



BRAIN WAVE DECK

Eight years ago, in 1930, I evolved what was a new effect in subtle cardology. A mentally chosen card was to automatically turn over in the deck! There could be no sleight or fumble of a known nature, and the card must be an absolute free choice from among the 52.

The method, with which I had good success in deceiving not a few of the experts, was based on a principle of preparing cards on their surface so that when a pair of these treated sides did come into contact they would adhere enough to prevent separation when the deck was fanned.

Only a slight amount of pressure was necessary to separate two such cards. I used beeswax rubbed on the cards to make a very thin coating. However, the magical dealers now supply a fluid for preparing such cards, it being quite satisfactory.

My first objective was made possible by preparing the backs of all cards in a deck. Then 26 were placed back to back against the other 26. Any arrangement may be fixed up just as long as you can look at the face of any card and immediately know the identity of the card adhering to its back. The deck thus became a two faced one of 26 pairs. Returned to its case, the deck is ready for use. Remember which side of the deck is which.

The cased deck was shown and the spectator told, "I am going to make you think of one of

the 52 cards. To prove I am right I have turned that particular card over in the deck. Just think for a moment or so and then name a card that comes into your mind."

When the mentally selected card is named, you know immediately if that card was up or down as the deck was in case on table. The deck was then removed with the named card face down. The spectators saw only a face up deck taken out. Fanning the cards carelessly, you would watch for the card at the back of which was the chosen card.

At this point a little pressure separated the two, and the back of a card seen among faces. The spectator would remove this reversed card and find it actually to be his as thought of.

Two years later, in 1932, in Colorado, that prince of good magic and good fellowship, Paul Fox, told me of a variation.

Get two decks of cards, having red and blue backs. In making this up, two complete sets can be made at one time leaving

no waste. Remove all the red cards from deck of blue backed cards, and all blacks from deck of red backed cards. Lay in a face up row from RIGHT TO LEFT the Ace to King of Hearts followed by the Ace to King of Diamonds, a row of 26 cards. Under this row lay out face up the Ace to King of Spades followed by the Ace to King of Clubs, reading from LEFT TO RIGHT. Now prepare the FACES of all cards.

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DAI VERNON

EDITRIVIA

Late again. Or didn't you notice? Our staff was depleted by 50% during the month when brother Leland decided that matrimonial duties must come before magic paper distribution. The loss is somewhat offset by the fact that I am now being called "uncle," but after three and a half years of paying no attention to the business end of Jinxiana, I find myself appreciating very very much the work he did for me.

What became of that meritorious effort on the part of the S.A.M. to contact all publishers and editors on the subject of expose material? The Jinx was read before the society. The members liked it. Julian Proskauer thought well enough of the plan to mention it in press notices as a worth while effort to curtail exposing. Well know newspaper men and editors were on the committee to handle the strategy. Nothing happened. It couldn't be money for the S.A.M. has plenty laying idle. For a few hundreds of dollars an acknowledged system is null and void. Or did someone somewhere put their foot down?

"PIC" for September 20th ran two pages of stuff by Russell Swann, the mysterious sliced banana, egg in bottle, and how to tear a deck. Not withstanding possible pro and con, the pay-off line was, "Mr. Swann says that these tricks are simple, not new, BUT ALWAYS MYSTIFYING. The second mentioned may be left out. Nothing is a trick or mystifying which must disclose itself in the working. Then it's a puzzle. That is our contention as to what is a trick or what is not. It could very well define the much argued word, exposing. But still magicians (?) get up at meetings and yell, "What is exposing?" "LOOK" for October 11th depicted and revealed the basket and sword box trick. The face of the sword welder is unknown to us at the moment. At the last S.A.M. meeting, a well known professional argued against any action being taken against Dubois in the radio broadcast expose hearing. He doesn't use any of the material exposed. But this professional has made good use of the sword box in night clubs for several years. Is this case different?

Two deaths during the last month hit us a bit hard. Tommy Downs passed on to join the masters and somewhere at this writing perhaps Kellar, Thurston and Houdini are making a foursome and discussing the greatest secret of all - one no one yet has been able to expose. The other hit closer to home. Ted Arnold left very suddenly and if it's at all possible is sitting with John Northern Hilliard in a remote corner of some heavenly eating-place, talking about their mutual love - magic. Knowing Ted was to know an enthusiast if ever one lived. For six years he was a stimulation to me when I became bored and disgusted. He tried all lines of mystery, taking up each phase separately and draining the cup before avidly shying away to another when his interest waned. I saw him last in Cincinnati in June. We got our usual round of laughs and enjoyment out of the art. I'm that much happier for it. Other magazines will give you dates and places pertaining to his departure. Such things mean little to me. I simply know he's gone.

Dorothy Wolff is back at the Sphinx desk. That makes us 3000 miles wrong in our remark a couple of months ago. We always do things in a

big way. --- Robert (Rajah) Rhinehart, magic editor of Variety, is wearing a vandyke now, refusing to give a practical reason. --- Clayton Rawson's book, Death From a Top Hat, has been bought for screening by MGM. Watch for it. --- A snicker from out of the past. Rummaging around a Feb. 1929 issue of the Sphinx came to light. From Dr. Wilson's editorial:- "a well meaning friend duplicated addresses of more than 100 subscribers." John Mulholland, the well meaning friend, had an article in the same issue, entitled, "Misdirection." --- Dai (Harlequin) Vernon developed a very pretty and clean cut routine with 4 linking rings for his act. It is different and doesn't bore. Al Baker overheard one magical watcher remark, "Huh, I do it with 8!" --- Not content with "Tips on Thumbs," Stuart Robson has on the press a 20 trick booklet "Tips on Flash Paper." --- A resort hotel in the Adirondacks during the summer put in an order with a Broadway agency to send up a six-piece band whose members could lend a hand at housework and bed-making! What would some magicians have to do? Go back to their plumbing?

New prospective members:- In even the most important conferences with his army and navy leaders, Emperor Hirohito of Japan takes no part in the discussion himself - his person is regarded too sacred for such mundane things. The Emperor's divine will is always expressed through three princes WHO INTERPRET THE THOUGHTS of His Sacred Majesty's mind. --- We should have mentioned it before but that back cover of the I. B.M. convention program was ingenious. An insurance company advertised by reproducing the \$25,000 check paid Mrs. Houdini after Harry's death. There were plenty magical wives who saw that! --- New York has a downtown bistro where you can get a reading from the beer rings left in the glass. The beer user should tie up with a brewery who could advertise, "Our beer leaves more rings for bigger and better readings."

I'll return one issue of The Jinx for every news clip or mention of the bullet catching trick as done at the Piff-Paff-Poof convention in Fort Erie, Canada on Labor Day. So far I have 190 such items as carried by the UP and AP across the country, but send them on with date line if possible.

If the magical conventions would study press relationship like Bob Weill does for the Poofers, magical NEWS rather than exposes would really help to popularize the profession instead of making it appear to too many like a box of simple tricks anyone can do.

Can you imagine yourself being able to leave the room to return later on an perform any test decided upon by your guests without the aid of a confederate; tests such as naming selected cards, the total of a set of figures and other data, finding hidden objects, etc.? Or be able to have your medium, while stationed in a distant room, accurately write regarding events which are transpiring in your presence, without the use of any code? It may sound like a Persian pipe dream or a marijuana melee, but Mr. J.G. Thompson, Jr., has forwarded data regarding a new commercial device which seems to have unlimited possibilities. The Zenith Radio dealers have what is termed a "radio nurse." This out-

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BRAIN WAVE DECK

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To assemble the deck, turn each card in the top row face down on the card under it in the bottom row. Assemble these heaps by putting the left end pile of two on the next to its right. These cards are all put on the next to their right, etc.

Fan out the cards from left to right naturally and no faces will be seen, no matter which side of the deck may be upward. However, each side will show backs of an opposite color. At any moment it is possible to separate a pair and show the face up card immediately beneath it. The last bit of preparation is to put a pencil dot in the upper left and lower right corners of the 14th pair from top of deck. Then turn deck over and do the same on the 14th pair from that side. Put deck in a neutral case, one which does not indicate from the outside the color of the backs of the cards within.

In presenting, the cased pack is given someone to hold or pocket. The subject is told the aforementioned things about what is to happen, and after the card is named, you remove deck from case. If the card named is a red one, the deck is removed with the red backs up. If a black card, deck is taken out with blue backs uppermost. The cards are deliberately fanned, and in doing so you count to the spot where you know the named card is waiting.

For instance, suppose the card named is the Five of Clubs. Deck is removed with blue backs upward. You know the top 13 pairs represent Spades, so you fan carelessly and start counting the backs beginning with the dotted (14th) card. As you pass the fourth and reach the fifth, a little pressure brings the Five of Clubs face up into view.

The same procedure applies to any card. However, unlike the finish of my first method, this has a different climax. You draw the face up card out and drop on table, saying, "I didn't want anyone to think I was a sleight-of-hand artist so I used a card with a different back." And so saying the card is turned over.

A capable performer is not going to worry about anyone getting at the deck for he'll be into something else without delay. There is an extra detail though that some might want to use. In the right and left coat pockets have two ordinary and complete decks, one red backed and one blue. Each pocket also contains a pencil. The moment the card is turned over on table, and the contrast of color seen between card and deck, the performer says, "Will you please autograph the card for me? I keep a collection of all cards with which I'm successful." And at that moment the faked deck is dropped into proper pocket (whichever color back has been uppermost) and the pencil brought out. The card signed, the performer can take it, at the same time removing and handing spectator the unprepared deck for the next number.

This effect has great possibilities if properly built up in an impressive manner. Such a presentation will take any thought away that you are doing a trick. It is simply considered a problem of mental coercion. One well known Eastern mentalist has garnered some good press notices and pictures by using this one stunt as a long distance telephone test.

Try it a few times as outlined here, and you will find that you have a real confounder.

"To Hold the MIRROR up to Nature"

HE COULD MAKE MILLIONS as a gambler—but Dai Vernon decided to be a magician, specializing in cards. He fooled Houdini; today, magicians admit that no man equals him with cards.

Vernon was born in Canada. He started playing with cards when he was a kid.

Today, he seldom gives public performances—he appears only at small private parties, to practice the most difficult "over the table work," where his audience can get as close to him as they like.

That work is the cream of the business; only the best get it. Unlike most magicians, he doesn't want publicity, because he doesn't need it.

"Nobody matches a magician as a publicity hound. Some fellow will learn a couple of tricks. Immediately he rushes out, has cards printed calling himself 'Professor' or 'The World's Greatest.'"

Vernon knows cards better than a mother knows her baby. He will ask you to cut a deck of cards; then he feels the cut, tells you exactly how many cards were in the cut. By merely feeling a deck, he can tell if there is a card missing.

His sensitive fingers can tell the difference between a red card and a black card—there is less ink on the red cards, they feel thinner, and are.

That is why famous gamblers like Nick the Greek will cut for low card for as much as \$10,000—but they won't cut you for high card. Low card numbers

have less ink on them, and hence separate more readily in the cut.

He is one of the few honest living men who can "center deal" successfully—that means, dealing from the center of the pack while apparently dealing from the top. That comes in very handy in crooked poker.

He learned that trick from an old Mississippi River boat gambler named Kennedy, that he heard about. He combed the valley region for that old gambler, finally found a banker in Joplin, Missouri, who knew him.

Gamblers hate magicians. So Vernon hired a Rolls Royce, drove up to the little cabin where the old gambler lived, pretending that he was a Transatlantic gambler. Old Kennedy was so flattered that he took Vernon into his confidence, showed him how to do the center deal.

Vernon pressed and stretched his fingers for weeks to gain the suppleness necessary to do the center deal—he finally mastered it.

Kennedy had used that center deal to make a fortune—which he later lost. Vernon could use the trick to make a crooked fortune. But he doesn't gamble—doesn't even play bridge.



"You've heard that 'the hand is quicker than the eye.' nonsense! Nothing is quicker than the eye—but a magician's hands are quicker than some minds. By misdirection, he makes his audience look where he wants them to look, then performs his trick."

REPORT OF THE PUZZLE DEPARTMENT FOR SEPTEMBER.

We got a lot of nice postcards last month with answers to the two teasers (?) in Jinx No. 48

The correct answer for the first was A-Ace of Spades; B-King of Hearts; C-Nine of Clubs.

The winning hand was a Jack high straight, the only possible legitimate solution.

There was a little confusion because of a none too good reproduction of one hand. The Two of Spades could have been mistaken for the Two of Diamonds, allowing a Spade flush to be made up. However, there were only a few such errors among the letters received so we have either forwarded the Jinx Extra asked for or filed their names for the forthcoming number.

SUGGESTED ROUTINE NO. 6

"STRICTLY IMPROMPTU"

BY ORVILLE MEYER

Knowing hundreds of tricks with cards does not make the best magician. In presenting a few problems they do trick after trick in whatever order they happen to think of them, rather than in a predetermined routine.

This being one of my own faults, I set about to blend one effect into the next, so that instead of a blur of disconnected effects, the spectators would be aware of hardly more than one long effect which included many surprises, each following the other in smooth sequence. Ten tricks are in this combination. I have found that where audiences will seldom remember more than one effect in any disconnected series, they will retain a vivid impression of the entire routine outlined.

Conforming with the title, this routine has been worked out to meet a situation where the performer must rely upon unprepared and borrowed cards entirely, and has no opportunity for a deck stack, no aces to gimmick, or prepared cards. Where conditions are not so stringent, effects of a not entirely impromptu nature can be included or substituted. The routine as given here runs from twenty to thirty minutes.

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After effect No. 1, express pleasure because of your success, so you state you will attempt to follow the thoughts of two persons simultaneously, and go into No. 2. Queer Quest, No. 3, follows along very nicely and No. 4 may be presented as a highly advanced experiment, as outlined in the text of this effect.

You state, however, that you are not always as successful because of adverse mental conditions, etc. In such cases, it is often necessary to resort to other means, as follows in No. 5. No. 6 is a perfect follow-up. It is next stated that the name of the card itself need not necessarily be used when locating the card, yet something equally pertinent is needed, as, for instance, the spectator's own name. Which you proceed to demonstrate in No. 7, using the broken corner short made for effect No. 1.

No. 8 is not an effect strictly within the routine, yet it is a favorite of mine and one too good to be omitted from any impromptu routine. You might state which you have been able to locate the correct cards by spelling the name of the card, or the spectator's name, the cards themselves may be taught to do their own detective work and that by this time the borrowed deck no doubt is properly "trained."

After this effect the performer points out

that in most of the effects presented, the cards have been in the hands of the spectators practically during the entire trick. Yet, there may be some who believe that his own handling, though slight, may have had something to do with the result. Therefore he will demonstrate his absolute control over the cards, even though they be completely out of his hands at all times.

Thus No. 9 follows, with performer behind a card table, or a stand of some sort, and a spectator on each side of it. Repeat this twice, with, of course, a different result each time, or three times in all.

Effect No. 10 makes a fine climax to the entire routine. For those who might not care to destroy a deck I might suggest some impromptu card rise of two selected cards as a finish. If you use the torn deck trick and the host or hostess seems a bit put out, tell her you'll send her a new one the next day. At any rate, the closing effect should be a little more spectacular than the others, and this one really fills the bill.

There aren't too many repetitions of the same type of selections, shuffles, etc., and the routine as a whole is satisfactorily entertaining.

MAGIC MIX UP STUART ROBSON

Combination effects seem very popular with most club performers, so I want to pass on such an idea which has stood me in very good stead.

The basic piece of apparatus used is that excellent fire cracker in tube effect now being sold by the standard dealers in magical ware. As obtained from them, a firecracker is placed in a metal tube from whence it vanishes to be found hanging from the back of the boy stooge who assists. Before lighting it, he is told to pull out the wick a bit, and a loud explosion climaxes the feat.

In my presentation, the cracker is shown and placed in the tube which is closed. The boy is given tube to hold for the time being. The performer borrows a cigar, lights it, takes a puff or so, and vanishes it. Now, from a deck, he has spectator who loaned the cigar take a card. A corner is torn off and retained by the person for identification. The remainder of card is now vanished.

The performer now has boy open tube. The firecracker has disappeared and he dumps into magician's hand - the cigar. It is still warm but out, the magician saying that it is never well to have a lighted cigar and firecracker together. He lights the cigar again, takes a puff or two, doesn't like the taste, breaks it open. Inside is chosen card! The spectator is given card to match with corner and keep as a memoir of the time he "loaned" a cigar to a magician.

Returning to the front, performer asks boy for the firecracker. He doesn't know what its all about, but in looking around, the audience sees cracker hanging from his back. It is taken from there and in pulling on the wick, the explosion is set off. The magician disgustedly says that the cigar was ruined, and now the firecracker so he'll have to go on with something else.

There should be no reader who cannot follow the working with the effect as written. The cracker tube nicely holds a cigar, inside of which is, of course, a card with the corner missing. The exploding cracker is loaded on back at the start as boy never moves around until finish. The vanish of cigar may be done using one of the standard pulls for such objects, or by sleight of hand. The card is forced it being a duplicate. The deck is dropped into pocket and corner secured. Taking card from spectator, a corner is torn off and he is given the other one. The card is now vanished. The cigar is found in the tube and then the card in the cigar. Lastly comes the business with the cracker, and you will have done a very nice, novel and always interesting effect.

LEXICON TEST E. LESLIE MAY

Lexicon is the trade name for a pack of cards used in a very popular word game. They are of the same size as playing cards but are made with letters on their faces. All department and Woolworth stores carry them.

Two packs, one a deck of playing cards regular, and one a Lexicon pack, are shown and both shuffled by the performer. A spectator takes a card from the ordinary deck, replaces it, and without any false moves the pack is placed face down on the table or spectator's outstretched hand.

Now the performer asks for the value only of the chosen card. We will suppose the card to be the "Ten of Clubs" so the answer is, "Ten." The Lexicon deck is now taken and ten cards counted off face down on a card display stand or table.

The ordinary deck is now taken and fanned. In the center is seen the chosen card reversed. The ten Lexicon cards are turned to face audience and they are found to spell "TEN OF CLUBS" correctly.

The secret is quite simple but the effect

has the appearance (to the audience) of a real complicated mystery. The ordinary deck has the 10 of Clubs on top and a duplicate reversed second from bottom. The deck may be given dove-tail shuffles without disturbing them. The Lexicon pack has the top ten cards arranged to spell the Ten of Clubs. This deck also may be likewise shuffled and the ten kept in place. The card may be forced with a slip cut and replaced at that spot. A simple cut brings the reversed duplicate to center. The rest works itself.

EDITRIVIA

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fit consists of a super-sensitive transmitter and receiver, no aerial and no wire connections being needed. One merely plugs the transmitter into a socket in one room, and the receiver is plugged in in any other room of the house. With the transmitter concealed in the room where the tests are being made, and the receiver in a distant spot on the same circuit, wonders can be made to unfold. It is advertised to transmit the slightest sound from the nursery or sick room, so why can't it be put to the practical use of sending a card, name, number, picture or what have you? Retail cost is only \$29.95

Mail box: Oscar Paulson writes from England; "That Sacred Script idea in Jinx No. 45 is excellent. Was ideal at recent Church Show here. I have the Parson the tip beforehand, and he was able to read out the verse as if from memory and greatly impressed his flock." --- From Stewart James: "There has been a lot of talk about Newmann's library, but did you remember he listed what it contained in the Linking Ring, Vol 6, No. 5? --- From --(censored for betterment of future marital relationships): "Clayton Rawson had a delightful plot in presenting his page 302 July Linking Ring effect. I enjoyed reading it even if it did require "sending your wife out of the room." I'm not married, but if I were I certainly would send my wife out of the room." ---

Chester Morris making personal appearances in N.Y. between pictures. An S.A.M. group were present in blocked off seats on October 7 to welcome one of magio's best ambassadors. --- KEN for October 6th front covered an article, "I Am A Psychic." What fellow is now burning to high heaven because the editor left his name out of the credits (the check came through all right though) and ran the piece anonymously to give more authenticity?

Stewart James gave a sweet reply to my request about "what is a rehash?" when it come to writing tricks -- "A trick is NOT a "rehash" if its entertainment value is improved, the method of working simplified, or the mystery deepened."

Theo Annemann



Effect: (1) The magus has any person freely select a card from a shuffled red deck, and another select any card from a freely shuffled blue deck. When selected cards are named it is found that both persons have selected the same cards.

(2) The red deck is shuffled by the spectator and placed in the magician's inside coat pocket. The other spectator shuffles his blue deck and places it in his own inside coat pocket. This person then reaches in the magician's pocket and removes any card. The magus also removes one card from the deck in spectator's pocket. Once again the selected cards are alike.

(3) The decks are again shuffled by the spectators and a deck placed in each one of the magician's side coat pockets. The magus reaches in each pocket at the same time and removes a card from each deck. These two cards are once more the same.

(4) The decks are again shuffled and each of the spectators places a deck in his own side coat pocket. The magician reaches into their pockets, removing a card from each deck, and still the two cards are alike.

(5) For the climax the spectators reach into each other's coat pocket and remove a card. And to the amazement of all, the two freely selected cards are the same.

Operation: The following cards and decks are arranged. Once made up they may be used over and over, for the effect will be an outstanding one on any program.

- 1 - Red deck consisting of all EIGHTS OF SPADES with a JACK OF SPADES on top.
- 2 - Blue deck consisting of all ACES OF SPADES with a JACK OF SPADES on top, plus the following three prepared cards at any position in the deck where you may care to place them. FOUR OF DIAMONDS (short card). EIGHT OF SPADES (long card). ACE OF DIAMONDS (wide card).

- 3 - Red deck consisting of all ACES OF SPADES plus the following two prepared cards at any position in deck. FOUR OF DIAMONDS (short card). ACE OF DIAMONDS (wide card). Before the routine this deck is placed in the magician's top right vest pocket.

Note: I am sure Mr. John Snyder would have a reasonable price for a setup like the above, and you could have any selection of cards.

Curtain: I give you the actual mechanics of the effects as described at the beginning.

- 1 - False shuffle and force the top card of each pack. Use any force which you can do well.
- 2 - The only card the spectator can possibly select is one of the EIGHTS OF SPADES. The magus can find the Eight of Spades in his deck because it is a long card. At the finish, bring out the deck in your vest pocket instead of the deck in your inside coat pocket.
- 3 - Locate both of the FOUR OF DIAMONDS (short cards) and remove from pockets.
- 4 - Locate both ACES OF DIAMONDS (wide cards) and remove from spectator's pockets.
- 5 - This works itself due to all cards in each deck being ACES OF SPADES.

In conclusion: You will find the routine mystifying to magicians as well as laymen. The repetition only serves to heighten the effect and the last coincidence really floors them. Even magicians fail to figure a force deck due to the number of times the coincidence appears. Work this one smoothly and with a bit of speed and you'll never do a show without it for it's one of the few card routines that can be presented under any conditions.