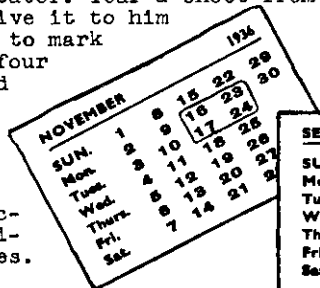




CALENDAR CONJURING

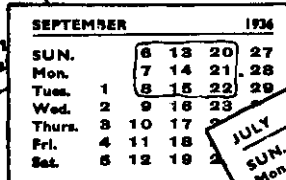
Calendars in magic have been scarce, and for that reason, the following ideas may be of quite some interest to those who are looking for something just a bit different. They make nice close-up tricks as well as being adaptable for larger audiences through the use of larger calendar sheets.

In the first effect, it is the purpose of the performer to tell any four dates that are marked off by a spectator. Tear a sheet from a calendar pad and give it to him with a pencil. He is to mark a square around any four dates, as illustrated in the first of the three calendar sheets reproduced on this page. Telling you the total of these dates, the spectator is given immediately the four figures.



For this example, the four dates in the first calendar have been encircled. The total named is 80. You mentally divide by 4 which equals 20 and subtract 4 to give yourself 16. This is the lowest date in the square. It is easy now to calculate the remaining dates as $16+7$ equals 23, and $17+7$ is 24. Thus the dates are 16, 17, 23 and 24.

Continue by tearing off another sheet and having another person mark off any nine of the dates in a square. The second calendar sheet above illustrates this. Saying that you won't give him so much adding to do, ask him only to give you the total of the highest and lowest dates, in this instance, 6 and 22. This time you mentally divide by 2, and it gives you the center number of the square, or 14. The number to the left of this always is 7 less, or 7 in



this instance. The number above is 1 less or 6. Thus you instantly visualise the nine figures as 6, 7, 8, 13, 14, 15, 20, 21, 22.

Again you tear off a sheet and this time a spectator marks off any three figures in a row the way run. We shall use 14, 15, and 16. You are given the total, which in this case is 45. You mentally divide by 3 which gives you the middle figure. By going back 1 and ahead 1 you get the numbers 14, 15 and 16.

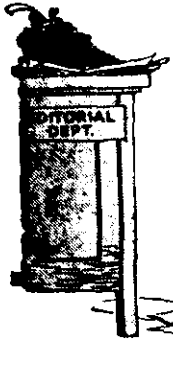
Now hand out the rest of the calendar pad and say that you will endeavor to name the days on which any month started and ended. You are given a month and you ask upon what day the 17th landed. If he says Tuesday you answer by saying that it started on Sunday and ended on Monday. This is based on the fact that the 15th of the month always arrives on the day the month began, and if there are thirty days in the month it will end one day after the day it started.

If there are 31 days in the month it will end two days later than it began. So, when you are told that the 17th was on Tuesday, the 15th must have been Sunday and if a 30 day month it must have ended one day later on Monday.

In February, if there are 29 days, the month always ends on the day it starts. If 28, it always ends one day earlier or before the day on which it starts. There hardly is anyone but knows the jingle by which the number of days in each month is told instantly.

(please turn to page 135)

TOM SELLERS



On the market this month has been placed a cute effect with a stick of wood and piece of string called "You Try It" by Cliff West. It is an amusing puzzler and after playing with it for a time I wondered why one couldn't make up a neat routine with a pencil. It would be practically an impromptu pocket act and nice for publicity close-up work. One could start by taking the pencil from pocket and making it apparently bend like rubber. (Swizzle Stick - No. 3 Jinx) This could be followed by the old gag of making the pencil write any color called for.

A color being named, you merely write it out. Adding the small peg to pencil you now do the 'You Try It' effect with string. After the onlooker attempts it once or twice you continue with the Brema Nut trick and remove it while ends of pencil are being held. Then the old rising pencil on the hand trick can be presented and finally the effect of breaking a pencil with a dollar bill is done. If desired, one can use pencils imprinted with their name and ad and dispense with the breaking business. These are mostly well known tricks and there are many more which can be added at will. A pencil is such a common article that such a routine would be novel and very easily carried. The whole of the above could be done for about a dollar and a quarter at the most.

Goldin is using a bit in his act now that is quite away from the ordinary. Two members of the audience are asked up and seated at each side of a table. Goldin stands in back of the table between them and works a number of puzzles that all can see. The two spectators try to do them and from reports at hand, the bit is very amusing and different. I'll try to get more information about the routine.

A second Encyclopedia has appeared from the den of that prolific copyist Gravatt. It's not as large as the first but is more up to date with its plagiarism, having tricks published in books during the last two months. Very ridiculously Mr. Gravatt takes to task the "Edison" of magic for attempting to copy his monumental "steal". He even calls him a forger and the old saying about the "pot and kettle" comes true again, Mr. Gravatt being the pot. For some unknown reason he hasn't "lifted" material from The Jinx. Perhaps he figures that when I meet him his nose will be twisted quite artistically and pushed flat into an archaic design.

A nice effect can be had by using the very beautiful silks Davenport has put out with playing cards illustrated on them. Have a blank silk to match and a color change ball or tube for the color change through the hand. Have a card selected but force the correct one. Now do the through the fist' change and the chosen card appears on the silk.

Mr. Margolies filled a page of the July Sphinx regarding the future of magic and suggested a fund for the production of a full evening's show carrying a number of magicians for all types of magic. The meritorius idea could only hit a snag with the selection of such magi. A half dozen contributing performers would not only clash in temperament and ego but everyone who contributed a dime towards the production would want to have a word in the running. From a money making angle for those who contributed and for a furtherance of the art, there should be a recognized actor in the part of the magus and the book written around this character. Can you imagine six magicians with equally impor-

tant parts trying to decide on the billing? Vivian Cosby, who co-authored the production "Trick for Trick", had an idea once to start such a melange with a modern speakeasy set. A fair lady, quite under the weather, would imagine a rug to be a flying carpet. Planting herself on this, she would 'pass out' and the scene would fade into sets of the various countries with their native conjurers at work. Miss Cosby never told me what the finish was to be, but I could visualize a last minute return to the original set where the lady was being carried out and someone remarking, "We'd better get her home before she comes out of it and starts telling us where she's been." However, in my opinion, even that show would snag on the exaltation of more than one principle doing the magic. I thought that John Halliday in "The Spider" proved that an actor must play the magician in order to be a success with the first class play going public. Magicians are notoriously poor actors and my opinion is that it's because they are used to playing TO the audience rather than FOR it.

TRIVIA

When the Fort Worth Fair was postponed, Hardeen, Martin Sunshine and Jim Collins came back for a breathing spell. Now the first and last have gone back with Gordon Alexander. Sunshine figures that local work will be more remunerative.--- Dai Vernon's sojourn in Colorado has ruined The Jinx Bowling Club.--- Bill Hewitt, who used to run the Psychic Department in The Sphinx, is giving table readings at the Dewitt-Clinton in Albany under the name of Kardec.--- Gamage's Magician Monthly through one of its agents is sold at Railway Bookstalls.--- Billy Holden away to Camp Brooklyn for a summer outing and writes he gave a magic show. Wonder where he gets his apparatus?--- Fred Rothenberg, whose "Acidopholus" graces many a program, is grandpappy to a boy. His daughter, Maxine, is the only girl who does the birdcage vanish in the approved fashion.--- Thayer's new catalogue is a valuable item for the bookshelf and Russell Swann, from London's Dorchester, sends those new Davenport card handkerchiefs to U.S. agents as novelty silks to remember him by.--- Holden opens a Boston branch September 1st with Herman Hanson at the helm. Now you can have apparatus built in the Thurston manner by the late master's chief mechanic.--- Burling Hull leaves for the west any day. I expect that soon the state's name will be changed to Voltaformia.--- I can't get over wondering why Frank Lane wasn't at the Batavia convention. I had three good gags ready for him in an attempt to make up.--- Jud Cole has all routine, patter and rights to Fred Keatings vaudeville and night club act. That sort of proves that Fred is cold on magic as a business anymore.--- Incidentally, Jud Cole has just had his nose operate! on. He says it is because of an explosion of some sort when young, but I think it's because he wants to do that trick, a spoke up the nose. I'd mention the specialist's name too, but Dr. Jacob Daley would say it wasn't ethical and wouldn't give me any more of his card ideas to pass on to you, you, and you.--- Those who do the swinging bottle on a rope can use Japanese Saki bottles which rest in a little holder and are just right. Use a chop stick for the levitation.--- On the west coast, chumps were caught winning prizes on Bank Nites at theatres by using the idea on page 24 of 202 Methods of Forcing.--- The comedy match business described in paragraph 5 on page 118 of Jinx No. 21 was used over 35 years ago by Lewis Davenport but never published.--- Max Holden has in preparation a book of modern magician's programmes. This hasn't been done since back in the early 1900's and should prove of plenty value for the active magi of to-day.

Theo. F. Funnemann

SUGGESTED PROGRAMS

NO. TWO - A Mental Club Act

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 twenty-five minutes.

The necessary apparatus, if it can be called that, for the routine is as follows:

One flesh colored thumb tip (or two, if you like.)
A pad of paper about 2½ x 3½. 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 black.
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 x 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.

The program list of effects as taken from and titled in The Jinx during past issues 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.

Two Papers and a Spectator.	No. 1	Page	3
Synthetic Sympathy.	No. 2	Page	7
The Lie Detective.	No. 5	Page	19
20th Century Newspaper Test.	No. 4	Page	16
Triple Coercion.	No. 21	Page	123
Slate Immortality. Summer 1935	Extra	Page	40
Extra-Sensory Perception.	No. 10	Page	52

Make the opening address short, and to the point enough 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 a 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 of any type a dark suit with a white shirt is perfectly all right. This applies also to men's clubs, lodges and smokers when

also to men's clubs, lodges and smokers when there are no ladies present. Too many magi go to these strictly informal places looking like a stiff dressed up monkey. Unless the affair is very snooty, wear a dinner coat, or tuxedo for mixed audiences and formal men's dinners in the evening. The best way always is to ask the agent or committeeman 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 ladies, do know the difference, and it makes a big difference in their respect for you.

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 powers.

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 perception." -----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.

So much for that. 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 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 them printed up. 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.

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 you can get to it immediately when needed. I think that's about all. The whole act costs about \$3.

Suggested Program No. One - A Club Act of Magic -- appeared in The Jinx Summer Extra for 1936. The routine runs about twenty-five minutes and packs into a brief case.



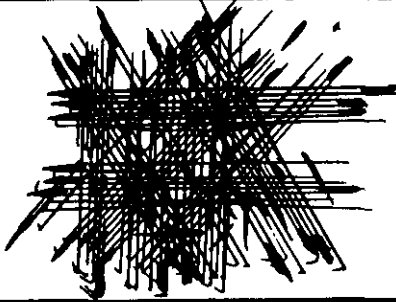
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In my examples I have used an English type of calendar. For the more common type, that in which the run of figures goes across in rows rather than in vertical columns, the procedure is the same for the spectator and very little changed for yourself. Where it has been said, in the second effect, that you look to the left of

second effect, that you subtract 7 from the middle figure to get the one at the left, you subtract the 7 to get the figure above. In this case, the figure to the left of the one you do know is one less always and one more if to the right. If you will just look at any calendar page while going over these instructions, you won't have any trouble understanding the principle.

(Editor's note) Mr. Seller's routine makes a nice start for a series of effects using a calendar or its pages. A novel paper tearing stunt might follow such a routine inasmuch as the pad has been handed out for the last of the four effects described. I would suggest handing these out to separate spectators and doing the last effect two or three times. Then, taking one of the calendar pages back, you tear it up and restore it, having, of course, called attention to the particular month being used. The method used is up to the individual performer who need only have a duplicate of that particular month which he takes back from the spectator to whom it was given. This, in turn, could be followed with a calendar page to a cigarette or lemon, a corner being torn off to serve as a marking. The month of that particular sheet will be noticed also but no stress is put upon it.

In this way, the first three numbers are done with January, February and March. The pad is then torn up and distributed for the fourth effect, and notice taken as to who gets the other months you will use later. Around the last and first of each year you can buy several dozen of these calendar pads at Woolworth's in whatever size you need. There are no doubt many other effects possible and I'd be glad to print them if submitted. I hope Mr. Seller's will excuse my adding on to his contribution but it opened up a line of thought about what could undoubtedly be made into a novel act.



"WHAT THE H...?" (Vincent Lynch)

In too many effects, the surprise element is missing, the audience knowing beforehand that the selected card will be found one way or another, or that the handkerchief, when poked into the fist will disappear or change color.

This idea is unusual in that it isn't done as a trick, but as an "in-between" or "interlude" to other presentations. It seems as strange to the performer as to the audience, but the effect is made greater in their minds because the performer passes it off as something strange that happens with his cards everytime he leaves them alone for a second.

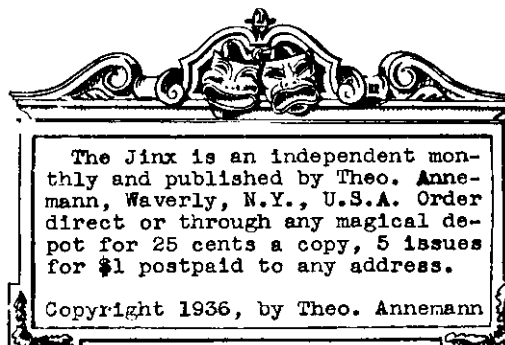
Using two decks with oppositely colored backs, the performer shows them faces and backs, finding a card with the other colored back in the deck being shown. At this point he shakes his head and explains that the Aces of Spades in this particular bridge set are always changing

places, and that it must be because something must have happened in the printing of the backs. Showing the card to be the Ace named, the performer transfers it openly to the deck of opposite color, and on fanning through that deck finds the Ace from the first. Showing it, the card is put back in the first deck. As an afterthought, and apparently just realizing how very strange his story must have been, the performer waits a second or two and fans the decks again. Once more an odd card is seen in each deck, and once again each card is the Ace of Spades! Whereupon the magus goes into his next effect rapidly before it can happen again.

Beforehand, any "short" card from the blue deck is placed in the red deck directly behind the Ace of Spades. Also, any "short" card in the red deck is placed behind the Ace of Spades in the blue deck. That is all of the preparation necessary. Put the decks in their cases. Take the decks out, when starting, and give the first one a dovetail shuffle. The short card being near the top or bottom, make it impossible for it and its companion Ace to be separated during such a shuffle. Now fan the deck, let the blue back card be seen (using the red backed deck), and make your first statement. Cut the deck to bring the blue back card to top. Show it to be the Ace of Spades (?) by lifting it at ends between thumb and second finger. Really, two cards are lifted as one, but because the top card is a "short" card (trimmed entirely across one end a trifle), you only have to try to take off one card and the other is with it.

These two cards (as one) are placed on top of the blue deck. This deck is fanned near the middle and a red back card seen there. Cutting the deck in order to bring this red backed card to the top (and which action buries the top two cards in center), the lift is repeated, the two cards (as one) being shown the Ace of Spades, and they are pushed into the other or red deck first used. Now the performer hesitates and says he will show what he meant by the strange tale. A slight wait here of about the count of ten is impressive. The performer watches the cards with a resigned air, as though he knows well enough what will happen. Then he picks up one deck and fans it. Sure enough, there is an odd backed card and, tossing it out face up, it's the same Ace just transferred. The same is done with the other deck, whereupon they are placed in their correct decks and the performer proceeds with his tricks.

As a trick in itself, this may be good, but in my opinion it invites closer inspection and criticism. As an "offhand" bit of business before going into the trick it is superb and does "dress" whatever is to follow. I hope you don't wait until someone does it before you start using it. Generally, one reads something and passes it by. Later, often many years, they see it performed and, realizing it is good, immediately start doing it, whereas they should have been the first.



DR. DALEY'S DEATH DIVINATION.

Place the non-believer opposite you and in the following manner proceed to convince him that a strange power is yours to command. Five or six pieces of rather heavy tissue paper (about two by three inches in size) are put in front of the subject. He is asked to pick up one and write upon it the name of someone living. He folds it once each way, puts it back on the table and takes another slip. This time he is told to write the name of a dead relative or close friend. He folds it as before, you take it from him, at the same time handing him another slip, and this time he writes another living name. The rest are living names also, until all slips are folded and on table. You then idly touch them with a cigarette, one after the other, one suddenly flaring up and vanishing. You ask the sitter to check the remaining slips for the dead name. It is gone! For the climax you impressively reveal the name.

The secret is flash paper, which any magical dealer can supply in large sheets. Take the paper from spectator each time and place on table, but switch at the dead name. Then read it under table edge while he is writing the others. The rest just works itself. The effect is marvelous.



THE TOUCH THAT TELLS. (-----?)

I may be hung in effigy for running this trick, but it certainly will prove whether or not people read the sheet. It has been in my black notebook since around 1928 or 1929, and in those days I didn't have sense enough to jot down dates and names the way I do now in order to prevent mayhem upon myself.

If this is read by the one who told it to me, or if it is seen by the originator, (who may have been the one) I hope they drop me a line because my chief aim is to see that credit goes where it belongs. I take the liberty (even though it may prove fatal) of using the effect because, after seven or eight years, the percentage is with me that the originator will grant me the concession (I'll make good at the regular rate) of using it, moreso than with an effect of recent date.

The performer deals sixteen cards face down in a four card square. The rest of the deck is handed an onlooker who secretly places any number of cards, from one to ten, in his pocket, and holds the remainder of deck behind his back. The performer now touches the cards laid out, in a mixed up order, and each time one is touched, the spectator brings forward one card from those he holds and drops it in a face down pile. This is continued until he announces that the card he has just put down is the last. The finger of the performer is, at this time, touching a card, so he turns it over. The number of spots on this card is the same as the number of cards secretly pocketed by the spectator!

Although the performer cannot possibly know, when he touches a card, whether the spectator's card to follow will or will not be the last one to fall, this being very evident to the audience, the trick works with but very little mental exertion on the part of the performer. (That's probably what attracted me when I made the notes!)

The secret is simple in that only ten of the sixteen laid out cards are essential, they being of any suits, but in values from Ace to

Ten. Lay them in any order that you may wish to invent, just so you easily can point to them in rotation beginning with the Ten spot and running down to the Ace.

Have these on top of the pack so that you can false shuffle (the dovetail is good) and leave them in position. Then deal off the four rows of four cards each, having the ten cards necessary in their respective positions. This leaves 36 cards in the deck which are handed an onlooker. He secretly puts into his pocket any number from one to ten inclusive. NOW ---- when you start touching cards (always before the spectator lays one down from behind his back), the first 25 may be any of the 16 cards in any order. BUT ---- the 26th card you touch is the Ten spot, the 27th is the Nine spot, the 28th is the Eight spot, and so on down to the Ace. Somewhere among these ten, the spectator will stop you as he deals his last card, and while your finger is still on a card. If you have done as described, you will have your finger on the card that tells the number of pasteboards the spectator secretly pocketed.

Always, for the effect, pick up this card without showing and ask how many he pocketed, remarking at the time that the card you hold is of the same number. He reveals this and you turn over the card. That makes the climax.



--LAST MINUTE NEWS--

Magical folk have their grief like normal people. Bob Gysel's father passed away on July 14th in Toledo, Ohio. He was the oldest druggist in the state of Ohio, and much of Bob's unique knowledge came from their close association. His recent letters mirror the loss and my sympathy is extended whole heartedly. --- On the 10th of this month, the mother of U.F. Grant died in Pittsfield, Mass. at the age of 79. There were quite a number of the territorial magicians to the funeral, among them being Gordon Peck of Glens Falls, N.Y., Paul Noffke, Delaporte, George Ellsworth, Mr. and Mrs. Don McKeen, Walter and Mary Schwartz, and Bassett Mordecai. "Gen" is all alone now, and I can well appreciate that empty feeling. --- Syracuse, N.Y., has a new magical club in the near offing to be called, "The Black Cats." The question now before the house is, "What magical publication will be the designated as the official organ?" --- Harry Blackstone is exposing weekly in the Sunday Buffalo (N.Y.) Courier-Express. The bottle levitation is one effect and the photographs are very beautifully and thoroughly made although Harry should have had his hair combed. It is needless to remark that he does not expose any of his own program tricks. Exposers never do. The Jinx Summer 1936 Extra gives the first practical method of telling what does and what does not constitute an exposure. It could well be adopted by every sincere magical society. --- Tom Worthington, of Baltimore, Md., has a 25 year collection of personal letters from Howard Thurston, his second, third, and fourth wives, Jane, and John Northern Hilliard. They are being bound into permanent book form. It's my idea of a rare item. ---NOTICE OF ILPOR-TANCE. (to some). If you keep a file of The Jinx, keep watch of your page numbers as you file them to be certain you have all sheets. A number have written in that single pages were missing from their copies. By the page numbers ye shall know. Take heed, please.