



WHISKO *and* GHOSTO

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skill at holding a box for a few minutes and then later pulling several threads, each at a right time.

Dear Ted;

I never thought that I'd join a magical society in the guise of a bonafide magician, and I certainly never had any idea of getting a free subscription to a trick monthly by turning in some of my "master mysteries."

Bill convinced me that I should join the I. B.M., and now, after but three months of belonging to a mystic clan I'm up to writing for the magic papers. Just who were those fellows -- I mean Thurston and Houdini?



Now I haven't even a wand, which, I have always been led to believe, is the most important gadget in a trickster's bag. I don't own any books on magic, and maybe it's just as well because those I've seen look pretty technical and confusing to the tyro. My collection of apparatus is absolutely null and void. So if it takes any one or all of those things to be a magician you'd better send my subscription to your Jinx anywhere but here.

My tricks are very few and simple, Ted. When you told me that "brother members" would be interested I got in touch with Bill and asked him what I might pass on. He knows what I do and which of them are different enough to warrant their printing. My one great pet, of course, is the dead man's hand trick with cards and gun. (Jinx No. 33. Ed.) Maybe it's because of my profession, but it hit me hard when I first saw Bill do it. It's got drama and suspense right up to that "on the draw" climax, and besides, it doesn't need any finger skill. Frank Capra, who is directing my present picture, never gets tired seeing it, and calls the thing, "a trick with a reason for doing a trick."

As you know, it all started away back in Indiana, Pa., when Bill Neff and I were working out our school years together. He was on the path for learning about magic the thorough way. Between us we built quite a few tricks and illusions for his show, and certainly dad's hardware store proved to be a constant source of supply. I couldn't have been such a bad assistant when we gave our local performances. It only was recently, when I was home on a visit, that Bill and Virginia let me have my old job back for a one night stand, and it was nice to discover that I had lost little of my old time

Here are two stunts I use which generally give the impression that I'm either a great magician or just a lonely actor trying to be one. The first is quite a fooler and the second is half a trick and half a gag.

In the novelty stores you can buy a whiskey
(turn to page 403)

JAMES STEWART

EDITRIVIA

Our May 1938 issue No. 44 had what now is becoming much discussed, or at least mentioned by various magical mag writers. The prophecy (to a day!) when Austria would lose her independence was offset a bit by "A country, not long ago thought to be strong and stormproof, will offer a very pitiful spectacle." The date given was July 22, and two months later came Munich. This was all Oct. 1937 prophecy business via astrology. However, the spine tingler angle on that Polish monk's seering, (also in No. 44) which, mind you, was foretold in 1788, was regarding the "general world war" to break in 1938, with peace "over the world" only in 1986. If you, you or you can jump ahead 150 years, ring the bell as many times as did that cell-immuned monk, (again in No. 44) and come within a few months, year dates notwithstanding (after all, those higher-plane dreamers went by ephemeral signs and phases), to as good a prognostication describing the mattress upon which humanity in general is now wallowing in expectation of that seething moment when the biting starts, I'll build you a monastery, sit you in a dank cubicle on a pile of unsold Jinx copies (except Nos. 2-3-4-5), and reap aplenty for us both. All of which, and in one sentence, too, is admission that I'm just about the only purveyor of magical information who has put into type that he actually believes there is something somewhere we haven't mastered, and that always there is the possibility of it being done. Skeptic? Yes. Scoffer? Never!

The first magical dealer we ever knew is dead. On May 24th, in N.Y.'s French Hospital, Frank Ducrot (T. Francis Fritz) passed on to meet, somewhere, a long line of magic masters who had gone before. Few of the magi who have become active in the art during the past decade passed the portals of that gloomy place where trod the feet of Kellar, Thurston, and the elite of the "greats." For the moment, if not for ever, is stopped that unbroken, since 1858, existence of a magical supply house that was Martinka's and Hornmann's. It was in Martinka's 37 years ago that the S.A.M. was founded. Frank was No. 15. Few people in magic have been in contact with the illustrious forebearers of our art as was "Duke." And fewer still, of the present day magi, passed into that inner sanctum where, hidden among towering boxes and dusty accumulations of era after era sat the king in his domain. Duke was a fountain of information and magical lore. I've sent my suit to the cleaners after a day with feet on the desks, sandwiches and coffee in our laps, and entirely begrimed from the handling and pouring through of ancient books and magazine files. No one but he ever knew the system by which he could find what he wanted, when he wanted it. He would whisper to you as he unwrapped from many foldings a dull appearing little gadget which, in other dealer's places, would be in a brightly lighted case and polished to hell and gone. In Ducrot's grotto you felt that here was a mystery passed on in confidence from a bygone master. Cursed be any violator! Would that I could have my suits cleaned a thousand times more for I never left that eerie, dingy shrine of a million secrets and stories but what I floated here on a magic carpet woven and controlled by centuries of painstaking effort to build what today becomes more and more a series of "tricks" and "what's new?" Frank Ducrot saw us through 12 years of professional magical adolescence.

He was as kind at the end as when first we met. Of his school there are but few left. So be it.

It's a firm belief of mine that Frank Ducrot saw ahead of him the checkered finish flag of a well run race. I know that for several months he had quietly been clearing up many details of the business. Several days before he went to the hospital his S.A.M. Convention Program copy was turned in. The lower half of the page showed a curtain falling on a stage full of people. The copy suggested, "Ask our Mr. Frank Ducrot about the "Grand Finale." The program was issued the opening day of the Convention, only several blocks from where services were being held. The ones who knew him well can understand why I think he chuckled a bit when he prepared that page.

We'd like to see the S.A.M. with its own paper M.U.M. back in the running. There are not many of the present membership who ever saw the eight page printed publication that the society once had. A revival would bring the members much closer and certainly allow of a wider latitude in reporting than is now possible because of The Sphinx going to so many who are not members. Out of town members should, in all fairness, know just what is going on behind the doors so as to be able to make their voices and views heard on the controversial matters vitally pertaining to the good of all magic. From what finally gets into the M.U.M. columns now, it is constantly milk and honey. --- Jerry Windfield, (Newark, N.J.) will probably be the only magician in this country to shake hands with the King and Queen of England. A member of the British Royal Air Force, Jerry will be among the few thus honored when Their Majesties stop over at the N.Y. World's Fair. --- Winchell may know a lot of things sooner but sometimes it's later - much later. He only recently columnized a new (?) racket wherein the gamble was to call the last serial number on dollar bills - odd or even. It's the ancient A-B-C-D etc., key letter gag which has been in the simpler trick books for yars and yars. Wonder if the keyhole king knows about the plate mark that hits a certain number of bills and does the same thing in a much more mysterious way? --- Two years and a half have passed since we originated a gag while on the "hangover lap" between Miami and Havana. We sold it to Howard Brooks at the MacFadden-Deauville, but now it is getting around so we'll put it on the record. Make up a funny looking bunny rabbit out of cardboard, cover it with soft white cloth and hang it inside your coat. At any time, show a foulard or large silk, throw over your arm and ask, "What would you like to see the magician produce?" "Rabbit" is sure to come up. Dig around and get it. Pull cloth away, look startled, twist the rabbit around so all see just what it is, and remark, in awed tones, "I left him in the suit when I had it pressed!"

Some of the magazines made much to do and described John S. Van Gilder's (Knoxville, Tenn.) trips to the World's Fair. Not one mentioned his practically falling over me as he left Rosita Royce's Dove Dance exhibition, undoubtedly racing the birds which leave for home just before the curtain falls on Rosita. John is said to have made "five detailed inspection trips of the Fair." That's a lot of doves. --- LOOK (continued on page 404)

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WHISKEY and GHOSTO
(continued from page 401)

glass which is filled with a solid substance that looks like whiskey. On top of this stuff you pour some real whiskey to fill the glass to the brim. Show it around and it can't be told from the real thing. Then you sample it which improves the impression and leaves only the solid substance.

Reach into your left vest pocket with the right hand and take out a watch. Say that you have just time enough to do a trick. Pretend to put it back but palm it instead, and take your coat pocket handkerchief out with the same hand. Cover the glass in left hand, but as you draw the handkerchief over it leave the watch on top of glass. Now take hold of the edge of watch from outside cloth and its round shape is just like the top of the glass. The left hand underneath palms the glass and goes right into the left trouser pocket for a quarter or half dollar which is tossed onto the table. You make a bet that you can drink the whiskey without removing the handkerchief. Then flip the handkerchief away letting the watch fall into left hand, look at it, mention that time certainly flies, and nonchalantly drop the timepiece back into vest pocket.

Now comes a really funny party trick. You have to get a trunk and dig up some gadgets besides one thing which I think most magic stores have but which is easily made. MGM's prop department helped me here. I use a large black cloth with a seam along the top edge. In this seam is a small rod with a hinge at the center so the cloth can be folded in half. At the right end of this rod is fixed a false paper-mache hand, just the fingers bent over the front of cloth to make the illusion of it being held at that end. You really do hold it at the other, or left, end. It is folded back before commencing and the action is that you pick up cloth and open it out, holding it up at each end and letting it hang.

Get a dinner bell, a couple of unbreakable ashtrays or "whatnots" and a deck of cards. Tell the gathered people, when it comes your "turn" that you want to try a spiritualistic seance with all lights on. Very few mediums can do that. Go out for a minute and come back dragging a "very heavy" trunk. Say that you'll use it for a base of operations. Now this is important, Ted. The trunk has got to be handled as though it were heavy. The heavier the better. Leave it laying flat and put the gadgets and deck on top. Then pick up the cloth, open it out, and get down on your knees behind the trunk. The things on top are covered by the cloth hanging in front.

Right away the bell rings and one of the ashtrays comes flying over the top. Bump the back of trunk with your knee and immediately raise the cloth and say, "Nothing there. Just spirits." Drop the cloth, ring the bell, toss out another tray and then ask someone, your plant, of course, to name any card. He names the one on top of deck and they all hear the deck being riffled on the trunk, see a bunch of cards tossed into your own face, and then a hand appears under the edge of cloth with the card named.

The hand jerks back, you bump the trunk again, and lift the cloth to show still nothing but spirits. The cloth is lowered, the bell rings and flies over the top ---- and just at this time ---- the flying bell is the cue ----

your plant breaks loose with "You'd better get that guy out before he suffocates."

You stop short, wait a second for the remark to sink into the minds of the others, then stand up, fold cloth and toss it aside. Say, "All right, a magician can't fool all of the people all of the time, but a good magician keeps a good trick in reserve. I'll show you mine."



You work hard now getting that trunk to a standing position. It's still heavy. Then you pull out your gun and say, "I'll try one of the hardest tricks in magic. A man will vanish right in front of your eyes." Shoot the gun off several times directly at the trunk. Then kick it over with your foot. That makes another loud bang. Pick it up easily and spin it around on one corner. Drop it down, open the lid, and yell, "Empty. He's gone!" Then say, "And there are no mirrors." When you make that remark, step into the empty trunk and jump up and down.

It still isn't over, Ted. The payoff is at that moment when someone runs up from the back of the room screaming, "Here, I am!", takes a quick bow with you, and, speaking from experience, leaves the place immediately by any entrance other than those which will immediately be guarded. Some of these folk out here just don't want you to do such a trick without paying you off.

So that does it. Now I'm a magician with a card to prove it. If you don't throw my first attempt at submitting tricks for magical brethren into the basket (fat chance! Ed.) I'll probably grow a mustache and goatee, buy a wand, and go out and bewilder Chester Morris. They tell me he's a good magician, too.

Be nice

(signed) Jim Stewart

Evening Review

NIAGARA FALLS, CANADA, THURSDAY, JUNE 1, 1939

EDITRIVIA

(continued from page 402)

magazine, dated June 20, now on the stands, has a series of pics on that "hoodoo" trick of magic. 'Tis said it's the first time that mag has run such an article without an expose. ---

In the May "TOPS" John Braun mentions the 19th century Ingleby conjuring a card under a lady's garter, adding "Rather bold method, don't you think?" We really don't know, John. What method did he use? We've also seen it in print and had letters to the effect that a magician who uses a plant is not a gentleman. But if the magus didn't nor doesn't use a plant in this case, how COULD or CAN he be a gentleman? ---

World's Fair Officials Call Off Stunt Of Bullet Catcher Of Fort Erie Fame

Annemann, who performed the amazing feat at Fort Erie, not allowed to repeat stunt at New York because he uses borrowed gun, bullets.

FORT ERIE, June 1—(Special)—Annemann of Bullet Catching fame at last year's Piff Paff Poof Magicians Convention held here, was in the news again today. It seems that the Honorable and somewhat redoubtable Grover Whalen, the ringmaster of the New York World's Fair, had at last met his match.

It seems that in his search for new and novel ideas with which to entertain Fair Visitors Whalen and the Fair Officials heard about the performance of Annemann last Labor Day in Fort Erie when he caught a marked and initialed bullet after it was shot from a modern, high powered rifle in his teeth.

Whalen Contacts Annemann Here then was an idea for the Fair! A Day of Magic, the highlight of which was to be Annemann's performance of the Bullet Catching. And so after a great deal of research, imagine the Fair's amazement to discover that Mr. Annemann was a resident of the fair city—whereupon they promptly communicated with him.

became more insistent that they borrow everything required for the feat, the more worried they became. And so it came about that at the last minute the officials wired Chief Andrew H. Griffin, Fort Erie Police Chief, and Bob Weill, Executive Director of the Piff Paff Poof, to find out for certain whether or not Annemann used borrowed gun and bullets; and under what conditions the feat had taken place at Fort Erie.

Of course the details were immediately relayed to New York—how at that time the feat had been stopped temporarily but at the last minute, and because Annemann had previously performed the trick at Fort Erie, a waiver of responsibility on the part of the two had been signed which would absolve it from all blame in the event anything went wrong. This last precaution had to be taken at the request of the insurance company even though Chief Griffin and others had infinite faith in the ability of the magicians to carry out the feat successfully without danger to life and limb.

Stunt Called Off

And so it was that as the sun started to climb high into the sky on Magic Day, May 28, events began shaping themselves into a new pattern. For when the Fair Officials received this word in answer to their inquiries and further learned that Chief Griffin had borrowed both gun and bullets himself, that was the last straw! The event was cancelled immediately since they refused to be a party to anything so dangerous and "without evident trickery."

And thus we find that Annemann did not break his promise made to this reporter 8 months ago—the feat did not go on. Magic Day at the Fair was not so magical—for the main attraction was suddenly missing by request. But saddest of all, undoubtedly, were the members of the Society of American Magicians, who had on the heels of the announcement of Magic Day at the Fair swiftly moved their annual convention onto New York City, and promised to supply the necessary magical acts from their ranks when they found themselves high and dry without their main attraction and publicity stunt.

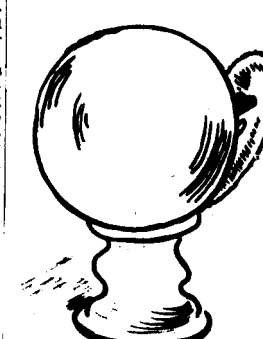


Annemann explained—as he told this reporter, exclusively many months ago—that his performance of the Bullet Catching at the Piff Paff Poof Convention of Magicians was to be his last. And therefore he would not be interested.

However, the Fair officials felt that a Magic Day was so new and novel that they persisted—and made Annemann some very tempting offers. At least he capitulated to their demands, but only after he was assured that the event would do magic and magicians some good, and to do this he insisted that a number of well known amateurs be brought to the Fair that day so they could get their first break by entertaining the visitors. All this was agreed upon.

Then time went by and as May 28th approached—which was the date agreed upon for Magic Day—Annemann inquired whether or not the gun, bullets etc. were borrowed. "Why no," he was told by officials, "we thought you brought your own trick gun and bullets."

Refuse to Believe Annemann, unbelieving at first, tried to convince them that he used but genuine gun and bullets. They refused to believe and so he



Bill Larsen added a new touch to "Psychometry" (Jinx No. 9) by getting away from personal objects and articles being put in the envelopes. Instead he has the subjects write month and day of birth on a card and seal. Nothing else. He then follows through giving each an astrological reading, a personal horoscope, before he returns card to him, remarking "---and you were born May twenty first, were you not?" Thank you, Bill. --- Doc Tarbell's "agent's" circular letter to prospective clients reads, after a blurb on "eyeless vision" --- "Don't associate this unique performance with the usual trite "Mind-Reading" act. He works alone." Well, Dunninger was working alone when the good Doctor still was advertising himself as a "naprapath." --- Nerviest magician:- Laurie Ireland, when in N.Y.C. recently, borrowed quarters and dimes, and then demonstrated "sleeving" over subway gratings. --- Clayton Rawson's "Miracles For Sale" (Death From a Top Hat) MGM cast has been announced to include Robert Young, Florence Rice, Henry Hull. His latest "Footprints On The Ceiling" went into its second edition three days before the publication date of the first! --- S.A.M. Parent Assembly 1938-39 award for presentation went to L. Vosburgh Lyons for "Mental Rescue" (Jinx No. 55) and for originality to Dr. Jacob Daley, whose Cup and Ball technique ranks too high for words. Maybe the judges looked crossed? --- John Mulholland recently was announced at a luncheon as a student of magical history and lore. We're sorry, but page 70 of the May Sphinx, and from the Danish Magic Circle President, no less, carried our own Eyepopper effect move for move as advertised and sold aplenty through The Sphinx back in 1929! --- Tess Holden thought their Philadelphia store looked so good she talked Max into completely revamping with fixtures, cases and pictures, the New York store. The Boston place has also got another room to take care of business and building. What depression or recession? --- No news yet on those baby prophecies of last month. Well, Dick and Clayt, if we miss it this time, we'll just try again!

Theo Annemann

Jaks' CRYSTAL-VISO

A favorite of mine for long is this improvement in fake and the method of blending together two standard tricks. I have in my right hand an ordinary celluloid monocle upon which is written the name of a card. It need be only the value and a picture of the suit. Previous to the monocle around the edge with a file which makes it very easy to palm. First I have a card handed me behind my back, tear off the corner, pick up the crystal ball with finger-palmed index, stand sidewise to let spectator see card (missing corner hidden) still in back, and name the card after looking in ball. The crystal is handed for examination and I palm monocle. Upon return the ball is put on the stand and monocle left under it as in illustration. Now a card is forced and spectator pockets it. I pick up stand, let someone else look through it, and he names what he sees. Then I pick up crystal with right hand, palm monocle as my left hand gives ball out, and all is examined. The nice part of this is that the monocle cannot be seen through the ball and it looks as though the writing really is inside. The slight curvature of the fake aids in keeping it close to the ball, and it is very easily handled in comparison to previous fakes.

FINANCIAL NIGHTMARE



J. G. Thompson, Jr.

I'm afraid I'm losing my mind. Let me show you what happened or rather what I think happened and then you judge.

Several weeks ago I borrowed \$1000 from my friend, Mr. A, which he gave me in one bill remarking that he had made a record of the serial number in case it were stolen. (Borrow a \$1 bill and have number noted.) I used the money to purchase Goldbrick stock. (Place bill in an envelope to represent stock certificate.)

Of course I had some savings of my own, \$1000 to be exact, which I kept in a tea cup at home but I wanted to keep that intact for any emergency which might arise. (Show \$1 in a tea cup and have the number noted by a spectator.) When Mr. A heard what I had done with the money he was quite angry and wanted his \$1000 returned at once since he regarded my action as absolute foolishness. So I borrowed \$1000 from Mr. B to repay Mr. A. (Borrow another \$1 from second spectator and after number has been noted give it to first spectator with rubber band snapped around it and instructions to hold it for a moment.)

A day or so later the bottom fell out of the Goldbrick corporation and my stock was therefore valueless. (Burn envelope containing first borrowed bill.) Mr. B, when he learned of my loss, demanded payment of the amount I owed him. Luckily I still had my savings so I repaid Mr. B. (Take \$1 from tea cup, snap rubber band around it and hand to second spectator.) I was so upset I went to bed and finally fell asleep. Next morning, I looked sadly into my tea cup and found to my utter amazement that there was a \$1000 bill inside. Not only that but it bore the same number as the one I had originally. (Have number checked with written figures. They are the same!)

Completely baffled, I telephoned Mr. B and asked him to look at his bill. He had his own bill! (Have second spectator check numbers on bill he is holding.) Expecting almost anything by this time, I communicated with Mr. A and received the same reply. He, too, had his own bill. (Have first spectator check.) Now I want to know - did I lose \$1000 or not? If not, who did? Was all this a dream or am I just plain crazy?

For this stunt one needs but two rubber bands, an envelope prepared as explained fully on page 28 of Jinx No. 7 (April, 1935) and a \$1 bill folded once the long way and twice the other

way, serial number inside, in an ordinary tea cup.

To present, borrow bill from first spectator after serial number has been recorded. Fold with number inside and place in envelope which leaves it in left hand finger-palmed. Pick up tea cup by rim with left hand, left fingers inside, and this effectively hides palmed bill. Show your bill in cup and have the serial number on it recorded on way to borrow second bill, numbers of which also are noted down by loaner. Return to table and set down tea cup ON TOP OF TWO RUBBER BANDS - not in an obvious fashion, but casually. Fold second bill, switch it for one still finger-palmed as explained on page 366 of The Jinx Winter 1938-39 Extra, look on table for rubber band, move tea cup to enable you to pick it up, at same time dropping palmed bill in cup with your bill. Snap band around bill in hand and return to first spectator. Burn envelope. Reach into cup and remove bill just deposited there, snap remaining band around it and return to second spectator. Then bring effect to its conclusion.



SATAN'S SCISSORS PETER WARLOCK



This effect has been a favorite of mine for the past twelve years. Its simplicity of execution should commend it to the neophyte.

The performer exhibits two glass tumblers and places one upon the seat of a chair flanking him to his right, whilst the other is placed upon the seat of the chair to his left. Four sheets of tissue paper are now shown; two of the sheets are white, one is red, and the fourth is black. The sheets of paper measure 20 inches by 12 inches. Picking up a piece of white tissue the performer places it against the sheet of black; these sheets are then folded in half, folded again, and it continues until the packet of paper measures approximately $2\frac{1}{2}$ x $1\frac{1}{2}$ inches. The white piece of paper is kept on the outside of the packet throughout the folding. The performer drops the packet of papers into the tumbler on his right, at the same time taking a

plate from the table and placing it beneath the tumbler "to insulate it thoroughly." The performer now adopts a similar procedure with the red and white papers, but this time they are dropped into the glass upon his left. He picks up a pack of playing cards and invites the spectator to choose one and retain it. Now the performer returns to the front.

Taking a small pair of scissors from a fancy case, he extolls their marvellous properties. The spectator is asked whether his chosen card is a red or black one. The reply is, "Red." "Thank you," says the performer, "I will place the scissors in the glass containing the red and white papers. Had you chosen a black card I would have placed the scissors in the other glass." Suiting the action to these words, the scissors are dropped into the glass and a small silk thrown over the latter. Several seconds elapse and then the performer removes the silk from the tumbler. Taking the packet of papers from the glass, the performer asks spectator, "Which card did you take?" He replies, "The nine of diamonds." Then the performer unfolds the papers to find that nine large diamond pips have been cut from the sheet of red paper and are now adhering to the sheet of white tissue forming a replica of the selected card.

Requirements and preparation: Two glass tumblers, two cheese or bread-and-butter plates, a small pair of scissors, a pack of cards, two chairs, a table, and SIX sheets of tissue paper each measuring 20 in. by 12 in. Three pieces are white, two are red, and the sixth is black. Nine large diamond shaped pips are cut out of one of the pieces of red paper, and these are stuck lightly on one of the sheets of white paper to form a replica of the nine of diamonds; these two sheets of paper are now folded into a packet approximately $2\frac{1}{2}$ x $1\frac{1}{2}$ in. The two plates are placed one on the top of the other, on the table, and the prepared packet is placed under the rear edge of the bottom plate. The pack of cards and the scissors are placed in front of the plates, the nine of diamonds being on top of the pack; the pieces of paper are laid over the back of one of the chairs, and the two glasses, nested one within the other, stand on the plates.

Presentation: The performer shows the two glasses to be unprepared, and places one on the right and one on the left. The black and white papers are folded, performer holding the small packet at the extremity of his right hand, whilst the left hand picks up the top plate. The plate is shown casually, and the right hand drops the packet into the tumbler. Immediately the right hand has released the packet the former lifts the glass by the rim, the plate is placed on the chair by the left hand and the glass is then lowered on it. The red and white papers are taken and folded, but this time the packet is held by the left hand, the right hand picking up both the plate and the packet that is beneath it. In turning to the chair on his left the performer apparently passes the plate into his left hand, and the packet into his right hand; under cover of the plate, however, the unprepared papers are clipped against the underside of the plate whilst the right hand carries away the prepared papers. (This move must be carried out without the slightest hesitation). The right hand drops the papers into the tumbler, the plate is placed upon the chair and the tumbler lowered upon it, the unprepared papers resting beneath the plate. The performer now takes the pack of cards and forces the nine of diamonds. The finish of this problem is described in the effect at the beginning.

VICE-VERSA JACOB DALEY

One of my currently favorite pets for a "quick turnover" which doesn't stall enough to bore the onlookers, is a tricky (to figure out) transposition of two cards.

With your ordinary deck, and a strong point here is that it may be borrowed, you need but one double faced card. Let us assume it to be the Ace of Clubs on one side and the Two of Diamonds on the other. From the deck take the ordinary Ace of Clubs and put it in your right trouser pocket. On the face of the deck have your double card with the Ace of Clubs facing outwards. Under this, the next card, have the ordinary Two of Diamonds from the deck. You are ready.

After a riffle shuffle or so which leaves the two bottom cards in place, turn deck face up and say that you'll need a couple of cards for the next effect. Throw the Ace of Clubs (double) face up on table. Then take off the Two of Diamonds and lay deck aside. Explain that they must watch closely so as to know just what happens.

You put the Ace on the table and you are holding the Two in your right hand face up. Apparently you now turn the Ace face down on table, using the Two to flip it over. You give them prescience by saying that you will leave the Ace on the table, but face down, following through with a Mexican Turnover of the two cards. However, in this case, the well known sleight is carried one step further. The ordinary Two is pushed under the right side of the Ace, the card is flipped over, the exchange being made as usual, but the right hand keeps its newly secured card (double) turned over with the Two side showing. In short, both cards are turned completely over during the exchange. The one on the table (apparently the Ace) is now face down with its back showing, while in your hand you are holding the face up Two. The illusion is perfect, even with a not so good Mexican Turnover. The onlookers have seen a face up Two in your hand before and now see it after. The card on the table, a face up Ace, has been turned face down.

At this point you merely say, "Watch everything closely." Into your pocket you put the Two spot, pushing it high into the upper corner with thumb while fingers bulge the pocket at bottom, where the ordinary Ace rest face out. Hand comes from pocket and you ask, "Now, which card is which? Do you remember?"

The answer being that the Ace is on table and Two is in pocket electrifies you. The customer is wrong! You reach into pocket and pull out the face outward Ace, at the same time dragging pocket inside out. The upper cornered card stays hidden. It must have been a magically minded person who first designed them. You drop the card face up on table and ask spectator to turn over the other. It's the Two spot! And, all can be checked, even with the deck, because everything is complete and your double faced card is out of the way for good.

This trick is far from difficult. The Mexican Turnover is a standard sleight and this effect makes good use of it in a trick, rather than just the usual three card monte. It's a quick and very thought provoking stunt.