

THE DALEY JINX

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This effect may be termed a "double-header" for both a rope restoration and slate writing mystery are accomplished in combination. The only requisites are two slates with loose silicate flap, two lengths of soft rope, scissors and chalk. In order to facilitate the learning of the subtleties employed, it would be well for the reader to follow the instructions with the articles mentioned at hand.

The performer talks of his discovery of a long hidden secret for restoring to their original condition all broken articles. He offers to illustrate with a rope. It is looped between the hands and a spectator cuts at the center. The cut ends are tied, passes made, and the performer sounds off with invocations. The knot is untied AND THE ROPE IS FOUND IN TWO PIECES.

Only a little discouraged the performer tosses these into the audience and takes another rope. It, too, is cut and the ends tied together. However, the performer admits that he is not too sure of the correct procedure and might rather ask for aid than fail again. He picks up two slates, showing them on both sides to be blank, and writes on one "Dear Houdini: Please help me out with my "NEVERFAIL" rope trick. (signed) Dr. Jacob Daley."

The cut rope is hung over this written on slate with the knot on upper surface. The other slate is placed on top. The hanging ends are crossed underneath the slates, brought up and tied tightly over the top by a spectator.

After a due interval with soft music the slates are untied. Between the slates now lies a loose knot and the rope is seen restored. The original slate still bears the written request, BUT ON THE OTHER SLATE IS WRITTEN: "Dear Jack: I had to do it the hard way. You can have the knot. (signed) Houdini." And everything is handed out for examination.

The general effect being everything, the actual method of doing the rope trick can be left to the individual



performer. Any version which makes use of the small extra or cut off piece which is openly tied around the rope proper is all right. I prefer the old and standard turban trick moves which allow you to do the trick with no preparation. This effect has been explained in books about as many times as the Four Ace trick has methods. BUT, there is one NEW twist to it which makes this effect possible. In all versions the short piece is tied AROUND the center of the long piece, either to be trimmed entirely away (turban) or slid off while coiling the rope around the hand. However, when performing this trick the performer ties the small piece, not around the rope by itself. BUT AROUND THE BIGHT OF THE ROPE. The illustration will make it clear, and it has been exaggerated to avoid misunderstanding. When completed, a tight and well tied knot appears to be in the center of the long length. A PULL ON BOTH ENDS OF THE LONG ROPE WILL CAUSE THE KNOT TO SNAP FREE OF THE ROPE!



THE LONG ROPE WILL CAUSE THE KNOT TO SNAP FREE OF THE ROPE!

On the first example, when the rope fails to be restored, the performer uses exactly the same moves he later uses on the second example. However, the necessary turban method move is left out which results in the first rope being actually cut. On the second try, the fake cut provides the short piece and the knot is made as described. The rope is now put around the neck while the slates are brought into play.

The ANSWER has, of course, been previously prepared and covered with the flap. Both slates are shown blank. The "answer" slate is laid on the table, flap side down, while the QUESTION is written across one side of the other. Holding the writing side upwards the rope is now hung across it, from side to side with ends hanging downward, and the knot laying on the top (writing) surface. The other slate is picked up from the table, leaving the flap behind, and laid over the knot and the "question" slate.

You are now holding the two slates at one end with the left hand and they



are in front of your body. The rope ends hang down on the side nearest you and the side towards the audience. The right hand takes the end nearest the body and brings it up over the audience side of the two slates, across the top, and lets it hang down over the body side. Then the right hand takes the end hanging down on audience side, brings it underneath towards body, up and over the slates to finally hang down again on the audience side. BUT - JUST AS THE HAND GRASPS THIS END IT GIVE THE ROPE A TUG WHICH SNAPS THE KNOT LOOSE FROM THE ROPE BETWEEN THE SLATES!

The right hand now grasps the two hanging ends beneath the slates, the left hand turns the two slates over, which action brings the two ends to the top with the slates hanging underneath, and anyone is asked to tie these ends tightly. Then that person is allowed to hold the secured slates.

The trick is finished at this point except for the soft music and the denouement. The trick will puzzle a magician as fast as a lay spectator, for by the very nature of mechanical magic, he immediately thinks of extra rope beneath the flap, and then worries for a while over a flap changing sides with a rope in the way, and only after a bit of hard thinking does he realize the extremely simple thing that has happened.



FRONTIER



FANTASY

Back in the days when "Soapy" Smith reigned Bas king of the con men from Kansas City to San Diego and thence north to Skagway, three card monte ranked with the walnut shells as a standard and consistent source of what it takes to live. This effect makes use of the modified Mexican Turn-Over sleight so often used in monte. I first described it in conjunction with a trick in Jinx issue No. 57. The patter scheme might be built around the plainsmen and prospectors of '49 who were always eager to bet their shirts on anything remotely resembling a certainty.

This is another of those tricks that need cards in hand during the telling. The effect can be understood from the description of what really takes place.

The requirements: A red backed Four of Spades

(for example) and a blue backed Four of Spades. One double back card with one side red and the other side blue (back design matches those of the two ordinary Fours.) One double faced card with a Four of Spades on BOTH sides. Put the two ordinary cards in the right hand coat pocket with the backs outward. The blue back is nearest body. You can then start your tale, open your wallet and reverently remove the other two cards, remarking that they were the cards actually used by one of the boys who met his match.

These two prepared cards are shown fanned - the double face underneath and fanned to the left of the double back (red side up). The right hand holds them with thumb on top (at the near end) and first two fingers underneath. The left index finger flips the face up card as you say, "Blue". Then the right hand turns its cards over (to the left) and at the same time the thumb and fingers slide the cards to change their respective positions. This is the old DeLand move. The cards over, the left index finger flips the face up card as you say, "Red". In short, and as you can see with cards in hand, the spectator sees a face up card and a face down red back. You indicate the face up card as being blue. Then you turn the pair over. He now sees a face up card - apparently on the other side due to the slide - and a face down blue back, and at the same time you are indicating the new (?) face up card as being red.

The pair of cards are now turned back to the original position, the slide being made again to restore them to their former position. (This slide move during the turn is exactly like and as invisible as the turnover move used in the "paddle trick.") without delay the left index finger flips the face up card calling it blue. Over go the pair and the face up card now showing is again called red. Finally the pair is turned back to normal and dropped upon the table.

The right hand picks up the double facer and the left finger tips are touching the left side edge of the double backer (red side showing). The face up card is pushed under the right side of the face down card, apparently to flip it over, but the exchange is made in the usual manner. However, my modified version goes a bit further for the purpose of the trick. When the flip over is made the right hand keeps its newly secured card (double backer) turned over with the blue side showing. Both cards are turned completely over during the exchange. To the audience the face down red back on the table is flipped over to show its face while the face up card in the hand is merely turned over during the process to reveal its blue back. And this, to the audience, is exactly the way things should be. Put this blue backed card in the coat pocket and ask for the color back of the card on the table. The answer is, of course, red, but you have turned the double backed card over in your pocket and bring it out to show red. Immediately you make the turnover again, which apparently proves the face up card on table to be blue and at the same time turns your red backed card over to show the face. You ask them then "If I put this face up card (in right hand) in my pocket and leave the other on the table back up, can you tell what color backed card I have hidden?" It can only be red and you bring it out to show them absurdly correct. However, you have put the double facer in back of the two cards there and you bring out the unprepared red backed Four from the front.

"This time," you say, "is the time when the money changed hands." Holding the unprepared red backed card face down you do the torn over change once more. This apparently leaves the face down (concluded on page 544)

Well, wouldn't you be in fear with a couple of fancy, but sharp, knives looking for you? And especially so knowing they were in the hands of irresponsible spectators who didn't know and didn't care where they were stabbing?

Of course, magic itself is not logical, but it has always seemed to me a bit incongruous for a knife to be thrust into a pack and selected cards found on either side. With two cards chosen and shuffled back it is quite a little miracle just to have them come together in the pack. This version of the stabbing trick uses two knives and two spectators. It is a double location with the cards found in different spots.

The only requisites outside of an ordinary deck are two knives, preferably of an arty type with different colored or shaped handles. Paper knives offer a wide choice. A sheet of newspaper (about quarter size tabloid sheet) is at hand.

Two spectators stand on each side of the performer and each selects a card. We shall call the left-No. 1 and the right-No. 2. No. 2 returns his card first. It is brought to the top and during a riffle shuffle another card is

is dropped which brings an odd one between the top and on top is the No. 1 card. In between lies an odd card.

The deck is now sprung lustily from hand to hand which serves to give it a downward crimp. Then, in straightening, only the upper two-thirds is sprung upwards. Finish this action by cutting the deck which buries the chosen cards about twenty and below the bridge which has thus been made. The deck must be so crimped that pressure at the ends will cause the cards to bridge at this one-third position from the top. You may hide this bridge by pressure of the right index finger in center of the top of the deck while it is held between fingers and thumb at the ends.

Take the piece of newspaper and wrap the deck. Give spectator No. 1 a knife. Hold the deck by the ends with right hand and request him to plunge the knife through the **SIDE** of the deck. As he is ready to do so, you put pressure on the ends, the deck inside paper gapes at the bridge, and the spectator can't miss.

Transfer the deck and knife to the left hand, holding the deck this time by the sides from above. The No. 2 spectator now pushes his knife through **FROM END TO END**, and as the first blade

is but a third from the top there will be no difficulty in having the second knife penetrate **BELOW**.

The two knives form a cross, each being through the deck at right angle to the other. The stabbed deck can be held to freely show the situation. Then the paper is torn completely away. The

deck and the knives is held face down in the left hand, handles to the left and rear. The blade crossing from left to right through the sides lies between the 2nd and 3rd fingers.

TWO CARDS IN FEAR

The No. 1 assistant names his card. The right hand grasps the blade of the side knife, and with thumb holding cards above it against the blade, the packet is turned over to the body as you say that the chosen card never is above the knife, but always below. with the little finger of the same (right) hand as you finish speaking, the top card of the lower half of deck is flipped over to show correct. If this seems clumsy you may have the spectator remove it and show.

The knife and packet in the right hand are now laid aside. The remainder of the pack is left in the left hand with the No. 2 knife running from end to end.

As the No. 2 person is asked for the name of his card, the right hand covers the deck with the fingers at outer end and thumb at inner end. The blade of the knife is between the 2nd and 3rd fingers. The left little finger is inserted UNDER the top card (odd card) and firmly against the back of the second card. As the card is named the knife and top half of deck is removed by hinge motion to the right to again show the card is not above the knife, and this action covers a slip pass of the second from top card onto the top of the lower half. As you finish talking with "always below" the card is flipped over as described before, or the hand is extended for the No. 2 spectator to remove and show his card.

I want to emphasize the "second card from the top slip pass." Slipping the TOP card to center or the top of the lower cut has long been a standard sleight, generally used as a force, or stop location. One had to watch his angles, though, for people on the performer's right always could get a flash of the top card leaving if they weren't misdirected. By slipping the **SECOND** card, **NOTHING** can be seen to move from any angle - the hinge movement of the right hand plus a slight turn over to the right of the left hand packet in an open effort to indicate by pointing the face card of the top half - acting as a complete cover of the card being transferred. A few trials with your right side to a mirror will show how utterly deceptive this is. Those who still would like to keep to the old track merely have to bring the cards to the top of the deck **WITHOUT** having any odd card between. But once tried I know this knew topslip angle will be a favorite.

—GOTRIVIA—

We didn't have room enough, last week, to explain that we gave up plans for a daily Jinx some time ago because expenses plus labor versus returns appeared to be a draw match. So, to save our own hurt ambitions, we've done the next best thing by offering you a Daley Jinx.

On the air over WOR and Mutual Broadcasting System stations at 8:30 P.M. on Saturday nights, is "Who Knows?", the latest effort to dramatize true occult happenings and experiences. Hereward Carrington is furnishing the material for the scripts which leave you dangling for a possible solution. The best, to us, part of the set-up is that Carrington says but a few words at the start and at the finish. For once the program is not using the "psychic investigator" as an integral part of the story. Few magicians and psychics are actors. They generally louse the action up. But there are also very few magicians who think they aren't capable of playing a part in a legitimate drama. Otherwise the program is just another half hour of play-story.

When Simon and Shuster learned recently that Royal V. Heath's "Mathemagic," published a few seasons ago at \$1.75 and out of print for some time, was commanding a price of \$5 at rare book store and magic emporiums, they promptly brought out a new edition at the original price. --- And Stuart Robson is beating others to the gun with a "Confucious say --" card trick (on the market this month) that isn't bad at all. The payoff is funny at first and then you sober down when you realize you're fooled. --- The front cover of the March Sphinx was the first one in many moons to appeal to us because of the way it hit your eyes and carried "oomph." --- Inside that issue was a trick, the secret of which we've treasured for some years. Elmer Ransom's torn card trick bewildered us plenty back around 1927. Later we learned the magic words confidentially and tucked it away in our notebook. It's a masterpiece of fair trickery. --- Gossipers are having fun figuring out why Ireland called in all copies of Martin Gardner's book, to be replaced with "a revised edition."

Subscribers to the sheet have been complaining because of the bother in sending dollar bills every eight weeks. We've tried to make it easier (aren't we thoughtful?) with week ahead of time blanks, pins, and business reply envelopes but the snarls still are heard. We've never advised anyone to subscribe by the year because \$6, even for 52 issues, is a lot of money. It has always been, "Take two or three dollar's worth." After all, we're not selling a magazine. You are buying tricks, material, and information to be used when you perform. But, of course, if you DO want a year's subscription we'll consider it a complement. Other exclusive services are copies in tubes for an extra dime on the dollar, and even first class mail service for fifteen cents extra on the dollar. The list shows FOUR, at present, who care that much to get their copies from two to three days earlier.

Maxi can whet their desires for excitement in

the magic manner by following the five detective-mystics whose exploits are detailed currently in books and on the newsstands. THE GHOST (George Chance) is a ten center written by Fleming Roberts. NORGIL (Mystery Magazine) appears every second month (Jan-Mar-May, etc.) and his mentor is Walter Gibson of Shadow omnipotence. Red Star Mystery magazine will introduce DON DIAVLO in a week or so by Stuart Towne, pen name of one who has asked the secret (the name itself is a clue for those who keep up on magical literature) of his identity be kept for a while longer. John Mulholland introduced PETER KING in his book, "The Girl in the Cage." And one just can't pass up the two books by Clayton Rawson where in MERLINI uses magical knowledge and the background of a magic shop to thwart crime. Who are those fellows called Tom Dewey and John Edgar Hoover? Do they know any tricks?

The Milton Bridges' library of magic has been sold. Purchaser's identity and price are shrouded in secrecy for the moment. It's a private collector, though, of the type that buys up libraries simply because they're representative of a subject. --- A timely tip on the making of your own roughing fluid for cards is to buy spirit gum at the "makeup counter" of almost any drug store. Dilute it - 1 part gum and 2 parts alcohol (wood). Apply with clean cotton swabs in unbroken strokes from end to end. --- This issue will reach New Yorkers and commuters just about in time enough to catch "A Night of Magic" on Wednesday, March 27th. At the Central Branch Y, M.C.A. Auditorium, 55 Hanson Place, Brooklyn, the boys will unfold new angles that might well be witnessed by members of other magical societies. Take the B.M.T. to Pacific St - the L.R.T. to Atlantic Ave - the 8th Ave. to Lafayette Ave - or use your magic carpet. Have your dollar ready. 8:30 P.M. is curtain time.

"--and a pack of cards," the Merlin manuscript which Hugard has revised and Holden has printed in book form is a truly great piece of work. It can rank, for my money, a position in the five foot shelf of magical knowledge first listed in Jinx No. 8. This is only because it gives an angle which, to date, no other work has touched. John Northern Hilliard wouldn't like it, in fact I know he didn't, for it isn't true skill by which the tricks are accomplished. Mickey MacDougall does all right for himself by faking a good many card sleights and gambler tricks. This is the bit of printing that covers that phase of mystery-fooling very well. --- And speaking of card men and gambling, John Scarne is telling all who listen that he's through, finished, and entirely out of the magic game. We doubt it.

I like Walter Gibson's tales of magic men he has known and the assertion that Thurston envied Carter and Raymond because "they licked magic" while "others let magic lick them." It seems that the latter two would "let down" after a performance, forget their business, and really enjoy life. As Walter puts it, they were world travelers and adventurers --- and magic was their passports.

Theo. Annemann

FRONTIER FANTASY * (continued from page 542)

blue on the table face up, and in your right hand is seen the face down red. Really though, you hold the double backer with the red side up, and on the table is the face up unprepared red backed card. Put the card into the pocket behind those there and as you ask if they are sure which is which for the last time, bring the un-

prepared blue backed card out of pocket a bit with the face showing. They make their guess and you toss your card back up on the table. They grab the face up card lying there and after any examination of the two unprepared cards you carefully, and reverently put them back into their case.