

THE JINX



Summer Extra

1936



Before you is the third issue of The Jinx Extra to appear. We say this very blatantly because we are of the opinion that never before has there been published a service for magicians so particular about the concocted effects it dishes up. We may not always score a bullseye and we may not be able to please all of the readers all of the time, but from the response our efforts have received, we know at least that we are pleasing all of the readers some of the time, and some of the readers all of the time. That's two-thirds of the revamped quotation anyway, and about as far as it is possible to go. Go back over all of the issues to date and ask yourself if they aren't worth the small amount invested, and invested is the correct word. If you don't think so, and if you are of the opinion that the same amount of outlay in other directions would have brought you as much or more value, then we're not only a total loss to you but to ourselves as well.

Producing The Jinx is no easy matter. If we print a joke, readers say we are silly, if we don't they say we are too serious. If we publish a trick, they say we shouldn't expose magic, if we don't, they say it isn't a magical paper without a trick. If we make our articles short, they say we are not explicit, and if they are explicit, they say they are too long. If we publish original matter, they say we lack variety, and if we publish things from other sources, we are too lazy to write. Some magus probably will say we swiped this from some other paper.-----
----- SO WE DID.

Kidding aside, however, it isn't the easiest job in the world to get good material. I try to be a bit particular and it's because of that that I am getting quite a list of knockers when I keep sending back material. Everything works out fairly well though in the long run. The list of boosters and subscribers grows faster than that of the knockers because more people than not rather have a few good tricks than wade through a lot of good and bad mixed. Nine out of ten tricks I use are ones I see performed publicly or privately and get permission for their use when I can see that they work. That's my idea of publishing magical effects.

I wish I had the space to reproduce the full show program of Mr. Amos Rohn of Canton, O., mainly because it is too refreshing for words to find someone who actually gives program credit for the effects used. No magician has ever nor will ever live who will do a complete program entirely of his own origination, and although it doesn't make a lot of difference to the audience, it is a gesture of greatness and an admission of confidence in one's entertaining ability to credit the originators and inventors.

Almost seven years ago there started in Baltimore a monthly publication called "The Tablets of Osiris." Eighty-three copies of this Society of Osiris organ have steadily appeared, and I prize my complete file very highly because of the sentiment they express about all things magical. I always get a kick out of my copy and wonder about what sarcastic comment about some current malefactor will appear next to a sentimental paragraph with photographic attachment. These actual pasted in photos, appearing quite often, are a very nice touch, and make one feel as though special effort has been put into his own copy. Trick material is scarce in this publication, but its aims and beliefs together with its fearlessness and longevity make it worth recommending in a paragraph like this.



INDIA is a strange country and the mother lode of strange tales. From there, during the past five years, has come a little monthly paper of the name, "The Indian Magician". It is the only such publication in the land and, written in English, gives a thrill to me with its true views of Indian magic and magicians as they are today. An evening with my file makes me feel as though I'm right among the gentry with their weird ideas of trickery, and Dr. Lela is hereby publicly thanked for giving occidental magi the opportunity of knowing the conditions of Indian magic as it is in the present age.

It has been my opinion always that were a magician to subscribe to ALL of the published magazines and periodicals pertaining to the Art, at the same time securing as many as possible from the past, he would have a constant inflow of knowledge as well as a complete history regarding all things magical. The changing tempo and modes of presentation, the rise and fall of the greats and near greats, and the evolution of every known principle would pass before such a reader's eyes. In comparison, the cost of such an array of information is not close at all to the amounts expended yearly for manuscripts, brochures, books of the present day and other whatnot, many of which are good reading, but of which many more are not, being only thrown together rehashes of what has gone before.

Dr. Irving Galkins dropped in from Springfield, Mass., and the conversation veered into the age old question of what constitutes exposure. The Jinx therefore respectfully offers the following suggestion. An exposure consists of giving or selling for publication for the general public, any effect or piece of apparatus described and sold in any catalogue distributed among magicians by any dealer in such wares. It would be pretty difficult to name an effect not carried in a magical catalogue of the past or present. The effects have thus been advertised and sold magicians for magical purposes and an exposure of such secrets is a plain case of depriving one of his purchased stock in trade. It is my opinion that this interpretation of an exposure could be placed in the By-Laws of all honest magical societies and prove the perfect yardstick. I fear, however, that even though it were adopted, the first dark night would see some sneaking critter tying a whitewash brush to the end of the yardstick so as to be ready for the first exposing member affected by the ruling.

Groans issue from me whenever I read catch lines of magicians that aren't original. If ever a magus should be original, it's when he makes up his stationery, business cards and theatrical billing. Keating had a really clever one - "The Mayfair Mountebank," and for years upon years Gene Laurant has been identified with "The Man of Many Mysteries." My own first letterhead (printed in red and green because it was near Christmas and the printer slipped my job through between holiday orders) proudly carried the line, "The Mysterious Visitor," and Max Malini's very cute concoction was, "Honest to goodness, I only cheat a little." All of this came to mind lately when I saw one of the cleverest and most talked about fellows of to-day using the line, "A Young Man To Be Watched." Going back to slightly yellowed pages (my copies aren't bound) of The Sphinx for March 1923, I find the paragraph, "Nate Leipsig, the famous card manipulator, was one of the headliners at B.F.Keith's Royal Theatre, Bronx, New York, during the week of February 19th. He was billed as 'A Young Man To Be Watched.'"

Theo Amernany

SUGGESTED PROGRAMS

NO. ONE ~~~ A Club Act of Magic

In this one man magical program for clubs and homes there are seven effects, although the Itinerant Dollar trick runs a little longer than the others and makes use of practically three different tricks. The routine, as a whole, runs about twenty-five minutes and is effective for audience of from 10 to 250 people.

Necessary adjuncts are as follows:

One rubber novelty cigarette.
One bag of tobacco.
One package of cigarette papers.
A cigarette lighter.
One genuine cigarette.
One unopened pack of cigarettes.
A cigarette pull.
Three prepared dollar bills.
One wallet for the "Card in wallet" trick.
Some business size envelopes.
2 pieces of waxed paper about 3 x 3 inches.
3 lemons.
A pocket handkerchief faked as described.
A pencil.
One set of ten "Policy" cards.
One padlock and eight keys.
One ordinary deck of cards.

The program below is listed in the order of performance and taken from copies of The Jinx to date. The routine, as set, consists of equally effective items and entirely varied in type. There is no confliction of ideas, and the two starting items, which blend together, make an opening that allows of an audience settling down before the real serious business is begun.

Too many times an audience will take their time about quieting down, and if one waits until they are ready, he'll have quite a wait. However, once started, the onlookers will quiet down by themselves during the first item or so.

In setting up, you need only a small table of any common type, and a chair should be handy. The few articles you use can then be laid out. There are many places where the performer is compelled to set an act practically in front of an audience, but in this routine that is not a difficulty. Have your pocket material set before you arrive, when it is necessary only to place a few articles down while in view.

In the "Policy" effect only 10 cards are used instead of 20 as experience has proven this number to be better. The new arrangement with 10 cards follows here: D-R-D-D-R-R-D-D-R-R. In this case, however, every fifth card is eliminated instead of tenth as before in the routine.

Take note of the set up for the pull which is much better and more practical

to use. It give a much longer stretch, and too many pulls make you hold your hand in an awkward position.

For the "Itinerant Dollar" use the pull for the second vanish right on top of the cigarette, and for the third vanish use a pocket handkerchief with a folded paper sewn into the hem. To your inside coat pocket have fastened the regulation wallet for the now common "Card in Wallet" effect. For the last vanish hold folded bill (not folded as small as before though) in left hand and cover with hank in right. Left fingers carry up the faked corner and spectator holds. You first take hold of apparently the bill through hank with right fingers, and as you hand it to spectator the left hand with bill goes to pocket and brings out the wallet. Snap the rubber band to show it secured and give this to spectator's free hand. Then whip away the hank and bill has vanished. Now take wallet and open it to show bill under the glass. For this last test with the bill, have the owner check it after the lemon bit. Then do the last effect as an afterthought, but tell him to mark his initials on it this time. This is a neat throw off for anyone who might not think the same bill was being used throughout.

Here is the program in correct order:

A Cigarette Rolled By Proxy.	No.11	Page 54
The Dixie Cigarette Vanish.	No.10	Page 51
Itinerant Dollar.'35-'36 Winter	Extra	Page 85
A Matter of Policy.	No. 9	Page 35
Seven Keys to Baldpate. (new)	No.12	Page 58
The Acme Thot Card Pass.	No.16	Page 80
The Torn Deck Location.	No.17	Page 96

The opening speech may go something as follows:

"Ladies and gentlemen; there are a great many people of the opinion that all magic is accomplished by the hand being quicker than the eye. That such a belief is wrong I hope to prove beyond any possible doubt, because everything that I shall attempt here will be done slowly and deliberately in order that you may follow closely whatever I am doing. Then, and only then, if you see me making fast moves or underhanded bits of business, can you honestly say that I am a charlatan on deception bent. And that, ladies and gentlemen, is a magician's way of saying that I wouldn't deceive you for the world."

With that opening you proceed to show how a magician would roll a cigarette if his hands were full. Good luck from there on.



AN AMUSING CARD REVERSAL. (Lynn Searles)

Rather unique is this reversal of a chosen card in that it also is combined with a version of the 'card to the top' effect. The working will be described along with the effect. A double backed card to match the deck is used.

Place this double backed card on top of the pack and have a card selected. Undercut about half of the pack, have the chosen pasteboard replaced on the top of deck, and cover with the undercut lower half. At this point the chosen card, with double backer directly under it, must be brought to the top. You may employ a pass if you are accustomed to using it, or, if you use the Hindu shuffle, the lower half is shuffled onto the upper half, the top few cards of this half being lifted and shuffled to the top. Then, on top of this, the deck is given a dovetail shuffle and two more cards left on top. The set-up at the moment is, reading from the top down, two cards, the selected card, and the double backer.

Now turn over the top card, and make a double or two card lift. Ask if this be the card. The answer is no, as it is, say the Ace of Clubs. Turn the two cards as one face down, take off top card and insert in center of deck. Now turn the next card face up asking the same question, "Is this your card?" It is the Ace again! Surprised, they say no once more. At this point, the Ace is face up on deck. In turning this over as before THREE cards are turned as one. Then you lift two cards as one and insert in deck together. This action replaces the actual chosen card reversed in deck center. Once more you ask if the top card be the chosen one. Once more it turns out to be the Ace! Then you give up and explain that when you can't make a chosen card be at the top, there is only one way to find it and that is by making it turn over. They name their chosen card, you spread them and in the center the card is found face up. The combination is very surprising and effective.



A PARADOX OF PAIRS. (Dr. Jacob Daley)

Many versions of the "You Do As I Do" effect have come to my attention but so far all have used two decks. In this arrangement only one deck is used and but a moment is needed for the preparation, if it can be called that.

Take any deck and note the two face cards as you hold them facing you. These should be preferably a red and black card. Run through the deck and pass to the top or back of pack the two cards of same value and color. Thus, for example, the top and bottom cards might be the fours of clubs and spades, and the second card from top and second card from the bottom might be the tens of hearts and diamonds.

Start by dovetail shuffling the pack so as to retain the top and bottom pairs in their respective places. Then place the deck on the table and ask the spectator to cut it into two piles. At this point you pick up each half and shuffle it overhand style and there is a bit of skullduggery in this that is far from being difficult. Pick up the top half first and overhand shuffle, running the two top cards one at a time and shuffling the rest on top. This puts them on bottom in reversed

order. Shuffle once more but the fingers (of the hand holding the cards) against the face or bottom card, hold it there while the rest of the under portion is drawn away and shuffled off on top to the last card which is left on top, and this half of pack is replaced on the table. The other half is picked up and given only one shuffle. The fingers of hand holding the cards rest against the face of packet and retain the bottom card while the under portion of packet is drawn away and shuffled off on top to the last card. Replacing this half on the table, both halves are now apparently well mixed. However, the top card of each packet (if arranged as described before) is a red ten, and the bottom card of each is a black four. Up to this moment everything has been perfectly aboveboard as the deck was genuinely shuffled to start, then cut by a spectator, and each half shuffled again.

The spectator is asked to pick up a packet and you take the other. Each of you deal a card at a time into a face down pile together until the spectator wishes to stop. Immediately you prove an unseen force at work by turning each packet face up on the table and showing two red tens. Now you ask him to count the remainder of his cards onto the table singly in a pile and at the same time you do likewise. If he has the most, he is to place his top card (as deck stands now) face down on table without looking at it. You turn over your top card (making a two card turnover), show it, turn it over again with back up and deal it on table. Now he turns up his card and it is a black four. You looked surprised and say that to be correct your card should also be a black four. Turn your card over and it is seen to have changed to match his card. If you had the larger packet in the counting, you merely do your turnover first and lay the card out, asking him to turn over his after and finish the same. If both packets have the same number of cards you call attention to the fact that he cut them himself and that the two packets have a strange attraction for each other. Any way you have him, the cards match and the number of cards in each pile only serves as the excuse for the counting to reverse the packets and make possible the last part of the trick.



THE ANNEMANN BELL BOX.

Perhaps I have taken some liberty with the title of this number but few will remember that part anyway. Several years before Houdini died, he attempted an exposure of Boston's top medium, Mrs. Leroy Crandon, better known around the psychic globe as "Margery". One of his articles dealt with a device she used and for want of a better name it was termed a "bell box." Inside a rectangular box was a bell, a battery, and the combination was connected to a slightly sprung lid, pressure upon which caused the bell to ring. In the dark, and while the medium was secured, her control "Walter" would exert his spiritually encased force upon the lid and ding dong the bell for the edification of the investigators. Houdini sought to prove that the psychic was the "force" and by various bits of chicanery pushed the lid down at will.

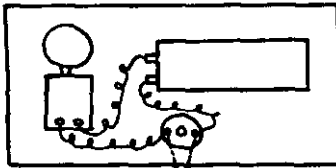
I made some notes at the time and later fixed up a box to duplicate the test, but from a different angle. Shortly after, someone in England, I think Harry Price, revealed a method for faking a box, and several years after that Frank

Lane marketed a box designed for the same purpose. For the first time I am giving out my original secret as I built it, and I still think it to be the most practical and foolproof.

The dimensions of the box are as follows: I made mine from three-quarter inch pine which gave it a massive appearance. The bottom is 6 by 12 inches. The sides are 5 3/4 by 12 inches. The ends are 6 1/2 by 7 1/2 inches. The top is 7 1/2 by 12 inches.

In assembling, the sides are nailed against the side edges of the bottom. Then the ends are nailed on, and lastly the cover is hinged on. These measurements are exact for 3/4 inch stock. The whole makes a compact and solid appearing container. My cover is different for the reason that I never thought it necessary to have the sprung lid. The main idea is to have a bell ring while encased.

In the box is clamped a single dry cell and an ordinary house bell, together with a standard push button. The strong feature is that all of these pieces may be removed from the box and put back into place by anyone. However, there is a bit of chicanery present. Take an ordinary push button and examine the back. There are two screw holes for the fastening of bell. There are also connections for the two wires. As all of the different makes of push buttons are slightly different it would be difficult to make this part clear by drawing, but there is no push button which can't be "shorted" from the wire connections to the screw holes. On some bells the screw holes ARE the wire connections.



Now, when the sides are nailed against the bottom of box, nails with not too prominent heads are used and placed about 5/8th of an inch apart. However, at the point opposite the spot where push button is located, as per the sketch, two nails are only about an eighth of an inch apart at the heads but they are driven in to separate and contact the push button screws. Therefore, the screws may be taken out and replaced with no thought that they are contacting nails inside the wood. Thus, the bell in box may be rung either by using the push button in the normal way, or closing the circuit between the two nail heads on outside of box!

That, in short, is the secret of a bell box that is simple, cheap, easy to make, and which can be pulled to pieces nail by nail and screw by screw. To work, one can do as Margery did, by having the box on the floor between her feet while her hands were held and toes stepped on. In the side of your shoe you have driven a tack. Once you are close to the contact point, the slightest pulsation of foot rings the bell. If you have it on your hands and a glass of water rests on the lid, a finger ring does the trick.

I always used the trick with the lid open, the lid being there apparently only for carrying the box closed. Somehow or other this gives people the impression (especially in the dark) that you are pushing the bell somehow but they can't find out how, the misdirection of this point being quite perfect. Used in a series of mediumistic tests with the remark that such a box has been successfully used by the Boston medium, it makes a very nice addition. I have used it just as a single test by having a card selected (from a stacked deck spread on the table) and dropped

into box without anyone knowing it. In the dark and with hands and feet held, I slowly named the values from Ace to King and the bell rung at the right time. Likewise with the four suits. It also could be used for forced numbers or other selections.

THE "SO SIMPLE" FORCE. (Lynn Searles)

In this force, the moves are so natural and to the point that even you, yourself will, at times, wonder at its working. Take any pack and, noting the bottom card, overhand shuffle it to the top. Or, if you wish, use any peek so as to know the top card. Again, if you are using your own deck and intend forcing some particular card, have that card a short one so you can put it on top when ready.

Hold the deck face down in the left hand between the thumb on one side and the fingers on the other. Approach a spectator with the request that he cut off any number of cards, and as he does so, have him replace them face up to mark the cut. You now have a pack with each half facing outward.

Now turn the left hand with back up and just spread the cards on the table. Thus you have turned the deck over, giving it a new top, and by pushing out the face down card at the division of face up and face down packets you force the card desired, as it actually is the card which was on top of the deck.

Not alone can this be used as a force, but as a minor trick. Knowing the top card you may write a prophecy, have deck cut, make the spread, push out the card, have prophecy read and the card turned over. It also makes a neat and fast discovery. Bring the selected card to the top and then have spectator cut and apparently find his own card in this manner.

DICE AND A BOOK. (Annemann)



Very few magi haven't a set of the five dice used in Heath's Dyciphering Dice Trick, it being one of the few highly effective pocket tricks of the past several years. After using it for a time I discovered several points which make for a subtle test in connection.

Produce the five dice and mention that they are used for some money game, (without going into that part further) as an excuse for their being numbered with three digits to a side. Let someone shake and roll them. You line them up in a row, and turning your back ask them to add up the figures and get the total. Then ask them how many figures are in the total. You know, of course, that there are four but ask them anyway. They reply and you tell them to look at the first two and the last two. Toss them a book, apparently picked up at random, and have them open at the page represented by the higher of the two numbers, and taking the other number,

count to that word and remember it. You take an ordinary pocket notebook, jot something down on a page, tear it out and hand it crumpled to another. The word is now disclosed. Your paper is read and you have divined the word!

A monstrous variation of this is possible for those who are at home with a set of books or encyclopediae with the pages running consecutively through the volumes as high as 3,911. In such a case, you tell them to look through the set and find the page represented by the entire total! Then they are to add together the figures of the total reached and count to that word. You successfully reveal the word in this case too!

I have found that, to the onlookers, the use of the dice make the test appear very fair, and there is never a thought that in the moment of putting the dice in line, or as you tell the subject what to do, you have learned the total by the short cut process possible with this trick. The opinion they have is that there can be hundreds of variations.

As a fact, there are only 27 different grand totals possible, and going still further, if one separates the four figure totals in half, using them as large and small two figure numbers for page and word, there are only 15 possible words that can be selected! Thus, on the inside cover of your notebook, you have the list of the 15 words followed by the 15 smallest figures in all possible totals, and your information comes from there as you jot something down and tear out the page.

For the encyclopedia variation, there are only 27 pages that can be selected. When you add the four figures of any total you get 14 in every case except two when it is 5. Your notebook in such a case, carries the 27 totals with the correct word after each.

In the first method of the test, the combinations are as follows:

Page	Word	Page	Word	Page	Word
39	11	34	16	29	21
38	12	33	17	28	22
37	13	32	18	27	23
36	14	31	19	26	24
35	15	30	20	25	25

Only a few will use the encyclopedia version and the 27 possible totals are easily figured. You'll find, upon use, that this method for a book test is very convincing in its fairness.



"WE STAND PAT" (Lu-Brent)

Often performers are called upon to exhibit their talent in a Poker dealing trick, yet very few know how to stack packs or employ other card table artifices. The following enables the performer to deal out a four handed game of poker with each member holding a pat hand, yet the performer who does the actual dealing holds the highest and best hand, the same thing occurring after each dealing for several hands.

Requiring some showmanship, the effect otherwise needs no skill and it looks impossible to the audience. There is a bit of prearrangement beforehand, but I will endeavor to show my reader how this is overcome so that it will appear as though no such thing ever could have occurred.

I do not recommend this deal as a single magical effect, but by all means put it in your regular card act, especially when someone pulls the usual remark, "I wouldn't like to play cards with him." This would be the logical time to switch packs for this occasion.

Prepare the pack as follows: First take out all of the high cards, i.e., Aces, Kings, Queens, Jacks and Tens. Separate these twenty cards and arrange as follows: JH, QD, KS, AD, 10H, QC, JC, AS, 10S, QH, KD, AH, 10D, JS, JD, AC, 10C, KH, QS, KC. Now reverse their order by dealing one at a time in one heap so that afterwards the King of Clubs will be the top cards while the Jack of Hearts will be the bottom card of this heap. Place these cards on the bottom of the rest of the deck and all go into the card case.

To perform, remove the deck and instruct a nearby spectator to cut the deck into two about even heaps and dovetail shuffle them together. This apparent shuffle takes away all thoughts of a stack, but because the upper half is only shuffled into the lower half, the arrangement of the bottom twenty cards is not disturbed although they are separated a little by the mixed in cards. Now state that in order to get the highest hands possible, it will be best to use only the high cards. Turn the deck face up and deal off the cards singly, dealing the high cards into a separate pile, which action brings them out of deck exactly as stacked but now in reverse order, but as they should be. Put the rest of deck aside and taking packet of twenty in hand, deal a four handed game without yourself as fourth man. These cards are dealt face down each time and the hands then turned up but kept in order.

The first deal around will show the first man with four Tens, second man holds three Queens, the third man has two pairs, Jacks and Kings, while you have four Aces.

Begin picking up the hands of cards in clock fashion. Pick up your hand first, face up, and then around to the left putting each face up hand on top of yours. Turn packet face down, false cut if you can, and deal again. This time each player holds a high straight, but you hold a royal flush of spades.

Pick up the hands as before but pick up the third hand first and so on around the table clockwise. Deal face down. The first man holds a pair of Tens, second has a pair of Aces, third has a pair of Kings, and you have a straight.

Pick up the hands again but start with the first hand. Deal as before. The first has two pair, Jacks and Kings, the second has three Queens, third has a pair of Tens, and you beat them with three Aces.

For still another deal. pick them up again starting with your own hand. Deal them out and everybody gets a high straight while you have the spade royal flush as in the second deal.

Write the arrangement on inside of card case flap. You'll find that this business at a card table will make you out to be quite a "shark."



GOVERNMENTAL WIZARDRY. (Charles Nagle)

It seems as though Mr. Roosevelt called a conference between Mr. Morgenthau, Mr. Lokes, and himself. He explained that he had 28 million

which had been left over from somewhere, and wanted to divide it equally among the seven different relief departments running at the time. The 28 million was credited to the treasury and the two went on their way.

Mr. Ickes figured thusly: we have 28 million, (write down) and 7 departments (7/28). 7 goes into 8 once with 1 to carry (put after the 2), 7 goes into 21, 3 times, and therefore they get 13 million apiece (write the 13 under the 28).

Mr. Morgenthau had a piece of paper and a pencil, too. He remarked that it didn't sound exactly right but the thing to do was multiply the 13 by the 7 (write 13 with 7 under to multiply). 7 times 3 is 21, 7 times 1 is 7, and 21

plus seven are 28. All seemed very much correct at this time, but both agreed that it was a lot of money and they should be sure before letting any of it go. They figure they have 7 departments that get 13 million each.

Therefore they write down seven 13's in a column and proceed to add them up. Going up the right hand column, they reach a total of 21. Then, at the top, they start down the left hand column, saying, "22, 23, 24, 25, 26, 27, and 28." Marking the 28 underneath, they march off to the treasury, allot 13 million to each of seven different departments, and no one ever knows the difference except the magicians who use the problem in front of their audiences, on blackboard or slate, as a form of amusement rather than education in political finance.

13
7
21
7
28



ON THE WIRE. (Annemann)



During the past three years I have often used the following as a publicity effect from newspaper offices, and many times as an impromptu stunt from homes after a performance. As will be seen, the working is far from difficult or out of the ordinary run of such tests, but the effect on the watchers and listeners is very striking. There is something about mental stunts on a telephone that makes talk and creates interest. The business of naming cards over a phone has been tossed around so much that it isn't of much value anymore, so my thoughts along these lines have been to make them one man tests, but still use the telephone. If any of my readers show any interest, I'll write up a test for a forthcoming issue in which any word in the English language can be sent, rather than a card, which is too common now.

Getting back to the present situation, the performer is near a phone and says he will try a rather interesting feat. Someone, or the host, is asked to think of someone whom they call up quite often, and who could be reached by phone at that moment. They are given a slip of paper upon which they write the name, and the slip is folded several times. It is put, still folded, under the phone. The performer asks for the telephone number and proceeds to call it. Upon the call being answered, the performer ASKS FOR THE PERSON THOUGHT OF! Reaching that person, he says that he is at the home or office of so-and-so, is conducting a test of mental powers, and that Mr. so-and-so was thinking of him (the man at the other end) so you (the performer) have called him up. You hope he hasn't been bothered and thank him for his cooperation (?). Hanging up, you take the paper from under phone, and return it to the writer. Eight times out of ten, the person called will call back to find out what it is all about, and naturally learns about you being a great man, which is an ad in itself.

My method for this is a mere switch. In my left coat pocket I have a pad of paper about 2 1/4 x 3 1/2. (Small Woolworth scratch pads.) These slips are best folded the long way and then twice the other. Have one loose slip on top of pad which has been unfolded, so they will use the same folds. Also have a folded dummy there so you can pick it up.

Generally, I try to pick a person sitting down a little ways from the phone as the subject, but this doesn't really matter. Take out the

TRICKERY! (Annemann)

Quite some time ago I developed an effect of this type. It was accepted as being "good" and at the time I had a lot of fun with it in front of magicians and card men. Later I worked out the following in order that I could present the problem in front of a group rather than before very few at a card table.

Anyone is asked forward to stand on your right. He looks over the deck to see that it is well mixed and you explain that he to have five of the cards in his side coat pocket. He is to take any one of them out and show it to the audience while the performer's back is turned. Then he is to replace it somewhere among the others, bring out the entire packet and hand it to performer. The performer places the five cards in his pocket and remarks that through some strange sense of direction he is able to repeat the spectator's moves. He reaches into pocket and takes out the same selected card!

In your pocket at the start you have four duplicates of one card, say the Ace of Spades. Use the deck for any other tricks. Then have the spectator forward. Fan through the cards to show them mixed (also letting him see they are not prepared), and locate the regular Ace of Spades which you cut to the top. Give deck a dovetail shuffle and leave four more cards on top of this. Now explain the procedure. Run off four cards from top of deck and tell him that he will put five cards into his pocket without showing them. You put these four cards in a bunch into pocket on end so as not to mix them with the others. Now pull out one of these four cards and show it. Then replace it, immediately bringing out the packet of four duplicates which you drop on top of deck. That leaves five duplicates now on top. Give deck another dovetail shuffle not

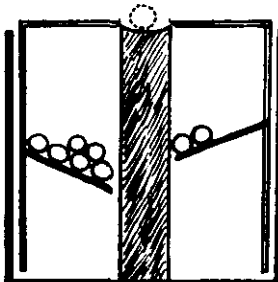
pad and separate slip. Give it to them with a pencil and put the pad back, picking up the dummy billet. They write the name and fold. You take the pencil back with right hand, and your left (with slip second finger palmed) takes their folded paper. Moving to the telephone, the written on slip is pulled back by thumb and the dummy pushed forward to be dropped under the phone. Your left hand goes directly to the pocket as you ask person for the telephone number. I always ask first if he knows the number, and then ask for it. This gives a few seconds longer stall, and the left hand has opened the slip against the pad.

Taking pad out, I pull off the top sheet from under the open slip, but this action gives me a glimpse of the name. The pad and open slip are replaced in pocket and on the blank sheet I write the telephone number. Now I sit down with the number before me and make the call. There is a lot of time now to drop hand to pocket and refold the slip, finger palming it again. Then, at the finish, your right hand moves phone, left picks up the slip, and it is returned to owner, the switch back being made on the way.

You'll find a finger switch much more practical than anything using a gimmick. A few hours practice and you have it, it being useful in many ways. Although this may sound simple, it is a fine effect on those watching because it is different and unusual.



THE NOVELTY BOX SELECTION. (Lyman Allen)



One of the cleanest, and most novel forces which I have seen is with the use of one of the novelty cigarette boxes of Japanese make and on sale at many five and ten cent stores, as well as novelty shops. From the sketch it can be seen (end view) how the box operates. The outside container has a center upright the length of a cigarette, and curved in at the top to allow of a cigarette laying there. Into this is put a sort of inverted container with a slot in the top to match the center upright. As can be seen, this part of the device has slanted pieces upon which the cigarettes are loaded. By lifting the inside part up, until these pieces reach the top, a cigarette rolls onto the upright from one side or the other (it can only hold one), and dropping the pulled up portion back causes the cigarette to appear on top of the box.

With one of these boxes before you, loosen the cigarette platform on one of the sides and move it about half an inch higher. That is the secret. You will easily see just how high you can lift the inside before a cigarette will roll onto the upright, BUT A CIGARETTE FROM THIS MOVED UP SIDE WILL HAVE TO ROLL ON FIRST.

This makes possible an excellent color force using wooden cylinders of various colors and made cigarette size. There is an opening on the top of these boxes to allow of being loaded. If the colored cylinders are dropped in, but the one of the correct color goes on the higher side, it is the one that will come out first. If you want to force two or three colors in

succession, just drop them on the higher side in the correct order for their appearance.

The box as shown by an end view, has had the piece moved up on the one side. I have made it loosely and a little out of proportion to give the idea. There are many variations for the use of such a device, and if any reader wants to send in combinations, I'll be glad to use them.



THE "AD LIB" SPELLING. (Dr. Jacob Daley)

Over 15 years ago a method on the order of the following was sold by Larry Gray through the columns of The Sphinx. This method of handling, however, adds a little surprise, and gives the onlooker a little something else to think about than the actual trick.

Use any deck, and have the spectator give them a thorough mixing. Fan for a selection, which is perfectly free. The card is put back, and in any way suitable to the individual performer it is brought to the top or bottom. At this point, the card is only glimpsed and the deck handed spectator, as an afterthought, so he can shuffle. Taking the deck back, and secretly knowing the card, you fan through the cards face up, and remark, "As I go through the deck I want you to note your card is still there somewhere. Don't stop me or let anyone what or where it is. Just be satisfied that I didn't take it out in anyway before you shuffled."

As you are talking along you watch for the card as the cards go by. When it comes along, you keep right on but start counting with the selected card and spell its full name. The moment you have spelled its name, you note the card you have finished spelling on and do the same thing over with that card. When you reach the end of the deck, just start over again and finish the spell. The spectator will quickly tell you he has seen it after the first run and before you've gone far on the second. Just cut the deck at the spot where you finish the second spell.

Now explain that he is to do the rest himself, and that any card can be found merely by spelling. The performer continues, "Take any card, for instance the Six of Spades (naming the second card spelled). You just deal the cards one at a time and spell the name. On the last card you turn it over, and there it is." As you have spelled out the name of the card mentioned, it shows up. Drop it back on top of the pack, drop the pack on the dealt off cards, give them to the spectator. He names his chosen card and spells. He'll afterwards swear he shuffled and kept the cards always.

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was being directed to them and he was glimpsing and refolding the question out of sight. Now he would extend his left hand, with finger palmed billet, towards the lady next to him, and say, "Give me that paper," pointing not to the dummy but the other one. Faking this it was apparently opened and spread on the table, but in reality the one taken was drawn back into the finger palm by thumb while the paper in hand was pushed out by fingers from where the right fingers took hold and opened it up. Thus the one opened on table was the one just answered and finger palmed was a fresh one. Again the 'business' would be gone through and new marks made and a new answer given. This time a slip from the second lady would be requested and apparently opened. Following this, the man's paper would be taken, then back to the second lady, and lastly the lady next to him again which would bring the dummy back to him in return for the final slip.

For single people Reese had a slightly different routine, although practically everything he ever did was based on one-ahead ideas. Four or five slips would be given a man to write questions on and fold. They would be thrown onto the table as written and Reese would mix them a little with his finger, but in doing so would switch the dummy for one paper. As the gentleman was writing his last paper, Reese would walk away, and in his wandering would open and read the stolen paper. The single fold each way of these papers made them very easy to open with one hand. As the person finished the last question, Reese would return to the table and ask him to put one paper in his left coat pocket, another in his right coat pocket, one in his left shoe, one in his right shoe, and the other perhaps inside his watch. Reese only watched to be certain into which spot went the dummy slip of the five. Knowing the contents of the finger palmed slip in left hand, he would walk back and forth around the room and give the answer. Then he would point to one of the locations on the spectator's person and ask for that paper. Taking it, he would open and read it, aloud, actually reading what was on the slip he knew and memorizing what he now saw. Folding this paper he would finger palm it in the right hand and left hand would toss the other to table. Reese invariably smoked a cigar and the action of taking it from the mouth in thumb and finger of either hand served as an admirable mask for the finger palmed paper.

He would proceed by answering the next question and so on until the last, always leaving the dummy in its resting place until that time. It was a regular procedure of his to have the papers placed about the person in odd places, such as the watch case, for instance, and my theory for this is that such places, being unusual in character, were always remembered by the sitter in preference to the more common spots. Afterwards, in telling about the ordeal, they could be depended upon to swear that they had put the paper there and that he had answered it without being near it or them.

Another angle that Reese brought into play often was in asking people to write the name of their favorite school teacher when a child; the name of the town or city where they were born; their auto license number; their telephone; their mother's maiden name; and any number of odd but personal bits of information to which he could have no access but which would be vividly personal enough to the sitter to be remembered and talked about. Such items are far better than merely having any number or any word written.

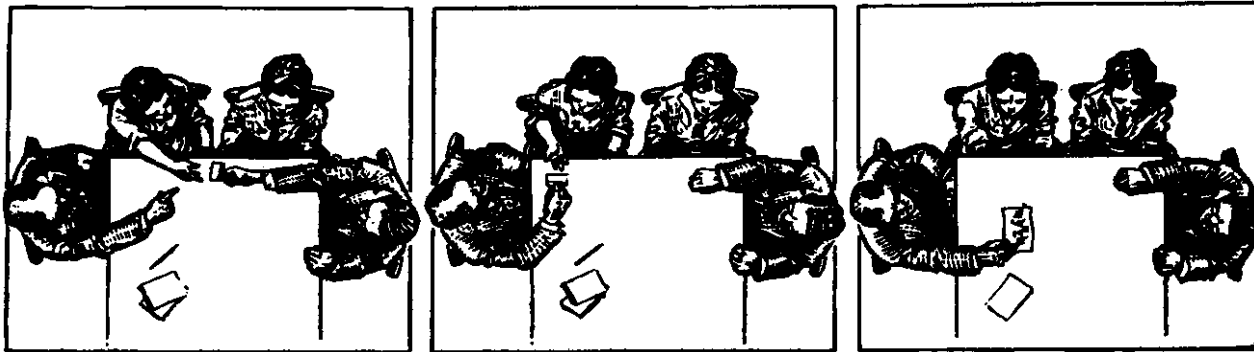
In many cases, when Reese was going to work for someone he knew of, it was a simple matter

to check up on their telephone number before starting. In such a case, he would sandwich the request for a telephone number in among the other slips as they were being written. A steal was made of one of the others and read as described before. Watching the telephone number slip on the table and also the dummy, he would have them pocket or conceal the slips as usual. However, when they picked up the telephone slip he would have it placed in a pocketbook, between the pages of a notebook, or some other difficult spot. The rest of the slips would be read as usual but the telephone slip apparently forgotten. Then he would recall that there was another slip out, and merely taking the article which contained the slip and holding it to his forehead he would answer the question and hand it back. The sitter had been told so many things no one else could know that the idea of a persons getting his number would never be thought of. Not alone the telephone number could so be used, but there are many little bits of information about a person that are dropped by others and of these most anything can be used. Much information about doctors, for instance, can be secured from a medical directory and it is possible to have the name of their college on one slip and the name of a professor at that college on another. The first you know, and the second request makes it logical to have the other.

Reese, when before a group of people, also had slips written upon, folded and collected. He would absently pick them up again, hand them to another person and ask him to put the papers under objects around the room. Of course, the switch had been made, Reese would light his cigar and read the slip in his cupped hands, and proceed to walk around the room to the various spots and apparently read the paper which was concealed at that point, leaving the dummy until the last. In all of these variations, it is to be noticed that the effect was what counted. The stories that are told about these happenings afterwards are unbelievable. Like the famed Dr. Hooker rising cards, there were so many variations of the same thing that afterwards, one was put to difficulty to remember exactly the procedure on each test, and not get them confused with each other.

And now I want to give a bit of information which I doubt has ever been printed. Much has been said about soft paper that will not crackle as it is furtively opened. Invariably it has been left to the reader to search out a soft quality and experiment. Reese used a soft paper but he took it from a most natural spot. At his home, especially, when giving a test for visitors, he would pick up a book, and tear out the blank page at the back. Pulp paper books give you this perfect soft paper and right in front of people without the necessity of bringing out prepared sheets. This detail alone was one of his most potent secrets.

I haven't exhausted, by far, the many incidents and stories about Reese situations. However, I have given a practical and working knowledge of how he worked, and the fact that this man traveled the world over for years, and in the highest circles, while being looked upon by many as a competent psychic advisor, proves that such work is worth developing and extremely effective on the audience. As far as I know, and I keep a fairly complete file, nothing has been written about the man for magicians, although reams have been printed in the press about his marvels. Of one thing I'm sure. This type of work is more sought after, better liked, and talked about more than any other phase of the mystery game. And last but far from least, the monetary gain of those successful in this line far outdistances that of those successful in other branches of magic. BUT WATCH YOUR PRESENTATION, AND FORGET ABOUT MAGICAL MOVEMENTS THAT IMMEDIATELY CLASS YOU AS A MANIPULATOR.



Bert Reese secrets

Down through the ages have come but few noted billet readers, and invariably such men have been able to fool Kings, Premiers, Presidents, and scientists. Dr. Lynn, and Foster, the medium, were two of renown, but in the past 30 years one man stood out as a charlatan par excellence at the business of reading the folded slip. The man was Berthold Riess, born in 1841 in Posen, which was then Prussian but now Polish. Later he became known universally as Bert Reese and before his death in 1928 had crossed the ocean over 50 times to humbug such people as Charles M. Schwab, Ignace Jan Paderewski, Premier Mussolini, Woodrow Wilson, Warren Harding and Thomas Edison. Professor Hugo Muensterberg, of Harvard, became such a believer in Reese's powers that he was preparing a book on him when death prevented its finish.

As I look through my file of articles, clips and stories about the doings of Bert Reese, I marvel at the constantly appearing statements that he never touched the written on paper. It is a psychological point of importance to any and all performers who do anything of this nature. Only a trained observer of such things can give an accurate account of every move, even though they may not know the method of trickery. What, to the ordinary spectator, may be the most natural of movements, can be the one detail that would solve the problem in recounting the experience.

Thus, what may seem like a bare faced and rather open action to a performer not acquainted with this type of deception, it being psychologically different in its entirety from the technique of magic, may be looked upon as a phenomenon by the most educated, and far removed from the realm of what would be, in their eyes, sleight-of-hand or just trick stuff. It is important that a performer remember then, that an audience is in a different frame of mind at the time it watches a billet reading exhibition, and traditionally magical gestures of sleeve rolling or of showing the hands empty are ridiculous, not mentioning ruinous. The last detail I want to bring out is that the only really great and successful humbugs in this line have not demonstrated from the theatrical stage but rather from the lecture platform and in the semi-privacy of the home and drawing rooms where the theatrical atmosphere is not present, and the demonstration is cloaked with a scientific or almost religious demeanor.

Reese did not care whether his subjects called it telepathy or spiritism, being content to let people credit him with whatever solution of power they deemed most fitting. Here was a good point as he did not antagonize any particular group but left it to their own individual credulity and gullibility.

He ever was ready to demonstrate at any moment or place, another point which emphasized his benign sincerity of purpose in making use of his apparently strange faculty.

Above has been illustrated one of his routines using three sitters. Reese is sitting at the left. Borrowing a piece of writing paper, he tore it into slips about two by three inches. He would be standing at the time, and this done while the others were sitting down and making ready. Five slips were put on the table, the rest of the sheet being crumpled up and tossed away. However, Reese really would make six slips and retain one, folded once in each direction, as a dummy for his own use. A detail here was that afterwards, the sitters would relate that he had used their own private tinted or watermarked paper rather than any of his own. Now he walked around the room while questions were being written to dead people on the slips and folded once each way. The folded papers were mixed together on the table and Reese would take his seat, the dummy billet being finger palmed in the right hand. He then said, "Give one to this lady to hold," pointing to the one farthest away, and the sitter opposite him (a man in this case) would hand her one paper. Reese had not touched it but the pointing was being done to accustom all to the gesture. "Give one to this lady," he'd say next, pointing as before but to the lady next to him. The gesture was once more planted, and moreso when he repeated it again by having another paper given to the first lady. Now he would tell the gentleman to keep the remaining two, but as an after thought would say, "Perhaps we'd better let this lady have another." This time he would casually take the slip being passed over to the lady next to him, complete the six or eight inch journey, but in that space make the switch for the dummy which she would hold. The stolen slip was dropped into his lap and opened with the left hand while, with his right, he'd make marks on a sheet of paper on the table and apparently get his answer from these while attention (please turn back to page 139)

