to take a card, the duplicate of which the performer has already picked. In short, the magician apparently knows exactly which card the spectator will choose.

Hand out deck to be shuffled. Take it back and the other is handed out at the same time. Hold the deck returned in right hand, thumb at one end and fingers at the other with the deck facing palm. Take the second deck back face up in left hand. Make a slight right turn as you tap the long edge of the right hand deck on face of left deck, and at this time the left fingers make a slip, bringing off the face card of right pack onto the face of the left pack. The left hand pack is at once turned face down in left hand as performer asks which deck shall be used.

No matter what the selection may be, the right hand deck is spread face down on table or floor from right to left. Turning the left hand deck with faces towards yourself run through them to find a card. At first you notice the card on face of deck (the added card from other deck) and in running through you look for the duplicate of this card. The cards are being fanned very slightly from left to right and when the duplicate is found the left and right thumbs behind deck slide the face card to left and on top of the found duplicate. The right hand now cuts the portion of deck in front of these two to back of deck. From the front it appears as though you ran through until you found a card and then merely cut the deck, bringing it to the face.

The face card towards performer is now the card of opposite colored back and under it is the duplicate from deck in hand. The right thumb lifts the two cards at bottom and pushes them up about an inch together. The left hand turns deck downward, and these two cards are taken between the thumb and second finger of right hand, the left hand placing deck on table face up.

The two cards are handled as one and kept always with back to audience. They are now held in left hand, fingers along lower long edge and thumb on opposite side (upper). The forefinger is at the end.

The spectator is now asked to push forward on the table or floor any one of the fifty two cards he may want to select. You pick it up without showing and put it with back still outward in left hand between fingers put pulled back about an inch so that neither card is ever out of sight for a second.

The left first finger now presses against the back of the set of two at the outer end. The right second finger presses down on the two differently colored backs in front where they overlap so that they may be pushed forward together and the right thumb is overlapping the bottom of the second card in front to act as a stop. As you ask spectator to tell which is his card and which is yours, an easy push forward is made and the

back card of the two slides backwards and lines up with the second card picked up. Never do the two front cards leave the sight of the audience for an instant.

Calling attention that it is your card which was picked first, you pull out the forward card and show it, laying it on the face up deck. Now, holding the two cards in hand as one they are turned and shown as one, and the audience sees the duplicate of the card first shown! Still holding the two as one they are held face down in right hand with fingers at one end and thumb at the other. Starting at right end of the deck before you on table, the cards are all scooped along to the left and after squaring are turned face up. The two face cards now match and the two decks may be looked over as there is nothing to find.

YOUR CARD! (Orville Wayne Meyer)

Effect: A spectator draws a card while the deck is being held by the performer behind his back. The selection is perfectly free and the deck consists of but 52 cards. However, the performer states that the drawn card shall not be replaced. The spectator is to keep the card he has selected and the performer will reveal its' identity in a most unusual manner.

So saying, the magician holds the remainder of deck behind his back and drawing out one card throws it face down on the table. This is repeated with a second card. Explaining that it would be otherwise impossible to indicate the chosen and still missing card, the wizard turns one card to indicate the suit and the other to reveal the value. BOTH ARE CORRECT!

Method: The simplest and most orthodox of principles is used to accomplish this really effective trick. A stacked deck (either the Right Kings set up or that of Stebbins may be used) is at hand. After a false shuffle or cut, the deck is held behind back and a card is selected. All you have to do is cut the deck at the spot from where the card is taken. The spectator keeps the chosen pasteboard and at this point the thing to do is give the deck another false shuffle if possible.

The pack is placed behind the back once more and the two cards which indicate suit and value are produced. It is simply a matter of counting down and bringing out the FOURTH card from top, WHICH WILL BE OF THE SAME SUIT -- and continuing to the THIRTEENTH card from top WHICH WILL BE OF THE SAME VALUE!

This principle works regardless of the stack used and it is a nice variance from the usual 'put it back.'

WANTED ----- Questions and Answers.

All of us have noticed that when magicians get together they invariably start working out an idea that one or the other has thought of while day dreaming or in the bath. And I doubt very much if there is one of us who hasn't the idea for an effect of some nature that is stumping us in spots for a practical method.

I'd like to hear from a few regarding the above and start a steady question and answer column. Names won't be used unless desired but all questions can be numbered and answered in that way. What one can't solve another can, and such an undertaking will bring out of hiding a good many hints, tips and wrinkles as well as plenty of new effects, the one sore spot in the life of any magical performer. All mail to me at Waverly, New York.

THE DEMON - YOGI - GOBLIN BOOK TEST.

By that title one might think I was kidding about this but there have been so many fanciful titles applied to such effects that I couldn't resist the urge to write the above.

This method and presentation has been a great favorite of mine for homes and spots where it could be presented in an apparently impromptu fashion. Many times one is out for an evening and the opportunity arises when a book may be glanced at, either from the table or bookcase. At the same time one is alone quite often for a few minutes when such a test may be prepared. I'm not telling anyone exactly how to frame this part of the test as conditions always differ. I'm explaining how I've done it time and again and will continue doing it in the same manner.

In effect it differs a lot from the usual routine and build-up. I know that my original way of having the page and number looked up from the cards is extremely effective and a throw off in every way.

At an opportune moment the performer takes apparently at random two books from a table or bookcase. Deciding he needs three and being at loss as to just which he shall take, a spectator is called upon to give him another. This is a little wrinkle but remembered later. They are placed on the floor or chair and someone asked to pick up two of them. This is going to be an out and out force so I may as well explain it as I go along. If they leave the right one behind merely tell them to lay aside the books they have picked up as they won't be needed again. If they include the right one among the two, ask them to hand you one. If you are handed the wrong one, thank them, pick up the book on floor and lay them aside. If they hand you the right one, thank them, read the title of the book and mention that you are using for the test a book taken from the case and selected at random. Just take this part easy and don't stall or hesitate during it and you have the prettiest force that you'll ever need.

Now for the cards. Any borrowed deck is used and fanning them through you get on top a four, a five and an eight spot in any order. Take the book in right hand and in covering deck for a second add the three top cards from deck to bottom of the book, right fingers holding them there. Now have the deck itself shuffled well. Fake back on your left hand. Ask a person to cut the deck anywhere and discard the upper half. As they do this you drop book from right hand onto the lower half in left and hand the whole thing to the person asking them to go to a far corner of the room and turn their back. They may also leave the room if they wish as long as they can hear you.

Now you tell them to look at the three cards on top of the lower half. Tell them to take any two of them and open the book at that page. At this spot you have a neat point. After telling them the above continue and say, 'Just take any two of the three cards and open at that page. If you have a six and a nine you can call it either sixty-nine or ninety-six - it really doesn't matter as long as the book is opened at a page selected in some manner by the cards as I want everything left to chance.' Now tell them to use the remaining card and count to that word as they read along at top of page. Knowing the word they return and you WITH ONLY A WORD OR TWO REVEAL THE WORD CORRECTLY!

The real kick I get out of this test is the handling of the page and word numbers from the three cards. And I am sure that that point is as fair as any could be in the eyes of the audience. However, fair as it may seem to the audience and complicated as it may seem to you, THERE ARE ONLY SIX POSSIBLE PAGES AND WORDS THAT CAN BE ARRIVED AT!

Take three cards as follows and check with this table:

Page	45	Word	8	That's the secret in a nutshell. Beforehand you
	54		8	memorise the six words as per the table. I say memorise
	48		5	because I know it to be the best way in the long run. The
	84		5	order in which you memorise them doesn't matter a bit.
	58		4	I generally change them around and form a sort of mental
	85		4	sentence made of the six words in their easiest remembered
				order.

First pick out the books and have the right one selected. If you have been using the cards before, you can have the three proper cards already on top. You have nothing else to do after person cuts deck and leaves room except tell them what to do. When they return you know they are thinking of one of the six words you know and it is up to you now to find out which. Nine times out of ten I pump it out with a question or two or by stabbing at letters. Ask them if it begins with a T etc. If wrong, try a last letter of another. When I say 'Ask them' I mean 'Tell them' but in a more or less questioning manner. You'll always get a reaction and know whether or not you are on the right track. As there are only six words you just can't have much trouble. More often than you would think you'll hit it the first time. Remember that in the mind of the audience you have the most difficult task in the world - that of finding out what word is being thought of. And to the audience it might be any word in the language.

As a variance I sometimes hand the person a pencil and pad and ask them to print the word and put it immediately in their pocket. Standing across the room you can invariably spot a letter or two by the pencil action and know the approximate length of the word. In this way you can hit it the first time in practically every case. I do know that under the above conditions it is a fine working and simple book test.