



## CARD FINESSE

The following effect together with the method for its performance have been found very acceptable over a period of years of professional engagements. In my card work I have always tried to think of the showmanship before the method, for it is what an audience thinks it is seeing that is more important, to be true, than what actually takes place to make the effect possible. Most difficult sleights can almost always be circumvented by the use of a subterfuge. Behind-the-scenes trickery of this sort is decidedly permissible because the magician is supposed to be a wonder-worker or he would not be engaged in the first place.

I have had the experience of all professionals, that of many magicians constantly seeking one out to tell how this and that idea could be improved, almost all of such "improvements" being one thought of on the spur of a moment without considering that a working professional often works hard over a single line of talk or gesture in his act for twenty or more performances. It is all nice to receive generously given advice but too often the donors get angry when it isn't acted upon, at least not right away without hesitation.

At sometime during your act, whether entirely with cards or varied objects, two cards are chosen by as many members of the audience. At this time the performer hands the remainder of the pack to each, in turn, and has this person shuffle his card thoroughly among the others.

It is now very important to impress, by the actions, that nothing of a "tricky" nature takes place. Take the deck between thumb and one finger. Keep it high in view as you step

back to your table and show a long strip of paper the width of which is  $2\frac{1}{2}$  inches - the length of a card. It is preferable to use a strip of newspaper and into this is wrapped the deck as received, by rolling it over and over so that the paper completely encircles the cards several times. The ends are left open. A rubber band is snapped around the deck to hold the paper.



"It happens in the air!" you say, as you toss the deck to the first person. He tosses it to the second person. The second person tosses it back to you. Holding the wrapped pack flatwise to the audience you ask for the first card to be named. Deliberately you dig and tear into the covering, having removed the rubber band. The back of a card shows and you pick it out, turn it over, and toss to the owner. It is his! Next you turn the deck over and call for the second card. The newsprint is torn off to reveal

the selected card staring outward! It is removed and tossed out.

All of this has been strictly display and very little else. Still, I have found it good enough to keep as a routine trick. The paper strip is about sixteen inches long. From one end figure about four inches where you make a double pocket of newspaper, open at both ends  
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# THE GREAT MAURICE



# Love Conquers All

## JACK VOSBURGH

### A NEW CARD STORY

**N**ovelty playing card monologues have always been liked, but such routines have also been very scarce. This one should find quite a few ready to use it, especially because, with the suggestions at its finish, little memory is necessary for its telling, and no memory at all for the set-up of the deck.

A deck is removed from its case, given a false shuffle if possible, and a story told. It is during this that cards are taken off the top of the deck and shown to illustrate the theme.

"I am going to tell you a story, and I'm going to illustrate it with playing cards somewhat as the lecturer illustrates his talk with lantern slides. This is a story about a poor boy who was in love with a rich girl.

"The boy's name was John, but his girl friends all called him Jack (JS). Jack was in love with a girl named Nina (9S-AC). Nina was the queen (QD) of Jack's heart (2H). Jack surely had a "case" on Nina (show the card case). The only thing that came between these two young lovers was Nina's wealth. She had lots of diamonds (6D-2D); while Jack was just a WPA worker (Joker). His only means of support was a spade (QS). One night, when Jack was "flush" (3D-4D-7D-9D-KD), he invited Nina to have dinner with him. They went to an exclusive night club (3C). Nina, who was used to eating in style, ordered everything on the menu: she ate (8C) and ate (8S) and ate (8H); while Jack had just a small club steak(4C).

But Nina kept on eating: she ate (8D) tray (3H) after tray (3S) of food. Our hero didn't have much "jack" (JC) in his pocket, and he worried himself sick (6S) over how he would pay the bill; and when the bill finally came, was Jack's face red (JD)? You see, the bill was for nine seventy-five (9C-7S-5C), and all Jack had was five (5C) ones (AH-AD). Jack frankly told the waiter that he couldn't pay the bill, and the waiter frankly called in the bouncer.

This made quite a scene, for everyone was staring at them: there was a full house (10C-10S-10H-6C-6H) there that night. You can imagine how Nina was embarrassed by all this. She was more than embarrassed, she saw red (QH); she was "wild" (2C) --- deuces are wild; she gave Jack a black look (QC), turned her back (show the back of the 7C), and went home without even saying goodnight, leaving Jack to cope with the bouncer alone.

The bouncer wasn't very polite to our hero; he called him names; he even called him a high-jacker (hold the JH high above your head). They decided that Jack should pay over what money he had and then work out the rest of the bill; so forking over (4S-KG) his five dollars (5S), he went out to the kitchen to wash dishes for the

remaining four seventy-five (4H-7H-5D). He went into the kitchen and bent over the sink and washed and washed dishes until he had kinks (KH-KS) in his back. I told you he was a WPA worker, and he hated like the deuce (2S) to do it.

But don't cry: there's a happy ending to our story. While Jack was washing dishes he noticed a large pearl that evidently had been left in an oyster shell. Now don't ask me how he did it. I think it was fine that he could have done it. He put the pearl in his pocket and the next day had it appraised. It proved to be the second largest pearl in the world. That shows indirectly that I'm not lying: I could have said it was the largest.

Well, Jack sold the pearl and with the money he bought Nina a large diamond (10D); and with this diamond he won (AS) her heart (9H) and her hand (show palm of your hand). There's a moral to the story; and that is this; don't worry when you can't pay your check in a restaurant, because it will all come out in the wash."

The set-up: JS-9S-AC-QD-2H-6D-2D-Joker-QS-3D-4D-7D-9D-KD-3C-8C-8S-8H-4C-8D-3H-3S-JC-6S-JD-9C-7S-5C-5H-AH-AD-10C-10S-10H-6C-6H-QH-2C-QC-7C-JH-4S-KC-5S-4H-7H-5D-KH-KS-2S-10D-AS-9H.

Show each card or set of cards and then lay them face up on the table. Place each set on the face of the previous set and at the end the deck is still stacked, ready to be cased and used again. For club or stage, shows use giant cards.

My deck is numbered in pencil on the back from one to fifty-three, counting from the top to the face. Then, when the cards are accidentally mixed I can rearrange them without reference to a list. Place all ones in one pile, all tens in another, all twenties in a third, etc., and arrange each pile separately, then assembling into one deck.

If you have difficulty learning the story at first, you can write the key words on the backs of the cards in the marginal white space. Naturally you won't care to learn the story exactly word for word; just learn the puns and get a gist of the continuity -- then tell it all in your own words.



## OMISSION

It is with regret that we have to correct an error in Jinx No. 105. The effect was by Paul Rosini and on page 631. Its title was "A Futile Lesson In Magic." It was "futile" for a certainty because the essential "set-up" of the cards was inadvertently omitted. From back to face the cards, of any suit, read - 3-5-K-A-Q-10-9-2-8-7-J-6-4. All cards are black except the 9 spot which is red. Our apologies for the mistake. It must have been vacation madness.

# VERNE CHESBRO

## THE MAGICIAN AND THE JUDGE

If one wants a cute little opening effect he can't go far wrong with that which follows. It is one of those "not-so-mysterious" tricks with a laugh at the end which should put you on good terms with the audience.

"Once upon a time a magician was caught playing poker with a couple of other lowlifes. The policeman who arrested them brought the culprits before one judge noted for the novel ways in which he meted out punishments.

"Taking three cards from the deck with which they had been playing, he showed them to the guilty prisoners. Next he shuffled them, and, holding them with their backs towards the men, asked the first prisoner to select a card. The man looked at it to find that it was the two of spades. 'Since your card has two spots on it,' said the judge, 'you go to jail for two months.'

"The second man chose a card and his happened to be the five of hearts. The judge thereupon sentenced him to five months. The magician had to take the last card, but he quickly blew upon it and looked at the judge with what was supposed to be a winning smile. "Judge, there are no spots on my card. (Card shown to be entirely blank) The judge smiled back. 'Then you go to jail 'till spots do appear on it.'

There are a lot of ways of accomplishing the old "three card monte in the hand" trick, and all that is necessary is to cause one of the three shown cards to become blank. A blank card may be painted with "pip liquid" and the substance rubbed off, but probably the best way is to make a simple mechanical card. Take three cards, one a blank, and one a nine or ten spot. Cut the nine or ten spot in two lengthwise, from the center of one end to the lower left corner with the face towards you. Now glue the other two cards together around the edges with the face of the odd card against the back of the blank card. With the face looking at you glue only the very edges of the upper end, right side, and lower end. The left side remains open. Now trim the diagonally cut fake so that it can be inserted into the envelope card opening. If an ordinary card is now placed directly over the blank card, and another ordinary card put behind the protruding fake and fanned a couple of inches to the left, it appears from front and back that three cards are fanned. When the fan is closed the fake disappears inside the blank envelope card and you are free for the finish.

Be certain to show the three cards so that the spectators are led to believe the performer is stuck with the large spot card. For clubs and stages use giant cards. Then in the patter, when you tell of the judge taking three cards from the deck which was in use, remark, "You see, they were playing for big money."

## PERCEPTO

Here is one more of those "what you make them think you do" ideas that carries its potential wallop in the presentation. It is impromptu and simple.

"For ages the mind and its little know capabilities have been investigated by delvers into the mental and psychic field. I would like to show you one of these strange mind perceptions."

A card is chosen, noted and returned to the deck. After a shuffle the performer explains that he wants someone to take the cards and retire to a far corner where he is to fan them slowly before his eyes. This is carried out, and the performer, with his back turned, calls, "Stop"! He continues, "Just fan the middle portion there out a bit more and gaze directly at them. You see a red card, a heart, a three of hearts. A little farther along you see a spade, the ten of spades. Between these two cards is another. Remove that card. It is black, a five of clubs. Hand it to this gentleman for a souvenir, as it is the very card he selected."

Know or sight the three bottom cards by any method. I dovetail shuffle and as the cards are cut tilt the right hand portion just enough to see the first two cards as released. Again the deck is cut, the tilt made and the face card noted, released, and followed by the two known cards at the bottom of the other half. Thus the three bottom cards are known in order. Cut the deck and throw the bottom half on top holding a break or jog. Fan for a selection while still talking about the mind, and it shouldn't be at all difficult for anyone to force one of these three. And, it is return between the remaining two. Now use any cutting or shuffle to leave the set of three near the center. When the assistant starts a "slow" fan you note his speed, turn back and judge the center of deck. This part appears wonderful to the others as they don't realize that the spectator fans a lot of cards when stopped and actually looks for the cards you first name in getting to the one in between.



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and into which is inserted a card facing downwards. After about a three-quarter inch space make another pocket and into this put the second card, but face up.

The duplicates of these cards in the deck you use may be cut or trimmed to make them possible of quick location if you wish. It is essential that you have them accessible when ready to present this effect. They are forced upon the two spectators while you talk about a new and very strange way you have discovered of locating the pieces of pasteboard touched by spectators. Here I must say that this part makes little matter. The forces must be quick and direct. Either use the classical fan spreading method or riffle to a stop and slip the card from the top to the cut. I insist that it makes no difference, for only when the spectators shuffle back their cards do you become an object of suspicion. And that is just when you become blameless.

The deck in your right fingers is placed face down upon the paper strip, without showing the face card any more than possible, and right on top of the first pocketed card from the strip's end. The end of the paper is turned over the deck and over and over goes the deck until completely wrapped. Naturally, upon the first turn the second card is corrected faced and placed against the other side of the deck.

The rest is a build up in the tossing to the naming of cards and the subsequent tear-off of the paper to reveal the cards. It seems to be best to have the cards so placed that the first revealed has its back outward, while the second faces the watchers.

## ~ EDITRIVIA ~

**S**im Sala Bim," my friends, Walter Gibson, Harlan Tarbell, William Larsen, John Mulholland, for your generous aid with Editrivia during my absence from the factory. "Thanks to you" is Dante's interpretation of those title words to his show which opened in New York on Sept. 9 and can be seen at the Morosco Theatre every evening, including Sunday, matinees Wednesdays and Saturdays. Our comment is being held over for next week's issue so that it can be complete in every possible detail. We'll still be far ahead of other magical reviewers.

Before going farther let us think for a moment about Caryl Fleming's passing. It happened all too suddenly at about 4 P.M. on Labor Day. At his Beverly Hills (Cal.) home were magical friends, Dr. and Mrs. Evidon. Caryl was (quite naturally) showing a card trick when indigestion-like pains caused him to stop. He took a glass of soda to alleviate the hurt but a minute later dropped dead in the doctor's arms. It is conceivable that an awful lot of west coast magical activities and sparkle will be crippled beyond repair. Caryl's advent into magic hasn't been for long but he made himself known only too well as a crusader against everything remotely detrimental to the art. Magic has too few people in such a position as to give effort, time and money unstintingly for the purpose of making it better and more respected. Itinerant magicians will miss his welcome gestures to California, the largest and the smallest always receiving equal attention. He did magic a favor.

To close up that "to do" about the Life pictures of "Gen" Grant performing the Arm Chopper illusion, let us quote a letter from the Editors received by George DeLaney who wrote, saying that they probably would receive letters giving an explanation because of the "wacky" photo and requesting them not to pass out the information. We quote from Life's letter - "Your forecast that a number of people would write us about the picture of the magic illusion which was published in our July 29th issue proved to be fully justified. I think at least 35 people noticed that the woman's hand appeared to be a left hand instead of a right and wrote to say that they thought this was the explanation. We are not publishing the correct explanation, which I hope you will find gratifying, but we did feel it only fair to enlighten the 35 who went to the trouble of writing us about it. After all, Life's first duty is to its readers. Since the number is relative small, I hope you will feel no real harm has been done to the profession of magic."

To recall an item we once ran from another "picture" mag the reply to a complaint about an expose was something like, "If magicians don't want their tricks exposed, they shouldn't have them photographed." It was meant, of course, that revealing pictures of the workings shouldn't be taken. The Grant-Abbott box could have been faked aplenty for the purpose of the picture which was good publicity for the selling of it to magi, but someone just didn't think.

If it's a scoop you can have it. Brunel White is "out" of the magic page of London's World's Fair, weekly theatrical paper. The rumor that he got himself "in bad" and liable to lawsuits because of Les Levante's anger at writings may be true for immediately after the "ousting" the new editor ran a full page of nothing but kudos to Levante as he readied his show for an Australian tour. --- We want to thank all other con-

temporaries for "laying off" our exclusive morsel, the attempt to buy The Sphinx. Evidently they have thought it a joke or a "rib." Our sponsor's deadline is Nov. 1st. Then the others can pick up the story, almost six months late.

--- Incidentally, there is no truth that a west coast gentleman or syndicate put up the \$4000 dollars for me to use for bargaining. The source of supply is strictly eastern. --- Frank Lane's Funny Talk monthly is nearing the end of its third year. He mentioned us several times in the November 1940 issue, now out. Congratulations.

--- The war moguls have started using an old magical principle for purposes of destruction according to news stories. "Self-igniting leaf" describes the two-inch square carboards made up of guncotton and phosphorous carried and dropped in a damp state. When they dry out a flame springs from them. Millions are reported as having been dropped over countrysides. Do you remember how the old books told you to cut off a piece of phosphorous the size of a pea, keep it in the mouth between the lip and gum, and spit it into a sheet of newspaper as you crumpled it? Standing at a distance, and timing yourself, you then could make gestures galore and cause the paper to burst into flame. It may not be funny, during such times as now, but perhaps our good old joke novelty, itching powder, might find a place in annoying the enemy.

It isn't too late to bring up mention of Clayton Rawson's newest book about Merlini, that magic store man who forgets the selling of pulls and thumb tips for weeks while he runs around in a seeming always successful effort to unravel a crime. This time he keeps you reading quite furiously in the tome entitled, "The Headless Lady." Clayt is still the perfect magic writer, in that he never exposes. As he says, "It's too easy to write all around a method without giving it away. And it's more interesting that way, too."

American papers could do well to reprint an old article by Henry R Evans (Sphinx Dec 1917) about Charles Dickens as a magician. His specially written program with comment regarding his tricks is very interesting. As Dr. Evans said, "The bill of the show (for friends) was written by the Master's own hand, and in a more amusing style than any modern Necromancer knows how to use." London's World's Fair reprinted it in the Aug. 17th issue, so why not give later day American magi a break? I just haven't the room, but if I owned The Sphinx, or Genii, I'd jump at running the article with lots of humor.

Hunch player? That is, when (and if) you put a dollar or so on the nose for the improvement of the breed of thoroughbred horses? Why not try "Di Vernon"? One of the country's best trainers has it, and winnings are pretty consistent. --- Mrs. Harry Houdini has given a beautiful trophy for the best Houdini-type trick presented at the New England Magicians' Convention, New Haven, Conn., Sept. 21, 22. It is a hard wood plaque on which is mounted an authentic pair of Houdini handcuffs with an attached plate for engraving. --- Next week we want to give you our own convention number, the Great Conclave of Kezar Lake, Maine. Held on ancient Rattlesnake Island this get-together proved several things, one being that you can't do card tricks in a high breeze, nor do a double card pick-up from virgin rock without leaving scars. --- And if you want to be a professional magician remember that wise old remark, "At 15 magic was a certain boy's love - at 20 it was his chief passion - at 30 it became a paying hobby - and, at 35 it was just a means of scratching up a living!"

Gabbatha!!

*Theo Armanian*