



THE JINX

SUMMER

EXTRA

1935

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Editor Speaking



Magicians have round the vogue for chain letters of interest. I received ten in 9 days and four were from magii. If a chain did keep moving until your name hit the top, you couldn't help but get a return. They don't however, so what? It's the age old 7 or 9 lucky charm chain foolishness modernized with shekels and despite Federal warnings there is little that can be done about it. Supreme court decisions have made necessary an individual search warrant for each letter or piece of suspected first class matter.

So in your morning mail there is an innocent bit of reading which promises wealth should you have faith in your fellowmen to keep the ball rolling. Six names are before you. Copy the letter 5 times - copy the names too, but leave off the one on top and add yours to the bottom. Send the 5 copies to friends (if one has that many) and send that crossed off name a dime, quarter, dollar or whatever that particular chain calls for. In time (?) your name reaches the top but by then the snowball has grown and a total of 15,625 people cross your name off and the Lord only knows what the local postoffice will say about your popularity. All of this occurs only if-if-if the aforementioned fellowmen don't fall by the wayside.

Of the ones I received from magicians, one was for a dime, one a dollar, one for a piece of apparatus or a book with catalogue value of a dollar, and one for a quarter. The rest were dimes. I can only surmise that at least three magi are planning on taking in the conventions - if the chain doesn't break or falter.

Yes, I 'went to town' on the quarter chain, but I haven't much faith either so I forgot about the others and spent the dollar and ten cents for "It's In The Bag," by H. Adrian Smith-plus postage.

No wonder wives and mothers tire of magic. They are always the first upon whom a new one is inflicted. Besides, they invariably see them before it has been perfectly learned, and catching them call it all very silly. A man invariably tells of his wife's acuteness at 'catching on.' Do they realize that a wife or mother knows every little habit and gesture of a man? If he steps out of his self for a second in performing a trick, and makes a move foreign to his ordinary actions, she has it every time. All of which brings me to my case. My mother was tired of magic before I was fifteen. I asked her to-day if she'd like to see a good one. Not having been pestered (in that manner) for a long time she consented. I told her she was to select a card with the deck in her own hands. As I handed it over I deftly palmed one from the top as per instructions and waited. Shuffling the deck a little, mother said in an off-hand manner, "I thought you said I was the one to take a card."---- I quit right then ---- What price attainment?

A few nights ago I worked at a club where beforehand I had the opportunity of talking with the president who was very much interested in magic. He told me of being in a hotel in Virginia where a travelling magi and wife did some mental stunts. Then the mystic went into a huddle with a dozen or more persons who were interested and showed them a set of tricks, furnished them with instruction sheets and collected a dollar each for thirty minutes time. Then the climax came when this person tells me one of the tricks taught to the group - a book test - and waxing enthusiastic tells me my own Premier Book Test combination which I sold over five years ago and which I was on the verge of using that night! I couldn't find out the name but I have a good description and some of the stunts he is doing around lobbies. If I find out I'll let you know. Malini has worked this angle for many years for a good living. Mind you, I'm not kicking

as I don't give a hoot for all the curbstome magi in the world - and there are some good ones. But forcing magic on people who otherwise wouldn't be bothered with buying it is what helps hurt the business. Let them become interested themselves and you'll have a true subject who won't kid or fool with the trick as a novelty and show it to everyone he meets. And to paraphrase a remark that Fred Keating once made; "If Magic is dead, it is because it has been murdered."

Several well meaning persons have asked me why I don't carry more news. The reason is simple. I haven't the facilities for obtaining ALL of the late news nor the space to print it. The standard journals carry it as it should be read. I never write about anyone I don't see myself whether it be in home, club or theatre and then I write just what I think.



The remaining news (if it could be by any chance called that) I might cover and not duplicate that in the regular monthlies would be scandal. And if I carried stuff like that I wouldn't be around for very long. Scandal can be dug up anywhere if one will root for it. And what would it benefit me to carry such items as, "What world known mystic was caught key-hole snooping after the show in Allentown, Pa., March 30th, and said he was looking for his room?" ---- "What great man lost his trousers from a 9th floor window of his hotel at the Hartford, Connecticut convention two years ago, and who threw them as well as why?" Those examples prove my contention. Who wants to read that stuff in a magazine or paper that should stick to tricks and legitimate magic news? Who would it benefit? That paragraph then, is my excuse for not handling news as news nor scandal as such.



I see that the Connecticut Assembly of the S.A.M. intends publishing a monthly magazine. They are to present the truth, clearly and forcefully, not insultingly but still bluntly. This is commendable -- if done as promised. The adjectives though, are not necessary. If magical magazines would tell the truth about all performances and shows, it would make much better reading. We read that Inkus did a clever this and a marvelous that while Dinkus bewildered everyone with a remarkable what. Talking with those present we discover the show best described by a five letter word meaning pediculous. The worst example of this constant whitewashing in a long time was in the Linking Ring for June 1929, right after that year's convention in Lima, Ohio. ---- "Satani made the unusual blindfold drive shortly after noon. Cotton pads were put over his eyes, a blindfold fastened and a black bag placed over his head. Yet to the wonder and admiration of all he managed to steer an automobile through congested traffic that took all the attention of drivers with wide open eyes." ---- So much for that drive! The Toledo Blade for June 6th carried a special story of how Josef Satani, the headless wonder was forced to acknowledge defeat when he fainted at the wheel. A passing motorist saw him slumped over and took him back to the auto agency. If the Connecticut magazine will bury the white-wash brush and wield an honest pen, its' success and fame is assured.

THE JINX EXTRA COCKTAIL.



Mix four parts of gin with four parts of pineapple juice. Into this put a tablespoonful of lemon juice and follow with a double dash of bitters. Now throw in six lumps of ice and shake as though trying to do the Sucker Die Box trick in fifteen seconds flat. Pour and consume. The Jinx publisher will present a set of the new manhole type cocktail glass coasters to the magician who can 'go for' three of these and then find his wand in time for the supper show.

Theo. Annemann

A FLASH RIBBON RESTORATION. (John K. Bays)

(Note: This effect is exactly as written by its originator, Mr. Bays, 13 Gillshill Rd., Hull, Yks., England. It has a novel presentation and in the author's own words sounds very refreshing for a change. Ye editor was afraid he might lose this spontaneity should he toy with the wordage.)

This is a colourful little effect, apparently impromptu, and can so nicely be fitted into your act. The preparation required may be completed in a very few minutes so I will firstly describe how the spectator sees the 'flash ribbon restoration.'

Look! The magician is just beginning another stunt and we must try to catch him out this time. He takes two reels of ribbon, one of yellow and the other a light blue colour, and requests a choice of either. One of the audience shouts out yellow so yellow it is and the magician discards the blue reel. Snapping a suitable length from this reel and holding the broken length of ribbon in his right hand he takes a pair of scissors in left hand from a vest pocket.

A mysterious wave of the scissors and a magic pass with the right hand causes the ribbon to levitate hanging downwards into space, altogether mysteriously. Snip, snip go the scissors, and the ribbon is cut in half, but more magic, the cut halves do not fall apart, just look! They float apart both levitated and the cut ends being several inches from each other. The magician takes the top piece of ribbon and very slowly, as if controlled by the left hand, the underneath portion of ribbon rises and comes up to again join the other piece.

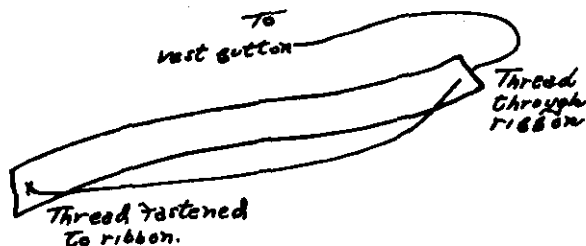
We cannot see whether this join really takes place for the magician has bundled the mystery ribbon up and wrapped it in a piece of paper which was protruding from his breast pocket. This tissue paper parcel is now in his right hand and ----- My! What a vivid flash as that paper was thrown up in the air, and there is the length of yellow ribbon floating down to the ground to be given out for examination 'restored.' Well, it deserves a clap, don't you think so, readers?

The method is so delightfully simple and presentation is of course up to yourself but you should be able to put it over effectively because the misdirection is excellent. (Ed., And it is.)

Say the length of ribbon decided on is 12 inches cut this length from the yellow reel and ditto from the blue. Take a length of fine black thread and fasten it to one end of the yellow ribbon. Thread a needle onto end of thread and bring it through the other end of ribbon. There should be now a fair length of thread left and the end of thread should be fastened to a vest button. (See diagram) Fold the ribbon up and conceal it behind the right coat lapel where it is held in position with a pin. Treat a blue ribbon in the same way but conceal it folded in a vest pocket. Behind coat lapel on the right side must be a little pocket a kind of servante easily accessible. The blue ribbon is in vest pocket for emergency as it should not be difficult to persuade a choice of the yellow ribbon. A pair of scissors are stuck in vest pocket on the right side. In breast pocket is a piece of flash paper and behind it a parcel of flash paper in which is a duplicate yellow ribbon.

We are now ready; break off a length of yellow ribbon and bundle it up in the right hand. The exchange for a threaded ribbon is really simple but very subtle. The right hand takes hold of coat near lapel and holds it aside while your left hand takes out the scissors. It is in this misdirecting move that you leave the real ribbon behind, in the servante behind lapel, and exchange for the duplicate threaded ribbon.

Allow the ribbon to unroll and engage the middle finger in the thread. The ribbon now hangs in space apparently mesmerized by the mysterious passes made by the right hand above. Cut the ribbon in half across taking care to miss the thread. The bottom half of ribbon falls but is still held by thread. Cover this fall with the left hand. To cause the pieces to float together just slide the right hand along the thread and push the top half of ribbon down the thread until it touches the other half.



Concluding, snap thread and bundle ribbon into the flash paper. In taking the paper from the breast pocket you also take the prepared ball. Make a sleight-of-hand exchange of the two balls and touch the duplicate bundle with your cigarette and throw upwards. The (duplicate) restored ribbon is unharmed after the flash and comes floating down very prettily. Do not think that because I have been brief the effect is not practical. Anyone with magic at heart can follow my meaning and will also see the possibilities in this 'flashy' little item.

LIES! LIES! LIES! (Henry Christ)

In *The Jinx #5* for February 1935 there appeared two methods for performing an effect popularly labeled 'The Lie Detective'. A spectator would read through a genuinely shuffled deck, lying at any time instead of calling the card correctly, whereupon the performer, at a distance and with back turned, would wax furious at such deception.

Mr. Christ approached me later with what he considers a better presentation and climax in the eyes of the audience. I quite agree that this present effect will hold attention to the finish whereas in the former case (it's still a good one) there was an anti-climax in all lies after the first. Moreover, in the version at hand, there is much less preparation.

A card is selected, noted, and returned to the pack which is given a shuffle. The spectator takes deck and gives it several cuts while the performer turns his back. He instructs the person to deal the cards from the face down pack into a face up pile, calling their names as they appear. But -- when the selected pasteboard shows up, the spectator is to lie. In other words, for once he is to disregard the truth, and instead of calling a spade or suitwise, he is to call that particular card by another name. The performer, secure in his great knowledge of lying, announces that he will be able to detect a false note in the voice and stop the proceedings at such a point.

So it goes. And an audience believes it provided the performer presents it with sincerity. Everything depends upon a key or locator card. Personally I break the very corner of a card if using a borrowed deck and use it as a short. If I have my own deck the short card is already there. Have

it on the bottom when starting. A card is chosen from the fan. Undercut about half the deck, have the card replaced on top half and drop bottom half on top of this. Now cut deck just under replaced card, overhand shuffle a little over half of deck and then drop the rest behind the cards shuffled off. Give the deck to spectator and tell them to cut it a couple of times. As the key card is above the selected card, the performer hears it when it is called and knows the 'lie' is on the following call.

A second method is with the use of League Back Bicycle Cards. The wing reverse in the center of the back can be seen at a distance of twenty feet with no effort at all. The deck is reversed for the return of the card and the spectator may overhand shuffle to his heart's content. He is told to hold the deck face down and pick up the cards one at a time, look at them, and call out their names. Then the card is placed on table, or on the back of deck. In this case, the performer faces spectator and knows the instant selected card is held up.

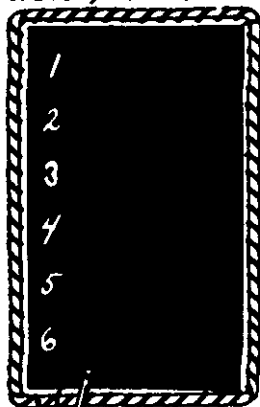
Patter possibilities are unlimited. At the moment it comes to mind that because of the publicity concerning Bruno Hauptman and his possible subjection to the mechanical lie detector, this might be injected into the patter and prove of interest, as well as heightening the effect.

801 N. Federal Ave.
Mason City, Iowa
April 30, 1935

Dear Mr. Annemann;

Having read your swell "Dead Men Tell No Tales" in "Sh-h-h--! It's a Secret," I conceived a third method which is certain and, in my opinion, easier than using a mirror. So far as I know, it is quite unique.

My first idea was to follow the second method given for the effect, but work as follows: When stepping up to assistant and pointing up and down column with index finger, run finger lightly along surface of slate. This will result in a slight streak of the chalk below the name written, and this identifies the dead name when performer sees slate



Fearing that the volunteer might catch this, I hit upon a more fool-proof method of working. When volunteer has finished writing dead name, the magi states that without looking at slate he will hand it to someone else who should write a living name. Take the slate with left hand and in transferring to right, right index finger rubs along surface and it is undetectable. When second person finishes he hands slate to someone else, etc.

Going further with this principle, I worked out a completely novel effect on the patter basis of identifying individuals by their handwriting. There is a column of three numbers on slate. Three spectators each write a word before one of the numbers. Performer looks at slate and tells which spectator wrote each word, though his back was turned during the writing. Proceed with first person just as described before. Ditto with the

second person only finger is extended a bit more than before. No trickery with the last writer. Now by looking at slate performer finds two slight chalk traces below word written by person #1 and only one under that of #2. The method may not be the best but believe you will admit the effect to be different. Hope you may be able to use the ideas in one way or another in your 'Jinx.'

Respectfully
(signed) R. H. Parrish.

Note by Annemann - The methods explained are excellent as is the last and different effect. For those who may not have my book mentioned which is now only obtainable in the British Edition (knockers lay off this obvious plug because I have no interest ((financial)) in present sales) the effect was as follows; On an unprepared slate has been written six figures in a row. The slate is handed a spectator to write a dead name after any one of the six figures. This is done while performer's back is turned. Then the spectator is told to fill in the rest of the 5 spaces with living names. The performer takes the slate and while spectator concentrates, rubs off slate with a cloth. Now spectator reveals the dead name - the slate is turned, and the only name left on slate is the one of the dead person! Two methods were given. Mr. Parrish however, has come forward with methods as good or better than those of the author. Moreover, he has doped out a truly different effect for variation.

TELEPATHY ON THE CUFF! (R. H. Parrish)

In many instances a performer wants to present a two person effect of mentalism, but is prevented from doing so because of intricate codes and methods of communication requiring rehearsal. In this instance we learn of a truly simple way by which the medium (or party of the second part) is able to receive the desired information right in front of those witnessing the test. No practice is necessary on the part of the medium, and so it becomes an ideal 'stunt' for those whose wives decline with vehemence to 'learn all that stuff.'

For illustration of the communications principle we shall use a more or less commonly known problem of mathematics. That is, to magicians. The performer with a pad passes to three spectators in turn and has them whisper numbers of three figures each into his ear. Each time he writes on the pad, and, after the third person has given the number, he is asked to add the three rows of figures and think intently of the number. The 9 principle is made use of here. The first row is written as given. The second row is written on the way to the third person and is not as told performer. Instead the performer puts down numerals which, when added to the figure above, will total nine. The last row is written as given and pad handed spectator to add. The performer remembers only the last row. From the last figure he subtracts 1 and puts it in front making a four figured number. Thus if the last number were 248 - he would know the total to be 1247. If 320 - the total would be 1319.

So far we have brought out nothing new. The performer turns his back while the spectator adds. During this short time he writes on the inside of his left shirt cuff, with the stub of a pencil, the total of the problem as he knows it will be. When spectator has finished, performer asks him to think of it and at same time picks up a slate and chalk which he hands medium. She writes, spectator calls out total, and she turns slate. It just has to be the same because she read it from the cuff!!

"HORRORS!!!"

--By--
STUART
ROBSON

One of the most novel effects that has come to my attention is that which follows. True, it is a principle which is neither new nor original, but the application makes it something that will be of interest whenever shown and allows of not a little histrionic byplay.

Murder	Vampire
Morgue	Frankenstein
Torture	Scream
Undertaker	Skeleton
Suicide	Banshee
Fiend	Strangle
Horror	Poison

Mr. Robson has long been noted for his ghost stories and horror tales under green lights and such so this emanation from an imaginative

brain is excusable. Certainly the variation will be remembered above other forms of the principle.

You have six small cards like those illustrated

and on which are printed the words as shown. Your cards are exact duplicates of the ones here except for the figures on each. You must mark the five small

Corpse	Black cat
Morgue	Frankenstein
Witch	Trance
Undertaker	Skeleton
Haunted House	Hearse
Fiend	Strangle
Voodoo	Coffin

cards so as to know which is which from the back. Dotting them is a good plan but the best idea is to have each of them a different color. You then can tell which are left from across the room or at a good distance.

Corpse	Black cat
Murder	Vampire
Ghost	Dracula
Undertaker	Skeleton
Haunted House	Hearse
Suicide	Banshee
Devil	Insanity

Put the large card in your pocket and put the five cards on table face up. Ask a person to

think of any horror word and to pick up and pocket all papers on which this word can be found. Immediately you reveal the word, or impressively (Robson revels in this) describe personal feelings, situations and thoughts until finally the meaning of the word becomes clear and you name it exactly. This is by far the best presentation.

Corpse	Black cat
Murder	Vampire
Ghost	Dracula
Morgue	Frankenstein
Witch	Trance
Torture	Scream
Monster	Grave yard

What makes this a fool-proof effect and very puzzling to those who witness it is the fact that you never touch nor go near the papers, never ask a question, and yet are able to reveal the word.

Secrets like this are simple to work but complex to an audience. The master list you carry is

Corpse	Undertaker
Murder	Haunted House
Ghost	Suicide
Morgue	Devil
Witch	Fiend
Torture	Voodoo
Monster	Horror

list. If the Extra card is selected also it simply means the word is in the first column at the number reached by totalling the values of what other cards have been picked up. If the Extra card is not picked up, the word will be at the same number but in the second column. And there is never any trouble telling which cards have been picked up from a distance because of the colors. When working close and without colored cards, have the dot marks on backs and tell the person to turn face down all cards not picked up. Therefore, if VAMPIRE were thought of cards one, four and eight would be the ones picked up. This totals 13 and that word in the second column is VAMPIRE. However if cards one, four, eight AND the Extra card were picked up, the word would be 13th in the first column which is MURDER. And that's just about what you are getting away with.

1	Horror	Poison
2	Voodoo	Coffin
3	Fiend	Strangle
4	Devil	Insanity
5	Suicide	Banshee
6	Haunted House	Hearse
7	Undertaker	Skeleton
8	Monster	Grave yard
9	Torture	Scream
10	Witch	Trance
11	Morgue	Frankenstein
12	Ghost	Dracula
13	Murder	Vampire
14	Corpse	Black cat

JUST THE SAME ALIKE. (Annemann)

I have a nice version of the sympathetic cards that allows of its being performed before a goodly sized audience. It has enough flash to it in the working to interest the ones not participating and certainly the selection of the cards from their decks (especially the second) couldn't be fairer in appearance. It all boils down to two forces - of the same card - from two decks. When at a private party or club it may be possible to borrow one of the two decks, all of which helps in the build-up and after effect.

Using a small stand of the sort popular for 4 Ace routines makes the second part of this effect stand out to the rest. In the presentation of the trick, two decks are brought out and two spectators selected, one on either side of the audience and they may stay in their seats. With the 2 decks still in their cases the performer approaches one and asks that they chose one of the decks. The remaining spectator gets the other. One now is given the selection of a single card from his deck and he keeps this instead of returning it.

Passing to the other, the performer takes the second pack and returns to the front. Giving the pack a shuffle he starts dealing in into four face down heaps in a row on the stand. The second spectator is told to say 'Stop' at any time during the deal and at this time the performer turns the card stopped at face up on its pile. He continues dealing and the spectator says 'Stop' three more times so that there is one card face up in each of the four piles. In short, four piles are dealt and ANY card in each pile is turned face up on command of the spectator. A big die is tossed by the spectator and it selects one of the four turned up cards. This card is held for all to see and the first spectator shows his card. They are alike!

Attractive to the spectators and audience is the selection of the second card. It is done in front of them and they see how the entire operation is left entirely to chance (?). However, I have never seen nor concocted an effect that was so completely dependent upon forcing.

One of the two decks is unprepared but has the card to be forced on the bottom face up and the back out. The second deck consists of 39 indifferent cards and 13 duplicates of the one to be forced. These duplicates are distributed through the pack four cards apart starting with the third from top. Both packs are in their cases and you know which is which. Start by allowing one spectator to choose a pack. If he takes the first one, toss the second deck to another spectator to hold and begin right there. If he should select the second one let him have it and taking first deck to another start there. I suggest forcing the card from the first deck by the method I have described in this issue under the title "Still They Come." It is a showy method and clean working.

For the second choice I need not explain much more. This pack is given a false shuffle and dealt out in four piles face down. The duplicates all fall in the third pile. At any time a card is turned up in a pile until there is one such in all four. The third is the force card. This way of the spectator selecting four of the cards couldn't appear fairer as it is all done with perfect freedom. Now a die is thrown and the numbers 2, 3, 5 and 6 will count to the force card from one end or the other. If 1 or 4 shows up, have spectator roll again just to see that different numbers turn up each time and that die isn't loaded. Try out this effect and you'll see how smoothly it operates. Everything from the very start is a force but the performer always has complete control and at no time do the spectators have a chance to throw a wrench into the works.

Should I merely say "force" a card anymore when describing a trick, guns would roar and moans be heard for a long time (that's because I suffer easily and to excess). Not satisfied with my head-bending efforts when I put together '202 Methods of Forcing' the customers wreck vengeance upon me everytime I mention 'force' and do not include a variation or new twist to those that have gone before.

With that trite excuse I reveal an honest-to-goodness pet of mine and one that I've used constantly for nearly three years. It's only a combination of two known principles but I am sure I have eliminated the faults of each by the combination. It was only a few years ago in 1921 or 1922 that Conrad Rheiner of Philadelphia printed his Touch of Mephistopheles. This was the much copied behind the back force of a single card. Having force card on the bottom to start and with the deck behind back, the performer would have a spectator cut off a bunch. Turning the performer would mention the impossibility of his knowing how many had been removed and during this interval he would shift the bottom card to top of his packet. Turning back the spectator would be asked to take off the next card and keep it. Later this method was varied by allowing the deck to be shuffled and the card added to lower half from under belt where it had been secreted. Then Larsen and Wright improved it a few years later by palming off the top card behind back in right hand and holding this palm under and against back of left hand which was holding the deck. After shuffling and placing on hand, the working continued as above.

My variation isn't new by any means. I found that the one fault of the above methods was that when performer turned for the important second it was impossible to shift the card without a visible motion of the arms. They always know something has been done. Outside of that the turn is all right. I figured to eliminate the fault by operating with one hand.

Next comes to mind the force in which half the deck is turned over bringing the halves face to face. Cards 'to go' are on under side. Cards are counted to one less than a number named, deck secretly turned over and the next one taken. Vary by having a portion cut off and the next card (after turning) from lower half chosen. The fault here is the turning over move. It's one of those things that just can't be done without it being apparent that 'something' has taken place. Even wild arm swings and 'haywire' gestures won't hide this fact to the onlookers.

We now combine the two and intrigue as well as fool the audience and the magi. Have the selector stand on your right. You face the audience and he does the same. Take deck and shuffle. You must have the card to be forced on top or bottom but must wind up with this single card on bottom and turned face up against bottom card. Deck can still be given a dovetail shuffle or two without revealing the turned over card. Lay deck on left hand and tell spectator that a card is to be selected and neither he nor yourself will see anything that is done. Putting your left hand behind back, he is told to reach behind your back with his left hand (he can't see what he is doing) and cut off a bunch of cards. He does so and as he brings them out you say, "You know how impossible it is for me to know how many you have cut off. Now reach back again and take the next card for yourself." But during the interim you have merely turned the deck over and he gets the force card. Immediately he has this one card you turn deck back and left hand comes out with it and tosses it on table. The whole manoeuvre is executed with one hand and there isn't a bit of lost motion. And after the selection there is nothing to do in order to fix deck, turn over extra cards, or monkey with to make it unprepared. It is.

Performing with a one-way deck has a drawback that doesn't seem to have been appreciated by performer's in general. This point however, makes itself apparent to the watchers after a trick or two and I'm surprised that the idea I'm writing of hasn't popped up before. To offset my various bad faults when working I have one good trait I am always certain about. I AM ABLE to judge an effect upon an audience and visualize myself in their position. I can always figure close to what will be going through their minds in following the actions of a performer and that may be one of the reasons why I have had such good luck (so far) in merchandising the various bits of business I have written.

When a performer makes use of the one-way back principle he must always manoeuvre so that the backs can be watched. That's elementary. But I yet have to find a card man using this principle who doesn't make apparent his scrutiny of the backs in watching for a card to show up. This registers every time (and don't you think it doesn't) and although the spectator may not know anything about it all before or after, he does know or realize that the backs have been watched. I wish I had a dollar for every time the remark, "Are these cards marked?" has been passed during work with a reverse back. I wouldn't have to keep chain letters going. With all due respect to that master book 'The Art of Magic', the book that introduced one-way backs; a performer is a fool who attempts tricks with a white dot reverse. There was a time when that white dot was the same at both ends on Rider Backs; then the reverse was a broken cloud line and to me, the silliest trick in the world was anything that depended upon such a mark.

League Backs tell another story. It is the fastest reverse back in existence and brings to mind that famous Tex Rickard remark, 'You never seed anything like it.' But even this super back isn't practical for constant use because of the reason in the first part of the last paragraph.



My extemporizing is a lead to the following. Why not make a FACE REVERSE to combine with that on the back? I did it. I tried many ways at first. I fanned cards slightly and let them lay in the sun for a few days to discolor. I tried a chemical wash to discolor a quarter inch at one end. Finally I used the method given here and after using it for a long time can say it is the easiest to prepare and practical to use. Now you can use the back design at will, but whenever it is necessary to pick out a single chosen card, you can fan through the face up deck and find it as easily as from the back, and get away from that continuous back-watching.

A needle or pin is the only tool and at one end the suit indicator is scratched as shown in the illustrations. Spades and Clubs are separated from their standard. The center dip of the Heart is lengthened, and the bottom point of the Diamond is cut off a trifle. When you fan through such a deck, have upward the untouched ends. The tampered with end shows up much quicker when among those left alone. Now I know I've gone a long way to reveal this pet angle of mine but I've done it for a good reason. My aim in writing for magi is to help improve where I can and find fault when I find it possible. If I can fool magicians with a subtle principle like this you can do the same and as far as I know that is the chief desire of a great many devotees. And if you can fool magicians you won't have much trouble fooling laymen as long as you don't lose yourself in technicalities and get away from simplicity and direct action.

THE 'ONE OF A BUNCH' FORCE. (Orville Meyer)

If one can use a clever force of a specific card with the appearance of a genuine selection this is it. Two cards can be forced at the same time with no more effort. Suppose, for instance, you are going to force a deuce. Put the three other 2 spots on top of the deck and have near the center the one to be selected. To locate this from the back it is best to dot the upper left and lower right corners. Fan the deck near center and have 1 or 2 spectators take out three or four cards in a bunch. It is only necessary to have the deuce one of those removed and by this method there is no chance of failure.

Now state that only one is to be used and to be sure the choice is made by chance, have them pick out and use the LOWEST card from those drawn. Thus your particular two spot becomes immortal. For two cards use a deuce and a King. Put the rest of the Kings on bottom and the deuces on top. Fan and have the two cards (Deuce and King) among the bunch removed. Ask them to take out the lowest and highest cards for use. This is an excellent force for a two card rising card routine.

THE IMPRESSION MODERNE. (Annemann)

Sealed letter tests have come and gone. They no doubt will still come and go, but in this case we have one which differs enough in effect to make it appear new in the eyes of the sitter.

Only one envelope and sheet of note paper is in use at any time and it is presented as a combination of psychometry and automatic writing. The sitter (who doesn't sit in this test) is handed a sheet of note paper and a letter envelope. They write a question about something concerning themselves personally, fold the paper several times, and seal it securely in the envelope. Taking the envelope and pencil in his otherwise empty hands, the medium feels it between his hands, stares into space, grunts, foams at the mouth, and otherwise becomes very psychic. He asks person to take it back, hold to his forehead and mentally think the question over. Immediately medium grabs the envelope and scribbles across it an impression that turns out to be an answer to the question! It still remains sealed inside and UNTAMPERED WITH.

Nothing is needed except envelope, paper and the pencil. Use the cheap type of envelope obtained at 5 and 10 cent stores. With parafin wax that is cold and hard coat the entire face of the envelope by having it on a hard surface and rubbing the cake over it. Now burnish the surface with the Mount of Venus on your right or left hand, being careful that said Mount is clean as the parafin picks up all dirt. This gives you a smooth, shiny surface very susceptible to all impressions. Have a sheet of paper that can be folded several times. Have the sitter in a standing position for the test. Hand them the paper after you have asked them to get their mind on a question. Now give a pencil to them and at the same time back their paper up with the face side of the envelope. They write and seal.

You now take the sealed envelope. Pretending to feel it, and turning it over and over in your hands, you read the impression in DULLED writing on the face of the envelope! In short, an impression has been made ON WAX rather than by wax ON PAPER. And most important, in handling, the dulled lines are obliterated by merely rubbing the envelope between the hands!

From here to the climax it is only 'the business' as far as working goes. Reading the impression is a matter of tipping the envelope surface slightly so that the light strikes it right. I pretend to start writing on this side which gives you all the opportunity needed for reading. Before writing however, ask if such-and-such means anything to them, describing something at random. Hand envelope to them for the forehead action, and taking it back you scribble the answer on the BACK because writing won't 'take' on the waxed surface and this manœuvre makes turning the envelope over after reading go by unnoticed. This is a nice effect for publicity purposes as one can always go about with a couple of prepared envelopes and paper.

THE RIBBON THAT MADE GOOD. (Orville Meyer)

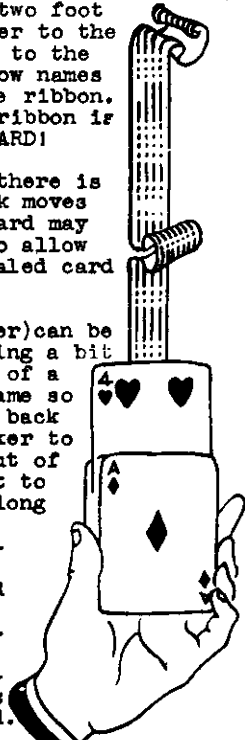
Effect: A spectator freely selects a card from an ordinary deck. After being replaced the deck is genuinely shuffled and cut several times. This may be done by the spectator himself. Saying that he will locate it, the performer removes a card at random. Upon seeing it however, the spectator says it is NOT the one he picked. A two foot ribbon is fastened with a sticker to the back of this card and it is cut to the center of deck. The spectator now names his card and gently pulls on the ribbon. He pulls out the card to which ribbon is attached and IT IS THE CHOSEN CARD!

No sleights are made use of; there is nothing to cover up; no quick moves are necessary; and the chosen card may be initialed. A nice angle is to allow the spectator to keep the initialed card on the ribbon as a souvenir.

Method: Diachlon (lead plaster) can be obtained at drug stores. Using a bit of this (a piece about the size of a wheat kernel) warm it over a flame so you can spread it thinly on the back of any card from deck. Use a Joker to put this on so it can be left out of deck when not in use. It is best to spread the diachylon in spots along the edges and in center of card rather than try to cover the entire back. Two cards stuck together may be freely handled and tossed about as one. A little pressure and sliding motion separates them. With this prepared card on top of deck you are ready to present a real startler as the climax is totally unexpected.

Any card is freely selected. Undercut about a half of the pack, have the card replaced on top of the deck and drop the under half on top of this. The selected card is now near center with the prepared card underneath. The deck is pinched tightly, the two cards adhere, and the cards may be given an overhand shuffle with no fear of them parting company. After shuffling and cutting, remark that as usual in such cases you will try to find the card.

Spread the deck out, locating the double card. It is easily found by the extra thickness. Remove this card and declare it to be the one chosen by spectator. When told that you are wrong, hand it to him and also give him the ribbon and sticker to fasten to the back. You need not be afraid of them coming apart but if timid about this, put the card on back of deck and have him fasten the rib-



bon on while in this position. Show it again, after ribbon is attached and asks spectator if he is positive you are wrong. Put it back on top and say you will bury the card in the pack. Left thumb exerts a little pressure and slides the top card over as in dealing and this separates the two. Without showing card again push it into the center of deck.

Now hold pack with face of same towards audience and standing vertically with the ribbon coming out at the top. Have spectator name the correct card. Riffle the top of the deck several times and have him gently pull the ribbon up. **THE CORRECT INITIALED CARD MAKES ITS' APPEARANCE ON THE END OF THE RIBBON AND IT IS THE SPECTATOR'S TO KEEP!**

THE MIGRATING PASTEBOARD. (Annemann)

Once again I introduce an effect that has been tested under fire and which has proven a good item for small club and close-up programs. It uses one of my favorite subterfuges - that of introducing an odd card into a borrowed deck - than which there is no other principle more intriguing at the moment.

Asking two members of the audience to assist you have one on each side and announce a most baffling problem with the borrowed deck. With the cards face up you deal them onto the spectator's hands, the man to your right getting the black cards, and the man on your left getting the reds. You ask if everything has been fair to date and receive an affirmative reply from both. The packet of red cards is now given a shuffle with faces towards audience and encircled with a rubber band, the left hand spectator holding them thereon. The man on the right is now asked to say 'STOP' as you riffle the black packet, and note (as well as remember) the card stopped at. This packet is also secured with another band and given him to hold. Mystic words are said, passes are made and everyone holds their breath. The right hand man is told to look through his packet and remove his card. It is gone! The left hand man is now told to look at his cards and see whether or not there is a black one among the reds. There is! The first man names his card. The second man shows the black stranger. Climax! Nice? I think so because it has always been received very well.

Borrowing the deck for this trick makes it a practical drawing room and club number. In the latter places have the secretary, president, etc., or from whom you obtain the deck, act as one of the assistants to emphasize this point. Besides yourself an extra card is necessary. It may be of any back design. I always carry four cards about with me. Two are of bridge size with red and blue backs and the other two are of regular size also with red and blue backs. Thus it is possible to match a deck in size and general color. This extra card is a 'short' but made with a trimmed corner or a concave trim at the center of ends. Straight across shorts are not practical as I have said at lengths before. Palm it onto the top or back of deck you have borrowed. Keep deck face up, and fanning them through locate and pass to the face of deck the genuine duplicate of this extra card. I forgot to say that the extra card should be a small black spot card. It shows up better and the contrast among the reds is greater. Consider it said.

Have the spectators up and standing on each side. Their hands outstretched, you deal the cards from the face out pack, the reds to the left

and the blacks to the right. After the first and until the last they can be dealt in bunches, but the man on the right gets the black packet with the genuine card at the back and the fake duplicate at the face. They both admit that everything has been fair. You take the two packets from them, one in each hand. The right black packet is in the right hand, ends between thumb and second finger with backs up. The left red packet is face down on left hand. You ask left hand person which color packet you shall use. At the same time you tap the right hand packet's side onto back of left packet, and the left fingers come up around the back of packet and top slip the card off onto back of the left packet. The spectator names a color. It doesn't matter. If he says 'RED' you hand black packet back for the moment and with faces of red cards to front, overhand shuffle about half and drop the rest on top (or face) all of which brings the genuine black card to about center. Take a rubber band from right trouser pocket, snap it around the packet and give to him to hold.

If the spectator says 'Black' say that you will have a card chosen from this selected packet but first you will have the red ones secured and then proceed in exactly the same manner. Now take the black packet again. At the face of this packet is the fake duplicate. Cut the deck bringing this locator card near center and turn packet face up.

Riffle the front end from bottom to top and have right hand spectator say 'STOP' at any time. It is simple to riffle this packet through quickly several times as you say this and whenever he says 'STOP' you riffle to short and stop. Thus the fake duplicate is looking up and staring him in the face. He remembers it (we hope). The deck closes and it is turned face down. Right thumb riffles up the end nearest performer until the short card drops again and deck is cut, the right hand masking the back of the fake duplicate now on top. At this time however, you are talking about the card that has just been noted in the black packet and you ask the man with the red packet if anyone has been near him. He says, 'No.' At this time you palm the top card of your packet to pocket as you reach for the second rubber band. Secure the black packet and give it to right hand man. The effect is done as far as mechanics are concerned. Reread the description for the finish and the deck is returned to the host or hostess with thanks.

THE FACE UP - FACE DOWN LOCATION. (Annemann)

I discovered this back around 1928 but to date it has never appeared in print to my knowledge. The discovery was quite accidental but at that time I was spending a lot of time and study on one-way back effects and chanced upon it. I can't guarantee this with any other back than the League Backs of Bicycle make. I consider that design the best one-way backed card for many reasons.

Faces of cards are susceptible to the one-way principle in twenty-two instances if only the spot cards are considered. Picture cards generally have some difference that can be noted but the Jack, Queen and King of Spades are the only three court cards with a definite one-way design at the center of their faces. That gives us twenty-five cards in the deck that can be discovered by their faces when reversed.

Now comes the strange part of all this. Arrange the faces so all are pointing the same way. Now turn them over and check the backs - the three wing design at center of the back on League cards.

THE BACK DESIGNS WILL ALL BE POINTING THE SAME WAY ALSO!

Possible now is a very cute table trick and one which will fool a magician who may suspect your using a one-way deck. In effect you count off 25 cards from the deck saying that it is all you need for the test. Hand these to a person to overhand shuffle and then take them back. Fan them and have one drawn. The moment it is out, close fan and hand cards directly to another person and ask the first man to push his card back anywhere among the others while they are all out of your hands. However, this manœuvre reverses the deck so that the selected card is now reversed in the deck of 25 cards.

Have this person now shuffle the cards and then as you turn your back tell him to deal them on the table into five rows of five cards each. Also tell him that at any time and as often as he wishes he is to turn a card face up. Thus 8 or 10 of the cards are face up in the square and the rest are face down. This is the point that will fool the card men because the face up and face down cards are at random as desired by the spectator.

However, all of this means nothing because both the faces and backs of the cards are reversible and it is the simplest thing in the world for the performer to look at the square of cards and locate the one turned card. When dealing them, a spectator will deal them all the same. Thus the face up cards will all point one way and the face down cards will check with each other. And regardless of whether the chosen card is among one group or the other, it will be the only reversed card of it's kind! I always find that a neat presentation at this point is to have the spectator who drew the card think of the row across and then the position in the row of his card IF it has been turned up (the man who lays them out does not know card). If it hasn't been turned up he is to think that and I tell him so. Then I take his wrist, move it over the square and finally drop it on the chosen card. As a test of muscle reading it is good and seems perfectly fair because you didn't hold or control deck for the return of the card.

A PRINCIPLE IN DISGUISE. (Harry Vosburgh)

An extremely cute method of handling a one-way deck makes this secret of importance to those who favor such effects, and it will throw off the few who may know of the principle and possibly suspect it. There is an older subtlety invoked in many cases - that of reversing half the deck. A card is now selected and replaced after noting but it isn't necessary to reverse either the card or deck. Simply have the card drawn from one half and replaced in the other. The deck is now cut at the center of the two sections and dovetailed together so as to leave all cards pointing one way. Regardless of the half into which card was replaced, it will be the only one now turned around in deck.

In this much simpler and yet as practical version, the bottom card of deck is reversed and remembered. A card is now selected from the fanned deck and in closing the fan the pack is turned as of yore. However - it is now given an overhand shuffle and the bottom card brought to top. The deck may be fanned now or kept squared for the return of the card - but the direction of the top card jibes with that of the returned card and all seems well to those who may know of the principle. As performer knows the identity of the reversed 'herring' it is no trouble to find the other re-

versed and selected pasteboard. I consider this as good as the first above mentioned twist simply because if a spectator is at all 'in the know' this method of disguising the turn will throw him off just as much and with less effort and subsequent handling by the performer.

FROM OUT OF THE AIR. (Annemann)

One of subtle methods for the transmission of signals has been passed around a good deal in its original form. The switching on and off of an electric light in another room was found to act on the radio with sharp static like snaps. Presumably the performer would be given a number or card and leave the room before the medium returned. In another room he would signal her through the radio which had been turned down a little but not off during the test.

I played around with this idea and found out an important secret which allows of a much wider range of effects. If the drawing room set doesn't use an aerial fasten one of bell wire to the post. Most radios though, use an aerial around the floor of the room or a lead to one outside. In any case, it is necessary to have a length of wire attached to the aerial post and strung along wall or under carpet to a convenient spot. I'll describe my own hookup and the reader, knowing the principle, can arrange his own to suit. It is only necessary to touch a bare spot of this aerial wire to a metal connection as a ground to get the same effect, a short snap of static as the connection is made and broken. I ran the wire past a metal base on the piano leg so that it lay snug against it about an inch from the floor. In the baseboard of the wall in back I placed a screw eye also an inch from the floor. A three or four inch piece of elastic cord was fastened to end of wire and to screw eye. Now the insulation on wire just to the right of the leg (about half an inch) was removed. When sitting on the piano bench, my right foot underneath came just to the left of the leg. By a tap of the toe, the wire was moved to left and made a connection for a second, whereupon the radio responded with a snap. Lifting toe instantly broke the contact.

Effects are unlimited. I signalled three figure numbers which had been decided upon by the crowd and which the medium, on return to room with a blindfold revealed by holding someone's pulse and counting. The static (?) always came through on the second number after the right one. Two cards would be named by people and the medium on return (always blindfolded) would deal through a face up deck and then call them both. She could see downward and the telltale 'click' would come on the second card after each time. The whole deck would be dealt, however, and both named at once. We had a well worked out book test where a book was taken from shelf and someone would select a page and think of a word in the first line. All would see it and I'd note page and position of the word counting from left. On entering for this test the medium would stop at door and then enter with short steps and on the right step she'd get the first signal denoting first figure of page number. She would then stop and as book or magazine was handed her would slowly say, "Everybody please think about whatever I am supposed to do." Just 10 words and on the right one she'd get the second figure of page number. Kneeling to floor she would open cover and start turning the pages slowly. On the right one she'd get the position of the word. Then she'd quicken the turning until finally she would stop and ask if she was at the right spot. Now removing the blindfold she would study the

page carefully and announce the word!

Robert Doidge then gave me the idea of using the Rupee for 'hot and cold' so that medium could enter the room and locate an Indian rupee which had been hidden and which was supposed to have a magnetic property which would register on those who were telepathically inclined. All bosh, but nevertheless good presentation. Try it out and see for yourself the possibilities.

THE HANDKERCHIEF THAT FLEW. (Annemann)

Years ago I used this effect in a silk routine I did as a club act, and running across it in my scrapbook reminded me that it was still good. Two glasses are on your table together with two cylindrical covers which are about a half inch less in height than the glasses. The covers are first tossed to someone and received back after you have passed one of the glasses out and had the spectator bring it back. Taking one of the covers, you pick up the other glass and show that they just fit nicely over the tumblers. The spectator's glass is covered and he holds it on outstretched hand. A silk is now taken, put into the other glass and covered. On command the silk vanishes. The tube is carefully lifted showing the glass empty and tumbler is set down while tube is taken to front and then snapped into audience. Lifting the other tube from hand of spectator, the silk is found in that glass and all is well.

My method was to have one a mirror glass and the other to match but unprepared. The duplicate silk was pleated across and then up so as to spring open, tied with a single piece of weak thread and fastened to the head of a common bent pin so that when hanging inside a glass, a mere push downward on the bundle with finger would break it. This was hung in the back part of the mirror glass. Taking back a tube it was dropped over this empty (?) glass for a second and being a little shorter came below the overhanging pin. Lifting it off carried the silk with it and in putting this tube over the other glass the silk was broken by the right second finger which was holding tube from inside with thumb outside. The other silk was vanished by the mirror glass! The sucker working of being careful with tube carried all thoughts away from this tumbler which was left on the table.

A DAFFY DISCOVERY. (Annemann)

Usually a performer is serious about finding a card in front of an audience but in this case I have departed from that rule. After working it out and trying it under actual conditions, I found that people still took it seriously! And, best of all, it always gets appreciation for some intangible reason, possibly because it appears like a lunatic's method YET WORKS.

It can be worked by two methods. I prefer the first because it is cleaner. Use your own deck and have 13 or 14 duplicate cards to match. In your left coat pocket put the same number of in-

different cards taken from the deck and put the packet of duplicates on bottom with another card below to mask. We will assume the duplicate packet to consist of Fives of Clubs. Have the Nine of Hearts, Six of Diamonds and Two of Spades in top portion of deck and pencil dot their upper left and lower right corners so as to quickly locate them in a fan. As will be seen, these card combinations may be changed at will by performer.

State that you played at an asylum and after the show was approached by an inmate who wanted to show you a card trick. This is it. The person said that rather than discover a card by skill and dexterity, he had learned to use his brain. You now ask the spectator assisting to cut off and retain about half the deck. You pick up your half, and illustrate that he is to fan his cards facing him and that you will reach over and draw several cards at random. You do this, throwing them face down each time without looking at or showing them. You pick three in this manner, and it isn't by chance or coincidence that you take the three dotted ones!

Now you fan your own packet so that the duplicate cards make a wide fan and offer the spectator a choice of one which he is to place in his pocket without learning its identity. At this time you drop your packet into left coat pocket standing it beside the mixed cards already there, laying on their sides. Picking up the three cards you picked you explain that this was how the lunatic knew the card selected by the spectator. Turn them faces towards audience and say, "We take the highest card which in this case is a Nine and from it subtract the next highest which is a Six. That leaves Three. To that remainder we add the lowest card which is a Two. Three and Two is Five. Therefore the card is a Five Spot. Now we look at the three cards and find a Heart, a Diamond and a Spade. Clubs is the missing suit, so the card must be a Club. In short, by simple figuring the selected card is the Five of Clubs. Will you show it, sir?" After card is shown to be the right one, you can bring from pocket the mixed cards and throw on table. Say, "That was what I was shown, and it's my opinion that anyone who can make a thing like that work shouldn't be locked up."

An alternate method is to dot the cards in the spectator's half in the same manner, but fan force the single card from your half. This requires no duplicates but is not as fair looking and clean cut as the other. The effect is quite different.

A NEW METHOD OF TABULATION. (Ralph W. Read)

(Note: Mr. Read needs no introduction. As the author of The Calostro Mindreading Act, he can be thanked by the profession for a most practical and much needed system. The following is another of his very original ideas.)

Having stolen, or otherwise secured original written questions, or duplicates thereof, this new method of tabulating them for later secret reference is one of the cleverest means yet devised for the mentalist. It is so innocent looking and so easy to handle that no suspicion can possibly be aroused. It is now released for the first time and will fit in with the work of many.

You have backstage a writing tablet about 8" by 10", the ordinary kind with a gray cardboard back and a flexible cover which is hinged at the top. The stolen questions are copied in abbreviated form on the outside of the cardboard back,

two or three questions on each line. The questions to be answered first are on the bottom line, and others on the lines above.

Write the bottom line about $\frac{3}{4}$ inch above the bottom edge of the cardboard. The exact distance is determined by opening the front cover and folding it clear over so it rests flat against the cardboard back. In this position, the cover won't reach clear to the bottom, so you write the bottom line of questions so as to be concealed underneath the bottom edge of cover. Thus all the writing is concealed when the cover is folded against back.

When questions are copied, cover is closed on front of pad, and together with a thick black marking pencil, placed on a stand to be seen on the stage when act is opened. After opening talk you dump collected questions on stage, pick up crayon and tablet, open and turn back cover as you sit down in a chair. Explain that concentration is necessary and you use tablet to inscribe impressions. Having memorized one question (not on pad) you hold tablet on left arm and in full view scribble with crayon while talking something like this -

"**I** get a jumble of letters... a 'B' (make a small B) ...no, it's not a B, it's an R (make a bold R)...and now an L...yes, it's an L (make a large L below the R)...and now I see an A (make an A below the L)...but the A seems to be in the wrong place...it should come first. Now I see something crooked, snake-like (make a large S)...and there is something supporting it (make S into a \$)...is A.L.R. here?...yes, I see you...do you recognize this mark here? (You hold up tablet in left hand, fingers on front, and thumb on back near bottom edge of cover (the cover now being towards you, of course)."

A slight upward pressure of left thumb, and the cover slides up enough so you can see bottom line of tabulated questions. Secretly read and remember one or more of them. A second is all you need. A.L.R. acknowledges the \$ sign and you continue..."it looks like a good sign for it means money for you...you want the better things in life you haven't had before, in fact you'd like to be rich, etc., etc."

You tear off the A.L.R. "impression sheet" and throw it aside, proceeding with the next question - the one you have just noted on the back. With each question you will find some article, or dramatic element, that you can illustrate on the sheet with crayon. Even if your drawing ability is poor, and the picture crude, the spectator will readily see the connection, if not the exact likeness, and that is sufficient excuse for your going ahead with the answer. For questions about marriage draw a heart or hearts; about trips draw a train, boat or auto; about babies, draw a nursing bottle.

Using a tablet in this manner gives many advantages apart from its simplicity and ease in the handling. All of your written "impressions" may be freely shown or examined; they are bold enough so all can see them, and this maintains a dramatic interest on the part of the entire audience. When putting your "impressions" on pad, the top hinged end is downwards, the "impressions" are written in full view right side up to you, but upside down to the audience, until you later turn tablet around and hold it up for identification - a perfect excuse for thus turning it around for them to see and read.

With three questions per line, and eight or ten lines, you will have 24 to 30 questions, enough for most acts. In other words, you use only about 3 or 4 inches at the bottom of cardboard for copying. With a tablet in hand you will quickly discover how easy it is to slide cover upwards enough to bring uppermost lines into view. The cover then slides back the instant you have glimpsed line, and everything again hidden from view. Use a new tablet for each performance.

THE UNKNOWN SUBJECT. (Annemann)

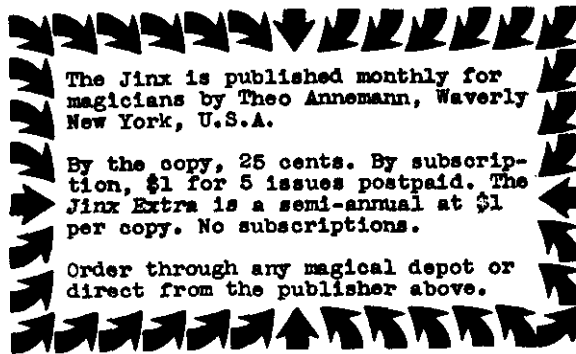
I thought for quite a while before deciding to release this secret because I've used it a lot for press work and the effect is absolutely original. I had it listed as a dollar trick should I ever let it go, but Spring has made me weak so here it is.



Pick out a friend from the telephone book. Count down and remember its position from the top of its column. Make 26 one inch square cards containing letters of the alphabet. Make 25 more all containing the first letter of the friend's last name. Put the 26 duplicate letters in your right coat pocket. Put the 25 different letters in the small watch or coin pocket at the top of this side pocket. Select two cards in a deck of opposite color but whose values will make up the required number to count down in book to the friend's name. Tip off this friend to the names of the two cards. (I manage to get to their phone and paste the names on the bottom so he won't lose them.) Take the book and dog ear or otherwise mark the right page so you can get to it quickly. So far this may not appear as much - but please visualize the following effect on those hit by it.

Explain that you will demonstrate a test of mind-reading with the telephone book. A name must be selected at random so you have a set of letters. Reach in pocket and take out the top set. Show all different and mixed and put back. Your hand goes on down after leaving them at top and stirs up the duplicates. Have person reach in and take out one. Right after this you take out top set and throw on table. This set, being minus the one forced, makes everything check.

Now explain that as an "R" (for example) has been picked, the name shall be among the 'R' section. Pick up book and run through it, stopping at the marked page, saying, "Here is a page of R's. We will use it." Turn book down still open and take deck. "Now we need a number of two figures," you continue. If, for instance, name is 36th down from top, you force a three and a six. Use your own choice of methods here, but for your sake as well as mine don't let it be complicated. Use an alternating two kind deck if you wish and have two removed from anywhere in a spread. Call the cards 36 and turning over book point to the right column and tell him to count down and mark the name. You walk away. If you'll only go right through this as written without dragging, it is the best method of which I know. Now you dramatically, from across room, spell out the name. NOW - say you would like to make a test of telepathy. Ask the person to go to the phone and call up the selected name in the book. This called up party is to be told something about a University or committee that is checking laws of average and sequence and would be kind enough to name two playing cards at random for the record. The person at other end can hear and have a little to build it, but does as requested. **AND HE NAMES THE TWO SELECTED CARDS!** Imagine the effect created by this double test! I could rave for an hour but the dope is all here and if you'll think for a minute you'll feel like raving too! I know!



The Jinx is published monthly for magicians by Theo Annemann, Waverly New York, U.S.A.

By the copy, 25 cents. By subscription, \$1 for 5 issues postpaid. The Jinx Extra is a semi-annual at \$1 per copy. No subscriptions.

Order through any magical depot or direct from the publisher above.

takes three together from any spot and pockets while performer reassembles deck by completeing cut from where cards were taken and glimpses bottom card in laying cards aside. Thus he knows the next three or chosen cards in order.

Standing blindfolded at a distance the performer asks that a card be taken from pocket. Ninety-five times out of a hundred the cards are taken out in the correct order. However, the color is named first, followed by the suit, to double-check. Have the first and third of the same color but opposite suits. The middle card is of opposite color. If it isn't the color you name you know the card anyway. If it isn't the suit you know it too. You may hit one who goes at it backwards but when a rare specimen doesn't follow the order as planned he'll invariably keep on the way he has started. The middle card never misses being second. It's up to you to make the most of the last. But watch the effect on the audience!

FINIS.

PAR-OPTIC VISION.

A most unusual test that can be introduced into a program at any time is one which needs no preparation in one version and but a little in another. It is one of those tricks that can be done before practically any sized audience and it is just as effective if presented for a single person. Professional performers know only too well how rare and hard to find such an effect is.

The first version is impromptu with any cards that may be borrowed. The performer states that what he is about to do must not be confused with card tricks or sleight-of-hand. It will be left entirely to the audience as to what senses are employed by the performer in gaining his subsequent knowledge. The working of the effect is so clean and obviously free of trickery that this point stressed at the start will emphasize it and be remembered after.

One person is chosen, always a man, and shuffling the deck of cards, the performer has three taken therefrom and pocketed. The spectator is cautioned against seeing the cards at this time in order to guard against the possibility of the performer reading his mind. (After all, this is a test of par-optic vision - not of mindreading)

The performer now allows the spectator to blindfold him and to lead him to a distance of 30 or 40 feet, turning him so that when action starts he will have his back turned towards spectator at that distance. "Reach into your pocket and draw out a card," says the performer. The spectator does so. THE PERFORMER NAMES THE CARD! "Drop it," says the visioner, "and take out another." This is done. AND AGAIN THE PERFORMER NAMES IT. "There is only one of them left, isn't there?" The spectator acknowledges this display of astuteness. "Don't take it out," cautions the man with many eyes. AND SLOWLY, BUT SURELY, THIS MASTER MIND OF MODERN MYSTERY CALLS THE COLOR, SUIT AND VALUE OF THE CARD IN SPECTATOR'S POCKET!

Back we go over a goodly space of years and find in one of the oldest books of magic a principle which has never been disputed. Then a selected and replaced card was brought to the top of deck which was placed in a spectator's pocket, back outwards. On command, the spectator reached in and drew out a card. Seldom if ever would they draw any but the top card. It is the easiest and most natural one to take. What they did then they do now. But instead of a deck we use three cards. These three cards must be known by the performer - and also their order from back to face. There are two methods by which the cards can be known - a force and through use of a stacked deck. The former is used when working impromptu. I suggest my method as explained in this issue of The Jinx Extra except that three cards be used instead of one. It doesn't matter though, as long as three cards TOGETHER are forced from the deck and placed in the spectator's side pocket. With the stacked deck, it is false shuffled and spread out. The spectator