

122



INTRIGUE AT COURT THREE MYSTERIES OF VALUE

THE MYSTERY OF THE SUITS

From his own deck a spectator hands the performer the four aces. No other preparation or arrangement is necessary to start the trick.

The deck's donor mixes the aces, selects, notes, and returns one, again mixing the group. The performer studies them and correctly names the ace chosen. That's the beginning. Now the performer makes a prediction after which the spectator has his free choice of one of the other aces. He gets the ace predicted! Again the effect is accomplished without skill or preparation, using any cards just as received. It is the cleanliness of the methods used which allow this interlude to take its place among excellent feats of card magic.

Three of the aces have reversible pips at the center of their faces; the remaining Ace of Diamonds looks the same whether upside down or not. When the spectator first runs through his deck and hands you the aces note the relative positions of the three which are reversible; they either all go the same way, or one of them is turned against the other two. In this latter

(continued on page 712)

DOUBLE DOLLAR

This is a combination type of routine which is eminently suitable for intimate showing at nite club tables or before one or two observers at almost any time. Everything takes place with a dollar bill, starting as a joke, turning into an optical illusion or partial expose, and ending as a magical surprise.

The magician takes out a dollar bill and promises to show how easy it is for one to double his income. "Merely fold it like this," he says blandly, and you will have doubled your money." Here he folds the bill in half the long way. "And," he continues, "when you unfold the money you find it 'in-creases.'" Here the bill is unfolded and shown flat.

"This is more than a joke," the mysticist quickly says, to avoid mayhem on the spectator's part. "If you have a good imagination you can look at the folded bill and think that you see two bills." Here he folds the money once the long way and twice the other way; then he twists the folded bill so when shown from either side it looks like two bills lying criss-cross.

(continued on page 712)

JACK VOSBURGH

THE MYSTERY OF THE SUITS
(continued from page 711)

case also note the name of the turned ace.

The man either overhand shuffles the cards or else holds them face down and mixes them by an over-and-under method. As long as no cards are turned end for end it doesn't matter and with four cards it is awkward to shuffle them in any other way than those mentioned. Take the cards, fan them faces down for the selection of one. Close the fan of three remaining cards from left to right which action reverses them by turning them end for end. The noted card is returned, reversed. Be sure to do this cleanly in such a way that will make only too clear that you haven't peeked at how bent any of the cards.

After the subsequent shuffle you retrieve the aces and look them over studiously. By comparison of the present arrangement with the former the chosen pasteboard stands out. For instance: if all three faced one way there are now two possibilities; they still face the same way, and the AD was selected; or one of the three was selected and now is turned against the other two reversibles. If, at the start, one was turned against the other two, you have three possibilities; they still face as they did, and the AD was selected; they now face all one way, and the card that was turned against the two is the chosen ace; or a different ace now is turned against the two others, and the picked one is that of the two now pointed the same way and not the original turned card. Toss the right card face down onto table, ask for its name and have it turned over.

Next say that you will try to guess which of the three remaining aces will be chosen on the second try, even before it is done. Pick up the rest of the deck, which hasn't been used so far, and say that you will turn one of its cards face up among the other, and that its suit will prophesy the ace to be selected. What you do in running them through is to look for three adjoining cards of different suits, these suits to be the same as those three left over aces. If such are not apparent readily a card may be shifted to make such a set. When found, leave them where they are but turn over the middle card of the three, remembering it as well as the card next above it. Someone now holds the deck face down.

You know or note the relative positions of these three remaining aces (their reverse positions) and have them mixed. One is freely chosen, noted, and returned. You have turned the packet of two end for end meanwhile. After a final mixing turn the trio face up and spread the cards on table. At the same time you do two things: out loud you reiterate about having turned a card over in the deck to foretell the ace selected, and mentally you note which of the three aces on table is out of order.

Then, knowing the selected ace, you enter into the finale of the trick with a subtle ambiguity. Without asking the name of the chosen ace and without letting anyone suspect that you know its identity, ask the man with the deck to locate the turned card. Then have him do one of three things: hand you the reversed card; hand you the card above the indicator; hand you the card below the indicator card. Since you know the order of these three cards in the deck, and since you know the ace selected, you control the finale so that you are given the card of the same suit as the selected ace.

THEN ASK the spectator which one he picked.

You show your card of the same suit and your prophecy is vindicated. If one wants a most deliberately presented impromptu mystery this can be a valuable though tiny masterpiece.

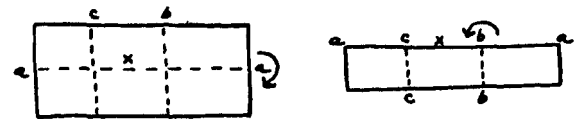


DOUBLE DOLLAR
(continued from page 711)

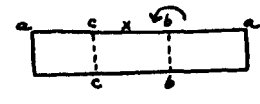
"And, if you have faith in magic," the performer struggles on in case of bad looks from his watchers, "you really will have two bills." Whereupon the wonder-worker actually separates the two crossed bills to show one in each hand. He unfolds them, returns the currency to his wallet or pocket, and passes blithely on.

That is the complete cumulative effect. The method is less than simple. First one must know how to fold a bill to look like two; and then one must have and be able to add a folded bill to the first dollar.

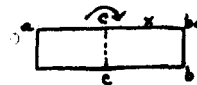
The first fold illusion is an ancient short change trick. Fold the dollar once lengthwise and then three times the other way to make a center third and two wing thirds, one wing overlapping the other wing. Now each hand grips an end fold and makes a quarter turn; and the result is the illusion of two crossed bills.



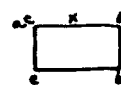
1. The flat bill



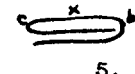
2. Folded in half lengthwise



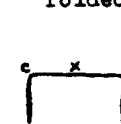
3. An end third folded over



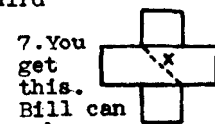
4. The other third



5. Edge view



6. Grasp c & b and twist, making x a diagonal.



7. You get this. Bill can be shown both sides as diagonal fold is within.

For the final multiplication have a second bill tucked up your sleeve and folded in this manner; once the long way and twice the other way (like the first); and then tuck one of the outside thirds into the fold of the other outside third. Thus the bill can't come unfolded. At the end of the illustrated folding of the first bill to make it resemble two drop your arm and the second bill drops into the cupped hand. Bring the hands together and lay it over the center of the "illusory two" bill, no outward change being apparent. Then take the two apart openly, unfold them and pocket. While there is nothing original about all of this, it makes a nice minute's worth of magic which many should be able to use to good advantage.

DOUBLE EDGED SWORD OF MIGHT

The following two-card prediction is based on the one-ahead-force idea, but my somewhat different arrangement allows of a very open and deliberate presentation.

A special deck of 26 duplicates and 26 in-different cards is needed. The faces of the duplicate cards and the backs of the different cards are roughed with any of the preparations supplied by magic dealers. The pack is assembled, alternating cards from each set, with a force card on top of the deck at the finish. On the back of each force card secretly mark the name of the different card below it. That is all, but it makes possible a most bewildering effect without the too usual sleights and unforgiveable actions.

Really you have made up a "Svengali" deck embodied with the "Brain Wave" (Jinx No. 49) principle. The deck may readily be fanned and the roughened surfaces (Formula on Jinx page 482) keep each pair of cards together perfectly. A light and easy, but nevertheless thorough over-hand shuffle may be given such a deck without hurting its secret.

Upon one of two slips of paper write "The gentleman will get the ---- of ----." Here you write the name of the force card. Fold the paper and have someone put it in his pocket.

Fan the cards face towards a lady and tell her to look them over well and think of any one which she sees. Then have her take out the card of which she is thinking and keep it unseen by anybody else. As the card is withdrawn cut the deck one card above her selection, thus placing its companion card on top of the deck.

Say now that you'll write a message for a second party. Back the second piece of paper with the face down deck. As you write you can read the marks on the back of the top card. On the paper write, "The lady probably will think of the ---- of ----." And here you fill in the name of the card you know she did take. Then have the assisting spectator put the folded paper in his pocket together with the first.

Next go to a gentleman and spread the cards out in a long face down row. Tell him to touch the back of any card. When he does so pick off the single card he pointed to and have him hold it. Scoop up the rest of the deck, and in reminding all as to what has happened casually show the faces of the cards to be different by shuffling and fanning.

The finale comes along when the chosen cards are named, shown, and this followed by the reading of the messages. The special deck may have taken a bit of trouble to prepare, but it certainly has "paid off" with a "stunner" effect.

Gerald Lynton Kaufman
18 East 41st Street
New York City

December 5, 1940

Dear Ted:

This is one puzzle of a series I've prepared for the King Features Syndicate, but it is so much more appropriate for you than for them, that I'm holding it out on the chance that you may like it.

This puzzle has 26 squares, one for each alphabet letter. The two words already in place contain 10 letters altogether, leaving 16 missing letters to be put into the blank squares so as to spell good English dictionary words.

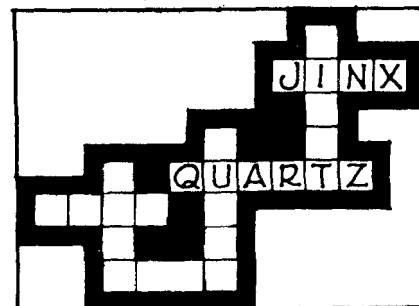
The missing letters are B, C, D, E, F, G, H, K, L, M, O, P, S, V, W, Y.

Anyone who can solve this crossword oddity in less than a half hour will receive a lot of congratulations from me.

I am enclosing the solution in an envelope well sealed. You may find it of use to make your subscribers break their wands until the next week's issue of The Jinx appears.

Cordially

Gerald L. Kaufman



SILK GONE MAD GORDON MCKENNEY

Here is a combination of two effects, the old reliable "Handkerchief To Egg" with sucker finish together with the "Handkerchief To Light Bulb". It's only use is for intimate gatherings, drawing room, or house parties, but I've found that when worked properly it almost invariably is a near-sensation.

Any magician of two weeks standing knows the handkerchief to egg effect so I'll only mention an original slant I use occasionally when called on to do it and I've left my hollow egg at home. Merely draw a black circle on the side of an egg in about the same position that the hole occupies in the hollow egg - either ink or soft pencil. From three feet distance it looks exactly like the regular hollow affair. In tucking the hank into fist (after by-play with pocket, thereby getting egg palmed) push it in between the egg and fingers - show egg - then go through with the usual offer to explain - replace egg in hand holding handkerchief tightly balled and proceed to pull the silk apparently from the egg. Then show the hole, speak of inquisitive spectators and finally break the egg.

In conjunction with the light bulb effect the silk must be gone at the finish of the egg trick, and is, when the regular hollow fake is used. Unless I get a break and someone asks, "Where is the handkerchief?", I ask the question myself. Pause and look suddenly at a table or bridge lamp containing your faked bulb. "It's funny," you say, "how a simple thing like a bulb burning out suddenly always attracts everybody's attention." They'll look, and afterwards nearly 100% of them will say the bulb burned out while they were looking at it. "As I was saying, I've often been asked to reproduce the missing handkerchief, and--(turn and again look towards the lamp with a "dawning (continued on next page)

EDITRIVIA

THE CLINIC club was formed by members of the Parent Assembly (N.Y.) S.A.W. in order to actually accomplish what should be any magic organization's first and chief reason for existence. At each meeting each member must perform one trick and submit to a follow-up criticism by all who so desire to criticize. Methods of procedure are smoothed out, unnecessary actions eliminated, and the suggestions never fail to come along. No sane devotee of magic could take umbrage at such a "clinic" and it is an answer to the problem of most new members to the various societies - how to learn to do magic in the best possible manner. At practically all of such meetings the boys bunch up in little "circles" and "cliques" leaving the beginner and potential luminary to suck his thumbtip by himself. If he persists in learning more he has to wade through a morass of literature, and, on his first wrought up attempt to "do something" at a meeting, suffers a "nice hand" with subsequent behind-the-back chiding and adverse criticism with no one to give him sincere and what would be much appreciated advice. His membership card lets him in for a lengthy barrage of "betterment of magic" verbosity with the thought of betterment by helping a member's technique sadly and conspicuously absent. That piece of pasteboard gives him the portentous right to buy magic from dealers who display gimmicks in street level windows and advertise in the daily papers and national magazines. Then he can get up at a meeting and try his best to present a trick, provided he can make himself heard above the undercurrent of "gossiping" and the overcurrent of "rear-of-the-room" milling about. Why should he join a society or club that has no definite program for teaching the standard principles of magic and putting a new booster and lover of the art on the right path for his own development of new effects? Hell, for what he gets, a new member might as well buy his cup-

SILK GONE MAD (continued from last page)

idea" look on your face. "Let's try something different from the usual." Walk over and unscrew the bulb. Don't mention that it's hot, but act it, AND DON'T OVERDO THE ACTING, either. Just let go quickly and then use your handkerchief to unscrew the bulb. Recite some gibberish over the bulb and break it. Inside is found the vanished silk.

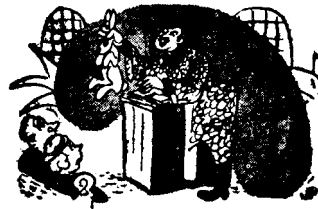
To prepare the bulb hold its metal base in a gas flame for a moment, and then twist with a pair of pliers. It will come loose. Keep twisting until you break the wires which are small and easily separate. Now insert a file or a screwdriver into the long glass tube and bend. That breaks the seal leaving the glass tube inside the bulb but it won't be noticed. Now heat the metal cap to replace or use a bit of sealing wax inside where it won't show.

Previous to working I usually take a moment when I'm alone and substitute my loaded light bulb with hank inside for one in a bridge or table lamp that has two or three bulbs in it. The substitution is never noticed. Opportunities are always arising when this can be done, and your host or hostess will be as amazed as anyone else. Upon one occasion the host actually got up and unscrewed the burned out (?) bulb and started out of the room for a replacement when I called him back and said, "We can use that for the test and not destroy another one."

board full of magic, learn as best he can, and do them at home, among friends.

THE CLINIC has graciously invited us to attend one of their soirees. If at all possible we intend to have an O.K. to fill a complete Jinx issue with what takes place and detail the presentations and subsequent suggestions, etc. We think it would be of interest to many who might like to start a branch of The Clinic. And we are of the opinion that it may start thinking a lot of society members whose organizations seem to have sold their birthright for a mess of verbal pottage. And we mean pottage.

From PM (N.Y.) we garnered this paragraph.



"For his first professional sermon in Chicago's St. Paul's Congregational Church, John Booth, 28-year-old theology student, omitted "tricks and fancy talk." But he couldn't entirely cast aside six years' experience as a magician.

To illustrate his Biblical citations, he produced a bouquet of roses from a cylinder which he first had filled with colored streamers representing charity and love. Quote he: "As you sow your good deeds, so shall they blossom." (Mr. Booth was the author of the book "Forging Ahead In Magic." Ed.)

Dept. of Condolences: Chester Morris and his new bride, the former Lillian Barker, won't be able to honeymoon until January because of the unhappy bridegroom's moving picture commitments. --- A chain of N.Y. stores recently had a magic motif for their window displays and approached a dealer for the loan of pieces of apparatus in return for which they would give window credit. The deal fell through, not because the dealer didn't want the ad and couldn't have supplied gimmick-less paraphernalia, but because he wanted the firm to PAY for the stuff. --- A timely seasonal "squiggle" has been received as a contest entry (see Jinx No. 115 for all details) and we reprint it here as an example of how a few minute's thought can quite



possibly get you a substantial prize. Drawings are not necessary, and the worst sketches are as important as the most artistic. It's the "squiggle idea" that counts.

A letter from Davenport of London dated Nov. 20th tells of boarded up windows but continued sales of trickery. A new 68 page book list is ready. The "Demon" circular reads "In spite of "Old Nasty" smashing our windows, throwing us out of bed, and also spoiling our stock, we have managed to produce a few more new novelties just in time for your Xmas shows." And so we can do no less than say "Merry Xmas" to you, you and you, and, instead of the usual "Gabbatha" finish, cry "Cheerio!"