

GAMBLER AT LARGE!

Of all the card setups, this is the ONLY one of its kind that will permit a variety of games without any hesitation, and with but the one arrangement. It isn't necessary for one to be an expert false shuffler or cutter, but it helps if you know at least one of each. It is perfect for the nightclub, and for close up table work anywhere. Carry an extra deck in your pocket and always be ready. Or, write the setup on a card, and you can always take time out and set up one of the house decks.

Explain each game as you go along to make it interesting. Also save it for your last number and then quit after doing it. Don't attempt to show how clever you are by second dealing and exposing. Some magicians run through a beautiful routine of tricks, and then start showing off how well they can do this sleight or that. The result is that, the audience who has given the performer up to now credit for enormous and superhuman skill, sits back with the thought that it must be accomplished by such sleights as are being shown, and that they look easy - for doesn't each performer TRY to make the most difficult manipulations look easy?

SETUP -- (x marks can be any card) x-x-x-spade - AH - 8S - spade -x-x- KH -x- 8C -x-x-QH -x-x- 8H -x- JH -x- 10S - AD - spade - 10H spade - spade -x-x-x- spade -x-x-x- spade -x-x-x-spade -x-x-x- spade -x-x-x- spade -x-x-x- spade -x-

ROUTINE -- Personally I use the V type shuffle when doing floor work where I must deal the cards on an easel, as this type of shuffle lends itself admirably for the purpose. When closeup, at a table, I alternate between the V type and the pull through, and suggest studying Jack Merlin's first Mss. of his series "Master Manipulations" for a deceptive pull through shuffle. Victor Farelli's first "Card Magic" book is also valuable for the one who wants to get as much

as possible out of this routine.

I use Bee back cards, 6 1/2 Club Special in the blue. I do a little ordinary work with a deck, and exchange it under some pretext or other for the cold deck. Now I mention casually that card tricks are very good for entertainment's sake, but there are so many of them that I could continue all night without repeating one. I go on to say that probably they have seen many magicians do the same thing, but how many have actually witnessed a demonstration of gambler's methods?

"For instance, suppose I shuffle the deck a bit, and give it a cut. Now if you were sitting in a friendly game, say five of us playing, and you saw someone shuffle the deck as I did, pass it over to be cut also, you would think nothing of it. But that would be just where you would be making your mistake, because in the short time it takes to riffle the deck, I have located and placed into position a hand that would take everything on the board. See for yourselves!"

(continued on page 261)



FRANK TRAVERS

EDITRIVIA

When we say we don't take advertising, you readers are supposed to pass over letters (that we must honorably reproduce because of having made a crack or two in someone's direction) in which the writer gets back at us by unmercifully plugging his product. I like Keith Clark. I have since 24 hours after he first put a foot on our soil. He knows the psychology of deception. And he can talk intelligently about subjects other than magic or trickery. I like Jean Hugard. He's natural. He's as nice to the lowliest of amateurs as he is to the highest of professionals. Jean has been through the magic mill and can divulge lore by the hour. I've never known him to hedge on helping when or where a needy case might turn up. Page 258 of The Jinx file will always seem wasted to me. However, I started it by upbraiding Keith for something which didn't seem right, so his letter goes in as does Jean's. I hope things are settled and forgotten.

William (Foo Ling Yu) Arenholz is the only magician impersonating a Chinese who wears one of those too perfect (and too expensive) masks throughout his entire performance. Look at the makeup trouble he saves! --- What N.Y. mindreader recently gave a new hypnotic demonstration using the technique of a record of his voice and a picture of his eyes? And what N.Y. magical dealer happened (?) to be his stooge? Anyway, it made a swell story. And if dealers are supposed to supply magi with gimics, why can't they also act as the willing assistant? --- I hear Johnny Scarne's new manipulation act is way ahead of what has been seen in skill. John himself remarked, "I produce 90 cards - two of them from nowhere!" --- We all are hoping that Bill Larsen is over the shock of that exploding furnace which laid him low. We were close to an explosion once -- a keg of fermented grape! -- If you or you have one of those quite perfect glass penetration frames, take Stuart Robson's hint and present it with a large plume or feather. It is started, and then pulled through with one fell swoop. It appears enormous and gives great effect.

Jean Hugard's Annual of Magic has been given a swell publishing job by Holden, who believes in plenty of pictures. Anyone who has ever seen Jean do his floating ball will revel in the details. Holden's smoke pictures are worth the price because no one is using them to-day. It's an awfully solid book of well over 100 pages.

Guy Jarrett Points Out The Future In The U.S.A. It's the title of a 40 page book printed and put out by the author of that much discussed tome "Jarrett". Although it has nothing to do with magic, those who read his first book and liked it a little bit will want this continuation and diatribe of a most picturesque personality. -- Calling All Magic Dealers!! An ad in a current bargain list reads, "Doll House Illusion. Built by General Motors for use in their own official programs!" Any day now we may see a combination Frigidaire and Girl Without a Middle. 'Twill be perfect for those magi who troop around with a trailer. --- In the mail from Val Evans: "About 'Call Your Hand' (Jinx No. 36) under your name with credit to Michael Zens -- Mr. Zens elaborated on a trick I put out in 1920 and 1921. It was one of five tricks, in either 'Pasteboard Perplexities' or 'Five Little Bafflers' and was called 'The Poker Hand'. The setup was originated by myself. The changes are yours and Zens. My setup was and is the same except that I have the King of Spades and King of Clubs changed in

the order. All power to Mr. Zens, but I do like credit for my own.

VARIETY
Wednesday, November 24, 1937

MAGIS BURNED OVER EXPOSES

Hollywood, Nov. 23.

Pacific Coast magicians are burned up about the activities of Julien J. Proskauer, president of the Parent Assembly (N.Y.) of the Society of American Magicians, and formal complaint charging unethical conduct will be filed tonight (23) against him by an alternate in New York. If Proskauer does not resign locals in Los Angeles and San Francisco threaten to drop out of the Society.

Proskauer is accused of exploiting his office for his own personal benefit and with having exposed the secrets of magic to the detriment of the membership through his ownership of Stunts, Inc., an advertising outfit which gives away the abecedaria for advertising throwaways and tieups. Magicians here state that Proskauer's activities will make the heavy equipment investments of many of his clan valueless.

His activities in this direction have caused a steady flow of criticism from memberships. Coast crowd claiming he has interrupted the harmony in the organization so that there are two battling factions among the magicians.

Information will be furnished the New York hearing committee by Barkann Rosinoff, who will base the charges on facts from disgruntled members on the Coast. They feel, however, that Proskauer is strongly entrenched and has numerous pals in the organization and their charges may blow up in smoke.

Members here point out that Louis Zingone resigned from the organization under pressure, after making a Metro short exposing trade secrets, and feel that Proskauer is in the same category.

Barkann Rosinoff refused to make any statement regarding the charges against Proskauer. Declared that only officer entitled to speak for the Society is the Secretary of the National Council, Richard DuBois.

This thing has been brewing for several months and it's about time it was brought to a head and cleaned up. As we go to press, the result of the "ethics committee" in action is unknown but we'll try to let readers in on all of the news as soon as possible. When things become so putrid that an "out house" cartoon can be circulated anonymously, presumably by a member of high office in what has been looked upon as the greatest and most dignified of the societies, it's time for the disenfectant. Just as we were going to the printers last issue we were called on the phone and the cartoon offered to The Jinx as a paid insert. It was obviously in favor of Julian Proskauer inasmuch as it portrayed utter disrespect for various people and a magazine whose comments upon Julian's penchant for exposing and capitalizing upon his S.A.M. position were tempered with vitriol. We turned it down, together with modifications. Two days later it was in the mails, postmarked N.Y.C. but in Albany hotel stationery. Julian Proskauer was the man who called us on the phone. After the S.A.M. Ladies Night of November 15th I asked Julian why he had let such a thing go out. He replied, "I don't know anything about it." I said, "The giveaway was that Dewitt-Clinton Hotel envelope postmarked N.Y.C. You do their printing." Julian remarked, "No, never." So I dug out the letter I had from Jack Hyland, the manager. It reads, in part, "Our stationery, for the past few years, has been printed by Wm. C. Popper & Co., 148 Lafayette St., N.Y.C., and by the Berinati Press, 18 Vesey St., N.Y.C." Mr. Proskauer is president of Popper & Co. He looked at me and said, "Have you investigated Berinati?" So we quit. It's just as well the ethics committee, which was interested in seeing the letter and wanted it, (but couldn't have it without me) didn't invite me to their pow wow. In that case I would have been bound by the rules to keep quiet on everything that took place. Now I'm free to tell whatever I know and can find out, if I think it of interest to magi in general in the cause of better magic and saner magicians, regardless of one's affiliation with this or that society. Is there any wonder, though, that the S.A.M. misses Bernard M.L. Ernst?

Theo Annemann

THE STANYON LESSONS FOR THE CUPS AND BALLS

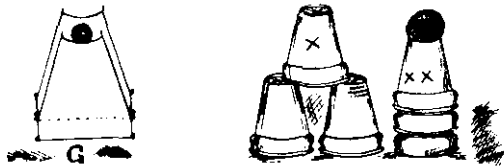
(continued from page 254)

7. To Cause the Disappearance of a Ball Placed Between Two Cups --- A ball is known to be between two cups (as shown at "G" in the Fig.), which are then picked up and placed in the left hand, the fingers of which are inside the lower one. The right hand now takes hold of the upper cup and a slight upward jerk is made with both hands, whereby the ball is impelled upwards, while (practically simultaneously) the left hand quickly withdraws the lower cup and the right hand deposits the other on the table, consequently over the ball.

8. To Cause the Disappearance of Three Balls from Between the Cups --- This sleight is an extension of No. 7, and is known as "Galloping Post" (Courir la Poste) from the sound of the cups in its execution resembling somewhat that of a galloping horse.

Three balls are known to be between the two bottom cups, the three being stacked one upon the other, "XX" in the Fig. The stack is then raised and placed in the left hand, the fingers of the latter being inside the bottom cup. The right hand then removes the uppermost cup and replaces it on the table. The second cup is then removed (accompanied with the upper jerk and quick withdrawal of the lower cup as explained in No. 7 above), and placed over the first. The three balls are now between the two cups on the table, and on the top of which the remaining cup is placed with the right hand. These movements are repeated several times.

In conclusion, the three cups are dropped in line A,B,C, on the table, when no little astonishment will be created by turning over "B" and discovering the balls; or three duplicate balls may be produced from some other place (presum-



ably those which disappeared from the cups), then vanished by sleight of hand and discovered under "B."

Another interesting finish (my own) to the "Galloping Post" is to stand the cups, opening upwards, in line on the table and produce a ball from each - without employing duplicates or sleights. First remove all three balls, hidden behind the fingers, from "B" and drop ONE on the table, then quickly insert the fingers into "A," remove them and drop another ball -- and likewise at "C."

9. To Secretly Introduce a Large Ball Under a Cup --- This is always done in conjunction with raising a cup for the purpose of disclosing a ball, the unexpected appearance of which claims

all attention. The right hand lifts the cup, more or less hesitatingly to attract attention, then forthwith transfers it to the left hand and over the large ball which had been secured from the *profonde*, table *servante* or elsewhere. The right hand then picks up the ball, just disclosed, and having tossed it in the air, replaces it on the table, the movement affording a plausible reason for placing the cup in the left hand. The right hand then takes the cup, and as it does so the fingers of the left hand press the large ball into it so that it becomes fixed, when the cup is replaced on the table, supposedly empty.

Similarly with the second and third cups, after which all are once more raised to show nothing under them, but in replacing them they are brought down with sufficient force to dislodge the contents. The production of the large balls then takes place.

This may be followed by a further production of large balls or other objects, all secretly introduced into the cups from the table *servante* as already explained, until the table becomes strewn with a heterogeneous collection. Such objects as oranges, onions, birds, etc., that cannot be pinched into the upper part of the cups are retained by the fingers. In this case a cup, after loading, may be transferred from one hand to the other (suggesting emptiness), the tip of the third finger usually being sufficient to retain the object within it up to the moment it is replaced on the table.

10. To Pass One Cup Through Another --- This illusion depends to a very large extent upon the fact that the cups, being so much alike, cannot be distinguished the one from the other. A cup is held by the rim, mouth upwards, between the thumb and second finger of the left hand. The right hand holds another cup directly over and a few inches above the one in left hand. The upper cup is then dropped into the lower one, the concussion knocking away the latter and leaving the upper one in its place. The effect of this is that one cup is passed completely through the other. The lower cup may be let fall on the ground or table, but a better effect (my own) is obtained by catching it in the right hand in position for dropping the one in the left hand through it again, and repeating the movement, using either hand alternately, a number of times.

INTRODUCTORY ADDRESS

This is particularly necessary with Cup and Ball Conjuring, and for several reasons; to produce merriment and thus put the audience on good terms with the performer from the start, and to provide the necessary mis-direction for secretly bringing the first ball into play, i. e., palming it in readiness for the production from the wand as already described (Sleight 3). A burlesque or pseudo-scientific description of the cups, balls, wand, etc., is usually chosen as the basis of such address. While everyone knows it to be dust in the eye, it lends an enchantment to the procedures which follow, and allows the performer unlimited scope in his patter, which should be almost continuous.

While the opening address, to follow, gives a quite perfect starting order, at the conclusion of the various suggested "passes" I shall add on a complete and "actual professional" routine from the very start to the climactic finish, with variants for those who will make use of objects other than the conventional balls.

(To be continued)

(continued from page 257)

I now deal out five hands of poker, turning my cards face up as I deal. The other hands are face down. The punch of seeing a Royal Flush build up, bang bang fashion, knocks the suckers right off their seats. Then I announce the value of the hand, and state that a Royal Flush is fine to get when demonstrating, but would be practically useless for ordinary play because the players would become suspicious if anyone held such a high hand. Three of a kind is enough to win in most cases.

As I am making a spiel like that, I pick up, idly, two of the hearts, and place them on top of the deck, immediately but slowly cutting three cards off the top to the bottom. I now place the three remaining cards from the Royal Flush on top of the deck, and pick up the other four hands, putting them on top of the deck in 4-3-2-1 order.

In case someone asks questions about the cut of three to the bottom, just say you are breaking up the Royal Flush combination.

Now I riffle the deck, false of course, give it a false cut, and state again that three of a kind is enough to win. For instance, take Stud Poker, and suppose four are playing. Deal off four hole cards, the last to yourself. Deal off two rounds face up. Then show your hole card and drop on your face up cards. You will have received three eights, and with a shrug of your shoulders say that that will give them an idea of what you are talking about. Return your hand to top of deck after showing. Then turn the face up cards of the other hands face down on their hole cards, and return all to deck in 3-2-1 order.

Now I riffle again and then explain the game of 21, or blackjack, telling them how it is one of the most popular gambling games, and how it is played. (Hoyle covers this thoroughly) I illustrate it by dealing out four hole cards, and three more face down to the other imaginary players, and my last card face up. I now show that I have a "natural", an ace and a ten which counts 21, and the house wins. Drop the hole card on top of the exposed card when showing and return the two to deck. Pick up the other hands 3-2-1 order and return also to top.

For the concluding deal, and the big kick of the run, very impressively state that you are going to attempt the toughest feat in card table manipulation. It is the locating and placing of thirteen cards during the course of an ordinary table riffle or shuffle. Give them a false shuffle, and build the effect up by asking if you may have one more, as you think you missed one or two cards. They will watch you pretty closely on the last shuffle so misdirect them by doing the pull through, and just as you are about to make the pull look up and say, "How many of you play bridge?" For a moment they'll be distracted, and the dirty work will take place. When they answer, say, "Well, here goes for a grand slam!" Deal out four bridge hands, turning your cards face up as dealt. 13 spades! If you wish, on this last effect, allow them to cut, but peek at the bottom and make sure a spade shows when you deal.

The real art is to make them think you expose when you don't. Build up things by making it look tough, and then do it. It's the only setup to give you such a routine, and all will be convinced by the demonstration that you can "clean up" any kind of card game.

THIMBLES NO END!

L. E. DUNCANSON

Hobart, Oklahoma
November 12, 1937

Dear Annemann;

Here's a thimble production act that is simple, easy, and perfectly deceptive.

Stack about 15 thimbles in the palm of your left hand, and thumb palm 1 in the right hand.



Pick up a drinking glass and show it empty, holding it with the left hand. The 15 thimbles will be between your left palm and the glass. The glass is a straight sided one, and a strip of flesh colored tissue is pasted the length of the back side. This keeps the thimbles from showing through.

The stack may be secured from a holder under coat edge, or picked up from the table when the glass is obtained. Colored thimbles look best, but you can't use so many.

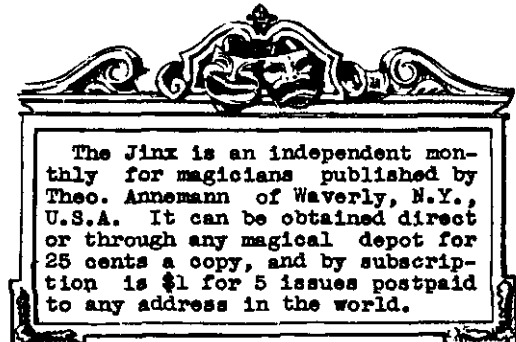
Reach into the air and produce the thimble thumb palmed in right hand on tip of index finger. With the thumb and third finger of right hand lift the thimble from index finger and show to audience. Drop thimble into the glass, and as you do, let the index finger go behind the glass and pick up the top thimble of the stack, thumb palming it as hand leaves glass.

Show hand empty, and produce another thimble as at first. The procedure is repeated until all of the stack have been made to appear. The move behind this effect is natural, and allows of the performer moving about, the left hand concealing the stack very well. Each time the thimble produced is dropped into glass, it is done quite unconcernedly, the performer looking around above him for another. Therefore the feat of getting the next one can be done deliberately without the necessity of trying to do it fast, with the chance of missing or fumbling.

At the finish, the thimble may be poured into a dish or tin, and the glass left lying on its side on table with the mouth towards audience.

Sincerely

L. E. Duncanson



SMOKER'S PARADISE

VAL EVANS

With a pack of cigarettes in hand, and nothing on the body or elsewhere to worry about, the performer causes it to continually change from brand to brand while both sides are always seen, and removes a cigarette after each change, tossing it into audience to prove that the cigarettes also change to the corresponding brand.

This is an excellent number or item for the stage manipulator of cigarettes, and it can be introduced at any time in the program simply by removing the pack from pocket. The patter can be that the performer's friends all seem to like different brands, and to be popular, he must resort to his calling and give them what they like. Finally he states that he own brand is Camel, changes the pack once more, removes cigarette and places it in his mouth, lights it, tosses the remainder of pack into the audience, and continues with his manipulations.

Six changes are about right. Purchase a pack of Lucky Strike, Old Gold, Chesterfield, Wings, Fatima, and two of Camels. The Camels are opened and six of the cigarettes removed. One each of the other brands is placed back into the Camel pack. Why six out and only five back? So they will come out easily.

Carefully remove the covers from the other packs and paste the fronts to the backs as per the following table, using a playing card in between each pasted front and back for support.

<u>Front</u>	<u>Back</u>
Lucky Strike	Camel
Old Gold	Lucky Strike
Chesterfield	Old Gold
Wings	Chesterfield
Fatima	Wings
Camel	Fatima

These are dried under pressure and trimmed neatly to size. Assemble (disregarding backs) by placing in this order: Lucky Strike, pack of Camels, Camel, Fatima, Wings, Chesterfield, and Old Gold.

Held in left hand, the face is outward and open end of pack away from you. By changing them to right hand the back may be seen by audience while left fingers remove a cigarette. This move shows the back without calling any attention to it verbally. They'll notice it. In your right pocket have a single match or lighter.

Being careful of the side edges showing, the pack as first removed appears to be Lucky Strike. The extra cigarettes in pack are in correct order for removing. Take a Lucky out and toss it to audience. Now, with your favorite color change, or two or three of them for variation, pass the back double card (Old Gold-Lucky Strike) to the front. Change over to right hand after the change has been noted, and remove correct cigarette for toss out, the back of pack being seen. Pack is placed back in left and another change made. Continue in the same manner until Fatima is showing. State that your own brand is Camel. Make the change to Camel. Change pack to right hand. Remove cigarette and place in mouth. Put pack back in left hand, palming off

the loose cards with right, reach into pocket and secure match, light cigarette, toss match away or pocket lighter, and then, as an afterthought, toss the entire pack into audience. Continue with any cigarette routine starting with the lighted cigarette that you now have.

LOCATRIK

ANNEMANN

A simple method of location is that which follows. The basic principle of location together with the disclosure make an exceptionally clean stunt. While the principle is not new (where has that been said before?) it has been enlarged upon to the point where it will confuse even those who are acquainted with or have used the old single key card idea.

The deck is handed a spectator and during the operation to follow the performer turns his back. He requests that the person deal cards face down into a pile, singly and silently, and to stop dealing at any time that he may please. At such a time he is told to look at the top card of either the pile he is holding or the pile on the table. He is asked to put it back on the top of either pile, the same or the other, and then to place the two packets of cards together and cut the assembled deck a couple of times. Turning around for the first time, the performer takes the cards, glances through them, and finally says that it may be easier to locate the card while they are behind his back. Putting the cards behind him for a moment, he remarks that he has it at last, and the deck is placed face down on the table. The spectator names the pasteboard he originally noted, and the performer discloses it correctly, without any chance of failure.

While this is not a sensational trick, the majority of readers will find it one of those nice impromptu findings that is easy to remember and present at any moment when a deck may be pressed into his hands. The top and bottom cards are noted before deck is handed out, and remembered as keys. It will be seen from the above that the directions are given very carelessly, the spectator receiving the impression that he does just about what he pleases. He stops dealing when he desires, looks at the card on top of either heap, puts it back on the same or other, and places the two piles together and cuts. And there is no chance that he may do the wrong thing as far as performer is concerned.

On running through the pack, performer looks only for the card to the right (or under) each of the remembered key cards. One of these is the noted card without fail. Both are brought to the top of deck, and, remembering the top one, performer states that it may be easier behind the back. Deck is placed there for a moment, and the top card pushed face up about center of pack. The pack is now placed face down on table and spectator names the card. The performer formally discloses it, either by deliberately turning over the top card, or by spreading the deck on table to reveal the face up pasteboard at center.