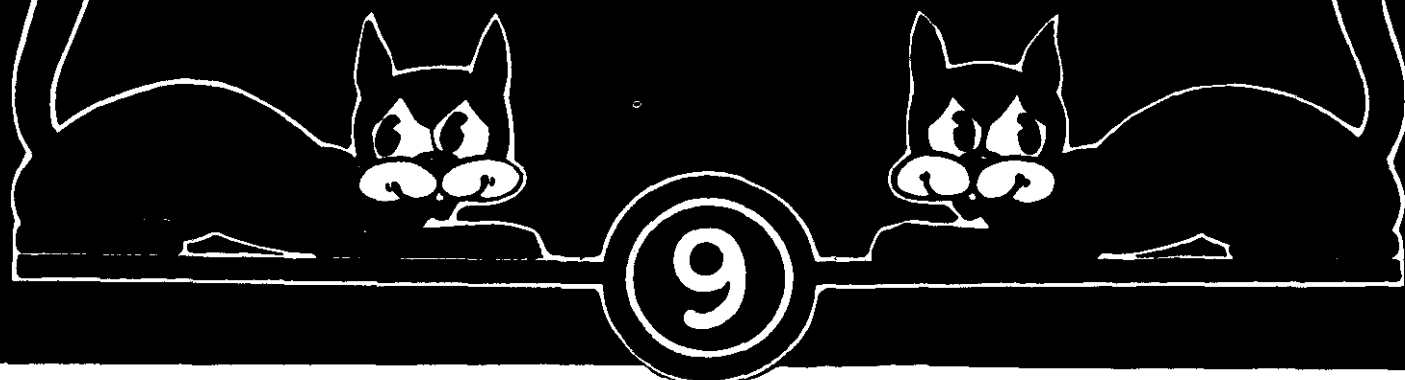


THE JINX



JUNE 1935



When this Jinx is being read the conventions will be under way and thousands of cards will have been selected and not found again. The seventh annual conference of the S.A.M. will be in Washington, D.C., May 30, 31, and June 1, 1935 at the Wardman Park Hotel. The I.B.M. will concede nothing to none at Lima, Ohio on June 4, 5, 6. Then on July 22, 23, 24 the Pacific Coast mob sees red in Hollywood. It will make that talked about Japanese invasion small town stuff. Labor day week-end sees the Piff-Paff-Poofer in a melee at Port Erie, Canada and all of these stand quite a chance of being overshadowed by the free-for-all to be held by the New York State Conclave at Utica on

Here and there ye editor shall make an appearance in that age old effort to find something new. So all good tricks had better take to cover while The Jinx is snooping for the best that magic can give to the world's most critical magi, i.e. 859 Jinx readers as of May 2, 1935.

Books come and books go but 'It's In The Bag,' by H. Adrian Smith is a brochure worthy of much applause. It is what such things should be - a routine. The idea of working a short program without actually being able to see is cute. The effects are good and to the point in each case. It is more than worth the dollar and the half hour necessary to learn. I'm sorry to say it but I know Mr. Smith will not garner the dollars due him for his labor. It just seems to happen that way. I pause to comment, not because I might have had a free copy, but because I heard it was good, bought it, and found out for myself that it was tremendous value.

From the May 1935 Sphinx - Editor's Page - "----- and hope to be also able to go to Kenton. Will you be there?" ---No, John, I won't be there, but I'll see you at Lima.

On the same page is also a note that Miss Dorothy Wolf, of The Sphinx, would be away from the office for a few weeks. ---After reading the paragraph mentioned above we are of the opinion that mention of Miss Wolf's absence is superfluous.

We read that Charlie Leedy of the Youngstown Telegram has written 100,000 jokes in thirty years. That's about 9 1/8th jokes per day. Even so he'd have a tough time writing patter for all the tricks Burling says he has invented.



HUMDRUM, THE MYSTIC warns, "Don't never elect no mayor who does magic. He sure is going to hold up the parade whenever a new bridge is opened ---trying to restore the ribbon or tape he has just cut."

I certainly got my wish and started something with the Five Foot Shelf last month. Since then never a day has passed without a letter showing up to ridicule my distorted (that is what one called it) opinion. Each one has told me of a book or two I forgot to include. Now I know there are many good books and many good tricks hidden here and there. If you find a trick or two you like in a certain book, that book immediately becomes an important possession. However, it is no secret that one person will like a trick that another thinks of little value and as a result this second person will attach no importance to the book itself.

Not once did I say the shelf contained the only good books. It was't meant to be the starting and stopping points in the building of a library. Perhaps the former but not the latter. As a foundation - a nucleus - and as a unit which embodies every principle, basic sleight and mechanical principle known to Magic - there it is. The closely allied subjects are covered, perhaps not in the detail a dozen books on each subject would give, but by the best (my opinion) one to give the reader a sound working knowledge of the subject. If it then be his desire to delve further into a particular phase, let him cover same with a more complete survey.



Answering my question as to whether or not there should be a semi-monthly Jinx, I say, "NO." Instead of instituting a policy that could result only in a maelstrom for me and uncertainty for the subscribers I have decided upon an alternative. In Summer and in Winter there shall be an EXTRA. Magical papers as yet have never had an EXTRA although Goldston put out an Annual in addition to his monthly magazine. In the Summer (after June 1st) and in the Winter (after January 1st) an EXTRA equivalent to five issues of the monthly Jinx shall appear a semi-annual stimulant for jaded minds of magic. Uniform in size and makeup its' 16 pages will carry the biggest dollar's worth of information assembled in many a magic moon. Twenty tricks will be the rule with quality as certain as that the paper will be

white. This EXTRA is not connected with monthly issues which will continue as blithely as ever. It is a separate publication of twenty tricks for one dollar in cash, money-order, check, stamps or what have you. When this is read the SUMMER 1935 EXTRA will be in the hands of all dealers. Secure your copy from them or from The Jinx, Waverly, New York. Thus is solved the case of the semi-monthly.



No word has been received from Martin Sunshine regarding the streamlined Mental Knockout with which I found so much fault last month. Perhaps he's mad at me. However, now that I have bought one and thus officially know the secret perhaps I have a better right to comment. It's a good trick but not, in my opinion, a saleable one. It needs nerve, a bit of audacity, and a lot of showmanship to present it effectively. Tricks to sell however, must be the kind an average man can use without ability that comes only through long professional training and experience if it isn't an inherent trait. I know of a number of excellent effects worth money to performers who could use them professionally. Advertisements to stretch the imagination of a Hull are possible about them. The buyers however, would not be satisfied for two reasons. In order to work them they might need a large audience or theatre conditions. Comparatively few amateurs and buyers of magical secrets are touched by this. On the other hand, those who constantly perform only for a few intimates lack the nerve or showmanship to use this spectacular type of procedure. To a great many this secret is worth the money as it is and in modified form. But sold at large it becomes a boomerang glancing from the many more who find it to be something they cannot use. As far as I am concerned the matter is now ended and out of mind.

Cards and letters have been received regarding the wider margins last month. It makes binding much more practical. Frank Ducrot was the first to suggest this and he was followed by several more who wrote. I can always use a good suggestion so I am telling you now they will be appreciated and always acted upon if possible.

Frank N. Dodd of New York epistles regarding my May statement that 84 had written to support a semi-monthly Jinx. He tells me that by that token it appears to be a good omen. From Royal V. Heath, the eminent mathematician he had it that 'Eighty-four' is the ONLY number between Zero and Four Billion, Eight Hundred Million (a number recently popularized), that is spelled with ten all different alphabetic letters, all of which makes it unique. It is not news to us that The Jinx and contents is unique, but we like to know that the readers think so too.

Thea Annemann



THE MODERNIZED READING. (Annemann)

Of all the single or group reading methods that have been invented and created, I think none have been as practically simple as the window frame idea. I've always thought that it was mine but after eleven years I'm not so sure. I made my first note of it on January 12, 1924 and thought of it while reading about an alcohol envelope feke on page 92 of Alexander's Dr. Q book. I handled a lot of correspondence then and passed it around. Later it was advertised in The Sphinx. Howard Albright used it in his Super-Psychic Mental book, and in June 1934 it was reprinted (with permission) in The Indian Magician, India's crack magical monthly.

I originally used it, not for a single reading (I didn't see its value as such then), but only to 'get' the first question in a one-ahead routine with cards and envelopes. Here is the method of handling. It can be used for the above purpose or for a single reading, and is much cleaner and more safe than any of the copies I have read.

For those who do not know this envelope it is a regular drug size end opening type (#2 is best) and the face side has been cut out except for a quarter inch margin around the edge. A card is written on by sitter. The envelope is on a stack of ordinary ones. The card is inserted into envelope, writing side down, and flap sealed. Holding the single envelope with this side towards the sitter it is burned, but meanwhile the performer has read the question through the window side. There are variations and niceties in handling but we won't go into them here.

My method now is to have the flap of the window envelope cut off. Six or seven envelopes are in a stack. In one envelope is placed a blank card such as will be used by sitter for writing. This loaded envelope is on top of stack and on top of this is placed the window envelope with cut-out side down. The flap belonging to the loaded envelope appears to be the flap of the window feke.

When the sitter has written on a card, he is told to lay it writing side down. Approaching with the stack in left hand (hold them with thumb and fingers at sides, from above, and with flap ends outward) the card is shoved into the window envelope, and then BY THE FLAP, he pulls envelope from pile and hands it to spectator to seal. Thus by the flap the loaded envelope is pulled from under the window feke into which the card was put.

Asking sitter to seal tightly and write his initials across the front and back, the medium turns and lays envelopes in hand aside. The one on top is flipped over with finger and the question read at a glance. I suggest working at a small table with a drawer on your side. Merely open it and put envelopes in, getting the information at the same time. Now take sitter's envelope and burn it right in front of him. This is positively the quickest method I know of getting sealed information without the sitter having reason for suspicion.

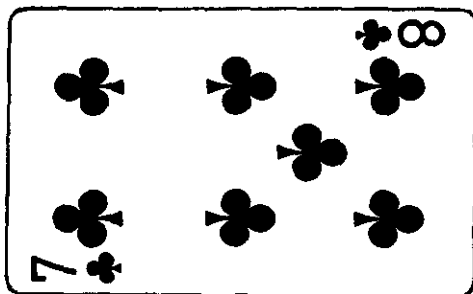


THE RENOVATED SPHINX CARD TRICK. (Eddie Glever)

Old and well known (to magicians) card tricks which make use of specially printed and faked cards can often be improved and modernized to make present day miracles. Here is a version of the old Sphinx Card Trick which has graced many a catalog for fifteen cents.

From an ordinary pack of Bicycle cards three are removed by different persons and initialed. Dropping them into a hat, the performer asks one to name his card and it is removed and replaced in the deck. Now the remaining two spectators name their cards, look for them in the hat but they are gone. In their place is the one card just removed and placed in the deck! The two that have vanished are back in the deck, cards may be sown one by one and the initialed pasteboards are the ones used.

Faked cards are used but they are natural and unsuspected. One is the familiar double backed card to match the deck. The other is made as per the illustration. This card has had the 7 index at one end erased and an 8 index drawn in. This is



put face up on top of deck and covered with the double backed card. The real 8 of Spades is in a position to be forced. You have three chances to force this card as it doesn't matter which of the the spectators gets it. We suggest dotting a corner and forcing it by the 'classical' method of fanning. One who can get rid of it in three trials doesn't have to be so very clever.

When the three cards have been selected, they are collected face up on the deck after the initialling, the 8 spot being first and the remaining two on top. Now the 5 top cards are turned over together. There is nothing suspicious here as everyone knows three are being turned and two more don't make any difference. Then the three top ones are openly thumbed off into the hat. Thus, in the fairest of manners you have in the hat the real 8 spot, the double backed card and the faked 7. The other two are on top of deck.

Cutting the deck it is placed on the table. Now turn to the three people and, as if by chance, look at the one who had the 8 spot and ask him to name his card. When he does, you reach into the hat and bring out the double backed card and fake 7 together as one, holding your finger over the 7 index so that it appears to be the 8. This is put onto the top of the deck and cut to center, but a slip out is made which retains the double backer on top.

Now finish as stated in the effect. On looking into the hat, the two other people find only the genuine 8 of Spades. The deck is run through face up with the 7 end of the fake card showing and the two cards are found back (?) in the pack. If the cards be handed to spectator to run through himself, and the right end of fake card is up, he can find them himself. Naturally, while the real 8 spot is being found and removed from hat, the card on top of deck (double backer) is palmed off and pocketed before deck is run through. This is an excellent close-up item gives the maximum of effect with a minimum of skill.



A MATTER OF POLICY. (Annemann)

Here is a funny adaptation of an old, old principle in 'The Magician's Own Book' by Gremer. I've used it once and presented in this manner it seems to grow on the audience until, at the finish, they are howling. The performer says that after Mr. Roosevelt went into office, he gave Mr Farley a free hand with all patronage. Everybody of course, knows Mr Farley to be a politician of the ne plus ultra type, and thereby hangs a tale. As the story goes, it was very necessary to curtail all waste and slash expenses wherever possible. Everyone knows about the wage-cuts and lay-offs that took place in the departments under the es-

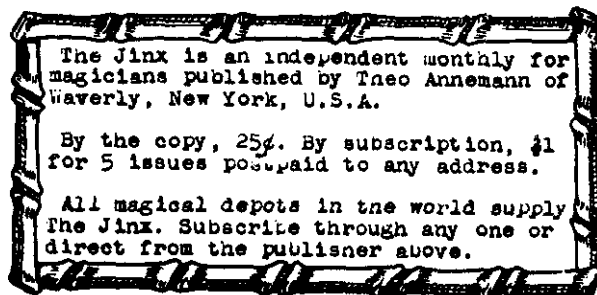
teemed Mr. Farley's jurisdiction. In his own office he decided to cut the force in half - from twenty to ten. A glance at his now famous card index system however, put him in a dilemma. Ten were Republicans and ten were Democrats. Now Mr. Farley obviously couldn't do what he'd like to do, so he decided to be eminently fair and give everybody a chance.

Stalking into his office he announced that the cutting down of the help would be left to chance. He had them stand in one long line and started counting from one end, eliminating every tenth man. Over and over the line counted Mr. Farley until only ten were left. Then he took the rest of the day off, satisfied that he was doing his bit towards keeping this country a democracy.

In presenting this story, the performer has 20 Giant size cards. Ten of them have, on the face side, a drawing of the Democratic mule - and the other ten contain a picture of the Republican elephant. Nothing else is necessary except an audience. And don't think they won't get a kick out of this. Have the cards in the order given in the illustration reading from top down. 'R' stands for Republican and 'D' for Democrat. Stand the cards around the front of the room and call them the employees who were lined up by Mr. Farley who read off their names.

Now, with ceremony, start the count-off, counting aloud and turning down each tenth card. After about the third and fourth cards go down, the audience warms up and snickers start. By the sixth or seventh they are ahead of you and it gets funnier. When the ninth is down stop for a moment and say, "This lone person left finally gave up hope after seeing himself slowly becoming outnumbered to an alarming degree and decided not to wait." (The audience has had the chance to see that this last card was also tenth and this action gives you a slightly different turn down for the finish). Now step forward and close it by saying, "And so, my friends, I've given you my conception of politics in our democratic land!"

As a club item this is superb comedy. Many performers work lodge meetings where the members stay seated along the sides and back of the room. In such a case, hand the cards along one side of the room and work to the other. Have the 20 persons keep the cards facing outward so they can't see the faces. After all is over tell them they can then see what they are holding and just where they stand. You'll often hit prominent members who are avowed Republicans and this apparent change of horses with the resultant keeping of their job won't stop the laughter any. Don't ever mention the fact that the R's are the only ones getting the sack. It is as the audience notices it themselves that it gets funny. Just emphasize that Mr. Farley wanted to be fair. Some may try out the effect with the backs outward after a pretended mixing, and after eliminating the ten turn the cards over for a climax. The first is better because of no monotony of just counting backs.



PSEUDO - PSYCHOMETRY

This trick, to my mind, is one of the greatest one man psychic effects used to puzzle an audience. It has all of the elements necessary to make a great talk-maker, and a performer with only a bit of showmanship can't help but make a good thing of it. One with a decent amount of that valuable asset will create an astounding impression whenever he presents the test.

Last, but far from least, the effect needs very little preparation, and it can succeed under most exacting conditions. In short, we have before us an idea with unlimited scope. Another of those rare secrets wherein the method is nothing and the effect as seen through the eyes of the audience everything. The people who witness the performance of these individual tests will never tumble to the simple detail that makes it possible. The enormity of what the performer attempts completely overshadows the means by which it is accomplished.

A packet of letter envelopes is all that is needed at any time by the performer. About a dozen of these are passed out to spectators and the performer returns to the front. Requesting those with envelopes to pay strict attention he continues. They are to put into their envelopes some single article and personal belonging that is on their person. It can be a fountain pen, tie clasp, ribbon coin, hairpin, button, knife, pencil, handkerchief, card, ring, in fact ANYTHING of that nature that can be sealed inside the envelope. During this time the performer may be turned around so that he in no way sees what is placed in any of the envelopes. This looks important to the audience but it actually means nothing insofar as the working of the trick goes.

Once the envelopes are ready the performer has them collected by a member of the audience and brought forward. This spectator mixes them and hands one to the performer. He deliberately tears off the end of envelope and dumps the contents into his hand. Turning whatever it might be over and over he DESCRIBES A PERSON - GIVING THE SEX, TYPE, APPROXIMATE AGE (if a man), AND A FEW DETAILS OF THEIR DRESS. He then holds the article so all can see and asks owner to acknowledge it. They stand and turn out to be the one described!

Another envelope is opened and the article once more seemingly gives a clue regarding the characteristics of the owner. This time, however, the performer walks among the audience



ience and suddenly RETURNS THE ARTICLE DIRECTLY TO ITS OWNER!

As each envelope is handed him, the performer successfully describes-describes and finds-or merely locates the owner of the property. The patter is about psychometry. Mediums of this type have ability to 'see' and locate people by touching some personal belonging. In this case, instead of revealing information about a 'dear one', the performer is able, through the same power, to describe and locate the owners of the property he handles.

As I have said before the audience never thinks that the important detail is right under their noses. They all try to fathom how the performer is able to trace the owner of the trinket each time, it being obvious that he didn't see what any person furnished, or know in what order the mixed envelopes might be collected and given him. And thus we have a test that can be made large or small-fast or slow as desired.

The secret lies entirely in the envelopes. IT IS ONLY NECESSARY TO KNOW TO WHOM EACH ENVELOPE BELONGS! My method of marking is to open envelope with flap towards you, and write a figure lightly on inside of side which is nearest you, about an inch from left end. Have these in order from 1 to 10. It is far from difficult to remember who get these envelopes as they are passed out in numerical order from left to right, and by skipping a person between each or through some other system of layout, the envelopes are spread over the crowd but in an order performer can trace. Those who have learned memory principles will be able to pass them at random and tie up each spectator mentally with the envelope given him. In tearing open an envelope have flap side towards you. Tear off a half-inch from left end. Right thumb and fingers are at top and bottom edges with flap now turned towards floor, and contents are tipped into left hand. The number is near edge on inside looking up at you! Dog ear one envelope instead of marking inside. When you get it you know the owner without opening. You apparently get a stronger impression this time, describe the person, locate them and return envelope still sealed. It makes a marked variation. A marvelous stage version for two is possible. After passing envelopes the performer introduces a medium, blindfolds her and leaves for a position behind drop from where he can see audience and communicate with her. She directs the sealing and collecting. She sees key number each time by looking down, cues performer with a simple finger code, and he gives her a description of owner with details of clothes and appearance. This version is a stunner for publicity with Lost and Found Departments.