

A real discovery!

NOT FOR THE MEEK

By ELLIOTT
ANNEMANN

Magic catalogues of a decade ago were wont to describe each effect, ad oft subsequent disappointments to a degree of nauseum, as being suitable for parlor, club or stage. We offer "Not For The Meek" as strictly a parlor or drawing room mystery for not too large a gathering. The title itself is in order because the problem needs perfect aplomb and not an iota of hesitation in its performance.

The performer shows a box of Life Saver rolls, and from it takes one. He calls attention to the fact that, because of the hole in the center of each piece of candy within the well sealed wrapper, there is a length of tubular space. "I think", he says, producing a pen-knife, "that the most convincing way of proving that the manufacturers have not packed anything within this space is to slice the segments apart."

He lays the roll upon a clear table, and with the knife proceeds to cut through between each candy Life Saver for the length of the package. There are nine cuts, all of which is proof enough that nothing lies inside, that is, nothing of a solid nature.

Carefully pick-

ing up the stack between his thumb and second finger at the ends, this almost segmented roll (except for a very small section of outside wrapper at the bottom of the roll throughout its length) is given to a spectator to hold for the duration.

From the box another roll is taken, and another spectator opens it at one end while a third person loans a dollar bill to the performer.

The magician has the bill identified for a later check-up, and gives it to the second gentleman for insertion, in a rolled up fashion, in the center hollow of the candy roll. The apparent effort of this procedure is an important part of the effectiveness of the trick. The performer then has a fourth per-

son take the candy roll containing the money. At this point the mystic uses the knife as a wand and makes a pass from the first man to the fourth. A miracle seems to happen.

The fourth man takes the knife, steps forward and faces the audience. He holds the roll of candy up and cuts off the pieces one at a time. The bill has vanished.

The first man steps forward and faces the spectators. He holds up his segmented roll and starts to separate them, one by one. He runs into trouble, however, because the inside core is found to contain the rolled up bill, the number of which is checked and returned to its owner.

When we mentioned magic catalogues of a decade ago we were thinking of a ten cent number which consisted of nothing more than a pen-knife with a semi-circular bit cut from the blade. It was the solution plus apparatus for a devastating effect wherein one showed his finger half cut in two. That was all.

Now we purchase two kitchen type paring knives. Ours, blade and handle, is about six inches long. Past center of blade towards handle, file out a semi-circle of a depth in blade so that when it falls into place between the candies of a Life

Saver roll, the blade will apparently have cut through the roll but, because of the "cut-out" miss any obstruction which passes through the center holes of the confectionery!

In your left trousers pocket have an extra roll of Life Savers. In your right trousers pocket have the two knives, one with the "cut-out" and one ordinary - handles down. Take another roll, open one of the tin foil ends carefully after sliding the tubular wrapper part way off, and insert a dollar bill, rolled tightly from one end to the other. It's width just fits the length of the Life Saver roll. Roll it with the number side in, and on your right thumb nail ink the last three or four figures of that particular bill's number.

As long as you're going to use this effect often it will be best to buy a carton of rolls which contains about two dozen at a reduced price. In the U.S.A. the corner United, Liggett, and Shultz stores retail them at 3 for 10 cents so a carton comes to but a small amount. We've found it safest to buy a carton of one distinctive wrapper (flavor) and add to it one roll of a different kind, that roll to contain your own money. Then you can't miss it when you pick out one at the start. The spectators can't see and won't notice what to you is very apparent.

This is the roll which you show empty by cutting. Pick, from your pocket, the "cut" knife. Lay the roll on a table giving it complete view. You are facing the audience directly. Hold the knife by the handle but keep the blade pointed towards the spectators as you put its point end on the roll, held at the end by left hand. Saw the blade into the wrapped roll and then push it forward a bit, the knife blade cutting through to the bill until the "cut-out" section reaches the center of the roll. At this point the blade is seen to drop apparently through the roll. It thus can cut the papered roll through actually, while not cutting through the bill inside! Any little part of the paper not cut does not matter. The watchers see the blade cut into and then drop to table level. And they see this happen as many times as you wish to cut through between the ten separate candies.

The knife goes back to pocket. The cut (?) roll is picked up carefully and thus held by the first spectator. To all appearances it can't be other than empty, that is, in its core.

Next take any roll from the box and give it to the second man. Have him open one end of the package while you borrow a dollar bill. Look at it, mention the number as being different from the millions of other bills, and ask that the last few figures be remembered, reading from your thumbnail just before you start rolling the money lengthwise with its own number inside. It is then handed the man with the opened roll of Life Savers for him to insert it within the roll. That this is not easy will be seen by all. And the rolled bill prevents any checking of the number as apparently read by the performer.

Your left hand has dropped to trousers pocket and comes out with the unprepared roll loosely "palmed" by letting it lie in the slightly curved fingers as is natural. Take the monied roll from spectator when he has finished his job, using your right hand. Merely make the gesture of transferring it to the left hand which opens to show that which was already there, and the right hand goes to right trousers pocket, leaving behind the roll in hand and coming out with the unprepared knife. The roll is given fourth spectator and, with a flourish of the knife for the passing of the bill, all is accomplished according to

Cagliostro and the blade given him for the cutting apart of the papered Savers. The bill is gone. Then the first man, who patiently has awaited this climax, takes apart his roll to find money where it couldn't have existed when you originally cut the pieces apart. The last figures of the bill, naturally, check with what you read (?) from the borrowed currency.

Some clever reader undoubtedly will figure a gimmick of a sort to allow the insertion of the same bill as borrowed into a roll of Life Savers. We will salute such an accomplishment only when it proves to be something which can be done without a trace of effort or hand-fumbling on the part of the performer, even if but for a second. Until then we will think that our proof (?) of non-existence via the knife is sufficient to bewilder the knowing.



MONK'S MYSTERY JACK VOSBURGH

(Note by Annemann: I thought that I exhausted the 14-15 deck stack principle long ago but Mr. Vosburgh has a decidedly new angle for its use in a book test. Besides this "break-down" of chances to a three word possibility there is included a revelation via slates which, for the first time to our knowledge allows of the word being foretold (?) by the performer without the use of a definite force.)

Remove two aces from a deck and arrange the remaining 50 cards by values so that each adjoining pair, when added together, total either 14 or 15. (7-8-6-9-5-10-4-J-3-Q-2-K-A-K-2-Q-3-J-4-10-5-9-6-8-7-8, etc.) The deck may be cut indefinitely without harm. In the book you will use, note, and remember, but three words - the tenth word on page 28, the eleventh word on page 29, and the third word on page 30.

Take two slates and a flap to fit. On one slate write one of the words. On the flap write another of the words. Cover the slate writing with the flap, its own writing inside. Lay this, with flap side up, on your table. Put the untouched slate on top.

Say, in starting, that you wish a word selected, one in the English language. To prevent your mind and speech from influencing the subject, you continue, it shall be made by chance, with cards and a book. And, you finish, to make impossible the reading of the subject's mind by yourself, of course, you shall write down first what thought has come into vision of your foresight.

Pick up the top slate and proceed to write on it the

third word. Without showing, pick up the other slate and drop it over what you have done, flap side down. Lay slates, as they are, in a visible spot.

A volunteer assistant now is given the book and deck of cards. You turn your back. He is told to cut the deck once or twice and then cut it into two piles. Next he is asked to take the top and bottom cards of each pile. You remark that the picking is made as mixed up as possible.

With these four cards in hand, the spectator is to add their values together for a total which represents the page in the book to which he is to turn. When he announces that he has it, you ask that he put the cards back among the others and forget them. Turning, you request that he locate a word on the page by first adding together the figures of the page number at which he is looking, and then counting across the printed lines until he reaches the word at that spot.

Whereupon, the word being disclosed for all to know, the performer picks up his slates to reveal that he has prognosticated successfully the choice of many thousand words.

It will be seen that with the arranged deck and the adding together of the top and bottom cards of two cut piles, the total can be only 28, 29, or 30. And, the tenth, eleventh, and third words, respectively, are all that can be noted by the spectator.

Two of these are written on slate and flap as described. The third you write on the other slate during the effect, and onto this unshown writing drop the other "casually shown blank" slate with flap side down.

Knowing the positions of these written words inside the slates it is no skillful problem at all to finally take them apart to reveal the proper word of the three. Should it be the one just written, only the top slate need be lifted and shown. For either of the other two the slates must be turned over, allowing the flap to drop from one to the other of the inside surfaces. The "lift-off", in this case, must be more careful, for only one of the written on surfaces is disclosed while the other slate is tossed back onto the table. The action is not reprehensible, in a way, because the audience has seen, at one time or another, both clean surfaces of both slates. And, having seen you write something on one, they accept what is shown as that writing.



POKER CHALLENGE GERALD KAUFMAN



Imagine someone betting you a diamond-studded thumb-tip that he can beat or tie any poker hand you can draw from a pack laid face up on the table! Here are the rules:

You have the first choice of 5 cards. Then he can choose any 5 cards from those remaining. After you see what he chooses, you can discard (if you wish) as many cards as you like, and then fill your hand from those remaining face up on table. Finally, it is his turn to discard and fill his hand from the cards remaining, but not, of course, from any of your discards.

What 5

cards would you select and how would you play them so that no possible selection of his could beat or tie your hand after the draw?

There is only one correct answer, which is based on the assumption that all suits are of equal value, so a Royal Flush in Spades, for example, would tie one in any other suit.

Remember that if you take 4 Aces and a King, your opponent can take 4 Queens and a King. Then if you don't discard at all, he can do so and draw any kind of a Straight Flush, to beat your Four-of-a-Kind.

Remember also, that if you take a Royal Flush at the start, he can do the same and tie you before the draw, the draw being optional to both parties, naturally.

Come next Jinx issue we'll tell you the cute, and perhaps valuable, secret.



THOUGHT ABLAZE CHARLES ROE

When you happen to go into your host's or hostess' lavatory during your time within their walls, wash your hands to dampen the soap, and let it set for the interval you need to dry those magical fingers.

What you are going to do will be a seeming miracle to those who pay attention to your efforts, even if the reader of these lines may snort at it as being "old stuff" to him. That reader, however, will have to admit that he "never actually tried it out" although he did know the "secret".

From an old and soft deck take the "Three of Clubs". Use a razor blade to cut out the three spots. With two heavy rubber bands and this stencil in your wallet you're always ready. Lay the card on the inside of your left arm and hold it in place with the bands around your arm, one between each of the spots.

Next take the soap with right hand and apply it to each cut out pip of the stencil, using one of its corners. The film of soap thus is transferred to the arm in perfect "clubs" to represent the trey. Carefully remove the stencil and bands. Pull down sleeve and replace soap in its dish.

At an opportune moment force any card in any manner, give deck to spectator for the card's return and a thorough shuffle. Run through the face up pack and watch for the 3 of Clubs. As it passes by start spelling to yourself the first and last names of another spectator. Then cut the deck at the end of this spelling, run over them again and pick out the forced card. Immediately say that you know of a more spectacular way to reveal a chosen card. Hand deck to the person it has been arranged for and ask him to spell his name, dealing a card face down at each letter and keep the one on the last letter. Tear off a 6 x 9 piece of newspaper. He is told to write the card's name in any white space on it and crumple into a ball. You burn it on an ash tray, roll back sleeve, and dust the broken ashes across arm. The 3 of Clubs develops very beautifully. Remember that newspaper must be used for the ashes. And remember that no one is doing the trick, so it's a honey for the present

EDITRIVIA

---- As of November 18, 1941 ----

I must say that I was thinking the same thing, even if only to bolster up that egoistic complex within all beings. It has to do with what Jinx dealers are passing on to our ears. Subscribers, as well as counter buyers, are getting disgusted with the ne'er-do-well appearances of this sheet, supposedly a weekly, but obviously a weakling.

An alibi? Only our blood would suffice. An answer? Only something unsaleable to outrageous fiction magazines would be your reply. A promise? Only something.

At the end of our third set of fifty issues, a total of 150 distinct efforts to please, may we quote what we wrote, dated May 12, 1938, in preparation for our demise? It follows:

A Syllabus --- One month of muttering and brooding, temper, affection and indignation was used up in thinking about "The Jinx". That was about three years and seven months ago. Jilted, in several instances, when my friends and well-wishers reversed their decision to aid with material it was necessary to organize a one-man production corps. Office boy, board-cutter, margin-liner, originator of effects, editor of contributions, ghost writer, board-of-testers, typist, paster-upper of copy, letterer of titles, folding chief, addresser of envelopes, bookkeeper, and major-domo in charge of all mail containing both roses and brickbats; pick your title and you would have found us.

More than once we found ourselves adrift in a cockle-shell between Scylla and Charybdis. More than once our ignorance of so-called ethics threatened to muss up the whole enterprise. How were we to know there was a timeless feud between the amateurs, the professionals and the exposers? We knew only that magicians as a whole could use good material. Deep within was a conviction that we could sift chaff from wheat and provide a service which would fill that need.

If "The Jinx" has provided sensible and practical tricks; if "The Jinx" has afforded a laugh now and then; if "The Jinx" has thrown some light at times on the faults and vagaries of magicians as well as on the crimes against magicdom; it hasn't entirely been in vain.

I sincerely thank those friends and associates who have consoled me during dark hours, and to the few intimates who always looked with a tolerant eye upon my lunacies. Hundreds of others have contributed to "The Jinx" in varying degree and to all of them I remove my hat.

I have lived with "The Jinx", slept with "The Jinx", dreamed of "The Jinx" for so long that an appraisal of it and what it has accomplished would be dyed with prejudice. I hope you have liked it. Me? I recently stood on the Rubicon and rattled the dice. --- Craps.

Imagine. I wrote that about three and a half years ago. I print it now because it seems ridiculous that I'd ever stop trying to produce this sheet. What some people don't do in their youth.

If I quit shoving this paper at you, as often as it can be filled with worthy contents, how would you know about the success of that new mindreading duo - Lucille and Eddie Roberts - now at N.Y.'s Cafe de la Paix (Hotel St. Moritz) with the smartest patter these ears ever have heard applied to an ancient art? How

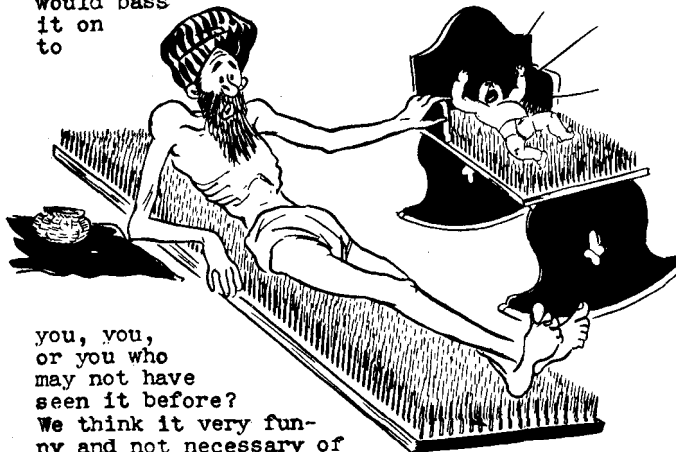
would you hear of Bert Kalmar buying lots and lots of new gimmicks because the Broadway show ("High Kickers"), into which he put lyrics and gags ad enjoyment no end, is a "sleeper", which means "success despite critics"? Would you buy a "Pencil Wand" from Stuart Robson's Conjuror's Shop (the neatest pocket gadget for magic lovers in a long while) ((and with your signature on it, too!)) if you had had to go by that November Sphinx advert which was garbled?

Who would have told you about "This Gun For Hire", the movie in which Veronica Lake does a few tricks? Everybody? All right, but who would have wasted space to reveal that Jimmy Grippo, the hypnotizing fight manager, taught her what it took twenty or more "takes" to make acceptable on film? Did any magic mag print the item about an editor who tried to talk an entertainer into suing me for words printed here before he (the so-called editor) found out that the entertainer (plus) was my friend and liked the publicity?

How many sheets got the same complaint that Russ Swann's press notices are too, too awful in content (to magicians) because they exaggerate his powers? All of them? O.K., but, do other than close friends know that the Swann doesn't believe his publicity, but does believe in publicity?

Would you know that Ralph Read's latest version of the "Mental Masterpiece" is one of the "naturals" in mind magic and a "must" on my list? Or that he stands quite alone in the history of dealers by improving a trick (and it is!) but not changing its title and palming it off under-cover-like?

Now look at this cartoon which we picked up somewhere. Who else would pass it on to



you, you, or you who may not have seen it before? We think it very funny and not necessary of any wise-cracks, which our detractors like to hold against us. All of which shows that I'm the type of fellow who would take a safety pin away from most babies.

Time magazine will carry an article about Dr. Douglas Kelly a week or so from the time you read this. The genial psychiatrist who came East for a liberal education (Dear Alice; Doug's marriage to you was a top honor for him as far as I'm concerned) has returned to the West coast and is attracting national attention with his theory of helping patients with magic as a distraction from their wacky thoughts. We know, and you do, too, magicians who create the same atmosphere without impressing anyone but themselves.

I'll save the postage stamp item for next issue, and I won't digress on Editrivia again until we hit number #200. Gabbatha!!

Theo Arnebaum
P.S. I rolled the dice once more. Craps again!!