



OCTOBER 1934

Conceived, written and published by Theo Annemann. The Jinx is not a magazine, neither is it a crusading sheet with a chip on each shoulder and a woodpile in reserve. All offices, both in an artistic and business sense are held by one individual who has but a single thought in mind, that of supplying magicians and mystery entertainers at large with practical effects and useful knowledge.

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

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

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

Al Baker has said that if a person can get one trick out of an issue it costs them only a quarter; if they find two they can use, the cost is twelve and a half cents each. However, if they can find use for all three, then 'tis a rare bargain.

So with a lifted glass instead of a broken bottle I dedicate instead of christen the first copy of The Jinx

TO A MEMORY.

Theo Annemann

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HALLUCINATION.

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

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

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

Now performer repeats that he has made an actual test of his statement that no two people see things exactly alike. The first party is asked to stand and name the card he saw on top of the deck. He does. The second party then arises and names the card he saw. He does BUT IT IS A TOTALLY DIFFERENT CARD. The third person stands and names the one he saw AND IT IS STILL A DIFFERENT CARD! The performer shrugs his shoulders and tells them that they are all wrong. The third man turns over the card on table or that he is holding AND IT IS THE JOKER! The deck may then be tossed out if desired.

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