

THE JINX

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**summer
extra**



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EDITRIVIA

Daub, which is an apt name for the substance used by gamblers and card artists in shading the back of a card just enough to identify it in a spread or on a deal, has become rather popular in the past few months and several of the dealers are stocking it. However, no one as yet has revealed a truly inside secret of the brethren, most instructions reading that the container is to be in vest pocket or under the edge of same. The real dope is that daub is rubbed well over the lower vest button surface, and on the first sleeve button opposite the hand used to apply it on cards. (The first time those sleeve buttons have been worth anything, too) Nothing is then to be found on the person and both spots are accessible at all times in a natural manner. I have also seen this principle of marking used by a bridge shark who used a very soft lead pencil in keeping score. He'd merely rub his right second finger over the lead point and get enough graphite for a delicate edge shade. He told me that he had often rubbed soft pencil lead well into the outside edge of his left coat sleeve, from where he could easily get it onto the same finger. There are many fine effects that can be worked using daub on borrowed cards. It's worth a bit of study and practise.

We hear of stacked decks so often and read about the 8 King system of stacking, or the 8 King ditty for remembering the arrangement that it might be interesting to know that those lines should really be called a "distich." That's the erudite name for 2 lines of verse or poetry making complete sense.

For those who have asked me and written about the bullet catching trick in Jean Hugard's Annual of Magic, it is the complete method used by Jean in the full evening road show with which he toured Australia. While assistance is needed, it is undoubtedly one of the best possible routines for stage and theatre work. The method with which I have been identified for the past five years is a one man proposition with the following effect. A new box of 30-30 rifle shells is opened and dumped onto a plate. One of the three volunteer or selected committeemen picks out three bullets and stands them in a row. The remaining bullets are given back to the donor, presuming it to be a local affair where rifle and bullets are furnished. Another of the committee now takes the rifle. He is told to select any one of the three bullets, put it in gun, and fire at a plate resting on a backstop. He does so and shatters it. He is asked to select a second bullet. The two other committeemen initial both the case and slug of the bullet. It is put into gun and I take my place before the backstop. On the drop of my handkerchief, the gun is fired at my mouth. I catch the initialed slug, still hot, and bearing the rifling marks of the gun out of which it has been shot. (I have police dept. letters where slug has been checked with rifle by ballistic men) In the gun remains, of course, the fired off initialed shell. The third bullet is given to the rifleman as a souvenir, with the admonishment not to attempt the stunt without practise. I worked almost two years to iron this thing out to where I could accept a challenge on it, after getting the first serious thought on it from Orville Meyer. I even did it in a rifle range for the N.Y. Midtown Squad of Police at the 26th St. Armory, and twice I've had the pleasure (?) of standing up before details of State Troupers. Like that current song, "It's a Good Trick If You Can Do It - And You

Can Do It If You Try." Excuse the use of space, but the stunt has alone given me a scrapbook full of clips, and I recommend highly its use as a publicity item or large program number. It is worth the price of Jean's book alone, just to become acquainted with his perfectly practical and much used method. But I'm respectfully requesting magi to please "lay off" my own form of presentation.

I wonder quite often what constitutes a "new trick, and what constitutes a "rehash." There have been magical personalities for decades who could dig out really new principles and ideas, while at the same time there have been as many (probably more) who could take an idea and improve, redress, and otherwise change it around into a more practical or effective trick. Who should get the credit? The argument has so far been just a hodge podge of verbiage resulting in disgruntled friendships. I have a number of practical improvements and changes on heretofore published tricks, but I hesitate to use them. I've all ready received letters at times saying that a certain trick was just a "rehash" of something else. At such a time I wonder if the reader was using the trick as he knew it, or just remembered it, and if the so called rehash wasn't more practical for him and would go into his program. I'd like some comment on this when you're in the mood and have time.

If you want a really funny off hand (or off head) stunt to pull at opportune moments during the summer, get a four or five inch piece of straw hat band with torn ends to carry around. Hold it in right hand and pick up someone's skimmer with your left, keeping the open side towards the left. Just make a remark about the band being worn - almost to the fraying point. With the first and second right fingernails side by side, make a sharp and quick dig down the near side of the band, followed by another fast but longer scratch. The sound is exactly as if the cloth were being ripped with abandon, and the right hand then tosses its piece of band to one side. You'll have to try it to get the reaction, and if it's as much of a one when Stuart Robson did it in front of me, it will satisfy.

A practical formula for the making of colored flashpaper is as follows: get some tissue paper of as fine as quality as possible. Steep for 10 minutes in Saturated Bromide and Rectified Spirits of Wine. Then thoroughly dry it away from fire, and keep it in a tightly closed glass jar. Flash paper is an important adjunct and dresses up a good many tricks to good effect.

A letter on hand from Bertram Adams lends a cheerful note to the many vicissitudes encountered by magi in general. To quote: "Business is fine. I have just finished my biggest winter and spring season, with plenty of dates to come. I raised my rock bottom minimum from \$35 to \$50 the first of the year and so far haven't lost a single prospect. The biggest secret that I have discovered in Magic is that the only way to get more money is to ask for it. Every \$25 date turned down is a big ad. It hurts to do it but it pays dividends. I've also discovered that a higher price eliminates competition because you are immediately placed in a wholly different class from your lower priced confreres." Brother Adams, you have said one big mouthful.

Theo Axenmann

SHOWER OF PLUMES

Because I once mentioned the plume production from Sach's immortal book "Sleight of Hand", as a sterling piece of magic for the modern nite club performer, I received, and still get, quite a few requests that, because of the book being so hard to find these days, I reprint the instructions. Heeding those requests because I really think the effect should be in use by one performer at least, the trick is put down here with no apologies to those who haven't asked for it, and who, in spite of themselves, may find it just what it is, a very perfect opening number.

This is a trick requiring a great display of dexterity, combined with considerable boldness. The performer produces, from a large handkerchief, enough plumes, each nearly two feet in length, to cover the floor of an ordinary room. The plumes are rather expensive articles to purchase, but, when once obtained, form an excellent stock in trade.

The method for producing them is to take off the coat, and then, grasping a large quantity by the lower ends in each hand, replace the coat. The compressible nature of the feathers enables a dozen or more plumes to be concealed up each sleeve. Care should be taken that they lie along the back of the arm. The performer, thus padded, comes on with a large silk handkerchief in his hands, but contents himself with remaining well at the back of the stage, and also refrains from turning his back to the audience. He waves the handkerchief to and fro, to show that it is empty, and then says that he will try and find something in it.

To do this, he spreads it over one hand, and, with the other, seizes the end of one plume through it. At the same moment, with a sharp swift movement, the handkerchief and plume are withdrawn, the underneath hand falling to the side, assisting thereby in the withdrawal of the plume, and also keeping the ends of the remaining ones out of sight. The hand holding the handkerchief is inverted, and the plume will be revealed. Under pretense of removing this plume, the disengaged hand seizes another plume through the handkerchief, and withdraws it with the same movement which casts the one exhibited to the floor. The second one is then shown, and the process of drawing another one out repeated from each arm alternately, the production of the plumes being made as rapidly as possible, the motive being to bewilder the audience, who, if the performer does not make any blunder, will never imagine that they are concealed up the sleeve.

It is well to draw out a couple at one time once or twice, for the sake of extra effect, and with the same object in view, have the plumes of several colors. Some should be all white, some all red, and others all blue, whilst another variety can be of two or even three colors. Never attempt to produce a plume until the handkerchief has fallen well over the arm from which it is to be withdrawn, and let the whole trick be executed with great dash. Sometimes larger plumes are placed around the body and drawn out from the vest, the handkerchief being spread over the chest for the purpose. The attendant who picks them up should make the best show he can with them. Some performers place the plumes in fan-shaped vases or receptacles, but the operation hampers the performance of the trick too much, and also leads to too many undesirable movements to be recommended. An excellent ruse is to conceal one plume beneath the carpet, with

the end just through a hole or slit in the seam. The handkerchief is spread on the floor, and the plume produced. It is undoubtedly a very difficult trick to perform well, but it produces a great effect. It may be performed in a snail way by means of ostrich feathers laid inside the shirt sleeve, the coat sleeve being turned back.



MENTAL NUMBERS VINCENT DALBAN

Enabling the performer to get into a climax with but very little preliminary preparation, this item forms an effective opening for a mental act. The effect is based on an idea from "Secrets of Magic" by Blackstone. However, it will be seen that a new principle and method of handling is brought into play which will confuse those who may know the older secret.

(25)

7-2-9-1-0-1

(36)

4-3-7-0-7-7

(3)

5-4-9-3-2-5

(9)

9-1-0-1-1-2

(47)

8-1-9-0-9-9

(18)

6-5-1-6-7-3

The performer shows a packet of cards, say from 50 to 100. Each card is blank on one side; the reverse side carries a six figure number. The packet of cards is shuffled and several members of the audience each select and retain a card. The performer eventually names the numbers on the selected cards.

It is not necessary to memorise any numbers. Each card bears, in addition to the six figure number, a serial number 1,2,3,4 and so on, in small type on the same side of the card, and it is on these serial numbers that the six figure numbers are based.

In making up the six figure numbers, as will be detailed further on, it must be carefully noted that the six figure number and the serial number from which it is made do NOT APPEAR ON THE SAME CARD. The six figure number is always on the card next below (when packet is held number sides downwards). The six figure number made up from the serial number on the bottom card of packet appears of course on the top card of the packet. From this it will be seen that on a card being withdrawn from the packet, a glance at the serial number of the card next above it will enable the six figure number of the selected card to be built up and announced. Thus very little memory work is required.

Make the cards as follows:- Add 9 to the serial number and reverse the total for the first two figures of the six figure number. (For example, serial number 36 - add 9 making 45 reverse and give 5-4 as the first two figures.) For third figure, add the first two together and give total (if more than 10 drop the figure 1) For serial number 36, 5 plus 4 (first two figures) total 9.

The fourth figure is obtained by adding the second and third. 4 plus 9 equals 13. Drop the 1 and give 3.

The fifth figure is obtained by adding the third and fourth figures. 9 plus 3 equals 12. Drop the 1 and give 2.

The sixth figure is obtained by adding the fourth and fifth figures. 3 plus 2 equals 5.

Therefore the six figure number made up from serial number 36 is 5-4-9-3-2-5.

In making the cards, number each blank card first with a serial number, 1,2,3,4 and so on, and then thoroughly shuffle them so that the numbers are not in consecutive order. The cards must henceforth always remain in this order and although the packet may be fairly cut, it must not be shuffled, unless falsely so.

Now make up and letter the cards with their respective six figure numbers as described, being certain that you make up a number from the serial number of one card and put it on the next card below. The accompanying illustration makes this all apparent.

To present, the cards are falsely shuffled, a quite perfect method being that described in Jinx No.10 under "Extra-Sensory Perception." A card is withdrawn by a spectator, whereupon the performer cuts cards at spot immediately above where card has been withdrawn and in passing to another person the index or serial number of the bottom or face card is noted. A second selection is made and the cards are again cut and key card noted. A third card may be selected if desired, but care must be exercised to ensure that it is not taken from a position immediately following either of the previous two selections.

Remembering the index numbers noted, the per-

former then puts the packet aside, and returning to the first, then second, and lastly the third persons, impressively reveals the number for each. The first can be revealed slowly by holding the spectator's pulse. The second is given in two parts, the first three and last three, the spectator holding card to back of performer's head. The last number is given completely at one time, as "Six hundred and fifty-one thousand, six hundred and seventy-three," the spectator having pocketed the card and thinking of the number as performer looks directly at him.

I originally used blank cards (1 3/4 x 3 in.) for this, but by using your own business cards with name and address on one side, a good thing can be made of it as the cards chosen can then be left with the three spectators. It is no job to make up the two or three missing ones after each performance. As you now know, the serial number gives no clue whatever to the six figure number on that same card.

Keep your packet of cards in some sort of a case, on the outside of which you have a list of the serial numbers in the order originally set. The missing cards can be replaced without any trouble or searching.



MYSTIC MATCHING DAN BELLMAN

You Do As I Do effects have become almost as common as Four Ace tricks, but it seems as if one can't stop trying to improve and vary the presentation in order to reach a limit, if there be one. I think this is the only one so far to repeat the general effect immediately with the same person and completely "top" the first time. It is perfectly suitable for any club or platform number.

The first part is what is now a generally accepted method. Two packs are shown, a red backed deck and the other a blue backed pack. The assistant shuffles one while performer mixes the other. They now exchange packs, each takes a card from the center, remembers it, places it on top and then cuts it to center to lose. The decks are again exchanged while each looks for the card he has remembered. When they are shown to audience they are both found to be alike.

Now the performer offers to repeat in order to show that coincidence can be depended upon. He takes the pack he is holding and places it behind his back. The volunteer now selects any card and puts it into his pocket. The performer places the rest of the pack on table. Likewise, the assistant now holds his pack behind his back while the performer selects one. **AND WHEN THE TWO CARDS ARE SHOWN, THEY ARE AGAIN ALIKE!**

Thus a climax is built up to in a most natural fashion, and for the man who wants to introduce one card effect in his program without the usual sleights, etc., this is it. Needed are the two decks and a "Cards From The Pocket" set of fakes as sold by all dealers as a standard item.

In the pocket indexes is placed a complete red backed deck. Of the two decks seen by audience, the blue backed one is arranged in the Si Stebbins or other familiar arrangement.

The cards are removed from their cases and the red backed deck handed to spectator. While he shuffles, the performer false shuffles the blue ones. He notes the bottom card and then exchanges decks. Each takes out a card, looks at it, puts it on top, and cuts the deck, after which they exchange decks once more. Now while performer is looking through pack for the card, he also finds the place where it originally stood in the arrangement. He cuts pack at this point and then takes out card he wants and which he knows because it is under (in back of) the card he previously noted as the bottom card. After the cards have been shown alike, performer puts his card on top of pack, and thus the arrangement is preserved and he is ready for the second part.

While facing the audience he holds cards behind his back and runs them from hand to hand mentally noting each card as it passes. Thus when assistant takes one, performer knows immediately what it is. The simple method for this is to use a subterfuge taken from the original Hugh Johnston mas. on the use of a stacked deck. Mentally designate each of your right four fingers as a suit, in the order the suits are arranged in the deck. As you fan cards from left to right, merely repeat to yourself the VALUES as they go by, letting the fingers take their turns in rotation as they pull over the cards from left to right, aided by the left thumb above. Each finger thus comes into contact with a card. When spectator removes one, the performer knows the value, and whichever finger is on the card at that point designates the suit automatically.

While facing the audience still, and while assistant puts card in pocket and lays the deck on table, the performer stands with one hand in pocket and secures the duplicate of the chosen card. The assistant is now instructed to stand facing audience with the red pack held behind his back. Thus the assistant provides perfect cover while the performer takes card from his pocket and PRETENDS to remove it from pack the assistant is holding.

The rest is showmanship. The performer holds his card back out and the assistant does the same with the card he now takes from his pocket. The two are shown and coincide. Nothing could be more direct and to the point. It will muddle up the magicians who know the first way and expect to see through the second.



SUBCONSCIOUS MYSTERY DR. WILLIAM BATES

Effect: Four cards are freely drawn from the spectator's deck previously shuffled and cut, and which the cards are in spectator's hands. The performer does not touch deck and the cards are

drawn face down on table so no one knows what they are. While the performer is blindfolded, in another room, or has his back turned at a distance, one of the cards is drawn to edge of the table, still face down, and an identifying mark placed upon its face. Then it is mixed with the other three, so that its identity and position are unknown even to the one who selects and does the marking. Removing blindfold, or returning to table, the performer deals the cards separately on table, places several more cards on each one, shuffles the piles, so he cannot look at bottom cards, and then, by some unknown power, causes the spectator to unerringly select the pile in which the mark card is lying.

Patter: I have long been engaged in the study of the obscure manifestations of the mind. My dealings with and studies of the human brain long ago convinced me that the subconscious mind possesses a power not ordinarily recognized even by the medical fraternity. If I were to tell you that the subconscious keeps accurate track of every minute detail of your life, you would hardly believe it - yes, it even goes further - it penetrates into such depths as to border on the mysterious. This I will demonstrate to you in a manner easily followed by you by using a deck of playing cards. (Ask for loan of deck) Kindly shuffle them well, spread them face down on the table, and draw out any four cards face downward. Now place a mark on the under (face) side of one card in such a manner that you do not know what card you are marking, but can identify it later.

After you have marked the card, shuffle the four, still face down (while he does this square deck on table) so you do not know where your card is, and then place them on the deck. (Turn back, be blindfolded, or leave while this is done) You have carried out the instructions? We shall proceed. (Deal top four in a face down row again) Do you know which of these is your marked card? It's important that consciously you do not. Some people think that I look at the cards some way, so I'll deal a few cards on each and have you mix each of the piles by itself.

The marked card now lies near the center probably of one of these piles. Your ordinary, or conscious mind, has lost all track of it, but your subconscious mind has followed every movement, a sixth sense, if you will, and knows exactly where the marked card is! Just make your mind as blank as possible and simply indicate the first pile your subconscious mind dictates. (The pile is now revealed as containing the selected card.

Secret: I never present this effect as a trick, and have never yet failed to mystify and entertain a group with it. They invariably attribute it to some psychological power and give the performer credit for a lot of "it." It seems as if the more educated and erudite the onlookers, the harder they fall.

Most of the readers will all ready have recognised an old friend of all magicians, the four ace trick in a really new dress. Simply have three extra cards palmed off to pocket before starting the effect. Upon your return palm them onto deck. Deal off the first four. Pause and patter. Don't be in a hurry. Then deal the next three on the last card dealt. Three more go on each of the others. Have piles shuffled separately and keep your eye on the correct one. By having him "indicate" a pile instead of "select" you are free to use the old "take or leave" way of forcing. Or put pile second from one end and use the "between one and four" method of selection.

BEHIND THAT DOOR! CLAYTON RAWSON

You begin this one by having your wife leave the room (or does she do that anyway when you begin doing tricks?). Have her hidden as far away and with as many closed and locked doors intervening as possible. Play this fact up. Then shuffle the deck and have a spectator cut. With deck face down before him, spectator now cuts off any number of cards up to half the deck. Without looking at it, he places the bottom card of his cut off portion in his pocket, keeping the rest of the packet himself. The performer, with the half deck remaining, goes to spectator number two who also cuts off a portion. This person, however, looks at the bottom card of his heap and then shuffles it into the packet he holds, along with those the performer has left.

Leaving him to his shuffling, the performer has a word chosen in a dictionary, a spectator riffling through and stopping anywhere at all. Then someone names a color. And any spectator takes the shuffled half deck of cards to the performer's wife, and passes it to her over the transom or through the slightly opened door.

The performer can proceed with his next trick, a short one. Then, shortly, the wife comes back. She carries the card that was shuffled into the deck and ON ITS FACE IS WRITTEN THE NAME OF THE CHOSEN COLOR, THE WORD IN THE DICTIONARY AND, THE NAME OF THE CARD THE SPECTATOR HAS IN HIS POCKET AND WHICH NO ONE HAS LOOKED AT!

There's nothing to it really, but it is a lovely hodgepodge of widely different principles that will drive anyone wild who tries to figure it out. Even if he should manage to get an idea as to how part of it might be done, he's sunk on the rest.

A Si Stebbin's set up takes care of the cards. Your first shuffle is false naturally. After the first spectator has cut off some cards and put the bottom one in his pocket, the performer nicks the top card of the remaining half deck along the side edge with his finger nail. When the second spectator cuts to a card, the performer does the same thing with the next card down, except that this time he nicks it on the end. When the assistant gets the cards she looks for the card with the nick on the end, adds three and takes the next suit, which gives her the name of the chosen card, which she then finds. Then she locates the card with the side nick and this tells her the name of the card in the spectator's pocket. She writes this name on the card she's found.

The color is cued according to a simple code. Think of Governor Bryan but in abbreviated form, like this: GOV. BRY. GOV means Green, Orange, Violet and BRY, means Blue, Red, Yellow. If a man brings her the deck the color is in the GOV list, and in the BRY list if a woman brings the cards. You have also given the card-carrier a fountain pen to take along. If the pen is still capped that indicates the first color on the list, if the cap is on the opposite end from the point, it indicates the second color and if the pen arrives with no cap at all, the third color. (Example: A man brings the cards and a capless pen. The color is violet).

The dictionary page is forced. I usually use

a pocket dictionary, passing out two or three of them, and force the page with Al Baker's positively diabolical method. He still sells it so we won't explain it here, but if you don't have it you should. Otherwise the old matchbox force with dice is also excellent. It's simple and looks impromptu. Pass out four dice to be examined. Spectator drops them into a match box which you hold. You close it shake them up and say that the first two dice, reading from left to right, will designate the page number and the last two, the word on that page. Push drawer of box out and the spectators who have dictionaries take a look. The dice always land right side up because you have eight dice in the box, the other four being glued into place at the opposite end of the drawer. Drop box into pocket and go on with the trick, but later take out an unprepared box containing four dice and leave it on table. Don't call attention to it; somebody will look at it --- they always do.

The small dictionaries have two columns of words per page. I've found it best to avoid forcing a column. As spectator is noting dice merely tell him to count down in the first column, and if the number is too large to continue his count in the second column. You always keep that number low to avoid mistakes in counting but they don't know that, and your statement sounds as if you of all people don't know what the dice show.

If you do a torn and restored newspaper you might force the page using the torn corners of the newspaper as explained in Jinx No.4 - page 16. And you can duck the thumbtip by having several torn corners all bearing the same page number in your pocket to start, the ones you tear from paper going into the change pocket. Since there are two numbers on the corner you have them multiplied to get the page, and added to get the word. You've now got three methods of forcing your page and word, and they all have the great virtue of seeming to be impromptu. What more do you want?

With minor variations this can be done over the telephone. In this case only one card is chosen. And it must be forced. The telephone trick usually allows of a free choice and depends upon a code. But if you can use a force that is absolutely convincing and unsuspect it simplifies things no end. There is at least one that fills the bill and taken from The Jinx.

A spectator shuffles and gives you 7 or 8 cards from the deck taking them from various parts. Put them in your coat pocket and show how spectator is to draw one out and place in another pocket. When you bring them out, bring out a set of 7 or 8 all alike and add the one you just drew to face of packet. Spectator makes his selection while you turn back. Get remaining cards from him and drop on deck. Later when phoning is going on pick up deck and handle it idly, taking that opportunity to get the duplicates away from the rest of deck.

Your assistant knows the card and dictionary word beforehand and the color is cued this way.

If a man's voice	a woman's voice
G	B ...introduces self
O	R ...asks for a color
V	Y ...any other beginning.

Everyone in the room knows the color and so your assistant names that first. Only the people with dictionaries know the word, so that gets named next. And the card in the pocket, the card nobody knows, is named for the smash finale.

WISE GUY CATCH S. WIMBROUGH

You hand a man a deck of cards. He stands in front of the audience and holds them face down behind his back. You tell him to remove any card from within the deck, keep his eyes tightly closed, and while thus incapacitated bring the card around, still with its back to the audience, touch it to his forehead for a second and then put it safely into his back pocket.

He can't (and doesn't) know what it is. You can't possibly read his mind because of that. And yet, after he opens his eyes, you tell him to pick out any person in the front row of those watching and ask him to name a card. **THAT PERSON NAMES THE CARD HE HAS IN HIS POCKET!**

Aptly named, this effect is one of those ideas to be kept in the mind for the wise guy who always seems to pop up. Just before handing the deck to this ever present type of obnoxious personality, simply reverse the top and bottom cards. Following your directions as given above he provides the whole audience (let alone the front row) with the name of the card he has chosen for upon putting it to his forehead (while his eyes are closed) **IT IS FACING THE AUDIENCE AND THEY ALL BECOME AWARE OF ITS IDENTITY.** He then puts it into his pocket from where it is subsequently removed much to his discomfiture.

Strictly a catch gag, this manœuvre was put across before a magician's meeting, where I was the malefactor, and gained enough of a combined belly laugh to warrant its publication for the use of the elite of the magic world. Hence The Jinx.



THE ----- OF --- TRICK MARTIN GARDINER

You may not care for this curious trick, but try it once to see how it goes over for you.

Glimpse the bottom card before you begin. Let us assume that it is the Three of Spades. Have the cards divided into four nearly equal piles, then spread each pile into a fan. We shall number the fans from one to four, from your left to right.

At this point pause and tell the audience that they are about to witness what is known to the magical profession as the wonderful Three of Spades trick (naming the glimpsed card on bottom). Allude to the magical properties of this particular card, but as yet do not explain what you intend to do with it.

Ask someone to select any card he wishes by sliding it away from one of the fans. While he is looking at his card quickly count the number of cards in one of the fans other than the

first one. It is wise to choose the pile with the smallest number of cards. There should be approximately thirteen cards or under. Remember this number.

Square the fans into piles and have the chosen card replaced on top of one of the piles other than the first pile or the pile you counted. Gather the piles in such a way that the pile you counted goes on top of the chosen card, and the first pile (with the key on bottom) on top of this. If these directions are followed the key card should be separated from the chosen card by a number which you know. Have the deck out several times.

You may now explain that the Three of Spades is used because with it you can always locate a selected card. Fan the deck and find the Three of Spades, cutting at this point to bring the Three to the top. Show the Three and then proceed to spell out its name, spelling it in such a way that you will terminate on the selected card. This should be easy to do for the following reasons: (1) You know exactly how many cards down is the selected card, and this number is close to twelve or thirteen. There should be no need to explain here the manner in which the title of a card can be handled in such a way as to conform the number thirteen. (2) In addition to the juggling of the letters in the name of the card, you have a leeway of two additional cards. In the first place you may either terminate on the card, or you may show it as the next card after the spelling is completed. Secondly, you may show the Three of Spades and discard it, or you may replace it on top and use it in the spelling. Obviously the effect will not bear repetition because of the variations in the spelling, but it makes a clean cut effect.



FOUND OUT ANNEMANN

As a space filler, I can do no less than pass on what has been for me an exceedingly nice and sure location. It will be of good use to those who like to dabble with such momentary "pop-ups", as I term them, and who want something sure to fool the better card experts.

You lay the deck down and ask someone to give it a good dovetail shuffle so that no card can be in a known position. Tell him to pull a card from out of the middle of the pack, look at it, put it on top and cut the deck several times. You take back the cards, run through them face up, remove a single card, toss it out face down, and it subsequently proves to be correct.

Jordan dug out this base principle years ago when working with the dovetail shuffle, and later it was revamped by Edward Bagshawe in one of his books. However, it depended upon the card being between two keys, along with several or more cards that might be shuf-

led in between the keys also. Then one had to use an elimination process to pick out the right card from the group.

By putting the 13 cards of one suit in the center of the pack, and noting the top and bottom cards as key cards, the location is positive. Spectator gives deck a dovetail shuffle, pulls a card from middle, puts it on top and then cuts. The chosen card will always be found somewhere between the two noted key cards, and although there may be a number of other cards also between the keys, these other cards will all be of the same suit, the stacked suit you originally had in the deck's center. The one card of another suit is THE one, without any discussion, questions, or guessing.



SWINDLE GERALD KOSKY

Effect:- The magician shows a wooden-block puzzle that has a ring on it. (Illustration) It is given to a spectator with the request that he take off the ring, but after trying for a few minutes it is declared impossible. Putting it behind his back for a second, the performer takes off the ring and gives them both for inspection.

Secret:- This is one of those bare faced things which a magician can delight in doing for the tried and true puzzle addict. The fact that it is impossible to do is where the Sam Lloyd students will run into the proverbial stone wall. The puzzle is a very old one and has been sold in various forms from time to time in novelty stores. However, when you buy it, you get only the puzzle to mystify you, and not the secret of how the ring was placed on the block.

Now you can make this up yourself. Take two pieces of box wood 2 inches long, 3/4 inch wide, 1/4 inch thick. On both, cut out a square hole on each side as follows: 1/2 inch wide and 1/4 inch deep as per illustration.

In order to put the ring on the block, take one of the blocks after it has been cut and put one end in a vice or press and squeeze it flat in line with the hole you have cut. This, believe it or not, is very easy to do. You can now slide the ring on the block. After the ring has been slid on, put the block in hot water for a minute, and it will swell out to its original shape. You may use a ring that has an opening of not more than 1/2 inch. I use a celluloid ring which can be purchased at most five and dime stores.

Thus the outfit consists of two duplicate blocks and two rings. One block has the ring secured on it, and the loose block and ring are in a hip pocket ready for a simple exchange. I know one person who makes quite a thing out of this, leaving the separate block and ring with a plant in the group. The prepared set is passed around, the plant getting it last. He plays with it for a few seconds and then hands performer THE SEPARATE SET. He, in turn, rolls it between

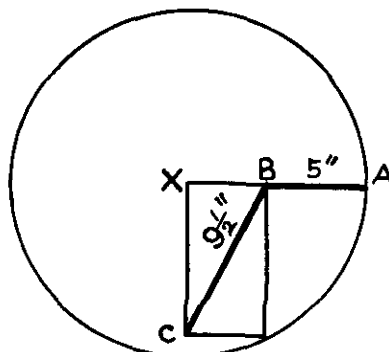
his hands, blows on it, and utters bits of the caballa, and then tosses out the two parts. It makes for an excellent table mystery when you want to worry the nite club revelers.



PUZZLE FROM A TOP HAT

Death From a Top Hat, by Clayton Rawson, contained a super puzzle as an example of perfect misdirection. With permission from the author of that excellent murder mystery of magicians, by a magician, and for magicians, it is given here for those who pride themselves on sense, especially mathematicians.

X is the center of the circle. The distance AB is 5 inches and the distance BC is 9 1/2 inches. What is the diameter of the circle? The time limit is one minute flat for a Jinx IQ of "quite a bit above normal." You'll do better if you forget your geometry and your calculus.



For those who peek when they can, the answer is to be found jammed in somewhere on another page of this issue.



DEMON'S DIVINATION CHAS. T. JORDAN

Complicated to an impractical extreme was the following trick which, after much thought, I have made so simple that a child can work it.

The top 28 cards of the deck are arranged as follows: the top 7 of the deck are in any order you like and are: A0, 7C, 3H, KH, 5D, 9D, JD; from 8 to 14 are these cards in any order: 2S, 7S, JS, 2C,

10C,3D,6D; from 15 to 21 are these in any order: 4S,6S,9S,KS,4H,5H,7D; and from 22 to 28 are: 8S, 10S,8H,9H,JC,QC,KC.

A false shuffle and cut should be given deck at the start. An excellent false cut, one of the most effective ever conceived, follows. It is absolutely natural.

It depends upon an apparent mistake for its success. You have the deck cut into two packets. Now, as usual, you place the original under packet onto the former top packet to complete the cut, but a little in advance of the under pile, about half an inch, forming a step and overlapping on the end towards the spectator.

With right hand still on pack lift up the deck and carelessly (?) leave a few cards behind on the table. Place pack in left hand still holding with the right. At this precise moment you must notice the cards on the table. Right hand strips away lower packet from left hand and puts it on the table heap. It looks as though your empty hand merely went to table to pick them up.

Picking up complete packet now, you return it on top of cards left in left hand. The pack is now the same as at the start. It is difficult to pick up all of the cards on a smooth surface; and if it occurred that unconsciously you left a few cards behind, you would employ just this method to rectify your mistake.

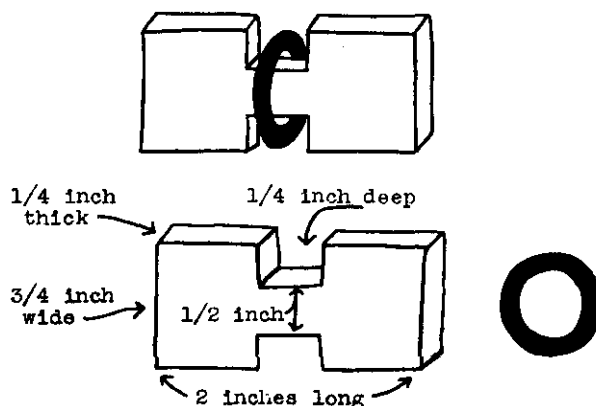
After the false shuffle and cut, ask a spectator to MERELY THINK OF ANY CARD. Say that you want him to get a vivid impression of it rather than a vague mental impression which may change. Lift off the top seven cards and ask him if any card of the same suit as his is there. Then ask if any card of the same denomination or value is there. Drop them face down on table and repeat with the other sets of seven. You may also show him an extra set or two as a blind. After you have shown the four sets and received an answer "yes" or "no" to your queries, hand the entire deck to him asking that they be shuffled once more. Taking them you fan through and put one card face down before him. He names his card and turns it over. It is correct!

The secret is this: For the suit you need only remember that there are no spades in the 1st 7 but all other suits are there; no hearts in the 2nd 7; no clubs in the 3rd 7; no diamonds in the 4th 7. So whichever set he says does not contain his suit you instantly know what it is. If his denomination is in the 1st set you mentally say "1." If in the 2nd set you say "2". If in the 3rd set, say "4". If in the 4th set, say "8". These are the key numbers and you need only add the key numbers of the sets in which he says his denomination is, in order to know the value of his card. Thus if he thought of the King of Diamonds, he would say there was a card of his denomination in the 1st, 3rd and 4th sets. Thus one plus four plus eight is thirteen, or King. His suit isn't in the 4th set so it must be Diamonds.

SOLUTION TO "PUZZLE FROM A TOP HAT."

The diameter of the circle is 19 inches. Draw in the other diagonal of the rectangle. See it now? The undrawn diagonal is the radius and, since the two diagonals of any rectangle are always equal (you knew that), the radius is therefore $9\frac{1}{2}$ inches and the diameter twice that. The five inch distance is pure misdirection.

Explanatory sketches for Gerald Kosky's "SWINDLE" as described on page 324.



HYPNOSTHESIA NEWTON HALL

Removing from his finger an odd appearing ring the performer states that it has a peculiar occult power and originally was a valued possession of the famed Merlin. It seems that after looking at the ring, a person sees the last object with which the ring came in contact, no matter what actually is held before him. The performer offers to demonstrate this uncanny situation.

A spectator is asked forward to act as a custodian of the truth. A pack of cards is mixed, spread across table faces down and the spectator freely pushes out any one. The performer then touches the back of this card with the ring for a second, whereupon the card, without its face being seen, is dropped into a silver box and held by the assistant.

The performer now advances upon the audience and has a person gaze at the ring for a moment. This person then selects a card from the fanned pack, notes it, and replaces.

A second spectator is approached and allowed to look at ring. The deck is then rifled, he says, "Stop," and notes the card at that place.

The third person looks at ring, and then cuts the deck at any place. He looks at card and the performer puts it directly into his own pocket.

The performer now returns and gives deck to the assistant holding the box. Each of the three audience spectators is asked to stand and name the card he selected and looked at. ALL THREE SAY THE THREE OF SPADES.

Calling attention to the fact that it could hardly be a coincidence that all three should look at the three of spades, and that they actually didn't, the performer explains that the ring has caused them to think they did. Performer lets third man reach into his (performer's) pocket and remove card which proves to be a totally different one. Then he tells them that if all three men thought they saw the three of spades, that must have been the last thing that was touched by the ring. And the last object touched by the ring was the card that was put in the silver box and has been guarded by the custodian of the truth. This assistant looks over the deck and states that there is no three of

spades in it. He opens the box and takes out the card for all to see. The three of spades.

A P & L card box and one duplicate of any card to match deck is needed. Empty the side pants pocket and place any indifferent card in same with its face to body. Put the duplicate card face down in regular compartment of the card box and have box open to the false compartment. (It might be a good idea to carry the ring in this compartment of box which will keep it from closing and be a good excuse for presence of the container. Ed.) The card to match is on top of deck. After patter, riffle shuffle leaving card on top. Spread deck face down. One is pushed out, touched with ring and dropped into card box which is closed and given assistant.

You now have to force the three of spades on three spectators. For the first person, I make the pass and use a straight fan force. If, by chance I miss I have him pick three or four cards and lay them down for the old elimination force.

For the second I use the riffle at end of the deck and then slip the top card to center. And for the third, absolutely the best force to use is the one hand forced described in a previous issue of The Jinx. The cards are held face down in left hand with the three of spades on top. The spectator cuts anywhere he pleases and reverses this cut off portion on top of the lower portion. With deck in the left hand, you spread cards on table and spectator notes the top card of lower portion. What really happens though is that the left hand has turned the whole pack over in the mere action of putting them on table for the spread, and what spectator thinks is the top card of lower portion is really the original top card of deck.

The spectator notes this card and hands it to performer who deliberately puts in trouser pocket, palming it right back out again to top of deck.

Returning to assistant who has the box, you hand him the deck, palming off the top card and reaching into right coat pocket for the ring which you have left there.

Continue the patter and have the three spectators in audience stand in turn and name their noted cards. Then have third man reach into your pocket and remove the indifferent card. Lastly the assistant looks through the deck, and finally opens box (which has done its work) to find that the three of spades has been there all of the time (?). This effect can be given a real mysterious form of presentation, and taken completely away from the ordinary status of a mere card trick. What's more, it does hold attention.

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JORDAN PLUS GARDINER ANNEMANN

Calling the trick "Preposterous," Martin Gardiner furnished a trick for Jinx No. 40 which received nice mentions but was passed up by many more. I have combined it with a somewhat similar trick of Charles Jordan's and whenever I've used it, comment has been good and the requests for the working were numerous. Certainly it is one of those things you have to KNOW, rather than SEE HOW, for there is nothing to catch and follow.

You fan through a borrowed deck and remove the Joker or extra cards. In this action you simply count from face of deck and note the 27th card from the bottom. Close deck and have someone step forward to table. Spread deck across table face up from left to right, and ask the spectator to pick whichever half of deck he wants to use. Whichever he points to, scoop them up, making a break below the noted 27th card, and thus the deck is subtly separated into two packs of 26 cards each.

Ask this spectator to look through his portion (don't call it half) and take out one card that appeals to him. In the meantime you pass into audience and have someone else select a card from the other half of deck in the regular manner. They note and remember it, replace it, and you return to front, shuffling this half. It is only necessary that you bring selected card to the top upon its return and then shuffle 2 cards onto it, leaving it third from top of the packet.

Ask the standing spectator if he has chosen a card, at the same time crimping upward the rear left corner of your 26 card packet. The base of the left thumb does this, while the tip of the same thumb is on outer left corner of packet pushing it downward. The result is a slight crimp at rear of packet but not at front. Hold out left hand and ask spectator to put his selected card on top. Then tell him to put the rest of his packet on top of all. Thus two cards have been selected and returned without much loss of time or motion.

Saying that it is customary to mix the cards a bit, cut off about 9 cards and drop them face down on table. Cut off about 9 more and drop them to the right of the first pile. The third time cut at the break which shows at back end of pack, and as the right thumb lifts packet at this spot, you glimpse and remember the face card of the bunch. Drop this packet to the right of the second packet on table. Continue cutting remainder of pack into three more heaps, which are placed in a similar row side by side under the first three. We shall call them and place them thusly:

1 - 2 - 3

4 - 5 - 6

Assemble the piles by putting 1 on 3, 5 on 6, 2 on 3, 4 on 6, and then 3 on 6. This really puts things back about where they were but the mixing allows you to learn the identity of the standing spectator's card which is 26th from the top. And the third card under it is the one selected by second person.

Ask standing spectator to think intently of his card and hold out his hand. One at a time you deal pastboards onto it face down, spelling a sentence and then the card. When finished he

acknowledges that you are correct, and, turning over the top card of deck, there it is! (You'll be surprised how many people ask you how you could possibly know the card, let alone find it)

Knowing the name of the card, and the fact that it is 26th from the top, makes this very simple in execution. The names of cards have a spelling range of but 6, from 10 to 15 inclusive. Depending upon this detail, you merely use one of six sentences before the name of the card, invariably ending with the 25th card dealt. Turning the next one brings up the card itself!

YOU PICKED OUT THE -----	any 10 letter card.
YOU SELECTED THE -----	any 11 letter card.
YOU TOOK OUT THE -----	any 12 letter card.
YOU PICKED THE -----	any 13 letter card.
YOU CHOSE THE -----	any 14 letter card.
YOU DREW THE -----	any 15 letter card.

As you reveal this card, take back those you have dealt off and put the 26 on bottom of those in hand, leaving the second chosen card third from the top. One of the nice things about this combination is that it almost takes care of itself and wise people are fooled because you never are seen to be keeping control of any cards.

Ask the second person to step forward, and as they do, give the deck a dovetail shuffle or two, keeping the top three cards at least in place. Hand deck directly to this person and ask that he or she deal cards face down onto your hand. It is necessary for you to have any number of cards from 5 to 10 inclusive dealt onto your hand. I have found no trouble in merely saying that I want a few cards, and for the person to deal. As they deal the fourth I say, "Just stop when you please." So far, I've not had anyone go beyond the six following cards. A cute point is to have them deal slowly and say the name of their card to themselves with each card dealt. This will keep a person from going very far.

When they have finished you work with the packet in hand, mentioning that it contains only as many cards as spectator wished you to have. Now, deliberately and openly you shift single cards from the top to bottom of this packet, spelling out the words of a short sentence. At the termination of each WORD, turn over the NEXT or top card of packet and discard. At the conclusion of the sentence one card will remain in the hand. The spectator names his chosen card, you turn the one card up, and it is the same!

You have six more sentences for this second revelation, depending upon the number of cards dealt onto your hand. The chosen card is third from top of deck at the start of the deal off. Remember to shift a card from top to bottom for each letter, and when the word is completed, the NEXT card is shown and discarded. The remaining card will be the one selected.

YOUR CARD IS LEFT -----	5
THIS IS THE SELECTED CARD -----	6
THE LAST CARD WILL BE YOURS -----	7
THE LAST CARD IS THE SELECTED CARD -----	8
THE LAST CARD WILL BE YOUR CHOSEN CARD -----	9
THE LAST CARD WILL BE THE CARD YOU CHOSE ---	10

I hope that long directions haven't scared the reader away, but the important points had to be covered. A single tryout before well versed card men will prove this to be an excellent impromptu group stunt, and far different in effect and method of execution from the usual run of the mill trick. The sentences aren't difficult to learn, and in this case, the bit of memorising will pay good dividends.

WIRELESS TELEPATHY (continued from page 328)

be used on the spark coil to eliminate the noise, and the buzzer of the coil must be specially built or well muffled to prevent the vibrator hum being heard by the audience.

The coil or buzzer circuit is closed through contact pieces of brass secured under the sole of the shoe. Other contacts may be made to work by pressure against the side of trouser leg, or from a push button key in the pocket.

The receiving end is simply a detector (any constantly adjusted type), and a receiver with 1000 ohms resistance. Thus it can be seen that the woman carries no batteries, and there is nothing to take up room. The earphone is dressed under her hair on one side and the wire run down the back of her neck.

In her ear, she receives a continuous buzz when her partner closes the circuit. Short and long buzzes can be used ad infinitum.

And what can be done with such a contrivance? We will presume the average amateur wants to use it for homes and parties. The medium can be put in a distant room under guard. The performer has any deck spread face up, one card touched by a spectator and thoroughly shuffled. The deck is carried to the medium and she sends back the correct pasteboard. That's a simple one. The performer touches nothing, merely sees the card, and has ample time to send it to her. Short buzzes are for 1, 2, 3 and 4. 5 is a longer buzz. And to send anything over 5 use the long buzz followed by shorter ones. Two long buzzes and two short ones would thus signal 12 or Queen. After a slight pause the suit would be sent by 1, 2, or 3 buzzes. If no suit is sent, she knows it is the fourth one.

Now we'll try a book test. While she is out of the room, someone freely chooses a book from the case, opens it at any page, and selects any word in the first line. The medium returns, but all ready the performer has sent her the page number. She approaches the bookcase and passes her hands over them all. A single buzz tells her she is close. She touches individual books at that section and another buzz picks it for her. While she now takes it out and fumbles around for the page she knows, the position of the word in top line is sent, and all works out well.

Suppose an article is hidden. She returns to the room, not knowing what or where it is. As she passes about the room, a single buzz tells her when she is "hot" and silence informs her when she is cold. As the search narrows down she looks under and around, touching and picking up likely looking articles until two short buzzes let her know she has it. With the article in hand, she can then pass around the room until a buzz tells her she is in front of the owner.

And again, the old murder test is made perfect. Someone acts the murderer, pretends to stab another person in room, and then hides the weapon. The medium returns, finds the dead (?) body first, then locates the weapon, and lastly picks out the murderer.

Colors can be sent by both partners having a list of them memorised and merely signalling the number. Unknown problems can be added correctly. Birth dates can be transmitted. The possibilities of this device may not reach to stage routines and performances but for intimate work it will be found very satisfying, and very cheap.

Wireless telepathy

Radio sets of the short-wave type have been tinkered and experimented with by magical acts and dealers for the past six years at least. And, with all the effort so far expended, there are very, very few such sets in operation to-day. It can be attributed both to the cost and to the complexities of the electronics which go into the making of such apparatus.

For all of the experimenting has been done in a "shooting at the moon" vein, the idea being to transmit, by ultra short-wave, the human voice of the performer to assistant, or the actual voice of a spectator talking into a concealed microphone on the person of the performer. That this will become possible to the nth degree there is no doubt, for all broadcasting companies now use body sets for the transmitting of spot news events and intimate, on the scene, broadcasts.

However, the main fault has been with the concealment of such apparatus. Whereas a man is able to hide quite a bit in his pockets and around his waist, it is almost an impossibility for a woman to conceal anything under modern dress. In such a case, therefore, it becomes necessary for her to dispense with the usual evening gown and resort to a costume of sorts which allows for space. This immediately puts the use of the apparatus into "show" class and prevents it from being used at impromptu intervals, the very use wherein lies its greatest value for the average worker.

Let us go back quite a few years and look at a transition. The first communication system was by verbal and silent codes. With the advent of the telephone transmitter and receiver, the direct contact system was evolved for the sending of information to the medium on stage, both from offstage quarters in the case of written queries, and from the audience for verbal queries, the performer "dressing into his low cut vest" the transmitter. All of this necessitated run-down and aisle carpets, stage rugs, and numerous contact spots throughout. Then came the induction system to obtain offstage information, and which was called the last word because it gave the person on stage much more freedom. This system is being used to-day in the telephone tapping dictographs.

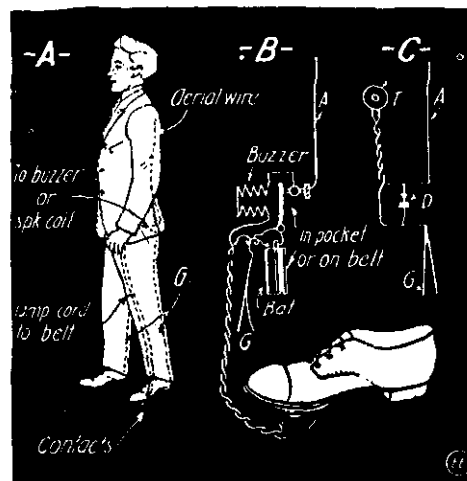
When the wireless came along, it was father to the thought that one might do entirely away with connections and really "send it through the air." At that time a set was devised for this purpose. It was compact and cheaply made. That set still works to-day and is the reason for this article. It never became popular and banded around because of a simple fact with which experienced operators will agree. No such device of communication (wireless) was practical enough to outdistance verbal or silent signals. Anyone who has watched the Ushers, Zancigs, Sunshines, Mercedes, and a lot of others, will realize the great speed with which they work. It is impossible to duplicate their work, that of transmitting articles and numbers, with the facility allowed by their codes.

When radio replaced the wireless, and short-wave came into being, the thought again popped up. This time, instead of dots and dashes, the

actual voice would be transmitted. And so, the race has been on to produce apparatus which would do that very thing, over a distance of from 50 feet to 20 city blocks.

Let's get down to earth and practicability. I dug up the original wireless hook-up and had it checked by two radio engineers. They all but sneered at such ancient (?) ideas, and, while admitting that it would work, immediately began to elaborate on it by putting in tubes, batteries and other paraphernalia, losing sight entirely of its real value as it stood.

For if two people can transmit a simple buzz between them, without contact and outside of normal hearing distance, and in normal everyday dress, they can run the gamut of all things telepathical. We still insist that no such device can beat the speed and possibilities of code work as used by the old timers, but the present generation doesn't seem to be interested in making a life study of verbal and silent systems, and this apparatus can be used immediately for many, many mysterious tests, the limit of which depends only upon the individual performer.



For the drawing room entertainer it is quite perfect. For ordinary distances up to 50 or 75 feet and more, a buzzer of ordinary type will serve as transmitter, excited by a flashlight battery, and both carried in the pockets or on a belt. Down the leg is run a 2-conductor cable of lamp cord connecting with the battery and buzzer as seen at figures A and B in the illustration. For aerial and the ground a piece of lamp cord or high tension cable is carried up the back under the coat and down the pant leg as shown. No danger whatever is present from accidental shock etc., with a buzzer, but for the most reliable work in the largest auditoriums, a small spark coil of 1/8 to 1/4 inch spark capacity, should be used. A 1/4 inch spark coil can be run, for instance, on 1 or 2 dry cells of flashlight battery, so as to keep the power down. In this case extra heavy high tension cable must be used for aerial and ground.

On the transmitter a quenched spark gap is to (turn back one page)

annemann