

# THE JINX



## LEGACY FROM

## THE



*This is the*  
**JACK**

ers with their names underneath. Two extra cards, regardless of back design must be prepared, one reading "MALE", and the other "FEMALE". These are on top of the deck at the start and the performer

first shows and lays them side by side on the table. The deck itself is arranged with the pictures all facing one way.

These two effects may be presented together, one after the other, and serve as welcome proof that a principle may be duplicated immediately if dressed entirely different the second time. Both effects are workable with subtleties which very effectively cover their principles, even to those quite initiated. To me, at least, the simple idea of reversing cards end for end is an immortal magical thought. I hope my applications will find favor.

The magician's apparatus consists of two decks of cards to be described, a slate with chalk, and a one-inch cork ball at the end of a length of tinsel cord. The string is about 7 inches long. The two tricks are very nice for audiences of from two to forty or fifty people.

The performer picks up the first deck and explains, as he shows, it to consist of pictures of well known moving picture stars. It is a novelty deck sold in such shops around the world, the backs being uniform as with regular cards. The faces are all different, depicting the play-

He overhand shuffles the cards as he approaches a person, asking, "Will you please mix the cards." This will not fail once in fifty times to make that spectator shuffle the same way. If, however, the performer does not care to take even this chance, and its value is debatable, he fans the cards before the man or woman and asks to have a card selected. The choice is very much free, but the performer has been true to his profession by pointing the deck so that the spectator pulls out his card UPSIDE DOWN. The spectator, therefore, HAS to turn the card around in order to look at its face and read its name. The moment the subject does this, the performer requests its return to the deck, and THE SPECTATOR PUSHES BACK THE CARD HE HAS REVERSED HIMSELF. Then the deck is given a genuine overhand, or end to end dovetail shuffle, being sure that the cards are not changed from their one way set-up.



The deck is now handed an unused watcher and he is told to deal the cards face up upon the floor in a long, continuous row. During this interval the performer produces the cork ball pendulum and tells how a pseudo-scientist discovered, to his satisfaction, that the strange device could react to sex. He, the performer, has developed the reactions to a far greater degree. It will be demonstrated.

(I trust my readers will realize that this gadget is the "sex detector" device which made a million for its originator during the "twerpies twenties", an era which begat many other fakers, too, laws in the U.S.A. being much more lenient then than as of now. Ed.) The performer holds the end of the cord, letting the ball hang above the "male" card. He says, "My assistant will be thinking of the sex of his selection now, and my indicator will discover it. A male is shown by the ball swinging in a straight line, backwards and forwards, while a female is shown by the ball describing a complete and continuous circle." Nothing happens over the first card. But over the second card the indicator slowly indicates, by its revolving in a circle, or its straight line swing, the sex which might have been chosen.

The performer now is rather jubilant. He asks another person to step up to the long row of pictures on the floor and remove all those of opposite sex, letting the others remain as they are.

Then the great thought provoker kneels before the broken row of those left and passes the indicator along the line. Suddenly he says, "It is here!" He has stopped before one card and the indicator starts its gyrations, a straight swing if male, and in a circle if female. He picks up the card. The chooser, at a distance, names his selection. The "star" has been found!

We know that the chosen card was reversed by the spectator. It thus becomes the only one in

a reversed position to the others in the long line. During this dealing the performer has been able to see, very quickly and easily, THE one. The male and female cards are used as a build-up to the subsequent location. The so-called "sex indicator" depended upon the end of the cord hanging over the ball of the thumb and kept secure with the index finger. The pulse of the thumb reacts to the thought of the holder. If you think "circle" and hold perfectly still, it will cause the ball to gradually swing in a circle. If you think "straight swing" it happens in the same way. Of course, there is nothing to stop a person from aggravating it a bit to save time.

Once having designated the sex, the removal of those oppositely opposed is but a bit of showmanship. The reversed card still remains in the line and is subsequently found.

The entire procedure has been away from the usual card trick routine plus the use of a very perfect reverse principle.

The performer picks up the second deck of 26 cards and shows them to consist of nothing but pictures drawn upon blank playing cards. He shuffles them, saying, "I want you, sir, to assist me in a test of extra-sensory perception. I'll leave the deck spread out here on the table." The performer spreads the deck a bit, face down, and steps away. Just remember this position of things and people.

audience
performer
chair

The spectator draws a card from the packet and is told to hold it tightly against his person to prevent anyone from seeing its face. He is then asked to go over to the slate, which is lying quite innocently upon the chair seat, pick it up, look at it intently and try to picture the selected sketch upon its surface, put it down, and return the card to the packet which he then squares up and cuts (or overhand shuffles). It will be seen that the spectator has reversed his card in the packet, and without the performer taking anything but a directorial part in the proceedings.

The performer now takes the deck and deals the cards into two or three rows FACE UP across the table. During this procedure he asks two or three nearby spectators to come forward and look at all of the pictures. "Could you look these over and find, by some vibration, the image which our friend is thinking about?" The answers are, naturally, "No." "Then each of you try to concentrate upon a picture you think he might have selected. I'll do the same, but put it in material form on the slate." The performer picks up the slate, looks at the subject, and then sketches for a moment. He asks one of the extra spectators, "What was your impression, sir?" Upon it being announced, the same query is addressed to the others. Then the performer asks the subject to name his thought. The slate is turned -- the picture has been duplicated!

The procedure throughout allows of much showmanship being used to great avail. If the spectators dragged into the scene do NOT pick the picture selected by the subject you can ask him directly if they are right, before you tell him to name his choice. If one or more of the three, and it is very effective to use three people for this part, DO hit upon the correct sketch, you ask the subject if anyone was right, and tell him to indicate who. That person you tell to come over to your side, request the name of the picture, and then say, "We have it here, in

black and white - and all of you are now looking at two (or more) genuine thought readers." Then congratulate the lucky (!) spectator and you've made a life long friend even if the rest of the people don't like the trick.

All of this manoeuvring has been for a very good reason despite its value as an effect upon the audience. The dealing of the cards in face up rows needed some excuse. and, during this dealing, you have noted instantly the one card which was reversed in the pack.



## MATCH HYPOCRISY R.C. BUFF

**J**inx No. 88 had a match effect "Flame In Duplicate" wherein a lucifer was made to light twice. This is another method and slightly different effect. You place a cigarette in your mouth, remove a match from your pocket and light up. The match is blown out and the burned stick dropped on the floor. Then you apparently think and mention about so many wasted matches. You pick it up, strike it anywhere, and it lights.

This is really a cigarette move taken from the Keith Clark Encyclopedia. Make a fake match by dipping one about a quarter inch into black ink. Let it dry (blot the head as soaking will destroy its value) and sharpen the end so that it can be told by feeling from an ordinary one. Put the two matches in the right trousers pocket.

Prepare for a smoke, or have a candle handy. (Maybe you could use two candles for a trick. Light one and blow match out - shake your head in disgust, pick up the match, light it again, and use it for the second candle. Ed.) Reach into pocket, thumb palm the faked one and bring out the ordinary one between thumb and forefinger. Strike and light it. The 2nd finger presses on the plain end of the match to revolve it into an upright position, held between the 1st and 2nd fingers with the thumb opposite the 1st finger. Here you blow out the flame and complete the sleight by dropping the faked match to the floor. One might allow the match to fall into the left palm held several inches below the right, patter "Why go into the pocket for another match?", (the right hand goes into pocket, leaves the real burned match, and comes out empty and is shown as that way) "just take the used one and light it again."

One very funny gag is to toss the apparently burned match to a spectator and request that he light up also. Spectators receiving this attention always take it as a joke, at first, until you insist and make him strike it.

Another angle, and nice for places where the now common paper matches are used, is to sit at a table and wait until someone drops an almost whole match in the ashtray. Call attention to waste, mention your "Scotch" blood, pick it up, drop your fake into the left palm in exchange, go to the pocket for a cigarette leaving the real burned one behind, and light up with plenty of what is termed nonchalance.

## EERIE CARDS KENT ARTHUR



**T**he magician counts off 8 cards without calling special attention to their number. They may be any 8 cards. The patient is asked to just concentrate upon one as they are fanned before him. This done they are shuffled, then 4 taken in the left hand and 4 in the right. "In which hand is your card?" queries the magus. The patient gestures, sometimes disinterestedly, towards your left hand, we'll say for example. **AT ALL TIMES THE CARDS ARE KEPT FACING THE SPECTATOR.**

The cards are tapped even on the table, and, beginning with the left (always start with the packet designated), the thumb pushes off the top card onto the table, then the right thumb pushes off the top card of its packet, then the left again, etc., alternating. Picking up the pile the mystic splits them in half, taking the 4 top cards in the right hand and the four bottom cards in his left. "Where, again?" he asks. The alternating is gone through with again, starting with the packet pointed out, the completed pile it split, and the same manoeuvre repeated the third time.

The performer relates, "You'll notice that I went through the cards three times. It was necessary for me to do this in order to divine your card. The 1st time gave me the color. The 2nd time I was able to visualize the suit, and the 3rd time I was successful in finding the number. By collecting the three I shall be able to disclose your card. Please concentrate upon it."

Here you fan the 8 and demonstrate who he is to hold them about 18 inches from his eyes while he concentrates upon the thought of pasteboard. This enables you to lever up the corner of the **THIRD CARD FROM THE BOTTOM** of the 8 with your left thumb and this card is always the chosen one. He now holds the 8 cards fanned before him and you deliberately name the card without ever apparently having seen the face of a card through out the effect done with a borrowed pack.

Take the closed fan back, saying, "Of course, I might have just mixed the deck up once and located your card by knowing the suit. In such a case it would only have been necessary to spell off the letters of the suit, like this, and have your card practically find itself. However, I prefer the first way because it enables me to actually name your card completely without ever having seen it.

As the card finally rests sixth from the top (while also 3rd from the bottom) it will be seen that Spades and Hearts automatically spell to it on the last letter while Clubs spells out and the next card is turned. However, if Diamonds is the suit, the performer carelessly mixes the packet as he talks by shifting, in quick cuts from top to bottom, three pairs of two cards each, at a time. Then, when Diamonds is spelled out, and a card dealt with each letter, the 3 comes on the last card which is turned over to show it the thought of one.

# — EDITORIAL —

**O**ur unblemished (and surprising to some) record of 40 weekly issues had to be jinxed by some demon or djinn when we listened for the bell to ring on No. 100. The full page No. 612 of copy was lost between here and there and the printer didn't discover it over the 4th of July holiday. It had to be done over and the slip up caused several of the "boys" to smile behind their transparent hank boxes and say, "We told you so." But, if such feelings made them happy we're glad. It only shows how far The Jinx will go to try and satisfy everybody.

Getting back on schedule is now our greatest worry, since making ready the Index for numbers 51-100 took time and paste not to mention the printer's screams when we told him how fast we wanted it back. It shouldn't be too difficult, though, even in this humid weather and between fishing jaunts, for the advance folders have a goodly number of nice ideas waiting to be unfolded. They need only a little time and care for development, with a bit more research to be certain they are as authentic as it is possible for me to finally print them.

Our second set of 50 issues showed a fairly decent raise in average circulation over the first fifty. It wasn't "enormous" nor even "big" but we didn't lose ground, and our lift was a true one for we don't do any magazine advertising looking for one period curiosity subscribers. New names hear of it from others who think it worth mentioning, and such subscribers continue with The Jinx simply because they get their money's worth out of its pages.

Proof of this builds up slowly in our files. It can be seen at this ending of a volumn with the Index for the front of the book, as it happened when issue No. 50 was published. The demand for back issues swells aplenty as sporadic readers attempt to complete their sets. Last week alone saw 481 back issues sold which didn't include 34 Extra numbers. One dealer alone accounted for slightly over 200 copies. 3 complete files of the first volumn (1-50) went out, for a few who are starting fresh, perhaps because a number of the readers have said the first 50 issues were better than the second 50. Be that as it may, all of these details are heartening to me for it shows that strictly by constancy of purpose and material has the sheet securely kept itself from disappearing into thin air. We still don't feel like announcing circulation figures because we take no adverts, but we'd do so in a minute were the mags who take money for ads let their advertisers in on the truth as to how many copies are sold. That, by the way, is the fourth plank in our program for a rehabilitation of The Sphinx, if and when we are able to buy or secure control of its present day policies. Circulation figures will be honestly displayed and advertising rates based upon them. We'll then show you a magic mag with more advertising matter than all the rest put together.

That "near battle" in the Al Flosso (Hornmann) shop between Richard Himer, Dai Vernon, and John Scarne which threatened to devastate magic's historic 304 West 34th St, N.Y.C. address was awfully silly considering the individual talents of the latter two and the magic-annoying genius of the first. --- Burling Hull's excuse for pirating the Al Baker salt shaker trick isn't worthy of the old master of devious rhetoric. There are few if any new principles in magic but this is an absolutely new idea in effect and the "world's greatest text book wri-

ter" should hide under at least five tons of unsold mss. and salt cellars for his actions.

Ed Saint's spirit rapping device in the July Genii is a nice piece of apparatus. It was as nice when we secured one, made up as described, from Nelmar, of Chicago, a little over four years ago. He sold it in conjunction with a spirit mss. and we later sold our gimic to Williston. Sorry to scuttle your scoop, Bill. We might have used it long ago as part of a spirit cabinet act we've been building for parlors, but we couldn't get permission from Nelmar (Anthony Albino).

Mitchell Dyszel has passed on an excellent sounding little idea which seems, on first sight, truly impossible. Upon a sheet of paper is shaken a bit of salt. Then a shake of pepper upon the salt rather mixes the grains amongst themselves. Could you separate the pepper from the salt, make it disappear, without touching the grains or paper? It's all done by static electricity. A hard rubber comb run through the hair a few times (when dry, of course) generates enough power to pick up the pepper grains from among the salt particles when the comb is passed flatly across the paper about half an inch above. It should, however, be made into more of a mystery by concealing the comb under another paper or menu card and the effect upon the observers is that the pepper vanishes. Both Mitchell and myself would like to know of any angles you, you, or you think of to make it pure mystery. John, he of the Woodstock Bar (N.Y.C.) did engulf us with surprise when he shook up a very nice appearing fizz, and, upon turning the shaker into our glass, nothing appeared! The shaker was unprepared when we got to it, but he'd removed the stuffed in bar cloth (damp) near the bottom which very completely absorbed the drink in a manner to shame the best mechanical gadget ever made. It's very funny when pulled upon an unsuspecting customer and the bartender pretends to pour and then walks away unconcerned. When you finally yell at him he comes back, glances at your glass, takes it and politely says, "Another, sir?" Maybe someone should do this to Bert Kalmar at San Diego before he gets time to read these lines.

*Theo Aronson*



Regarding last week's puzzle about "Oscar's" plane area, an inspection of the diagram below shows how his tail fits into the small of his back, and how the top of his head fits into the curve of his tail, thus making a hemicycle with a diameter of six inches. As the area of a circle is pi times the diameter, the area of a hemicycle is pi times half the diameter (which happens to be the radius). In this case, Oswald's plane area is pi times three which is somewhere in the region of 9.424777350797 square inches. So what?

