

THE GEN

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REVIEW

HARRY STANLEY

AWFULLY SORRY about the **Gen** being so late last month. Unfortunately, our printer, **Bob Backhouse** was ill, and as he is the chap who actually sets the type (the compositor), it really upset the applecart! I am very happy to say that he is quite well now . . . and we hope that he stays that way!

I was quite flattered by the large number of 'phone calls and letters asking "what's happened to my **Gen** this month?" It's nice to know that we are so much "looked forward to!" I was even more pleased about the way the chaps have written in concerning the increase in price which I mentioned last month, I have had dozens of letters saying that "it was about time too!" . . . and they "didn't know how I managed to

put out the **Gen** at such a low price". Many even went further, and refused to allow me to "honour their existing subscription!" . . . and sent in a further amount. I can tell you that I was really touched by their jolly sporting attitude. I'd like to quote from one of their letters. . . this is from **T. Roy Davies** . . . "I was very glad to receive the **Gen** today . . . considerably later in the month than usual. I was beginning to fear that Jack had put you on the SPOT! It is about time the **Gen** went up in price, and I cannot think that any of your subscribers will want to hold you to your obligation to honour existing subscriptions. None of your customers can be poorer than I, and few indeed, so poor; but I cannot allow you to bear my share of the burden of the increased cost, for the remainder

up the lamp glass and place it over the holder. By turning the wheel the wick can be raised until the light shines brightly. If the stage lights are turned down the effect should be extremely good. You could even go down into the audience, turning the wick up and down for added effect.

One soaking of the wick, prior to the performance, should be sufficient to keep it alight for quite a time—certainly long enough for the performance.

I must confess that I have not experimented with the effect and pass it on to you untried, so please take care—Craig assures me that it works—but then I can never be quite sure if he is kidding or not!! Seriously, it **should** work.

His second idea had many names—"The Great American Ring Mystery", "Craig's Enchanted Circle", "Expansion Extraordinary" and many others as his enthusiasm increased. Whatever you call it eventually, you will admit that in the right hands it can provide some excellent comedy—I'll call it:—

THE EXPANDING LINKING RING

The idea is to have an extra ring made up which is added to your set of Linking Rings. This ring is made from that spiral spring metal which, although quite rigid, can be expanded when pulled. From a distance it would look like an ordinary ring and if it is at the back of the set of rings to begin with, then it is covered until required.

The precise moment that the ring is introduced will depend upon each individual performer, the situation being that eventually it is placed over a volunteer assistant's head whilst other rings are linked together. When the time comes for this ring to be linked to the others, the performer approaches the assistant. Instead of removing the ring from the assistant's head in the normal way, he pulls it down over his shoulders, to his waist and down his legs, then asks him to step out of it!

Many thanks, Mystic Craig, for some good magic and lots of laughs.

—o—

RAVELLI — Switzerland

Ravelli is fast becoming a regular GEN contributor, and we hope that he will continue to pass on his fine ideas to us. We spent a good deal of time together at Amsterdam and I was

intrigued with the many novel effects he showed me. Last month's issue included his excellent three card effect and this month it is a pleasure to describe two fine card tricks of his origination.

THE MATCHIN' CARDS

The effect of this one is that a card is chosen and without the face being seen, is placed face downwards on the table. A matchbox is placed over the centre of the card then a match is removed, struck, and the flame passed around the edge of the card. Both the card and the matchbox are turned over and there on the other side of the box is a miniature card which is the same value and suit as the chosen card.

In Switzerland most tobacconist's shops sell small boxes of wax matches made by an Italian firm. Each box has a replica of a playing card on one side—Ravelli gave me one of these boxes and it has been used in the photographs. I understand that one can collect a complete pack of fifty-two cards by purchasing this brand of matches. I have not seen these matches on sale in this country, but suggest that a miniature card could be stuck on one of our own popular brands to enable the trick to be performed.

The trick depends upon forcing a card and the reader will have his own preference as to the type of force he uses. Whichever method is adopted, the chosen card is placed back upwards on the table without the face being seen.

The matchbox is taken from the pocket (card side downwards) and placed on the centre of the card, then the drawer is pushed open and a match extracted. After the match has been struck on the side of the box, the flame is moved around the edge of the card (Figure 4).

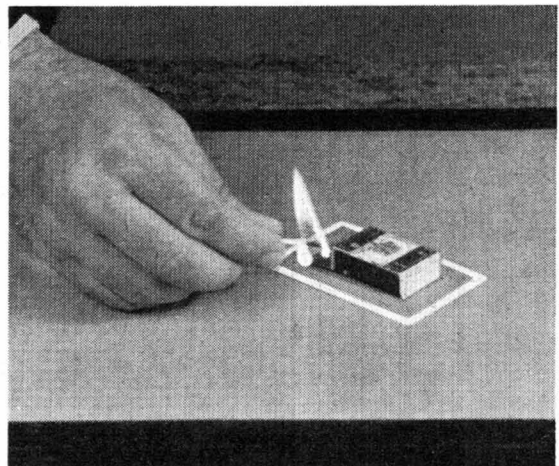


FIGURE 4.

This is for effect only, of course. The flame is extinguished and the match discarded then, by gripping the edge of the card between the right thumb and forefinger, both card and box are turned over together. As the large card is moved aside, the face of the miniature card is revealed—both cards match!

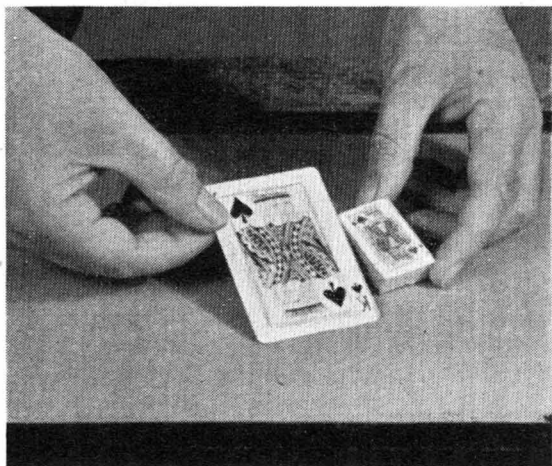


FIGURE 5.

This is an excellent "quickie" as in addition to the mystery aspect, it provides novelty.

DOUBLE PEEK CONTROL

This method of controlling two cards which are merely thought of by a spectator, will be of particular interest to card specialists. The mechanics are not difficult and every visible move appears perfectly fair, yet two cards thought of are brought to the bottom of the pack secretly. To my mind it has great possibilities as although **Ravelli** showed it to me as a trick in its present form, once the cards are at the bottom of the pack, they can be produced or revealed in many effective ways.

It is proposed to describe the method of control then to leave the reader to complete the effect in the manner he thinks fit. I predict that we are going to see some excellent card mysteries based upon this method of controlling thoughts!

Hold the pack upright in the left hand with the fingers curled around the face of the pack and the thumb at the back. Notice in Figure 6 how the pack is held well down in the left hand. The tips of the left fingers contact the right long edge of the cards. Riffle the top short end of the pack with the right second and third fingers (Figure 6), and ask a spectator

to tell you to stop whenever he wishes and to remember the card that he sees. You require him to stop you whilst riffling the third of the

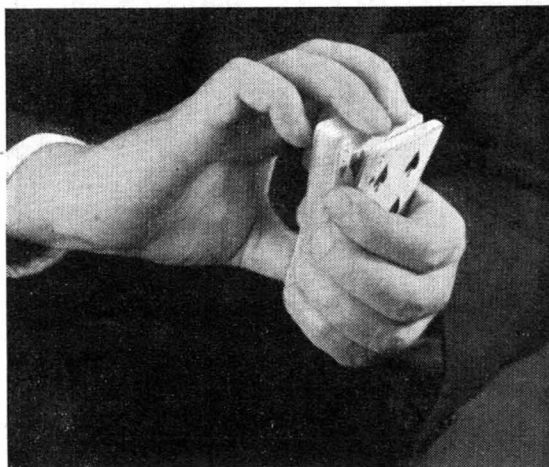


FIGURE 6.

pack at the front, so if he should be slow in calling "stop", riffle on quickly and start again. When he stops you tell him to remember the card he sees.

As there will be a moments pause for him to see the card stopped at, there is ample opportunity for the tip of the left middle finger to hold a break in front of the card. By exerting pressure with the left thumb on the back of the pack, not only will the pack be closed again at the top but the gap will be widened at the bottom to enable the left little finger-tip to take up the break and the middle finger to be freed.

Now you can either have the same spectator think of another card in the same manner or you can ask a second spectator to assist. This time it is the front portion of the pack that is riffled to make it impossible for a card to be stopped at in that portion. For this reason the second card at which you are commanded to stop is in the back portion of the pack and a break is taken up in front of it by the middle finger again. This break is transferred to the tip of the third finger as the top of the pack is closed by the pressure of the left thumb on the back of the pack.

The next visible action is to cut the pack twice and it is during this apparently fair manouvre that the rest of the secret work is done.

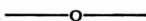
The position at this stage is that you have the pack divided into three separate packets. Figure 7 shows an exposed view of the way in

which the breaks are held—greatly exaggerated for clarity in the photograph.



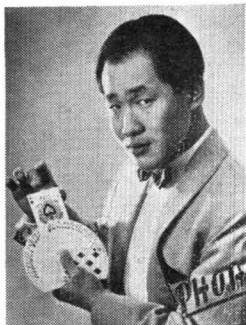
FIGURE 7.

Turn the left hand to bring the back of the pack upwards, then with the right thumb and forefinger at the inner end of the pack, draw off the bottom packet (those cards below the break held by the tip of the left little finger) and throw them on top of the pack. Now with the tip of the left little finger, pull down on the edge of the new bottom card of the pack to separate it from the rest. Draw out all the cards between the single card held by the left little finger and the break held by the left third finger and throw them on top. Both cards that were thought of are now on the bottom of the pack and you are ready for a false shuffle to place them in any position you may require them to bring about your climax.



PHOA YAN TIONG

A few weeks before the Congress, **Phoa** sent me an excellent trick for publication, and also included the photographs seen here, which were taken by **Louis Van Paridon**. I was very pleased to meet **Phoa** for the first time at the Congress, and was able to witness some of his excellent magic. He has a sparkling personality and is always smiling—one felt amongst friends immediately he and his charming wife made themselves known. We took the opportunity of going over the moves in his coin trick and I



was able to judge for myself how very effective it is.

COIN PENETRATION

Based on the theme of "The Expansion of Texture", **Phoa's** trick uses an entirely different principle to bring about the effect. By considerably altering the "Pinch Vanish", explained on page 32 of **Bobo's Modern Coin Magic**, he has made it possible to apparently place a coin in the centre of a handkerchief and still extract the coin after the handkerchief has been folded around it.

Let us study **Phoa's** basic move first.

(a) Take a coin between the very tips of the first and second fingers of the right hand, as seen in Figure 8.

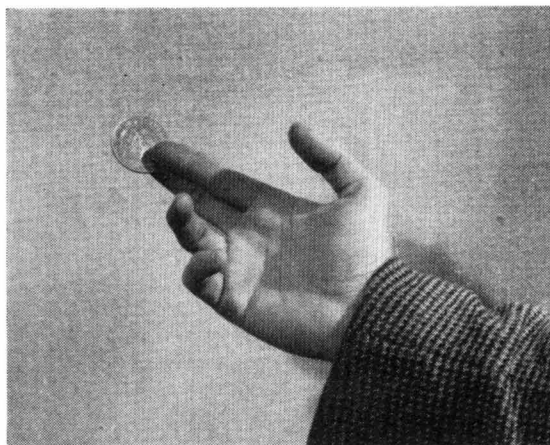


FIGURE 8.

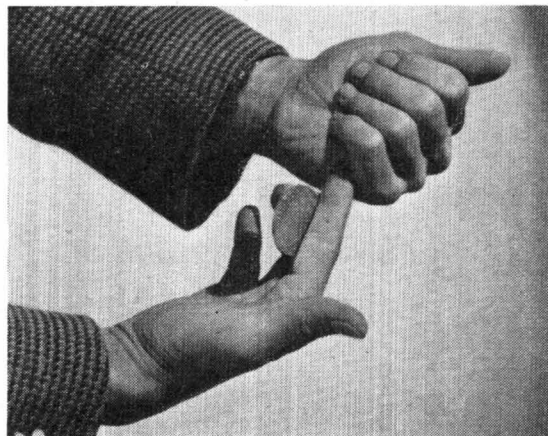


FIGURE 9.