

THE JINX



**WINTER
EXTRA**



1937-1938

EDITRIVIA

One wonders at times about the current fad of exposing and asks where will it end. Certainly at no time in the history of magic (and exposing has always been with us) has world wide revealing of secrets been so steady and thorough. It is our humble belief that it's mainly due to the greater production of picture and photo magazines. Like the radio, such publications are desperately hungry for material, and magical trickery lends itself very well for the purpose.

Television, when it becomes a practical bit of household furniture like the radio, will be a boon to the novelty acts put out of work (and life) by the demise of vaudeville. We wonder where such acrobatic, bicycle, skating, clown, juggling, and other of the old time variety turns will be when that boon comes into being? All starved to death? and will there be a new generation to take their place, or will the arts have died with the last of the vaudeville troupers? Magic will be an important and popular program item when that day comes. The back and front palm, coin manipulation, cigarette and ball work, in fact, almost any illusion and trick will be considered good material. So, in the meantime, if principles and tricks are exposed right and left, just because a disgruntled and out of work professional can't get publicity any other way, what will be left?

When that era comes tripping along, and it won't be long hence, the smallest of table tricks will be of value to any magician. Millions will be able to watch the most despised of tricks, that is, despised to-day by those who expose and write books for the public with the alibi that the material is too little for professional club or stage use. However, one group of mystery workers, no, two groups, will be out of luck as far as television goes. One is the escape artist who depends upon his audience for assistance, and the other is the mind-reader and mentalist who needs help from his audience also. At any rate, magicians who do get work won't be able to humbug with audience stoges and plants.

We've gradually learned that the only way to stop or impede exposing is to do it through the publishers and editors. After talking to a few of late, we've found them whole heartedly in favor of the magician, and morally against the lice who turn their secrets over to the public for a few dollars or their name and picture in print. Most of the editors who use such material are convinced by the magus himself that it is interesting stuff and material of no value. Few head men know where exposing begins and a magician, especially when a professional, is taken at face value. The editor just doesn't believe that a performer would expose anything of great importance to his own trade from which he makes a living. When a group approaches such a person and shows where it is hurting, ninety-nine times out of a hundred the stuff is stopped. The boys on the West coast, with the leadership of Caryl Fleming, recently stopped a series of twenty daily exposures after the fifth one. And Paramount Pictures cut an enormous amount of footage from a current film because it was giving away valuable illusion secrets. The approach is from the top down. Get the picture companies, the papers, and the magazines on the right side and exposing will be effectively curtailed. It just can't be stopped at the bottom where the exposing magician stands. The Society

of American Magicians, looked upon as the most powerful and influential has never expelled anyone for exposing, although, in our opinion, there has been a great percentage of the secret divulging in the last twenty years which emanated from the pens (and ghost writers) of members. So, why not forget ethical codes and whatnot? Why not try to contact by questionnaire every newspaper and magazine editor in the country? Why not put the problem up to them? Admit there are bums among us who know only a few tricks so expose the ones they can't do. Admit that there is nothing we can do about it legally, and respectfully request an opinion as to whether or not the editor thinks magic can be given publicity without the giving away of secrets. And whether or not he will assist in stamping out a pernicious practice through cooperation.

Odds and ends: Jean Hugard has dug up a reference to that popular "double talk" in a book once written by Robert Houdin entitled "Les Secrets." Found in the chapter on patter, it is described as an integral part of Comte's presentations. Houdin called it "amphigouri," but Wallace Lee, who has lately put out the first mss. of complete instructions for learning and developing this very, very funny piece of business, calls it X-Jargon. --- Looking for publicity and trouble department: Sedrick Hoyt (Earl G. Heyl) of Baltimore wrote the liquor commissioner of N.J. and asked about the law when it came to a magician producing drinks. Burnett was reported surprised to learn that alcoholic ingredients were needed for the trick, and proceeded to lay down the rules: "No legerdemain in summoning up and dispensing alcoholic drinks is permissible upon unlicensed premises. If the feat is accomplished on licensed premises you must take out a special permit for yourself to charm the spirits, and for your bewitching assistant to dispense them. Both of you must be of age and good citizens." --- Harry Opel, of Toledo, writes and publishes "The Voice From the Attic," a non punch pulling monthly for magicians with a circulation of ONE copy. It is finishing its NINTH year, and is sent by him each month to a different magician. I'll give a year's subscription to The Jinx for every copy sent me by those who may have one, regardless of the condition.

For those who liked "Before Your Eyes" in Jinx No. 32, here's a New Year's tip from Charles Nyquist. Use your own business cards instead of slates. Write the regular wording on back of a card with black wax crayon. Switch for a card prepared according to original trick with Fricke and Fleming's It's a Pip liquid. Have spectator mark card for identification. After card has been chosen from deck, and writing rubbed off to show name of it in black crayon, spectator keeps the business card as a souvenir and ad.



MARTIN GARDINER'S MANUSCRIPT

IT STRIKES AGAIN

A chap working in the Chicago Steel Mills invented this trick and passed it on to me. You can have a great deal of fun with it.

Prepare about a dozen matches in the following manner. Cover the head and a small portion of the wood below the head with ink. You can do this by dipping the heads in ink or you can prepare the matches in a moment using a fountain pen.

Carry a supply with you and when you have an opportunity, secretly drop several of them into an ash tray. The inked heads pick up some ash and, in short, become indetectable even at close range from genuine burnt matches.

Ten minutes or so later offer to demonstrate a remarkable scientific phenomena. Ask for the ash tray and pick out a genuine burnt match first. Breathe on it and strike it. Nothing happens so you try again. This time locate a fake burnt match, breathe on it and strike it with a triumphant flourish. Success depends upon your ability to assume that I-wouldn't-cheat-you-for-the-world attitude.

THROUGH THE HANK

To the audience this routine appears at the outset to be the standard effect of shaking the selected card through a handkerchief. But when the shake is made the entire deck drops through! The magician looks amazed and embarrassed (he had announced his intention of causing only the chosen card to penetrate the cloth) and then his face brightens suddenly when he discovers that a single card remains in the handkerchief. It proves to be the chosen card.

Follow the illustrations carefully. The pack is held in the right hand, face up, and covered with the handkerchief. Or you may use a table cloth if there is one handy. The right hand palms the selected card which has previously been brought to the top of the deck. See the first illustration.

The left hand takes the pack, holding it by the sides through the cloth, and raises it to a vertical position while the right hand moves back with the palmed card (Fig 2). Immediately the left hand places the pack on the right palm, over the palmed card (Fig. 3) The left hand grasps the end of the pack nearest the wrist (grasping it through the cloth) and raises it, the thumb holding the card behind in place. (Fig.



4) The right hand comes up from below and grasps the lower end of the deck, fingers in front and thumb pushing up the cloth in back (Fig.5). The left hand raises the front edge of the handkerchief to show the audience the cards beneath, then as the edge is dropped the right hand turns over suddenly throwing the entire handkerchief forward over the hand. This brings you to the position shown in Fig. 6, a single card inside the cloth, and the deck held behind with thumb.

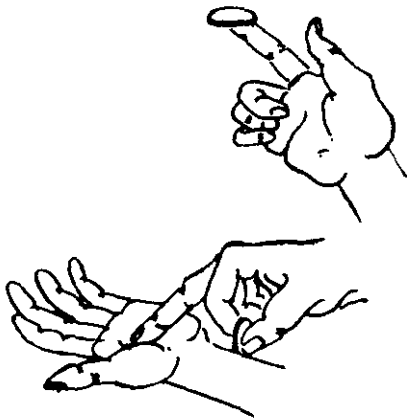
Wrap the sides of the cloth about the deck in the usual manner, then turn the handkerchief over holding the handkerchief above the cards with the right hand. The fingers and thumb grasp the upper part of the deck to prevent it from falling. (Fig. 7)

Give the handkerchief a shake and allow the deck to drop to the floor for comedy effect, or catch it with the left hand and fan it. Then squeeze the cloth to show the outlines of the card inside and flip it with the middle finger of the left hand. Take it out and show it to be the chosen card.

TWO PENNY STUNTS

Neither of these tricks is original, but in so far as I know they have not appeared before in print. I believe they are worth passing on.

To perform the first trick, balance a penny on the tip of your right forefinger. The finger is slapped vigorously several times on the open palm of the left hand, but the penny remains balanced on the forefinger. Others are unable to duplicate the feat.



Follow the drawings carefully. As the right hand approaches the left it turns over and the right thumb is placed on top of the penny. The forefinger and thumb, holding the penny securely, bend back out of sight and the middle finger is extended. As the right hand returns the moves are reversed. Watch your angles of vision, and with a little practise the move can be performed in an undetectable manner.

The second effect is quite different. A penny lies on the open palm of the right hand. When tossed into the air it spins rapidly as though it had been flipped by the thumb and finger in the usual manner. When others try the trick they find it impossible to impart a spin to the penny.

The secret is very simple. Just as the toss is made the thumb moves over the palm so that the tip of thumb just touches the edge of the coin as it goes by. The tossing motion of the hand conceals the movement of thumb, and even your yourself cannot see the action.

NEWSPELL

For a quick, clean, and cute spelling manœuvre this will fill the bill and appear different from the usual type.

Have a card selected and replaced. Shuffle the deck and ask spectator the color of his card. Red or black, you spell off the color dealing a card at a time face down on table or his hand. Then ask him the suit. This is spelled off also. Lastly ask if the card were odd or even. Again you spell off whatever he says. He names his card and you have it.

The card is selected freely but as you run the cards from hand to hand silently count 13 so that he can replace it fourteenth from top. Dovetail shuffle not disturbing the top 14.

You will see by the following table how the spelling is accomplished. There are only eight possible combinations and as given they either end on the thirteenth card or the fourteenth.

REDHEARTSODD
REOHEARTSEVEN
REDDIAMONDODD
REDDIAMONDEVEN
BLACKCLUBSODD
BLACKCLUBSEVEN
BLACKSPADESODD
BLACKSPADESEVEN

The one exception is the Odd Red Heart. It ends on twelve, and necessitates a double lift to show, or a second deal as you ask full name of card and then deal it face up.

The only other thing to watch is when the card is a Spade or Diamond. Always ask "Is it a Spade" or "Is it a Diamond" using the singular. Then you can spell it that way. One trial will show this to be a nice deception.

SYNTHETIC SECONDS

A stooge in the audience does all of the work, but you can fool magicians with it, and sometimes that's a lot of fun and satisfaction.

Someone shuffles the deck and cuts it into two nearly equal piles. A spectator is asked to take a card from the center of one pile, remember it, and place it on top of the same pile. Another spectator (who is your stooge) is asked to do the same with the other pile. Spectator number one may now place either pile above the other, and cut the pack several times.

You now ask for the names of the two cards, and announce that you will cause them to come together in the deck. If you are performing before magi, present it as a feat of second dealing (that is, holding one card by second dealing until you reach the other). Deal the cards rapidly onto the table face up. When you reach one of the chosen cards, pause for effect, then deal the next card which (if your stooge has been faithful) should be the other chosen card.

Here's the how. When the deck was shuffled,

the stooge noticed the bottom card of the pack. If he didn't get the glimpse then he insisted on shuffling the deck a bit himself. After the deck is out into the two piles, it is the original lower half from which the stooge is asked to take his card. Of course he forgets the card he draws and remembers only the bottom card of the pile. It is this card that he later names as his. Regardless of how the piles are gathered and cut, the spectator's card and the card the stooge names as his will come together.

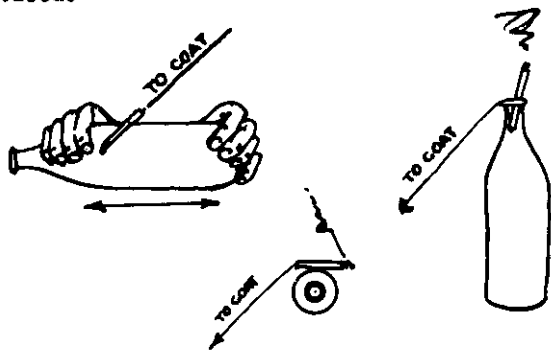
You will be amazed at the gullibility of some members of the profession!

CIGARETTE VS BEER

There is little that is strikingly original about this effect, but I have found the routine to be an extremely successful table trick, particularly in a tavern that is not too well lit.

A black thread about fifteen inches long is used. At one end is a safety pin and an ordinary pin is at the other. The safety pin is fastened to the front of your coat, about an inch inside and just below the lapel. Stick the other pin into the inside of the coat somewhere where it will be out of the way until you want to use the thread.

Shortly after you have lit a cigarette procure the pin in the fingers and secretly push it up into the base of cigarette. Since no one suspects a trick as yet, you can continue to smoke it without fear of the thread being noticed.



Pick up the nearest empty beer bottle (assuming you are in a tavern) and hold it horizontally by the neck with the left hand. Balance the cigarette on it as shown, allowing the cigarette to hang slightly over the far side. Take the bottom of the bottle in the right hand, and tilt it first to the left and then to the right, allowing the cigarette to roll back and forth across it. It looks like genuine jugglery. Now rotate the bottle away from you, then rotate it toward you. With a little practice and care the cigarette should remain immovable.

As a finale, turn the bottle right side up and rep the lit cigarette inside. The bottle should be held at a distance that permits the cigarette to drop below the opening but to still remain inside the neck. Move the bottle forward and back to cause the cigarette to rise

into view and then fall. Do this several times, then remove the cigarette and extend it forward with the bottle for examination. This pulls the pin out of the cigarette and pin and thread fall into lap.

Do not hold the bottle high above the table during the first part of the routine. Then if the cigarette accidentally falls off the bottle it will merely drop to the table and you can pick it up again and balance it once more.

THAT QUAIN T JOKER

Apparently there are innumerable versions extant of the spelling trick in which the performer spells through a packet of thirteen cards, permitting a spectator to try his hand occasionally only to invariably turn up the wrong card, usually a Joker. I devised this routine three years ago, adding to the effect several features of real magic and a good deal of comic by-play that greatly lessens the usual monotony of the trick.

The set-up is as follows, from top to bottom. 3-Joker-8-Ace-7-Jack-6-2-5-Queen-10-9-4. I shall give the routine card by card. In each case remember that after the spelling has terminated it is the next card that is turned over.

ACE: Spell "Ace," turn over ace and discard.

TWO: Spell "Two," the same way.

THREE: Spell "Three" likewise.

FOUR: Hand the deck to a spectator and ask him to try four. He does so and gets the SIX instead. Say, "No, no, like this." Take the packet (leaving the six on bottom) and spell out the four, discarding it.

FIVE: Ask him to try five. Again he gets the six. If he is at all intelligent, at this point he will surmise that you have so arranged the cards that after he has spelled through them incorrectly, they will be set correctly for you. He will probably ask you to let him try again. Look embarrassed and finally consent to it. Of course if he does not wish to try again, suggest that he do so. This time he gets neither the six nor the five, but the Joker. Say, "See what you get for being skeptical." Take the packet (Joker on bottom) and spell "five" discarding it.

SIX: Let him try six and he gets the Joker. Take the cards (joker on bottom) and spell "six" correctly. Remark that you do not even have to spell the six correctly. Place it on the bottom and spell "psyhixe" and turn it up again. Discard.

SEVEN: Spell seven correctly and discard.

EIGHT: Remark that you will turn up the eight by either spelling eight, seven or Joker. This gets a laugh because they soon perceive that the three cards spell with the same number of letters. Spell the eight and discard.

NINE: Let him try the nine and he gets the Joker. Place it on the bottom and ask him to try again. Same result. Place Joker on bottom and let someone else try. Same result. This last time leave the Joker on top (you are getting laughs and this is not noticed). Spell the nine out yourself but peek at the card before you turn it over. Perform a double lift when you do this. Look chagrined and state that you seem to have missed it yourself. Show the two cards as one (exhibiting the Joker). Replace them and slide the top card to the table remarking that with the Joker out of the way someone

should be able to spell the nine. Let spectator try again, but he gets the Joker! He dives for the card on table which turns out to be the elusive nine. In the meantime you have left the Joker on top.

TEN: Spell the ten and discard.

JACK: Spell the Jack and discard.

QUEEN: Ask him to try the Queen. While he does so pick up the pack in the left hand as though the trick were about over. On top of the deck you have previously placed a king. The spectator produces the Joker again.

Take back the two cards, Joker on top, and spell the queen. The deck is still held in the left hand. Instead of showing the queen, place it face down on the table and ask him to turn it over. This directs their attention to the table and allows you to make a top change of the Joker for the King.

KING: Hand him the king and ask him to spell the last card. He will probably laugh and pass it from hand to hand spelling out the King. When he turns it over it IS the king.

If anyone asks you where the Joker is, say, "What Joker?"

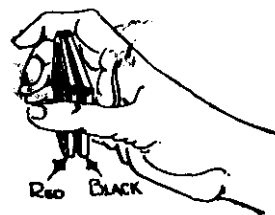
CARD MINDED

The effect of this trick is as follows. The magician shuffles a deck of cards thoroughly and asks someone to cut it into two piles, choosing one of them for himself. From this pile a card is selected and removed. It is then inserted into the other pile which may be shuffled by the spectator. The magician takes this pile and fans it, faces down, in his hand, and asks another spectator to assist in an experiment in telepathy. The person who chose the card is asked to concentrate upon it while the fan is raised so that the second spectator may have a full view of the faces of the cards. He is asked to make his mind as receptive as possible, then to run his eye over the cards. If his mind focuses suddenly on a single card he is to remove that card from the fan and place it face down on the table. When this card is turned over it proves to be the chosen one! No, there are no stooges, and the trick seldom fails to be successful.

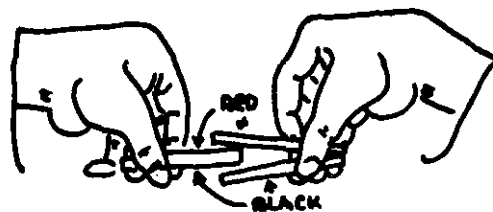
You will have to master a false shuffle. I shall give you two and you may take your choice, or you may use both. The shuffles are designed only to keep separate the red and black cards.

The first shuffle is of the overhand type. The deck is arranged beforehand with the reds together and the blacks together, it matters not which is on top. A break is held between the two halves by the right thumb as shown. Undercut three fourths of the cards and shuffle them into the left hand until you reach the break, then in-jog a card and shuffle off the remaining half. Undercut three fourths of the deck, the right thumb pushing in the jogged card and holding the break again as before. The shuffle is repeated indefinitely. On the last shuffle you can neglect the in-jog; merely shuffle to the break and continue with those left.

The second shuffle is a riffle shuffle and more difficult to master. Once mastered it is completely convincing in appearance. To my knowledge it is here explained in print for the first time.



The cards are held in the right hand as shown in Fig. 2, and the left fingers withdraw half the deck FROM THE CENTER. The cards should be held a few inches above the table and tilted slightly toward the audience. When the center has been withdrawn the right thumb holds a break between the two portions as shown in Fig 3. The cards are riffled together. The right thumb permits the cards to fall more rapidly so that it shuffles its lower portion into the lower portion of the cards held in the left hand. Then the left thumb allows the center portion of its cards to fall while the right thumb does nothing. Then the right thumb riffles its remaining cards into the upper portion of the cards in the left hand. In other words the red cards are riffled into red cards, and the black cards into black cards. The break makes it possible for the right hand to hesitate while the center portion of the cards in the left hand are allowed to fall. Practice this shuffle until you can execute it rapidly and follow with a false cut.



Have the deck cut into two piles. Force the larger pile on someone, and fan it for the selection of a card. A few cards of the opposite color will be either on top or bottom, so keep these few cards closed and fan the packet at the other end. The card is replaced in the smaller pile. Naturally it will be the only card in the pile of odd color. Have the pile shuffled and call upon someone to assist you who appears likely to have a sense of humor.

Build up the climax with a talk on telepathy and then fan the cards so that only the spectator can see the faces. He will spot the off color card immediately. Wink at him if you get the chance, but he should catch on anyway if you phrase your directions carefully.

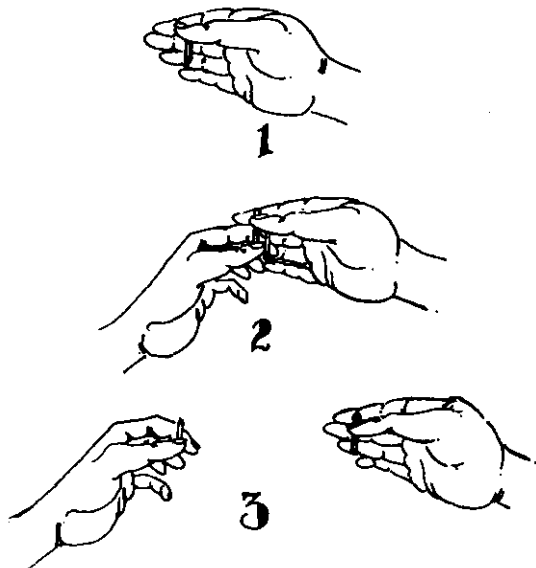
Have the card placed face down on table and named before you turn it over. Unless you plan to repeat the trick (and it will easily bear a repetition) shuffle cards immediately to destroy the set up.

(Note by Annemann -- An easy false shuffle for a half and half set up like this one is a simple over hand shuffle and run of a few cards. Just start a fair over hand shuffle. As you near the center of deck, start running cards singly. Only eight or nine of these are necessary and then fairly over hand shuffle off the rest. This reverses the position of the red and black packets each time it is done, but that doesn't matter. Just pass center of deck with a run of single cards, and fairly shuffle at start and finish.

COLOR TROUBLE

In this effect the head of a borrowed paper match is caused to change color. The trick is impromptu and can be done anytime, anywhere.

Begin the trick with a blue headed paper match concealed in the right hand, held between the thumb and forefinger as shown in the first drawing. Ask someone for a paper match with a red head. Hold the red headed match upright in the fingers of the left hand.



Explain that you intend to pull off the head of the match. Grasp the head tightly between the thumb and finger of right hand and pull upward letting the fingers slip from the match as though the head would not come off. Do this several times. On the third or fourth time, leave the blue headed match (note that it is held upside down) in the left hand and carry away the red headed match. Because the blue match is upside down it looks to the audience as if you had actually pulled off the head. Now pause and pretend to explain the trick. Tell them that what you actually did was this. Under cover of the right hand you quickly turned the red match upside down so that instead of seeing a decapitated match, they only see the bottom of it.

Open the left hand and show the match freely, remarking that one part of the trick you never could quite understand was the curious change of color of the match head. Hand it back to the person from whom you originally borrowed it.

DRAW POKER PLUS

As a demonstration to a lay audience of the magician's ability to control the cards in a game of poker, I think this effect is extremely convincing.

Begin the demonstration with four aces on top of the pack, unknown of course to the audience. Shuffle the cards in any manner you wish, holding the top stock, and then place the deck on the table. Let someone perform the first operation of a cut. As you pick up the halves, hold a slight break between them with the tip of the little finger (Erdnase, page 94 has an excellent method of doing this). If you prefer, you can keep the break by crimping the upper half of the deck slightly.

Deal four hands of poker rapidly and place the deck on the table. Just before you lay the deck down, however, the left thumb fans slightly the few cards that remain above the break. Glance at these cards and count them quickly. Then square the deck and place it aside. This assumes that the spectator cut the cards either in the center or slightly above the center of the pack. Most of the time they will do so. Watch him as he cuts and if he cuts below the middle simply replace the cards and request that he cut them more evenly.

Let us assume that the cards have been cut near or above the center. After dealing the twenty cards that form the four poker hands, there should remain between six and twelve cards above the break.

Turn over the four hands and arrange each hand properly if it shows anything of value. While you are doing this quickly analyze the first, second, and third hands (the fourth hand is your hand) and decide on approximately how many cards each player (if there were a player behind each hand) would discard for the draw. Then juggle these numbers about in such a way that the total number of discarded cards will equal either the number of cards that lie above the aces, or that number minus one. We shall see in a moment why it is possible to leave this leeway of one card.

I doubt if I have made this clear. Let us suppose that you have counted eight cards above the aces (i.e. above the break after the hands have been dealt). Perhaps the first hand holds two pair. It is obvious that a player holding this hand would draw only a single card. Perhaps the second hand holds a pair. A glance at the third hand reveals that it contains nothing. Since the first hand MUST take a single card, you know that six or seven cards remain to be discarded from the second and third hands. So you assume that the second player holds only his pair and draws three cards, and the third player holds his highest card and draws four. Or you could permit the second hand to hold a high card (in addition to the pair) and draw two, and then give the third player a new hand of five. In other words you must invent plausible excuses for the number of cards discarded by each hand, so that when these hands are dealt their cards it will bring the aces to the top of the deck (or to the top with a single card above them) so that you will catch them on the draw.

If the aces are on top, then hold the high card of your hand and deal yourself the four

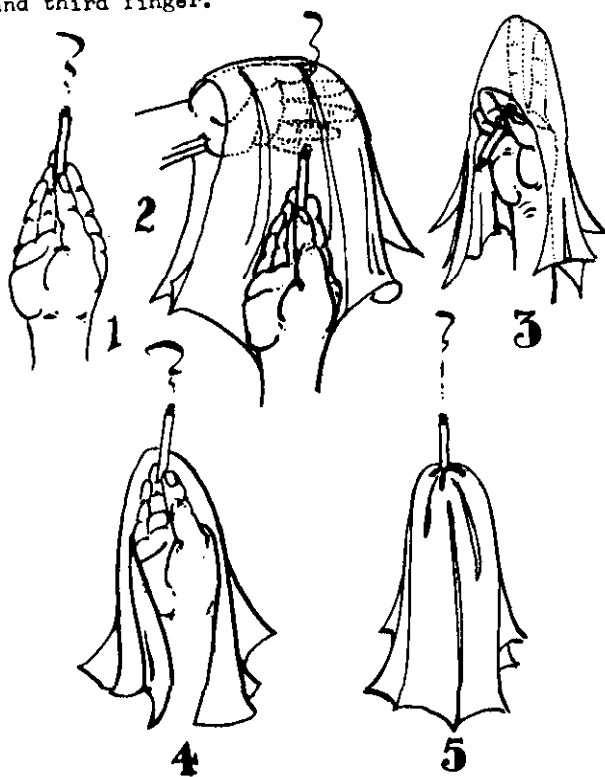
aces. If there is a card above the aces, then discard your ENTIRE hand and deal yourself five cards. In either case the four aces come to you. Deal them slowly and dramatically.

If you are a convincing liar you will find it easy to get away with all this. It combines well with Annemann's poker deal, explained in his book "The Book Without a Name." Employ his deal until four of a kind show up in one hand. Gather the hands with this one on top, false shuffle, and present the draw poker deal here.

A SMART CIGARETTE

Undoubtedly this is the most rapid cigarette penetration through cloth yet devised. It takes a little practice to master the move and care must be taken to have the audience directly in front of you.

The cigarette may be lit. Hold it upright in the right fingers as shown in Fig 1. Actually the lower end is grasped only by the thumb and third finger.



The left hand holds the handkerchief over its palm as shown in Fig. 2. It carries the cloth in front of the cigarette, then tosses it back over the right hand, cigarette and all. But as soon as the cigarette is concealed by the cloth, the third and little fingers bend backward so that the cigarette points toward you and the cloth drapes over it as shown in Fig. 3. The first and second fingers remain upright and should be spread slightly to better conceal the cigarette behind.

Pause only for an instant, then quickly

raise the fingers and thumb bringing the cigarette upright into the view of the audience. The appearance is that the cigarette suddenly popped through the cloth!

You may now grasp the cigarette through the cloth with the first and second fingers, and release it with the thumb and third finger. This will allow you to tilt the hand forward and raise the back edge of the cloth to show that the cigarette is actually in the center of the handkerchief.

AN EASY LESSON

This is a trick of the do-as-I-do variety. The effect is presented as an easy lesson in the art of card magic, but actually the audience is left completely bewildered.

Two ordinary decks are used. The spectator shuffles one while you shuffle the other. Try to glimpse the bottom card of the deck he holds after he has completed his shuffle. If you fail to do so, remember the bottom card of YOUR deck, and trade decks with him.

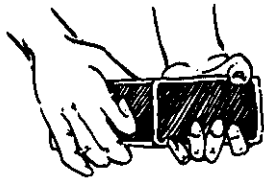
At this point you ask the spectator to follow your moves closely and precisely, repeating them after you. The deck is fanned in the left hand with faces toward you and a card is selected. This card is withdrawn and placed on top of the fan which is closed immediately. Unknown to the audience, however, the card which you selected and placed on top was the duplicate of the card which you glimpsed on the bottom of his deck. We shall refer to this card as the key card.

The decks are given a single cut and exchanged. Actually you execute a false cut, but since he is concerned with cutting his own deck the move will not be detected. Personally I prefer to use an old gambling cut that is made as follows; the deck is held horizontally in the left hand, backs to audience as shown in the illustration. The thumb is on top and the fingers below. The right hand draws the lower half of the deck to the right, and with a slight upward flourish it slaps the half on the table. The hand then returns to take the remaining half and place it on the cards on the table. The left hand never moves. Correctly executed the false cut actually looks more genuine than a true cut made with the same motions!

After the decks are exchanged they are again fanned in the left hand, and again the selected cards are withdrawn and placed on top. What you really do is this. You first locate the key card. The card immediately beneath it will be the spectator's card. Square these two cards together and remove them as a single card, placing them on top of the fan.

When the fans are closed and the decks are placed on the table, they will be prepared as follows. On top of your deck is your selected card and beneath it is his selected card. On top of his deck is his chosen card and beneath it is your card!

Each of you now slide your card from the deck to the table. Pause a moment and tell your audience that you are going to teach them the way in which magicians find a chosen card. Explain that it is only necessary to glance at the top



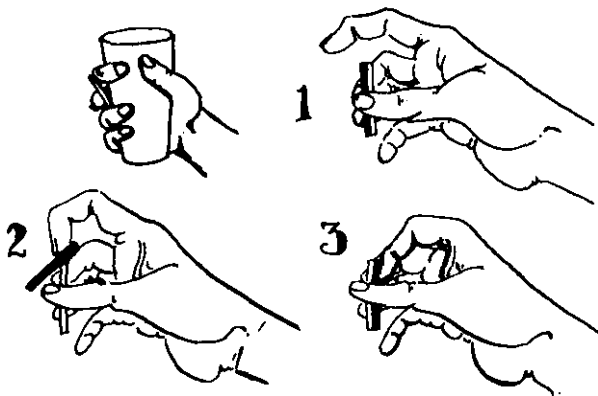
card of your deck and it will be a duplicate of the card selected by the spectator. Turn over your top card and then the spectator's card to show that they are identical. Now ask him to try the trick on you. He turns over his top card and you smile and say, "By George -- you've got it!" Then turn over your card to prove it.

This double coincidence will be quite a surprise to those who have seen the simpler forms of the trick. Naturally you caution him not to tell others how the trick was accomplished.

TWO QUARTER STUNTS

These effects are not original, but as yet they have not worked their way into the literature of magic, and for that reason I offer them.

The first trick is now fairly well known. Clip a silver quarter between the first and second fingers and pick up a glass of water as shown. The quarter is invisible to those in front. By applying pressure with the middle finger and allowing the edge of the quarter to slip from between the fingers, you can cause the quarter to strike the glass with a loud "click". If you raise the glass to your mouth and pretend to bite the edge nearest you just as you make the click, the illusion of cracking the glass with your teeth is very effective. Particularly so if you have some bits of ice in your mouth which you proceed to crunch upon!



Dr. Swenson, Professor of Psychology at the University of Chicago, showed me the following little trick years ago. Two quarters are held by the thumb and middle finger of the right hand as shown. The tip of the forefinger bends down and raises the front quarter, then pulls it over the other quarter to the rear side, as illustrated. The move can be repeated indefinitely and you can challenge anyone to duplicate the feat. When they try to do so they find that the back quarter will move in the fingers and refuse to remain stationary.

The secret is subtle and invisible. To the audience your finger tip merely touches the far quarter and raises it. Actually it touches the edge of the coin near the middle finger and rolls the quarter upward against the thumb. This brings it to a position from which it is a simple matter to pull it back over the rear quarter. Unless this roll is made the other quarter will revolve in the fingers with the upper one. Practice the move so that you can execute it fairly rapidly.

THREE PILES

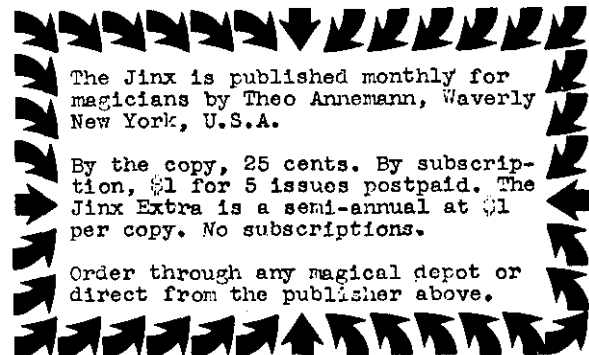
As seems to be so often the case these days, before the trick begins you must know the bottom card. Spot it in your favorite manner, and have the deck cut into three piles. Spread each pile into a small fan and ask someone to touch any card he desires. He need not withdraw the card, merely raise a corner and glimpse the index. When this is done the three fans are closed, the piles are squared and gathered, and the pack is cut several times. You can locate the card easily, and this is the method.

If he selects a card in the first fan, (that is, the fan which has the key card on bottom) then you have only to count from the key to the chosen card.

If the card is in the center fan, count to it from the top of the fan, and have the piles replaced as follows. The first pile (with the key) on the center pile, then these cards on the last pile. The chosen card will then be below the key by the number of cards you counted.

If the card is in the third fan, count to it from the top as before, but gather the piles from the other end. That is, three on two on one. The first cut will bring the key card above the third fan and the card is found in the same manner as previously.

An effective version is to allow three spectators to take cards, one card from each fan. In this case you have to recall three numbers. The card in fan one is found by counting up to it from the key. The second card is found by counting down to it from the top as before. With the third card the procedure is different. You must count to it from the top of the fan, then add to this number the number of cards below the chosen card in the center fan. The piles are now gathered one on two on three. To find the cards you first locate the key. Count above it to card one, below it to card two, then below



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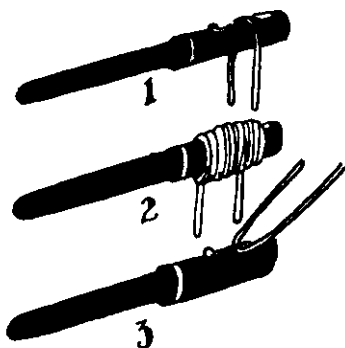
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card two to card three. Very little practice makes it quick and simple.

THE HOUDINI PEN

Borrow a fountain pen and procure a piece of string about two feet long.

Double the string by bringing the ends together, and slip the loop over the pen and slide it under the clip as shown in the figure. Ask someone to hold the pen horizontally, one hand at each end, and twist the pen toward himself so that it winds the string about it. Hold the two ends of the string to guide it as it winds. The end marked A in the drawing should be a few inches shorter than end B.



When the string is almost completely wound your hands are brought close to the pen, and under their cover you allow end A to slip over the top of the pen. The right hand can be held above the pen, its fingers loosely closed about it, to mask this movement. Regrasp end A immediately and pull on the string slightly so that the ends may hang as shown in the second illustration.

Pause a moment to explain that you intend to cause the loop to pass through the pen and fasten itself to the clip. Let him hold the pen loosely while you pull on the ends to unwind the string. Your intention has been fulfilled. Slide the loop from the clip and thank the gentleman for the loan of his pen. It's really a fancy variation of the old garter trick, but now very adaptable to impromptu table trickery.

POCKET TO CUFF

Prepare for this trick beforehand by dropping a dime into the right side of the cuff on your right trouser leg. You can carry a dime there all day without fearing of losing it.

Borrow a dime from someone and ask him to mark it in some way for later identification. Take the dime and pretend to place it in your right trouser pocket, actually palming it be-

fore your hand is withdrawn. Explain that any small object placed in your pocket immediately travels down through a concealed tube in the cloth to the trouser cuff. As proof you reach down and extract the dime which you had previously placed there, at the same time allowing the palmed dime to drop secretly into cuff.

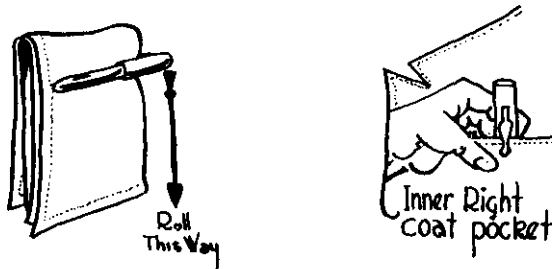
Of course everybody knows immediately how you did the trick -- you merely kept the dime in your hand. So you offer to repeat it. This time you actually leave the dime in the pocket and with an unmistakably empty hand you remove the originally borrowed dime from the cuff and return it to the owner for identification.

FOUNTAIN PEN GONE

In this effect a fountain pen is caused to vanish from a handkerchief or table cloth, and then reappear in a novel fashion.

Borrow a fountain pen and clip it to a folded handkerchief as shown in the first drawing. The handkerchief is folded once each way. Grasp each end of the pen and roll it toward you so that the cloth forms a roll about the pen. The left fingers, however, instead of the rolling the end they hold, actually grasp it so that as the right hand rolls the pen toward you, the pen itself (held stationary by left hand) will unscrew from the cap (which is twisted by right hand). This is concealed by the cloth.

Lift the roll from the table, bringing it near the edge and tilt it slightly to permit the loose pen to drop unnoticed into your lap. pretend to unscrew the cap from the pen (twisting it several times as though the pen were still inside the roll) and remove it. The empty roll (believed to contain the pen) is placed on the table.



The left hand goes beneath the table and secures the pen which it palms and carries up under the coat and places in the inside coat pocket. This is done under the pretense of opening the coat so that the right hand may clip the cap to the pocket. That is, as soon as the pen is dropped into the pocket the left hand throws open the coat so that it all seems to be one movement. The coat should be unbuttoned to start.

The left hand remains at pocket, the fingers INSIDE, to hold the cloth rigid while the cap is clipped there by the right hand. While the cap is being affixed to the pocket, the left fingers twist the pen slightly into it. It is now a simple matter for you to cause the pen to vanish from the handkerchief on the table and to return to the clip in your coat pocket.