

THE TWIN PRINCESS

All magicians are familiar with the "Princess Card Trick", wherein a card is mentally chosen from a group, and discovered by the magician, after he has placed the group in his pocket. In its simplest form, the trick is done with five cards; in his pocket the magician has four extras. Arranging the shown group in numerical order, he has simply to put it in his pocket, bring out the four extras, one by one, faces down; then pluck the mentally selected card from his pocketed group, as soon as it's named aloud.

THE trick always had two recognized draw-backs. First, that the chosen card had to be named aloud, which was not particularly serious. The other was that the extra cards could never be shown after removal from the pocket, which was a serious objection to the trick. It was overcome by DeLand's mechanical version of the trick, with "two way" cards involved, but that didn't satisfy the host of magicians who prefer tricks with a borrowed pack.

SEEKING a solution to the problem, I found one, and included it in my "New Magician's Manual". The system was to use five cards that were quite similar, and to have four extras, also similar. That is, all the cards were blacks, and spots, of five, six, seven, eight, and nine denominations. This enabled the magician to finish the trick by casually showing the faces of the extra cards that he removed from his pocket, people taking them to be the originals.

STILL, the trick lacked something. Analyzing it, I uncovered an unnoticed objection. It was the use of the pocket. The process wasn't natural. Since the pocket couldn't be eliminated, the answer was to find a reason for using it. Obviously, it would be natural to put cards in the pocket, if there was nowhere else to place them. So, the idea struck, to "double up" the trick, using two sets of cards. Needing each hand for a separate action, the magician would logically have to work from his pockets.

THIS was more than a solution, to an old trick. It doubled the effect, as well as baffling people with the use of a greater number of cards. Thus the "Twin Princess", as I shall describe it, is really a worthwhile mystery. Since the reader is already familiar with the principle, I shall concentrate upon method and presentation.

TO begin with, I have reduced the trick to a choice of "one in four" instead of "one in five", which speeds the process, and is quite satisfactory, considering that it is a "repeat" proposition. In your right trouser's pocket stow three black cards: a seven, and eight, a nine; two being of one suit, the third of the opposite suit. In the left trouser's pocket, put three reds, a six, a seven, and an eight, varying the suits on a two to one ration, as with the blacks.

NOW, running through the pack faces up, pick out spot cards of both colors, but make sure that you take four blacks, values six, seven, eight,

WALTER B. GIBSON



nine; and four reds, of those same values. Discarding the pack, show the cluster you removed, reds and blacks together; then, casually, sort the reds from the rest.

THAT done, hand the four blacks to a spectator, faces down, telling him to mix them, then look at one card and remember it, mixing it back with the rest. Or, you can have him deal the cards in a row, glance at one, by picking it up, and then mixing it with the face down three.

YOU make this very fair, by turning your back during the process. You also turn away, to give the four red cards to another spectator, so that he can make a similar "one card" choice. By the time he is ready, the man with the blacks has finished. So, you take the four blacks, solemnly glance at their faces, and nod, as though reading his mind. In going through the blacks, you arrange them in order; six, seven, eight, and nine.

SINCE the reds are now ready, you turn to get them, and, needing both hands, you show the black packet, and put it in your right trouser's pocket, above the extras there. Go through the glancing process with the reds, fixing them in numerical order, and then, having put the blacks in one pocket, you quite logically stow the reds in the other.

CONCENTRATING, you say "Black", and draw an extra card from the right pocket. Then, remarking "Red", take an extra from the left. Dropping the cards faces down on the table, you continue this alternating process, until you have three black cards in sight, and three red ones. To the man on your right, you say; "There are three of the blacks -- and will you tell this other gentleman the name of the fourth -- which might be your card?" Note, that he is naming it for the benefit of the other chooser, a fine point of psychology. Your hand is going into your right pocket, and having the four originals there, you easily get the one he names, by simply counting to the right card numerically. But, even here, you have good misdirection, for you are turning to the left, to ask the other man, the name of his card. By then, you have the black card, and are waving it, back toward its chooser, while reaching for the named card in the left pocket, as the man on your left gives it.

AGAIN, the misdirection is perfect, and so is the climax. In drawing the left card, hold it back outward, too. Look from one card to the other; then hand them to their owners, faces in view, showing that you scored a double hit! Then, turning up the three black cards on the table, you say to the first man: "And remember -- you chose the card mentally from these four!" Immediately after, you turn up the red extras, and make the same statement to the second man.

NOTE how easily this all fits. Sevens and eights are always confusing as to suits; sixes and nines, being reversible, are even more so. You have no fives, tens, or other "strangers" to worry about. All that remains is to merely get the cards that you left in your pockets.

HERE is an excellent way of doing it. Have a card selected from half of the pack. Bring it to the top, and put that half in one pocket. Do the same with a card from the other half, and put it in the other pocket. Have the cards called by name, and bring them out, simultaneously, a very nice effect. Then, bring out the halves of the pack, including, with them, the extra cards previously left behind.

ANOTHER idea, without the slightest sleight. After the "Twin Princess" trick, remark solemnly that you use reds and blacks separately, because picking colors is rather difficult; nevertheless, you'll try it. Shuffle the pack, and note the card on the bottom -- say a black. Divide the pack about in half, with a slow, careful riffle, and, in so doing, stop with a red card on the bottom of the upper half.

Put the top half in the right pocket, beneath the three cards there. Put, the bottom half in the left pocket, beneath the three cards there. Now, ask the victim on your right which color he really prefers. If he says "Black"; you reply: "I thought so, all along --" and draw the top card from those in your pocket, handing it to him. Being one of the originals, it will naturally be black. IF he says "Red", simple counter: "Trying to fool me, aren't you?" In this case, draw the bottom card of the half-pack, and hand it to him -- a red one!

DO the same with the man on your left, merely reversing the remark, and the process, since the top card of that half-pack will be red, and the bottom card black. Then bring out the two packets, complete, and shuffle them together, as preliminary to another trick.

NOTE: This is a good committee trick, with two spectators from the audience. You can flash cards faces front, before and after, and in drawing extras from pockets, they can be placed in the hands of your assistants, faces down. But even if they see the faces, they won't be any wiser. If you can't "sell" this trick, well --- what was the advice that Charley Carter gave?

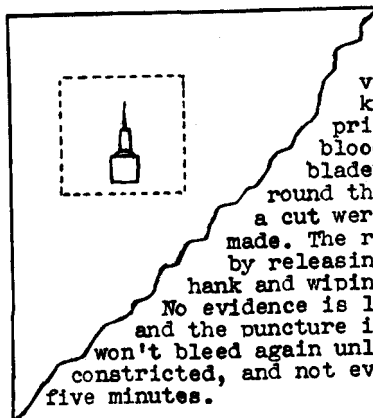
PAINLESS CHIRURGERY JOSEPH H. FRIES, M.D

Many years ago, in Vienna, in the presence of Ottokar Fischer, the famous Austrian magician and collector, I saw an East Indian mystic apply a handkerchief tourniquet to the base of his thumb, and then, picking up a knife, make a circumferential cut from which blood freely flowed. Afterwards, he released the tourniquet, wiped off the blood, and the cut appeared to be healed completely.

This trick was of a kind to attract my medical curiosity, and my good friend, Ottokar, gave me the explanation. I since have discovered that the chicane is not new, but I have worked it out so that it can be performed easily and effectively with dramatic comment always forthcoming from table and intimate parlor audiences.

The principle involves the making of a single puncture in the skin with a needle point, usually about $\frac{1}{2}$ inch below the base of the left thumb nail (unless you happen to be left handed). If a handkerchief is wound tightly around the base of the thumb, between the first and second joints, under the guise of a tourniquet to prevent excessive bleeding during the experiment, the constriction produces sufficient congestion in the end of the finger to make the tiny puncture produce a good sized drop of blood. This is controlled further by bending the thumb at the first joint which fattens the rest of the member and tends to force the blood out. Only this single drop of blood is actually needed.





As the drop appears you apply a borrowed and previously examined knife blade at the pricked spot and the blood is carried by the blade of the knife around the finger as though a cut were actually being made. The ruse is terminated by releasing the constricting hank and wiping off the blood. No evidence is left of any damage and the puncture is invisible. It won't bleed again unless the thumb is constricted, and not even then after about five minutes.

Although a safety-pin point can be used, I have found that a regular hypodermic syringe needle, size 26 x $\frac{1}{2}$, obtainable at any surgical supply store, to be excellent and painless for making the slight puncture. It can be carried in a clean metal box, such as used for Aspirin tablets, and the tiny stab made prior to the demonstration.

An even more effective way is to carry the needle in a prepared handkerchief inside a small false and not-easily-discernible pocket sewn in one corner. The value of this method is that the puncture can be made practically under the direct vision of the watchers and without removal of the needle from its hiding place. Under the pretense of wiping off the finger prior to applying the tourniquet (starting at the diagonally opposite corner for the several twists), the puncture is made right through the handkerchief folds.

Another variation in the ending of the trick has been suggested by Annemann. After displaying the bleeding (?) cut around thumb, a shortened thumb tip which ends at the base of the nail is secretly put on the finger. The tip is then removed obviously, and the left thumb hidden in closed fist, while the other hand with the tip casually puts it away in a pocket. It is a sort of laugh finish, but it actually is a momentary shocker because the cutting and the bleeding has been "genuine". This effect is a pretty (?) one to include in the "NO PAIN" routine of oriental mysteries back in Jinx No. 59.

MONEY ENRAPTURED JACK VOSBURGH

While not excruciatingly remarkable, this effect of a dollar bill enlarging itself to one about four times its original size can be used in a number of combinations other than by itself. It lends itself to one of those "incidental" presentations which often are remembered when the trick in which a bill was used has been forgotten.

All magic shops and novelty stores now carry the giant size dollar bills in quite good replica. We are not certain about other countries, but with the novelty at a height in America it seems probable

that pitchmen and grafters in England have similar duplicates of their currency.

Use two of these bills. Three and one-quarter inches is cut from the end of one bill and this strip is pasted to the same end of the other bill; but pasted in such a way as to leave an opening and closing pocket as diagrammed. The heavy line indicates where paste is applied. The dotted line shows the fold.

To use: the flap of the pocket is folded open and the bill folded to one thirty-second its size, the opening of the pocket at all times being on the back. Borrow an ordinary bill, add the folded bill behind, and show both hands otherwise empty while announcing the disappearance of the money.

Slide the folded bill off into a left finger palmed position with its pocket outwards. Fold the small bill openly into eights and say that it just keeps getting smaller and smaller until gone. Then lay the little packet behind the big packet, and, as you unfold the big bill, close the pocket. Both sides of the big bill can be shown with hands empty.

In disgust, say that some unknown law of opposites must have caused the failure. Continue, that as long as the owner couldn't spend such a monstrosity without a lot of official questioning, you'll reimburse him. Drop two half dollars in his hand, and then, begrudgingly, give him two more, saying, "Here, the dollar certainly enlarged, through no fault of mine, so you may as well have the profit, too. When it disappears altogether, I make the profit. Maybe I should learn not to fool with the government."

Actually you give the man a half-dollar and a cheap palming coin. Immediately you follow up with another half-dollar and palming coin, letting the real coin be seen on the second pay off. It is very fair looking, and people seem to remember that you've given away two dollars for the one that went awry. And for the best effect, hold the big bill, when opened, upside down. It has a more realistic appearance.

GENE GORDON'S EGG ON FAN

The "Egg On Fan" trick, so popular since Tommy Martin resurrected it from an untimely grave, may be fine for night club and stage performers who want action and one minute mysteries, but there still remain magicians who, with one hour and two hour shows, would like the feat worked into more of a trick so that their "pace" isn't changed throughout.

My routine, tested through many performances, is, first, to have a card selected, preferably a deuce with a light colored back (Steamboat) so that both sides are light in color. The card is torn into pieces, one of which is retained by the spectator. The performer takes the rest of the card's parts and switches them for the crumpled egg skin which then is bounced on the fan or in a large glass until it shapes into an egg. Then the switch to a real egg is made, and, picking up a "card in egg" wand, the egg is broken with its tip. Inside is found the card minus the retained corner.

As one either possesses the egg trick or needs get it for this presentation, detailed explanations are unnecessary. The moves are all standard, likewise the wand, an accessory that has come down through many years. The effect of torn pieces to an egg and then back to a card have made it a "must" item on my programs.

We're more than a mite short on editrivia this week, but the Scarne-Gali vs. Gali-Scarne news reprints are marvelously entertaining, and, we think, better than any other magical items on the spike. --- LIFE mag, Feb. 10, has some match tricks and gags to embellish a display of match cover designs. It's on the news-stands AS you read this. --- The S.A.M. Annual Heckscher Theatre show will be on Feb. 22. As the Hocus Pocus Review it quite obviously hints at magic, and, as usual, will be a sellout. Next week we'll try to have the act line-up.

"It isn't I who wears the hooded cloak; it's an assistant. Only it isn't a hooded cloak, it's a plug hat and whiskers. It isn't a bear that the spectator's are watching; it's a banner I've ducked behind. It's the tossing aside of the banner that catches the undivided attention, and allows the switch at the wings. THEN, the audience sees the bear --- only it isn't a bear, it's a gorilla. The switch at the wings, of course, was assistant to me, not the other way

about, as the book has it. The man with the whiskers dances with the gorilla. Whiskers turns out to be me, and the gorilla the assistant. And, incidentally, the switch at the wings is partly covered by the pretext of a revolver that won't fire, so the assistant hops off to get another, and I hop back.

"Outside of that, the book has it down pat".
Regards - (signed) Harry Blackstone.

Keith Clark, currently at the Rainbow Room, (N.Y.) is making good with a color changing tie and arm card spread using a card sword, among other things in his new act. --- Daniel Fitzkee makes a Holden shop appearance almost daily, but no comment is forthcoming about any plans for a new revue to out-gimick the late "International" fracas. --- The Sphinx drive for subscribers via the \$1 anniversary issue (Mar) is very successful. Will the fellow who gave the idea to John get a life subscription? --- John Scarne is at the Versailles (N.Y.) Club, a swank spot where he can find high favor because they like their magic served well. (Aside: "Dear John: Now that you've started, please go lightly on the off-stage bragging. We all know you can do technical miracles, and are with you. But, a trick on the floor, is worth two in the ear." Best, Ted)

This Anniversary

BY JUSTIN GILBERT

ty might have taken Gall's hand and said, "Nice golfer, the best man won't." But it would have been just a gesture. Scarnie and the guests all would have gone home in doubt. As a matter of fact that's just what they did.

new beginning to be desired. JOHN-

A TRICKY CONTEST

Two magicians, John Scamee and Gail-Gall of Fort Said, Egypt, engaged in a contest last night to determine who was the world's greatest magician. . . . What made the match official or gave either the contestant the right to refer to himself as the undisputed champion in the realm of legerdemain is still beyond explanation. . . . What knowledge the judges had of the Black Art is probably a more profound mystery than the hocus-pocus that was exhibited. . . . Suffice it to say that Doug Hertz selected as rival peers of the Super-Conjuror a noted illustrator, a contractor, a magazine editor, and an engineer. . . . These eminent jurists, eyes slightly akimbo, observed Scamee and Gall in action and decided that the latter deserved the crown by virtue of his baby chick manipulations. . . . Scamee thereupon saved Gail, a bird of his own — and it was no little one.

The Fairview Martin refused to concede defeat. . . . "The chickens will fit in the bag for him," said Searns. . . . The wily Egyptian was putting it to admit that he had begged chickens on many an occasion, but under no circumstances would confess that the chickens had begged his laurels. As soon as the verdict had been announced, Gall whipped out a handkerchief. . . . We were under the impression that it was to absorb Searns's tears, but it seems that Gall wanted to show that it was poor suggestion on the part of the tawny-colored trickster because Searns immediately conceived the idea of garroting him. . . . Doug Herz stepped between them in the best ragside manner of Arthur Donovan. "It's all in fun," he said, but from the looks on the faces of the rivals, this sounded like a huge hunk of hyverbole.

At this stage one could hear nothing but the voices of Gail and Scarnie shouting: "Til bet you fity you can't do this!" — but neither magician seemed able to produce any money from his own person. "Til match you," shouted Scarnie. "And Til match you!" screamed Gail. "It sounded more like a game of finger-pot to us. . . . Referees Hertz sent Scarnie to his corner, and the round ended. Scarnie's clique gathered about him but his Mephistophelean glare kept him all at two paces. And to add insult to injury, the band broke into "Practice Makes Perfect". . . . Lines of communication were quickly established, and all looked forward to an armistice. . . . But Scarnie wasn't going to fly any white flag. . . . Gail was the only one waving a flag—and it wasn't white. . . . He was merely being happy over the outcome of the contest.

[illegible]

In the first place, the writer considers himself a bit of an expert on the subject of magic by reason of his study of the country and his friendship with the leading magicians of the country. . . . All acknowledge Scarne to be a brilliant technician. . . . Gali is known as a hooped artist. . . . In other words, the Egyptian entertains with actions rather than with mystification. . . . Thus, judgment, to be fair, would have to be considered in a number of ways. . . . First—did the trick really? Second—was it presented satisfactorily? Third—was it entertaining? . . . The best magicians will tell you that entertainment and mystification are two incongruous elements, and that you cannot properly be mystified and entertained at the same time. . . . Either you are puzzled or you are handed a laugh. . . . Thus, if Scarne fooled you completely he didn't entertain you completely. . . . If Gali handed you a lot of laughs, he didn't mystify you one hundred per cent.

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The lights should have gone out after the contest was over, rather than before. . . . Then everything concerning this matter would have been in the dark. . . . For our dough, it still is.

THE BERGEN EVENING RECORD.

HACKENSACK, N. J. SATURDAY, JANUARY 18, 1941

Gali Wins The Magic Duel; Scarne Says He Was Robbed

Lights Went Out For 90 Minutes; Two Magicians Talk About \$50, \$20 Bets, But They Don't

By WILLIAM J. MADDEN

Several unscheduled events such as the complete shutting off of light and power of the Pegasus Club, took much of the lustre from Gall-Gall's victory over John Scarme in the Sun Beau Room's Duel of Magic last night.

JUST AS PREDICTED

Scarne said: "They robbed me." Whoever this mysterious they was packed more weird thrills into one night than ever has been seen at the Parisian. In the first place the

Before the duel Scarne was quoted as saying, "I'll stand in the Sun Room and make a pass in the Sun Room, make all the lights in the room and put out all the lights in Rockleigh."

Nobody took Scarne seriously, or even were worried when Gall countered with, "If Scarne turns the lights out in Rockleigh, I'll turn them out all over Bergen County."

So as a crowded room waited for the two magicians to wage their duel, the lights suddenly went out. Scarne was in the Sun Room at the time, and a few patrons gasped.

Not only did the lights go out, but the telephones went dead. The entire heating plant which has an electric power stopped functioning. The workers shut off the power.

A few candles were lit. The windows and ceiling were brightly lit around the tables, and in the bar. Runners were sent out to see what happened. A reporter walked in this moment, and Hertz shouted, "If you give me a pack of cigarettes, I will take the money and do it."

—GUY WATSON, *THE BURNING*

"Did you do this?"
For more than an hour Galli, Scarne and Herts paced in and out of the room, occasionally casting inquiring glances.

Some of the guests figured it was a stunt. But it wasn't. The Rockland Light and Power Company said it couldn't credit the bill to the hotel. The credit had to be paid by the company.

Throughout Chester Desmond, and the environs served by the Rockland Company.

The duel itself was a direct presentation by each magician of his five favorite tricks. A committee of Russell Patterson, the artist;

STILL A MYSTERY

Everyone connected with the Pegasus Club was at a loss as to the mysterious thief to whom the claims had been assigned. He was claiming he'd been hounded by the rules of the contest.

Herts said, "It certainly couldn't have been me. John is one of my best friends. If he'd won it would have been a fine thing to bring him back to the Sun Beach Resort, and get Gall. He's agreed to a tour." *How many would be satisfied*

Gerould Clark, an engineer; Douglas Coleman, Joe Beckwith, a builder; and William Garrie, an editor of March of Time, judged the magicians on the basis of 20 per cent on the minimum up to 50 per cent for novelties and tricks.

Scarous did his card tricks and his rope trick. He tied his thumbs and passed hoops through them over his arms. It was a finished performance.

But Gall had his chicks, and the chicks caused the rumpus. Scarous had wanted to do the chicken tricks, but Gall wouldn't let him.

RECEIVED BY A PERSON AT THE ADDRESS AND A SIGNATURE OF THE PERSON TO WHOM DELIVERED AND