



## HEARD FROM FRANK TRAVERS

There seems to be a trend towards gambling exposes, with performers digging back into their copies of Erdnase, Maskelyne, and Quinn, for material. Heretofore the performer has been content to do his stuff at a card table and let the watchers be properly amazed. But now it "is the thing" to talk about the cheaters and show "how" it all is accomplished.

So, the demonstrator picks up his pack of cards, talks quite knowingly about sharpers, detailing an anecdote or two of meetings (?) between the wary and unwary, and then proceeds to deal hands of cards, under strict conditions, of course, which prove that all is not purity and chastity which meets the eye. My offering to this new clan, or type

of deceiver, is an original set-up which can be called "universal" in scope. It is in two parts; "Rapid Set-Up" and "Expert Deal" after which shall be explained its possibilities.

**big  
deal?**

ties. We must warn the reader, however, not to become alarmed at any seemingly difficult arrangements until he has perused on and found out to what extent he can fool the gullibles. I think, without reserve, that this printed secret is far beyond any yet to see the light of day, or the shadow of a dealer's eyeshade.

Set your first deck as follows: Separate the Aces, Kings, remaining Spades, and other cards. Now pick them up, a card at a time, faces up in your hand --- Kings get 1st, 9th, and 15th places. Aces are picked up for the 6th and 12th positions. Spades are taken for 2nd, 4th, 14th, 16th, and every fourth card thereafter. In between you pick cards from the ordinary pile. Neglect the Spade cards among the Aces and the Kings until they're called upon to fill out the Spade contingent. The entire deck of 52 cards is used up.

Deal six hands of Stud Poker. After the second card around is dealt show that you have a pair, back to back. Show your hole card, drop it face up upon your second card, and return them to top of deck. Return the other hands by turning each face up card face down upon its hole card and then putting both upon deck. Go clockwise from your hand.

Next deal five hands of straight poker, putting your(dealer's) cards face up. Upon the third round you are seen to have three Kings. Whereupon you stop, drop them onto deck, and follow with the other hands, one at a time in clockwise fashion.

Now speak of "21" or the game of Black Jack. Deal seven rounds. The dealer gets a "natural". The hole card is handled exactly as in the Stud Poker deal on the pickup.

Then comes bridge. The dealer proceeds to get 13 Spades! Need there be a more convincing demonstration? However, there is the climax yet to be introduced.

For the "Expert Deal", my extreme effort in stacked decks for the gaming men, I give you a set-up which truly accomplishes the unbelievable. With such a deck in hand, as later on we will attempt to make a rather easy accomplishment, you may fearlessly ask anyone to name a type of card gambling at which you can't excel. And you prove your point, even if it has been necessary to stack a deck as follows:

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

I know well enough that there won't be more than two readers of The Jinx who actually will try out this laboriously evolved stack. But the two who do will have a few month's jump on the others who, after seeing how well what is to follow looks in demonstration, will be exercising what ability they have to copy the act.

The arrangement as given is minus one card, the three of diamonds. In its place must be put a duplicate of the 10 of Spades. After our explanation of the hands possible of being dealt we shall talk of "cold" decks.

After the first demonstration the deck is switched for this grande finale. At this time the most prominent member of your audience is asked to participate. He is to name any of the games he might wish dealt, and in Stud or Straight Poker he may be asked further as to how many hands he would like played. In any case, the performer must win.

In Stud, whether 2,3,4,5,6,7, or 8 hands, the dealer shows a pair, back-to back, after the second round. If Straight Poker is called for, a 2,3 or 4 handed game will result in the dealer getting three of a kind. A 5 or 7 hand game will get the dealer four of a kind; a 6 handed game will result in a full house; and an 8 handed game will mean two pair for the performer who might otherwise be quite on the outside.

For Black Jack, or Twenty-One, deal seven, including yourself, and then say, "How can you ever expect to win against the combinations it is possible for me to find?" As you say this, openly second deal the next card face up on your hole card and turn it over to show a "natural of 21."

For Rhummy play a two-handed seven card game. The AH is turned up alongside the deck. If your opponent draws from the deck he'll discard it (10H) as of no use to him. You take it from discard or deck, as the case may be, and discard your JC. After a couple of deck plays back and forth the QH comes along followed by the KD. Either one of these will then win your hand out, as your opponent can't get both.

For Bridge merely straight cut the deck a few times and bring a Spade to the bottom. Then deal four hands of 13 cards, dealing your hand face up and the others face down. You get all 13 Spades and the extra 10S in the deck is buried among the other hands.

For demonstration work the two decks are unbeatable. Do the "rapid set-up" first, and then let the deck be shuffled and cut by some prominent member of the audience. Take it back and exchange it while you are asking that he name his favorite game. For this purpose the best way is to have a small black easel with cross pieces upon which the cards are deal so that the audience can plainly see them. The exchange is made in back of the easel. This method is that used by most of the lecture-demonstrators doing gambling expose work.

## CORRECTING A MISTAKE

Taken from Hatt and Plate's "Magician's Tricks and How They Are Done", this idea has been given an original method to eliminate the undesirable sleights. It is a fast and surprising introduction for a four-ace trick. In effect it is an unexpected transformation of cards.

To prepare, place three kings face up on top of the deck. Next put an indifferent card face up on top of these and cover all with a face down king. On top, lastly place the four aces, all face down.

Start by dealing the four aces into a face up row on the table. State that three of the aces will be eliminated. Have three selected, one at a time. Pick these discarded aces up, singly, placing them face up on top of the deck.

Then apparently turn the three aces face down, but actually a eight card lift and turnover is made. The left little finger has been holding a five card break during the time while you explained about the aces to the on-lookers and started to have discards chosen. The turnover is deliberate as most people are wondering what is going to happen with the ace left on the table.

The aces turned over on deck, deal three cards face down into a face down row a bit aside (apparently the aces). They actually are three kings. Take the selected Ace, show it and place it face down on top of the pack, saying that you are going to cause it to reverse itself. Slowly cut the pack once and snap it. Spread the pack across table, but, instead of the Ace being face up, a king is seen face up. Explain that this sometimes happens and that there seems to be but one way out. You cause the other three aces to change to kings, turning them over as you say this, and ask the watchers to please forget about your making such a mistake.





# On the Treasure Trail

a magician shows what he calls a map to buried treasure. He crumples it into a ball and gives it to a spectator to hold.

Then he says that he would like to take his audience back a hundred years or more to the time when that particular treasure was buried and the map made.

The pirate loot was hidden upon an island in a remote part of an ocean so the performer puts a plate upon a glass of water to illustrate this location.

Next he shows a

pail of sand, saying that pirates always made certain their ill-gotten wealth was hidden from sight.

But, a bit of wealth is needed, and the performer has a spectator come forward with a half dollar which he marks with a penknife. He may also take note of the coin's date.

The money is dropped upon the island (plate) and the sand from the pail is shaken over it to form a high mound.

The performer stands away and says that the one extremely common fault with treasure maps and hunts is the fact that the riches are very seldom found. The spectator is asked to find the money, but the coin is gone from under the pile of sand!

The magician says that unlike a number of mythical treasures this was a real one and it's merely been a case of someone getting there first. He asks the person holding the crumpled map to unroll it. Inside is found the half dollar, and it is duly returned to the owner who can check his own markings.

That's the story and there are two important parts - the vanish, and the reappearance of the coin. Let's start with the first.

Upon the magician's table is a glass half filled with water. To its left and about six inches to its rear rests a 6 or 7 inch salad plate. Upon this plate is a half dollar coin attached to a thread which runs back to a pin or tack on the table not far from the plate's rear edge. The coin and thread attachment can be a spot of wax under-

neath.

The magician shows a nine or ten inch square of brown wrapping paper upon which has been drawn a map consisting of black and red crayon lines. He has palmed a half dollar and includes it when he crumples up the paper and gives it to a spectator (to his right) to hold.

Next the performer asks for the loan of money as treasure, and stipulates a half dollar. He acknowledges a donor and requests that the person mark or scratch the coin for later identification. Then he asks that the party bring his coin forward.

The performer takes the coin in his right fingertips and holds it high as he returns to his table. But just as he gets close he allows the coin to slide into a simple palm, and, on reaching down as if to deposit the coin upon the plate, he makes a perfect illusion by merely picking up the coin there and snapping it back upon the plate. This is one time when a terrifically ordinary action serves to misdirect by ear.

The left hand rises to the occasion by grasping the front edge of the plate. The patter covers the action which follows. The left hand does

a direct but sharp move towards the front and places the plate upon the glass. The patter is that the island with its treasure is isolated upon the ocean. And the sound of the coin as it is withdrawn from the plate is covered by the immediate sound of the plate

being set without favor upon the top of the glass. The left hand picks up the toy pail of sand, and during all of this the right hand, with the crudely palmed coin, has dropped and entered the right trouser pocket for an interval --- letting the borrowed coin go.

The pail of sand is carefully and deliberately poured over the spot where should rest the marked coin. Naturally, it doesn't even cover the substitute coin! Then the performer puts the empty pail aside and very handily lifts the "ocean" with its "island" and "mountain" on top and gives this to the donor of the coin -- on the left. The performer now retires to the middle of the stage and patters,



## TRAVERS ELLIOTT ANNEMANN

# ~ EDITRIVIA ~

As of June 30, 1941 -----

It seems as if the heat wave around the East has driven most of the local from cover, which is why we can't find them in their usual dark haunts. Lucky Russell Swann opens at the Rainbow Room (N.Y.C.) on July 2nd, where, some fifty stories high he can feel what breeze there may be.

The press has been receptive to mystics, however. John Mulholland snared a 3 min., 50 sec. reading time article in Liberty mag for July 5 entitled "The Smarter They Are, The Harder They Fall." "Magic," says J.M., "is perhaps the most ethical business of all. Seldom does a magician lift a trick from another magician." Also is printed that "The Sphinx, a magazine which he edits, cannot be bought, begged or borrowed. Nor can you subscribe to it unless you are a recognized magician. Because in The Sphinx 5,000 magicians from all parts of the world reveal their secrets to one another." Wasn't it Hitler who was responsible for the belief that a lie repeated often enough became accepted as fact?

Jack Trepel reaped space in the N.Y. World-Telegram of June 25th in connection with his vocation of florist and avocation of magus and mentalist. He was depicted producing a five-dollar bill from a flower, which "Houdini taught me." "His wife works with him," says another paragraph. "Often at parties, when he wants to go home he suggests the idea, mentally, to Mrs. Trepel. She gets it, even though she may happen to be in another part of the house." With us it has generally been just the other way around, and never, yet, mentally. The best part of the article is where Jack admits to having only 15 tricks which he can do perfectly. That should be a lesson to some who are so quick to say in the grand manner that they know either all the tricks, or at least 1000 or more.

The Dodge "News" carried 2 pages of Grant and Abbott to 600,000 or that automobile's dealers. "Gen's" devices "Horrrify the Nation." No expose. And for 18 days the "Jiggs - Bringing Up Father" widely syndicated cartoon strip plugged magic hard as Jiggs tried valiantly to do all tricks in the book. This was a surprise event as nothing of any import was revealed throughout.

John Barrymore, the "profile" prestidigitateur, did "Think-a-Drink" Hoffman a possibly good turn when the over-acting actor raised a rumpus in a Hollywood cafe. The wire news services carried the tale that the magician was working when the pride of the pixies entered, passed repartee ad nauseum, and wound up where

## ON THE TREASURE TRAIL (continued from last page)

but not too long.

He asks the spectator to his left to search for the coin. Midst sand on the island above the ocean the person finds nothing. His antics - trying to delve into sand on a plate above a glass of water - keeps the audience awfully happy; nevertheless, the coin has gone.

But the performer isn't too much dismayed for he asks the holder of the crumpled map to open it. And what is inside? A half dollar? The performer speaks to the owner of the coin (to his left), "It just goes to show you that one can't believe in anything but the maps themselves." He walks to the person on right and takes the half dollar found

cast off drinks go. It's not a pretty story but it hit the front pages and Hoffman was mentioned in most papers throughout the country as being at a spot quite the tops on the west coast. With the hard working pro's publicity is where you find it - or vice versa.

We just spent an evening with John Newman. And who, will so many ask, is John Newman? Well, he's a 72 year old, 4'10" personality who is one of the world's greatest muscle readers and remembers more of and about the "bigs" of yesteryear theatrics than most of us will ever read. And listen. I don't kid or joke about a person's ability. You can take what most journals say about a fellow's act with a double grain or dose of salts. On this page is put down my honest opinions. Mr. Newman will be the subject of an issue to come a week or two from now. And I still think that what he does isn't possible.

We like that Linking Ring columnist C. James McLemore. He averages five pages to an issue of answers and opinions on propounded queries by quoting laws and decisions of the courts. It all applies to magic, and the troubles confronting magicians at large who have needed aid and gotten it from this lawyer-legerdemaniac of Indianapolis. It is one of those magazine-departments never boring.

It has been said that we have the nerve to print most anything, for which we give a part thank-you bow. But we'll admit to failure on a subject long collected. We can't do it. It has to do with those pictures of magicians that look, "corny", "crummy", "amateurish (to say the least)", and downright "silly". We've all seen pictures upon cards and circulars sent out by the great what, or the master of muck, that could curdle cream in the coffee of a curate. I have quite a collection of what I term putrid poses. They don't do justice to a "pull", let alone a magician. Some publication available to magi should print a page or series of "wrong" and "right" pictures, as a guide to the beginners who are about to have a circular made. A single model could pose as has someone on his pet piece of mailing matter, and then pose again for a more appropriate picture which would be acceptable to prospective clients and booking agents. It would take a magician-photographer to give the idea value - plus a magician's mag to pass the information on to those who need the information but as yet haven't found out how to do their photographs correctly.

Do you remember that Editrivia pay-off gag in #140? This time it's a woman who asks the medium to contact her husband. "I would suggest," she says, "that you don't tell him who's calling." Gabbatha!!

*Theo Arman*

inside the map. The performer then walks back to the spectator-owner who has gone through the sand and presents him with the coin.

What?

But yes! The performer has taken the coin from his trouser pocket, and during this action has exchanged it for the coin found in the map. And as the spectator returns to his seat the master of magic stops him half way with the remark, "By the way, are your markings still on the coin? Sand is an abrasive and sometimes rubs away the initials." The spectator acknowledges the original coin.

The performer addresses all, in conclusion; "It's been merely an example of how illusive are so-called buried treasures. You, sir, (speaking to the volunteer on the right) may keep the map as a souvenir. But please don't take it seriously. If I thought it were genuine I wouldn't be here right now!"