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**H**ere's a problem. At this writing I've been out fourteen weeks with the Green River Revue and I want to ask everyone about something all-important to professional magicians. The Revue in question is sponsored as an advertising proposition, and given without cost to night clubs and spots where a floor show is in order. What I want from you readers is an opinion as to whether or not this policy is detrimental to those who make a direct charge to the management. From the performer's viewpoint he is getting paid to put on a performance, which, after all, is his objective. But, from the several complaints of magicians which have come back to me, because the show is given gratis to the management it is one of those things 'the matter with show business.' I'd like to get an idea of popular opinion regarding the situation. It will be of interest to me because this phase of booking and selling has promise of becoming common. Carried much further the idea could revolutionize country-wide floor show business.

**Y**es, Comic Page reproductions of whatever I think suitable for such a spot are genuine and not retouched. I've had a number of letters from those who couldn't believe I hadn't tampered with them. The last one, from London, is what prompts this paragraph. The Jinx is the first magical periodical to carry a comic page and only because it seems as though I'm the first to realize there is so much of that type of material floating around.

**F**lattery never gets past us. Mr. L.J. Jenkins of Pittsburgh, Penna., and Secretary of the local I.B.M. Ring has a professional name which only goes to show that he is well up on modern magical literature. Personally, we have no knowledge of how Mr. Jenkins came to use this odd appellation, nor for how long, but regardless, we like to hope that we inspired it.

**H**ere's an idea for those using a Living and Dead test. For paper use a heavy tissue. Five pieces are written upon, four living and one dead. They are mixed and someone holds a match. One by one the folded slips are passed through the flame. The first disappears in a flash. This happens to the second, too. The third stays unharmed, as a check you try the fourth and fifth, both of which vanish in smoke

and flame. The spectator opens the one unharmed slip and it is the dead name! There's nothing to it because the dead name is on the only piece that isn't flash paper! The effect is very swell.

**S**everal have informed me that they have taken the Improvement Sheet of last month, cut it up, and pasted the various improvements and suggestions into place over the original tricks throughout the back issues. Many may not care to destroy the sheet as it was numbered. If such ones want to do this and will send a stamped envelope, another improvement sheet will be sent them for this purpose.

**D**uring the past month several worthwhile items have made their appearance. Mystic Craig's book, 'The Elusive Canary' is novel in that it thoroughly covers the vanishing birdcage methods together with a challenge routine of his own quite breathtaking in effect. The section on the care of the cage alone is worth a lot to those who use the trick. Jean Hugard has also produced an innovation in trick blindfolds. It does away with the fumbling and stalling of other methods, the principle being entirely different and most practical.

**I**f independent magical clubs ( and even those not so independent ) will get in touch with me, I think I have a worthwhile proposition for them in the way of group subscriptions.

**B**y way of further advertising, I may as well include the item that Mr. Edison, of Hull fame put out a 16-page catalogue but did not, as per magazine ads, include a picture of the new and enlarged shop. Among products listed are the 'Cabinet of Card Miracles' and the 'Cabinet of Mental Mysteries.' For \$6.00 you can buy these two with a couple of decks and some envelopes included. At the same time you can buy a nicely bound book from any dealer with the same contents for \$1.65. Mr. Hull, having sold the book rights, no doubt hopes to snare a few at this comparatively high price in order to unload his surplus stock.

**S**omebody, somewhere, may make use of this idea. During the war a code was intercepted which used a deck of cards. They were in a certain order and the message was written on the edge of deck while it was gripped or tightly held. Then the cards were shuffled. Only the person knowing the order could put them together to make the message readable. I've wondered why this could

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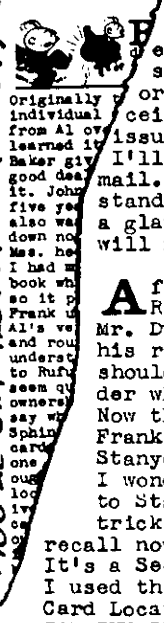
not be used in a book test or any feat which used cards and needed a list of words, etc. Use the Si Stebbin's or Eight Kings stacking systems with a key card on top or bottom. Now write the list. By holding the squared deck, the list is before your eyes and a simple mixing destroys the evidence until the deck is again stacked. Take the idea for what it is worth. I'd like to hear from any who find a use for it.

11 of which brings to mind that a good locator card can be made for a firely new deck by rubbing a soft pencil against the edge of a card near the upper left and lower right corners on the sides of the card. Nothing can be seen from above in the way of a mark, but when you take the deck and spread it very slightly, at the same time tipping it a little to the right, the locator shows up perfectly. Try it. I think it an original application although not a new principle.

Dealers who carry The Jinx in stock are hereby requested NOT to write on margins or otherwise deface copies which they send customers.

MISEMAN IS ALL WRET ON THIS, LANE YOU'LL GET ANSWER SOON.

**Editor Speaks**



A couple of complaints are on hand from ones who desire a complete and unmarked file. If anyone takes exception to what I may write, the columns are open to their answer. Otherwise such dealers will not be supplied, whether it be for one or a hundred copies. If you receive a marked up or stamped over issue, please forward it to me and I'll send you a new copy by return mail. If, by chance, you don't understand what I mean by a marked up copy, a glance at the sample reproduced will make it clear.

After sending it to the Linking Ring and having it returned by Mr. Durbin, Frank Lane finally sent his reply to me with remarks that I should use it all or nothing. I wonder what made him think I wouldn't? Now that the issue has been raised, Frank cries out that the principle is Stanyon's and not mine nor Baker's. I wonder why he didn't give credit to Stanyon when he published the trick in his book? And I may as well

recall now that in my book, 'Sh-h-h--! It's a Secret,' published in early 1934, I used the principle in 'The \$1000 Test Card Location' and GAVE CREDIT TO STANYON FOR THE PRINCIPLE. And if Frank has the

copy of the magazine in his possession, he knows that it was in 1907 and not 1901 as he states. Frank also seems hurt because, as he says, I picked out and quoted excerpts from his letter to me which sounded unfavorable to him. That's strange, very strange, because I thought I had picked out the parts that sounded unfavorable TO ME! I didn't realize when I put on paper the paragraph regarding the trick under fire, that Mr. Lane could take offense. What I said though, about the effect being Baker's, and about our having used that principle long ago, still goes.

On the market now is a modern version of the DeLand Million Dollar Mystery of quite a few years back. This version, concocted by Herman Hansen, retains the mental angle because of using diagrams, figures, etc. It is very nicely gotten up and at a quarter is too much of a bargain. If you do "SYKO" try this finish. Have one of the 50 items thought of and when you have fathomed it pick up a slate, look into the eyes of the spectator and draw the picture of the thought. It's very effective.

When Mr. Nagle first showed this to me I was much impressed by the fact that here was an old mathematical trick remade into a perplexing presentation which would fool those in the know.

63	6	3	8	5	9	72
42	5	4	1	7	0	49
81	4	6	3	4	7	78
50	3	2	1	8	2	59
27	6	7	8	2	7	36

264385 - Total

I'll explain as I go along. First make a 25 square diagram. Ask the onlooker to give you five two figure numbers one after the other and you write them in order down the left side of the square. Then you follow this by writing five more down the right side. Now dot the diagonal

row of squares from the upper left corner to the lower right and explain that you will leave this row vacant for the moment. Using the numbers displayed you fill the squares, one figure to each in a very haphazard order (never the same twice). However, as the case must be, there is method in your mathemadness.

Figures you write down on the right complement those given by the spectator on the left. The principle of 9 is used, and although the numbers are in twos you only consider them as individual digits. Thus the complement to 47 would be 52, or whatever figure it takes under each total 9. To 61 it would be 38, or to 50 it would be 49. When you write your right hand column however from the top down you really complement their column on the left from the bottom up which doesn't affect the working but which manœuvre will throw off still more anyone watching for something like this.

Now take the top number on each side, crossing them through with pencil or chalk, and enter them apparently at random on squares, a figure to each. Please follow this with paper and pencil in hand. The upper left number, in the example 63, is entered in the first two columns, one in each at any spot in each column except the dotted squares which must be left until the last. In this instance I have put the 6 at the bottom of the first and the 3 at the top of the second. It wouldn't matter which of the four vacant squares in the first column contained the 6 nor matter into which went the 3 in the second column. The 72 (top number of right row) is handled in the same manner in the two right columns of diagram. Now cross out the next figures on both outside rows and repeat the action. When you reach the third figures, cross them out and as in the example write them straight down the center vertical row, skipping, of course, the center or dotted square. Cross out the next two numbers, but now you write the left outside figures in the two right columns and the right outside figures in the two left columns, or exactly the opposite as to sides from the start. Repeat this with the last figures of each outside column and all spaces of the diagram are filled with the exception of the dotted vertical row. And, each vertical row when added, will total 9 or 18!

On paper this isn't any too easy to explain. If you have paper and pencil, follow the directions and check with the example, it is simple because it is automatic and can't miss. Now ask the spectator himself to fill in the empty or dotted spaces with figures. Take the pencil or chalk and immediately write the answer to the problem underneath and have it proven correct. Your only bit of calculation is to pay attention only to his written in diagonal row from the top down. Subtract 2 from the last figure and put it in front of the first. Thus the line of 64387 becomes

(Continued on page 107)

# THE JAK

Maverly, New York  
March 17, 1936

Frank Lane  
Little Bldg  
Boston, Mass.

Dear Frank; You know well enough you have just as much right to a reply in the JAK as did Burling Hall so why bother Durbin with it? Why not give my own readers the break?

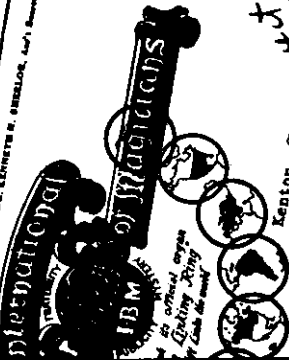
Write out one full size letter page and it will go, even though I've got to change the next issue around because it is practically finished at this writing. However, keep the whole letter on the one subject because that's all under discussion and I have little enough room.

The trouble with you is that, like Burling, you can't figure that anyone who uses their own column would let you reply through them. Now I'm peeved, and only because you sent the reply to Durbin to print instead of me.

Send the reply to me # 69 West 51st Street, York City. I MUST have it not later than Sat. March 21st. Can't use it. Sorry I missed you when in town. Best,

*Handwritten note:* Please don't get mad at me. I'm just trying to help you. I'll be glad to help you in any way I can.

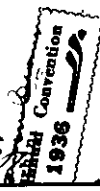
DR. EMMETT B. HERRICK, M.D., Boston



Kenton, Ohio  
March 6, 1936.

Your letter with article about Ring in the Linking Ring start up, contention between me and you, is published elsewhere to publish except the claim that I'm wrong and that I'll be glad to let into this in the

has been printing an why not write him and sa. Of course, if he from you to me, saying readers and you want en I'll be glad to be will take no offense if you have always are probably is one writing this in one r he will do this. Truly, I am



6. Come to the Convention...  
7. ...  
8. ...  
9. ...  
10. ...



Instead of me correcting Anneman thru these columns, he should correct himself. Luckily, the sale of my book A REAL MAGIC SHOW was so good, that if the 500 persons who bought the book, also buy facts, Anneman might be misled by his remarks, here are the facts. Anneman states: "What will the boys feel like when they see that this fact is that in the papers I collect them, etc. and he neglects to tell me what's all. I papers have asked for them and notes of my tricks, misleading. He also says: "I don't object to you that I PAID HIM IN CASH, the price eggs aren't yours, I can't understand his attitude." Why the excerpts from my letter to Boston, his attitude, as long as the trick in my book, to me; Now, as far as the error, and why the he not setting myself up as a judge, and that's O.K. with me method and here's a case proof I simply state it is NOT my method belongs to who and why... I state it is NOT my method. I included in his book with handwriting, where it is my possession credit for the routine to crack, for the method to STANON pull him into something neither of us can do now, and why STANON may THINK the trick was theirs, it's substantive. So although I've shown where it is in print or purely mine, setting the it is one of those strange coincidences, it's entirely that they did that PUTTING TOGETHER \* of the simple routine of ANNEMAN'S (which required my readers could do the same SWITCHING pellets) so that the slightest bit of trouble or practice, IS MINE, and after all, I should know, shouldn't I?

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I B M

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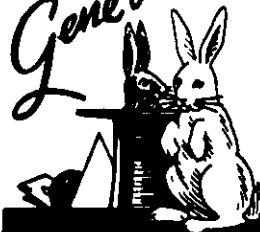
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**B**old and fairly well known addition trick and made of it something which you can put to good use as an impromptu novelty. I do it as a rapid calculation trick and jumble (?) the figures up in such a way as to make any set routine impossible. I also appreciate the fact that you need never set down the figures twice alike as you can write them at random in the first and last two columns as long as you keep them in their correct columns.



#### THE SCARNEY THOUGHT CARD. (John Scarney)

**I**n most versions of the now very popular business of having a card thought of and finding it, it is necessary to go through several mixings and runs through the deck, with a bit of adroit, and sometimes not so adroit pumping and eliminations. This version has simplicity of method behind it. It is done quickly with little or no asking of the spectator this or that. Try it out a few times and see how perfect is the effect on the layman.

**P**repare any deck by arranging ten cards of mixed suits from ace to ten, the ten spot being at the face of the packet. A good card man won't need it, but many will want to use a short card in the deck and this should be one of the aces and the one used in the stack of ten cards. This packet of ten are on top of deck. Give the deck several dovetail shuffles leaving the top ten in place and undisturbed. Now undercut about half of the deck and throw on top. Hold the pack vertically facing spectator and with right fingers riffle the top edge from face towards back, asking the spectator to watch the cards and just think of one.

**B**ecause the ten arranged cards are from about the fifteenth to twenty-fifth from face, the first fifteen are let snap by rapidly as you ask the person to watch them. Just as you tell them to think of one, you reach the arranged packet, and at this point let the cards snap by deliberately so each can be seen. After these have been run through let the rest of the deck snap by very rapidly as you ask spectator if he has seen one.

**N**ever, after a few trials with cards in hand, will you have any difficulty in gauging the location of the arranged ten and the comparative speeds of riffling through. This, together with the timing of your statements, makes it almost imperative that their selection be among these ten. The moment you drop pack and they admit having seen a card, cut it at short card and give another dovetail shuffle leaving the top ten in place. Put pack on table and have them cut into two heaps. They point to one. You either pick it up or push it aside and take the other as the case may be but you must keep the top half for yourself.

**N**ow ask them to watch you deal face down cards and they are to count until they come to the number of their card when they are to stop you. Deal off cards singly and slowly until you are stopped. Lay the card aside and ask them to name their thought of card and then turn over the one stopped at. It's it! As long as they think of one of the set ten, it must work out

because they are all in order and it isn't necessary that you ever know the suit or value until they stop you on the deal. .. strong point in this method is that during the riffle for them to glimpse a card there is no stopping or hesitating as is necessary with methods for practically forcing the selection. You have a range of ten and done with a little assurance should never fail.



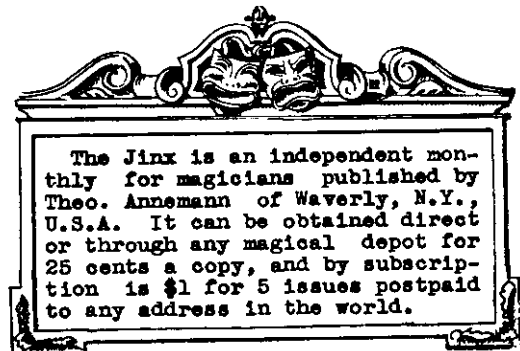
#### ANOTHER STOP! (-----)

**I**t is with regret that I can't insert the name of the originator of this effect, but the instructions were on a single sheet in my file and offhand I can't remember the source as it wasn't marked. Being on the road has its difficulties and I'm unable to check back by letters. If the person will drop me a line, I'll be only too glad to make good because I've used the effect a lot and have found it very effective to say the least.

**J**ust try it out and see why, because of the directness in working, it is quite astounding, even to those who know something about cards and the various possible ways of locating them.

**R**iffling the cards behind his back, the performer asks a spectator to tell him when to stop. The spectator notes the card in view, and then takes the pack from performer's hands and shuffles them well. Although it was a rapid riffle and despite the fact that the performer has had no chance to do anything to the card, (it isn't even removed) the performer knows its identity and can reveal it or prolong the trick to suit his wishes. I prefer having it noted and shuffled, finding it by having the cards spread and pretending it to be a muscle reading effect.

**A** short card and a very simple set up is needed but this last can be put into the deck in a few seconds. Use your favorite stack but only arrange ten cards. Have them arranged from face to back, put them on bottom of deck and then cover them with the short card on bottom of all. First dovetail shuffle to leave the eleven bottom cards intact. Then cut to center. Deck goes behind back face down in left hand, right hand on top, and thumb at outer end does the riffling. Let them go fairly rapid until you near center when you slow down for the short card. As you pass it, take it easy and the thumb counts the cards. You won't be allowed to go far because of already riffling a distance and when stopped among this group you can hand out deck with confidence as you can quickly figure the card. You can also do this without the set up by letting person cut deck only, and then counting from the short card when you spread deck out.



**F**ifteen or sixteen years ago, Al Baker originated an effect using a deck of cards, three pieces of paper, and a borrowed hat. To the audience the procedure was to have three cards selected and thought of while the pack of cards was in their own hands. The names of these selections were written on pieces of paper, folded, and collected in the hat. One by one, the performer would take out the papers, and apparently by divination reveal the selected or thought of cards. I first obtained the original method in 1924 and later, around 1929, added somewhat to the general effect by using switches so as to be able to return the slips as read. In the meanwhile, Baker personally had given me three or four variations for the handling of the billet.

**D**uring the summer of 1929 I was camping near Waverly, New York, and much time was spent developing three principles; stacked decks; one-way backs on cards; and the thumb writing gimic. Rather than say 'developing' I might better say 'applying.' (I'll have more to say about the writing gimic in a later issue) Among other things I 'fell' onto the fact that a stacked deck could be actually shuffled without impairing to any great degree its subsequent use in a trick. Around the first of November I returned to New York and proceeded to fool many of the boys who never dreamed I was actually using a stacked deck. Its most common application was in conjunction with a code, and Mrs. A. would reveal the card from a distance when to the onlookers there wasn't a chance of my knowing it or finding it. Baker immediately saw the possibility of using the principle in the three billet trick, and I did the trick most of that winter as given below. It was over a year later when I ran across the same idea of shuffling a stacked deck, in a 1907 issue of Stanyon's Magic. Later, in 1934, when my book "Sh-h-h--! It's a Secret," was written, I included the principle in a trick and gave credit to the source.

**H**ere then, is the working of this quite perfect mystery. Three pieces of paper are at hand and a deck of cards arranged in your favorite system. Hand the deck to someone to give a shuffle. As they start mixing, you cause them to hurry by asking them to put the deck face down on their left hand. Then, as an afterthought, tell them to give the deck a complete and square cut. During this you have turned away from them, and now you ask that they look at the top card of deck and then insert it any place in the center of deck and square the cards well. Turning back you hand them a piece of paper and take the deck. As you do so and start towards another person, you note the bottom or face card of deck, count one ahead in the system and you know the first man's card which he is writing on the paper.

**G**ive the deck a quick riffle leaving noted bottom card in place, and then an overhand shuffle brings it to the top. Second spectator takes deck on left hand face down, pulls a bunch from the center, notes the face card and drops the packet on top. Squaring deck he cuts them once and again you take them and give him a paper for writing. Picking a third person, you ask that he fan through the deck and merely think of one he sees go by. For example you illustrate, and as you fan through the cards carelessly you watch them for the card you first noted and the one directly behind it is the card the second man chose! The third man then thinks of a card as he himself fans through and this also is written down.

**J**ust remember the two first cards selected and collect the folded papers in a borrowed hat, watching them as dropped in so you know which is the first, second and third. Reach in with right hand and, fingerpalming with second finger the first slip, bring out openly at fingertips the third billet. Look at the first person and little by little name his card. Just as it is acknowledged, open the slip in hand (third) and nod your head as you refold and apparently return it to the writer. However, you have now found out the identity of the last or thought of card, and after refolding have switched for the first paper in hand and returned that. For those who can't master a finger switch my first method is very simple. I did it as above to the point where the third slip was refolded. It was then at left fingertips and as I started towards writer I apparently put it in right palm, actually fingerpalming it in left and opening right.

**R**eturn now to the hat and pick it up with the fingers of the hand holding palmed billet inside and dropping it. Remark that there may be some suspicion that the handling of the papers enables you to learn the cards. Pass the hat directly to the second person and ask him to reach in and take out one of the two remaining papers. He is to open it and say whether or not it is his slip. If his, you impressively reveal the card while he holds paper himself. If not his slip, ask him to hand it to the third person for a few minutes and take the remaining slip which must be his. Thus you are able to leave the actual thought of card for the last and get a better effect from it. This routine will leave well informed magicians baffled because you not alone twist them up on the card selections but in the handling of the papers as well.

**A**nd that, my readers, is the history of one version of this effect, and how the principle came to be used in it to enhance the working. The first thought of many will be to figure a way to find out the third card and never open the papers. However, there is no way that will compare with having a spectator just think of a card, and that one point makes the trick an effect that will be talked about.