

THE JINX



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One of the classics in rope magic is more or less called "The Hangman's Moose." Two lengths of rope around the neck and tied tightly in front are apparently pulled through and shown perfectly solid and fair, the loops being just large enough to snugly encircle the neck. With two ropes the principle was that of the ancient "Grandmother's Necklace." A somewhat similar (and called a great improvement because but one rope was used) effect came out later but it required the bight of the rope being placed against the front of the neck, the ends apparently crossed behind, and the knotting down when the ends were again at the front.

This trick still is a standard effect of many rope enthusiasts. This version will bring the presentation up to date by eliminating the bad features of both the foregoing. A single piece of rope is shown and hung around the neck. The ends are tied in a solid knot and when ready it is removed with one gesture and the single loop seen just large enough for the neck. The knot in front is genuine.

There should be no difficulty in the reader's arranging this clever idea for instant use in his winter act. Two pieces of rope of the same length are used. Onto each end of one piece sew a snap-fastener, as in the famed Tarbell rope trick, or use a set of the special rope gimmicks as sold by dealers. Do not use the type of gimmick that screws together. Fix the other length of rope in the same way. Paint the prepared ends white. Now snap one piece of rope to the other and you have apparently one single length of rope. Thus prepared, the rope may be used over and over as there is no preparation nor renewals of any kind necessary.

The performer takes the rope out of his pocket, pulls on it a bit as he patters.

tho not in the spot of "weakest resistance", puts it around in back his neck and pulls it (but gently) back and forth a few times as the two ends hang down in front. He proceeds to tie the knots, but not too tightly. A little slack must be left. As the tying is finished, the loose ends are one in each hand. The right hand transfers its end to the left hand but in doing so snaps the ends together and this is covered in the left hand which apparently holds the loose ends.

The right hand reaches up, and with thumb underneath and fingers on top of the knots gives the rope a quick pull - a hard pull. The right travels all the way down to the knee with the rope now held by that hand only. It is now displayed with both hands holding a loose end and then balled up and dropped back into the pocket as performer says he can easily explain how such an event happened. He describes, using his now free hands, how the rope was tied around the neck, pulled, and pulled, and how the neck continued to get smaller and smaller. Finally there was but one thing left -- the Adam's Apple. Things were simple then for it was only necessary to lift the rope over the Apple and it was free.

The performer continues that a lot of people don't think that's a lie, but it is. In regards to the knots that you tie into the rope when you have it around your neck, (and here you take out a duplicate rope from the pocket, untie the knots as you are talking) the first one you tie like this, the next one like this, and when no one is looking you place this end thru

here, this end thru here, and look! There's KNOTTING to it. The rope then is tossed out. This last bit is the old figure 8 knot so many times in magic books. It makes a nice display vanishing knot and serves a purpose here.

HERB. RUNGIE'S NECK FRIGHT

~ EDITORIAL ~

We, too, like the Mulholland definition of "exposing" as per Larsen's quote in the Dec. Genii, but remind that for years and years the big societies have always had a battle when one of the members slipped a bit. At such a time there has been raised the question "What is an expose?" and to date, to our knowledge, no society has incorporated in its by-laws a definition of what they mean by saying, "No member shall expose, ---." Walter Gibson once wrote, "A puzzle is a problem in which the answer must be given in order to make it effective. A trick is any puzzle or diversion which is still effective even though the answer or secret is never revealed." Thus even puzzles can be classed as tricks when they are effective and mystifying without showing the process. And to requote ourself, "An expose takes place when there is an unnecessary revelation of the method by which a puzzling or mystifying occurrence has been accomplished." Once some such definition is officially definite, a lot of pussy-footing will have been stopped.

Walter Wanger, moviedom's gift to magic, (the kind of gift you'd like to exchange) has written that exposures will make magi invent new tricks. That's O.K. as it stands, but when it starts to walk, it limps. Our principles of trickery are what suffer, one principle being worth a hundred effects. We can get new effects but we can't as easily get new principles. But our main quarrel with that idea is that there is being steadily implanted in the minds of the public that magic is not only not mysterious, but not even scientific or difficult. We'll grant that people today won't believe a magus is supernatural, (even if Gene Gordon did barely escape massacre when, in southern Pennsylvania, he had a woman come forward to assist him. The irate son broke up the proceedings, yelling, "You can't hex ma!") but when he fools and bewilders them over and over they DO give him credit for both a lot of prodigious skill and a great knowledge of complicated and scientific details. Can you imagine a layman considering ingenious a length of elastic with a toy rubber ball, like he used as a kid and one of which he just bought the baby! Can you expect him to think very scientific a piece of screening stuck into a milk bottle, as he immediately recalls the trouble of putting such stuff over the windows in the spring and removing the screen doors in the fall?

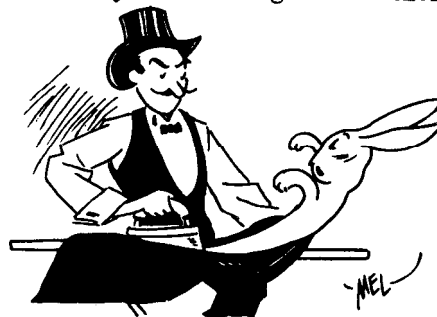
Such comment was the gist of most letters received regarding Holden's "It's A Fake" article which we discussed in Jinx. No. 66. It's bad enough when people learn HOW things are done without the necessity of them realising at the same time that tricks are simple and a matter of a \$1 or so to buy the gimmick.

Al Baker is tempted to ask, when on an engagement and getting a few requisites, for a pitcher of water, a glass, a small table, AND A THUMB TIP. --- Collector's item: There is only one copy of Vol.1-No.5 of The Magic World known to exist. Dr. Pierce had the magazine printed in a western state. That issue was sent towards Philadelphia but it never arrived. One copy was mailed ahead to the Doctor. The next month he issued a Vol.1-Nos.5 and 6 number, the only time The Magic World doubled up on an issue. It is supposed that the original No.5 copy stayed in Pierce's own file. Rullman had it but doesn't know who bought it from him. Someone had better check up. They may have a truly rare item.

An ad in the New Yorker mag reminds of Fred Keating's original witticism. "--and I shall

seal the envelope in an unsanitary manner." A Springfield, Mass. concern is making "Self-Seal Envelope" for the "discriminating" people who believe that the place for the tongue is in the mouth. Just turn the lower flap up and the upper flap down on it with ordinary pressure. Magicians have been using this rubber cement dodge for three or four years to seal and envelope in the pocket after inserting a card or message, but no one, it seems, was smart enough to see commercial possibilities in it. --- And again. Out in Ohio they recently had a "ghost basketball" game. The game which, UP states, was conceived and copyrighted by Denzil Potts, Sup't. of the Ripley Schools, was played in total darkness, but the suits of the players, referee, ball, baskets and sideline markings were visible to all. The "spiritual" effect was made by swabbing the objects mentioned with a fluorescent paint. We wonder what kind of a reception will be afforded the next Ghost Show that plays Ripley, Ohio. Someone is liable to toss a basketball at the nearest spook. But hard!

We are in the throes of checking back all available sources for the knowledge to date, but so far as we have gone The Jinx can safely lay claim to having more of its published tricks used in dealer's catalogues and made up for sale over dealer's counters than any other magical publication. Many give credit to the sheet, some credit the original inventor, and a few do not credit anyone. All, however, have one thing in common. They don't change the titles! Even



our flat rabbit "gag" first printed in Jinx No. 57 and privately sold by us two years before to several performer hit the counters. Only one dealer had our permission to manufacture it for sale, U.F. Grant. For those who came late, and not to plug a sale of a back number, a flat rabbit is made of cardboard, covered with a fuzzy white cloth and hung inside the coat. Throw a foulard over the arm, ask for something a magician should produce. Rabbit gets the call from someone always. Pull it out, look at it in awe, and exclaim, "I left it in the suit when I had it pressed!" Excuse the personal blurbing, but we do it seldom and this researching as mentioned is getting us excited at its scope.

Liberty, for Dec. 9, gave a lot of publicity to the erstwhile E. of C.T. pirate in that week's installment of "The Lid Off Los Angeles." It's quite terrific and makes the use of paper and machines for the publication of that monumental tome a mere bagatelle by comparison. When we once threatened to punch him in the nose we little realised the types of people within speaking distance. Boy, page those bullet-proof vest salesmen! --- Several people have written re "No Pain" in issue No. 59 and the muskrat trap sequence. We described it correctly. Just count 3 and do it quickly. After the first time you'll wonder why you worried. --- And that leaves just space enough to wish you all a very Merry Michaelmas from the bottom of both our heart and trick bag.

Theo. Annemann

MATHEMATICAL BLACK JACKS OF HENRY CHRIST

When Charles T. Jordan was reigning king of the card trick originators back in the early 1920's, one of his card table problems was named "The Keystone Card Discovery." Students of the Jordan school of cardology will recognize a similarity of procedure in what follows, but will also see a decidedly different approach, presentation, and especially the never observed method of handling the cards that "does" the trick and confounds those who may try to follow your actions in an effort to duplicate things.

The performer borrows a deck and tells a tale of the two black Jacks. Back in now dim eras the cards were designed with a mathematical quality. The Jack of Spades holds an hour glass in his left hand while the Jack of Clubs holds an object then used as a measuring stick. Thus, the performer tells, because the black Jacks signified the measurement of time and tides they have mathematical properties possessed by no other card or cards even though the designs have changed to some extent since those bygone days. (Most cards, especially Bicycle, can be shown to have these characteristics to-day.)

This theme material was contained in Zovello's History of Playing Cards, a valuable booklet for any person interested in cards, and obtainable from magical dealers.

The two black Jacks have been removed from the pack and show during this discourse. Now they are put back and lost during a shuffle. The performer can do this himself and make use of any favorite sleight and shuffle to finally deposit the cards on top. Or he may have them returned by a spectator and accomplish the same result by means of the Hindu shuffle (Jinx No. 56).

The performer now cuts the pack into two face down piles, "slip-cutting" one of the two black Jacks onto the lower half. Thus the cards appear as in Fig. 1, a Jack unknown on top of

each heap.

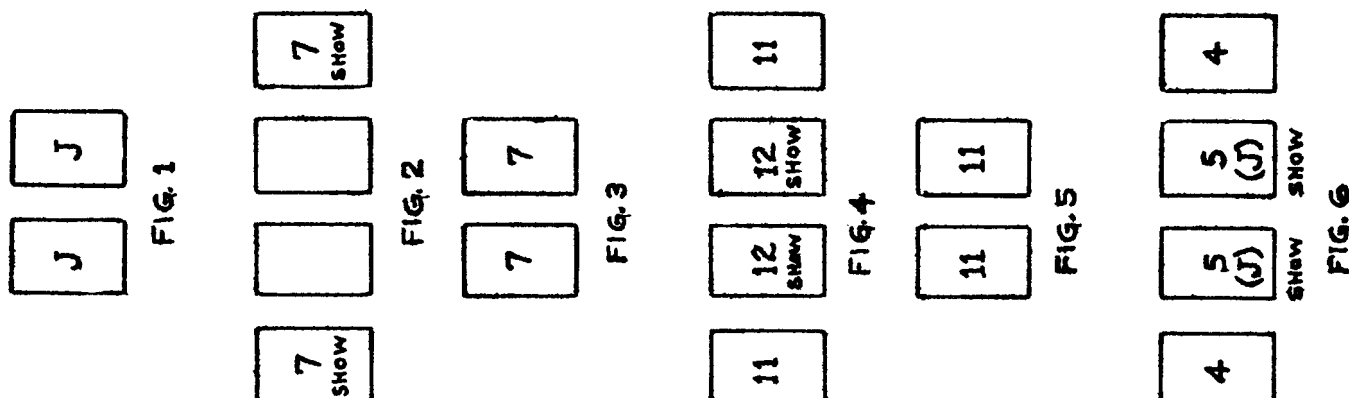
The probability of finding one Jack, says the performer, is 25 to 1. He asks a spectator to mention a number between 1 and 10. We shall assume that 7 is chosen. With both hands, the performer deals a card face down from each pile into piles at the outside of the packets. The cards are dealt simultaneously. When the 7th card in each packet is reached they are turned over to show that neither is a black Jack. Then they are deposited upon the outside heaps as were the others, the outside heaps picked up and returned to the tops of the original piles. Illustrations 2 and 3 depict these actions.

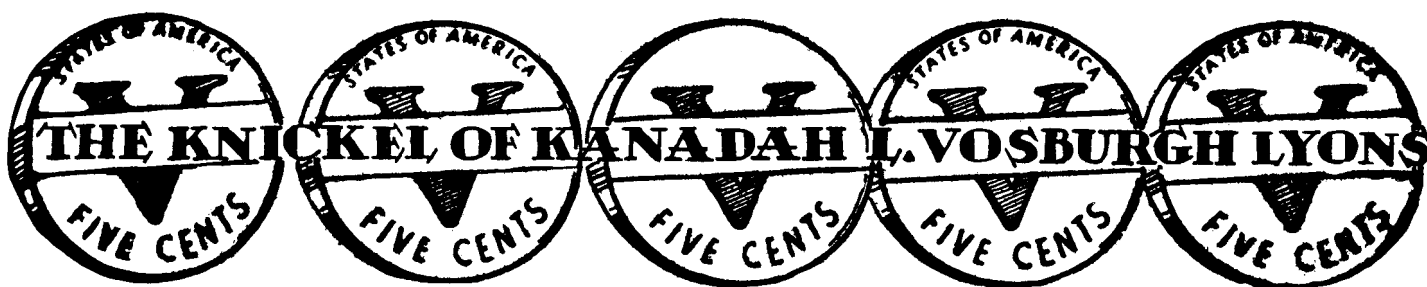
A second person is now asked to name a number between 10 and 20. Once more the cards are dealt singly and simultaneously to the sides. Let us say 12 was the figure called. When the 12th cards are reached, they are turned and again everyone sees that no black Jack has been discovered. (Fig. 4) However, this time, after showing the cards, they are replaced on the INNER piles from where they were picked up, and the outside heaps picked up and placed on top of their respective piles. This simple change of procedure is NEVER noticed when the effect is first presented before ANYONE, yet it is the key to the effect's working for you while not working for others although they may know or surmise the principle in general.

Two people have tried to locate the Jacks but have failed. The performer says that the black Jacks, having been mathematically endowed, take every opportunity to display their prowess. He suggests that the difference between the two selected numbers be computed. In this case, 7 and 12, the difference is 5.

For the last time the cards are dealt off into their side piles. On the 5th count the two cards are tossed face up in front of all piles. **THEY ARE THE BLACK JACKS WHO HAVE FOUND THEMSELVES!** (Figs. 5 and 6 show these final moves.)

AND FOR EXAMPLE NUMBERS "7" AND "12" CALLED





Stewart James introduced this principle in Jinx No. 25 under the title of Numismatigic. That erudite discoverer of oddities had found that Canadian five cent pieces were magnetic while the like coins of the U.S. were not. (It should prove both interesting and probably practical for residents of other countries ((and we get to 22 other countries, too! Ed.)) to test their own metal currencies for magnetic qualities.) My presentation here is completely different from that of Mr. James. I have also added a subtlety not heretofore used (in print) by those who have made use of magnets. It is simply a realization that, while an object may adhere to a magnet, a magnet can adhere to the object. I suggest that both Mr. James' effect and mine be used together. Thus the effect is repeated immediately but by an entirely different method of handling.

In a piece of rather heavy cardboard about 2 x 7 inches cut out five holes to just easily hold five cent size coins. Paste a piece of heavy paper over the bottom of the cardboard and label the holes 1,2,3,4,5. Make a paper envelope to fit over the card, its opening being on the right end. Put corresponding numerals over the numbered holes in the card. Now make another envelope that will fit over both the card and the first envelope with the opening on the left end. Number the outside of this envelope the same as the first.

Secure a small piece of Alnico magnet. The base of one of the magnetic Pups novelty now the rage and sold by magical depots is just the thing from which to saw about a quarter-inch of one end. Have this in a place from where it can easily be secured.

Show the five nickels and give them to someone for inspection. Explain that for the purpose of the test one must be slightly different and that a Canadian nickel has been substituted for one of the U.S. variety.

The cardboard slide is next handed out, together with the envelopes for it. The coins, slide, and two envelopes can be handed four people reasonably near each other so that it appears as if many more than one person are taking part in the proceedings. The performer turns his back and continues his instructions. The first person puts the five coins into the slide held by the second person, noting into which numbered hole he puts the odd, or Canadian coin.

The third person takes the slide and pushes it flatwise, so that the coins cannot fall out of their places, into the envelope, taking care that the numbers on the envelope correspond with the numbering of the coins. The last person now encloses the package with his envelope which goes on in the opposite direction to make the numbers on it correspond with the numerals on the first container. The performer explains that this use of two envelopes opening at opposite ends prevents any glimpse inside as might be possible were there only one in use.

In the meantime the performer has secured and fingerpalmed in his left hand the small bit of magnetic metal. The performer now turns to face the spectators and receives the package in his right hand. He immediately transfers it to his left and during this move the package is slid across the magnet WHICH IS ALLOWED TO STICK TO THE ENVELOPE ITSELF WHEN THE CANADIAN NICKEL PASSES IT! The left thumb and first finger grasp the left end of the package and hold it flatwise towards the audience, the numbers being right side up, of course. The fingers of the right hand, kept open to let the hand be seen obviously empty, without mention, are passed back and forth in front (audience side) of the envelope. Keep the fingers at least two inches away. Don't let an impression be given that there is any "feel" necessary. Then grasp the right end of the package with thumb and forefinger while the left hand goes back and forth, also obviously empty.

It is this freedom of movement and obvious absence of gimmicks that makes the effect so fair to an audience and so puzzling to the magi. The magnet stays in its place on the back.

The performer now mentions the number from 1 to 5 as his impression of a foreign body among like objects. The package is handed a fifth person to check while the first person acknowledges the correctness of the divination. In this manœuvre the package has been let drop backward into left curled fingers and as it is pulled away from the hand the magnet is disengaged and can be pocketed during the inspection.

(Note by Annemann: A good place to keep the magnet where readily accessible could be against the Canadian nickel itself while in the pocket with the other coins. Hand out the slide and envelopes first. Then bring out the handfull of coins with left hand. Pick them out and put into the spectator's hand and the magnet remains behind and ready. The super-subtle magi might also have the outer envelope sealed with a stamp around its open end. At the finish, by reaching into the pocket for a knife to cut the seal, the magnet could be left behind with no untoward move. Or is that too perfect?)

