



# ODE TO THE SUN

**F**or a startling and different club and drawing room effect the magician begins by having a card selected from the deck. From here on there are two methods of presentation evolved by myself. (a) The performer has the card marked and returned to the deck. Opening a common grocery type of brown paper sack he drops the deck within. Through the sack he threads a sharp bodkin or needle attached to which is about three yards of tape. The ends of the tape are held by spectators or tied to chair backs, the sack hanging at center. Lighting a match the bottom corners of the sack are ignited. Almost immediately, as the sack blazes, the deck falls through to the floor. The sack burns out to a mass of ashes upon the tape. However, the tape doesn't break. The magician offers to show a strange combination of events has occurred. He draws a pistol and shoots close to the ashes of the bag still suspended. They disintegrate and leave the tape free except for a card seen pierced upon the tape. The name of the chosen, marked card? The spectator himself removes the card. It is his!

(b) The card is chosen (but not marked in this case) and returned to the deck. While the spectator shuffles, a sack is shown and threaded upon the tape. Flame is applied to its bottom and the sack burns away to a mass of ashes on the tape. The performer takes the mixed deck and stands behind the tape. He asks the name of the card. Then he springs the cards at the bag ashes -- as in the familiar waterfall flourish. The ashes are swept away with the cards and, revealed upon the tape, is the chosen card.

(Note by Annemann: I like this latter (b) method best because patter might emphasize that nothing is in the sack and it is burned to prove you're not a liar. Then the springing of the cards makes the chosen one appear impaled. Of course, someone may wonder why the sack is used at all, but that must remain a magician's license or be covered by an excuse. Frankly, we

like it as a silent stunt after the selection of the card.)

For method (a) a force of the card is necessary. It, like the ribbon, is prepared against fire. And when the card is returned to the deck it is brought to the top. In this case the sack is unprepared. It is held open in the left hand while the right puts the deck within. The right hand palms off the top card and then holds the sack by one side with fingers inside and thumb outside. The fingers move the palmed card down as much as possible and the left hand pierces the side of bag and card with the needle, and then pushes it through the other side.

For method (b) a secret pocket is made on one side of the sack and a fire-proofed duplicate of the card to be forced is placed within. Thus all is taken care of at the tape end, after showing the sack empty, and it is necessary only to shower the shuffled deck, after spectator has replaced his card himself, upon the ashes to make the pasteboard appear on the tape.



# SHAMAN

The performer can prepare a couple of tapes, and a dozen cards in little time and with not too much effort for the effect later gained. While magical journals have carried alum type formulae for years they are not dependable for the actual performance. The two following will be found to work.

For the cards: Prepare a solution of --- Ammonium Sulfate - 1 ounce; Boric Acid -  $\frac{1}{2}$  ounce; Borax -  $\frac{1}{4}$  ounce; Water - 1 pint. Heat to 120 degrees and keep it there while you soak cards for about 20 minutes. Dry between towels under pressure.

For the tape: Use white woven tape about half an inch wide. The solution is; Boric Acid - 1 teaspoonful; Borax - 1 tablespoonful; Water -  $\frac{1}{2}$  teacup. Soak well and dry by hanging up with a weight on the end.



## HE FOOLS YOU! HERB. RUNGIE

Here is one of those cute "quickies" of an impromptu card nature which is a "natural" for table workers. A much used or borrowed deck is looked through by the performer who picks out one card and places it face down on the table. He says, indicating one spectator that he or she will exert the magic power for this experiment. The magus now shuffles the deck and cuts it. He puts it on the table before the person who further cuts the deck and places the halves together crosswise. When the top half of the deck is turned over it has the same number of spots as the performer's card, and when the top card of the lower half is shown it proves

to be one of the same suit as that selected. The spectator is heartily congratulated for his successful revelation.

(How) - When you take the deck and fan through looking for a card, note the face card of deck for its value only, and the back card of the deck for its suit only. Then look through and pick out the card represented by these two, placing it face down upon the table. Naturally, if either of these noted cards happen to select one or the other, it is necessary to act a bit confused or uncertain, cut the deck and glance through again.

Let's say the bottom or face card is a 6 spot and the (continued on page 786)



ARTHUR B. MONROE  
"Behind the Scenes with the Private Investigator".  
Columbia University Club. May 6, 1941 - N.Y.C.  
Reviewed by Leo Hartz --- (S.Leo Horowitz).

Lady Luck" - that glistening, giddy, gaudy "gold digger", scintillating and bedecked in dazzling glory - ever tantalizing and captivating - always beckoning the exciting adventurer to share her riches, to partake of her supreme favors and her glittering promises of a sweet life of luxury and ease - and her only exacting demand for this golden reward is to court her at the "green cloth" and to shower her with monetary attention, but alas, fickle and insincere this illusive, misleading, deceptive lady with her alluring, crafty, cunning charms, her frivolous conduct, unbecoming, yes, dishonest, at long last with naive indifference forsakes her courtiers and abandons the ardent pursuit of the chase. Almost within grasp, almost possessing the object of desire, how many countless have tried in vain to woo this maiden fair but in the end, completely bewildered, bereaved of all honor, disgraced, broken in spirit and penniless, finally give up the chase and in countless incidents even have committed suicide.

Thus, in short, in the hard and treacherous road of one who seeks to gain a livelihood at the card and gaming table. Even the card sharper with the artifices he employs for advantage play may many times meet with disaster, for like everything crooked in this world, the shrewd and sharp observers and the law eventually catch up with them. In rare instances only has the operator achieved a degree of success. In these instances the card sharp has had the companionship of "Lady Luck", but his success has been due to "percentage play" in addition to an exceptional manipulative ability. These few are indeed unique individuals. Their mastery of the "art of cheating", if it may be called such, also lies in the fact that they have a keen insight of human behavior, and are psychologists who employ mis-direction to a finer degree than that used by magicians, always remaining cool and deliberate in their nefarious work. Their actions and manner must not arouse suspicion and by no means must they give the appearance of a professional sharper.

Callous and bold, the sharper cares nothing about ethics, that science of human duty, a science that reached its summit long before the Roman Empire was founded. Aristotle classed the

gambler with the thief and robber and so just was the mind of Alexander's perceptor that he hated even usury. If man studied ethics with any other purpose than for mental relaxation, there could be no gambling, there could be none of the gross selfishness which shames civilization and in reality gives to the barbarous spirit of conquest that relief which it finds in gambling. However, the object of this article is not intended as a sermon and these remarks are merely thoughts by the wayside.

This space, on the other hand, was intended as a review of ARTHUR B. MONROE, who now carries the torch of enlightenment to warn the unsuspecting and gullible. His lecture is presented with demonstrations of the methods used by card sharpers. However, I shall return to Mr. Monroe in a few minutes.

Lectures and demonstrations of this character have been presented before, for many years past, either given as an entertainment feature or as a well meaning object lesson by reformed gambling men who actually made their dangerous livelihood by cheating. Through remorse or for other good reasons they reformed the evil of their ways and gave to the world the benefit of their knowledge.

The most colorful of these was John Philip Quinn, a professional gambler and confidence man who plyed his trade in the late years of the 1800's, and pursued his adventurous career for almost thirty years. John Philip Quinn then reformed and became a respected citizen. He lectured with demonstrations and also wrote several books on the subject, the most pretentious of which is "Fools of Fortune", a book of almost seven hundred pages. This book was acclaimed by the public, press, and pulpit. His exploits read like fiction and his fearless and brazen adventures are paralleled by the blood and thunder movie thrillers.

When in New York Quinn was a familiar figure at Clyde Powers' Magic Shop when I first met him. Although he was an old man at the time, his appearance never belied his years. He had clear piercing eyes, a smooth complexion with a pink tinge, thin white hair, a square jaw and firm narrow lips. He was soft spoken and almost saintly in appearance. His attitude and demeanor never gave an inkling of his former hazardous occupation, years crowded with bold adventures since the age of a thirteen year old boy.

His demonstrations were exceptionally clever and very interesting. On one occasion he appeared at an S.A.M. event, and, unlike any of the gambling exposes I have since witnessed; his was without a doubt the most interesting. I do not by any means wish to detract from or infer that present day "performers" giving such lectures are not interesting and please audiences. On the contrary their demonstrations are quite clever. They receive fine publicity, play the best clubs, and receive good fees. John Philip Quinn's presentation was all this and then some. It was unique that in addition to an expose of card cheating methods, many other crooked gambling items were demonstrated and exposed. They included the Faro Box, the Bee Hive, several types of Roulette Wheels, dice, and many other "fixed" devices.

Close to the manner and style of Quinn is Arthur B. Monroe, the subject of this review. A middle aged man who some years ago was a telegrapher stationed at the house of the late President Woodrow Wilson, and who later became detective and investigator, he approaches more than anyone else since Quinn's era the innocent appearing character so essential to the success of the operator at the gaming table who would

resort to means other than chance.

Arthur B. Monroe presents an interesting lecture and demonstration of some of the numerous methods used by the card cheat. He appeared as an after dinner guest at the Columbia University Club on West 43rd Street, New York City - May 6, 1941, before a group of alumni. Like Quinn, his manner is not of the bombastic style of the "tin horn" gambler type, but of the suave and smooth unsuspected professional who travels in the best circles playing for high stakes. Possessing the appearance of a business man he presents his lecture in both a convincing and interesting manner and of one who speaks with authority and thoroughly knows his subject. His manipulations are flawless and his work done in a way that is entertaining - it being interspersed with many humorous incidents and stories.

His performance was introduced by the reading of the following from the back of his business card:-

If you play cards with strangers,  
that's your business.  
If strangers play cards with you,  
that's their business.  
If the cards are manipulated,  
that's phoney business.  
If you're in doubt, turn this card over -  
that's my business.

His demonstration runs about an hour and a half and consists of false shuffles after which he dealt himself the four aces. More shuffles followed and he dealt himself winning hands in poker and bridge. It all was executed without discernible or suspicious moves. The sole clue to his operations given to the audience was the mentioning of the second deal, but how this action was accomplished was not explained - the move, of course, was not visible.

He also showed how the card cheat resorts to other means of advantage aside from manipulation, by demonstrating the use of "shiners". He showed an innocent looking ring whose stone, when reversed on a pivot, brought a mirror uppermost. Also shown was a detachable mirror quickly adjustable to any ring, and demonstrated the use of a highly polished nickle tray. The use of the "bug" was made clear. The device can be attached quickly to the underside of a table and made to hold cards which later can be secured and exchanged for pasteboards one is holding in a hand.

The effect which created the most comment was when he requested a spectator to step forward, shuffle the cards, deal as many hands as he desired, and then indicate the hand which was to contain the winning, or highest, cards. The only time Monroe apparently touched the cards was when he turned the pasteboards face to the audience and showed the hand chosen. The beauty of this effect, as with all others, was that there were no quick, hurried, or suspicious actions. Everything was done in a slow, easy, and extremely convincing manner.

After this first part, Mr. Monroe showed close-up work at a large table among the spectators. The three shell game and three card monte were both very well presented and executed. He also did a spelling card trick with sucker effect. The rest of his time he gave over to answering questions put to him by the audience.

Although most of the effects were those usually demonstrated at lectures about gambling and cheating, Monroe's style and finesse was very creditable. Card enthusiasts who enjoy good card handling shouldn't miss seeing Arthur B. Monroe should he visit their locality.

## — EDITORIAL —

When magicians, as public minded citizens, denounce the many laws which have been carried on the books for umpteen years and which are ridiculous when looked at and enforced in present day light, they should go back through their own literature and demand that formulae for accomplishing this and that be tested and thrown out if found lacking. Too often we find articles and tricks which refer to a certain chemical way of doing something, and, upon trial discover that it just won't work. Of course, it all could work itself out if someone sincerely wouldn't print such tripe unless he had given it a try. You and you will say that you know how to get writing inside the shell of an egg; you'll also admit that you know how to fire-proof a hank and make a ring stay suspended in the air by the ashes of a burned thread. But did you ever actually DO the stunt? Magicians, people who are supposed to know all about the strange occurrences and possibilities of existence, are, for the most part, gullible because they profess knowledge of things they haven't tried. This applies mostly to the ones who feel that they have to write instructions for sale. It's so easy to copy down something written by somebody else. And complaints are small in proportion to sales because too many magi book buyers read but don't perform. Tricks requiring chemical preparation, even an hour's effort for 20 shows, are so awfully easy to pass by with the thought that it will be tried out "later" And by that time the fellow is back at the counter again asking, "What's new?"

This hit us directly, of late, when one of our passed on nostrums proved to be of no value despite its long life of some sixty years. It taught us a lesson and a moral. The latter is, "Don't believe a damned thing you read in any magical journal until you've tried it." The former results in our promise never again to "kick around with abandon" any read or remembered bit of data until we've annoyed the corner drug store and discovered that it actually does do the trick.

Herbert Hood's tricks in issue No. 136 are being liked, from the mail, and a request came in for a simple deck marking system. During the interim Michael Zens, who evolved that miracle effect of two decades where cards pass into an envelope under impossible seeming conditions, has published "The Cardology of Tomorrow." It's a 48 page book which includes a highly practical method of marking, different from any we've ever seen. So -- we'll bow out for the present. \*\*\* Someone had a flash of pure wisdom and a dose of over-due graciousness when they put Hazel Miller's picture on the May Linking Ring cover. More than any one or ten individuals Miss Miller has carried the

### HE FOOLS YOU! (continued from page 784)

top or back card is a Heart. Look through and lay down the 6 of Hearts. Riffle shuffle the deck as you select and instruct a spectator to prepare for his attempt to be a magician. Leave the top and bottom cards in place. Now false cut by undercutting, with right hand, about half of the deck and slapping it in front of this person. Right hand now takes the remaining half (top) from left and slaps this down upon the other. At the same time you say, "Perhaps you had better cut once more. Cut off what you want and then put the rest of the deck on top but crosswise to keep track of your cut."

burden of IBM responsibilities since first when she became W.W. Durbin's secretary and heard about magic. I don't know what will happen when the widespread officers can't send their data to that little midwestern town of Kenton, Ohio, for capable handling. And I hope she's had at least two raises in salary since the one in High Point, N.C., four years ago. Ten years of executive work plus convention headaches can't entirely be paid off by a picture. \*\*\* Dell O'-Dell opened on May 19 at Cerutti's (N.Y.C.) Restaurant. She appears on Mon., Tue., Wed., only from 10 P.M. to closing.

That last notice reminds of what Russell Swann has long said. Magic club members really don't support the nite club and hotel professional magi as they should. He has been at one spot in this city for 9 weeks and can count on the fingers of one hand the magicians and club members who have dropped in to catch his act. And I've found that this applies to all magicians who work at magic for a living. The clubs want the pro's as members but the members, in turn, never seem to reciprocate by having dinner, just once, where their brother (?) member is earning a living by keeping magic before the public. I wonder if that may not be one good reason why professional magi are so scarce on membership lists? Russ told us one grand tale, though, when he gave us the name of a well known and fairly wealthy amateur magus who belongs to this and that one of our organizations. The louse with a wand had the nerve to tell Russ about a big party he threw and at where he had 19 acts. Swann naturally asked what magician played on the date. The answer was, "Oh, I didn't get a magician for this show!" Maybe club constitutions should start including a "treason" clause!

Otis Manning, who left Toledo, Ohio, but a few years back to become a to be reckoned with nite club magis, is currently in Florida while dickering for a spot in a N.Y. musical comedy show next season. Walter Gibson told me that Manning's M.C. magical antics are awfully to-notch, to say nothing about his wife being even top-notch. \*\*\* It's just as well if we never find out who did his manipulations in "clink" but the N.Y. newspaper said that 4 bad boys were entertained in the bastille by a man who chose to spend the day in jail rather than pay a \$2 parking fine. "He had a pack of cards with him," said one of the four, "and he showed us all kinds of tricks. It's a pleasure to spend a day in jail with a guy like that." Then, quoting a mother of one in the audience (they couldn't walk out! Ed.), "That's a fine thing to teach children in jail." (What should he have taught or shown them? Escapes? Ed.) What we thought real publicity, though, was the headline, reading, "You Pick Up Some Swell Card Tricks in Jail." Gabbatha!

— Theo Annemann —

The moment this is done, ask the person involved to put his hands over the face down card on table. Say, "I haven't touched it since it first was put there, have I?" Then, "I selected the card before you cut the deck, didn't I?" This serves, for a few moments, to take attention away from the spectator's cutting.

Say, "This ought to prove that you have the power." Turn over the uppermost half of the pack and show the face card of it. Say, "Let's call this the value. It's a six." Next turn over the top card of the lower section. Say, "And this should indicate the suit. It's a Heart." Continue, "You are as good as I judged from observing you beforehand. Look. The card you have revealed really is the Six of Hearts."