

J I N X

PROGRAM - No. 1



A Club Act of Magic

This routined and fully explained program of magic runs approximately 25 minutes and can be carried in a brief case.

Price 50c

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— **WILL ALMA** —

M.I.M.C. (LONDON)

✓

A Club Act of Magic

In this one man magical program for clubs and homes there are seven effects, although The Itinerant Dollar tricks runs a little longer than the others and makes use of practically three different tricks. The routine, as a whole, runs about twenty-five minutes and is effective for an audience of from 10 to 250 people.

The program below is listed in the order of performance. The routine consists of equally effective items and is entirely varied in type. There is no conflicting of ideas, and the two starting items, which blend together, make an opening that allows of an audience settling down before the real serious business is begun.

Too many times an audience will take their time about quieting down, and if one waits until they are ready, he'll have quite a wait. However, once started, the onlookers will quiet down by themselves during the first trick or so.

Here is the program in correct order:

A CIGARETTE ROLLED BY PROXY
THE DIXIE CIGARETTE VANISH
THE ITINERANT DOLLAR
A MATTER OF POLICY
SEVEN KEYS TO BALDPATE
THE ACME THOUGHT CARD PASS
THE TORN DECK LOCATION

In setting up, you need only a small table of any common type, and a chair should be handy. The few articles you use can then be laid out. There are many places where the performer is compelled to set an act practically in front of an audience, but in this routine that is not a difficulty. Have your pocket material set before you arrive, when it is necessary only to place a few articles down while in view.

Necessary adjuncts are as follows:

One rubber novelty cigarette
One bag of tobacco
One package of cigarette papers
A cigarette lighter
One genuine cigarette

One unopened pack of cigarettes
A cigarette pull
Three prepared dollar bills
One wallet for the "Card in Wallet" trick
Some business size envelopes
2 pieces of waxed paper about 3 x 3 inches
3 lemons
A pocket handkerchief faked as described
A pencil
One set of ten "Policy" cards
One padlock and eight keys
One ordinary deck of cards.

The opening speech may go something like the following:

"Ladies and Gentlemen: There are a great many people of the opinion that all magic is accomplished by the hand being quicker than the eye. That such a belief is wrong I hope to prove beyond any possible doubt, because everything that I shall attempt here will be done slowly and deliberately in order that you may follow closely what I am doing. Then, and only then, if you see me making fast moves or underhanded bits of chicanery, can you honestly say that I am a charlatan on deception bent. And that, ladies and gentlemen, is a magician's way of saying that he wouldn't deceive you for the world."

"Magic, to be practical, should be useful in everyday life. Some people make a cigarette, for instance, with much labor and expended effort. Now a magician worth his salt . . ."

With that opening you proceed into the making of a cigarette and continue with the routine.

A CIGARETTE ROLLED BY PROXY

Orville Meyer.

The effect of a cigarette being rolled by the tongue is not new by any means, it having been on the market for some time. This original kink, however, makes it quite a bit smoother and much more practical. The first version as marketed, requires more preparation, and the cigarette as produced from the mouth is seldom in good shape despite precautions. This present version may be presented at a moment's notice anywhere and repeated at any time without getting ready for it.

For this method is used one of the rubber cigarettes sold in all novelty stores as a joke item. It cannot be told from a real cigarette at two feet, let alone a distance of ten or twelve. Beforehand it is put into the mouth between the upper lip and jaw a little to the right, in the same manner as for the needle trick. This placement is optional, as each performer will try out positions for ease in working. The rubber cigarette will bend into whatever position required and stay there. Upon release it straightens out into a perfectly smooth imitation.

You have a full tobacco bag (full of cotton for stage and coffee for night club floors. In the case of coffee being used you can swallow the small package at will. The coffee won't taste bad and the paper won't kill you); and in the left trouser pocket is placed a genuine cigarette. A lighter or common match is in the right trouser pocket. Take the bag of tobacco and package of papers out, remove one, and shake some tobacco into it. Fold the paper and put it into your mouth, making a rolling motion with the jaw. Really, you are getting the rubber cigarette into a position to be pushed out with the end of the tongue.

While this short action is taking place, the left hand drops to the left pocket and palms the real cigarette, clipping it between the first and second fingers. When cigarette has been pushed from mouth, the right hand comes up and removes it between the thumb and forefinger, and at the same time the left hand comes out and apparently takes it from the right hand. However, the right fingers pull it into the hand and the left thumb pushes its cigarette out as the hands come together. The right hand goes directly to pocket and comes out with the matches. You light up and proceed.

THE HENRY E. DIXIE CIGARETTE VANISH

This is not a new method and it isn't by any means new in effect. Henry Dixie was one of the greatest actors of the legitimate stage. His interest and one time activities in magic was a compliment to the Art for to him it was nothing less. He presented magic in the most finished manner and his cigarette vanish was the acme of presentation. I told this to John Hilliard shortly before his death and he became enthused and intended using it in his book. It was never written up, however, so I feel at liberty to give it here.

First shall be described the exact routine as presented by Mr. Dixie for the vanish alone. Afterwards I shall change a point or two so that it works in smoothly with the "Cigarette Rolled By Proxy" effect just described at the opening to the act.

Mr. Dixie used an ordinary cigarette pull on the left side. The elastic started on the left side, ran around the front of the body to the right and ended after going through the belt loop nearest to the left hip pocket. This hook-up gives ample stretch. In the left hip pocket was a flat cigarette case. A common match was in the lower right vest pocket. Today a lighter would be appropriate. The stunt would be presented in an offhand manner without a word being said at any time. The actions were easy and deliberate. The timing was perfect and every move counted.

Near a table or stand, a little behind and to the left of which he would be standing, Dixie would remove the case from the hip pocket with the left hand, let it spring open and with the right fingers he would remove a cigarette. As the cigarette was placed between the lips with the right hand, the left would lay the still open case on the table. The right hand now dropped to the pocket, secured the match, and it was lighted on the under or back side of the table. The two hands would then be used to cup the flame while the cigarette was being lighted. The match was tossed away and Dixie would take a deep puff. The right fingers removed the cigarette from the lips as smoke was blown out and at the same time the left hand picked up the case, and closing it returned it to the left hip pocket, the left hand returning with the pull. While this was being done, the right hand put the cigarette back to the lips and a mouthful of smoke was taken. Without untoward gestures the right fingers pushed the cigarette into the left fist, and when it was well in the pull, the right hand came away open with the palm outward. Dixie would merely look at it and release the pull at the same moment. Now he would turn his head towards the closed left hand and raise it to shoulder height. Blowing smoke slowly towards it the hand would easily open. Glancing now at both hands alternately he would sort of wash them together a couple of times, flick an imaginary speck of dust from his left coat sleeve near the cuff, and for the first time look at his audience.

Go over this carefully—please. Don't think it simple, for if done right it is far from easy to master. Every move counts and even magicians will

never realize when the pull is secured if they even think of it at all during the action.

In this routine the tobacco pouch and cigarette papers take the place of the cigarette case. They are in the left hip pocket. Bull Durham bags of tobacco have the package of papers attached so they are both together.

The bag and papers are removed from the pocket, the paper secured, and the tobacco apparently shaken into it. The bag is now placed on the table with the left hand as the right hand places the paper and tobacco (?) in the mouth. The cigarette is then made to appear at the lips; the left hand dropping to the pocket and securing the real cigarette there. The exchange is then made according to the instructions given in the "Cigarette Rolled by Proxy" effect and lit with a lighter or match from the right trouser pocket.

From this point, the effect works right into the Dixie vanish, the left hand returning the bag to the left rear trouser pocket and secures pull.

THE ITINERANT DOLLAR

Jacob Steisel.

A dollar bill, the number of which has been recorded by a spectator himself, travels into a cigarette and from there to a lemon. From this spot it may find its way to a sealed box or envelope, or even another kind of fruit.

Explained in many books has been the principle of changing the last figure on a bill to match the number of another, both bills being the same otherwise because they were secured in new form and with consecutive numbers. Mr. Steisel makes possible with his idea as many as ten duplicate bills through the simple process of erasing the last figure of each with a common ink eraser!!! Thus it can easily be seen how apparently the same bill may be found in different places and checked each time. It is merely a case of loading the various spots and either handing out or planting the bill to be used.

Try to borrow a bill with the naive statement that you want to try a feat of bill burning which you have learned. It is good for a laugh and after the short stall for looking around say that evidently the audience would rather have you use your own. Take out four or five bills and hand one

to a spectator to write down the number and also initial it. Before taking it back, pick up a pack of cigarettes, one of which has been faked with a duplicate bill and resealed. Open, or allow someone to break the seal, and remove the prepared cigarette. Hold it while someone initials the tobacco end and place in the mouth. Now take the bill back and use the slit envelope into which it is placed. The bill goes to the left trouser pocket as you take out the match and light the cigarette and then the envelope. Finally, the cigarette is checked for mark, broken open and the bill handed to the **MAN WHO MARKED THE CIGARETTE** to call off the number and the first person says it is correct. At this point pick up a tray of three lemons, one of which has another duplicate inside. Have another spectator take any two of the lemons and if he leaves the right one behind tell him to keep them as souvenirs and to hold the tray with other lemon on it. If he takes the right lemon among the two tell him to hand you one and if he hands you the right one toss it to someone to hold high in the air. If he keeps the right one, let him hold it high.

Vanish the bill again to suit yourself but in a different manner. I suggest the same cigarette pull used in the Dixie vanish preceding this. The bill when folded and rolled can be jammed right in on top of the cigarette already there.

Now take the lemon, cut it open and find the bill. **THE MAN WHO HELD THE LEMON CALLS THE NUMBER AND AGAIN THE FIRST MAN CHECKS IT AS CORRECT.**

For the last vanish have fastened to your inside coat pocket the regulation wallet for the now common "Card in Wallet" effect. Hold the folded bill (not folded as small as before though) in left hand and cover it with your pocket handkerchief. The handkerchief has been faked by sewing into the hem a folded paper to resemble the feel of a bill.

The left fingers, going up under the handkerchief in the right hand, carry up the faked corner which spectator holds. You first take hold of (apparently) the bill through the handkerchief with the right fingers on the outside and as you hand it to the spectator to grasp, the left hand, with the bill, goes to the pocket and brings out the wallet. Snap the rubber band around it to show it quite secure, and place it in the spectator's

free hand. Then whip away the handkerchief to show that the bill has vanished. Now take the wallet and open it to show the bill under the glass.

For this last test with the bill, have the owner check it after the lemon bit. Then do the last effect as an afterthought, but tell him to mark his initials on it this time. This is a neat throw off for anyone who might not think the same bill was being used throughout.

A MATTER OF POLICY

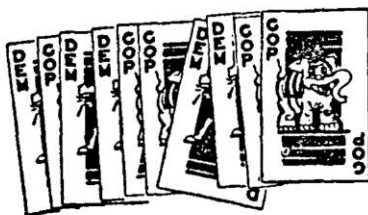
Annemann.

Here is a funny adaptation of an old, old principle in "The Magician's Own Book" by Cremer. I've used it once and presented in this manner it seems to grow on the audience until, at the finish, they are howling. The performer says that after Mr. Roosevelt went into office, he gave Mr. Farley a free hand with all patronage. Everybody, of course, knows Mr. Farley to be a politician of the ne plus ultra type, and thereby hangs a tale. As the story goes, it was very necessary to curtail all waste and slash expenses wherever possible. Everyone knows about the wage-cuts and lay-offs that took place in the departments under the esteemed Mr. Farley's jurisdiction. In his own office he decided to cut the force in half from ten to five. A glance at his now famous card index system however, put him in a dilemma. Five were Republicans and five were Democrats. Now Mr. Farley obviously couldn't do what he'd like to do, so he decided to be eminently fair and give everybody a chance.

Stalking into his office he announced that the cutting down of the help would be left to chance. He had them stand in one line and started counting from one end, eliminating every fifth man. Over and over the line counted Mr. Farley until only five were left. Then he took the rest of the day off, satisfied that he was doing his bit towards keeping this country a democracy.

In presenting this story, the performer has ten Giant size cards. Five of them have, on the face side, a drawing of the Democratic mule — and the other five contain a picture of the Republican elephant. Nothing else is necessary except an audience. And don't think they won't get a kick out of this. Have the ten cards in the order given in the illustration reading from top down. "R" stands for Republican and "D" for Democrat. Stand

the cards around the front of the room and call them the employees who were lined up by Mr. Farley who read off their names.



Now, with ceremony, start the count-off, counting aloud and turning down each fifth card. After the second card goes down, the audience warms up and snickers start. When the fourth is down stop for a moment and say, "This lone person left finally gave up hope after seeing himself slowly becoming outnumbered to an alarming degree and decided not to wait." (The audience has had the chance to see that this last card was also fifth and this action gives you a slightly different turn down for the finish). Now step forward and close it by saying, "And so, my friends, I've given you my conception of politics in our democratic land!"

As a club item this is superb comedy. Many performers work lodge meetings where the members stay seated along the sides and back of the room. In such a case, hand the cards along one side of the room and work to the other. Have the ten persons keep the cards facing outward so they can't see the faces. After all is over tell them they can then see what they are holding and just where they stand. You'll often hit prominent members who are avowed Republicans and this apparent change of horses with the resultant keeping of their job won't stop the laughter any. Don't ever mention the fact that the Republicans are the only ones getting the sack. It is as the audience notices it themselves that it gets funny. Just emphasize that Mr. Farley wanted to be fair. Some may try out the effect with the backs outward after a pretended mixing, and after eliminating the five, turn the cards over for a climax. The first is better because of no monotony of just counting backs.

SEVEN KEYS TO BALDPATE

Annemann.

In "The Book Without a Name" was an effect called "Seven Keys to Baldpate." It made use of a Yale or Corbin padlock and seven keys, only

one of which would fit. The keys were to be mixed and each of seven people would pick one out and hold it in their closed fists. The performer would now pass from one to another and finally stop in front of one whose key would be tried and found to open the lock. I used a small size changing bag and extra keys in the method given. Robert Thrasher, of Elmira, New York, and I were together not long ago, and in talking about the effect evolved, not alone a better method, but a much improved effect from the standpoint of the audience. One needs only the padlock and eight keys one of which fits the lock. These keys all look alike, but only seven are used openly. One of the dummy keys is used secretly. Have the real key with a ribbon tied on it. Hand the dummy keys to a spectator with the lock and have him try them. Then hand him the real key which opens the lock. Now hook the lock into his coat lapel and snap it shut. Remove the ribbon from the real key and toss it into a hat or bowl with the others. Really, though, you switch it with a simple coin move for your dummy key. And at this time, no one expects anything, attention being on the lock in the lapel. Now have the keys mixed and picked out by seven people. Pass along and finally stop in front of one. Have the real key in your left hand finger palmed. Take the key from this spectator, make a change over palm and toss the real key to the spectator with the lock. He removes the padlock and all is well and can be checked.

THE TORN DECK LOCATION

Julian J. Proskauer.

Modern ownership of magical effect is always in doubt unless its creator really does invent something new, novel and different. Whenever a magician announces "This is an original effect," in keeping with other magicians who have a fairly large magical library, I smile skeptically.

One magician may take the pass; another magician with a clever shuffle achieves the same effect of bringing a card to the top or bottom of a pack. It doesn't make any difference what method is used—it's the effect on the audience that counts. With this little lecture, we will proceed to the cause of this article:

More years ago than I like to remember, I "invented" an "original" method of "Sawing a Deck in Half." It was at the time that "Sawing a Woman in Half" was in vogue. Here it is:

Effect: An unopened pack of cards is handed to someone in the audience. The seal is broken and cards are shuffled. Magician takes pack back, and has card freely selected by anyone in the audience. Card is replaced in pack. Magician goes back to stage. Magician then takes saw and cuts pack in half. Magician takes one half of pack in hand, and asks someone in audience to cry "stop" at any desired place. Magician pulls cards out of pack throwing them on floor until someone cries "stop." Card on which he stops is placed on table. He now takes other half of deck and repeats the "cry stop" effect. He then shows the two pieces and holds them together. They fit! It is the previously selected card!

Method: A selected card is returned to pack, pass it to the top. That's all there is to the trick — nothing more. The rest is simply showmanship and presentation. As the "half-cards" are being thrown to floor, obviously you are "second dealing," always retaining the top card.

We now skip a few years. "Sawing a Woman in Half" is not so prominent now in the minds of non-magical people. But the above described effect is just as good at it was many years ago. "Torn and Restored Cards," "Card in a Box," "Card in an Egg," "Card in a Cigarette," and other effects are in vogue. So let's bring our trick up to 1929:

Method: After a card is selected by some one in the audience, with a flourish a pencil is handed to an unknown assistant with instructions to "Write your name on this card. That's to identify it later." The magician now goes through the same type of presentation as above, but instead of using a saw (it always was difficult to saw a pack of cards in half — the pasteboards slipped) he states that he has been reading "Physical Culture" magazine lately, and by eating the raw meat and vegetables prescribed therein can easily tear a pack in half. The balance of the effect is the same.

Still another method, and one I used January 20, 1936, at an entertainment where Al Baker and I were the only magicians, is this. After the card has been selected, returned to the deck, and passed to the top, I cut the deck in half. Placing the halves at opposite ends of the table, I offer the spectator his choice of either pack. Of course, this is "magician's choice" and the correct half forced. I give the assistant one half and retain the half with the selected card on top. I now say to the assistant "do as I do." With that, I tear up my part of the pack! This brings a good laugh for usually the assistant "stalls." If he does tear his half in half, it's still a

good thing for I pick up all his pieces, and the pieces from my half, and "mix them." This confuses the issue. Go back to the original cry stop idea and you have performed a "miracle." Incidentally, for you weaker magicians (like me) to whom tearing an entire deck is hard work (or an almost impossible task) this method where you tear only half the deck is a swell idea.

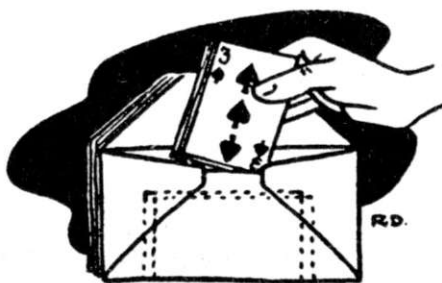
About three or four years ago at an S. A. M. show a magician did a "Tearing a Pack" effect something like one described herein. Quite honestly he thought it was original — his method probably is. I don't know to this day the method by which he achieves his effect — but I do know the effect on the audience is the same as the above described effect which I first did about eighteen years ago—and to which I lay no claim for originality except for the patter and presentation. This trick was first described, to my knowledge, about seventy-five years ago, but it might have been used long before.

THE ACME THOUGHT CARD PASS

Dr. Jacob Daley and Annemann.

For many moons a popular card effect among club and drawing room performers has been to pass three thought of cards from a stack of 15 to another stack of 15, both packets of cards being sealed in envelopes. A long time ago I tried to figure a method for doing this with unprepared cards and in an impromptu-like manner but never seemed able to develop it. Dr. Daley and I were talking when the subject came up and his agile brain almost immediately figured the method as given here and which is perfectly practical and very effective. The general effect has been changed somewhat insofar as the number of cards used and passed is concerned. There is a reason for all of this and we respectfully ask that it be tried as herein described before the reader attempts any variation or improvements.

Get a stack of about six business size envelopes. Use any deck, but prior to the presentation put any two cards into the top envelope (with the flaps facing you as you hold the stack in the left hand) and then turn the flap down in back of the envelope. Put any eight cards in the second envelope. The flaps of all but the top envelope are left opened outward. The stack of envelopes now appears ordinary.



Start by handing the deck to a spectator who has stepped forward. Have him shuffle and deal two separate piles of ten cards on the table face down. Ask him to pick up either heap and step into the audience. He is to fan the cards, five in each hand, facing two different spectators and have each merely think of any cards in the fan before him. When the spectator returns to the front, the performer is holding the envelopes, and taking the ten cards from the spectator they are inserted in the top and flapless (turned back and under) envelope. This action is normal and the flaps of the open envelope will hide this move although there is little chance of anything wrong being seen. The right fingers immediately grasp the open flap of the second envelope and this is pulled clear of the stack and handed to the spectator to seal and pocket.

He really gets the envelope containing eight indifferent cards while the group of ten goes into the top envelope where two extra cards are added. You now pick up the other pile of ten from the table and put these in the next envelope under the top one. The flap of this envelope is open while the flap of the top one is still turned under making the move very easy. This time the top envelope is removed and the stack pocketed. You seal the envelope and go over what has happened. Two piles of ten were dealt, one selected, packet sealed and in his pocket while you have the second group of ten. You are now to cause the thought of cards to leave his envelope and come over to yours. The spectator removes his envelope, opens it and counts the cards. Only eight are there! The spectators name their thought of cards. Your assistant looks through his fan of eight and announces them gone! You now hand your envelope to someone else who opens and counts to find twelve! And on looking them over the two thought of cards are found!



THE JINX

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A Mental Club Act

The effects used in this routine of one man mentalism are seven in number, and with the exception of the slate, everything can be carried on the performer's person. All of the numbers are suitable for club, lodge, banquet, and platform performances where the audience consists of any number with about 250 being the limit.

The running time of the routine as given is approximately 30 minutes.

Make the opening address short, and to the point so that people know you are going to emulate a mindreader and psychic rather than do tricks. If you lead off this way, they are of a frame of mind to accept what you do in that light. Don't interpolate any puns or gags, although it is just as bad to be too serious as too funny. Tell them you are psychic and they'll believe it if you apparently prove it.

Don't stall long when revealing the chosen ad, nor when duplicating the drawings or rubbing out the living names on the slate. It is better to take too little time than too much. If you act like a normal person with an abnormal faculty, people like you much better. If you act like an abnormal person you become freakish, and people will be afraid to ask you home to dinner.

Dress according to the gathering. For noon luncheons and parties during the afternoon a dark suit with a white shirt is perfectly all right. This applies also to men's clubs, lodges and smokers when there are no ladies present. Too many magicians go to these strictly informal places looking like a stiffly dressed monkey. Unless the affair is very snooty, wear a dinner jacket, or tuxedo, for mixed audiences and formal men's dinners in the evening. The best way always is to ask the agent, committeeman or host what will be in order. And don't forget that a GOOD suit even every two or three years is better than a cheap one every year. People, especially women, do know the difference.

For your opening address, we might suggest something along the following lines:

"Down through the dim corridors of time, Ladies and Gentlemen, has come the everlasting desire of man to penetrate the innermost recesses of the mind. There are many phases of mentality and from among them I have selected a few which I shall illustrate with your kind help.

However, before starting I want you to know that no matter what I try, no matter what I say, and no matter what I am able to accomplish, with your cooperation, I am here as an entertainer playing the part of a thought reader and psychic. You alone are to be the sole judges as to the source of my power.

With the assistance of some gentleman, someone whose mind, perhaps according to his wife, is difficult to read, I want to begin with a test of thought perfection." . . . and so forth unto renown.

After an opening it is entirely up to the performer. I never can be guilty of writing routine patter for magicians because it just won't work, and patter books to me, outside of bits and gags to be worked in, are a waste of energy both in the writing and reading. If a person can't talk they should do a silent act.

The program list of effects as entitled in and taken from "THE JINX" is given below in the order of their performance throughout the routine. While the individual performer may include an additional item or two that he may favor, or for the purpose of making the program longer, the routine as it stands is varied, consistently strong, and effectively long enough for the average presentation. It would be well to give it an impartial test.

- 1 TWO PAPERS AND A SPECTATOR
- 2 SYNTHETIC SYMPATHY
- 3 THE LIE DETECTIVE
- 4 20th CENTURY NEWSPAPER TEST
- 5 TRIPLE COERCION
- 6 SLATE IMMORTALITY
- 7 EXTRA-SENSORY PERCEPTION

The necessary apparatus for the routine is as follows:
One flesh colored thumb tip (or two, if you like).

A pad of paper about $2\frac{1}{4} \times 3\frac{1}{2}$. Woolworth has a small scratch pad just the size. About 8 in a bunch for a nickel.

Two pencils.

Two decks of cards. One has red backs and the other blue.

A large paper clip of the slip-on type.

A No. 2 size end opening drug envelope.

One thumb writing gimmick. All dealers can supply this in several forms. Use that which is easiest and most practical for you.

One slate, about 8×10 in size.

Chalk.

A handkerchief for cleaning slate.

A prepared set of 32 square drawing cards as described for Extra-Sensory Perception.

One current newspaper containing classified ads.

On the following pages are given the effects and methods for this performance.

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 mindreading 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 will 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 2×3 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 thumb tip and placed in right trouser or vest pocket so it can be easily secured. You are now ready.

In starting, the packet of papers is removed from the pocket and two are 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 dummy on the right thumb and when he returns, picks up with the right hand the paper he left on the table. With the left hand he takes the dead name slip from the spectator and at the same time hands him the slip in the 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 his left palm and the thumb tip containing the dummy on his right thumb. He puts the right thumb onto slip on left palm, the left fingers close around it and the right thumb comes out apparently with the paper which is tossed onto 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 side and the 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 his back turned quickly reads the dead slip, refolds and holds it in the same position in the 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 his right thumb again with the dummy inside.

The 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 to cover it with a paper weight or a book.

The date slip in the left hand under the tip is pocketed 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 his pocket and the date paper is folded, pushed into the tip and the left hand comes out with the thumb wearing the tip.

Walking to the table or wherever the date slip has been covered, the right hand picks it up, holds it 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 the tip and this is handed directly to another party while the tip in the right hand is pocketed for good.

The person to whom the slip was handed 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 the 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 a great pet of my own.

SYNTHETIC SYMPATHY

(Annemann)

Borrowing a red and blue backed deck, the performer apparently forces the spectator to take a card, the duplicate of which the performer has already picked. In short, the magician apparently knows exactly which card the spectator will choose.

Hand one deck to be shuffled. Take it back and the other is handed out at the same time. Hold the deck returned in the right hand, thumb at one end and fingers at the other with the deck facing palm. Take the second deck back face up in the left hand. Make a slight right turn as you tap the long edge of the right hand deck on face of the left deck, and at this time the left fingers make a slip, bringing off the face card of the right pack onto the face of the left pack. The left hand pack is at once turned face down in the left hand as performer asks which deck shall be used.

No matter what the selection may be, the right hand deck is spread face down on table or floor right to left. Turning the left hand deck with faces towards yourself run through them to find a card. At first you notice the card on face of deck (the added card from other deck) and in running through you look for the duplicate of this card. The cards are being fanned very slightly from left to right and when the duplicate is found the left and right thumbs behind deck slide the face card to the left and on top of the found duplicate. The right hand now cuts the portion of the deck in front of these two to the back of the deck. From the front it appears as though you ran through the pack until you found a card and then merely cut the deck, bringing it to the face.

The face card towards the performer is now the card of the opposite colored back and under it is the duplicate from deck in hand. The right thumb lifts the two bottom cards as one, and pushes them forward about an inch. The left hand turns the deck downward, and these two cards are taken between the thumb and second finger of the right hand, the left hand placing the deck on table face up.

The two cards are handled as one and are always kept with back to the audience. They are now held in the left hand, fingers along

the lower long edge and the thumb on the opposite (upper) side. The forefinger is at the end.

The spectator is now asked to push forward on the table or floor any one of the fifty-two cards he may want to select. You pick it up without showing and put it with back still outward in the left hand between the fingers but pulled back about an inch so that neither card is ever out of sight for a second.

The left first finger now presses against the back of the set of two at the outer end. The right second finger presses down on the two differently colored backs in front where they overlap so that they may be pushed forward together and the right thumb is overlapping the bottom of the second card in front to act as a stop. As you ask the spectator to tell which is his card and which is yours, an easy push forward is made and the back card of the two slides backwards and lines up with the second card picked up. Never do the two front cards leave the sight of the audience for an instant.

Calling attention to the fact that it is your card which was picked first, you pull out the forward card and show it, laying it on the face up deck. Now, holding the two cards in hand as one, they are turned and shown as one, and the audience sees the duplicate of the card first shown! Still holding the two as one they are held face down in the right hand with the fingers at one end and the thumb at the other. Starting at the right end of the deck before you on the table, the cards are all scooped along to the left and after squaring are turned face up. The two face cards now match and the two decks may be looked over, as there is nothing to find.

THE LIE DETECTIVE

Stuart Robson

The member of the audience shuffles the pack of cards and then, while the performer's back is turned, he deals the cards slowly face up on to the table, each time calling aloud the name of each card as dealt. Occasionally, he deals one card and calls the name of another, but whenever he does this performer pulls him up at once. THE PERFORMER SEEMS TO KNOW WHEN THE MAN IS TELLING A LIE.

Take about ten cards from the deck and stack them to suit so that you are well acquainted with the order. Fasten a large paper clip under the back of your coat. It should be just high enough so that when the ten cards are in it they will be about an inch above coat edge.

Have the remainder of the deck freely shuffled. The missing cards won't be noticed and the performer takes them back and explains what is to happen. He asks a spectator to step forward and explains that he is to hold the deck behind his back and with right hand bring forth one card at a time and lay it face up on the table. He is to call the name of the card each time and whenever he feels the urge to lie, to do so. When the performer explains this, he suits the words by action and when he puts deck behind his back for a second during the explanation the ten cards are added to the top.

Seldom will the person go beyond three or four without lying but to play perfectly safe the performer can first have the spectator think of two numbers from one to ten and then tell him that when he deals the cards to lie about the identity of the cards at these numbers. This will give the performer two chances to catch him, which is plenty for the effect.

THE TWENTIETH CENTURY NEWSPAPER TEST

Stuart Robson

This is the best and cleanest way of presenting a newspaper test yet conceived. The method for securing the numbers which in turn are used to indicate a column and ad is most disarming and highly original. In book tests and effects of this nature I have always objected to the introduction of outside and otherwise foreign objects such as cards, dice, counters, numbered papers and whatnot that immediately gave the effect an air of preparedness and trickery.

In the case at hand there is nothing ever seen by the audience except the newspaper, and it becomes a means unto itself. That is what gives the entire stunt a veritable air of nonchalance and fairness.

The other important point is the ease with which it may be done and the fact that the performer has little to get ready. He can purchase a paper on the way to his engagement and use it with but two minutes of perusal. Or, if desired to perform the feat impromptu, he may use a paper at hand with no more than two minutes of time in preparation. Professionals appreciate greatly such a point as this.

In effect a copy of the daily newspaper is shown and the performer states he will try a feat of telepathy in conjunction with the want or classified advertising section. The paper is opened and one page of the classified ads is torn out, it being given to a member of the audience to hold.

Now the performer says he is in need of a method for having one of the many ads selected in an open and obviously fair manner. So saying, he holds the newspaper in front of him and with one motion tears off the upper right corner of the entire paper. This includes all the pages and also includes, to which he calls attention, all the numbered corners of the paper.

Laying the paper aside, the packet of corners is tossed into a borrowed hat or bowl and mixed well by anyone. The performer asks this person to reach in without looking, to select just one of the corners, crumple it up small and drop it on his (performer's) hand. The performer hands it directly to the person holding the torn-out page and walks to a far corner of the room. This person is told to look at the selected corner. On both sides of this corner will be a number. They are to select either number and use that to count across the page to a column. Then they are to use the other number and count down that column to an individual ad. They are to concentrate upon the wording and subject matter of this ad and call to the performer when ready. He returns and effectively reveals what the ad is all about even if not able to give the wording in its exact form.

The effect never fails to win applause and a lot of wonder through its directness. The method is as direct. Previously the performer has torn out a corner, it being, for instance, the corner bearing the page numbers 5 and 6. Turning to the page that he will remove later and which contains nothing but classified ads, he reads the sixth ad in column five and the fifth ad in column six. The main

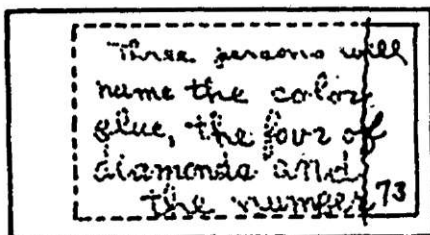
thing is merely to know what it is about and not bother to learn it word for word.

In his pocket he carries the well known and respected thumb tip. Into this he puts this stolen corner after crumpling it up. Now the effect proceeds as described. The corner selected by the spectator mixing the pieces is placed on the performer's outstretched left palm while the performer's right hand has secured tip on the thumb. In going to the person with the page, the right thumb is placed on the left palm and paper, the left fingers close, and the thumb comes from the hand with the stolen slip from tip and this is handed to the spectator as the left hand pockets the tip and other corner while the performer walks away. He watches the spectator from a distance while the counting is done and therefore knows which of the two ads has been selected. Newspapers have columns on both sides of the page and both sides line up with each other. The mystery is over and a few or great many more people have been mystified.

TRIPLE COERCION

Annemann

On a card the performer writes something and seals it in a small envelope which he stands in full view against something. A spectator selects a color, another a card, and finally one is asked to think of a number from 1 to 100. These selections are known to everyone, and opening the envelope, a spectator removes and reads the card. It says, for instance, "Three persons will name the color blue, the four of diamonds and the number 73."



four of diamonds and the number 73." And all is left with the audience.

Back in the early twenties there were many methods for accomplishing this feat and I gave my own in "The Book Without a Name." However, the one weak point, to me, was the necessity of jotting down the items as selected when any simple-minded person would find no trouble in remembering them. I think this to be almost as simple as it can be done, but that has been said before of many tricks.

Use a number two size end opening drug envelope, a card cut a little shorter than usual, and one of the now fairly well known thumb writers. Make a slit in the envelope on the face side about three-quarters of an inch from the bottom edge with the thumb nail so it will be a little jagged as if torn. Write on the card at the start everything as shown except the number, and space your writing also as shown. Put the card into the envelope with the flap side towards audience and writing away from them turned so it comes out through the slit as pictured. Seal flap and stand envelope against something, saying, "WE'LL PLACE THIS TO ONE SIDE SO ALL CAN SEE IT CONSTANTLY." Now proceed to force the color on someone using your own favorite method (or refer to my "202 Methods of Forcing") and then follow this by forcing the card on another. At this time be sure to tell the selector to put it back but keep it pictured well in his mind. Lay the deck aside and secure the thumb writer



on the right thumb as you carelessly pick up the sealed envelope in the left hand. Ask a third person to think of and name any number from 1 to 100. He does so. Turning to the first person you recall the color chosen. Then ask the second person to name the card he is thinking about. Then repeat the number thought of by the third person. This bit impresses the audience that the articles are being thought of only, or at least, that's what they go away thinking. And the slight stall enables you to put the number on the card protruding through the slit.

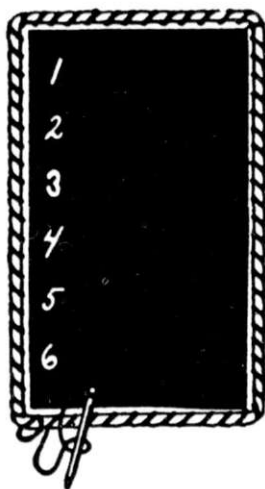
At this time, the left fingers and thumb pinch the sides of the envelope and tip it a little so that the card drops back inside. Immediately you tear off the end of the envelope at the slit which destroys this evidence, and hand the envelope to someone who removes the card and reads it aloud. The psychology of having the last person think of the number is perfect and the people will swear afterwards, as I know, that all the items were merely thought of by the audience, and that the envelope was on the table away from you when they were named.

SLATE IMMORTALITY

Robert Parrish

The effect of this startling variation in Living and Dead Tests first appeared in Annemann's publication "Sh-h-h!! It's a Secret."

On an unprepared slate the performer writes a row of six figures from 1 to 6 in a column down the left side. The slate is handed to



a spectator to write the name of some dead person, known only to himself, after any one of the six figures. This is done while the performer's back is turned.

The slate is handed to another person who writes the name of a living person after any of the remaining figures. This is repeated until six names are written on the slate, one of which is a dead person's name among five "living" names.

The performer is given the slate and, concentrating upon it, he asks the spectator who wrote the "dead name" to think of the person as he last saw him. The performer starts rubbing the slate with a cloth. Then he asks the spectator to speak the name aloud. Turning the slate over, the audience is shown that all the living names have been erased and **ONLY THE DEAD NAME IS LEFT UN-TOUCHED!**

This is truly a nice effect and is accomplished by the simplest of methods. It is only necessary for the performer to know which name has been written first. After the first person has written the dead name, the performer approaches him and takes the slate by the top with his left hand. Calling attention to the fact that he does not make any attempt to see what has been written, the performer transfers the slate to his right hand, taking it with the thumb behind and the second finger on audience side, the finger being near the top edge on the right side. The finger is far enough in on the slate so that it rubs across the name as the right hand slides downward to grasp the slate firmly near the bottom. This action is perfectly natural and the finger merely slips over the slate surface without any pressure. Thus, the dead name, wherever it may be, is crossed and a resultant blur of its chalk is made with a very slight streak visible below.

This is done as the slate is handed to another person within two or three seats of the first. After this name (living) the performer handles the slate again, but from then on merely directs each spectator to pass the slate to someone near him.

It is only necessary now for the performer to take the slate and erase all names except the streaked one.

This effect is one of perfect mental misdirection for the onlookers always seem to believe that it is necessary for the performer to **KNOW** the name, they do not realize that it is only necessary for him to know **WHERE** the name is. There is no conceivable way in which he can know **WHAT** the name is, so they are completely thrown off the right scent.

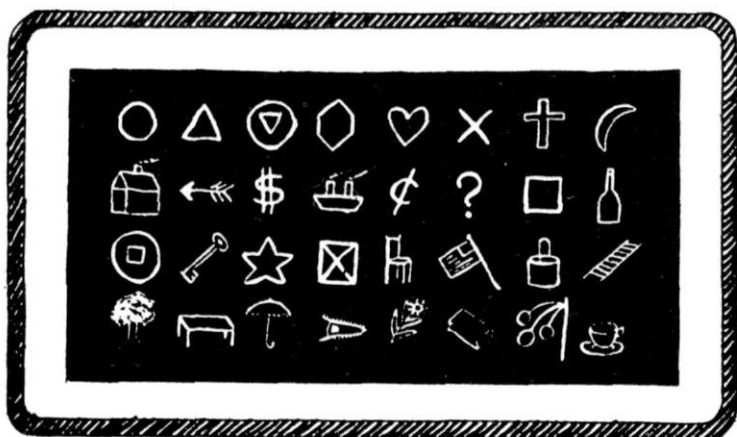
EXTRA-SENSORY PERCEPTION

Annemann

One of the greatest effects in thought transmission is the coding of pictures freely drawn by the audience. It goes without saying that it is at the same time the most intricate of methods. Julius Zancig was most adept at this feat and developed it over a period of years through undisputed ability plus a thorough grounding in transmission secrets.

What I am presenting here is quite marvelous to an audience and at the same time satisfying to the most exact performer in regards to cleanliness of working.

One needs only a set of 32 five-inch square cards and a large slate with chalk. These cards are best made of white drawing board. This can be obtained from stationery stores in sheets about 22 by 28 inches in size. On one side of each card is drawn a simple sketch with black drawing ink. The sketches are made very heavy and as large as possible. On the illustrated slate I have drawn the ideas I am using myself, although any others can be put to use.



Effect: The set of illustrated cards is freely shown to consist of 32 different and simple ideas. The performer says that he will try a test of thought transference with members of the audience. Pictures will be used rather than letters or figures because they are better

visualized in the mind. The cards, as the performer speaks, are mixed in a fair manner (but not shuffled like playing cards) and then placed in a stack with drawing sides down on the slate. Approaching a subject to be, the performer asks him or her to pick off a number of the cards in a bunch and hold this stack with face of same close to the body for the time being. Without touching the cards left on the slate, the performer passes to another spectator and has him repeat the procedure. The few cards left are put aside and the performer stands a few yards in front of one spectator with nothing but the slate and chalk in hand. For the first time the assistant is asked to look steadily at his drawing (*i.e.*: The bottom card of his stack) and concentrate upon it. It may be mentioned that at no time can the performer see either the face or back of the drawing being looked at, and that the selection has been left entirely to chance. However, the rest of the audience will know that and it is best not to emphasize the points.

Drawing something on his side of the slate, the performer asks the spectator to show his drawing to all. Turning the slate, the performer shows his sketch to be the same! Passing to the second spectator the test is repeated, this time the performer drawing on the other side of slate, and again the drawing is duplicated! And everything can be left with the audience if desired!

Method: The pictures are stacked. Not in any memorized order but on the slate and across the center is put in pencil the 32 sketches quite small. They are in the same order as in the pack. Hold the pack with faces down in the left hand. Take a bunch from the top with the right and apparently mix the two bunches together. Really though, a few from the top of the right hand are left on the bottom of the left pile and then a few from the bottom of the right pile are left on top of the left stack. Repeat this manœuvre until all of the right hand cards are gone and repeat the gesture if desired. Do this loosely so that it appears as if at random and you will have the best false mixing possible. The stack is only cut and this doesn't matter. The first and second spectators cut off a bunch each and hold them. When you lay aside the few remaining, you drop them face up and your fingers spread them a little so the identity of the top card is known to you. The second spectator's picture will be one behind (to the left on slate list) this drawing. Note it while telling spectator to look at drawing and then draw it ON THE CLEAN

SIDE. When both have been shown, take the bunch from the spectator and lay them aside in the same manner. Spotting the top card of this packet, you know the identity of the first spectator's card when you start drawing on the other (list side) side of the slate. Arrange this sketch with heavy lines so that it blocks out the list. I doubt if a cleaner method of duplicating pictures can be devised for one person. From the viewpoint of the audience it is convincing and more than fair in every way.

Last Minute Notes

And now to pick up a few loose strings. When setting the act take ten stacked cards from one of the decks and put them in the clip for the Lie Detective stunt. Take the same ten cards from the other deck and discard. Thus the two decks are alike for the Sympathy test. The spectator handling the cards may know they aren't all there, but no one else will, and the cards seen are all different so it doesn't make any difference.

For the Coercion test use only the name of a card and a number. I have eliminated the color part as I wanted to keep apparatus in this routine to a minimum. Have the card to be used edge marked at both ends in both decks so that you can get to it immediately when needed.

For the Immortality effect use the side of the slate not keyed with the drawings for the closing trick. An idea that just came to mind would be for those who do this last effect regularly and might want to have the cards printed. Your name and address could be on the back so at the finish, the packet could be tossed into the audience, and their chosen sketches left with the ones assisting. I think that's about all. The whole act costs about \$3.00.

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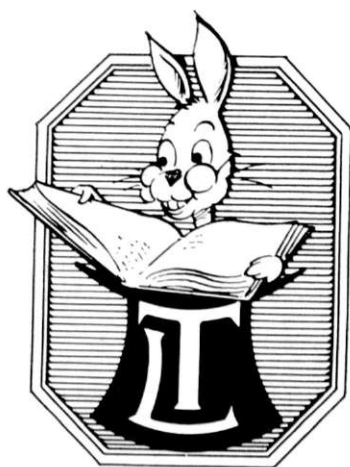
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A Magical Club Program

Effects for this Jinx Club Program number eight in all, and the act can be carried in a small suitcase. I say "suitcase" even though without the carrying of a frame for the Final Trick, on which to display the clock face, only a small doctor's grip would be necessary to transport the mysteries. However, the Finale Trick gives rather a flashy and strong finish, and is perfectly practical as well as being "not common" effect.

The entire act is suitable for clubs, lodges, and homes where the audience is in the front. It runs approximately thirty minutes without speeding, or twenty-five if one keeps moving.

The program list of effects is given below in the order of their performance. Presented in this way they will give the best results.

FLASH RIBBON RESTORATION
TWENTIETH CENTURY CARDS
SIMPLEX TORN CARD AND BALLOON
THE LEMON AND DOLLAR
THE SUPREME EAST INDIAN NEEDLE FEAT
THE SUPER SLATES
A RING IN TRANSIT
MARCH OF TIME FINALE

In setting up, you'll need only a small table and a chair. The tested time in setting up is not more than twelve minutes, and it can be cut to seven or eight if you have a list of the articles and where they go. You won't need such a thing if you use the act and know it as well as you should. However, some will arrange the routine and use it only occasionally.

The necessary apparatus, or material needed, is as follows:

One straight backed chair
One ordinary card table
Two reels (blue-red) $\frac{1}{2}$ inch ribbon
A pair of small scissors
A 6 by 6 inch sheet of tissue
A sheet of 6 by 6 inch flash paper

A spool of black thread
Pack of cards — one duplicate
A large ticket punch
Some diachylon wax
4 colored balloons
3 lemons
3 one dollar bills
Kitchen matches — one lighter
Envelope prepared for lemon trick
A packet of needles threaded in the new way
An unopened package of needles
A large spool of white cotton thread
A metal tray 6 or 8 inches in diameter
Two slates with a loose silicate flap
Chalk — a heavy rubber band — a wedding ring
Two gentlemen's handkerchiefs
Two small rubber bands
Special display frame for Finale trick
Set of six clock faces made as described
Blank duplicate sheet to match faces

Suggested opening: "Ladies and Gentlemen, Magic is an art of truly ancient vintage. Down through the ages, through a thousand or more years of evolution, has come a general belief in miracles. In far gone days, a man or woman who presented feats of mystery was called a sorcerer or witch and promptly given a special bonfire of burning fagots, of which he was the central figure.

Time has passed. Today, a magician is looked upon as an entertainer and diverting figure. And, comparable with the transition of thought from sorcerer and witch to entertainer, is the evolution from a stage full of complicated ingenious mechanisms all surrounded with lights, curtains, and the necessary secret appliances of stagecraft, to the point where a person, like myself, can stand before and in his audience with but a few common everyday articles with which to portray a picture of magic."

A FLASH RIBBON RESTORATION

John K. Bays

(Note: This effect is exactly as written by its originator, Mr. Bays, 13 Gillhill Rd., Hull, Yks., England. It has a novel presentation and in the author's own words sounds very refreshing for

a change. Ye editor was afraid he might lose this spontaneity should he toy with the wording.)

This is a colorful effect, apparently impromptu, and can so nicely be fitted into your act. The preparation required may be completed in a very few minutes so I will firstly describe how the spectator sees the 'flash ribbon restoration.'

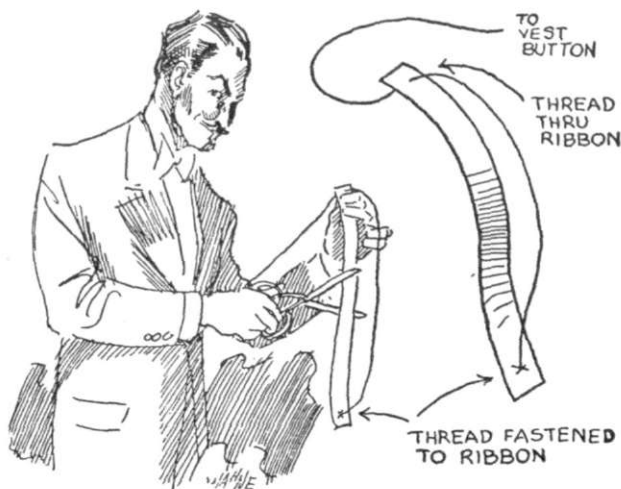
Look! The magician is just beginning another stunt and we must try to catch him this time. He takes two reels of ribbon, one of yellow and the other a light blue color, and requests a choice of either. One of the audience shouts out yellow so yellow it is and the magician discards the blue reel. Snapping a suitable length from this reel and holding the broken length of ribbon in his right hand he takes a pair of scissors in left hand from his vest pocket.

A mysterious wave of the scissors and a magic pass with the right hand causes the ribbon to levitate hanging downwards into space, altogether mysteriously. Snip, snip go the scissors, and the ribbon is cut in half, but more magic, the cut halves do not fall apart, just look! They float apart both levitated and the cut ends being several inches from each other. The magician takes the top piece of ribbon and very slowly, as if controlled by the left hand, the underneath portion of ribbon rises and comes up to again join the other piece.

We cannot see whether this join really takes place for the magician has bundled the mystery ribbon up and wrapped it in a piece of paper which was protruding from his breast pocket. This tissue paper parcel is now in his right hand and — My! What a vivid flash as that paper was thrown up in the air, and there is the length of yellow ribbon floating down to the ground to be given out for examination 'restored.' Well, it deserves a clap, don't you think so readers?

The method is so delightfully simple and presentation is of course up to yourself, but you should be able to put it over effectively because the misdirection is excellent. (Ed., and it is.)

Say the length of ribbon decided on its 12 inches, cut this length from the yellow reel and ditto from the blue. Take a length of fine black thread and fasten it to one end of the yellow ribbon. Thread a needle onto end of thread and bring it through the other end of ribbon. There should be now a fair length of thread left and the end of thread should be fastened to a vest



button. (See diagram). Fold the ribbon up and conceal it behind the right coat lapel where it is held in position with a pin. Treat a blue ribbon in the same way but conceal it folded in a vest pocket. Behind coat lapel on the right side must be a little pocket, a kind of servante easily accessible. The blue ribbon is in vest pocket for emergency as it should not be difficult to persuade a choice of yellow ribbon. A pair of scissors are stuck in vest pocket on the right side. In breast pocket is a piece of flash paper and behind it a parcel of flash paper in which is a duplicate of yellow ribbon.

We are now ready; break off a length of yellow ribbon and bundle it up in the right hand. The exchange for a threaded ribbon is really simple but very subtle. The right hand takes hold of coat near lapel and holds it aside while your left hand takes out the scissors. It is in this misdirecting move that you leave the real ribbon behind, in the servante behind lapel, and exchange for the duplicate threaded ribbon.

Allow the ribbon to unroll and engage the middle finger in the thread. The ribbon now hangs in space apparently mesmerized by the mysterious passes made by the right hand above. Cut the ribbon in half across taking care to miss the thread. The bottom half of ribbon falls but is still held by thread. Cover this fall with the left hand. To cause the pieces to float together just slide the right hand along the thread and push the top half of ribbon down the thread until it touches the other half.

Concluding, snap thread and bundle ribbon into the flash paper. In taking the paper from the breast pocket you also take the prepared ball. Make a sleight-of-hand exchange of the two balls and touch the duplicate bundle with your cigarette and throw upwards. The (duplicate) restored ribbon is unharmed after the flash and comes floating down very prettily. Do not think that because I have been brief the effect is not practical. Anyone with magic at heart can follow my meaning and will also see the possibilities of this 'flashy' little item.

TWENTIETH CENTURY CARDS

Annemann

Here is a nice card effect for club programs and one that will be found different from the usual run of card tricks. The performer has at hand a deck of cards, a ticket punch, and a two yard length of half inch ribbon threaded to a large darning needle.

A spectator freely selects a card and the performer hands him the ticket punch with the request that he punch a hole near one of the four corners. The card is now returned to the center of deck and shuffled. Picking a card from the top of the deck, the performer shows it to audience and says he knows this can't be the selected pasteboard because there is no hole in it. Likewise the next card is shown and the same thing said. However, the performer continues, with the assistance of two cards he will be able to locate the selected one in a novel manner. Taking the punch, the performer puts a hole in a corner of each card. Handing one end of the ribbon to a spectator the magician threads the two cards shown onto the ribbon about a foot apart. Either two spectators now hold the ends of ribbon, or one person can do it.

Performer now covers the two dangling cards with a large handkerchief. Taking the deck he calls attention to the fact that the selected card is still lost, but will make itself quite evident as soon as it finds out what a good time the two are having on the ribbon. Holding the deck up under the handkerchief it is given several riffles and the handkerchief whipped away. On the ribbon, and dangling BETWEEN the two original cards is the selected pasteboard! And everything can be examined as there is nothing to find!

I think that because of its simplicity and effectiveness this item will find a spot in a good many programs. Everything is unprepared except one card in the deck which has its back touched up with spots of diachylon (lead plaster) in the corners, the middle of the sides, and in the upper center and lower center. This card is on top of deck to start.

One card is first freely selected from pack. It is also very effective to have the spectator write his name across the face of it to begin with, and then hand him the punch. He puts a hole in any one of the corners, about a half inch in being best. Undercutting the lower half of deck, the performer has the card returned to the top half and upon this drops the under half. The selected card is thus stuck to the back of the original top card. Knowing its approximate location, an overhand shuffle brings it close to the top. Spreading a few of the top cards of the face down pack, the performer with his left thumb can almost at once 'catch' the double card and this is the first to be shown face out. There is no hole in it, which is a convincing detail. It is tossed to table face up (on the back of it is stuck the selected card) and another card selected and shown in the same manner. Now the deck is laid down and the two cards picked up and holes punched in them.

In the double card, the hole is punched to coincide with the hole in the rear card. The two cards are now threaded onto the ribbon, the double one going first and face out, followed by the other and unprepared card. Thus the rear cards of the stuck together pair is between the two on the ribbon.

Have the ends of the ribbon held. The two cards dangling freely is very convincing, and no one ever has thought that they aren't what they seem to be. Covering ribbon and cards with a handkerchief, the performer puts the deck underneath and riffles it several times with one hand while the other separates the two by pinching and sliding them apart until they break. The rear selected card is then left at center for the climax.

SIMPLEX TORN CARD AND BALLOON

Lu-Brent

Versions of a chosen card in an inflated balloon are many, but invariably call for mechanical methods. The following was designed as an emergency method and its simplicity will be appreciated by all Club performers.

Effect: The performer exhibits four colored balloons on a small tray. A spectator who will act as an assistant is requested to select one of these after which it is inflated by blowing air into it. A tape ribbon is tied securely around the neck to keep it so. Another spectator selects a card, a corner is torn from it for the spectator to hold, and the remainder of the card vanished. The balloon is bursted and the selected card found inside. The corner being held by the spectator fits.

Operation: You will need an ordinary deck of cards with one duplicate. Four colored OPAQUE balloons, a straight pin or two, a piece of tape ribbon and a little tray complete the necessities. Tear a corner from one of your duplicate cards and place it in your pocket where it can be easily reached during the course of the effect. This card, minus the corner, is rolled and inserted through the neck of the balloon, after which it is straightened out inside. The other three balloons are unprepared. Put the balloons in a line across tray so that the balloon containing the card is second from your left while holding tray in front. Place the tray on a nearby chair or table.

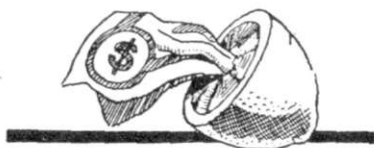
Presentation: Force the balloon containing the card with this subtle method. State that you have four toy balloons and that one will be selected for the experiment. Ask spectator for a number from one to four. (Don't say "between one and four"). They will generally say 'two' or 'three' regardless, and it sounds more logical. Let us assume they have chosen 'three'. Step to table, pick up tray, walk to spectator and have him count to the third one in the usual fashion from left to right. If they say 'two' it is there also because it's all in the way you pick up the tray. It is picked up AFTER the number is given and can therefore be picked up either by front or back to bring the right balloon in the right position. The chosen balloon is blown up by performer and tied by the spectator. He holds the end of the ribbon with the balloon dangling for all to see.

You now force the duplicate card from pack. Drop pack in pocket and secure the corner there. Take card, tear off the corner, and drop your corner into his hand. Fold the card over and over (incidentally folding up the genuine corner with it) and vanish it. A nice way is with a cigarette vanisher after rolling the card the long way, or one may use a double handkerchief.

Pull the pin from your lapel and explode the balloon. The card is there, minus its corner, and the corner held by the spectator fits. Throw the three remaining balloons into the audience.

THE LEMON AND THE DOLLAR

By Conrad Bush



Bolder and more direct methods seem to be the rule of the day and in this case the rule seems to be a good one. The more complicated an effect gets, the harder it is to handle. Mr. Bush has reduced the old and true classic to a concise method that does not confuse at any time and leaves a profound impression.

Passing three lemons into the audience, the performer asks that one be selected and held, the other two being tossed back. The performer requests the loan of a dollar bill, the serial number of which is taken down by another person, and then the performer tears off one corner which he hands to the owner as a means of still further identification. The dollar bill is now vanished. The spectator takes the lemon from his pocket, cuts it open and finds therein a bill. Serial numbers all check and the owner of the bill has the corner that matches perfectly. What could be more convincing in the eyes of the audience?

Lemons should be used that are different from each other to the extent that they can be mentally identified as one, two and three. Remove the stem pip from the lemon at the stem and with a sharp instrument such as an ice pick, insert it at this spot making a hole large enough to receive a rolled up bill. The bills are rolled as follows: Fold to half its own width, then in half lengthwise and then roll into a tight roll. Bill will not be over three-sixteenths of an inch in diameter and about one and five-sixteenths of an inch in length. The bills should be neither too new nor too old and first the serial numbers of each should be written down and a corner torn from each. Be careful to keep each corner with its own number.

Roll and push number one bill into number one lemon with a blunt instrument to about center. The same is done with the other two bills and lemons. Put a drop of glue on the stem pip and replace it over hole and let dry. Upon examination the lemon appears to be ordinary and without preparation. Put the torn corners in your pockets so you can get whichever you want and you are ready.

Spectator selects one of the three lemons passed to him and puts it in his pocket. The two remaining lemons are tossed back and this is where the performer finds out which has been selected. He places them on table at the same time securing corner to match bill in selected lemon. If corners are being kept in his pockets instead he secures the right one while asking the loan of a bill. Upon receiving the dollar he asks someone to write down the serial number and proceeds to call it off to them. However, he actually calls off the number of the bill inside of the selected lemon. One will always find it easy to memorize these numbers, or easier yet have them written on his cuff or thumb nail. At this time the palmed torn corner is placed at upper corner of bill, covered by thumb. The upper right corner of borrowed bill is apparently torn off but fingers really fold over the corner of bill and the palmed torn off corner is brought into view, creating a perfect illusion of having torn the corner from the borrowed bill. This piece is given owner of bill as a 'receipt' for his money.

Vanishing the bill with any favorite method the audience is told that the money has passed into the selected lemon. The spectator now takes it from his pocket, and the performer hands him a knife or lets him use his own. Upon cutting it in two he finds the dollar bill. The serial number is checked and of course is found to be correct. The torn corner fits perfectly and the trick is over. To present again it is only necessary to prepare one lemon as the other two are ready.

Editor's note: I like this effect very much because it is clean and direct in action. However, one point that I don't agree upon with Mr. Bush is having the spectator take the lemon from his pocket and cut it open himself. It would be better to show the hands convincingly empty and then have the lemon tossed up and the performer cuts it open and takes out the bill. Handing it to the owner the performer has this person read the serial number and the person who wrote it down verifies it. Then the

owner fits the torn corner and acknowledges that. Having the spectator find the bill when performer has never been close is just too divine, and anyone with as much as one brain will be suspicious and be sure that it can't be the same bill.

For a vanish I might suggest a method I sold several years ago in connection with a cigarette trick. An envelope with slit in back is used. About three quarters of an inch is torn from the end of bill. Then this piece is pasted along the inside edge of the envelope on the flap side so that it appears to be a bill inside with part showing. The flap is turned down and the envelope put in the inside pocket. When ready to get rid of the bill it is held in right fingers folded up a number of times while the left hand brings out the envelope with fingers on back and the thumb on flap side. Right fingers lift back flap and insert the bill behind the piece showing and at this moment performer turns slightly to the right so that the piece can be seen. The fingers have pushed the bill through the slit into the left fingers behind and this hand goes to pocket for a match. Left hand lights match and sets fire to bottom of the envelope while right holds it at top with flap still open and the decoy showing. Just before the flame gets too near for comfort the flap is turned down and the envelope dropped onto a dish. The performer's hands are unmistakably empty and the illusion created is perfect although at no time is the bill seen to be burning. Now the lemon is tossed up and cut open. Personally, I think this version by Mr. Bush will be found hard to better.

THE SUPREME EAST INDIAN NEEDLE FEAT

Annemann

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, which 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 have found Crowley "No. 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 five-eighths 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 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 first needle with left thumb and forefinger, wind thread around eye end of needle 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.

Tie a knot on the end of the seven inch length of thread at the end. With a very light daub of paste, touch it to the 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 the mouth and the knotted end is easily secured with tongue.

Put this prepared bundle into the hole in spool with the points downward (then they can't catch coming out) and put the spool, hole up, on a six inch 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 your 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 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 hole) and reel off three yards of thread with the right hand. Break and hang it around neck with right hand so ends are in front. Right hand



now takes spool from left hand and either places back on table or in pocket, and the left hand immediately reaches over for tray of loose needles. However, the right has turned the spool over and the bundle of threaded needles has fallen into left hand at the base of the fingers. Taking the tray with left hand and fingers underneath keeps the bundle covered, and all moves are perfectly natural.

The thread is now around neck, the tray of loose needles in left hand and the threaded bundle in same hand at base of fingers. Taking hold of 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 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 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 tongue, turned so that the points are towards throat and pushed over onto right side of mouth outside of teeth. Now drink half the glass of water. Take the thread from around neck, place end in mouth and then loop the rest over tongue. Chew up the thread into a compact mass and shift it over as far as possible to left side of 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 bundle onto the tongue again and roll it over until tongue gets the loose knotted end. The small dab of paste has loosened up in mouth and the knotted end is brought between lips without use of your hands. Have a committeeman take hold of 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 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 your head in the opposite direction to which the threaded end of bundle lies in mouth. If it is towards left, when lying on tongue, turn head towards right 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 colored threads, by having four faked spools and a corresponding bundle inside. Then a free choice of colored thread can be had after the loose needles are on the tray. This looks very nice. However, I think it is 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.

THE SUPER SLATES

Anonymous

For many, many years dealers' catalogues have listed "Spirit Slates" where two slates and one flap make a spirit message possible. A moot question is, "Why does a message appear only on one side?" In this version, nothing else is used, but after the two slates have been shown and openly numbered on four sides, they are opened to show a genuine chalk message on the inside of EACH slate, and are left with the audience. It would be best to follow these directions with a pair of slates and flap in hand.

Put a message on one side of one slate and in the upper left corner the figure 1. Cover this with the flap. On one side of the second slate put another message, or continue the first. Mark this with the figure 4. Put this slate with the message side down on the first slate with the flap, and keep all numbers to the front end.

Pick up the slates, and holding them together and tipped forward a little so that the top surface can be seen, the first or top slate is slid off and put under the second slate. State that you will number each side and with chalk put the figure 1 on upper left corner of top slate (flap). With the same move as before, slide this slate off and put underneath. Mark the new surface with the figure 2. Now turn the two slates completely over) never end for end—numbers always stay at front end) and mark the new surface with figure 3. Lift this slate off and put it underneath (the flap has dropped off onto the top of the bottom slate) marking the new surface (back of flap) with the figure 4. Now—with a remark about the slates having been marked, slide the top slate off about an inch to the right and, grasping it near

the upper right corner with the right thumb underneath and the fingers on top, turn it outward end for end and at the same time bring it underneath the top slate and square. The flap is on this slate, held in place by fingers, and the two slates are placed for the moment on your table. You pick up a ribbon, or preferably a large and heavy elastic band. Pick up the slates, leaving the flap behind, and remarking that they will be securely held together, make the same move as just described, turning the now top slate over and bringing it back under the other. The messages are now both inside and the slates are fastened. When revealed, everything can be examined and the numbering all checks perfectly.

Be careful when handling that the undersides of slates in hand cannot be seen as the messages are there several times. These moves are all simple, and although it may take several readings with the slates in hand to conquer the problem, you will be more than satisfied and pleased with the result. For variation you can have the card's names appear, one on each slate. Or again, have on each slate the answer to one question. Finding writing on both slates after openly numbering will fool well posted conjurers.

A RING IN TRANSIT

Eddie Clever

Of all the classics of magic, the 'Flying Ring' effect is one of the prettiest. In this masterful method however, **NO PULL OR BODY ATTACHMENT IS USED**. The effect is just the same as with the original version wherein a borrowed ring passes from one hand to the other while they are enclosed with handkerchiefs, which also may be borrowed. Follow the instructions as given here and you'll have one of the nicest program effects you have ever used.

Duplicate a wedding ring in the Woolworth Stores. Good imitations are to be had there and with this in your right vest pocket, two men's handkerchiefs and two rubber bands complete the preparation. Place the two handkerchiefs on the table hanging over the edge and with the two ends on the table close together. Get the ring on your first finger of the right hand and keep this finger folded into palm. Go into the audience and ask

for the loan of a wedding ring. Have the owner slip this ring on second finger of your right hand. Go back to the front, picking up a gentleman on your way to accompany you and help. He is to be quite a distance from owner of the ring. As you go to the front, bend in second finger and extend the first.

The assistant removes the ring from the first finger, it being natural, and he never suspects the use of another finger. As repeated performances prove, neither does the owner. Stand with your right side to audience as you have ring taken. Tell him to hold ring tightly in his fist. Walk back to the table and pick up one of the handkerchiefs with right hand. **AS YOU DO SO, PUSH THE BORROWED RING UNDER THE TIP OF THE OTHER HANDKERCHIEF!** This is done in an instant and is **NEVER DETECTED!** Hand handkerchief picked up to a spectator together with a rubber band. He lays ring in your right hand (duplicate). Then tell him to cover your hand with the hank. As he does you hold your arm up and the ring drops down your coat sleeve! He puts the band around your wrist to hold the handkerchief. As he does this pull up your right sleeve which prevents the ring from dropping out should you forget and lower arm. Let the audience get a casual look at your left hand which is empty.

Go over and pick up the other handkerchief with left hand, grasping the ring under tip as you do so. Have spectator take this handkerchief and you close your left hand into a fist. This hand is covered also and banded. Hold the hands far apart and command the ring to travel. Remember that up to now no one knows what is going to happen. They have no reason to suspect a thing being wrong with the left hand as the misdirection is quite perfect. Have the assistant remove the handkerchief from right hand. The ring is now gone! Thank him and dismiss him. Now walk directly to the person who loaned the ring, keeping the left hand high in the air. This person removes the band and handkerchief and finds their own ring!

You will find this perfectly practical in working. In the pull method only one ring is used but the effect is not any better. The pull method is not easy to set, it sometimes is noisy, and there is always the possibility of losing half of one's shirt during

the journey of the ring. Don't manipulate the hands during the effect. Don't call attention by 'flashy' moves that the hands are empty. They should be! The audience will never have any reason to suspect otherwise. Just give it plenty of practice to make the routine smooth. You'll wind up with an effect you will be proud to perform.

FINALE TRICK

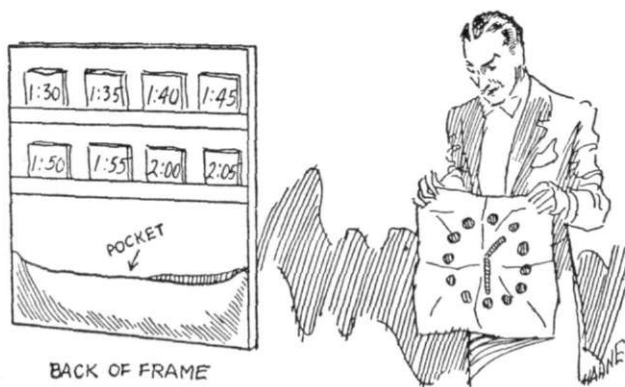
Keith Clark

In my estimation this effect is one of the most novel to conclude the program of any magician. Picking up a sheet of paper about twenty inches square and folding it rather carelessly as he talks, the magician asks a spectator for the time. We shall assume it to be 1:28. Putting the paper behind his back, the performer tears out bits and tosses them to the floor. Finally the paper is brought to the front and opened against a black background. **TORN INTO THE SHEET IS A CLOCK FACE, THE HANDS ON WHICH INDICATE 1:30!** The magus naively remarks that it has taken two minutes to do the tearing and that time is marching on!

Obviously, this is one of those EFFECTS which will be performed in a different manner by each performer. Some may prefer to cut the paper with scissors instead of tearing. Regardless of this point, the effect is accomplished through a substitution of papers so that no individual skill is involved. Mr. Clark used this effect in vaudeville where the running time of an act is seldom more than a minute or two either way. It is the writer's belief that any club routine can be gauged to within ten or fifteen minutes which makes this practical for use. When you have ascertained your approximate starting time, have on hand say five of the dials with the minute hand at five successive numbers which allows you twenty minutes. Many will no doubt make up a supply of dials minus hands and merely tear them in at the last available moment. Another out which comes to mind at the moment is for those who may use the trick as a routine trick rather than as a closer. In such a case they will merely use the effect during that period for which it is set. So, whenever the spectator

names the time, it is necessary only to exchange the paper in hand for the one set at the next closest five minute interval and use up approximately that amount of time in the apparent tearing. This tearing or cutting should not be precise or too artistically perfect in accomplishment. And please remember that it is more a clever effect of skill rather than a mysterious trick.

For the exchanging, individual genius may again be brought to play on the problem. Mr. Clark used a double chair seat, under and around it being the prepared papers folded into packets



about three by six inches in size. After folding and tearing the plain sheet, it would be drawn over the seat edge to further crease into a small package, and at the same time left behind while the correct one was pulled forth. My own idea for this is to have a background of black cloth mounted on a wooden frame. Across the back of the bottom, and about five inches deep, is a loose piece forming a pocket. On the back of this piece of cloth are enough pockets to accommodate the necessary prepared dials. Have this in front of the chair and resting on the floor against the seat. When ready for the trick, ask for the time, pick up the plain sheet, and start folding and tearing, or folding and clip-

ping. When finished, have paper (folded about to size) in right hand. Step over and pick up frame with the right hand (you are at left of it) and place it on chair seat leaning against the back. The fingers of right hand holding paper have gone in back (thumb in front) for a second, and the plain paper has been dropped in the spacious pocket. As the frame is set in place, the right hand secures the correct dial and the hand reappears apparently holding same paper. This positively is a natural bit of business. Another possible switch coming to mind is with a variated chair servante. Retain the bag part but elongate the clip part so as to hold at least five of the dials. With the right hand holding paper, move the chair into position by the back, and make the switch while with left hand you place any sort of background into position on the seat.

As "The Jinx" is fundamentally an offering for advanced magicians, I have no qualms of conscience in leaving this part mainly to its readers. And with that, I leave you to think about an effect quite original and one to make your audiences remember the fact that you are 'different from the others.'

LAST MINUTE NOTES

The Flash Ribbon Restoration as an opening serves as a novel surprise and allows of patter to the effect that magicians generally cut and restore things with many passes and knots. However, you have found a way of hypnotising a ribbon and making it do the job for itself. The levitation of the ribbon before and during the cutting will start getting attention.

The ribbon for the opening effect and the second number is taken from one of the spools of colored ribbon. Use the same ribbon for the third number, in tying the balloon.

In the pack of cards set for the 20th Century trick, have a short card, the duplicate of which is in the balloon. Then you can follow the 20th Century with the balloon trick using the same cards. Force the short card by riffling end of deck and stopping (?) on command. The torn corner from card in balloon is in your left side coat pocket where deck is dropped after the selection.

Have the three dollar bill corners on table, in order, and the lemon for each lying in front. When you get back the two lemons, put them on table. You see at a glance which one is missing, and so pick up the right corner at the same time. Keep the envelope for this effect in inside coat pocket. Keep matches or lighter in lower right vest pocket for use whenever you need a flame.

For the needle trick, everything is on the metal tray. Test this new way of threading needles a few times before the first performance of the trick.

The two slates are on table and set to go. This is strictly a 'force' effect, and up to the individual performer. I suggest using names of deceased famous men and presidents. Personally, for this effect, I've had the name of a president appear on one slate, and a short message on a popular or unpopular law appear on the other. The slate effect fits in well as a bit of spiritualistic fakery, the strong point being the finding of something on BOTH slates, and the fact that they can immediately be thrown out.

Have the frame for the Finale Trick on floor in front of the chair, and the whole thing back a bit so those who come forward will not be close to it. Have the blank and unprepared sheet laying on the chair set.

Everything else concerning the routine is covered specifically in the directions, and there is nothing in the placing of the various items that will conflict with each other.

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J I N X

PROGRAM - No. 4



A "No Card" Mystery Act

Completely routined and fully described, this 25 minute presentation has only a total carrying weight of 6 pounds, and does not make use of playing cards.

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A "No Card" Mystery Act

Effects for this Jinx program that do not make use of card tricks in any way, are routined so as to open lightly, blend together, and finally wind up with a strong test of one man second sight, or what have you.

Everything will pack easily and quickly into an ordinary suitcase and will not weigh over five or six pounds.

On the spot, one needs only a small table or stand and one chair. The actual time of the setup shouldn't exceed seven minutes. The running time of a program always depends a lot upon the individual performer, but a try-out of this routine clocked twenty-one minutes under favorable conditions. The last effect is the only one to take a bit of time, and there will be some who will want to build this up a bit with a few impressive words on telepathy.

A list of the program effects as presented in their logical and tested order are:

THE CLASSICAL CIGARETTE
A VISIBLE CIGARETTE VANISHER
COINS, EN ROUTE!
BRR!!
THE SPECTRAL SEAMSTRESS
LOCK AND KEY
THE LUCKY NUMBER MAGIC SQUARE
THE MYSTERY OF THE BLACKBOARD

The necessary objects for the presentation are:

One thumb tip.
1 bag of tobacco.
A book of cigarette papers.
1 cigarette—kitchen matches.
Cigarette holder pull as described.
Coin stand—15 half dollars.
A standard magic money tray.
Some good magician's wax.
An ordinary ice cream cone.

Imitation rubber ice cream.

2 pin tumbler padlocks.

1 key for each lock.

8 similar keys not fitting.

Packet of No. 2 Drug envelopes.

Some very small glass beads.

Seamstress gimicks and handkerchiefs as per instructions.

These can be made up or purchased from Max Holden, who manufactured a professional outfit after Jinx publication of the trick.

One two sided blackboard as described.

One handkerchief to be used as a blindfold.

Suggested opening—"Ladies and Gentlemen: It is my desire to present for your entertainment, a series of experiments based upon secret knowledge handed down from the days when people doing similar things were looked upon as disciples of the devil and either burned at the stake or hung from a gibbet.

I trust that present day enlightenment will prevent such an occurrence tonight, for we have found that such things are accomplished by material means, and serve as entertainment through allowing your minds to wander in a land of make believe.

Regarding my later experiments of telepathy and psychic sense, I want to impress upon you that such tests are to-day taken seriously by leading universities where the erudite are studying the mind and its forces from all scientific angles."

THE CLASSICAL CIGARETTE

Lu - Brent

Cigarette tricks are always popular and the following effect upon those who know the old cigarette vanish via the thumb-tip is quite mystifying. It is an excellent close up item and it has everything in magical elements.

You will need a thumb-tip, a bag of Bull Durham tobacco, a booklet of cigarette papers and one ordinary cigarette. That's all. The thumb-tip is tucked slightly behind your handkerchief which is in the same pocket. The cigarette is placed into the lower right side vest pocket protruding a little so that it may be easily secured at the opportune

moment by thumb palming it. If you wish you may use any of the standard type of cigarette holders which should be pinned to the position given.

Reaching into the right coat pocket take out the tobacco and paper. Hand them to a nearby spectator to open and also to have one paper ready for you. In the meantime you reach into the breast pocket of your coat and take out the handkerchief including the thumb-tip fixed to its proper place, on the thumb. Now state that you would prefer using some one else's handkerchief instead, so borrow one, allowing the spectator to keep yours as security. With your right hand hold the borrowed handkerchief at the center of one side and with the left hand pretend to hunt for a match in your lower right vest pocket and at the same time secure the real cigarette by thumb palming. As if not finding a match bring out your hand, drop the handkerchief over the left hand and with your right reach into your left vest pocket still searching. These moves must be timed but are perfectly natural. Not finding a match borrow one from another spectator and have him poke a pocket into your left fist with this match.

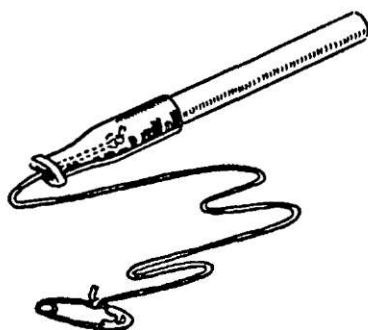
Pretending that the hole is not large enough, use your finger and then thumb to make it larger. The thumb-tip, of course, is left in the pocket, and underneath the handkerchief the left fingers are now holding the cigarette. The match is taken from the spectator and placed in your right coat pocket. Take the opened tobacco bag and pour some tobacco into the thumb-tip forming the pocket in the handkerchief. Put the single cigarette paper in next and tuck it well into the tip, making the usual getaway on the right thumb. Now state that you will cause the tobacco and paper to penetrate the handkerchief and appear in your closed fist. The handkerchief is next drawn off and shaken out to show the tobacco and paper gone. Open the left hand exhibiting the cigarette, while you tuck the handkerchief partially into side pocket leaving the thumb-tip with it.

A VISIBLE CIGARETTE VANISHER

Lu - Brent

Can any of The Jinx readers imagine a visible cigarette vanisher? Such a device is beyond the pale of a magician's imagination I am afraid, but in this case it is quite true.

Such an implement of mystery is not secured secretly, but actually and openly shown, the cigarette inserted, and it's gone! This is a very excellent vanisher and is nothing more or less than a regular short-size cigarette holder as used by many smokers, and which may be obtained from any tobacco store. With a piece of elastic, you thread the holder through the stem, tie a knot to the end of the elastic which enters the channel-cup, and the other end to a safety-pin. Place this in your favorite position under the coat so that it can be easily obtained, but try to make this move appear as though it is coming out of your pocket when produced.



Perform this in an off-hand manner. Place the cigarette into the holder in a most casual manner and with a little force to keep the cigarette fixed firmly. Of course, the audience can see the holder but will not in the least suspect that it is openly being used as a vanisher. You need only to release the holder and it will fly under your coat. If desired, the holder and cigarette may be reproduced from some other part of your person by using a duplicate set. The same effect may be obtained with a cigar and cigar holder.

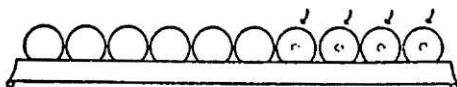
Editor's Note: This is a genius-like idea. Put a very small piece of adhesive tape into the holder with the sticky side outward. Fold the tape so part of it will be sticking to the inside of the holder. Jam the cigarette in and when the paper hits the tape, it is bound to stay there. Some holders don't hold the cigarette as securely as might be hoped for.

COINS, EN ROUTE!

Ottokar Fischer

In the fairest manner possible, ten half dollars are counted onto the performer's left palm which is covered with a handkerchief. A spectator holds the four corners of the handkerchief while ten more coins are counted onto a tray and dumped into the cupped hands of another person. The first spectator shakes the handkerchief a selected number of times, and that number of coins travel across space to the hands of the other.

Mr. Fischer's subtlety in handling the first ten coins is the basic principle of this feat. The rest can be varied to suit individual taste. On a small stand, like the one illustrated here, are ten coins in a row.



A duplicate of this may be at the other side of the stage or room. On the rear side of the coins number 7, 8, 9 and 10 put a tiny dab of diachylon plaster or good sticking wax.

Spread a handkerchief over the left palm, and count the coins, piece by piece starting with No. 1, into a stack on the palm. Now turn the left hand over, grasping the stack tightly in the fingers while the right hand apparently evens up the four hanging corners of the handkerchief. This action of squeezing the stack in the turnover, makes a solid and stuck together pile of coins 6 to 10, and it drops silently into the right hand underneath as the performer steps towards the spectator who takes the four hanging corners and is left to hold the 10 (?) coins in the thus formed bag. The pile of five secretly obtained coins in the right hand is pocketed or dropped into a well in the action of picking up a tray from the table and onto which the second ten coins are counted. This tray is the well known money tray, and is loaded with five coins. Dumping the ten counted coins into the hands of another adds the five and the mechanical details of the trick are over.

Mr. Fischer suggests that those experienced in the manipulation of coins may prefer securing five coins and making them appear singly and audibly in a goblet by the often published sleight of hand method.

The number of coins to be passed is immaterial and may be left up to the performer. He can also make a certain number travel or force the number as desired. The feature of this effect is Mr. Fischer's clever method for noiselessly stealing the coins at the start.

BRR!! (MEANING 'VERY COLD')

Otis Manning

Effect: The magician has just finished an effect wherein he has a borrowed handkerchief. He is about to return it when he pauses and states that he will do one more stunt in which the handkerchief plays an important part. "This effect," says the great whosit, "is my famous vanishing nickle." He starts searching through his pockets for a nickle (?) but finds that they are as scarce as the tips he has received that evening. Borrowing a nickle, the penniless magus puts it under the handkerchief which has been draped over the hand all this time, and upon saying the magic words, "One cent—two cents—three cents—four cents—and five cents," the handkerchief is whisked off the hand and in place of the nickle is found an ice cream cone! It is presented to the spectator who loaned the nickle as an even trade.



Operation: The main confession is that the cone is a real one but is topped with an imitation rubber ice cream cake obtainable at novelty stores. At a distance of three feet it appears real in every way upon production.

Put the cone in the left lower vest pocket. The steal at this point is practically the same as for the popular wine glass production. The handkerchief is over the left hand while the right searches the right vest and trouser pockets, ending with the lower left pocket which brings the right hand under or back of the handkerchief whereupon the cone is removed to under the handkerchief and the right hand now has the handkerchief draped over it while the left hand continues the search in the left pockets. Borrow a nickle in the left hand, put it under the handkerchief, and whip the handkerchief away after dropping the coin into the right sleeve. Hand the cone to the donor of the coin and by dropping the right arm the nickle drops in your hand to be returned if you feel in the mood.

Editor's note: Mr. Manning has an extremely cute idea in this effect. He has used it constantly for night club work and the fact that the reporters and reviewers have given it mention is proof that it is effective. With these cones, and in a typical club, only a very few near the spectator getting it will ever know that the ice cream is not real.

THE SPECTRAL SEAMSTRESS

Charles T. Jordan

Exact Effect: A beautiful 17-inch square handkerchief, white with a contrasting border, is passed for examination, and three spools of different colored silk are shown. Either of the three spools is selected (not forced) and the handkerchief is rolled around the spool of silk and tied there. With no substitution whatever the spool is strung on a piece of cord with a cloth button at one end to keep the spool from coming off, and in this condition the spool of silk and the encircling handkerchief are lowered by the cord into an ordinary paper bag. The cord is left protruding from the top, and the bag is handed to a spectator to hold. Now the name of some well known person is chosen, and on removing the spool and handkerchief from the bag, the silk is found to have vanished utterly from the spool, and on opening out the handkerchief the name of the very person selected is found sewn right across its center in large, clear letters, in the very colored silk that was chosen. Spool and handkerchief are immediately handed for inspection, and remember, there is no exchange of spools.

The necessary adjuncts are four large handkerchiefs (white), three faked spools, and fifteen inches of cord with a needle and button at the ends. Three of the silks are prepared by having a prominent name sewn diagonally across each with different colored silk. The names may all be different, in fact, they should be. Each spool is wound with a different colored silk to match the names on the handkerchiefs. These spools are ordinary and 'fekes' are on each. The 'fekes' are shells to fit over the spools and each is covered with a layer or two of the different silks.

Fold each of the three handkerchiefs on which the names appear into a long strip diagonally, so none of the writing shows, and wind each onto a spool rather tightly for the first turn or two. Then wind more and more loosely as the other end of the handkerchief is reached so that it will bulk up well. Now slip a not-too-tight rubber band over each, to keep it from unwinding. Next slide the proper silk-covered shell over each spool, doing so slowly, and then tuck the handkerchief in evenly all around with a flat, dull-pointed instrument. If this is carefully done, the shell may be slipped off readily and the handkerchief will bulk out well. If carelessly done it will be difficult when you try to slide the shell off. Of course each handkerchief must be covered with the same colored thread-shell as that sewn across the handkerchief. Each will now look like a genuine spool of thread. Stand the three spools in a row on your table, and you are ready to perform, the only accessories needed being a paper bag, or a small cloth one if you prefer, another rubber band, the handkerchief, and the stringing cord with needle and button attached.

Pass the plain handkerchief for examination, and exhibit the three spools for the free choice of one. Be sure that the audience realizes their freedom of choice. Take back the handkerchief, and folding it as you did the prepared one on each spool, wind it right over the thread shell in the same manner as the handkerchief, except that you must wind it tightly all the way. Secure it in place with the rubber band. Next thread the spool onto the cord, the button keeping it from coming off, and openly lower it into the bag. Allow the needle to hang outside, pinch the mouth of the bag, and have someone hold.

Now force in any manner you like the name that is written on

the handkerchief that was selected. Taking back the bag, grasp from outside the spool in the bag, but not too tightly. Pull the cord with the other hand, and you will find that the spool with prepared handkerchief will come out, while the shell and handkerchief around it will remain inside the bag which you crumple and throw to the table or pocket. It is well to have a duplicate crumpled bag at hand just in case it is asked for later. Have someone remove the handkerchief from the spool. The effect is most surprising, for the silk has apparently unwound itself from the spool and sewn itself across the handkerchief to form the very name that was selected.

After a few trials you will find that the inner and outer handkerchiefs on spool and shell can be wound in such a manner that when the shell is pulled off the inner handkerchief will expand so that it is almost an exact counterpart of the outer handkerchief, a stray corner left loose for a couple of inches helping to heighten the illusion.

A pleasing variation is this. After you have lowered the spool into the bag by the cord, pretend to hear someone murmur something. You now apparently pull the spool into sight again, but in reality have left the shell in bag. Then say you will perform the feat openly, and lower the spool into a tumbler letting someone hold it in plain sight. Probably the easiest force would be to have names of prominent deceased statesmen called out and you write each name suggested on a separate slip of paper. However, you write on all slips alike using the name on the handkerchief selected. With very prominent names on the handkerchiefs, the correct one is bound to be among those mentioned, or you can pretend to hear someone say it. Have one selected and destroy the others so your perfidy will not be discovered. This is an extremely flashy and radically different effect from the ordinary effects usually presented.

LOCK AND KEY

Henry Fetsch

When, in 1931, the Annemann version of Seven Keys to Baldpate made its appearance, there were quite a number of club magicians who immediately put this novel effect in their programs. More recently

there has been placed on the market the John Snyder version, doing away with a change bag. In the method given here, the latter version undergoes a pruning and the gimick is eliminated, as well as the effect and working being revamped into more practical form for professional use. As it stands now, the effect can be followed easily and the method allows of conditions heretofore impossible.

Several keys and a lock are handed to a spectator for examination. Only one key will open the lock. The performer locks the opened lock into the lapel buttonhole of the spectator, and the keys are mixed in a borrowed hat by anyone. This person takes a bunch of small drug envelopes and drops a key into each and seals them. They are placed in the hat and again shaken up. The performer may be blindfolded if desired, and reaching into the hat picks out an envelope at a time, tossing each aside until he comes to one he "feels" is the key. Tearing open the envelope he dumps out the key, which successfully opens the lock. And there is nothing wrong to be found with the keys or lock.

You will require 2 locks, a key to open each, and 8 or 9 other keys that will not open either of the locks. Also have a stack of envelopes with a small bead in the corner of the top envelope. (Thanks to Mr. Frank Chapman)

Pass out the keys and have a spectator find the only one that will open the lock. The other lock (spectators only know about one) is in your inside coat pocket along with the envelopes. The key that fits this lock is up your right coat sleeve.

At this point have the spectator mix the keys in a borrowed hat. You have taken the lock from him with the left hand while he does this, and as he shakes you reach into your pocket and get the envelopes. You switch the lock for the other, and the left hand comes out with the envelopes. Don't hurry this move, or try to be clever about it. All eyes are on the mixing of the keys, and you only have to do it naturally. No one ever dreams of an exchanged lock, all action being with the keys and envelopes. Hand a spectator the envelopes, and then step back and fasten the lock in the other person's buttonhole. At this point let the key in the right sleeve drop into your hand.

Tell the spectator holding the envelopes that you want him to seal the keys one at a time. What you really do, suiting your actions to your directions, is reach into the hat and produce the palmed key, place this key into the top envelope which contains the bead, and seal it. **YOU HAVE PERFORMED THE TRICK RIGHT UNDER THEIR VERY EYES.** All that need be done now is to have the spectator mix the envelopes after sealing the remainder himself. You then find the envelope with the bead and the rest is up to your showmanship. The trick's greatest feature is that you apparently never handle the keys or envelopes, everything being left to the spectator.

THE LUCKY NUMBER MAGIC SQUARE

Royal V. Heath

Lucky number magic squares are scarce even though magic squares themselves are not. Most of these squares are complicated bits of figuring which do not find much favor with the spectators. In this case, however, Mr. Heath has a novel presentation which uses the spectator's birth date and is not too long to become boring. We shall explain it as we go along and the reader can follow with paper and pencil.

Illustrated here is a magic square made from the numbers 1 to 9. This must first be learned perfectly so you know the position of each number as a sort of key to later operations. Make a skeleton outline

1 - 6 - 83

8	1	6
3	5	7
4	9	2

72	83	79
85	78	71
77	73	84

and above it write in figures the month, day and year of birth. Use the last two figures of the year for more ease in working. We shall assume the date to be January 6, 1883, which incidentally, is Mr. Heath's date of birth. It is written above the outline 1-6-83. First the 83 or year date is put in the (1) square. The spectator is asked which of the two remaining figures shall be used first. He indicates either and is

then asked whether it is to be added or subtracted. Both of these selections are absolutely free. Let us assume he picked the 6 and it is to be subtracted. Subtracting 6 from 83 leaves 77 and this is placed in the (4) square. Subtracting 6 from this 77 figure leaves 71 and this is placed in the (7) square. You are now finished with the 6 and it may be well to say here that the 6 could have been added in the same manner that it was subtracted. Also the figure 1 could have been selected first and also added or subtracted. Not one of these variations will make a difference in the final result. Now the figure 1 (in this case) is taken and either added or subtracted in the following manner. We shall assume it is to be added. The three numbers now in the square are considered as key numbers because they are in the 1-4-7 positions. We now add 1 to 83 making 84 and place it in the (2) square. Adding 1 to 84 makes 85 and we place this in the (3) square. We continue by adding 1 to the 77 in the (4) square, making 78 and place it in the (5) square. Adding 1 to 78 makes 79 and we put this in the (6) square. Now add 1 to the 71 in the (7) square which makes 72 and it is placed in the (8) square. 1 and 72 is 73 and this is put in the (9) square which completes the square.

Please notice that when starting on the last figure (in this case the 1) the three numbers already in the square act as keys to follow. Add or subtract as given above from the number in the (1) square for squares (2) and (3). Now start with the number in (4) square and continue with squares (5) and (6). Then start with (7) square and finish with squares (8) and (9). The completed square is a magic square and can be added horizontally, vertically and diagonally, the result, in each case, being the same. This proves the square, in this case 234. The digits in the sum are added together until a single figure remains and that becomes the lucky number of the person whose birth-date has been used. In this instance the lucky number is 9.

You can have a lot of impromptu fun with this and the alert magician will do it on the back of his business card, give the spectator a short reading by numerology of his lucky number, and leave the card with them. Try it a few times and it becomes very simple in operation.

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 platform, stage or front of 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 blackboard. Follow this in your mind and you will realize the effect of the set up on audience.

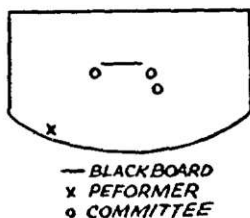
The performer takes a heavy piece of silk or a handkerchief and says that he will be blindfolded and will be led to a corner of the stage. Each one of the committee is then to write on the blackboard. One is to write a number of three figures, one is to write a word of not less than seven letters, and 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 corner of 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, 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 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 diagram and

with his back turned towards committee, the blindfold is faked in your favorite way as long as performer can see straight ahead. I sincerely advise the old folded handkerchief as the best. 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 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 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 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 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 lead back and when you do your writing. Just write as best you can. 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.

LAST MINUTE NOTES

Outside of the coin stand, which is but a long thin stand in which the coins are stood upright, the money tray, and the blackboard, everything else can be packed into a brief case or doctor's kit. The best material for a blackboard is the very heavy type silicate which is about a quarter inch thick and has a writing surface on both of its sides. This can be cut to whatever size you like best.

The last two effects make use of this board which may be placed on the chair or a small collapsible table easel which is simply made. Use one side for the Lucky Number effect, and then turn the board over for the telepathy finale trick. For this last, have a dampened eraser ready, so that the writing on the board can be thoroughly removed. Often a dry erasure leaves a slight trace of what has been written before, and may give your audience an idea that that is how you work.

After the first effect comes the vanish, and because of the fact that you put it in a holder the old gag of being told by your doctor to stay away from tobacco can be used. You reach for the match in your pocket, light the match, and as you light it let the cigarette and holder go. Pretend to start lighting and then find it gone. Keep match burning and remark that you forgot to add that your wife said to keep away from holders too.

You can now extinguish the match in the well known manner of blowing up the left sleeve and flicking it out in the right hand at the same time, and can finish off by saying that about the only fun you have left is lighting matches and putting them out.

You still have the handkerchief that was borrowed for the first effect. Use this handkerchief for the coin trick that follows, and after this say that you always return borrowed articles but like to show your

appreciation. This works into the ice cream cone production. After producing the cone, hand it to a spectator, but, as he takes the cone, you remove the ice cream, saying, as you drop it in your pocket, "I always like to take the cream home to my little brother."

On your way back to the front, pick up another person to help you on the Seamstress trick, and time and effort is saved at this point. It has always annoyed me to see a person go back to the front and then ask for an assistant when one could just as well have gone back with the performer. Besides, when one is in the audience, help is always easier to get. Some people don't like to walk up alone.

On the finale, write two of the items, the number and word, and then stop. Take off the blindfold, remark that for the picture test you would like to have the committee at a distance, and send them back to their seats. Now make the drawing, have one of the committee say "Right" or "Wrong," (the audience knows anyway) and you are through to a climax with an empty stage.



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