



PERPLEXITY WALTER GIBSON

This effect is an excellent mate, or sequel, to the Dai Vernon "Up and Down" trick in Jinx No. 38. Both use 20 cards dealt from a shuffled deck and follow each other logically.

The magician deals off any twenty cards from any deck. One person looks through and notes a certain card - also its number from the top - as the three of diamonds, eight from the top.

Another person does the same, noting say, the four of spades, fifteen from the top. It is specified that each number must be BETWEEN one and twenty, eliminating the top and bottom cards.

The magician takes the twenty cards. He knows neither cards nor numbers. He turns around and rearranges them, or merely puts them behind his back for a few seconds. Then he asks for the two numbers - after laying the heap on the table.

One person says: eight; the other says fifteen. The magician remarks that that makes a total of twenty-three and that there are only 20 cards in the heap. So he deals three more cards on the heap of twenty. Now he counts down eight cards. He turns up the eighth. It is the card selected by the second person - the card that originally was fifteenth from the top! He continues counting until he reaches fifteen. He turns up that card - it is the card taken by the first person - the one that originally was 8th!

Here is the method. Upon receiving the 20 cards, simply count them from hand to hand out of sight, dealing each card upon the card before - thus reversing the order of the packet. But when the last card has been dealt thus, shift it from the top back to the bottom. That is, reverse the nineteen cards, but leave the 20th on the bottom where it was.

Ask for the two numbers after laying the heap down. When they are given, if they total more than twenty, simply deal the extra amount of cards from the pack. Thus eleven and sixteen, totalling twenty-seven, would require seven
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TWO TRICKS GEORGE DELANEY

No. 1 - An Acrobatic Handkerchief.

Here is an informal version of that trick made famous by Blackstone. It cannot, by any conceivable length, approach such a masterful effect, but as an impromptu (appearing) item simplicity is the keynote.

All that is required is a clean handkerchief and a waxed paper drinking straw. This is drawn between the fingers so that it is flat, and then it is inserted in the hem of the handkerchief. About three inches of the hem are left free so that a knot may be tied in the corner of the handkerchief.

Until needed the handkerchief is kept in the inside coat pocket so that the straw may be kept straight. Then, drawing it from the pocket by the proper corner, a knot is tied, and then the hand is passed down the hank, stroking it several times.

The bottom of the straw is held, and the hank stands upright. Now, by manipulation of the little finger, which should be behind the handkerchief, it can be caused to lean in any direction, or bob up and down. And at the end of such strange and unnatural movements as one can master the whole thing is merely crumpled up and returned to the pocket.

No. 2 - Flame in Duplicate.

The performer states that it's common knowledge that a safety match will light only on the side of its match box. As he says this he proceeds to light one. "However," he continues, "it is not so well known that if one uses the other side of the box the match will light again." And as he says these words he strikes the match, which has been blown out after its first lighting, on the other side of the box. It lights again - and the performer apparently has proved his point to the detriment of safety match manufacturers. The preparation for the effect, which should be presented in a most
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cards from the pack.

If the two numbers total less than 20 - as two and nine, a total of eleven - remove that many cards from the heap. In this instance, that would mean a removal of nine cards.

If the two numbers total exactly 20, as seven and thirteen, go right ahead and deal without adding or subtracting any cards. Even if both persons take the same card, the trick works. For instance, both take card number seven. Add seven to seven - fourteen. Take six cards from the top and deal. This occurrence is not desirable, but it seldom happens and the trick works anyway.



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nonchalant manner as though it were information that everyone should know.

A bit of double-sided adhesive tape on the bottom of the box does the trick. If none is available, some Scotch tape can be made into a ring, adhesive side out, and then pressed to the bottom. At any rate, a safety match is dipped a quarter of an inch into black ink and then allowed to dry. Then it is stuck to the adhesive on the box and the whole thing placed in the pocket.

Removing the box it is held in left hand while the right takes a match from it. Make sure that the head of the concealed match is away from you. The removed (from box) match is lit, allowed to burn a few seconds, and then blown out. Now, as the burned match rests on the right hand fingers, the left hand places the box directly over the match, bringing away the concealed fake. Apparently the box and the match have been traded, in order that the other (left) side of the box may be used. The fake (inked) match looks exactly like the original burned match and no exchange is suspicioned. The fake match is lit and the first one carried to the pocket stuck to the bottom of the box. The box should be held very carelessly before and after, by the ends, making it evident that the hands are otherwise empty.

For the record, George McAtby conceived of the effect of lighting a match twice, but his method used a second match head clipped to the other end of the first match and it could not be plainly shown that one was actually striking a burned (?) match for the second time, not to mention the additional labor in preparing the match.



IN THE MIND HENRY FETSCH

If this routine is given the proper practice and presentation it will prove to be a reputation builder. After steady use for four years

I know it is good. It can be done at any time and anywhere with borrowed material.

EFFECT #1. First of all the magician is securely blindfolded. I always borrow two coins, half dollars or quarters, and place one over each eye. Then a pad of gauze is placed over each coin, followed with a cloth blindfold over all. This is a genuine blindfold and the method has a decided appeal to the layman.

The magician then requests the loan of a deck of cards which are thoroughly shuffled before they are handed to him. Any card is now freely selected, revealed to everyone except the magician, and returned to the deck. The performer then runs the cards with faces towards the audience, from one hand to the other, telling everyone to mentally think the word "stop" when the selected card comes into view. And under such conditions as these he succeeds in stopping on the chosen pasteboard.

EFFECT #2. Saying that due to the favorable conditions which resulted in your being able to discover the chosen card you will attempt to go a step further, you proceed to have three cards selected, revealed to all, and returned to the deck which again is shuffled and cut several times. Once more the performer runs the cards face outward from hand to hand and stops at all three of the chosen cards.

EFFECT #3. The audience is now cautioned to pay strict attention to the final effect. Any card is once more taken, shown to all, returned for shuffle and cuts, and the magician builds up the climax. He refers to the blindfold, the free selection of cards, etc., and finally says that he will attempt to reveal the chosen card **BY NAME**. The spectator is asked to visualize a picture of the card and the performer succeeds in his revelation!

I have described exactly the effect as seen by the layman. Never have I been questioned on any part of the routine which gradually builds to the climax that they remember. It is presented strictly as a test of mental vibrations from the audience to the spectator, which is why everybody is asked to help send their mental commands to the performer. The blindfold is to exclude all light and normal perceptions that might tend to confuse the demonstrator.

I always work the routine standing up to any type of table with the audience all around. In your left hand coat pocket previously put a known card of regulation size. In your right hand coat pocket place a known card of the bridge size. They may both be alike. Then grab a deck of cards and follow instructions.

Effect #1. Pass the cards from one hand to the other, cards facing your audience, and have one selected. While the card is being revealed to everyone, crimp the lower left hand corner of the top card. Cut the deck retaining the top half in the right hand, in position for the regular overhand shuffle. Have the selected card returned to the top of the left hand portion, then shuffle the right hand portion on top in the regular overhand fashion, with the crimped card going on top of the selected card at the beginning of the shuffle. Have anyone shuffle and cut the cards, but hurry him along in this action - in other words time your patter so that you have him cutting the cards before he really gets the chance to shuffle them properly.

Now, with the deck in the left hand, remove the cards one at a time with the right so that

the lower left hand corner of the card passes under the thumb of the left hand which is resting on top of the deck. Because of this position, when you come to the crimped card, you will feel the crimp as it goes under the left thumb. All that remains to do is to stop on the NEXT card which will be the one selected.

Effect #2. At the finish of the first effect you cut the crimped card to the top of the deck. Then have any three cards selected freely and shown to all interested. Explaining that you will use just part of the deck to shorten the handling of the cards, start dealing the deck into three face down piles, one at a time, with the bottom card of the first pile being the crimped one. After you have dealt about four cards onto each pile stop and ask someone to stop you at any time. You continue dealing.

No matter when the signal comes for you to stop you continue dealing that row across. In other words, each pile must finally get the same number of cards. And as you deal you count. You must know how many cards there are to a pile. Thus, if you finish the row with the 21st card dealt you know that there are 7 in each pile.

Using that number as an example you tell the people with chosen cards to replace them, one on the top of each pile. And while this is going on you casually place the remaining cards in the side coat pocket which contains the known card to match the size of the deck being used. These cards are so placed that the added card becomes the new bottom or face card of the deck. It's a natural move to put the cards in your pocket for the hands must be free for the handling of the cards on the table. Being blindfolded, it's about the only place one could put cards without fumbling around.

The three piles are assembled in any order and out several times by you and the audience. And at this time it might be well to caution against the performer making any fancy cuts or shuffles. It is best to appear clumsy in handling the cards throughout the routine. You won't have much trouble doing that if blindfolded and that is the real secret of impressing the audience with what you are doing.

From this point the removing of the cards is the same as in Effect No. 1, except that as each card is removed it is placed back on the bottom of the packet in your left hand. Keep passing the cards in this manner until you come to the crimped card. Following the crimped card is one of the selected cards which you stop on, and then lay on the table. Now you pass on seven more cards to the bottom of the packet, and the next card will be another of the selected cards. Stop on it and lay it also on the table.

Pass seven more cards to the bottom. The next card is the second spectator's selected pasteboards. This you stop on and put with the first two laid out. To "halt" a wise person who may count, or get the impression of sameness in the length of passing, go a couple of cards beyond the last one - say you aren't positive because impressions aren't as clear as at first - ask the selector to concentrate upon each card showing - and, one by one, deal backwards until you reach the proper card upon which you stop and that is the one you lay down.

With that verified, you pass seven more cards to reach the third and last selected card. Just remember that the number of cards in each pile BEFORE the selected cards are returned, is the number of cards you pass each time after the re-

vealing of the first selected card which follows the crimp.

Effect No. 3. Replace the selected cards from effect number two on top of the cards in your left hand -- and then give them to anyone for a shuffle and cut. While this is going on you take the rest of the deck from your coat pocket and riffle shuffle thoroughly, but keeping that known card on the bottom. The helpers place the other cards on top of your packet. Then you give the entire deck another riffle shuffle, still keeping your known card on the bottom for the finale. This action has served to convince all that the deck has been shuffled well by both you and the audience members. The riffle shuffle is advocated for it is best suited to conceal the difference in back design of the added card.

And now comes the force of the known card. Hold the pack normally in the left hand and, with the right hand's thumb and forefinger at the sides, pull out a portion from the center of the deck. Run off these cards, a few at a time, onto the top of the left hand pile in the Hindu Shuffle manner. You ask, during this, for someone to stop you as he wishes. However, you have timed talk and shuffling off so that you've run out of cards before a command can come. But, without hesitating, you pull out a new section, not from the middle this time but from the bottom portion -- run as many off the top as you can until the "stop" comes, and immediately turn over the right hand packet to show the face card to those watching.

At this point you ask all to remember that everything has been done before their eyes, and realise the impossibility of your knowing what card they are looking at. You also recall that you have so far successfully located the cards upon which they were concentrating -- and add that you want to go a step further.

During this talk, and after they have had a chance to see the card's face you put the right hand packet underneath the left hand packet which keeps the noted card on bottom -- and then you riffle shuffle the deck a time or two -- all the time, of course, keeping that important card still on the bottom.

The selector of the card (?) approaches you and you place your fingers upon his forehead. This always entails a bit of difficulty so you naturally drop the deck into your side coat pocket for the time being and proceed to use both hands. While he thinks of his card you do as dramatic a presentation as possible and reveal the identity of the chosen one.

Immediately upon the acknowledgement of this feat you ask for the removal of the blindfold. During this activity you remove the deck from the pocket but minus the odd card. Then the cards and coins, borrowed for the blindfold, are returned to their owners and all is over.

This description hasn't been longwinded - it has been thorough. I've done it for enough years to have realised the salient points and find out for myself how well it affects the audience.

There is but one thing to make clear as I see it. As a whole the feat is best presented as a matter of extra-sensory perception -- with a perfect-plus (to J.B. Rhine, at least) conclusion as a finale. You, as the performer, receive impressions from the audience - and act upon them. Then, as a last test, you attempt, and succeed in, a revelation of the actual card chosen. It must be "scientific" -- NOT a trick.

~ EDITORIAL ~

Magic is an art that sometimes instructs, often amuses and always entertains." Wilson. The good Doctor had something there, and his words have been quoted on many a magician's circular. Only last week we came across a bit of information that might provide the source of his inspiration. Edward Livingstone Trudeau founded his Sanitarium at Saranac, N.Y. in 1884. Statistics tell of his success as an opponent of the white plague. The first institution of its kind in the U.S. felled a climbing death rate of tuberculosis patients immensely and to Trudeau's memory is a Outson Borglum likeness in bronze. On the base of the figure is a simple inscription, Trudeau's favorite quotation: "To cure sometimes, to relieve often, to comfort always."

The Boston Assembly of the S.A.M., with or without parental assent, did the right thing. Magicians went to College -- not to perform -- but to learn! Twenty members took a course at the Emerson College of the Spoken Word to learn more about stage deportment, dramatics, voice, english, etc., in an earnest endeavor to improve their stage technique. One of the three notes and letters we received regarding the invasion of knowledge of what counts in entertaining said "and believe me, the criticism we received at the school sessions did NOT read like the magical club write-ups in the leading magical magazines. Each one is getting a lot out of the course and their acts are showing a great improvement." Accompanying one letter was a full page layout of pics with the heading "Magicians Learn The Language of Trickery" with a subheading about the amateur Merlins perfecting their patter under the tutelage of a Shakespearean professor. We mention the publicity because we saw it. We mentioned the other part because we checked and found it true. Maybe magicians are beginning to grow up to magic!

Martin Gardner took over a full page of the Sunday Times in Chicago doing egg tricks for the Easter minded folks. Full page? 'Twas a double spread -- without exposing -- just those stunts that expose themselves when you have to finish them for the doubters. Puzzles, no less, but good publicity stuff. Put a copy of the Mar 24th paper up in a corner and let the would be expositors file pass to take a cheap college course in what can be done if one is smart and not broke because he's no help to our business, let alone himself.

And speaking of publicity we can't miss the Pittsburgh group who made edition after edition before their dinner and show on Apr. 11 by a plug on the guillotine illusion which one member presented. The papers liked that decapitation angle and used the stories on its strength.

The trouble with all magical societies to date -- that is, if they want publicity -- is that the press agents and publicity experts have come from their own midsts. You don't have to hire a p.a. for the year 'round. But, when you are ready for a show and want to get the public in to fill the theatre, the cheapest money you can toss away is for a professional press agent not connected with the organization. He'll tear everything to pieces (not the show itself) ((you have to take the blame for that)) and make a lot of people mad, but he'll bring money in at the box office for that's his business. Then he'll leave you and will have forgotten you a half hour later over coffee when he's thinking about his next account. But the club will have the

biggest profit to date under its belt. No matter how good the member p.a.'s are, just remind yourself that they have their own personal business to attend to and the club is "hobby."

The Sunday American Weekly for April 7 had a "headless woman" expose which made us chuckle. We said here, over six months ago, that a localite was building a scrapbook of exposes to make the greatest book on magic ever conceived. The current revelation will no doubt find quick parking space there for it details the building of that "no head" mystery better than did the illustrations in "Greater Magic." And we get lots of leg art, too!

There's a cute little 2 1/2 x 3 in. booklet of tricks, etc., tossing around N.Y. right now with no cover and no imprint of its printer. It's looking for a sponsor! It's also a Just Precious guess if one can figure out who made up the dummy. --- Walter Gibson asks a troublesome question, "How many magicians have ever been levitated on the illusion they present?" He did it once, knows ankle crosses, body positions and the all important hand holds. He still insists that it feels as if one really floats. --- As a minor report, because we expect little more of him, Louis Zingone has made a deal with a box top breakfast food for 500,000 phonograph records. The set of 5 reveal 5 tricks that are for you while you eat the stuff (provided, of course, that you send along "costs"). Now you can do "Do As I Do" while the cranked up machine blares away as you eat your hay and cream -- and little Sustace is begging you to "take a card."

Scooperoo Dept. for N.Y.'s -- U.S. (Gen) Grant entrained on April 10th for Colon, Mich., where he will hibernate with Abbott. May his fertile brain make for an early spring in that island stronghold. Percy needs new blood -- and the diminutive "general" has it. But keep those temperaments from clashing - for magic's sake.

Val Evans never disappoints with his prop-aganda. The current circular is heady with "Everything that deceives may be said to enchant. Plato." Then, in a boxed square it mentions a Special Feature on page 2, to wit, "Mr. Evans (having delved considerably in Astrology) writes interestingly of what he knows of future world affairs." The other side of the sheet (page 2) is BLANK! It's a swell modern twist to that old booklet gag having the cover "What I Know About Women."

The kiddie-kar boys of the S.A.M. national council are at it again. Official organ contract time was up and both Genii and The Sphinx bid for it. The former offered to print it for free while the latter made its cash on the line "subsidy" stick to the tune of too many dollars for S.A.M'ers over a year. We are probably moronic, or maybe worse, but it puzzles as to why votes on the matter could be recorded in good faith coming from members who also are stockholders in The Sphinx Corporation. Take M.U.M. away from The Sphinx and it won't last a year. We'd hate to see that monument go down for Dr. Wilson spent 30 years driving (and we mean DRIVING) it through thick and thin, big shot and little shot. The high officer who ranted about the "yellow journalism" of Genii before the vote, and made it emphatic that all was off the record and "secret stuff" (how such talk at a formal meeting can be "off the record" when it is affecting a vote is also beyond us) is to be commended with a "Booh!" However, 9 for Genii vs. 13 for Sphinx indicates that the present management of the latter should stop being lethargic and become a bit more lethal.

Theo American