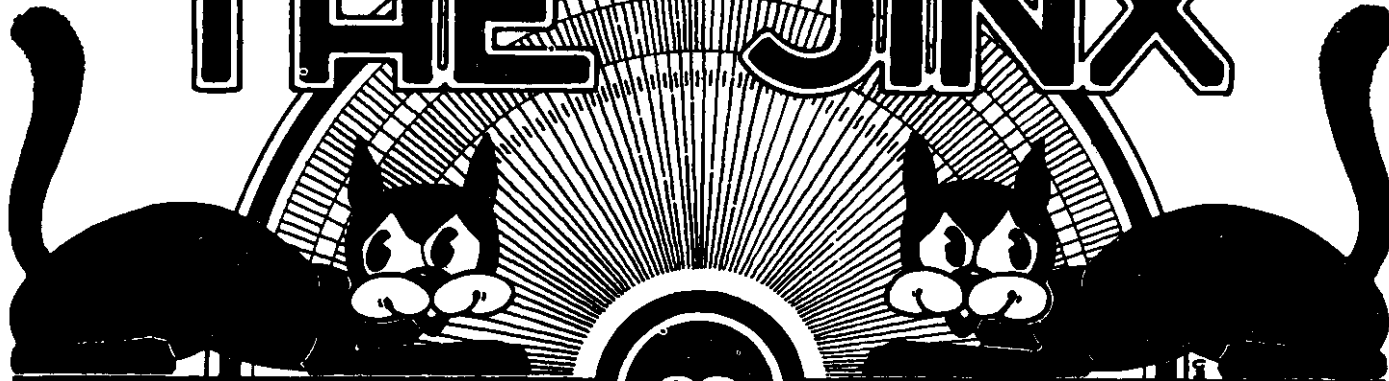


# THE JINX



28

JANUARY

1937

MAGIC -- Age cannot wither, nor custom stale

her infinite variety. -- William Shakespeare

## A STORY OF CRIME

One of my favorite "story" tricks for the past seven years, since 1929, is the one I'm describing here together with the patter angle, which is probably the really interesting part of it all. It's the first time the trick has seen print, although back around the time of its put-together I sold three private copies.

First I'll give the effect, then the method, and finally the story. But, as I've said before, the story is the dressy, and all important part. A card is chosen, returned, and the deck shuffled by spectator. Running through the cards face out, the performer removes the four Aces. These are shown separately and singly. The spectator cuts deck at center, and the four Aces are placed face up at center, and the cut replaced. The deck is not even picked from the table, but given a bit of riffling, for effect, with one hand. The deck is spread face down, and in the center, of course, are the four face up aces, but between them now is a face down card. The fan of five is removed. The spectator names the chosen card, the fan is turned over, and the card, mysteriously located by the aces, is the same.

So much for the effect without the story. You'll have to take cards in hand to get the working in a practical manner. The card is selected and returned. It is brought to the top or bottom by your favorite method. If to bottom, glimpse it, cut deck, and give to spectator for shuffling. If to top, do the same. At this point you need have only the knowledge of the card. I vary, when possible, by forcing any card, then handing deck to spectator for the return and shuffling of card.

After the shuffle, take deck, and with the patter about finding four cards that will represent prominent men, run through them, cutting the deck at the first ace to bring it to bottom. At this time make the remark that you will use the aces for people. Now go right through deck looking for the other three aces and the chosen card you know. Each time you reach one, snap it loudly to bottom, or face of pack. Thus the

watchers hear you apparently get only four cards to the face of deck. Now take these bottom five in a bunch from deck which is placed face down to one side for the moment. Hold the packet face down and as you remark that you will use the four aces and introduce them as people, shift one or two from top to bottom of the packet to bring the chosen card to the top or back of the bunch. Now hold the packet face out in left hand, with the fingers at bottom side, the thumb at top side, and the forefinger at outer end.

With second finger of right hand, slide off, towards you, the face ace, and put it on the table or floor face up. Do the same with the second and third. Count them as one, two, three and four as you do so. The last card however, is grasped at ends with right second finger and thumb and put on the others. You have thus counted and shown four aces. Pick up packet and hold face down in left hand, all fingers at one side, and thumb and its base at other. Now remark that you will introduce the people in person. Right thumb slides off the top card at front end, and turns it over end for end face up on the packet and squared. Mention who it is, and the right second finger and thumb pick this card off by the ends, and place it down again face up. Do the same thing with the next card, also naming it, according to patter. Turn the third ace over same as usual, but this time take hold of the packet with right second finger and thumb as before at ends, and the left forefinger slides the bottom card out a bit on the left side, whereupon right hand places its card (with chosen card face down underneath) onto pile. Lastly the single card in left hand is turned over, named, and placed on pile. The spectator cuts off half of the face down deck, and these squared aces are placed face up in the middle, and cut replaced. The deck is now rifflled, without removing it from table, and when spread, an odd face down card is seen between the center aces. The five are removed in a fan, and when



**ANNEMANN**

(turn to page 173)

If you exploit the name of Cagliostro in any manner, you should run to cover a moment after reading this newspaper answer to the question, "Who was Cagliostro, and what is the present-day application of the name?" The answer. "Cagliostro was Giuseppe Balsamo, an infamous charlatan, impostor, faker and literary thief, who assumed the title and name Count Alessandro Cagliostro and toured Europe towards the close of the eighteenth century, posing as a miracle man. He was born in Palermo, Sicily, in 1743, and died in jail at St. Leon in 1795. Hence, the name Cagliostro is applied to any literary cheat, faker, forger or humbug. --- When I met Dr. Edward Saint on his recent trip east, he very kindly gave me one of the signed invitation cards to the final Houdini seance held on the west coast. The seance was on October 31st, I received my invitation on Nov. 23rd, but maybe it's just as well, because I heard that nothing happened anyway. --- There's an interesting story about Hermann and the bullet trick that has never yet come to light. It seems that Hermann did the stunt by switching the initialed lead balls on a metal tray while on their way back to the stage. Several years before Madame Hermann died, she had his old assistant take the tray on a ferry boat between New York and New Jersey and drop the thing in the middle of the Hudson river. --- Incidentally, Frank Ducrot still has some leaden balls that belonged to Houdini, but I'll give a life subscription to anyone who'll show me where there is any record of Houdini ever doing the bullet catching trick.

Bob Gysel sent me a clip of the fellow who was jugged in a Newport, Kentucky jail, and, although searched every time (and right down to the nucleus, too!), he still managed to produce ten dollar bills and fifty cent coins and call for cigarettes. The story hit the air waves too, and it strikes me that a gag like that would be a marvelous publicity idea for any magus who gets incarcerated. I mean, of course, for a very minor infraction.

Ed Wolff, of Rochester, New York is publishing his methods of hypnotism. I knew him for quite a while before I ever found out he was such a person, but when I did find out, it was in a practical way. I played the Rochester Ad Club, and in two days time, with a lot of sweating and concentration, I went on for 15 minutes over WHAM and broadcasted the hypnotising of a lady over the telephone from the control room to the studio. The publicity and pictures were very acceptable. There's no reason why his methods can't do the same for you.

It's interesting to know something about the name of this sheet. Christy Mathewson, the major league pitcher of old base-ball days coined the word "jinx" as a synonym for hoodoo. Today there are four major league magical amateurs on the subscription list, and three more whom I know have purchased at least one copy. --- A book from India just popped in. Titled "Card Sleights and Tricks", (don't ask me how I know) it is the first and only book of its kind ever printed in marathi, and has been assembled by Dr. K. B. Lele after 25 years of study. I am intrigued by the illustrations, at least, and now I have only to go to Poona-Poona to find out the secrets. I sincerely mean it though, when I say that his monthly "The Indian Magician", (in English) is one of the rare buys of magicdom. The July issue, just past, carried a full page of ads, the weirdest thing I've ever seen -- and I've written a lot of ads. -- Do you, you or you have a printed program? If you'll send it to me I'll stack it with the few I have now, and print them all at a near date. I have lots of the bigger prof. programs, such as Thurston, Dante, Blackstone, etc., but I want those of semi-professionals

who put on shows and have a program for it. I'll appreciate greatly any sent me, even if you have someone else's whom you've seen.

Here's an extremely neat idea for those who have one or more of the Davenport card silks. Dr. Jacob Daley has been making the transition from card tricks to silk tricks in this smooth manner. Take a ten cent, and hollow, rubber ball. Cut a three-quarter inch hole in it, and about three-quarters of an inch from the side of the hole push through, from the inside, a length of good elastic cord, knotted on the end so it won't pull through. This makes an easily held handkerchief ball pull. Run the elastic from right side around the back to left side through the belt straps, ending after going through the one on left side. Put a silk into the ball with the tip of same easily secureable. After too many card tricks force the one, the picture of which is on the silk. Lay deck aside, and as you reach for card with right hand, turn a bit to the left, and left hand grabs the ball. A trial or two will enable you to get it right each time. Bring card, face outwards, back to left hand, as you turn still more towards left, and left hand comes upward with palm downward but turns towards audience as it goes behind and left fingers and base of thumb grasp card. The right thumb and forefinger now reach up, and very quickly pull out the silk from under the lower edge of card. As right hand flicks the silk out, the left hand drops a little, the ball is released and disappears, whereupon a remark is made about the card carrying a handkerchief upon which its picture appears (very appropriate where picture cards are used). The card is flicked aside, the silk shown, and handkerchief effects are in line to follow.

#### Better Than Statistics

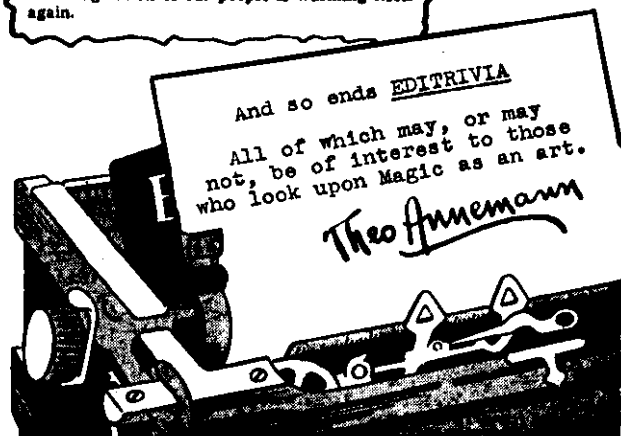
We know that good times are back. We know it because twelve persons gathered the other night on the roof of the Hollywood Hotel (Hollywood, Cal.) with a loud speaker, a ton of radio equipment, spiritualistic paraphernalia and newsreel cameras. Included was Mrs. Harry Houdini, widow of the famous magician.

In the hope of communicating with the spirit of Houdini the group observed silence for thirty minutes. At the end of that time an announcer called upon Houdini to speak. "Harry," he called, "Harry." He shouted over a public-address system, so that his voice was audible for half a dozen blocks around.

All this, by the way, was broadcast over a radio network and in the presence of a Superior Court Judge, which made it official. In the presence, too, we might add of several press agents, for crowds gathered from all Los Angeles, flood lights were turned on and the devices of the public relations trade were well in evidence.

We said at the start that good times are back. We know they're back because at the bottom of depression, the spirit is lacking for exhibitions such as the above. When men and women are troubled in mind they don't stand on rooftops and cry "Harry!" In the sun of good times the imagination of our people is warming itself again.

So very often I hear magicians grouching about bad conditions. Maybe this newspaper clip of recent date from the New York Post will make them realize things aren't so bad after all.



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# IMPROVEMENTS

Jinx No. 9 - June 1935 - Page 35  
A Matter of Policy

Ten cards - five Republican and five Democrats. Arrangement done in front of everyone. Have the two sets of five separate at start. Show them as you start story and drop Democrats on top of Republicans face down. Carelessly mix as you continue. Fan, draw out the middle cards leaving two top and two bottom, and drop on top. Now remove third and fourth cards from top and drop on top. The cards are now set to be stood in line from left to right and the elimination started. The set up is D-R-D-D-R-R-D-D-R-R. -- Improvement by Andrew Brennan.

Jinx No. 21 - June 1936 - Page 122  
Prophecy Plus

Use inch and a half sponge balls trimmed from different colored rubber sponges obtainable at Woolworth stores instead of handkerchiefs for the force. Silks do not mix well and getting caught in each other more than one will come out of the bag when selection is made. -- Improvement by L. Vosburgh Lyons.

Summer Extra 1935 - Page 41  
Horrors!!!

At Woolworth stores is sold a scratch pad called the World's Biggest Little Tablet. It is made up of five different colored pages, about 30 of each. Put your Horror words on these and you reveal the information without ever being near the subject.-- Suggestion by L. Vosburgh Lyons.

Jinx No 18 - March 1936 - Page 101  
Thoughts in General. Paragraph Two.

Practice this effect with a deck tied each way several times with heavy thread. It will save a lot of trouble when getting the knack of the throw. -- Suggestion by Scotty Lang.

Jinx No. 17 - February 1936 - Page 92  
The Spectator's Choice.

Instead of the 6th and 22nd cards being noted on the run through, note the 11th and 27th from the face of the pack as you fan them from left to right.

Jinx No. 11 - August 1935 - Page 56  
The Card Unharmd.

For a much better effect use an automobile driver's card, a lodge card, or any personal membership card belonging to the spectator or reporter. The apparent mutilation strikes right at home. -- Improvement by Monty Crowe.

Jinx No. 22 - July 1936 - Page 130  
The Card Phenomenon.

Have the spectator count off a number from five to ten instead of any number up to a dozen. -- Correction by Charles Larsen.

Jinx No. 18 - March 1936 - Page 102  
Death Flight!

For the second envelope, turn the stack over and take the top one. Have it sealed and finish pressing down the flap with its face down on the stack. Turn it over singly and openly, and then, either in getting the pencil again, or in offering the envelope for marking, turn the whole stack over again (like a deck of cards). This gives them the original cards which have been on the bottom of stack of envelopes and makes a different switch for the

second time as well as putting both marks on the same side of each envelope.  
-- Improvement by Andrew Brennan.

Jinx No. 23 - August 1936 - Page 141  
Calendar Conjuring.

The following formulae can be substituted to advantage in the computing of the dates selected. When the sum of a four figure square is given, subtract 16 and divide by 4. This gives the smallest figure in upper left corner. Add 1 to get the figure to right and 7 for the figure directly underneath, and 1 to that for the figure to right of lower first figure. For 4 figures in a vertical row subtract 42 from sum and divide by 4 for the smallest or top figure. For 5 figures in a vertical row subtract 70 from sum and divide by 5. You do not have to be told whether four or five figures are being used as only one of these formulae will come out even. For any 7 figures in a horizontal row subtract 21 from sum and divide by 7. For a rectangle of 6 figures, two wide and three deep, subtract 45 from sum and divide by 6 for smallest number in upper left corner. For a rectangle of 6, three wide and two deep, subtract 27 from sum and divide by 6 for smallest number in upper left corner. -- Suggested by Dr. Jacob Daley.

Jinx No. 25 - October 1936 - Page 157  
Numismaticic.

Use a magnet from a slot machine of the "one armed bandit" type. They are only about two inches long and can be concealed in the hand easily. They are strong enough to pick up an eight inch pair of shears, and are used in machines to stop iron and steel slugs. Can be obtained from anyone who repairs these machines.

-- Improvement by E.J.Oelneck.

Jinx No. 24 - September 1936 - Page 151  
A Mental Test Revamped.

After making a circle on paper, have spectator write a short question and the initials of any card. Explain that the reason for card is to check their thought with yours. In short, if you fathom the card, you know you will be well on the way toward gaining correct knowledge of the question, which is then answered. Get all of the information as described, when running through deck for card.

-- Variation by William Larsen.

Summer Extra 1936 - Page 135  
Dice and a Book.

Use with a telephone directory wherever you are. Vary by having two of the figures represent the page, the third figure the column, and the last figure the name in that column. It is easy for spectator to find the name and telephone number as he never has to count down more than nine, i. e., 3119 would be page 31, first column, ninth name. When there happens to be a nought in the last one such as 3020, the page would be 30, second column, and then, as long as there is a nought, you can tell them to look at the first name. You would be able to instruct them in this because you'd know all the time what they were looking for.-- Variation by Frederick F. Clark

Jinx No. 21 - June 1936 - Page 119  
"Think It Over"

All animal men do know, and all magicians should know, that it's cruel, harmful, and painful to hold a rabbit by the ears, as they are very sensitive. A rabbit should be held by the back of the neck with its weight resting on the palm of the other hand.--Correction by Orville Meyer

spectator names identity of the murderer, you turn fan over, and the right card flashes into view. Now go on with the patter, and you'll see, with cards in hand, how it all fits together and makes a smooth running story to cover all action.

"This is a story of crime; a tale concerned with criminals and the law. The deck is to represent the underworld, and in it, there are 52 law makers and law breakers all trying to outwit each other. First, I want you to remove one card, and look at that card as a murderer of the worst type. A man who is the cause of a great manhunt. No one is to know the identity of this much wanted man but yourself. After you've seen his face, drop him back into the underworld. This shuffling is to show the shake-up in the police department after present officials have failed to capture the criminal. Perhaps someone else had better mix them too, though. You, sir, give them a shuffle, to prove that he's really lost in the dark alleys of iniquity, and not being protected by politics.

At this time I want to introduce four great men in our story. These gentlemen are always trying to do their bit towards wiping out crime, and this will be a test of what they can do. I use the four aces to represent these men, (when an Ace happens to be a selected card, use the four Kings) and shall introduce them to you personally. Here are the aces, one, two, three, and four. Introducing them singly, we have the ace of --- (here, always use the same order of names, no matter what the order of aces), who is the Mayor of the metropolis in which we are living. Next we have the ace of --- who is the District Attorney. Then comes the ace of ---, who is the Commissioner of Police, and lastly, the ace of ---, who represents a reporter from the --(localize the name of paper)--, for one must know what is going on.

If Mr. -- will now lift the lid from off the underworld for a moment, I'll place these four just men, with apologies to Edgar Wallace, in the middle. This action of rifling is supposed to represent great activity in police circles, while the manhunt is on and the criminal is being pursued. The drag-net is, of course, spread over the city, so we, in turn, spread the deck over the table, and here, deep in the underworld, we find the four men with a suspect between the District Attorney and Commissioner of Police. Who it may be, or how he got there, we don't know, but they've picked him up somewhere. And now, Mr. --, will you name, for the first time, the murderer? The -----? Look, they've got him!

**THE JINX "ZIPPER" COCKTAIL.**

SPECIAL DELIVERY: Philadelphia, Pa.  
Dear Ted;

Jinx No. 26 sure is a "top notcher." Will the recipe for the Jinx Zipper cocktail be included in the Dec. issue? If it is as good as your material, it is a Wow! Keeping very busy with the club dates.

Ernest K. Schieldge

As is the case with all Jinx offerings, this cocktail has been tested exhaustively (not to mention the danger point) over a period of time by discerning magi. Use one part of gin with the juice from one-half an orange. Ice, and mix in a shaker as though being prodded with a Joy Buzzer. Add a dash of honey and continue for a minute more. Strain into a large cocktail glass, consume, and repeat several times, whereupon you will be amazed and gratified to see the Indian Rope Trick being performed right before your eyes with an all native cast.

**THE SECRET ORDER OF THE ACES. (Annemann)**

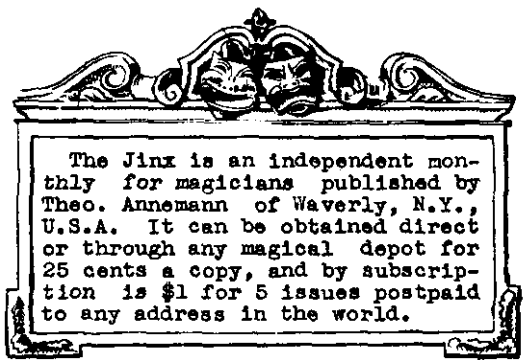
Around 1925 Hugh Mackay published his tome, "Classical Conjuring", in which was a new and novel two person telepathic effect using the four aces from any deck. I made a notation at the time, and subsequently used the effect whenever the opportunity arose. Mr. Mackay's method made necessary the learning of 24 different arrangements in conjunction with two key cards (from the rest of the deck) for each. This way is extremely simple, yet the effect is still worked, and very different in theme from other such problems.

The lady assistant retires to another room with a spectator as guard. Any pack of cards is used and handed someone who removes the 4 aces. They mix the aces, and lay them, or stand them, in a face out row in any order. Lastly they turn over (so that backs are outward), either the two red aces, or the two black aces. The audience having noted down the position of each ace in the row, and the color reversed, a spectator mixes them up and leaves them on the table. The lady now returns blindfolded, which is removed at the table, after performer is put under guard. The lady immediately carries out the exact movements which took place while she was absent.

The whole thing is pure presentation plus the finger nail bump. If you hold a card between tips of forefinger and thumb, and with nail of forefinger, press sharply against the card over the ball of thumb, a slight bump is raised which can be instantly detected by passing a thumb or finger over surface of the pasteboard.

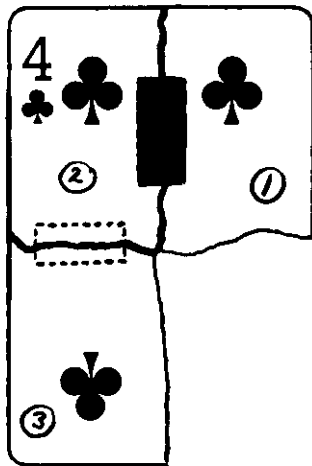
I advise having the cards stood against something rather than laid on the table. All can see the row better, and it makes it easier for you. After the row has been placed in the desired position by spectator and the color reversed, you ask someone to jot down the order as they stand. You pick up the first, saying, "Clubs" (or whatever it is), and toss it to the table. Repeat with the rest, and finally mention for notation the color which was reversed. You only have to nick three cards. And it doesn't matter whether the card is facing one way or another as the three marks can't get mixed. The first card's bump is anywhere along the end, on the second it is somewhere around the center, and on the third it is anywhere along the side. The fourth needn't be marked. After all notes have been made, you ask someone to go out and call in the lady, after mixing the cards. If you send out a lady, the reversed color has been black; if a gentleman, red. If you are working before only one sex, arrange with your partner beforehand which of two people you'll send.

The lady returns, picks up aces, looks them over, puts up the second or third ace, then another, another, and finally moves one and puts the other between, all of which builds the effect of concentration and uncertainty. Lastly she turns over the correct pair of colors.



# THE MUTILATED CARD

Almost everyone has tried out a torn card trick. Invariably, the performer underestimates the mentality of his audience, to the extent that he thinks they think the pieces unite again in a solid piece. Regardless of opinions, it's an absolute fallacy, because the modern audience, different from that of Merlin's time, KNOWS that a magus is CLEVER rather than SUPERNATURAL. And it would take a supernatural power to actually renew the card. On the other hand, the performer can perform to a natural climax and receive credit for cleverness. None other than P.T.Selbit, possibly the greatest of modern illusion creators, once said that if a trick were produced that had no conceivable solution, it wouldn't be worth a dime as a mystery. Audiences want to think and figure out how a trick may be done. All of which is a prelude to a torn card trick, radically different in climax.



Shuffling the cards (as usual), one is selected (still as usual), and the selector is asked to tear the card in four quarters (not so different yet). Spectator is given an elastic band to secure the four pieces. Taking the banded packet, you have another wrap it in a piece of paper, but before this, one quarter is kept out for later identification. At this point, and with very little comment, you show a roll of adhesive tape. Just make the remark that the only way to mend torn pieces is with something like that, and place it in view. Approach the person

holding wrapped packet, and have him put it on an ash tray or plate. Now light a match and touch it to paper package. A glorious flash of flame appears. Ask spectator to show everybody the remains. The three pieces are shown to be restored WITH ADHESIVE TAPE! At once you have the selector of the card, who holds the left out quarter, match it with the materially restored card, in order to prove it the same card that was torn apart (that's different)!!!!!!!!!!!!



The preparation consists of taking a duplicate card and tearing it in four quarters. Now take three of these as in the larger illustration, and fasten together with half or three-quarter inch tape, one piece on the face and one on the back. Fold No. 1 over on top of No. 2 and No. 3 is bent under. The separate piece is laid face out on the side 3. Snap a rubber band around all. Put this in your left trouser pocket. In another pocket is a four inch square piece of flash paper, matches, and a roll of tape. Force the right card (or did you know that?). While being torn and banded, secure your packet in left hand. Take packet from spectator in right, turn towards left, and merely pretend to put it in left hand which gives it to another. Give him paper, and then, as an afterthought, slide the index (and loose) corner out while spectator has the packet. Give it to selector as packet is wrapped. Produce tape and place in view. Now burn the flash paper. Spectator opens card restored by use of tape. The selector matches his piece. ----- You've done something.

## RUSSELL PRUNIER