



A fortune is at stake! Not yours -- the gullible sitter across the table from you. With a deck of cards you read his past and future, and answer any question secretly written. Then you prove your reading correct and that the cards do not lie!

Spread the deck face up on table. Invite your consultant to remove any spot card. Upon its face he is to write a question. Gather up the remainder of the pack, turn your back, and

during the writing of the question turn the deck face up and reverse the top card.

Hold the pack this way while subject adds his question card to top of deck, face down. Then the person immediately places the deck behind his back. Explain that the selected card is known to fortune tellers as the indicator or life card. Its purpose is to divide the deck into two parts, past and future.

The consultant divides the deck by inserting the question card face up in the center of the deck he is holding behind his back, and then turns the entire pack over and cuts it three times. This mystical rite (?) completed, you receive the deck and fan it face up. The card bearing the question is now face up, but never is noticed because the card you reversed is found immediately and the pack divided at this point. Put the reversed card face down upon the table and lay the pencil on top. The two halves are spread out, faces down, on each side of this card, proving, without calling attention to the fact, that only one card was reversed.

As matters stand you don't know which pile contains the question card. Begin the reading by picking up a few cards from the first half and tell of the spectator's past. A smattering of cardology from any ten cent or six pence book will forever keep you from repeating yourself with a giveaway patter.

Continue to pick up and discard small groups, reading as you go along. If the consultant's question bearing card is found, secretly read the query, and **ADD TOGETHER THE VALUES OF THE TWO NEIGHBORING CARDS.** For example: the written on

**VERN
SCHONECK**



card is between the 4 and 6 of diamonds. Remember this total of 10 and place the three cards together with discards on the table.

Having read the past pick up the cards you have designated as the future. Follow the same procedure with this exception; build your reading upon the consultant's question. If the question card is not in the first half of the deck, merely fan the second half, read the query, and proceed as outlined. Do not make the mistake of quoting or mentioning the question during the reading. Let it appear that you, and the cards, have covered the information desired without material knowledge of what was most desired.

In conclusion offer to give actual proof that the cards know all and are invariably correct. Remembering that 10 was the total of the two cards adjoining the question card, use this number as the time of occurrence for some event that you predict in the reading.

Place the two portions of the pack together and have spectator cut it several times. Finally have a portion cut off - and lay the face down card - still supposed to be the query card - on the lower half. The deck's upper half is replaced - thus burying the card somewhere in the center.

"You will recall," says the performer-fortune teller, "that the event I mentioned will occur in ten months. We will let the cards give us a double-check as proof that this date is important. Please find the card upon which you wrote your question. Remove the cards lying on each side of it. The total of those cards? Ten! The cards never lie."



SYMPATHETIC PIPS FRANK STOBART

If it is that the effect counts in magic, this seemingly supernatural happening can be said, and proven by actual performance, to be far above the method by which it is accomplished. While much magic is accomplished by sleights and trickery of a sort that depends upon misdirection and subtleties, the following makes use of subterfuge and downright "brassy" nerve.

Some playing cards are shown to have their faces blank. The spectator takes his pick of one. Next he has free choice of an empty envelope from among several offered him. The blank card is put into the envelope together with a number of loose card-pips of all suits. The envelope is sealed, initialed, and stood in view of everybody.

From a regular deck of playing cards one is selected, noted, and returned. The deck is laid on top of the envelope. The master of magic goes into the silences for an interval and then picks up the deck. He deals the cards face up into a pile and the spectator who chose one watches. His card has disappeared!

The envelope, its initialed identity okayed, is next opened. Loose pips fall out with the card inside. And on that card are affixed pips of the correct number and suit to match the pasteboard selected! The performer then reaches into his pocket, saying, "I had to secure your card, sir,

in order to know what you had chosen, and thus be able to make the correct number of the right pips get together with the blank card."

You need a pack of cards, 8 or 10 blank-faced cards with backs to match, a package of business size envelopes, and a lot of card-pips of all suits, which can be cut from any heavy red and black paper.

To prepare, you first must decide upon the card to be produced, say the Five of Spades, for example. Stick five spade pips a bit loosely (not too perfectly) on a blank card and put this, together with a lot of varied pips, in an envelope which you seal and place on the bottom of the pack of envelopes. That's the only preparation necessary.

A spectator chooses one of the blanks you offer. Then you fan the bunch of envelopes (sealed one on the bottom) and he takes one from among them. He puts the card into the envelope and adds the loose pips of all suits which you have thrown upon the table. The spectator seals the envelope and the performer takes it from him with right hand, laying it on top of the envelope stack in left hand as he (performer) digs into a pocket for a pencil. He doesn't find one so transfers the packet to the right hand while the left hand looks into those pockets. The action of changing has turned the packet over. The left hand finds the pencil. The spectator initials the "new" top envelope and retains it. He is asked to put it somewhere in full view.

From the regular deck the Five of Spades is forced, of course by your favorite method. When returned, the card is controlled and palmed off to the pocket as the performer asks the spectator to pick up the envelope and hold it securely. The cards are now dealt face up before this person who can be asked to say, "Stop" when he sees the selected one. Naturally, he doesn't see it. It is gone. He opens the envelope. Loose pips fall from within, together with the card. Lastly the performer makes a show of producing the missing deck's pasteboard from his pocket. Sympathy between the deck and the blank card with lots of loose pips? Maybe, to the audience, but to the performer, trickery!



ONE UP OSCAR WEIGLE

People show an unreserved interest in this effect - it looks unique. Then, too, it is in that class of "visible" card magic which enjoys a popularity with the layman.

The magus shuffles a deck of cards, divides it into halves and turns one half face up. The two halves are inter-shuffled and the deck then given to someone who further mixes the face-ups with the face-downs to his heart's content.

The trickster takes back the deck and spreads it for a selection of a face-down card, for, as he says, "I otherwise would see what card you might take and know its identity." The spectator notes his card, returns it to the deck, and all of the pasteboards are given out for a further shuffle.

The magician takes back the deck, places it

behind his back, and announces what he is about to do. If conditions are right he will attempt to locate the chosen card by "thought-force". Without explaining further, (a) because it would take too long and (b) because he doesn't know what he's talking about, the performer has the spectator concentrate upon his card. The deck is brought into view and the spectator names his card. Instantly the deck is spread out and all of the cards are seen to be face down except one! That one, face up, is the named card!

1st Method: It's probably best to come right out and say that a stripper deck of cards is used. (Sound of moans and gnashing of teeth by those who do not care about the effect upon audiences) Side strippers may be preferred by some, but the end strippers are adequate here. When first the deck is shuffled the cards are set as usual with identical ends at one end. However, when the halves are shuffled together the ends are reversed. Thus, the face-up cards have their narrow ends opposite the narrow ends of the face-down cards.

Ordinary everhand and end-to-end riffle shuffles will not disturb the basic arrangement when a spectator mixes the cards. As you take back the deck see to it that both the top and bottom cards are backs outward. If this is not already so, when the deck is handed you, cut it a few times until the situation exists. Then spread the deck for a selection of one of the face-down cards.

As the spectator looks at his card, the hand holding the deck is lowered momentarily, and when it comes up again the deck has been turned around - not end for end, but merely so the cards that were facing up now face down, and vice versa. The cards again are spread out and the chosen one fairly replaced, face down. A member of the audience shuffles the deck as before.

All that you have to do now, when you've retrieved the deck and put it behind your back, is to separate the cards in the approved stripper-like fashion. Turn all the cards you strip - that is, all the cards you get in one hand - so that their faces are reversed and so their ends are reversed and place upon the other packet.

To make sure that you have stripped all the cards possible, and to counteract

the effect of any cards that may have stuck together and were not meant to be stripped, feel for more cards until you are certain all have been separated, always reversing whatever cards you strip as well as turning them end for end.

Bring the deck forward and put it face down upon the table. Ask for the name of the chosen card and then spread the deck. All cards have to be face down except the selected pasteboard.

The effect may be built up by first having a card selected and returned, placing pack behind back, and saying that you will try to locate the card by reversing it. The deck is brought forward, card named, and when the deck is spread out it is seen as one of the face up cards. Spectators will be quick to accuse that all you had to do was turn the deck over behind your back, which, confidentially, is exactly what you did. To convince the skeptics (?), you repeat, and this time the reversal is more than anticipated.

2nd Method: This doesn't need the stripper deck, but serves as a good excuse for a standard switch of a deck. Reverse one card in a deck's center, remember its name, and put deck under your belt at back. Bring the same card to the top of a duplicate deck that's in use. First, shuffle the cards keeping the top card in place. Divide deck in half and turn the bottom half face up. Riffle shuffle the halves together, seeing to it that the first face-up card goes directly atop the original top card. Note this face-up card and cut deck at about middle.

Start to spread the cards and invite someone to select one of those face-down. By looking for the face-up card you noted, it becomes an extremely easy matter to force the card right below it! The forcing is super-simplified, because the person has to look for and take a face-down card. (Even if you should fail, you can resort to the aforementioned gag and then repeat it indefinitely.)

After the spectator replaces the card and shuffles the deck place it behind your back. Merely drop it into a hip pocket and remove the other deck from belt. Bring it forward, and when the card is named spread the packet of pasteboards to show the named card reversed.

SUPERMAN

SUPERMAN HAS ESCAPED THE TRAP SET FOR HIM. BUT AS HE SIGNS HIS NAME IN A PRECARIOUS POSITION, HE CRASHES IN THROUGH THE WALL TO THEIR AND!

IF YOU CUT THAT ROPE!!

YOU'RE TOO LATE!!

DOWN HURTLIES THE CAGE, WITH ITS SHRIEKING HUMAN CARGO!

Dick Himer Invents Magic As He Leads

His Tricks Bought Up By Magicvians

By Frederick C. Othman (UP)—You know Hollywood, May 6—Richard Himer, the band leader, radio and for dancing who plays on the radio and for dancing and in numerous movies and earns a king's ransom every year by his tootling? Well sir, he's a famous guy. People all over the world who never even heard his orchestra know Richard Himer, because he is one of the great magicians now practicing the black art. And black it is. Himer took time out this afternoon from earning his living to amaze Othman with some tricks never before seen on any stage.

"My newest invention and my best is this," said he, producing a water glass, which he had purchased in a 10-cent store. He said the magic word and the glass filled itself with milk. He said the same word in reverse, and the glass emptied itself. It was genuine milk, too. We tasted it.

"It cost me \$300 to fix up this glass," Himer said. "It contains a very delicate system of invisible glass tubing, valves, and shutoffs. Too doggone delicate."

What Himer needs is some more magic. He never has been able to sell one of his self-filling glasses to any of his fellow magicians, because every time he tries to ship one, it breaks inside it breaks.

His other inventions, all 110 of them, have been big profit makers. It seems there are a million or so gent

around the world who think they're pretty slick with sleight-of-hand. So they patronize a couple of dozen big magic companies, all of which stock Himer's illusions. These sell mostly for \$7.50 a copy, post paid, and it doesn't take much figuring to see how that adds up.

One of Himer's big money makers is the American flag, which you can hold in one hand, flick quickly, and find in the same hand three and a half dozen. As his advertisement states: "The change is so quick and unexpected that it leaves the audience breathless. Being self-contained, it is quite easy to do."

Another Himer astonisher has a victim select a card, any old card, tear it into eight pieces, and thrust them in a wallet. Then he pulls 'em out again and there's his card restored, except for one corner of it. Himer finds that in his pocket.

And so on, and according to Himer, he's not in the magic business for the cash, but to save his nerves. Standing up there on the band stand,

playing the same old tunes night after night and smiling the same old smile can be mighty tough on the nerves, unless a man has got something important to think about. Himer thinks about illusions. Many a thing goes home and turns out a night he goes home and turns out a new trick. Price, \$8.75.

"I concoct these illusions, all right, and in wholesale lots," he said, "but I release them to the public at the rate of four a year. Amateur magicians are like women at a bargain sale. They're confronted with hundreds of tricks they don't know which to buy and usually they don't buy any. So they get Himer's illusions at the rate of every three months."

Warning: Next time you're dancing to the Himer orchestra, don't get too close to the leader. He's liable to reach down and pull three live gold fish from your ear. Simultaneously. Last year gold fish from your ear, all right, but only one at a time. Now they reach in and get three at once. Price, \$8.25, not including the fish.

EDITRIVIA

As of June 25, 1941 -----

The mail man just brought a letter from England in which Edmund Younger spaced his mentions of magic with, "We are still waiting for the invasion, and so are the fishes. It will be the greatest vanishing illusion of all time." And yesterday came a rewrapped letter from India and The Indian Magician. The rubber stamped notation read simply, "Damaged by immersion in sea water and rewrapped at Glasgow." It all helps to bring the war pretty close, out withal, magic seems to be keeping in step.

From Roger Barkann (Rosinoff); "Ever since you first announced that you would have honest reviews of shows in the Jinx, I have been wondering when you would keep your word. Perhaps I am wrong in saying the reviews are not honest; probably the more true criticism is that those who have written them have been incapable. Please do not think for one moment that I am saying this because I was given a panning for a Ladies' Nite Show. However, if you will ask a person qualified to criticize - if he still remembers the show - he will tell you that although my act was rotten, it was not for the reasons given in the review!"

"I think that the review of the SAM banquet show was a cross between ignorance and sour grapes. It reminded me of a child who has bought a thumb-tip, then sees Cardini and says he can do a better job. John Mulholland did certain things that would have taken a pretty severe lacing had I written up the show: those things were ignored by your critic. On the other hand, the thing he does best of all, his torn deck, a trick which is so perfect that magi get a kick out of seeing it time and again, was razed in a perfunctory manner. Then the Larsens: just mechanical magic, says your ignorant writer. Wasn't it Robert-Houdin who first mentioned the conjuror as being an actor playing the part of a magician? That's what the western wizards did. Your arthritic critic didn't like "Peterkin" - but wherever they went, parties, conventions, etc., that was the hit. Your critic didn't notice the co-ordination of music and magic. He didn't notice how old tricks had been re-dressed. But why go on with this? Ted, you started something when you said you would give real criticisms; it is something we have long needed. But, honestly, I think you have set things back another ten years by the ignorance of those whom you have delegated as critics."

When George Mcmanus, creator of the "Bringing Up Father" cartoon, recently was entertained on the west coast by Ray Gamble, he did the next day's newspaper strip with Jiggs digging into the magician's grip for a solution of the tricks. But as luck would have it, the name came out Damble instead of Gamble. ----- I.B.M. Ring #12 of Buffalo, N.Y. is pointing the way how to become the dealer's friend. After their meetings they have a "magical education" session, including, to quote, "Ask any of the fellows who were there about the scramble to make up sets of Diminishing Cards, for material was on hand for everyone to make everything (Torn and Restored Newspaper, Newspaper to Boquet, Clippo, The Contrary Matchbox) shown."

John Booth has written "Marvels of Mystery" and Kanter has published the book in an excellent manner of binding, paper and typography. John, who left the wine and dineries to find other entertainment, while he studied for the ministry at the University of Chicago, has reportedly become a sort of evangelical magician.

This 155-page work has each chapter of mysteries elucidated cover a necessary type of trick for a well balanced performance. "Opening Smartly", "Preliminary Trickery", "Patter Pets", "Feature Mysteries", "Closing Masterpieces", give the amateur much needed help in routining. The "Lay Your Cards on the Table!" chapter is the first, to our knowledge, routined presentation of the "gambling expose" acts now becoming popular with magic lecturers and demonstrators. As a companion book to Booth's "Forging Ahead in Magic" compendium of practical tips for the professional, "Marvels of Mystery" will be welcome and useful. While not startlingly original, the tricks and arrangements result from practical experience under all kinds of conditions from the best to the worst. We feel that there are too few publications of this sort. A book of trick after trick may be interesting and informative, but it doesn't help much when a person wants to make a living from the art under the audience requisites and tempo of to-day plus the booking-office intricacies. Booth's first books were of and about tricks solely. His last two works, including this one, show a learning of the practical side of magic, and a desire to pass that knowledge on to those who thus can avoid a lot of strife and grief. Beatrice Houdini has written the introduction.

Mention of "gambling exposes" reminds of an incident. Mickey MacDougall left street corner "Svengali" deck "pitching" to lecture and write about the art and artlessness of card table underhandedness. An article in a national weekly pictured pages from a gambling-house catalogue. Over 1500 requests were received for the address of that company! For entertainment purposes, no doubt!



"Take this out and get it shaved!"

A subscriber writes of his first visit to a N.Y.C. magic shop where he stood around lost while others seemed to be having a swell time talking and doing magic. It discouraged him because the "getting acquainted" part seemed like a high fence. Like most tricks the answer is simple. City dealers are ever eager to talk about those who can be found in their places. Few do anything to make a newcomer happy. When you first go to a magic shop for a sojourn be sure to have a couple of tricks ready to do - old or new. Ask the counter man to introduce you to those present. Immediately ask advice about a trick you do - and get into the trick at once. Magi are always willing to shake hands, but a trick and request for advice never fails to get their attention. They love to criticize and try to improve what you may do. It's an infallible rule for "getting in."

Theo. Ammann