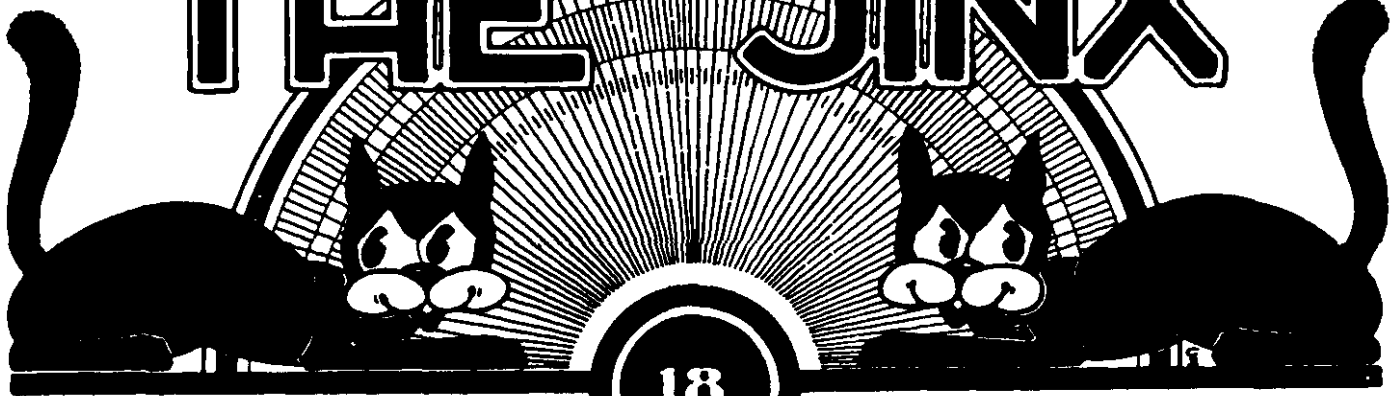


THE JINX



MARCH

1936

Price 25 cents - 5 issues \$1.00

Foreign 1/- 5 issues 4/- postpaid



Frank Lane took exception to my remarks in the Winter Extra for which I can't blame him if he actually thinks he originated the effect in question. He favored me with a delightful letter though and said with rare wit, "you're a coked-eyed liar if you say that routine is yours and it isn't Al Baker's either." Other quaint bits of Lane humor consist of, "Don't get fat headed because you've got a quarter magazine." --"don't think that the boys imagine you as any big minded chap who have no faults."--"so wake up...before it's too late." All right Frank, I'll try my best to wake up. I'll present you with a dozen life subscriptions if you can show where you ever did the three billet card effect before I made my pleasy stay in Boston. And by the way----now that you are wearing a 'solid gold black onyx ring with a great big question mark on it' and admit that you saw it on me first ----I hope it brings you lots of luck. However, rather than a question mark, I think you should have had a dollar sign.

At this writing I've completed nine weeks with the Green River Revue and the end hasn't popped into view as yet. From Pittsburgh to New York for the annual Liquor Show we have covered 117 night clubs and dinner spots. The week at New York's Grand Central Palace was historical to me because the show was recorded on transcription records and spacing on the record was timed to the split second for my announcements and the incidental magic. Audience reaction (applause!) was timed into these space waits and the fun started when, at various shows, they didn't react according to our predetermined opinion. The record just went 'round and 'round, waiting, like the tides, for no man --- especially Annemann.

All of which eases me into a tip for those who like new effects from old apparatus. Martin Sunshine originated the idea several years ago of using the candle tube for pouring a drink instead of the stock gag of producing a handkerchief. I've been able to use this idea successfully in our presentation as it fits with our advertising. One of the little ladies holds out a candle, another lights it, and one from the other side pushes the tube over it and follows with the cover. The entire line makes a pass (I hope you realize that all of this is timed with our music) and another steps forward with a whiskey glass into which is poured the 'demon rum.' That serves as a good excuse for my presence and my bit starts

with the vanish of the drink rather than let the lassie lap it up. My tip, to get back on earth, is to those who are using the vanish. The candle tube makes a neat build up to it.

Rumor hath it around various and sundry magic recounters that Bernard Ernst has turned in his resignation as president of the Parent Assembly S.A.M. I can't resist hoping it isn't true and that, if contemplated, forces will be brought to bear against it. No one could have been as sincere in his efforts as Mr. Ernst and we'll all lose a champion for the right kind of magical relations if he decides not to continue. We've all known that his health has not been of the best, and that he has carried on at times when the rest of us would have taken it easy. The boys around New York appreciate this loyalty and I only hope that those outside of meeting distance can visualize a trouper at heart. And in show business, that's tops.

Lowering myself to write about others I take issue against magazines for magicians that think only of making ends meet through advertising while the content flounders, whereas ends would meet automatically through adherence to an ethical policy. Magic is a small field when compared to any other line of endeavor supporting (?) trade publications. Nobody gets away with anything. I have no argument with the so-called (by the larger dealers) 'bed-room dealers' who fulfill their promises and live up to their ads. I was one myself and the Lord knows I've never tried to pretend I was anything else than a sporadic and moody writer along magical lines. I have no warehouses and I have no staff. I'm strictly a magically inclined rugged individualist and one likes me or they don't. I'll live or die by the percentage. But, by the Gods in the Heavens of all people, I can't recognize the policy of a magazine for magicians (and which exists by the voluntary will of magicians) when it accepts the advertisements of irresponsible persons who deliberately copy, re-issue, and reproduce the exact tricks and effects of others; take benignly ads from those known not to fill more than six orders out of ten; and continue to accept ads from people against whom complaints have piled up because of misrepresentation and apparatus or supplies of a pediculous nature ---- and the definition of that word is 'lousy.'

There used to be a magazine for magi which was solely owned and put together by an individual who had magic and magic alone at heart. He

lost money, he had dozens of enemies, but I'll gently push in the face any man who'll tell me he ever lost a penny on a bad or worthless trick which he bought because of an ad in that magazine and which wasn't returned after a just complaint. And such a policy, my reader, is worth a lot to YOU.

In the New York World-Telegram of February 20th, appears a nice feature article regarding "Al" Altman, talent scout for M-G-M pictures. Mr. Altman is chairman of the S.A.M. Expose Committee (I quoted him in the January issue) and outside of discovering Joan Crawford and Franchot Tone, the outcome of which is no imaginary problem now, he has been instrumental in stopping a number of planned exposures of magic via the screen. I'd reproduce the article but I fear those letters saying that it's not concerned with magic.

On the desk is a nice ad sheet about Psy-Key-Lock by John Snyder, Jr. His letter to me says that he first read of the effect in my book 'The Book Without a Name.' He didn't quite care for the method so started to develop something different. He finishes, "and I really believe I have it." All well and good. Away back in old September of 1935 I printed the new presentation of this trick in the Jinx (page 58) and described the buttonhole angle which was mine. (I sat by an outside pool next to the house and mentioned it to Bob Thrasher from Elmira, N.Y.) Now --- Mr. Snyder has said that he has a NEW METHOD - and he has. It has developed from the new presentation but it is an admirable method which supercedes by far my original subtlety. If you want to spend the money, here is the chance for a complete and muchly different effect. You'll get it complete and ready to work. I know. I've worked it a lot--all different ways too. This is an excellent way.

Harking back to a passed over subject, I wonder if there isn't some way the dealers of the land can't get together and associate against the continuance of outlaw dealers who pay their fee and do their worst. I realize that such a combine might result in a monopoly and which, for one, I wouldn't favor, but there must be an out to the misfortune of those who buy through ads appearing in supposedly responsible journals and are 'hung' with absolutely no redress. I will welcome any suggestions for a betterment of these conditions. Write them -- I'll print them. When we say we are independent - we mean it.

Flash! A letter just at hand includes a copy of a letter sent a dealer who didn't like a certain paragraph in a recent Jinx issue. This dealer went so far as to write alongside the editorial in this copy (for which the purchaser paid a dollar) a protest. The purchaser was quite right in objecting to dealer comment on his copy and also to the condition in which the copy was received. If you, you or you (who, as this writer did, want to save your copies of The Jinx) object to anything like this, send your subscriptions to a dealer who does right by you -- or direct to the publisher.

You can obtain now copies of the No. 1 Jinx. Due to the constant demand for it I've had it reprinted so that those who wish may complete their files. It has been very gratifying to me knowing so many are interested in having all copies. I've also been asked why I don't include all of my old effects which were sold for a number of years in order to make a complete a uniform collection as possible. One a month could be included in the issue. I'll think about it. And lastly comes a note which reads in part, "I never plan a club show without referring to my copies of the Jinx. It's a mint." Thanks a lot. I'm glad you put that much value on it and I'll try my best to keep it that way.

Theo Annemann

THE MIRACLE SPELLER. (Vincent Dalban)

Seldom a trick comes along with a truly genius-like idea behind it and I honestly think that everyone who reads this now will do it immediately and continue to use it in preference to many others.

Mr. Dalban suggests that it be used as a followup to one of the regular spelling effects. It is true that this could be so used in order to circumvent the 'do-it-again' person but even alone I think it of the best. The only requisite is a deck in which there is a short card.

While the performer's back is turned a spectator spells out his name - which the performer need not know - dealing (into a face down pile on table) a card from the pack for each letter of the name. The card that falls with the last letter is looked at and memorised. The balance of the pack is dropped on top of the pile on table and the whole pack squared up and cut. The performer turns around, and taking the pack spells out his own name, dealing a card for each letter. The card that falls with the last letter is turned up AND IS THE CHOSEN CARD!

Shuffling the pack at the start, the short card is cut to the bottom of the pack. Now explain to the stranger what he is required to do, at the same time illustrating the instructions by spelling off a name - any name for example but it must have one letter less than your own name. Just figure out a name with a letter less than the number of letters in your name and always use it. When this name is spelled off the balance of the pack is dropped on to the pile on table, the whole pack squared and handed to spectator. The short card is now so many cards up from the bottom of pack according to the name spelled off.

After the spectator has spelled off his own name as described in the effect, noted the card and dropped rest of deck on top and cut, the performer takes pack again and cuts the short card to bottom once more. Then remarking that his own name is magical he spells it off, turns over the last card and there it is.

Because the number of letters used by spectator is immaterial you may even ask him to spell his mother's maiden name, the month of his birth, or some such bit of data of which you could not possibly know.

THE PHANTOM CIGARETTE. (Lu-Brent)

Here is a new pantomime cigarette and match effect which has been called at other times, 'The Cigarette From Nowhere.' The working and presentation, however, is original with the writer and differs from other methods.

Place a lighted cigarette into any of the well known tank holders for lit cigarettes and put this in your left lower vest pocket. Now do your best pantomime of taking a cigarette case from inner pocket, open, remove a cigarette, close, tap cigarette on case in usual fashion, pocket case and put imaginary cigarette between lips. Reach under coat with right hand as if securing a match and thumb-palm cigarette from holder. In one continuous move strike imaginary match on sole of left shoe which you raise. Then, in-

(Continued on page 101)

IMPROVEMENTS

Since the inception of the Jinx many improvements have been received from readers who have tried out and tested the various effects. Any trick will stand variations in method and presentation. Periodically I will submit these contributions and hope they may make more practical for YOU tricks you have perhaps passed by.

Jinx No. 1 - October 1934 - Page 2 The Supreme East Indian Needle Trick.

Eliminate the faked spool. As the needle load is wound only at the eye ends it can be stuck with points down on right lower vest pocket of business suit or tuxedo. Have spectator on your left and let him cut off thread. As you turn towards left and take tray of loose needles with your right hand, your left fingers take load and it is in correct position. Everything else is the same in routine and you can leave spool with audience as the load principle in spools has been exposed several times of late.

--Improvement by Annemann.

Jinx No. 1 - October 1934 - Page 1 Hallucination.

Work by putting two heavy rubber bands around the deck, one each way. This covers the fake card to hide the cut lines of card and also seems to the spectator to guarantee that the cards are not manipulated. -- Improvement by Charles W. Fricke.

Jinx No. 2 - November 1934 - Page 7 Your Card!

Rather than take out the 4th and 13th cards, take out the 12th and 13th. You'll get the same results without having to stop at the 4th.

-- Improvement by Orville Meyer.

Jinx No. 3 - December 1934 - Page 11 The Bending Swizzle Stick.

Some have had trouble bending the glass rods. It is a fact that you can hold the ends and a gas flame at the center will not be felt. However, if one works over a gas stove burner just lay the rod on the arm of one burner, light it and the rod will sag by itself when hot enough.

-- Improvement by Annemann.

Jinx No. 4 - January 1935 - Page 14 Cigarette Perception.

Use ladies instead of gentlemen because of the greater difference in footwear.

-- Improvement by Frank N. Dodd.

Jinx No. 7 - April 1935 - Page 28 The Lemon and the Dollar.

Instead of using three lemons have three different kinds of fruit, say, for instance, an apple, orange and lemon. It makes for easier and more correct working because at a glance the performer can tell which bill is out without having to give the lemon a more apparent look-over.

-- Improvement by Leo H. Sullivan.

Jinx No. 9 - June 1935 - Page 35 A Matter of Policy.

Use ten instead of twenty cards. Five Republicans and five Democrats. Eliminate every fifth card instead of tenth. The order from left to right is R-D-R-D-R-D-R-D-R. It all makes for quicker working and sustained interest.

-- Improvement by Max Holden.

Summer Extra 1935 - Page 48 Par-Optic Vision.

For a possible repeat at a later date, and for those who don't want to touch the deck after the selections, one can use a three kind alternating force deck with every third card wide and long. This is made by cutting all other cards short and narrow. False shuffle and cut. Put deck on table and have spectator cut off a bunch and continue with the next three. You can't miss.

-- Variation by Annemann.

Jinx No. 10 - July 1935 - Page 52 Extra-Sensory Perception.

Do this with two people only rather than three. The effect is better and the third time doesn't become a boring repetition. Also lightly pencil or secretly dot the pasteboards so you can quickly stack them in the correct order by number rather than by a list or memory.

-- Improvement by Annemann.

Jinx No. 11 - August 1935 - Page 55 A Divination With Matches.

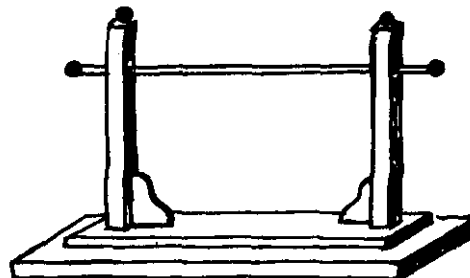
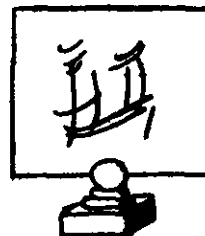
It is not necessary to use a new paper of matches as the effect will work as long as most of them are there. You can thus take them from a spectator. Note the number of matches left by picking up the paper and lighting a cigarette or cigar.

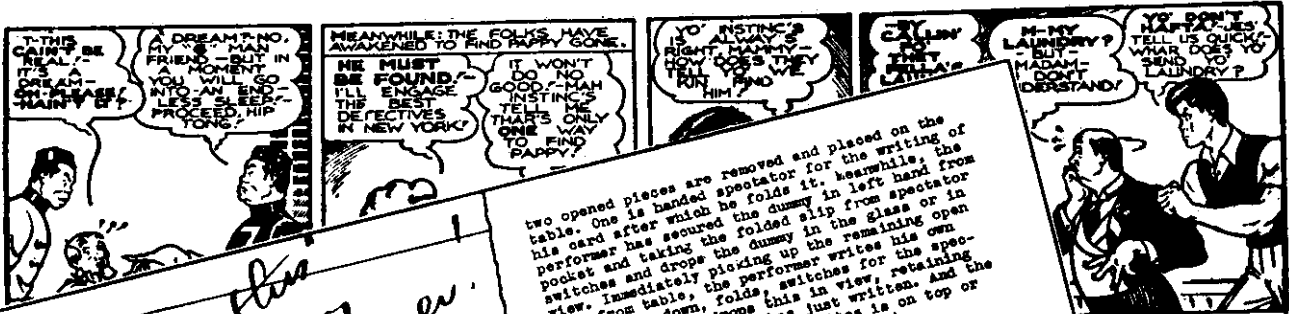
-- Improvement by Herbert R. Hood.

Jinx No. 10 - July 1935 - Page 50 Twentieth Century Cards.

Because Mr. Jamison got so much from this effect using a ribbon he worked out this stand to give it a better 'front.' The uprights are about 7" apart and the stand sets about 7" high. Holes are bored in uprights for a nickled rod which extends at ends about an inch. The screen is about 4 1/2" square and made of cardboard and decorated. It is of a size so that when set in front of stand, it will come just above and below the cards on the rod and allow clear vision all around it otherwise, giving performer free use of both hands. At the finish the entire stand can be given out for examination of the cards on the rod.

-- Improvement by R.M. Jamison.





By Frank Owen



Don't miss to



I cut this out for my lawyer. You can have the rest of it!
Frank

two opened pieces are removed and placed on the table. One is handed spectator for the writing of his card after which he folds it. Meanwhile, the performer has secured the dummy in left hand from pocket and taking the folded slip from spectator switches and drops the dummy in the remaining open view. Immediately picking up the remaining open card's name down, folds, switches for the spectator's slip and drops this in view, retaining the slip upon which he has just written. And the card whose name performer writes is on top or at back of deck (and may be any card).

Spreading the cards from left to right face up, the performer does so that the last card or two remain hidden at the end. At this time the spectator's slip is a dummy, and fingerpalmed in his left hand the performer has his own slip. The spectator now indicates face up cards, one at a time, and the performer says 'No!' after each until ten have been selected. Scooping up the deck the performer hands it to spectator. Picking up his paper (apparently, but actually the spectator's) the performer opens it and calls off the name of his own card, and reads the name of the spectator's card.

belongs to the spectator, and fingerpalmed in his left hand the performer has his own slip. The spectator now indicates face up cards, one at a time, and the performer says 'No!' after each until ten have been selected. Picking up his paper (apparently, but actually the spectator's) the performer opens it and calls off the name of his own card, and reads the name of spectator's card at the same time. He refolds the paper, switches, and tosses his own paper to the audience to verify, retaining the spectator's slip just read. Scooping up the deck, the performer hands it to the spectator to verify the presence of the card.

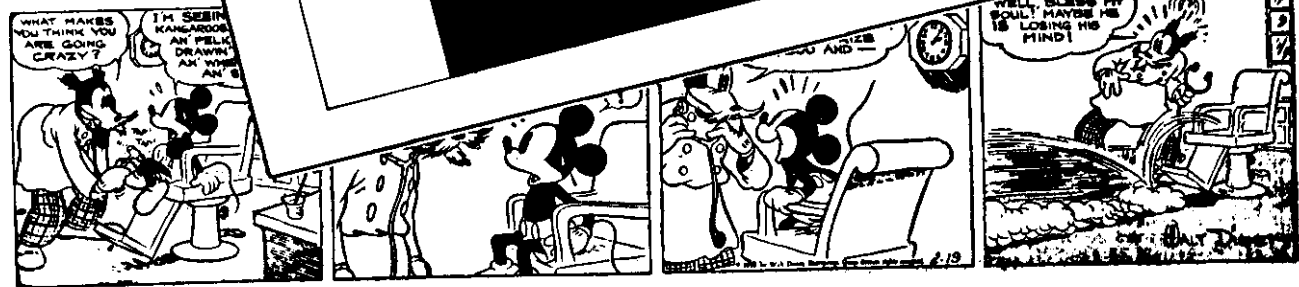


Tails-pin

BOBBY AND SPECTER ARRIVED AT MAZATLAN, AFTER THEIR THRILLING ADVENTURES IN THE ISLAND IN THE SKY AND BORROWED A PLANE FROM THEIR FRIEND, BOB LLOYD IN WHICH TO FLY HOME IN. BUT JUST AS THEY WING OVER DARLO CARTON TOWARD THREE-POINT —

2-21

Mickey Mouse



stantly, as if you have ignited the match, bring up the right hand to lips, screening your mouth with both hands cupped. This hides the move with your right second and third fingers which grip the burning cigarette and bring it out of the thumb-palm position. This brings it into the proper position for placing between lips. Start smoking cigarette and then bring hands away, at the same time blow out make-believe match and throw it on the floor.

If you prefer, you may have the lit cigarette in holder pinned to your trousers or coat near bottom edge on left side. The cigarette is stolen in this case by left thumb and first finger while the right lights match on shoe. When hands are brought up to face it is the right hand which does the screening and the left middle finger hoists cigarette upwards which brings it gripped in regular smoking position between first and second fingers.

(Editor's note.) I've used this quite a few times and find it much easier and more sure to grab the cigarette from pocket with right thumb and first finger. The second finger pushes the cigarette back into hand and the lighting of match is done with the same hand a moment later. The left hand cups and screens the right sufficiently and the cigarette is in position to be taken between lips.

THOUGHTS IN GENERAL. (Annemann)

Being in a continuous state of "Jinx-Jordan vs. Four shows a night with one day off every two weeks" this column is in order that I may not have to concentrate on one particular effect. In the making are three complete routines along varied lines and they will, I hope, make up for a dearth of material of late which I could justly accredit to myself.

For those who might like to try the card on a ceiling effect (which is one of the most effective effects to say the least) I can give a most practical bit of information. Get a small (sample, if possible) size salve tin with cover. Into it put some Woolco Paste, obtainable in nice large jars from Woolworth stores - for a dime. Be sure that it doesn't come to the top of the tin. Just carry this around for the time when you'll need it. Opportunity arising, remove the top, transfer it to bottom and keep in your right trouser pocket. With tin not too full, the paste won't start sticking up things. Use any deck - have the card selected and replaced. Get it to the top and ask if anyone has a suggestion as to how you might find it. The stall serves you well. Your right hand drops to pocket and the second finger gets a dab of paste which is then applied to back of top card. Now -- after passing by any suggestions remark that you have an idea (it will be more bizarre than any offered). Give the deck a last minute dovetail shuffle leaving the sticky card on top. Hold in right hand with second finger and thumb at the ends. Throw flatwise to ceiling with a little twist to the right as you let it go. The circular or rotary motion of pack is what assures a nice flat contact -- the deck falls and the card is there for all to see and remark about until the janitor or house boy gets a ladder. This particular paste works better than soap, etc., and all those things which have been written about before. And for the first time I think I've brought out the partial spin of the deck which makes this effect a sure thing.

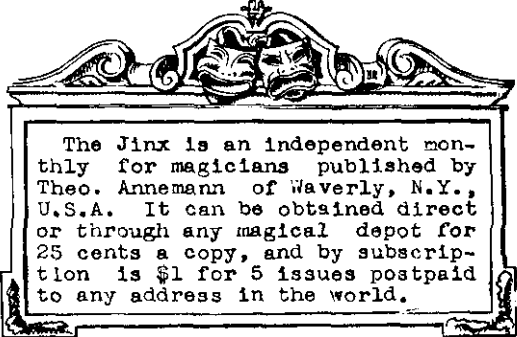
From out of the past comes this tip. If you use tubes with which to cover glasses, etc., make them of heavy cardboard and make them square. rut them together with cloth tape and they'll fold flat when not in use. Make two end rings for each tube from thin wood. Put these on the ends and they hold the tube in shape. When through everything packs flat for your suitcase. I found it more than practical. You should too.

Extremely strange is this thought. Get a book or two on lip reading. Play around with it if you go in for the mental type of work. People always talk and say things to their friends while you are working (especially when doing the private and intimate jobs) and it comes in mighty handy for the performer who can take advantage of situations. I know that not one out of a thousand will take this paragraph to heart. However, one has --- and it has been worth plenty of money.

Rehashing is a bit of business always argumentative. Some readers heartily dislike it even though a redress of an effect may make it workable for them. However, if you do the Brema Nut Trick use it with a glass mixing rod or 'swizzle stick' rather than a string or cord. Removing the nut from a glass rod is much more astonishing and the patter to use is that you are in possession of a strange bit of glass. Let them examine the rod and then introduce the nut as an incidental piece. Work the trick, leave the nut on the table without comment and keep your attention on the rod. The super-smart ones will check the nut to no avail, and although they may be certain the trick is there (it's too bad it has to be a shiny brass nut because of being so uncommon -- that's why I started using a decoy away from it) they won't discover anything. Dr. Gordon Peck even went so far (more power to such showmen!) as to carry a half dozen rods wrapped up in chamois. He'd unwrap them and select one for the effect, putting the rest back.

Very practical as I have discovered is the idea of using a common cigarette dropper for the much played around with blindfold cigarette divination trick. There have been many methods for discerning the make of a smoked cigarette while blinded. My version was to have four brands dumped into a hat and shaken up. Show the right hand empty with a flourish and reach in and mix them a bit more. At the same moment the left hand secures a cigarette from dropper under coat edge. After mixing the left hand follows the right hand in and apparently draws a cigarette out, places it between lips and the spectator lights. One inhalation and you name the brand. The spectator takes cigarette from your mouth and checks. You repeat and that's all. Merely have one of each brand in the holder and you know the order. This works.

Lastly, if you go in for chances. do your card L tricks minus 3 cards - the 9D, AS, and 2C. Whenever possible ask the spectator to name a card rather than select one. The moment one of these is named - and it will happen - hand them the deck to be mixed. Cause the card to vanish and then take it from your pocket. It stuns.



The Jinx is an independent monthly for magicians published by Theo. Annemann of Waverly, N.Y., U.S.A. It can be obtained direct or through any magical depot for 25 cents a copy, and by subscription is \$1 for 5 issues postpaid to any address in the world.



DEATH FLIGHT!

Excellent for press and publicity work is this very effective and out of the ordinary trick. The preparation is very simple and quickly done with a minimum of material, all of which is essential to modern magic.

Effect: The performer hands a spectator seven blank cards, one of which he is asked to take and write upon it the name of a dead person. He is then told to shuffle the seven cards and they are placed in an envelope, sealed up and the envelope initialed, whereupon the spectator may pocket it. Then seven more blank cards are shown and examined. These are sealed and the envelope initialed and held. The 'Death Flight' takes place when the performer causes the dead name card to travel from one envelope to the other. Upon opening the first only six cards are found, all blank. In the second envelope are found eight cards and the dead name card among them!

Requirements; A packet of blank cards; a packet of small envelopes which will hold the cards neatly; a pencil.

Preparation; Place six blank cards in one of the envelopes, seal it and place it second from the top of the packet of envelopes, they all being flap side down. In the top envelope place a single blank card.

Operation; Count out seven cards and give them to a spectator. He selects any one of them and writes upon it a dead name. Then have him mix them up with the writing side of the dead name card down. You have taken the top envelope from stack. Take the cards, insert them in envelope (single blank card is already there) and hand envelope to him for sealing. As he does this pick up the stack and pencil. Take envelope back and place it on the top of the packet with flap side down. Ask his initials, turn the two top envelopes over as one and write his initials on back. Slide this envelope from packet and hand him to pocket. The spectator thinks he has his own envelope but really he has the one with six blank cards.

Hand the second spectator seven cards which he counts and examines. They are sealed by him in an envelope which you take, this time, from underneath the stack. Take the sealed envelope back, placing it on the top like before. Ask this person's initials, turn over the top two as one and write them on the back. This envelope (containing eight cards and the dead name) is then given spectator also to pocket.

As far as you are concerned the trick is over except for the subsequent 'blarney' to build up the passage of the dead name. When the first envelope is opened only six blank cards are found. The second envelope is opened and found to contain eight cards and the dead name is there!

TOM SELLERS