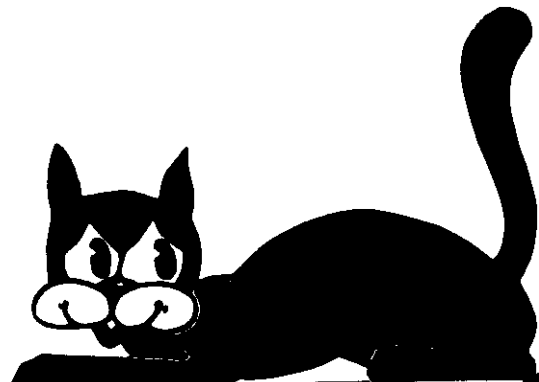


1936 — 1937

THE JINX



WINTER EXTRA

EDITRIVIA

Not confirmable, is Houdini's speech before the Club of Odd Volumes, in Boston, in 1922, about his having performed the bullet trick. In the Sphinx transcript of the talk is a reproduction of Houdini's margin notation, "This is what I said." It seems as if the quotes around the word "said" were appropriate. I called Dunninger, who had first pick of Houdini's private effects, and he stated that nowhere among all the notes, and at no time during many talks, was there any hint of Houdini ever presenting the trick. I'm interested very much in the facts, and will appreciate all aid.

Dunninger, by the way, has a book, "The Social Life of the Chinese, by a Rev. Justus Doolittle, which describes some Chinese magic the author witnessed. Among the other illusions was presented the act of swallowing ordinary "house needles" together with thread, and bringing them up threaded. The book was published in London in 1868, which knocks in the head the stories about Maxie, the Needle King, being the first to do it.

Did you hear about that fellow out in the middle west who can put things in eggs? He's a chicken scientist who has put something like a "zipper" on a chicken, and by inserting a message in a capsule, and putting it in the proper place at the proper time, the capsule finds itself actually in the middle of the next egg! All some really smart fellow has to do is make a deal whereby eggs are furnished with the names of cards, etc. inside. It sounds like a trick for Malini. At any rate, I'm keeping the name and address quiet. That's why the U.S. Playing Card Company has stopped making double back and double face cards. Too many magicians started bothering them, and, after all, it was done for a while, only as a favor, and at cost for the one man overtime labor.

Dr. Gordon Peck popped into New York for the New York State Dental Convention, and brought two tons of magic! From Glens Falls, he not alone brought his assistants, but also Dante's former electrician to handle the stage and lights. Gen Grant was imported from Pittsfield to handle technical details, and a solid hour of BIG magic was the result. I doubt if any amateur in the world has ever carried and presented as complete and and mammoth show as this. I append a portion of the program.

PENNSYLVANIA ROOF GARDEN
WEDNESDAY, DECEMBER NINTH
Tickets, One Dollar and Fifty Cents

THE WEDNESDAY NIGHT JAMBOREE

A gala programme featuring:

DR. GORDON C. PECK with a company of 10 wonder-workers and two tons of equipment, presenting the favorite mysteries of the world's greatest magicians, past and present.

SEE—the girl with the pin cushion head.

—Aga, the Floating Lady.

—the spirit cabinet and the ghost handkerchief.

—the disembodied Princess and the Mummy case.

—the fastest trick in the world.

—the blooming rose bush.

AND — others too numerous to mention—A full hour of Baffling—Bewildering—Entertaining Magic.

P.S. By the way, wasn't that overgrown Chinese assistant with the horrible mustache, a dead ringer for Bill Williston?

Burling Hull has brought forth Stage Magic again, but this time in smaller form. I can't understand why it is called "Junior Folio 4a" but, as my past differences have been solely because S.M. didn't appear, I wish him the best of everything with the new start. --- It was interesting to learn, when meeting Al Petroff, of New York, that he was the first man ever to do the straight jacket escape while

hanging upside down outside a building. Houdini, for a time, said it was too dangerous because of the head rush of blood, but later Houdini started doing it that way and made it his greatest outdoor publicity stunt.

My ego in print: From William Larsen, Editor of The Genii; "I understand my good friend, Sigmund Krumgold, sent you a trick last week. If it is the Slate Trick, he sent you one of the nicest magical items I have ever come across. I tried to get it for the Genii, but he told me he was sending it to you, and I agreed with him that it was the thing to do. I still think that good material stands out more brilliantly in your pages than it would in mine." "Thanks a lot, Bill, The Genii is a magazine after Dr. Wilson's heart, and to date, the contents has been far above the par set by others, including myself." Now, isn't the above a nice passing of compliments? It looks as though both The Genii and The Jinx give you, you and you your money's worth. Incidentally, the slate trick mentioned was in the December, No. 27, issue. --- May I also call attention to the handkerchief flourish on the back page of this number? In Mr. Walsh's hands, it has excited much comment, and although not a complete trick, it's a pretty, off-hand feat, which can be added nicely before other silk effects.

The Annemann

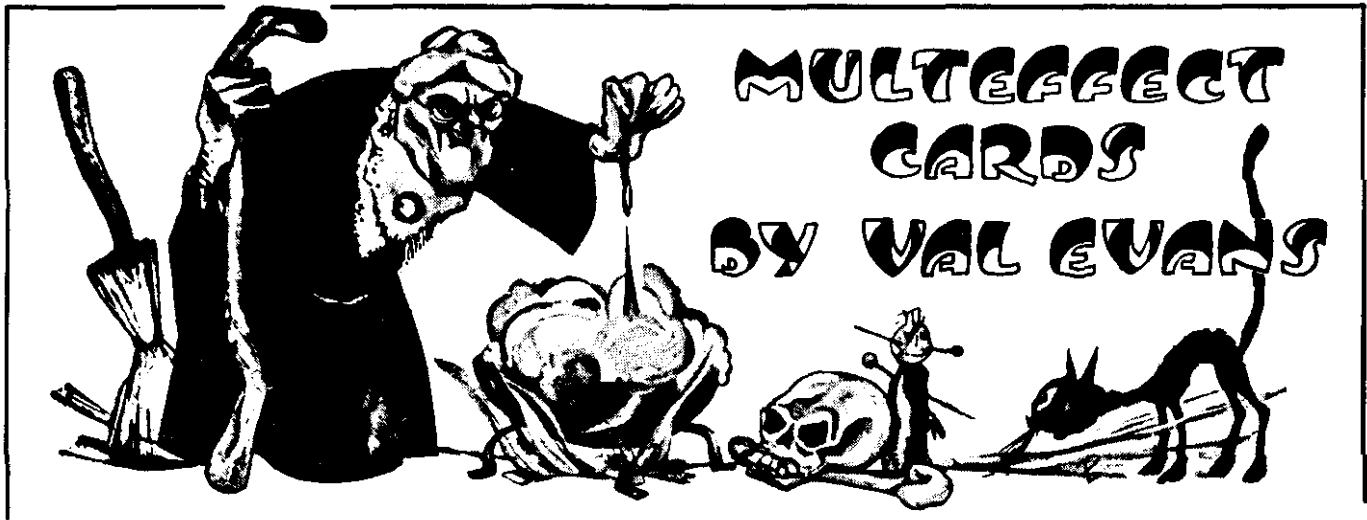
TWO CHEATING MYSTERIES. (Annemann)

Both this trick and the one to follow, make use of new angles with a two kind force deck. I say that now for those who may not wish to go further. I've used both, before magical gatherings, at one time or another, and it's only because they puzzled that I'm sold on them. As to the propriety of using such decks, I won't argue.

In the first effect, you advance on the unsuspecting spectators, and have someone cut the deck anywhere they like and remove the top card of lower half. A person near them is asked to take the next card. They are both replaced, and the top half of deck, which has been on your right palm, replaced on the cards in left. You step back to the front and remark, "It really doesn't matter much if I do know what, or where, these chosen cards are. I am going to have them turn up at the spot you dictate." You give the deck a shuffle and cut. The first person stands and you start dealing the cards one at a time face down. He is told to stop you at any time you have dealt a card. He does. You turn it over, and it's correct. Putting the deck together, the second person stands. He is to vary the procedure by naming any number. Deliberately, you deal the cards to that number. His card is there.

The deck, of course, is made up of only two cards, and they alternate with each other. You are always careful that the face card does not show. You can false shuffle such a deck by running off any odd number of cards, singly, and reversing their order in the process, and dropping the rest of deck on top. Have deck on left hand, and a bunch cut off and placed on right. Person takes the top card of lower half, and another takes the next card. They replace them,

(turn to page 180)



MULTEFFECT CARDS BY VAL EVANS

Editor's note: I can't offer any apologies for bringing out again what I have considered one of the best combination trick decks extant. Nearly 15 years ago it could be obtained for \$3.50, and I have reason to believe that not many were released. To-day it is unknown, in no book, and an excellent routine has been dormant long enough.

A Super-Clever Creation in Cardology is this, and it allows the following experiments to be performed without skill, practice, or long study. Nothing but the cards are needed, there are no duplicates, no markings, no pasted cards, no sleights, the cards may be shuffled at any time, all tricks can be repeated, with the exception of the poker hands, and cards are handled as an ordinary deck and afterwards be used as such in your entertainment.

Following is a list of the effects possible of being performed in a continuous routine. The number of the item will serve to identify it later in the explanations.

1. Removing the deck from its case, they are shown back and front to be facing one way. On command every alternate card is found reversed.
2. Any card is selected and you instantly name it correctly.
3. You cut an odd or even number of cards as desired. No false counting.
4. The spectator cuts the pack. You tell him whether odd or even.
5. Now you make him cut an odd or even number as you dictate.
6. A card is selected, and you produce one of the same suit only higher in value without seeing either card.
7. You deal cards until told to stop, and correctly name the card.
8. Pack is laid on table and you turn back or leave room. Someone removes any card and leaves deck squared. You pick up deck and name card quickly.
9. Any card is selected and placed back in pack. It is named and you spell it, removing a card for each letter from top. After last letter you turn over the next card. It is the one chosen.
10. A poker hand is dealt to spectator and one to yourself. He can discard and draw; you can do likewise. You now name his cards, and your hand just beats his.
11. This is an alternate trick for No. 10. The deck is thoroughly shuffled and divided into halves. Audience selects either half and calls it aloud to you, one card at a time, preserving their order. You step from room, and without hesitation repeat the exact order of the cards as called.
12. The spectator names any card in his pile and you instantly name its location.
13. The spectator names any number and you name the card at once.
14. Pack is divided in halves, and both halves shuffled and held by spectators. A card from one is placed in the other, shuffled, and handed you. You name the card at once.
15. Card is selected, returned,

and shuffled. You hold cards one at a time before spectator's eyes. He thinks the word "stop" when he sees his card. You stop.

16. Four Kings are shuffled into other indifferent cards by spectators. They are covered with handkerchief and you reach under and produce the Kings.
17. A new and really different Four Ace effect.
18. The cards of one suit are shuffled by spectators and covered with handkerchief. You pull out either an odd card or even card as called for. The deck is now assembled and can be used as an ordinary article.

The eighteen foregoing tricks are made possible through the use of the well known long and short cards. We claim no originality for this, but do claim that its application in this instance does more than any other trick pack in existence.

Four cards, the eights of Diamonds, Spades, and Hearts, and the two of Clubs, are removed from a deck, leaving only 48 cards. The short cards are; the 2-4-6-9-J-K of Diamonds, Spades, and Hearts, and the 3-5-7-9-J-K of Clubs. They are trimmed at one end about one-sixteenth of an inch. The rest of the cards, being of natural length, we shall refer to as long cards.

Starting with the top card (backs up) the pack is assembled with every alternate card a short card, and following each short card is a long card of the same suit but one point higher. This holds true throughout the pack, with Aces following Kings, yet there is no particular order of the matched pairs. Just consider it as a deck of 24 pairs.

The pack may be shuffled (dovetail) by squaring it on a table so that when pack is divided and riffled by thumbs, two cards, or any even number, fall and interlace with the others. The following is the simplest method of dividing and riffling to keep the "short and long" ends always at the top to be controlled by the thumbs. Square cards. Grasp pack in right hand, thumb at top end (where "shorts and longs" are visible only to you), two middle fingers at bottom end, first finger on back of cards, and little finger at side nearest body. The left hand now grasps the pack in same manner, with the exception of the first finger, which is at side of pack furthest from the body. Pack is now cut, and the first finger of left hand starts turning this half pack (thumb and second finger acting as pivots). It will be found that this half pack can be turned about a fourth revolution.

Now these cards in left hand are turned completely face to the other half, by laying the inside edge of cards against the two right mid-

die fingers (which are holding the other packet). The left hand makes a half turn toward body to allow this. After the turn, the fingers naturally hold pack firmly so that riffling can be done by the thumbs. Read this again, with cards in hand, as it is the simplest method of turning the pack face to face, without continually having to square the cards in order to get the "long and short" cards to operate successfully.

Beforehand, take deck in hand and shift the bottom long card to the top. Now run through the face down deck, and, without disturbing their order, turn face up every alternate card starting with the third from top. Now, by riffling, the cards may be shown facing one way. Turn deck face up and riffle again. They still appear to all face one way. Just be sure, in riffling, that the cards are squared to properly allow two, or any even number of cards to fall together. Put the four cards left out of deck in your pocket, and the pack in its case.

1. Show cards, by riffling, to face one way. Turn over the top and bottom cards, riffle in opposite direction, and show that the whole pack has turned over, merely by influence of the top and bottom cards. Tap the pack with finger for effect, and spread them to show that every alternate card has turned itself over. Now, at this point, and having interested everyone by the instantaneous changes, it is necessary to right the pack. Square pack after the spread and turn it over to have the long cards facing down. Deal the deck, a card at a time into a pile. The face down cards are dealt face down, and all face up cards are turned down in the dealing. At the finish, put the top card on bottom, and the deck is ready for the rest of the routine.

2. Shuffle. Riffle outer end of pack and have a finger inserted anywhere. Cut deck at spot where card under finger is removed. As spectator looks at it, lift rear left corner of top card and glimpse it. Subtract one and name, as the short card selected is one less and of the same suit.

3. Shuffle. Riffle and cut anywhere. The number of cards will be even. To get an odd number, do the same but slip one more card with bunch cut off. In counting, do not disarrange order.

4. Hold pack on hand and let spectator cut off a bunch. If a short card is left on top, it is even. If a long card, odd. If he reverses the cards in counting, recount yourself, again reversing them.

5. Shuffle. Hold pack backs up so that fingers are at one side, and root of thumb on other side. Spectator, in cutting, is forced to cut at ends and therefore a long card. You thus make him cut an even number.

6. Shuffle. Have cards selected as in No. 2. Cut pack at this point. Say you will produce a card of the same suit, only one point higher, without seeing any cards. Put deck behind back and bring out top card face up, which will be correct. Replace on top, and spectator's card on top of this. Repeat once.

7. Shuffle. Deal cards, one at a time, from off top, and place on bottom. This keeps the order. When told to stop, throw that card on table for them to look at. If it is a short card, note inner index of top card and subtract one. If it is a long card, glimpse bottom card of deck and add one. If short, return to top, and if long, return to bottom, after naming it.

8. Shuffle. Lay pack on table and turn back or leave room. Anyone cuts pack, removes card where cut, replaces cut, and pockets card. You take pack and look through it, starting from top with

faces toward you. Starting with top card look for each card's complement. Add one if the card you find alone is short, or subtract one if it is long. Two cards are always mated, no matter where they may be in the pack, and when one is found alone, its mate is the one removed. Cut pack at this point when you find it, so returned card can be placed on top or bottom together with its companion.

9. Shuffle. Have card selected as in No. 2. Cut pack at this point. As he looks at card, turn pack face to you. Look at top card to know his card. Then count from the bottom (face) enough cards to spell the name of the selected one, (as if thinking of what procedure to follow) without reversing their order, and hold in the right hand. Turn packets backs up. He places his card on pack and you drop the right hand packet on top. Now name the card, and spell it by removing a card with each letter and placing it on the bottom. After the last letter has been spelled, turn over the next card. Turn it face down and proceed.

10. The Poker trick. (This trick is an alternate with Nos. 11-12-13. If this is used, then jump to No. 14. If you want to do Nos. 11-12-13, just skip this one) Shuffle. Start with the remark, "The cards have been shuffled and used constantly, but I'll mix them even a bit more and show you some card table technique." The covers your actions for a minute. Deal two packets of cards containing six each. Deal singly, face down, and alternately, so one will be of "shorts" and the other of "longs". Now deal ten more from top of deck into right hand without changing their order. Place these on the "short" packet, and the whole back on the pack. The packet of "long" cards is taken thus: The left hand reaches over the cards and slides them off the table (a natural move) and below the edge, at the same time turning them over (hand and all) as they go out of sight. The right hand places the pack face down on top of these reversed cards. Now deal regular five card poker hands to the two of you naturally. Don't look at your cards yet. If he discards and draws, deal his cards from top of deck. Now look at your cards, and as you do, your left hand with the pack naturally drops out of sight for a second behind table, and turns pack over. Look at your cards on table and discard the same number as your opponent. This depends on your own knowledge of poker, for you know his cards by looking at your own (same suits and one point less), and must deduce what you think he would retain. If you have a pair, he has a pair. If he discards three and holds the pair, common sense tells you to do the same. Deal your cards from the turned over pack. You can now name his full hand, and show him a hand that just beats his. Even the cards you have drawn will tell you what he drew. After this trick, in order to proceed with No. 14, be watchful where his cards and discards (shorts) fall, and keep them together. Keep your cards (longs) also together. There will then be two packets of eleven cards each. Deal the remaining cards onto these packets (covering with appropriate patter) so that there will be two packs - one short and one long. Then you are ready for No. 14.

11. After finishing with No. 9, perform this effect instead of No. 10 if you wish. Shuffle. Deal cards into two packets of short and long. See that neither packet is disarranged. Spectator selects either one. You place the other in your pocket as though through with this half during this experiment. Spectator reads his cards to you from top to bottom without disarranging their order. You apparently memorise them as called. You now step to the next room, to avoid confederacy, take out your packet, and if it is the "short" packet, add one and give the same suit throughout. If the "long"

packet, subtract one and give same suit. Through this subterfuge, you are able to look through your packet and name the order of every card in his.

12. The spectator can name any card in his packet. You look for its complement in your own, note its position, and then state its number.

13. The spectator names a number. You quickly count down to that number in your packet, either add or subtract one, as the case may be, and name his card.

14. After the pack has been divided into "longs and shorts" (if you do 11-12-13, the deck is divided, and you have only to return to room, take half from your pocket and hand to someone else. If you do 10, you finish dividing deck after the trick), two spectators take the halves and shuffle them well. Let us call them spectators 1 and 2. No. 1 takes any card from his packet and puts it in the packet held by No. 2, who shuffles and hands it to you. You instantly locate the chosen card behind your back and produce it, as it is either a long card in a short pack, or a short card in a long packet. Your fingers can feel the long card, and by riffling the squared cards, you can locate the short card. Return card to No. 1.

15. Spectator No. 2 now selects a card from his half and puts it in packet held by No. 1, who shuffles well. You take packet and hold cards one at a time before his eyes. He thinks "stop" when he sees his card. You stop correctly because you know this time whether you are looking for a short or long card and can tell when it reaches top of deck to be taken off and shown. Return chosen card to No. 2, and packet to No. 1.

16. Take the four Kings from one packet, and have them shuffled into the other, and covered with a handkerchief (opaque). You will have no trouble, after squaring packet, in lightly riffling through and tossing out these four short cards in the long packet. Put the four short Kings with short packet.

17. Now run through the long packet you still hold and remove the four Aces which spectator with short packet takes and shuffles them well. You take this packet and square cards. As each Ace is long you have no difficulty in cutting just above any one of them, thus bringing one ace to the top. Now deal the cards out separately on table face down. When the next long card is reached (an ace), lay it on the first ace, and continuing to deal the cards haphazardly on each other in seven or eight piles, put all four aces in the one pile. Now double up any packets, other than the aces, until only four piles are in a row. Now force the ace pile by the "name a number between 1 and 4" dodge, or by the elimination method of "pointing out two heaps" and "now select one pile". Then show the four aces together.

18. Now put the whole deck together and have someone remove all of the Club suit. They mix these well, and you drop rest of deck in pocket containing the four cards not originally in deck. Have the Clubs covered with handkerchief. You reach underneath and produce odd or even cards as called for. The short cards are odd and the long cards even, so this presents no difficulty. After doing this not more than three times, take the deck from pocket (including the extra four) and put all cards together. The deck is now a full one of 52 cards and can be used in any ordinary way.

(Another editor's note); Some may prefer the short cards made by cutting a concave piece out of each end on the cards. These are easily kept in their proper position for riffling, by merely squaring all corners. However, in either case, practice will make it possible for you

to have very slight cuts on the cards. I've re-written this entire routine to make it a bit clearer than the original, and at the same time present it to you in exactly the same way I've been using it myself for over nine years, as a complete twenty minute card table routine.

THE IMPROMPTU PASSING. (L. Vosburgh Lyons)

Ever since magicians started their attempts to pass a thought of card from one spot to another, Dr. Lyons has desired such an effect which would be absolutely impromptu. It appears that he has solved the problem.

A member of the audience comes forward, and may be seated before a small table. He brings a pack of his own, and two envelopes. He mixes the cards and gives them to the performer, who counts off ten cards and puts them on the table. The spectator is asked to spread them face down, and while the performer's back is turned, to look at one card. The performer turns his back, and at this time counts off nine cards from the top of deck in left hand, and holds them palmed in right. The easiest move here, is to palm the card in right hand, and then hold deck in same hand by the fingers from the top.

The spectator is now asked to shuffle the ten cards. At this point the performer turns around, and holds out the deck with left hand, for the placing of the ten cards on top. Immediately, the right hand takes deck and places it on table, the nine cards being added. The envelopes are now picked up, and spectator asked to number them 1 and 2. Then he is asked if he knows which of the ten cards on deck is his. He says, "No." Picking up cards, the performer counts off the ten cards as before, singly and deliberately. However, after the first three or four are counted, the same snap is made for one count, but no card passed. Thus only nine cards are counted as ten. These are handed spectator to seal in envelope 1 which he pockets. Now the performer remarks that the spectator has ten cards sealed in his pocket, one of which he has in his mind, and that not even he, himself, knows where it may be located among the group.

Again the performer counts ten cards openly from the deck, and drops them on table. The spectator is asked to take envelope 2. At this point, the performer palms one card from deck, lays deck aside with left hand, picks up the pile of ten, adding palmed card, and hands them to spectator to seal. This envelope 2 the performer now takes and pockets.

The performer merely states that in his pocket, the spectator has a thought of card among ten, and that he, the performer, also has a sealed envelope with ten cards. The feat is to cause one card to pass from the spectator's envelope to the performer's envelope, and in order to prove, without doubt, that a card does really pass, it will be the one thought of at the start by spectator.

The spectator opens his envelope and counts the cards. There are only nine. Then he names his thought of card. Then he looks for it. It is gone. The performer now opens his envelope and counts. Eleven. Repeating the name of the chosen card, he reaches into the fan of eleven and picks it out for all to see. All cards and the envelopes are returned to the spectator.

THE RHUMMY MASTER. (Unknown)

Whenever I read about the magician sitting down and showing how expert he is at the card table, it invariably is at Poker. I have seen only one Mss. that dealt with the game of Bridge. I don't know the exact reason for the amount of Poker tricks, but I do know that the following test of one's skill (?) at Rhummy has been very well received whenever the chance has come for me to use it.

You explain that you will demonstrate how a rhummy player can win his game. Asking for a representative player from the assembled guests, you sit opposite him, shuffle the deck, and, calling attention to the detail, have your partner give it a genuine cut, and deal the cards himself. The game is played in the regular way, a two-handed, seven card game, with all cards to be layed at once. Needless to say, you win.

The stunt is effective, even to well versed card players, because you don't do anything tricky, and the cut, as well as dealing, is perfectly fair. Beforehand, take out four consecutive cards of the same suit, and three others of like value. Have a value to match this set of three, in the consecutive set. Stack these alternately, with indifferent cards, the seven important cards starting with fourth from top of deck. Note, and remember the top two cards as key cards. Now cut eight cards from the top to bottom. Shuffle the deck by dovetailing, but keep the top and bottom eight cards in place. Then let the other person genuinely cut the cards and deal. Thus the arrangement of sixteen cards is brought together in deck, and each of you have your seven card hands. Each of you now draw in turn, you always drawing from the top of deck, and not from the discard, and each time you discard your highest card. Eventually, you cannot help but draw one of the two key cards, and this tells you where you are. If it is the first, you know the next is the second, then a dummy, and then the first of the stack. Watch the play from here on, and draw from the deck or discard so that you get the first of the stack. From this point, you draw the rest of the stacked cards automatically, provided you do what your opponent does. If he draws from deck, you do the same. If from the discard, you do likewise. I think, and also hope, you will find this nice bit of knowledge to have ready.

(con. ed from page 176)

second person first, and top half is replaced on all. You step back, giving deck several cuts. As the cards are red and black, you glimpse the bottom card of deck to know the top one.

First person stands and says, "Your thinking of a red card, aren't you? Whatever he says, you know whether his card is in odd or even positions from the top. Start the slow deal. When he stops you, his card will be either on top of deck or the one just dealt. Hold it out deliberately, and have him name it. Then show. Drop it on dealt off packet. If packet has an even number, or on deck if packet dealt off is odd. As the dealt off cards are reversed, there must be an odd number of them to put back on pack.

Cut deck several times as second person gets up. Glimpse bottom card, and you know whether

his card is in an odd or even position. He names a number. You deal off and count. You either count off the number and then turn over card on deck, or turn over the card last dealt, as the case may be.

For the second effect, use the same kind of deck, and with alternating cards. Shuffle deck as described, put on left hand and approach a spectator. Ask him to give the deck a complete cut on your hand. With your head turned, have him take the top card for himself, and pass your hand to someone close by to take the next card. As they look at their cards, cut the deck once or twice, and again place on your hand. Make it very clear, and apparent, that this is a one hand mystery. Have them push their cards anywhere into the deck, and without touching cards with other hand, drop them into a soft felt hat or derby. You drop them in flatwise, with backs up. Now take hat by brim in right hand and give it a good, sound shaking up. However, no matter how much you shake it sidewise, as long as you don't bounce the cards up and down, they'll merely slide around and stay in the same order.

Now ask each to name his card. As you cut the deck before the replacing, and noticed the bottom card you know the order of the two duplicates on top. Reaching into the hat, you appear to dig around, and produce the cards in the order named.

Both of these effects are very clean, and to the point. Used, at different times, and stuck into your presentation as a single card number, you'll have something easily remembered, and done without any skill needed.

THE RESTLESS DOZEN. (Tom Bowyer)



Only with prepared cards, has this effect heretofore been performed.

Standing with your right side to audience, hold twelve cards in your right hand. Fan them with their faces to audience, and slowly turn your hand to show the backs as well as the fronts. Close the fan and place the cards in left hand, with faces outward.

Now rapidly count the cards from left hand to the right, as follows: Push first card forward with left thumb, pull it away with right thumb, then grip it at the ends between right first and little fingers, with back of card facing palm. With left thumb push the second card forward, but this time have palm of right hand facing downwards; press on the right edge of this second card with the two middle fingers of the right, move left thumb out of way, and the card will spring into the right hand, face to face with the card already there. Count the third card into right hand as you did the first, allow the fourth card to spring into right hand as you did the second, and continue until the twelve cards now in the right are actually alternately face up and face down. Place them in the left

hand for a moment, riffle them slightly with the right fingers for effect, then take the cards in the right hand and slowly fan them, displaying both sides.

Square the cards and replace in left hand. Again count them into the right hand, exactly as before, except that the seventh card is counted in the same manner as the sixth (by allowing it to spring into right hand), then the alternate movements are continued. When you fan the cards in the right hand this time, six cards together will face one way, the other six the opposite way, which is a distinct surprise, and very unexpected.

Place them in left hand once more, but insert the left little finger between the two sets of six and, under cover of squaring the cards, pull the six at the rear downwards and outwards with the last three fingers of left hand, turning them face up the same as the front six. Retain them in left hand for a moment, while the right fingers riffle them, then slowly fan the cards in the right to show them all facing one way, as at first.

Note: To provide cover for the peculiar way in which every second card is counted off, the hands should move away from each other each time a card is taken from left hand. Smoothness will be acquired if the left thumb pushes the card right to the tips of the left fingers each time.

THE DOUBLE AD TEST. (Annemann)

In most ad tests, there is but one way of getting the information, as far as the audience is concerned. In this instance, I've tried to change the effect for each, and at the same time make it very, very easy for the performer.

A want ad, or renting ad page is removed from a local paper, a column cut from it, and six or seven people clip out ads. The most practical way of presentation here, is for the performer to clip the strip of ads apart on a saucer, and let people pick out one. Each is handed an envelope in which to seal their ad. And each is asked to pick out an ad and put it in the envelope without looking at it, as you are trying a test of clairvoyance, and don't want to get any telepathy mixed in.

They seal their envelopes, they are picked up, and you take the packet. The lights are turned down, and one of the spectators takes the envelopes in the dark, mixes them, keeps one out, and tosses the rest to the table. The lights are turned on, and you explain that it is a sure way to prevent anyone from saying, or thinking, that you could keep track of any ad or envelope.

You now concentrate, hedge around a little, and finally give the import of the ad that the spectator is holding. I never advise giving the ad word for word. The envelope is opened, the ad removed and checked. Immediately you repeat, but this time in the light, by asking another person to mix the envelopes and

select any one. You stand before him, and slowly reveal the important contents of his ad, whereupon it is checked, and found correct

No ad test produced yet has allowed these conditions, with every choice a free one. The main basic method, however, is far from new. It's only the combination that counts. Only six or seven ads are necessary. Pick up seven papers, for instance, if you are going to use six, and cut from six of them two different ads. Try to pick out ads that are about different subjects. This gives you six duplicates of each ad.

Now take six No. 2 drug envelopes that open on the end. Trim the closed ends and sides of six more and you'll have six envelope fronts with flaps attached. Insert these fronts into the envelopes so that the flaps come together. In the back compartment of each envelope, put the six duplicates of ad No. 1. Wet the flap of the whole envelope and stick it to the flap of the fake insert. The envelope now appears to be an ordinary one. Now put into each of these envelopes the six duplicates of ad No. 2. Seal the envelopes in the regular manner. You now have six envelopes, each with two compartments, a duplicate ad in the front of each, and the same in the back of each.

Put this packet of six envelopes in your side coat pocket where you can reach them fast. Have your seventh newspaper handy, with a pair of scissors, and six more envelopes. When ready, open newspaper and take out ad page. Cut out a column of fifteen or twenty ads, and clip them apart in a saucer or cup. Pass it around and have six people take ads and stick them into the envelopes you hand them. They seal and put them together. You take them in right hand, and the moment the lights go out, you pocket them, as left hand pulls out the prepared bunch and gives them to someone for mixing and a choice. You walk back and put on the light yourself. Everything looks fair because the spectator has his own envelope and is just putting the rest down. You step up to him, and disclose the contents of the first ad in the back compartment. Take envelope, tear off the flap end, pinch it open so back compartment allows its clip to fall when it is shaken. The other clip can't get away.

Now have someone else take the five remaining envelopes and chose one. Stand before them and disclose the second ad, in the front compartment. Open envelope, but this time the front part is opened to let its clip out. Pick up the four remaining envelopes and drop them in pocket, on the inside of those there. Later you can take out four envelope from the outside and drop them somewhere in case someone wants to look at them.

THE SUPER EYE POPPER. (Jess E. Mills)

Remove from your deck, say the King of Clubs. With India ink, change the club pips at one end to Spade pips. Place the genuine King of Spades face down on top of pack. Put the faked card on bottom with the Spade pip towards body.

Turn the deck face up, the right thumb covering the Spade pips of faked card, which makes

(turn to page 184)

He Picks the Right Card

by NANCY PAGE

UNDERSTAND me, I'm not posing as an authority on dogs. I only own one. I'll admit, just between us, that he's a very ordinary dog. Sort-of-a Wire-haired Fox Terrier. I'm not writing a treatise on dog-raising — only what I wish some one had told me six months ago. That's when Skitch arrived in the house.

He was one of those "Oh-Isn't-he-cute" puppies. Everybody who saw him thought he was perfectly darling. But they didn't know!

He was the messiest, most troublesome thing I spent what seemed like an eternity of worry . . . just because I didn't know. The only moments I spent in comparative ease-of-mind were when the pup was soundly asleep in his basket. Just as soon as he toddled out on the rug I became apprehensive. And I was usually right.

I used to sit and consider my plight in contrast to the relative security of my married friends with babes. Somebody told them about diapers before the youngsters arrived. Nobody ever told me a satisfactory solution to my problem.

It was the diaper idea that saved me. I reasoned this way: Folding and

pinning diapers on my fuzzy infant had disadvantages. But the theory was good. It was shortly afterward that Skitch became intimately acquainted with newspapers spread beside his basket.

At the same time and at frequent intervals, he was learning that grass and out-of-doors were more to be desired than newspapers. I didn't count the weeks, but it seemed a very short while before the newspapers were omitted.

The only reason I have a dog is for companionship. It was my idea that he, like the rest of my friends, should be good company. That is, dogs, like human friends, should give as well as get.

Books have been written on dog training. Tricks to teach them. Ways to make them learn. Command and reward systems. Trial and error lessons. I'm going to tell about the cultural up-bringing of my dog. I hope it may help other people to make their dogs better company.

First-off, my system is strictly amateur. It follows no principles of dog-pedagogy. It stands firmly on patience and a simple, fundamental fact: Puppies love to eat. I always worked with Skitch before mealtime. He was twice as responsive.

The common denominator of all his attainments was "Be-good-dog!" That meant sit down, but it served many more purposes than a trick. When he jumped up on people. When he got spells of tearing around and skidding on all the rugs. When I wanted his attention to give a command. "Be-good-dog!" took in everything and accomplished what was intended.

"Be-good-dog!" I'd say, pushing firmly on his rump. When his legs gave way and he was on his haunches, he'd get a scrap of food. (It doesn't take much food to make him very happy.) Very soon I didn't have to push. He'd sit.

He was still in the waddling football stage when he learned to zig-zag between my legs as I walked along. It makes a very spectacular show. Easy to teach.

I'd stand and call Skitch over to the right side of me, near my feet. "Be-good-dog!" Then I'd step forward with my left foot and hold a scrap of food where he could see it between my legs. The shortest distance between him and the food was between my legs. He needed no urging. Then I'd step forward with the right foot and repeat the signal on the other side with similar results. I rewarded

him every time, at first. Then I'd make him zig-zag a couple of times before rewarding him. He caught on, and soon I didn't have to show him the reward to get him to zig-zag. All he needed was the legs to walk between. And that was that.

"Wipe-your-nose" was next. I spent quite a while doing what seemed to be right. But it didn't take. I'd lift his paw up to his nose with the command "Wipe-your-nose." Then I'd reward him. He got so he didn't mind my lifting his paw. He seemed to think it rather stupid. But it was all right with him as long as he got the reward. He just wouldn't lift it himself.

Then I hit on the happy idea of blowing gently in his face. He'd lift his paw to his muzzle to protect himself. When I said "Wipe-your-nose" he expected me to blow in his face. He lifted his paw. Then I rewarded him. Pretty soon I didn't have to blow. "Wipe-your-nose" I'd say. If he didn't do it I'd snifle. The sound of sniffling reminded him of blowing. That was all the reminder he needed. Now he does it without the command. I just snifle, and he wipes his nose!

After that came "Which-one?" — done with cards. Any four cards in a row on the floor. Skitch would "Be-good-dog!" in front of them. I put a

piece of cracker on the second one from the right while I held his collar. I let him go and said, "Which one?" Naturally, he went to the second card from the right and got his reward.

Then I put the cracker under that card while I held his collar. (Always the card in that position — though it didn't matter what card.) When I released him and asked, "Which-one?" he pawed the card to get the cracker that was underneath.

The next step was to cover his eyes instead of holding his collar. He had learned to go to the right card when I took my hand away from his eyes and said, "Which-one?" Soon I could leave the cracker out of the trick. He pawed the right card — then I gave him his reward. Now I let any one select one card out of four. I put that card in the second-from-the-right position. Skitch can pick it — face down! — every time. Do you see what I mean by good company?

A dog's entertainment capacity is limited only by the ingenuity of his owner. Make it clear that you want him to do . . . then reward him when he does it. Once he learns something, he won't forget it. That's more than my teachers could ever say of me!

LES CARTES PAR HASARD. (Stuart P. Cramer)

Bringing his own deck, the spectator gives them a thorough mixing. Riffing the deck before his eyes, the performer asks spectator to glimpse and remember one. There is no force, the only important thing being to make him actually see a card and keep that card in mind.

Dealing the cards into four piles, the performer picks up each in turn, fans them towards spectator so that he can get one more glimpse of the card to impress it more strongly on his mind. Each pile is cut, and all are stacked one inside of the other. In other words, pile #1 is cut, and #2 is sandwiched in before the cut is completed. This double pile is then cut for the insertion of another pile, and so on with the last. Now, for the first time, the performer looks at the card's faces. The mentally selected card can now be revealed by conversationally pumping, or else spectator can name card which is immediately shown, either in performer's hand, reversed in the deck, on top, or on the bottom.

The last sentence above gives it away. You end up with four cards, one of which is bound to be the chosen card. When you riffle the deck for the "sight" selection, you open deck at about the middle. Riffle slowly as you ask him to think of some card that he sees, and ask at once if he has one. The card must be one of the 16 cards lying from the 9th to 24th inclusive from top of deck. Deal in four piles. Fan them, face out, cutting each pile before placing it down. From the pile which contains the chosen card, cut TWO cards from left side of fan (bottom of pile), and place on top. Now, in picking up the piles, and assembling them as described in the effect, the chosen pile is the last one; it is cut, and the rest of the deck is placed on bottom half and top replaced.

The chosen card will now be one of four cards, either the two on top or the two on bottom. Put the bottom card in deck reversed, so as to be face up, palm off the top one, and put deck on table. Having noted them in fanning through, you are now set for the finish, by asking for the name of the thought of card.

THE NEW ADDITION SLATE PRESENTATION. --

-- Dr. Jacob Daley

All magicians who have bought and use the addition slate invariably do it the same way. I used it twice, up on the northern peninsula of Michigan, back in 1927, but stopped for two reasons. One was that I had personal reasons for not doing it, and the second was that everybody hopped on the band wagon when it was first sold, and made it too common.

Dr. Daley doesn't like the idea of prophesying the total, so evolved an entirely new presentation. Have four people stand. Each is to think of a four figure number. You hold a slate and, looking at each in turn, write a line of figures on the slate, but let no one see it. Now you draw a line, and can be seen running up the columns and writing a total underneath, at the bottom. You actually write anything in the four rows, but do put down the correct total which later will be arrived at.

Now you erase, without showing, all the figures except the total, which you show. Place the slate, with total outward, where all can see it continually.

Pick up the other slate (faked), and pass to each of the four standees. Each writes his four figure number, and a fifth person adds. This person stands and calls out the total at which he has arrived, the audience being able to see and check it with the total that has been left in full view throughout.

This makes a really logical feat of mindreading, and your actions at the start are what you'd actually do if a thought reader. It would take a super-mathematician to get 16 figures in his mind and add them instantaneously. You are a mindreader; not a rapid addition man. In this presentation, you have gone about reading the mind of each spectator, jotting down the numbers that they, evidently, are thinking about, then very humanly and naturally adding the figures as anyone would necessarily have to do, and have arrived at the total which you put in view. The audience figures are written, added by someone else, and the total proves you right.

card apparently the King of Clubs. Each card is shown, as they are run off singly, reversing their order. The faked card will now be bottom card of face up deck, and the King of Spades is at the face. Remove this card, apparently at random and lay it on table face up.

Turn deck face down by turning it end over end. Pick up the King of Spades from table and place on top of deck. Show it again by lifting the outer end. Openly place it second from top. Flick deck, and, lifting outer end of top card, show the King of Spades (?) back in place. Put this card second from top, flick, and once more show the King on top. Place this card (the real King) into the center of pack. Flick, and once more show the King at top. This time put the top card very openly and slowly on the bottom. Flick deck, and, turning it over end for end, the thumb covers the faked spots again while you fan through the deck and find the King near the center. Now, casually cut the deck, and hand it to spectator so it will be face up with faked Spade spots near his body. In fanning through, there is very little chance of his ever detecting the prepared pasteboard.

CARD ON THE WING.

This is a complete variation, but using the same faked card described above. Set up deck so that the faked King of Spades will be 10 or 15 cards from the bottom, making sure there are no other picture cards below this faked card. Place the real King of Spades in your pocket.

False shuffle and cut, but retain the bottom stock of cards. The cards are now held facing the spectator, and the cards riffled before his eyes. He is asked to remember the first picture card that he sees, which, of course, will be the faked King of Spades. The performer now cuts and shuffles the deck. Turning the deck end for end it is handed to spectator with the request that he fan through deck and remove the noted card. He cannot find it! Then he names it and the performer takes it from his pocket.

THE PSYCHIC TOOTHPICK. (Annemann)

Years ago I learned to do the magnetic effect with two toothpicks, but only lately did I apply it to the location of a card, and find the result a quite perfect impromptu table trick. You'd better carry a few toothpicks of your own, though, for the best places rarely have them.

Put a toothpick on the table pointing directly at you. Now put another on top of the first, at right angles, and balanced so that it doesn't touch the table at either end. Stick your right index finger out straight, and rub it against your head for a second. Hold it an inch or so from the near side of the right end of balanced match. At the same time, open your lips just a thin trifle, and breath steadily and quietly. The balanced match will swing towards your finger as though it were a magnet. Practice this a few times until you get the swing of it. You'll find that very little breath is needed for the working. Now take two toothpicks from a little box of cotton and put into position. And make the toothpick swing, when you pass the selected and shuffled card over it. Watch the customers examine the toothpicks, which you then carefully put back in their box.

In the January 1937 Jinx No. 28, was an effect for which this, to follow, is quite a perfect follow up. It bears a similarity, but its general appearance is different, and the conditions are strict, which will effectively throw off any thoughts an audience may secretly have about the first trick.

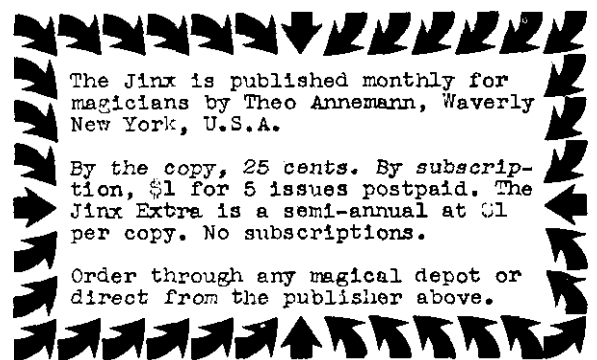
The performer asks that his assistant, or medium, remove herself to a distant room for a few minutes. He now asks that any deck be shuffled and well mixed. Remarking that he will not touch the cards even once, the performer then asks that they be spread out, and any four removed and

the cards even once, the performer then asks that they be spread out, any four removed, and placed in a face up row. Now, the selector is asked to take his time, change his mind as often as he desires, but finally to settle upon one of the four, and touch it with his finger. Someone gathers the four cards together, mixes them among themselves, and the medium, on her return, after the performer has been removed to allow of no contact other than mental, correctly reveals the concentrated upon card.

The fact that ANY four cards are removed for the test, and the fact that the performer never is in contact with the pasteboards, makes this quite foolproof.

The secret lies in the possibility of any four cards being mentally known as 1,2,3 and 4. The lowest in value is recognized as 1. The next is 2. The next is 3, and the highest is 4. Where duplicate values are among the four, the suits have preference in a pre-arranged order. Thus there can never be any confusion between you and your medium as to the secretly recognized order, no matter what cards are being used.

After the final selection of one card, and the subsequent mixing of the four, you either have a lady, or gentleman, as the case may warrant, either take the cards to the medium, or go and bring her back to the cards on table. While this is being done, you leave the room so that neither of you can see each other. If the medium is taken the cards by a lady, she knows it is 1; by a gentleman means 2. If a lady gets her, but has left the cards on the table, it is 3, and if a gentleman gets her, but has left cards on table, it is 4. In the first two instances, she looks the cards over, and knowing how to place them in order, returns to the room with the correct card held face down in one hand. The selector names it, and she turns it over. If she returns to the table, she spreads the cards face up, looks at them, picks them up, removes a card without showing, the selector names card, and the medium turns it over. This presentation, together with the subtlety of using any four cards, will be found to fool the best magi. And it certainly doesn't take study.



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