

JANUARY 1935

This number of the erstwhile 'JINX' makes the fourth issue that has successfully appeared and ye editor is gratified beyond words at and for the letters that have been received in regards to the contents of said periodical.

I'll admit that I started out with the idea of putting before the magical world a sheet of three good tricks a month. Whether I've done that or not is a matter of history since the first three issues included thirteen separate and complete effects (with nothing to send for or buy from the publisher) and I wish to state now that it is not zeal or an over amount of ambition that made me do it.

I have enough material of my own to run 'The Jinx' for two years. With what I have been receiving in the way of tricks and effects there is no doubt in my mind but that this still uncompromising sheet will be taking up space in the showcases of the dealers for four years to come.

If you pick up and read 'The Jinx' you'll find at least one trick you can use. Every item is complete unto itself. I pay cash for every outside trick that I can use but it has to suit no other person than myself who at present comprises the entire staff regardless of how many grand sounding titles might be invented.

I want to apologize to a certain extent to those who have sold me material which I have used. I want ideas that make complete effects and for them I pay and give credit. From that point on I lead the life of an individual. The titles are my own and the descriptions and explanations are as I see them. At times I get a little out of bounds and become facetious as well as allegedly funny but I do justice to a trick as is my nature and no one can deny me that right?

Magicians in general seem to be on the everlasting search for new tricks. Not that new tricks aren't needed but it appears to me that a great many of the good old tricks are misused and tramped upon by individual idiosyncrasies. The important one to me at the moment has been mentioned in Jean Hugard's latest book called 'Close Up Magic'.

Mr. Hugard has crept up upon the present vogue for close-up and typical night club trickery and if he gets and at my verbatim quotation from his book I'm sorry but above all the perfect table tricks one paragraph in the introduction was exceedingly in order:

(quote) Particular attention must be paid to the hands. They should be regularly manicured and kept in the best possible condition. (unquote)

I can't add to that. It's all there. Digest it.

By the way, although I don't use this sheet to advertise my own individual publications, I am safe in saying that the last book I put out 'Sh-h-h. It's a Secret.' is entirely out of print and has been for nearly two months. I'll pay two dollars a copy for any I can get in good condition as the price has been put up to three dollars. Send them to me at Waverly, N.Y.

And while I'm at it I can't forget the Christmas cards. I have seven or eight steady friends who don't miss me but twenty-nine came in addressed to none other than 'The Jinx' and I thought it was swell. I'll admit I'm a slacker when it comes to holiday greetings but it isn't because I didn't want to send out as many as I could. I guess I'm just one of those persons who was 'born tired and never got rested.'



THE MASTER OF THE MESSAGE. (Annemann)

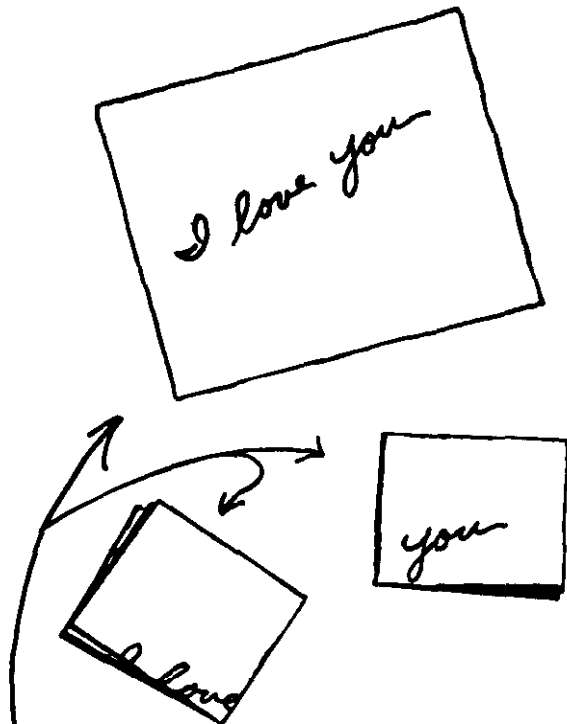
When this first dawned on me I thought it a very funny idea but about a week later I had the opportunity for doing it before a party of about fifteen men and the way it turned out leads me to believe that it is of real value. Certainly nothing could be simpler or of a more impromptu nature.

I was sitting in a restaurant with Max Holden at the time and something came up about the old trick wherein a coin or ball is made to vanish after being covered with a handkerchief and felt by several of the witnesses. Then the light broke and I thought of what follows.

The performer at any time or place borrows a piece of paper about 3 x 4 inches. It can be of any grade or color but should be heavy enough to be opaque for the subsequent satisfaction of the audience.

It is given one person with the request that he write something such as the name of a famous person, the name of a city, a short quotation, etc., and then fold the paper once each way with the writing inside.

The performer now states that he will attempt an exhibition of direct thought reading and to make certain that the subject be strongly transmitted to him, more than one person should know what it may be. He asks the writer to hand the paper to a nearby sifter who in turn reads it to himself, refolds and likewise passes it to another whom the performer indicates. These persons are separated from each other so that after about four have read the writing the concentrating will be done from all angles. (?)



An example of a piece of paper both before it has been folded by the writer and after it has been refolded by the plant who might otherwise be termed the viper in the bosom of the audience.

The last person to read the billet hands it to the performer who takes it in his left hand, closes fingers around it and after a moment's thought reveals correctly the thought in the minds of his audience!

Immediately he checks his statement and the paper is returned to the writer. There are no duplicates, no switches and not a single sleight with which to take chances.

Now please don't break down when I explain that there is a confederate in the audience. There are no codes or signals and his duties are less than simple. The effect when presented strongly effects the audience just that way because it is beyond comprehension.

The illustrations show you just about what takes place and the manner in which the performer receives his information. The confederate is, of course, the last of the four or five who are given the chance to read the paper to themselves in order that there be plenty of thought going on.

However, this confederate, while entirely trustworthy as far as is concerned the secret of the performer's greatness, nevertheless differs from the other spectators in an important way.

While the others dutifully read the contents of the paper and refold it as should be done, this one individual who has the last reading merely folds the

Paper inside out and benignly hands it to the performer who in turn benignly gets enough information from this strangely folded slip to reveal the hidden (?) thought!

There is no doubt in my mind but that this dodge, for dodge it is, will find a spot in the repertoire of many who make use of this type of stunt. I thought it rather funny until I had the chance to try it out and it worked so well I am not in the least ashamed to put it in print. There will be times when everything will not be perfectly clear but there will always be enough to give the performer an inkling of what it is all about and even if a little wrong there will be plenty to impress the audience that the test is one of genuine cryptesthesia.



CIGARETTE PERCEPTION. (Martin Sunshine)

This is an impromptu blindfold test that can be done at any time or place and is always interesting because of the novelty.

The performer says that through an extremely acute sense of smell he is able to tell different brands of cigarettes purely through a slight smell of the smoke.

About four of those present are asked to take cigarettes, each holding a different brand. We shall assume they have Lucky Strikes, Chesterfields, Old Golds and Camels. The performer is blindfolded with a handkerchief and asks that the four spectators now light their cigarettes.

One at a time and in mixed order, these four spectators approach the performer and pass the burning cigarette under his nose, and each time he instantly and correctly names the correct brand. And finally he requests that two come near and hold both cigarettes close at the same time, the correct brands being instantly named!

The secret is another of those nice little ideas that are always so welcome. In the beginning the performer sees that four people each have a cigarette of a different brand and these four are placed three or four yards away from him in readiness. However, the performer, knowing the brand held by each merely takes notice of their shoes! There will always be a difference and a glance at each is all that is necessary.

There is no reason why the performer can't have noted these even before starting the effect itself. The blindfold of a handkerchief means nothing more than it ever has and the performer looking downward can see a good two and a half feet in front of him.

Therefore, when one of the four approaches and holds a cigarette out there is no doubt in the performer's mind as to the identity of the person and also the brand of the cigarette.



CARD BOX SYMPATHY. (Orville Wayne Meyer)

This effect while a complete number in itself makes possible two things heretofore considered impossible. Using a P. & L. metal card box you can actually change ONE or TWO cards and leave the rest UNCHANGED. Secondly you can change cards that have been INITIALED.

Two decks are used in the effect. One has a red back and the other is blue. Taking the blue deck the performer removes a card which he openly shows and has a spectator initial. Picking up a metal card box, the performer places the card face up within where it is fairly seen by all.

Now from the mixed and face down red deck the person in audience selects a card freely and without it being seen the performer initials it and it is dropped face down on the card selected by performer. The lid of box is closed and performer hands it directly to a spectator to hold while he explains that his card was selected first from one deck and initialed by the spectator to prevent substitution. In turn the spectator freely selected a card from the other deck and this was initialed by the performer.

The spectator opens the box himself and FINDS THE TWO INITIALED CARDS AND THEY ARE BOTH ALIKE! AND BOTH DECKS ARE FOUND ORDINARY AND UNPREPARED.

It would be best to follow this explanation with a card box and cards at hand.

In the regular compartment with the performer's initials on the face, lies a card face down from the red backed deck. We shall assume it to be the Five of Diamonds.

In the false compartment and lying face up is an extra Five of Diamonds, the color of the back which does not matter in this case as it is an odd card from a deck not in use.

Now, with a F and L card box, if the false lid is not closed but merely let down carefully, the box can be held on the left hand and either the false or regular compartment opened at will, it looking all the same to the audience regardless of which is done.

In starting the performer runs through the blue deck and removes the Five of Diamonds therefrom. He states that this is his selection and showing it openly has a spectator put his initials on the face of it for safety. While this is done the performer picks up the box and opening it at the regular compartment but not allowing inside to be seen, takes back the card and slips it face up UNDER the blue backed Five of Diamonds already there.

The lid is allowed to close but performer immediately reopens it as an afterthought and this time he opens the false compartment and shows the audience the Five of Diamonds face up and alone in the box.

Now the red deck is shuffled and spread face down while the spectator pushes one card out of his own free will. Picking it up the performer says that as spectator initialed the first, he shall initial this one. This the performer pretends to do and then without letting it be seen opens the false lid again and drops the red backed card face down on top. This time the false lid is pressed firmly shut and the box handed a spectator to hold.

Now when the spectator opens the box the two cards found are both Fives of Diamonds and both bear initials. The decks may be examined but are now complete and unprepared. The puzzling part of all this is that the performer shows his card openly, the audience sees it face up and alone in the box, and the spectator initials it and then later checks these markings.

It will fool magicians and people who know the card box for the purpose of merely changing a card.

ONE OF THOSE THINGS. (Calvin Cole)

I know many people who don't care for an effect like that which is to follow in the wake of this lament but nevertheless there are a few who will make use of it in their spare time.

When Mr. Cole showed it to me I thought it rather cute and different in several ways from the usual run of such stunts. I find it nice to do when I have the back of an envelope that is without notes and upon which the lenient victim can make his notations as well as calculations.

The person in question is asked to first write down his age, and this is then doubled or in other words multiplied by two. To the result of this calculation is added the figure five and the resulting sum is multiplied by fifty. If the subject is not yet asleep he subtracts three hundred and sixty-five. Now he is told to dig deeply, ascertain the amount of change which he has in his pocket and add this to the result and this final number is given the performer to do with as he wishes.

Practically without emotion (depending entirely upon his ability with figures) the performer reveals not only the age of the person waiting patiently for the finish, but also the exact amount of change in his pocket. Climax.

To make this combination of figures clear I shall impose an example upon the reader. We shall suppose that the onlooker in question is twenty-eight years of age. Next we shall assume (taking myself at the moment) that he has forty-three cents in change. The figures will read as follows:

Age	28
Multiplied by 2	56
And then add 5	61
Multiply by 50	3050
Subtract 365	2685
Add change (43)	2728

This last total or result is given the performer and either on paper or in his mind he adds the figure 115. In this case he reaches the total of 2843. And without further recourse to mathematics he knows that the first two figures (28) is the age, and the last two figures (43) represents the change.

The main angle which prompted me to include this as a jinx within a Jinx was the 'change' business and 'age' kink. Personal angles will always attract more than an impersonal number regardless of how far the performer may go in order to attract attention.



SOMETHING TO WORK ON -----

I received the following letter from London and it contains something that may be of interest to many. I will give a year's subscription to anyone who can give me a workable method that I can publish.

28, The Drive
Walthamstow
London, E. 17

5th. December 1934

Theo Annemann Esq.,
Naverly, New York

Dear sir,

A London magistrate stated a few days ago, that the experience gained through thirty years on the bench had enabled him to judge pretty well when a man was telling a lie and when he was speaking the truth.

'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 each card as dealt. Occasionally, he deals one card and calls the name of another but whenever he does this the performer pulls him up at once. THE PERFORMER SEEMS TO KNOW WHEN THE MAN IS TELLING A LIE.'

That is the 'plot' and it is a good one. The method I have not found at all, yet. Will you try to get a method from readers of 'The Jinx?'

With kind regards

Yours faithfully

(signed) Vincent Dalban

The Evening Bulletin

NIGHT EXTRA



TWO CENTS



THE TWENTIETH CENTURY NEWSPAPER TEST. (Stuart Robson)

To my sometimes perverse way of thinking, 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 object 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. The paper is opened and one page of these classified ads is torn out, it being given 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 spectator mixing the pieces is placed on performer's outstretched left palm while right has secured tip on thumb. In going to person with page the right thumb is placed on left palm and paper, left fingers close, and thumb comes from hand with the stolen slip from tip and this is handed spectator as left hand pockets the tip and other corner while 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.