

Conceived, written and published by **Theodore Annemann**, *The Jinx* is not a magazine, neither is it a crusading sheet with a ship on each shoulder and a woodpile in reserve.

All offices, both in an artistic and business sense are held by one individual who has but a single thought in mind, that of supplying magicians and mystery entertainers at large with practical effects and useful knowledge.

Where the editor (also owner and head office boy) finds his own knowledge lacking, he steps out with the ever at works minds of the country's best amateurs and professionals and therefrom gleans the necessary information to keep his brain child on an even keel and prevent lopsidedness from one track logic.

The tricks will be good, the hints, tips, and miscellaneous matter that may creep in will be practical, and above all, the price will remain a fraction of a fraction in comparison with the value of the information disclosed.

At times the grammar may be bad, but on other occasions we can assure you that it will read unusually well. We do not believe in promises or over enthusiastic statements of things to come. The fraternity at large is respectfully requested to accept *The Jinx* from month to month with no boosting of fanfare, but simply on the merits of what it contains for what it costs.

Al Baker said that if a person can get one trick out of an issue it costs them only a quarter; if they find two they can use, the cost is twelve and a half cents each.

However, if they can find use for all three, then 'tis a rare bargain. So with a lifted glass instead of a broken bottle I dedicate instead of christen the first copy of *The Jinx*

to a memory.

Theo Annemann

HALLUCINATION

This effect is totally new from the audience's point of view and that is something to be looked for in this day when effects are pretty difficult to evolve.

The performer states that very few people have a retentive mind and remember what they actually see. He states that in every accident case, there are contradictory stories about what actually happened. To prove his point he takes a deck from its case and shuffles.

Passing to a spectator and holding the deck very openly and fairly on his left hand he asks this party to lift up the corner and look at the top card. Without a move or suspicious action, the performer passes to a second party and they are requested to do the same and also remember the top card. Lastly a third party is asked to look at the card and very openly the performer deals it onto the spectator's palm or on something where it is in full view.

Now the performer repeats that he has made an actual test of his statement that no two people see things exactly alike. The first party is asked to stand and name the card he saw on top of the deck. He does. The second party then arises and names the card he saw. He does *but it is a totally different card*. The third party stands and names the one he saw and *it is still a different card* ! The performer shrugs his shoulders and tells them that they are all wrong. The third man turns over the card on the table or that he is holding *and it is the Joker* !

The deck may then be tossed out if desired.

It will be readily seen how the effect lends itself to comedy if not too blatant. The effect upon the audience is good and will always be remembered. I advise the performer to call attention at the start that he is not performing any sleight of hand or card trickery but is just making an experiment in observation.

METHOD

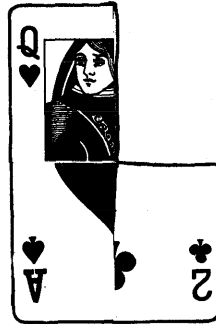
Like all good things, the actual working is simple and makes use of one faked card as per the illustration.

A half hour's work will make this card and it is composed of only two cards to start with, a picture card and a deuce.

Cut the picture card in half down through the middle.

Cut the deuce in half across the center. Both cards have thus been halved but in different directions. Now put these two halves in a dish of cold water and leave for fifteen minutes. Then split each one half way. Cut off the split back half of the deuce and the front split half off the picture card. Without letting them dry and without adding any paste or glue whatever, lathes halves together as pictured, put between clean blotters and let dry overnight under a heavy weight. If this is done cleanly, neatly and accurately, as is very easy, you have a perfect looking card from the back (except for the missing corner) and it is as flexible as any other card in the deck.

When perfectly dry take a good rubber eraser and you can rub out half of the pip on the deuce. Now with jet black India ink, very carefully draw in the Ace of Spades as illustrated. Then it is ready to be used.



Lay this card on top of the deck and have the Joker underneath. When you take the deck from the case, shuffle but keep these two on top. The cut out end is nearest you. Now hold the deck face down on your left hand with the cut out end still at your end. As long as the cards are kept squared the backs blend and the cut out cannot be seen.

After using the patter theme suggested step to the first party and have him lift the right hand corner of top card and note it. Without making a move, step to another person at a little distance and have him do the same, *but he lifts the left corner and notes card*. All you have to do is present this corner to him for him to lift without saying anything other than that he is also to note top card. It is rather strange but somehow no one seems to realize that the index would not be at that corner and if the deck is held so that is the corner nearest them, and at the same time the performer tells them to also lift and look at the card, they will do it. Thus two people have seen different cards without performer changing position of deck in hand or making a move.

Now the performer starts toward third party and merely squares up the deck very simply and openly but in doing so turns the deck.

This party also lifts and looks at the right hand corner. And immediately afterwards, the performer very deliberately deals the top card face down onto the table. However, the missing corner of the faked card makes a perfect second deal possible and the Joker is the one dealt.

The effect is over except for the climax. During the naming of the cards and the general interest and comment caused at this time, the top faked card is palmed off pocketed very simply. This leaves everything clear and a great impression has been made.

You will find that the audience will give you a lot of credit for this feat. They'll consider you a great card man and will talk about the way you must have switched or changed the cards and how fast it must have been done.

Originated by **Eddie Clever**



THE SUPREME EAST INDIAN NEEDLE FEAT.

In effect this is practically the same as has been done before, but the method is far advanced in simplicity and safety is the important feature. The performer at no time has a loose needle in his mouth, his mouth is absolutely empty at the start and will stand a physician's examination, and there is no secret loading of the inevitable threaded packet.

For personal use, I found **Crowley #4 Sharps** a practical size. From magicdom's largest supply house (Woolworth) obtain a large spool of white linen thread. Have the center of this spool bored out making a hole about 5/8ths of an inch in diameter at the center. Cover one end with a piece of gummed paper or duplicate label.

Now read carefully so as to clearly understand the preparation of the needles. Take three yards of thread and one package. There are 25 needles to a package. Thread a needle to about seven inches from one end and tie a single knot so the needle will not move from position. Bring another needle on from the long end and stop about four inches from the first, tying another knot. Repeat this with all needles. Now for the rolling up. Here is where I have made a departure that is practically the most important principle. The needles are rolled in a manner so as to be held and shown as a package of *loose* needles. Start at the end where you have finished, and holding the point of the first needle with your left thumb and forefinger, wind the thread around the eye end of the needle for about a half inch from end until you reach the next needle.

This needle is laid tightly against first and the thread now wound in the same manner around the two. The third needle is placed against the others and the winding continued for the remainder of the bundle. Thus the thread is all wound within half an inch of the eye ends.

On the end of the seven inch length of thread, tie a knot. With a very light daub of paste, touch it to thread about half an inch from this knotted end so that it sticks to the bundle. The value of this kink will be plain, as the bundle will not loosen up until after being placed in mouth and the knotted end is easily secured with tongue.

Put this prepared bundle into the hole in the spool with the points downward (then they can't catch coming out) and put the spool, hole up, on a small six inch tin tray (a small pie tin is perfect).

Have one package of needles and a glass of water on hand and that is all you need to introduce the effect at any time in your program.

Have a committee of from two to five and divide them on each side of you. Doctors are especially invited because you have nothing concealed that can be found when the mouth is inspected. Put the spool (open end up) on the table or in your vest pocket and bring forward the tray and package of needles. Have them identified as being genuine and have one party hold the tray while you open the package and drop the needles from about a foot above. The sound can be heard all over and is convincing. Now take the spool of thread lengthwise between left thumb and second finger (thumb over hold) and reel off three yards of thread with right hand. Break and hang it around the neck with your right hand so ends are in front. Right hand now takes the spool from the left and either places it back on the table or in the pocket, and the left hand immediately reaches over and takes the tray of loose needles. However, the right hand has turned the spool over and the bundle of threaded needles has fallen into the left hand at the base of the fingers. Taking the tray with your left hand and fingers underneath keeps the bundle covered, and all moves perfectly natural.

The thread is now around your neck, the tray of loose needles in your left hand and the threaded bundle in the same hand at the base of your fingers. Taking hold of the tray with both hands, shake it up and down to rattle the needles noisily. Tip tray with right hand so as to dump needles into left hand just in back of the threaded bundle. Keep this left hand cupped. With your right thumb and forefinger, reach into the cupped palm and appear to be getting them together, but you are really getting a firm hold of the threaded end of the bundle between the right thumb and first two fingers. If you will pick up such a bundle in this manner with the points sticking upward, you will see that the thread is completely hidden and the needles appear like a loose bunch.

As the right hand brings this bundle away from the left, this hand, with the loose needles, goes to the left coat pocket, drops them, and comes out with a handkerchief. The handkerchief is dropped to the floor and you drop to your left knee on the handkerchief for the act of swallowing the needles. The committee is motioned in closer and by doing it in this manner they can see without getting in the way of the audience and it serves a good purpose otherwise.

Place the needles on tongue, but turn them as you do so, and the upper teeth come down upon them holding the bundle in place and at the same time concealing the threaded end. All that can be seen is apparently a bunch of loose needles on the tongue.

Keeping the head back, the needles are apparently swallowed but really the bundle is drawn back on the tongue, turned so that the points are towards the throat and pushed over onto the right side of your mouth outside of teeth. Now drink half the glass of water. Take the thread from around the neck, place the end in the mouth and then loop the rest over the tongue.

Chew up the thread into a compact mass and shift it over as far as possible to the left side of your mouth. Drink the rest of the water and show the glass upside down before setting aside.

Now you are ready to produce the thread and needles. Bring the bundle onto tongue again and roll it over until tongue gets the loose knotted end. The small dab of paste has loosened up in the mouth and the knotted end is brought between lips without use of your hands. Have a committeeman take hold of the same and you slowly back away from him, telling him not to pull. Back away unrolling the bundle and the needles will appear on schedule. When the last needle is reached, your right fingers take it from your mouth and with it, concealed in fingers, is the small bunch of thread. The mouth is left empty for inspection if desired.

If, when unwinding the bundle in mouth, the thread ever gets stuck, turn head in the opposite direction to which the threaded end of the bundle lies in mouth. If it is towards the left, when lying on tongue, turn heads towards lefts so as to bring thread in nearly a straight line with threaded end, and it will always pull thread out of a catch, which is rare if they have been wound carefully.

I have used four differently coloured threads, by having four faked spools and a corresponding bundle inside. Then a free choice of coloured thread can be had after the loose needles are on the tray. This looks very nice. However, I think it a most practical method with points that will make it popular with magicians who heretofore have objected to taking loose needles into the mouth. I was afraid to, hence this routine and subterfuge.

TWO PAPERS AND A SPECTATOR

So many have asked me for something along mental lines that can be done practically impromptu and yet has the appearance of genuine mind reading without cards, etc., that I am disclosing a secret that I have been using for a long, long time, in fact, since October 1929 it being so dated in my notebook.

I know this may sound difficult or rather long winded, but if you follow the routine with the material at hand, you will grasp the principle very quickly and have no difficulty.

All that is needed is a thumb tip and seven or eight pieces of paper size 2x3 inches. Fold these once the long way and then twice the opposite way. Open them out all except one and put them in the left trouser pocket. This folded slip is placed inside the thumb tip and placed in the right trouser or vest pocket so it can be easily secured. You are ready.

In starting, the packet of papers is removed from pocket and two taken, the packet being replaced. One is handed to a spectator with the request that he write the name of some dead friend or relative and then fold it as it was before. The other piece of paper is left on the table and the performer turns back and walks away while the first slip is being written.

At this time he secures the thumb tip containing the dummy on right thumb and when he returns, picks up with right hand the paper he left on the table. With left hand he takes the dead name slip from the spectator and, at the same time, hands him the slip in right hand with the request that he now write down some particular year, for instance, some year in which he and the dead party were closely connected, or perhaps his birth year or year of death.

As he gives these instructions, the performer has the dead slip on left palm and the thumb tip containing the dummy right thumb. He puts the right thumb onto the slip of left palm, left fingers close around it and right thumb comes out apparently with paper which is tossed to the table. Actually however, the dummy is drawn from the tip instead while the dead slip remains in the left palm under the tip. Left hand drops to the side and performer turns and walks away again while the date slip is written. This switch is smooth and clean. It shouldn't be watched or accentuated but is done as a matter of course while explaining the procedure with the second slip.

Now, while the second slip is being written, the performer with back turned quickly reads the dead slip, refolds and holds it in the same position in left hand under the tip upon return.

Picking up the dummy from the table (apparently the dead name) he asks the spectator into which of his pockets he would like to keep it, and at the same time apparently puts it into the left hand which opens and holds it on palm. Actually it was put back into the thumb tip and the spectator picks up the real dead slip and pockets it. The performer now has the tip on right thumb again with the dummy inside.

Left hand now picks up the date slip which the spectator had placed on the table and once more the switch is made as at first and the right hand gives it to him asking him to place it somewhere in view and cover it with paper weight or book.

The date slip in the left hand under tip goes to the pocket, as the performer asks the spectator to explain whether the date written was a birth, death or important event, and during this slight stall, the slip is opened against the packet of papers and the packet brought forth. A glance at the top opened paper gives the performer the date and he takes a blank paper from the bottom of the stack. The packet is returned to the pocket and on the blank slip the performer writes the date that he has just read. This is given to a party seated a little distance away and as the performer returns, his left hand drops to pocket and the date paper is folded, pushed into tip and the left hand comes out with thumb wearing the tip.

Walking to the table or wherever the date slip has been covered, the right hand picks it up, holds on palm and the left thumb covers it for a second, the right fingers close, and the left thumb draws out carrying the slip from inside tip and this is handed directly to another party while the tip in right hand is pocketed for good.

The person slip was handed to is asked to read aloud the date. When he does, the party holding the performer's written slip is asked to read what was written and *it is the same*.

Now the performer states that with the name slip he will try a quicker way and he asks the spectator to take the dead slip from his pocket and hold it against the performer's forehead. Very slowly the performer spells out the dead name letter by letter, and apparently has never touched the paper.

I know this has been long winded, but I promised it would look rather hard. If one tries it with the material and tip in hand, it isn't hard at all and the few stalls come at the right time to cover the moves.

The principle of switching by thumb tip belongs to **Al Baker** and does away with all necessity of sleight of hand. However if one wants to practice enough, it is possible to improve the working a good deal through the use of a straight method of pellet switching and no apparatus is needed.

I know at least a few will get a lot out of this, as I have myself, and to reach those few I am letting go of a great pet of my own.



THE MYSTERY OF THE BLACKBOARD

This is one of those effects that can be built into feature proportions due to the many possibilities for spectacular presentation.

It is strictly a one man stunt and needs practically no apparatus or preparation. I say again, and make it emphatic, that the secret is subtle and never suspected by the audience because it takes place right before their very eyes and in a natural manner.

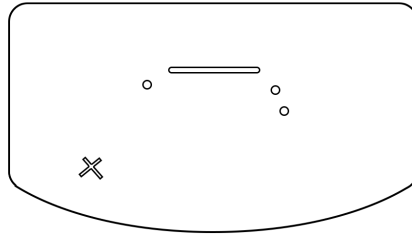
On the platform, stage or front of the room is a blackboard facing the audience. Chalk and eraser are at hand. The performer states that he will attempt a most difficult test of telepathy and will need the assistance of three people from his audience. They come forward and stand near the blackboard. Follow this in your mind and you will realize the effect of the set up on the audience.

The performer takes a heavy piece of silk or a handkerchief and says that he will be blindfolded and will be led to a corner of the stage. Each one of the committee is then to write on the blackboard. One is to write a number of three figures, one is to write a word of not less than seven letters, and the last is to draw some geometrical diagram that may come to his mind. The performer states that in this way, he has covered all ways of expressing oneself in writing, figures, letters and lines.

The performer is now blindfolded and led to the corner of the stage. The committee is then asked to draw the picture, and write the figures and word. When they have finished and so stated, the performer asks the audience to remember what the committee is thinking of. Never tell them to remember what is on the blackboard.

The performer now tells them to erase the blackboard well, and to lead him to it and give him the piece of chalk. Taking chalk, the performer, still blindfolded, makes a few marks and finally writes the number as best he can. This is followed by the correct word and finally the picture. This is the point where the performer can make or break the effect.

I know that this must sound difficult but it is far from being so. In the first place, although the performer stands as per diagrammed with his back turned towards the committee, the blindfold is faked in your favorite way, as long as the performer can see straight ahead. I sincerely advise the old folded handkerchief as the best.



- BLACKBOARD
- × PERFORMER
- COMMITTEE

It is simple and looks like just what it is - a handkerchief. I never did like the tricky looking blindfolds that are obviously made up for that purpose. Use something ordinary looking and something always on hand. Have it folded over and over from opposite corners until the rolls meet at the center. Now fold and put into the pocket. Use a large size man's handkerchief. When it is on you can see through the one thickness and that is the point.

Stand in your corner and direct the proceedings up to the point where you ask the audience to remember what the committee is thinking of. Then, waving his hand back towards the blackboard, the performer says, "Now gentlemen, erase the blackboard and leave it clean so that there is no trace of what you may have placed there". *And as this gesture is made, you swing half around and in a flash you have the information you need!* You swing right back into position but for a split second you have gestured as you talked and did what any natural person would and therefore I'll guarantee that no natural person will ever see it. Besides, they are used to you being turned away from the blackboard and they know you are blindfolded. And last of all, they don't know yet exactly what you are going to do.



Now the committee comes over to you and leads you to the blackboard. I advise that you close your eyes the moment you have seen what you want to see and don't open them again for any reason.

You don't need them anymore and you will act perfectly natural when you are led back and when you do your writing. **369**

Just write as best you can.

mystery You will be legible enough and the greatest actor in the world would have a hard time faking this part.

However, if you keep your eyes closed you can't help but do it right.

I know this effect is good. If I have convinced you, you'll have one of the best and most practical tricks in a long time. If I haven't convinced you, it will only be a matter of time until you see someone do it and then realize the effect upon the audience.



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