



DOUBLE REVERSE WALTER B. GIBSON

Let's start this off by getting fundamental. Every magician is familiar with the original "reversed or "turned over" card trick wherein the pack is held face up, but with a single card face down on top of it. When a spectator replaces a chosen card, it will naturally be found face up, later on. The magician's one problem is to hide or get rid of the dummy card which he used on the "top" of the pack.

This trick not only gets rid of said card; it utilizes it to double the effect. The whole working is simplified to the limit, and has some sweet misdirection. If someone else has doped out something like it, I'm not surprised; contrarily, I'd be surprised if someone hadn't. Whatever the case, the idea to be described is something that I stumbled over while meddling around with a pack.

The effect, briefly: A spectator shuffles the pack, and divides it into two heaps; he gives one half to a magician, and keeps the other. Taking his half, the magician fans the cards in front of himself and says: "I'll pick a card and lay it down on the table. You do the same with your half. Lay your card face down, as I do."

Both turn away during the process so that all is very, very secret. Result: Two cards are lying face down on the table, and the magician and spectator are each holding half a pack. Thereupon, the magician picks up the spectator's card, and pushes it into the half pack that he - the magician - holds. Spectator picks up the magician's card and shoves it into the other half.

Extending his right hand, the magician asks for the spectator's half. Receiving it, the magician lays his half on top of it. He riffles, shuffles, or what not, and says: "My card was the nine of hearts -- what was yours?" To which the spectator says "Five of Clubs." The magician spreads the pack along the table, and there they are, face up, Nine of Hearts and Five of Clubs, well apart in the pack.

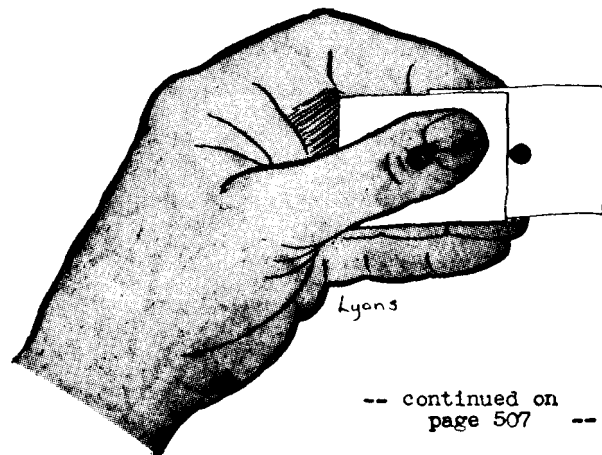
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A HOLE IN ONE L. VOSBURGH LYONS

For the mystery lover who wants a close up effect away from the general run of things this oddity should fill the bill.

Four white squares of pasteboard are used. Each is about an inch and a quarter square and they may be cut from standard index card stock, or even by cutting a couple of business cards in half. Squaring them together the performer takes from his pocket an ordinary ticket punch with which he deliberately makes a hole through the center of the squared up pasteboards. One of these is given the watcher and he's asked to pick up one of the punched out bits from where ever it has fallen and try to put it back in place. The performer does the same with the remaining three, and without an untoward move of any kind returns the three pasteboards to the spectator completely and unmistakably restored.

There are a couple of extremely subtle details employed which make the working of the effect very clean and aboveboard. We'll start from the very beginning of the preparation. Take a card and smear some black ink on it. With your punch, blow out a piece, and stick it, with rubber cement, in the center of the corner square on any white card. That is, have a card about



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~ EDITRIVIA ~

Mail Box: Same delivery - An anonymous note from Springfield, Mass., "You would have had a lot of subscriptions from here if that article about I.R.M. Ring 10 hadn't appeared in the Jinx. Get wise." The other, but signed, "Editrivia column I enjoy very much. It may be painfully frank to some but why hide the truth. We need more and more to put ethics back in the art and you are doing more than anyone else to help it." If the paragraph in No. 66 hurt anyone real badly we're sorry. But we still can't see why amateurs and magic hobbyists have to fight and make clouds of dust in front of each other's house. For glory? Let the professionals do the scrapping. The game is their bread and butter. When they fight it's for existence. If it weren't for the hobbyists every magical paper would fold and all magic depots would close. But we know, and they know, that it's a stimulant to show tricks to friends, the development of an alter ego to perform before an audience, and downright vanity to covet a high office in a local or national body of their brother hobbyists. At the moment I can think only of a dime thriller I once read called, "The Lure of the Stage", or, "The Rise and Fall of Flora LaFleur (Josie Daniels).

So -- what we wrote was about what we were hearing. We know and respect members of the 10 and 14 Rings both. Ring 14 had something to say, and Ring 10, or anybody else, can have their say in these lines if they wish. And if they are not subscribers (we have only 46 for the state of Mass.) we'll be only too glad to send them a copy with complements.

Russell Swann is currently appearing in the Cafe Lounge of N.Y.'s Savoy-Plaza. The table cards print under his name - "Who insists he is a magician." --- Trend of the Times: In a Times Square subway station, at, allegedly, the cross roads of the world, twenty men were arrested for playing three card monte! --- Evidently an amateur butcher-magus wanted to make his learning pay. He used a double paper to slip under the meat when on the scale. While people who read creditable magic journals conceal cards between the sheets, he used a pound of sliced bacon. He now has six months in which to get a new act.

Jean Hugard's special delivery informs that the so-called Hermann pull described in No. 76 pre-dates Hermann and was mentioned in Sachs' immortal book. Jean used it 50 years ago "and had to exit crabwise." But that doesn't beat the telegram from Vosburgh Lyons, "USED HERMANN PULL HOUR AGO STOP FOLKS JUST BACK FROM SEEING THE HUNCHBACK OF NOTRE DAME STOP DIDNT NOTICE ANYTHING WRONG STOP THEY HAD GOTTEN USED TO WATCHING CHARLES LAUGHTON." No comment.

Regarding what we recently said about the British laughing at their difficulties, Gus Davenport's Xmas greeting was in verse, the first of which being - BLACK MAGIC, CHUMS.

Oh pity the magician in the black-out
With a pocket torch he has to do his show
Whilst with "vanishes" he's messing
The poor audience is left guessing
As to what part of the vanish is to go!

Typical of British understatement is a line in the third stanza, to wit; And old "Nasty" even cannot spoil our Cheer.

Aside to Tom Worthington III - That paragraph in No. 71 said "--unceasing effort for better magic -- crusader -- and NOT to be mentioned in his paper is a complement." We know, Tom, only too well, the principles you fight for. Every-

one gets due respect from the Tablets of Osiris as you see it. But when you keep pounding for years and years on a subject or people, it signifies something wrong from your viewpoint and that was what we meant, but didn't quite make clear enough. --- Bill Larsen may snort when we say that after much thought tossing, the conclusion is that it could have been advertised and sold as "Albenice's Arabian Bead Trick," with apologies (or thanks) to Mr. Ramsey." It would not have hurt the sales to thus credit the one who originally conceived a variation of the needle trick to use beads in the form of a necklace, even though it would have eliminated the subsequent publicity giving discussions and arguments. We believe that there is too much of this "It's mine" stuff on the printed pages, and that credit and use should be allowed those who ferret out "oldies" and make them popular. This is especially so when it is a professional who introduces a trick lost for years. It holds good as long as the prof. does it in his act. When it's marketed, however, the kick-back credit for the effect itself isn't beneath either the little fellows or the big ones. To wind the matter up here, Le Prestidigitateur of Feb. 1932 reported The Great Carmo's show and detailed his presenting the effect exactly as done to-day.

Stop press: Letter from Cedric. (10 days from London) "--am stationed at a training center -- magic is proving a wonderful boon to me in the army -- those decks of cards bring lots of privileges and pleasure to me -- I've got pockets and gimmicks all over my uniform -- when sitting at a table to do tricks I have my gas mask container slung to the front of me opened. It makes a fine servante -- like the old time magi who had bags in front of them to hold tricks and use as a catch all." Best of luck, chappy. Get that job over and then come back and see us again. I'll make chili con carne.

Charles Larson, the demon collector, is writing foreign friends, "I wish you'd stop quarreling so I could come over and buy some tricks." --- Tip Sheet Dept. Some of the horses now running on American tracks could serve magi quite well, if they are "hunch" believers. We've culled a few with our impressions.

Smart Trick	Russell Swann
Witch Lad	Glen Pope
Tricky Miss	Lucille
War Magic	Cedric
Supernatural	The Trepels
Straight Jacket	Elmer Eckam
Handcuff	Houdini
Red Magic	Houdini
Mr. Marvel	Al Baker
Little Miracle	Bill Hanna
Magicienne	Dell O'Dell
Legerdemain	Paul Fleming
Lady Genie	Gerry Larsen
Genie Jr.	William Larsen, Jr.
Jinx	?
Hypnotist	C. A. Geo. Newman
Fair Volta	Burling Hull
Fake	Paul Rosini
Dark Wizard	Pablo
Sweet Mystery	Hoffman
Forceful	Dunninger
All Deuces	Dunninger
Cold Deck	John Scarne
Blond Spook	Joan Brandon
Bag O' Tricks	Gali-Gali
Blindfold	Tarbell

Memories: When Barkaan Rosinoff (Now Roger Barkaan) used to call himself The Poetic Prestidigitator, writing scads of rhyme and rhythm for all the tricks he presented. When Baffles Brush wrote for The Sphinx himself and didn't

add postscripts regarding his sometimes less than poetic opinions. And when "Gen" Grant first talked to a person he thought was a Tarbell student not yet through the course. He didn't appear, at the moment, like the course said that a magician should. It was Tarbell.

On top of all the publicity regarding the
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DOUBLE REVERSE
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Here's how: When the magician spreads the half given him, he notes the card on the face; that is, the card that was originally the bottom card in the pack. He turns that card down so that it is face to face with the others. He then draws ANY card from his heap WITHOUT noting it, and lays it face down on the table.

At that point, the magician is turning toward the table, and he holds the half-pack in his left hand, the thumb and fingers upward. That is, the half-pack is simply lying comfortably across the magician's palm. But he is holding it so that the single card, the one he noted, is on "top". The half-pack looks normal, but it is really composed of one card face downward, with the rest face up, beneath it. This "dummy" card, we may as well admit, is the Nine of Hearts.

When the magician takes the spectator's card, and buries it in the half-pack, it is naturally reversed, because it goes in among face up cards. But when the spectator takes the unknown card that the magician laid on the table, and buries it, he loses it. For the spectator happens to be pushing that card face down into a normal group of cards.

Here comes the misdirection. Reaching with his right hand for the spectator's half of the pack, the magician swings his left hand toward the right, simply turning over his hand, so the knuckles are up. The move is simplicity, totally unnoticed, because attention is on the right hand. Coolly, the magician adds the left hand's heap to the right hand's.

The magician now has the pack just as he wants it. Somewhere in the upper half is the spectator's card (5C) face up. Midships in the pack is the 9H, otherwise the "dummy" card, also face up. A couple of cuts, a riffle or a shuffle, during which the magician obligingly names his own card.

But he doesn't name the card that he took from the pack; the one that the spectator pushed into a pile. The magician doesn't even know that card. All he knows is 9H, so he says it was his card. The spectator admits that his card was the 5C, and when the pack is spread, there are both the culprits, staring face up. The magician hasn't worried about the dummy card at all. He has used it to get a doubled effect, of two reversals. As for the spectator, he can be very wise and still have a headache. No matter what he thinks about his own card, he can't get over the fact that he, personally, buried the magician's "card" in a pile; yet it turned up afterward.

Thus attention is divided, leaving two problems instead of one; and in this very simple routine, the use of half packs allows misdirect-

ion impossible with any of the older methods. Attention being divided between two persons, the trick offers no problem whatsoever, except to the witnesses.



A HOLE IN ONE
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two and a half inches square at the start, and it is this that you openly can cut into the 4 equal squares that you use. Or, these squares may be cut from the end of an ordinary index card and the rest of it tossed aside. At any rate, when the squares are obtained, on the center of the back of one is attached the blackened punch out bit. From another white card punch three pieces, leaving them in the punch.

Take out the prepared card and cut yourself four equally sized pieces. Hold them in the left hand with its back to the audience and the thumb towards yourself. It is just as well not to have a light behind you. The prepared square is on the side of the packet nearest you with the attached bit facing you.

As you reach for the punch with the right hand draw back the three hindmost cards until the center of the front card is exposed. Punch a hole in the center of the front card (presumably all four cards), and let the four little punched out bits fall to the table or floor.

Put the punch aside, take out a sharpened pencil and poke it through the hole (s) from behind forwards. As soon as the point is withdrawn slide the three back cards even with the front one. Turn the whole packet over which brings the attached piece to the front and the genuine hole to the rear nearest you. As you are holding the packet in front of you, everything appears normal. This is especially so when the right fingers withdraw the back card, and as you explain that the spectator shall assist in the feat, those watching see, for a second, more than one punched out hole without it being specifically called to their attention. Toss the right hand card to the spectator and ask him to pick up one of the punched out bits. You pick up the other three pieces being certain to hold the squares in view so that there can be no question of your making a switch. And during the action your left first fingernail removes the black dot and keeps its absence covered for the moment. You may now appear to moisten the picked up bits at your fingertips and actually swallow them with alacrity and comparative immunity.

The three cards are snapped, openly shown, and tossed out. The spectator is still struggling (we hope) with that itty witty bit of punched out pasteboard in an effort to do what you have done with the greatest of ease.

Loose ends gathered up. Ink a card on BOTH sides, instead of but one, and punch out the decoy bit. Then it won't fall to the floor wrong side up, when flicked off, and give them a fifth piece to worry about. It might also be effective to hold the original card and let one or more people sign it in different directions, on the unprepared side, of course. Then you cut it in four pieces and proceed. Afterwards, they can put them together, one with a hole and three restored (?) and be certain of no exchange. People often are very suspicious of a magician.

magical principles to be given the government for vanishing battleships and armies comes a clip from Australia dated last June 14. Nikola offered "invisible troop plans" to that country's Defence Department, calling it "the art of camouflage as I nightly demonstrate it on the stage." He finished his proposal to the Minister for Defence with, "After I have made people disappear from the audience's sight they could still be standing there with, say machine-guns in hand to mow down the audience." Charley McCarthy can do that last without a gun, and besides, we've seen some shows where the tables might very well have been turned.

But, as our friend Arnold Belais once wrote in *The Sphinx* under the heading of *To The Point* - "Tricks! are what we want, - Tricks; and not lectures or news. So here goes."

GABBATHA!

Theo. Ammann



BEWILDERO CHAS. T. JORDAN

Request any one to shuffle his own deck and recount the cards to insure its completeness. Take the deck back, snap a band around it and toss it to a spectator. This move to the pocket for the elastic has served to cover the palming off and getting away with the top card of the shuffled deck.

The spectator receiving the cards is asked to look them through, note any card, and remember its number (position) from the FACE of the pack. He also is told to note the card immediately behind. Then he is to close the deck and bring it to the performer.

52 minus the number of his card from the face of the pack gives the number of cards lying above it (if the pack really contained 52 cards - but it actually only contains 51) when the deck now is held face down.

Request him to perform the subtraction mentally and then to deal on your outstretched hand the number of cards lying above his. He thinks his card lies on top of his packet but really it lies on yours. And you proceed to make him doubly sure by lifting off the top two cards of your packet as one (double lift). The action shows the face card of the two (supposedly one) to be the card he originally noted above his. It satisfies him all the more that he has his card on top of his pile.

He now is told to push his card (top) into the middle of his packet and shuffle. During this time the performer has palmed off the top card of his packet and dropped it carelessly into his pocket. The spectator is asked how many cards his packet contains. He mentions the number and then counts them to find one missing. He looks for his card. It isn't there. And the performer can make much to do about producing it.

This method of card control lends itself well for use with the Card In Pocketbook or Card in Sealed Envelope effects. Or it may be

glimpsed on top of the performer's packet and shuffled into spelling position for subsequent denouement when it is found missing from its owners group of cards.



BEWILDERO-2nd CHAS. T. JORDAN

This is a most bewildering sequel to the last effect. It fits in well when there is one or more who may think they are acute enough to have figured out some discrepancy in the riguring of the first trick.

The performer removes the two black Aces from the spectator's pack. He does this by fanning through the cards, bringing the Aces to the face of the deck, and then removes them, at the same time secretly bringing away another card behind the second card (three, in all) which we shall call the Ace of Spades. The rest of the deck is given the spectator.

He is told to deal onto the table in a face down heap as many cards as he pleases, counting them aloud. When he has done so, the performer, holding his cards face down, lifts the top two together to show the Ace of Spades (face) and says, "And this Ace of Spades makes one more." He places the card (two) face down on the dealt card, naming, as he does so, the number that appear to lie in the pile now.

The spectator now removes any card from among those he has left, notes it, and place it face down on the Ace of Spades (?). "That makes one more," the performer remarks, mentioning the total. "I'll place the Ace of Clubs on next," and he does so. The balance of the deck is put on top of all.

Attention is now called to the fact that an Ace of Spades lies at the face of the spectator's card and an Ace of Clubs at its back. It is also made clear how many cards lie above his. Actually the number is one less than there seems. The spectator now picks up the deck and deals onto the performer's hand down to and including the Ace of Clubs. That is, he thinks he does, but his chosen card becomes the top one on the performer's pile.

Using a double lift the performer shows the top card (?) to be the Ace of Clubs, as it should be. The spectator puts his top card, believing it to be his very own, into the center of his packet. And then he is told to look at the next one, the Ace of Spades, which makes certain that he got the right one.

Taking the Ace of Spades from the spectator the performer puts it on the back of his Ace of Clubs, the spectator's card therefore going between the two. They are placed on top of the spectator's pile and he is asked if, by a single cut, he can cause the two black aces to find his card. It will be declared impossible, his chosen card being in the center of the packet.

However, the spectator cuts his packet and examines the cards. His selected pasteboard is found between the two Aces, and the pack may be counted and found complete.