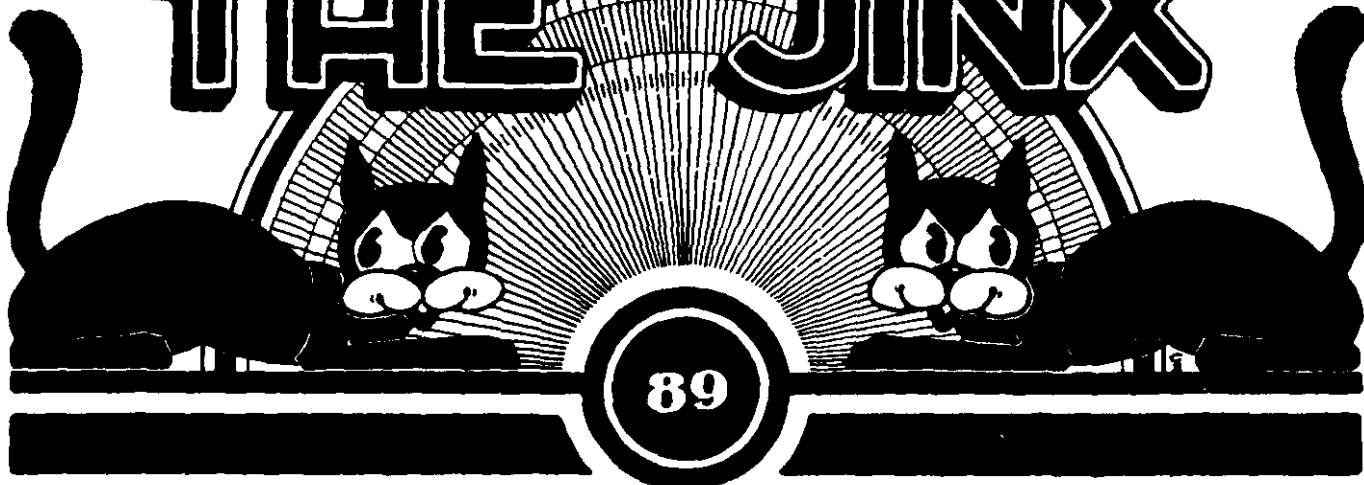


THE JINX



"Hello, Dave? There's a new stunt around you may like to know about. Ted Annemann stopped by and did it for me. It's really two. First I picked one of 5 designs. Oh, yes. Absolutely free choice. He had me call his wife and she gave it correctly. Then he put out a deck and I picked some cards. That was as fair as you could want, too. I looked up a word in Reader's Digest, and then he had me call his wife again. She told me the word I had ringed in the magazine -- what? No, he didn't touch or come near the phone and he let me talk as I wished. Yes. I had the telephone number before he did anything. Let me finish, can't you? After she gave me the word she kept on and told me the names of the cards I had picked!

No, I don't know yet, but Ted said it's all on page 558 of Jinx No. 89. 'Bye."

ANNEMANN'S WEIRD WIRE

That telephone mystery is quite simple and easy when the lid is lifted. The use of drawings, word, and cards serves to make it look complicated and also keeps the mind of the person busy.

The 5 designs you use are those made famous by J. B. Rhine of Duke University in his extra-sensory perception experiments. In order they are:-
First you draw them on a sheet of paper. Ask the subject to look them over as long as he cares to, and finally choose any one. If he takes one of the first three you ask him to call your wife, or associate, and ask her what's on his mind. If he takes one of the last two you tell him to call and ask her which one of the drawings he is thinking about. Thus he either gives away the fact that he is thinking of drawings or merely asks what he is thinking about. This detail, breaks the five drawings down to the first three or the last two.

If he doesn't reveal what is on his mind (1, 2,3) she starts by telling him it is some kind of a simple diagram. If he asks WHICH or mentions drawing she continues.

She asks him to think of it and then tells him he'd better draw it quite large on a piece of paper and look at it intently. He can either reply that he has already done so, or take a few seconds out to do it. His reply or action gives a further clue. If in the second set (4,5), and he has already done it, the answer is 4. If he hasn't done it, the answer is 5. In such a case she lets him do it, tells him to concentrate well, and then reveals the identity of the drawing he has made.

If working in the first set (1,2,3) and it is not already on paper she knows it to be 3. But if he replies that he has done so she knows it to be 1 or 2. And then, to get the final result she asks him to burn it. And he either has done that very thing, or hasn't. If he says he has, the answer must be 2. If he takes time out to do so, it must be 1. We have used figures in explaining this, but, naturally, the medium's talk is always about the drawings themselves. Here is the set-up which the performer knows and which the partner has beside the phone.

- (1) Circle - what? - on paper - not burned
- (2) Cross - what? - on paper - burned
- (3) Wavy lines - what? - not on paper
- (4) Square - which? - on paper
- (5) Star - which? - not on paper

The performer, on the scene, has operated a bit backwards according to the chart. Thus if the "cross" were to be chosen he would ask the person to draw it on a sheet of paper, look at it for a full minute intently, and then burn it and imagine he can see the diagram in the smoke. Then he would be told to call up the psychic and ask her what's on his mind.

On the other hand, should the Square be selected, he would be told to draw it, concentrate upon it, and then be told to call and ask which of the drawings he is thinking about.

The beauty of using the 5 Rhine symbols for the test lies in the fact that they are a logical group as a whole and a query as to which is being thought about does not seem to be strange, as it might were any other small group of objects not related as are these being used.

Now - if, once out of a hundred times, something goes wrong and the subject's initial request is wrong or not clear, the medium has an even chance of things working out as she continues. If it hits, all well and good - but if she misses, she immediately says she's sorry and "will you please ask Ted to try something else with you and call me back? I've had a lot of things on my mind to-day. I'll wait for the call, if you will."

And, the subject, not knowing you would have done another test immediately following anyway, is carried along into the next test which can't very well fail!

So much for that part. The subject is given a copy of a current magazine. I suggest Reader's Digest because it's coat pocket size, but most any magazine or book will do. As he looks it over you take out a deck of cards, shuffle, and place them face down before him. The subject is asked to cut them once or twice and then deal 3 cards in a face up row from left to right. If a picture card shows up among them, the performer pushes them aside, saying, "Try three more. Picture cards are too confusing to use." This action is repeated until three cards are dealt with no picture cards showing up. Then the subject is told to consider the first two cards as indicating a page in the magazine. Thus if a 8 and 3 showed up, the page would be 83. When the page has been turned to, the last, or third, card indicates the word, counting from the beginning of the reading matter on the page.

This principle was devised by me several years ago and printed in these pages as a book test. Here it serves a new purpose, still a book test, but capable of being done over a wire and with the additional details of the card revelation. It is a stacked deck - in the Si Stebbins manner. Each card is three suits above in value to the one before, and the four suits rotate in the performer's favorite order.

If the instructions have been followed there are ONLY FOUR possible words that can be selected in the book! With combinations containing a court card thrown out (this is probably the most subtle psychological part of the stunt) only 4 combinations of three cards remain. A,4,7 locate the seventh word on page 14. 2,5,8 locate the eighth word on page 25. 3,6,9 find the word in ninth position on page 36. And 4,7,10 gets the tenth word on page 47. That's all.

With the one man version as explained in issue No. 32, the performer turned his back during the selection of cards and word. In this instance he watches the proceedings which eliminates any chance of error by the spectator. It is needless to say that the wife, or medium, has the four words listed together with the values of the three cards which locate them.

With only 4 words possible the performer resorts to his former dodge of having the subject call and ask either "what" he has on his mind this time, or that he is "thinking of a word." That is as far as the revelation goes, however. In the first case of "what" is signified to the medium that the word is on a left hand page, or, 7 on p14 or 9 on p36. In the second case she is made aware that the word is on a right hand page in short, either 8 on p25 or 10 on p47.

With this much to go on she asks the person to concentrate (in the first case revealing that

he is thinking of a word) and then names the first letter of one of the two words. If she hits it, all well and good. If she doesn't she merely asks him to try the last letter and then she names the last letter of the other word and works backwards. Thus she reveals what almost seems to be impossible except for telepathy.

The performer put over a very cute bit of business just before the gentleman phoned. He picked up the three cards used to find the word, keeping them in order with the smallest valued card at the back, and put them into the subject's right hand coat pocket with their faces nearest his body. Finished with the word the medium turns her attention to the cards. She says, "How did you pick the word? By mixing up numbers or with a deck of cards?" Then she says, "Where are the cards now?" And then she says, "Take just one out of your pocket and look at it very intently."

The old dodge of having cards thus removed from a pocket holds good here. He won't ever fail to reach in and bring out the cards in order, starting with the outside one first. It is very difficult for him to do anything else. She now makes a stab in the dark at the color of it. She knows the value because of the word giving her the "value" identity of all three cards. If right, she then makes a stab in the dark at the suit. If wrong on color she makes a stab at one of the other color suits. And if wrong all the way she says, "I'm not getting a good impression at all. You must be getting tired. All I can see are ---- hazy spots." And she names the correct number.

Then she says, "Take another card out and try to picture yourself either wearing a big diamond, shaking a big club, digging with a spade, or receiving a valentine in the shape of a big heart. And immediately she names the suit correctly. This is no trouble, for after getting the suit of the first of the three cards she knows what the other two are because of the stack order. And the naming of the last card is no more difficult except that she asks him to keep it in his pocket and she will try to project her mind to that very spot and attempt to glimpse it!

The performer can even add to things by saying that he doesn't care to know the word himself. And so the mystery is unfolded. Drawings, a word, and cards have been revealed from a distance.



FORGOTTEN ALLAN HOWELL

This prediction mystery contains a very subtle point of operation. It is impromptu and also has the distinction of needing no sleights or undercover moves. To the spectators it appears as if everything takes place in their own hands and is under their positive control at all times.

A spectator mixes his own deck. Another person

then takes out a small bunch of cards from the center, putting two or three on top and two or three on the bottom so as to preclude any possibility of the performer's knowing the location of any card in the pack.

The deck is placed face down in full view without any manipulation and the performer proceeds to write a prophecy on a slip of paper. This he puts into the spectator's pocket without having asked a question, and without, of course, having touched the deck.

Stating that the test shall be made in a way so as to leave everything to chance the performer asks the spectator who is to select a card write down a number between 1 and 10 on paper, and at the same time the performer also marks down a number on another paper. This, he says, will be added to the number the spectator jotted down, and the total of the two numbers will be dealt down to in the deck. The card thus reached will represent interesting events in the life to come of the man who now carries the prophecy.

After this has been done the spectator then deals off the number of cards he wrote on his paper, putting the card thus reached to one side without looking at it.

Two cards have now been taken from the deck and the spectator has controlled both of them. The performer shows his "fortune" card and talks for a few minutes about the things to come for which it is supposed to stand. Then the spectator is asked to read the prophecy from his pocket. It is the name of a card. He turns over the one on the table. The prophecy is correct.

When the deck has been shuffled the performer takes it to fan and show the cards well mixed. In doing this he cuts to the top a glimpsed card. If the deck has been in use it can have been a simple operation to edge nick a card for locations and at the present time cut such a card to the top while the faces of the fanned deck are being shown. This is the card which the performer predicts that the spectator will get.

When he has another person take out a small bunch of cards from the center, putting two or three on top and doing likewise on the bottom, the performer notes carefully just how many the man places on top of the noted card. And that number at which the top (noted) card now lies is the number he marks down on his own paper while the spectator thinks of any number and writes it on another piece.

The two numbers are added together. Whatever this result may be, another spectator counts, reversing the cards as they are dealt. The card reached is given the performer and the small packet of cards are replaced on the deck. By this action the predicted card automatically lies at the number thought of by the spectator.

The deck is given to that person and he, himself counts to his own number and lays the card to one side without showing it. Showing his own card, secured, as he tells it, through the chance guess (number) of the spectator plus his (performer's) psychic astuteness, the wizard launches into the card's influence over future activities of the spectator. You need only two "lines"; one for a man and one for a woman. This over, the performer recalls the prophecy. The spectator removes it and reads the contents of the paper aloud. It is the name of a card. And emphasizing the fact that the spectator counted down to his own number in a well mixed deck with no outside influence the correct card is turned over.





MAGNUSON'S DEVIL DEVICE

The sitter is ushered into the "reading" room of the medium. He is seated behind a flat top desk or table. The seeker of enlightenment is seated opposite and invited to write his or her most important queries, not upon a pad or file-board, but upon a plain blank business card.

From a small box the seer takes a crystal ball. He gazes into the sphere of so many hidden mysteries, shakes his head, and then advises the sitter to drop his card into the now empty box, writing side down. The box is closed and remains in full view before the subject.

Now, and without opening a desk drawer to get at the spirits, and without doing anything that might seem out of the way or uncalled for, proceeds to answer question after question. As the last one is answered the seer opens the box, reaches in and hands the dumb-founded (?) onlooker his question card. Thereupon the believer leaves, thoroughly (we hope) satisfied that here, at last, is a strange man with a strange power -- and for weeks to come he shows the card to skeptics, his story growing with each telling -- which same happens to the mental marvel's reputation to his benefit, if not to that of his subsequent and eager patrons.

This effect is thoroughly practical and it can be duplicated by anyone with no practice or study. The secret, of course, lies in the box. At any Five and 10 cent store or stationery dealer's you can buy, for very little, what is known as a file cabinet. It is a little hard-wood box used for filing, by cards, such common day things as recipes.

Fake the box with a fine hacksaw and you have the "slickest" piece of mental apparatus to-day. Remove the lid from the box by taking out the small nails or screws that hold the hinge on to the box proper. This is not a hinge in the regular sense of the word, but two pieces of metal at each side of the cover. Now, with the fine saw, cut down the back of the box following the side of the box as closely as possible. When you come to the bottom lay the box on its face and continue cutting right through the box bottom too. Stop when the saw blade touches the front of the box. Then duplicate this cut on the other side of the box.

Next, with a razor blade, or sharp knife, follow the inside of the front of the box, cutting from one cut side until you hit the other cut side. Soon you will have two separate parts to the box. Paint the insides of the entire box with a dead black paint. Do this also with the cover. When dry you are ready to complete your "crystal box."

Place the two parts of the box together as they were before you cut them apart. Then, using two pins or fine nails, you must fix the box so the bottom and back side will pivot. It works just like the old Turnover production box so well known in magic. First drive one nail into the lowermost back corner of the side of the box, and holding the cut out back portion of

the box in place drive the nail straight through the side into the edge of the cut-out bottom and back portion of the box. Turn the box over and repeat this on the other side.

Now replace the lid onto the box proper. Use the same small nails that were in the hinges originally. One last operation and the box is ready. In the back of the box near the top, but not in the lid, drive a cut off pin. Let it project just a sixteenth of an inch -- just enough so you can catch it with your finger-nail.

A two and a half inch crystal just neatly fits into the box. Having it there is an excuse for the box on the desk. Having the sitter put his card into the box afterwards strikes him as being an afterthought -- as it's supposed to. The minute the sitter is through writing ask him to turn it writing side down. Take crystal from box and gaze into it for a moment. Shake your head and push the box over to his side of the desk, the back of the box toward you. Have him drop his card inside, writing side down. As he does this drop lid into place and pull box over to center of desk -- at the same time catching your finger-nail into pin. With a little flip towards you the back and bottom of the box do a turn-over. The part that was the bottom is now the back, and the original back lies on the desk in back of the box which hides it from the sitter. On this "shelf" is the sitter's card, but the writing is now FACE UP so as to be read easily when the crystal is held close to the box and "gazed into."

The angles are against the sitter so he sees only the front of the box. If the writing happens to be upside down it is overcome by having the sitter hold out his hand. Walk over to his side of the desk, and because you are standing you can look over the box at the questions in the act of "reading his palm."

With all the information gained the box is slid towards the sitter and the back flipped up into place. Everything is now as it was at the start and the card is IN the box FACE DOWN. If one's movements are natural and he takes his time for acting the part he is playing, no other piece of apparatus will duplicate the effect of that which has been described.

— EDITORIAL —

Some of the members have felt rather keenly our "kiddie-kar" aspersion in the last issue. We have been told (as though we didn't know) that there are a number in the S.A.M. National Council who are trying seriously to help magic and the society. Our remark should have been pointed more directly at those few who make too obvious their unfairness of mind when matters are pertaining to general welfare of the members as a whole.

We cannot plumb the reason why an "official organ" should charge \$25 per page for society news (M.U.M.). That the same publication charges the society an additional \$1.80 per year per paid up member for supplying the magazine containing the paid for pages of news notes (the society contracts for this) is another puzzle. And lastly, we were told sometime ago by an officer whom we queried that the news was edited of all controversies and troublesome incidents that came up BECAUSE THE MAGAZINE IN WHICH M.U.M. IS PRINTED GOES TO MANY PEOPLE NOT MEMBERS OF THE S.A.M.

Why, then, in the name of common sense, doesn't the S.A.M. once more publish its own M.U.M.? There were eight printed pages of news, articles, arguments and discussions for and about members and their meetings. No ads, no outside coercion, no padding. It could be produced to-day for much less than the 15 cents per copy per member that the society pays out of dues. With offset printing a reduction of typewritten copy would give as many words per page as does the Sphinx type, and cost, to the less than 900 paid up members, not more than \$28 per month for what is now being paid \$100. And then those who want to buy The Sphinx as a magazine of magic and dealer's ads could do so. The publication would be on its own and not be a little dependent upon an assured \$2800 a year out of the S.A.M. treasury, an amount that could have been out to at least save \$1200 had Genil been accepted and a saving of not less than \$2200 were the S.A.M. to publish their own M.U.M. and really prove that their various important members and officers mean it when they say that the Sphinx and the S.A.M. are two separate factors in magic.

Free ad for those who would: Herald Tribune, Sunday April 7, 1940 -- Telepathic experiments: If interested write D 145 Herald Tribune, Downtown Office, New York City. --- More lady marciennes. Gloria Jerome, "Famous Girl Magician" is being featured at the Park Plaza in St. Louis, Mo. We'll try to have the review next week. --- Stuart Robson, whose tricks have helped our sheet along, rides high these days because daughter Rose May won that \$1000 award of the N.Y. Daily News for a most beautiful child. We've known the girl since she was but a baby for Stuart was our first benefactor in New York City over 12 years ago. This page will not get to you in time (aren't we sorry now we're not a daily!) but on April 18th she will talk about herself and daddy via the Joe Penner broadcast. Daddy now devotes his time to stage direction and voice culture in N.Y. when he isn't contributing to the Jinx. (And it had better be soon after that plug. Ed.)

John Mulholland deserves plenty thanks from magic for his coup in making the New York City Museum magic conscious. His display of play-bills and memoranda regarding magi from the days when they first invaded our isle to now when tricks are expected at every bar is a

sight which no magician worth his name can dare miss. John may have his personal faults, and his austere attitude can, at times, reveal human traits held back by emotions that we are too small to interpret. But let us say that his present effort in publicity for himself and magic is one of the best helps to our art in many years. It is a sorry note that "Psycho", the Maskelyne automaton built in 1874, cannot be seen with the N.Y. collection. It is on display at the London Museum and only the war prevented John's wishes to have it present.

Billy Maxwell won the Golden Gloves Light weight Championship of M.I.T., the fabulous college of Mass. Mama made a trip to see the medal, thinking it would be as big as a balloon without a card. 'Twas the size of a dime, but mama said, "Well, anyway, he licked a lot of good guys to get it." Mama is Tess Holden. Papa is the ever silent Max.

"Doc" Nixon is not dead. Those "suicide" cards that he sent to many of his old friends didn't make a Merry Xmas for anyone. For him, if he wanted to go, nor for his enemies when he didn't. His friends were worried.

We've written before about that Fitskee show "International Magicians." West coast magi have seen it and been critical. Seasoned theatrical reviewers gave it a better "break." Now comes forth a book by one from whom we haven't heard before. It may be because he's an outsider and not a trickster, but publicist Robert Bernhard has done not a little to help magi with his book "Publicity For Magicians". The fellow makes his living by selling publicity to movie people. We don't know him but we presume that he makes a lousy pass. If making a pass of that sort is what it takes to make a good publicity man we're for the abolition of all passes, visible and invisible. Pick up a copy at your dealer's hangout if you can use press response.

The English cousins are also up in arms over the Woolworth (London) magic counters. There are 22 effects for sale, and most if not all are supplied by our own "Adams" of Asbury Park, N.J. Included are Multiplying Billiard Balls, Egg Bag (with egg), Siberian Chain Release, Cigarette Through Handkerchief, Steel Ball and Tube, Hindoo Slave Bangle, Afghan Bands, Find the Lady, etc. It is said that the thumb tips are of excellent manufacture and far better than most magic houses make. Six clear line drawings are included with the instructions. We're reminded of the time, a few years back, when our Woolworth stores started selling the tips. First at ten cents, then five cents, and finally at two for five. The things still didn't sell so they were tossed out to make room for something that would. Robert Stanley, in his letter of protest to the store, dug up "from the earliest English book of Magic" what we think is a very nice sentence. "Tricks being unknown are marvellously commended, but being known are derided and nothing at all regarded."

The Dillenback-Weill feud in the Linking Ring takes up too much space. If D. is right about W.'s mentality he should ignore him. If W. is right about D.'s verbosity and the "phonograph needle" angle he should have pty in his soul instead of acting grotesquely. If you too get large packages from us (collect!) they'll be nice red kiddie-kars. --- And did you hear about the magician who stepped to the front of the stage and asked "Is there a rabbit in the house?"

Theo. Ammann