



UTILITY ROUTINE

J. G. THOMPSON, JR.

Required: A "single ender" deck of cards with 26 duplicates of one card cut short and with matching backs. For sake of clearness let us suppose that the duplicate cards are Aces of Diamonds.

Preparation: Stack the deck in your favorite order such as "Si Stebbins" or "Eight Kings" being sure that the back designs of deck are all pointing in one direction. Cut the cards so that the ace of Diamonds is on top, and remove it. Now cut off 25 cards and place them in the upper right vest pocket.

Reverse the order of the remaining 26 cards so that what was on bottom now becomes the top one. Place a duplicate short ace of Diamonds between each card which action will result in the assembling of a typical "Svengali" deck in which the 26 ordinary cards are arranged in your favorite order.

Presentation: On a slip of paper write, "The Ace of Diamonds will be selected." Fold it and lay on the table in full view. Remove deck from its case, false shuffle several times and have a card chosen by riffling the pack's end for spectator to insert a finger and draw a card out. It naturally is the Ace of Diamonds.

As the card is taken out to be noted, the portion of deck above it is cut off and a second person asked to look at the card just below the first one that was removed. The spectator is to remember it as a number rather than as a card, i. e.,

the Nine of Hearts would represent the number 9, the Queen of Clubs the number 12, paying no attention to the suit. While this is being done and both cards returned, note secretly the value of the card on the face of cut-off portion held in right hand. Counting one value backwards in the stacking system the performer knows the value of the card chosen by the second spectator. The cards are returned to their original positions and the top portion dropped on all.

The deck is handed the first spectator who is asked to deal the deck into two face-down piles, one card at a time to each. This action places all of the Aces of Diamonds in one pile and all of the ordinary cards in the other, at the same time reversing the stacked arrangement. The first spectator is now asked to indicate a pile, and the ordinary pile is forced either by giving it to him if he selects it, or by moving to one side the other pile is that is pointed to.

He is told that with 26 cards out of 52 he must stand a pretty good chance of holding his card. He is to fan through and see if it is there. It is not, so the packet is taken and placed aside within easy reach.



A third spectator is now sized up as a likely looking prestidigitator and asked to assist. The pile of 26 Aces is picked up and placed by the performer into his own inside coat pocket. The second spectator is now asked to concentrate upon the number he has in mind. The third assistant is told to put his hand into the performer's pocket. As the spectator does this

the performer slowly counts the spectator is to grasp a different card for each number. Suppose the number is three. As you count "one", the spectator picks a card at random but does not withdraw it. The same procedure is followed for "two". However, when "three" is reached, tell the spectator to withdraw it and place the card face down on the table.

As you turn to the second spectator to ask if that is the number he has in mind, the left hand apparently removes the remainder of the cards from inside coat pocket, actually, however, taking the packet of 25 ordinary ones from the inside right upper vest pocket where they have been from the start. These are laid on top of the pile lying on the table. Having received a confirmation from the second spectator that you have corrected stopped at his number, the first man is instructed to name his card, which is the Ace of Diamonds. The third assistant turns over the card he withdrew from your pocket and it is the Ace. Congratulating the third man upon his success remark that a magician would have to be pretty good to beat this feat, but that you think you have done so. Now have the prediction slip opened and there is the correct prophecy of the Ace of Diamonds.

Add the Ace withdrawn by the third spectator to the top of the deck and you have a full pack of cards which may be casually shown all different, YET WHICH ARE ARRANGED IN YOUR FAVORITE ORDER.

Tricks with a set-up deck, of which there are legion, are now performed. As a concluding effect with this arrangement, state that you once played bridge with a man who was subject to sudden attacks of insanity of short duration, that he suffered a seizure once when he was about to deal and this was that he did.

Deal four cards in a small face down square before you. Deal the balance of the pack onto these cards in an apparently haphazard manner, being sure, however, that every fourth card goes onto your pile, and that at the end of the deal each pile contains thirteen cards.

Just before the deal, and after a few preliminary cuts, note the bottom card of the pack, when you have dealt them all your pile will consist of 13 of that suit while the other hands will contain a mixture of the other three suits.

Continue with your story to the effect that you and the other two players decided to say nothing but continue on with the play. However, when the "screwball" gentleman calmly stated that he would bid seven ----- (suit of noted card) without looking at his hand, you began to get worried. So everybody picked up his hand rather than excite him further (turn over the 3 hands and spread them) but he refused to play saying that there wasn't any use and turning over his hand. Here you pick up the 13 cards in front, i.e., directly in front of you, give them a short overhand shuffle, and spread them out with the remark that maybe he wasn't as crazy as we had thought. Gather up the cards. If you have been careful, although the stack is lost, THEY



ARE STILL SET INSOFAR AS THE "SINGLE-ENDER" PRINCIPLE IS CONCERNED. At this point "One-way" tricks are in order.

Having exhausted this type of trick you still have one "ace" left, for the Ace of Diamonds added earlier to the deck is a short card and can be used to good advantage as a locator for further tricks.

For the performer who uses cards and knows so many that he cannot do at one and the same time because of deck limitations this routine will be invaluable. The opening trick is quite astonishing and will completely fool magicians who watch you keep right on doing tricks with the same (well, half the same anyway) and all different deck, working into stacked deck effects, and subsequently into one way back tricks to cap everything with a stunt or so using a short card will keep the best of them constantly worried.

SID LORRAINE'S MAGICAL BUSINESS CARD

This advertising idea was devised some 3 years and used by me at magical conventions and conclaves in case you've seen some "brother" doing it. Its simplicity is what makes it practical for you always have it with you and ready. Too many such ideas require much preparation and after a trial the performer "can't be bothered."

The cards are playing card blanks with your name and adjectives printed thereon. "You'd like my card? Certainly! But I'd like to explain a printer's error. You see, I told him I wanted them printed in red...I'm in the red so much I wanted it to be suitable. You can see he used black ink. He said they would be READ anyway so what's the difference? He did get them half way right, though. The backs -- they're red. I think I can fix it for you if it matters. Just hold the card over the red back and everything is rosy." The subject turns his card over and it now is printed in red ink.

I had cards printed both in red ink and in black. The back design on all cards is red. The cards are stacked alternately red and black with a black card at the face of the bunch. A rubber band keeps them safely in your pocket.

When giving a card flash the bottom black one as you remove band. Backs up, do a double lift showing the top (?) card printed black. Turn it face down and slide the top card (printed red) off. In face down position hold it over the red-backed card on top of the bunch, wave it for effect, and then hand it to spectator who turns it over.

As he does this, slip the top card of the pack to the bottom, replace the band, and everything is all set for the next handout.

It isn't a miracle but people do remember it. And the ease of preparation is what should make you use it steadily.

TRIVIA



The "black cat" mystery subscription card that was sent around the country during the month (you didn't have to sign or mark. Just stroke the cat's back and whisper your name and address in its ear, and mail) kept not a few magi busy looking for the "key." We got cards back that had been soaked, heated to a burning point, crumpled into balls, trimmed, and even tinted blue. So far we are 100% on check-offs and so far no one has found anything definitely wrong. We said in the accompanying circular that we had a cat

with a crystal ball to figure them out and to prove it, here's her picture waiting for the morning's saucer full of mail! The whole procedure has been Copyright for advertising purposes so excuse please if we don't tell anymore for the present. Later we'll outline a very nice angle wherein the principle can be used for getting engagements and attracting committees.

We can't say very much about Nate Leipzig here for words are too hollow. We'll miss him for his inexhaustible memory for stories about magic and show business over a period of many years. His recollections encompassed hundreds and hundreds of acts, shows, and occurrences. His telling of them often made you homesick for you knew not exactly what. Magic can ill afford to lose illustrious members who also are gentlemen. Nate Leipzig was beloved by the greatest of theatrical personages outside of magic. He knew them intimately and it has long been my assumption that Nate was accepted socially in high circles (more so than any other magician of to-day) because he wasn't a "ham." You'll read a lot about Leipzig skill in days to come, and no one can deny him that. But, to our sometimes distorted views, his skill was secondary to his polish and very deliberate presentation. Nate Leipzig performed his magic like Brisbane wrote. It was clean, direct, and never confusing.

Barb of the month was Walter Wanger's (pro-

ducer of Eternally Yours) statement that he'd expose anything he pleased and that magicians should invent new tricks. Odorous bit were notices of west coast parties, among which was reported the Los Magicos meeting, "--and Paul LePaul, that marvelous manipulator of cards, closed the show." LePaul (Paul Braden) and Fred Keating were technical advisors for the Wanger picture and also had small parts. What price sabotage?

"Mystic Circle Murder" is a "quickie" picture now trying to find its way out of the dark seance room. Mme. Harry Houdini appears in an epilogue against mediums and "these leeches." N.Y. review read "Betty Compson, the one-time star, has a part in this decidedly minor offering, but can't do much to help it." --- The Aug. Jinx had a line "Since the Battle Creek Convention, the ex-prexy of the S.A.M. has been actively engaged in forming a N.Y.C ring of the I.B.M. The "Tablets of Osiris" for the following issue judged this to mean one who was engaged in so much exposure publicity and finished, "Watch out, I.B.M. for having "Rings" formed and of course governed by exposers. You may find that I.B.M. will be changed to mean "Idealism Badly Mauled." Tom Worthington, 3rd, the editor of the ten year old Society of Osiris monthly organ, also was responsible, when, in his opinion, Julian Proskauer was inexcusably absolved of exposure charges, for the statement, "S.A.M. now means Sincerety A Myth." --- Back to the movies again. We are getting daffy over a detail in "Miracles For Sale" where they sold the name "Merlin" down the river for a romantic appellation like "Mike Morgan." Mike, the magus, is holding a seance and questions the "control" spirit that Mme. Rappourt has conjured up. He first asks, after the spirit has started making raps, "Is 1 rap yes and 2 raps no?" There is 1 rap. The magician says, "Yes," and goes right ahead asking questions. How did he know whether that 1 rap was Yes or No?

Scoop? Dante is in America with the whole "Sim-Sala-Bim" show and Danton, his successor-to-be is along. Dante plans on a 9 months tour here in the states and then will retire --- If some magician wants a big show he can buy Horace Goldin's complete outfit. Mrs. Goldin wants to sell lock, stock and barrel to one buyer. It should be a profitable investment for every-thing is fresh and set to go. *Theo Armanian*

NEW YORK HERALD TRIBUNE, SATURDAY, OCTOBER 14, 1939

Nate Leipzig, Sleight of Hand Master, Is Dead

Foremost World Magician, Native Swede, a Detroit Optician Until Age of 30

Nate Leipzig, one of the foremost magicians in the world and acclaimed by his fellow conjurers as the greatest exponent of pure sleight of hand, died at 1:30 a. m. yesterday at his home in the Hotel Woodward, 200 West Fifty-fifth Street. He was sixty-six years old. His family name was Leipzig, but he dropped the final syllable when he went on the stage.

Surviving are his wife, Mrs. Lila Leipzig, and three brothers, Rabbi Emil Leipzig, George Leipzig and Leo Leipzig. Funeral services will be at 2 p. m. tomorrow at Riverside Memorial Chapel, Seventy-sixth Street and Amsterdam Avenue.

The funeral ritual of the Society of American Magicians will be read

by Dr. S. L. Quimby, president of the parent assembly of the society, and Julien J. Proskauer will serve as society chaplain and deliver a funeral address after the religious ceremony.

During his thirty-six years as a professional magician, Mr. Leipzig appeared at many command performances before royalty. Among those who witnessed these performances were King Edward VII and King George V of England and the Empress Eugenie of France, who noted in her diary: "Leipzig's conjuring tricks puzzled them all."

Born in Sweden Mr. Leipzig was born in Stockholm, Sweden, on May 31, 1873, and was brought to this country by his parents when he was a boy. They went to live in Detroit and, after his schooling there, Mr. Leipzig took a job with an optical company and prepared to make a career in that business.

However, he had developed great skill as an amateur magician, thanks largely to a book, "The Secret Out," which had been given to him when he was a boy. He took to hanging around the Wonderland and Temple Theaters and the Detroit Opera House whenever a magician appeared there. In an article he wrote for a recent issue of "The Sphinx," a journal for magicians, he recalled:

"I met Leon Herrmann, Harry Kellar, Houdini, Guibal, Howard Thurston, Karl Germain, D'Alvini and others too numerous to mention.

"Still vividly pictured in my mind is the Crystal Box, as performed by Guibal; the Growing Rosebush of Kellar and the Levitation (no other person I have ever seen made the Floating Lady quite so thrillingly impressive); Howard Thurston making of the simple Rising Cards a really big stage masterpiece, and Ten Ichl with his Water Fountains and Thumb Tie. One of my proudest moments was when Ten Ichl traded me the secrets of the Thumb Tie for my method of doing the little trick of the Ring on the Stick.

Took to Stage at Thirti I was the encouragement given to him by these men, Mr. Leipzig wrote, that gave him the courage to give up his job with the optical firm when he was thirty years old and to come to New York as a professional magician.

His first work in vaudeville was with William and Felix Berol, who made rag pictures on a large easel while the audience waited. For a time he was known as Nate Berol. Later he left them and appeared privately and in vaudeville in and around New York.

In 1903 Mr. Leipzig went to London on the strength of an advance

booking of four weeks at the Palace Theater. At that time no magician had attempted to work alone on the stage with sleight of hand as his only presentation, and from all sides he got condolences and the prediction that he would flop. Instead, he stayed three years and never had an idle week, and for a time after that shuttled back and forth between America and Europe. In his article in "The Sphinx" he wrote: "As a magician, such success as I have had has been due to a large extent to two things—first, being Nate Leipzig (for I never could have been any one else), and, second, doing tricks which no one else did.

Magic Marches On "Naturally, those masters whom I saw as a young man stand out most clearly in my mind, but I do not want to give the impression that magic is something of yesterday, for today there are master magicians who compare most favorably with those of years ago. In fact, the art of manipulation is far advanced of anything even the old masters could do."

For the last fifteen years Mr. Leipzig had confined his work to performances at private entertainments. His last appearance was on May 29 at the Capitol Hotel before the Society of American Magicians, of which he was retiring president. He was the first magician to receive

the gold medal of the Magic Circle an organization of London magicians, for "supreme skill." He was a member of the Lambs.

Sleight of Hand Artist



Nate Leipzig



THE PERFECT CLUB SLATE ROUTINE

Editor's note: If anyone yells "rehash" I am going to be awfully mortified. This titled effect appeared in one of my books about 7 years ago and now out of print. Always a pet I've tried to find who might be using it. Only 4 such magi have been discovered. The others didn't remember it, or admitted not reading it carefully enough to appreciate the good points. After all of these years, NORMAN ASHWORTH has supplied a colored chalk subtlety of high value. Combined with the lettering subterfuge, adapted by AL BAKER from a little known medium's dodge, and including the window envelope which has been claimed by several, I think our routine makes nearly as perfect an effect as one might desire. If you read the original, maybe this writing and addition will make you want to do it. If you haven't known it, I hope you like it)

Requisites: Two slates. One silicate flap on one side of which are written in white chalk 3 rows of mixed letters covering the entire side. A small drug envelope with a blank card to fit. The envelope is faked by cutting a window in the face side. The flap, writing side downward, is lying on the table overlapping a side edge about an inch. The two slates lie on top of the flap. On the table are several colored pieces of chalk, all different. To one side is a piece of white chalk.

A prominent spectator is asked to think of some close friend or relative not living. He is asked to write this person's name on the card in order to prevent his mind from changing to someone else. The performer steps into the audience with the envelope (flap side up) and has the spectator insert his card with the writing side down. The performer seals the envelope with flap always towards spectator and then openly writes the spectator's initials very heavily across the flap. Back to the front, the performer stands the envelope against something in full view with initial to be seen by all.

The performer now picks up the slates which may have been left with some other person to examine and clean. He shows the colored chalks and the spectator in the audience has free choice of any color. This called out, the performer picks it up and either tosses or has it passed to him. Then picking up the WHITE chalk, the performer proceeds to cover all four sides of the slates with mixed letters in order that they may be sent to the spirit world and used for a return message.

Erasing all letters, the performer shows all sides absolutely clean. The slates are put together and the spectator is asked to write his initials on the outside of both slates with the color chalk which he freely selected. He holds the slates together above his head.

The performer picks up the sealed envelope. He says, "Now, for the first time, we shall learn the identity of the person of whom our friend has been thinking." The envelope is torn open and the card removed. The name is read aloud and the spectator acknowledges it. Then he is told to open the slates and show them around. ON THE INSIDE IS FOUND THE CORRECT DEAD NAME WRITTEN IN THE COLOR FREELY SELECTED BY THE

SPECTATOR. The card is returned, and there is absolutely no trickery to be found with the slates.

The reader naturally has figured the handling of the envelope. The window side has been kept down or facing the performer throughout the actions and in placing it on the table he has ample opportunity to read the name and make use of this knowledge when handling the slates.

The colored pieces of chalk should be about two and one-half inches long. When one is selected you pick it up and pass it to the spectator, but just as you pick it up you **BREAK OFF** a piece and retain this piece in your hand. It is all done with the one hand. The colored piece is kept in the palm of the right hand and you pick up the piece of white chalk from table, in fingertips, after you have handed spectator his choice.

To make the slate manœuvre clear we shall call them #1 and #2 and advise following these instructions with slates and chalks in hand. On slate #1 cover the side with mixed letters, 3 rows in WHITE chalk. Turn the slate over so the lettering faces audience, and apparently continue, but on this side the dead name is put down in COLORED chalk. The white piece in hand has dropped to the palm and the colored piece merely worked up to the fingertips.

Without showing this side, lay the slate on the table OVER THE FLAP with the name side down, at the same time picking up slate #2. And at this time the colored piece of chalk may be left out of view on the table. Fill both sides of slate #2 with mixed WHITE letters. Holding this slate in the left hand pick up slate #1 with the flap underneath and with a slate in each hand show them freely on both sides. The flap covers the name and the audience sees 4 sides of mixed white letters.

Put the left hand slate #2 under the right arm and with pocket handkerchief or suitable cloth clean slate #1 on both sides. Lay it on table with flap side down and clean slate #2. Pick up slate #1 leaving flap behind and lay it on slate #2. Have the spectator initial the two outside surfaces and hold. On the inside is the dead name in the chosen color.

The envelope is opened, the name read aloud, and the faked envelope pocketed and card tossed out while everybody watches the spectator open the slates.

A variation of the faked envelope could be the slit type. The drug envelope (#2 size) must be an end opener. On the face side 3/4 of an inch from top when flap is closed make a razor blade slit across envelope. The envelope is held flap side up on hand with flap open and pointing outward. The performer aids in showing the card in, but it goes through slit and lies along the back. The writing faces outward and is read in the placement of the envelope. At finish, envelope is held in left fingers with the flap towards right. The left thumb at rear draws card to left out of slit and right hand clips off end (and slit). The card apparently is withdrawn from inside, really from back, and both card and envelope may be returned.