

I think it was Ralph W. Hull who suddenly made popular, with his "Mental Discernment" of a decade ago, the feat of locating a mentally thot of card by a system of procedure not easily recognized by the thinker.

There were many who used this idea, because it made possible a dream of card men. As time went on, though, and as with all things, there came a demand for a more simplified way of handling the cards and the method of "discernment".

Borrowing a pack of cards the performer has them well shuffled by anyone of the audience. Six cards are selected from various parts of the pack in any manner desired, and they are openly fanned in the performer's hand. The spectator assisting thinks of any ONE card. The fan of six is replaced on top of the pack and a cut is made. After a series of shuffles and cuts the thought of card is produced in a surprising manner.

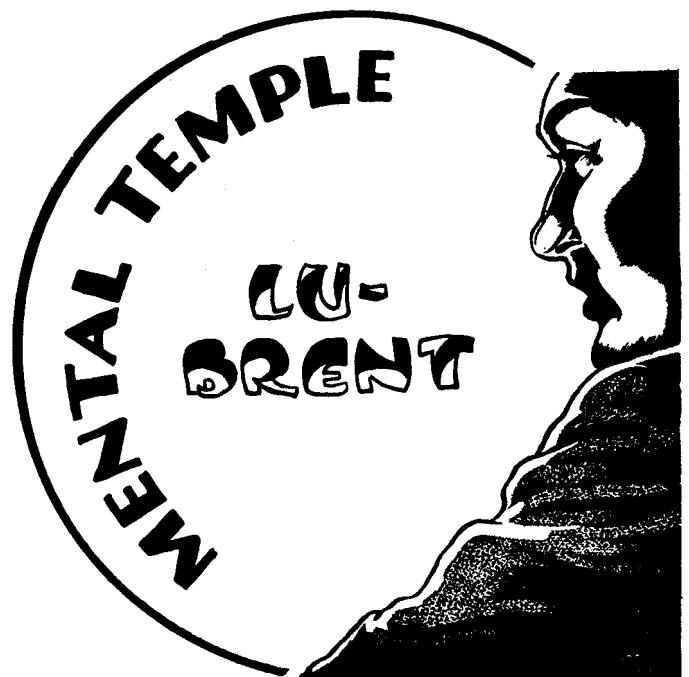
The six cards which were selected are held in the right hand while the remaining pack is in the left. All cards are face down. Now the performer fans the six cards without exposing the faces. It is an easy matter to crimp slightly the right bottom corner of the third card from the right end of the fan, accomplishing it with the right fore-finger.

The fan is then exhibited with faces towards the spectator. He thinks of one, and this manœuvre also allows the performer to glance at them and remember the first and fourth cards (right to left) as future locator cards. Then the fan is replaced on the deck's top.

The spectator now cuts the pack, which action moves the six cards near to the middle. And now the performer cuts the pack himself, doin so at the crimp, including the crimped card. It puts three of the six cards on the bottom and three onto the top of the pack. Then he dovetail shuffles the pack a time or so taking care that the top and bottom stocks are not disturbed. Then the deck is squared and the following cuts are made, they being very important:- extract from the center of the pack about one-third of the cards (17) and place these on top; from the bottom of the pack remove about one-third of the cards (17) and place these also on top. These cuts divide the six cards at each third of the pack.

Looking at the person who merely thought of one card at the start, you remark, "It is possible that you have forgotten or will forget the card you thought of previously, so, to refresh your memory, I'll pass the cards in front of you, one by one, and when you see your card once more you will have a better impression of it in your mind." The remark serves as a good excuse for the fanning of the pack, using both hands to spread it from hand to hand before the eyes of the subject.....with the result that after going through about half of the cards, and a seemingly innocent query as to whether or not he has taken his second impression, his reply serves to inform you whether his card is in the first half, or remains to be seen in the last half. This is all the information you need.

After this phase you openly look through the deck, finding one or the other locator card, it depending upon which half of the pack contains the thought of card. The pack is cut so that these three are left on top.



Remembering these cards should not be difficult when you look the spectator in the eye and say, "Are you thinking of your card?" The answer, will, of course, be in the affirmative. "Please think of that card as a picture only and to make it more difficult, as well as convincing, I shall place them all behind my back and through sense of touch finish my quest."

Put the deck behind your back, place one of the top cards on the bottom, put the second card face up near the center and state, dramatically, "I have found your card and placed it within easy reach. If you will be so kind as to name it for everyone to hear, I shall produce it." The deck is brought into view and laid on the table, or onto the spectator's open hand.

The result is very clear. If on top, the spectator is asked to turn it over. If on the bottom, he is told to turn "the pack" over. If the last (original second of that group) he is told to fan the deck whereupon his card stares him in the face.

Of course, there are other ways of producing the card named, depending upon the individual performer's ingenuity, but I consider the foregoing the simplest and most direct way of climaxing a most mystifying and satisfying way the finding of a thought of card.

MERLIN THE

The magician remarks that luck; chance; or fate; call it what you will, has an effect on everyone's life. Napoleon had his lucky star; Lincoln his lucky chestnut; and Rockefeller his lucky dimes. All of us have our lucky days; fortunate colors; lucky numbers, etc.

To illustrate, the performer relates the story of a kindly old Witch named Tituba who lived in Salem, Mass. many years ago. This old lady told fortunes; found lost articles; and helped the poor people with their troubles and problems by invoking the powers of the spirits. The wise old woman would wrap some horse hair, or bat's wings, or even lead-pencil shavings in a square of tissue paper on which she had written the lucky numbers, then put the package on the roof until a great storm arose. Then as soon as the lightning did flash, she would open the package that she used as a talisman and on the inside would be some "sign" by which the witch could tell the good fortune of the person who had sought her magic

powers.

The magician asks some young lady in the audience who would like to have her fortune told to wrap some pencil-shavings in a tissue paper napkin, and then to roll the tissue into a ball about an inch in diameter. This, he says, is to be used as an amulet of power for the girl's fortune. Next, the young lady deals off eleven cards from a shuffled deck; counts down to the seventh one, places it aside face down, for the moment and sets the tissue paper ball on top of the chosen card.

The lightning flashes (flash paper ignited over the ball of shavings) and then when the young lady opens the package, instead of the lead-pencil shavings, there is the outline of a playing card; the color is red; the figures are diamonds; the number of spots is four! When she turns over the selected card it is the four of diamonds!!

The magus congratulates the girl, saying, "Your lucky number is 4. Your lucky color is red; your lucky stone is a diamond; and the four lucky things that will happen as the result of this evening will be: good health; long life; much happiness; and an abundance of prosperity."

As with all remembered effects it is the story and presentation that makes this one worthwhile. Show an ordinary paper napkin while relating the story; ask an attractive young lady to assist you. Display two lead pencils, one red and one blue. If girl selects the blue one have her mark an oblong figure around the edge of a playing card in the center of the napkin. If she selects the red one, have her shave off some of that pencil on another piece of paper, then pour it on the outline that you have had marked by another spectator (with the blue pencil). This all leads audience to see that the paper is unprepared. Then have the girl crush the napkin into a ball and give it to you.

Previous to the performance, you have a duplicate napkin upon which you have drawn the outline of the 4D (note diagram). This is wadded up so you can switch it for the one made up in the audience. (in pocket) After shuffling the deck, cut the 4D, which may be a locator card, to the top. Have the girl take a bunch of cards from the center of the deck and count off seven for herself; then have her count off four from your packet (for the old witch) so as to make eleven cards.

This will make two heaps of cards with the 4D at the bottom of the smaller heap. Now have the girl divide her packet of seven cards so that three go on top of the packet of four and the other four go on the bottom of the small pile. This places the 4D at the seventh position



in the pile of eleven cards.

The performer now has the lady count down to the seventh card, place it face down, and then has her toss the other ten cards high into the air for luck (at this moment switch the tissue ball for the one prepared.), and then set the paper ball on top of the chosen card. Light a bit of flash paper to imitate the lightning flash, and bring the trick to a conclusion.

In the center of the duplicate napkin the outline of a card is made with the blue pencil and the 4D spots are put in with the red pencil. It is a good idea to jot down the numbers 7 and 11 at the corners of the outline made by the spectator. You do this, and mention that these two numbers always were marked down by the old witch when she wanted the spirits to give her a sign. Naturally you have made up your duplicate to coincide with this, and the audience will be sure to remember such little details afterwards.

Other patter suggestions: Make special mention of the fact that the difference between the numbers 7 and 11 is 4. And that the old witch believed four to be the luckiest number of all. Say that red and blue are the lucky colors. That the blood of a bat was used to write the red colors. That blue-berry juice was used by the witch for the blue colors. That the quill of a porcupine was used by the witch for writing. At the conclusion give the girl the paper with the card outline upon it for a souvenir. Tell her, with clear conscience, that it will be her "good luck charm" for life.

FISHERMAN'S FANCY BRUCE ELLIOTT

This is one of those simple yet hardly believable little stunts to do on quick notice without complicated set-ups or gimmicks. It is perfect for a home effect but it is necessary that the home have a few goldfish of the contented type. The magician awaits the opportunity to "show-off" his powers, and brings in a glass of water and a carrot from the ice box. He takes a jackknife from his pocket and starts to whittle away.

"Do you remember that craze, several years ago," he says, as he benignly outs and chips at the carrot, "when the college boys were trying to outdo each other at eating goldfish? Well, it all started as a fake, for the first one who did it actually had read a book about theatrical props and knew that a piece of carrot would look like a goldfish. That was what he really ate, and it started a very weird fad. I met the fellow about a year later and he told me his secret and even made me a goldfish, like the one I've cut here. Then he dropped it in some water to show me how real it appeared, but I made a quick and also secret pass with my hand and the fellow practically fainted for the piece of carrot was swimming. Look for yourself. They told me later he didn't touch water for nearly a month."

When you step out to get the water and vegetable you dip a three by four inch blotter in water and put it in your right trouser pocket. Then you put a jackknife in also and lastly take a goldfish from its haven and pocket that, too! The goldfish will live for at least five minutes and you only need three. Take the knife from pocket and cut the carrot up, forming a likeness of a fish (the long way of the carrot) the size of the one pocketed. Hold it in left hand while the right puts knife back in pocket and brings out the fish laying across curled fingers. The carrot fish is put into right hand and left picks up the glass. The right thumb holds the carrot back and the opened fingers let the fish drop in the glass to be happy once more. The left hand gives the glass out, the right goes to the pocket leaving carrot and brings out knife, as you finish, "Would someone else like to try cutting carrots and making himself an aquarium?"

HARDIN'S KING'S KARDS

The King's Kards.

You have, say, thirty cards, which you show, back and front. You call especial attention to the fact that there are no two cards alike among them; all different. Now you take about half of the lot of cards and hand them to anyone with the request that they "hold on to them tight." Then you spread out the remaining cards and ask three different persons to each mentally select one of the cards. You now square up the cards and command the selected ones to fly into the hands of the gentleman who holds the other cards. Upon spreading out your cards, the selected ones are found to be missing, and upon examining the cards in the gentleman's hands the chosen three cards are found to be there. Attention is called to the fact that only one set of cards is used. No cards are added or substituted. No cards are changed. There is no palming or concealing of any kind, and no confederates or assistant. Can be done anywhere. The price of this very new and fine effect is

TWO DOLLARS AND A HALF

(The information about this subtlety was written by Mr. Rudy Reimer, a close friend of Mr. Hardin's for many years. In this era, with perfect double-face cards available in decks at all magical depots, it is well worth trying. Ed.)

The pack used consists of 15 regular cards plus 15 double-face cards. These faked cards, when faced one way, duplicate (in any order), the 15 ordinary cards. On their other side, though, the faces are of 15 different cards. The double-faced packet is topped with the 15 face down ordinary cards. Now, if the deck is turned over and the cards fanned faces up, 30 different cards will be seen.

The following effect is very strong in the proper hands. Nate Leipsig thought so much of this that he made a point of never doing it before magicians. I think Hardin stopped selling the trick a bit later on request of Leipsig.

Now the trick isn't worth a cent if anyone suspects that prepared cards are being used, and the subtle part which attracted Leipsig is in the manner that both sides, back and front, of the cards are shown at the start. This part was not sold with the secret and the deck.

~ EDITRIVIA ~

Scooperoo Dept.:— Dante is scheduled to open S with his full evening production at the Morosco Theatre in New York City on September 9th. The West 45th Street playhouse should be filled with magicians that night. Mark it down now.

By carrier (or stool?) pigeon:— Harlan Tarbell had his official day at the N.Y. World's Fair on July 11th. After lunch with Ford company officials (and plenty press pics) he entertained at various spots with a half hour bit of "Eyeless Vision" at the band stand. It might not have made much talk around the world at the moment, but the scrapbook took on eight more pages of data that will sell Tarbell to a good many new places. And as he said to us, afterwards, "It was all done without exposing spiritualism or offering somebody \$10,000."

Fernando and Sonya Romera, who use magic in their ballroom dancing routine a la the Hartmanns, had their pigeon, produced from a hank, taken away by Rumanian officials as a spy suspect. Upon their arrival here all papers carried pics and stories headed by "magicians". It might be a good idea for some magi to take up another profession in order to be publicly recognized as mysticists. --- Life, for Aug. 5, did have several pics of James Stewart and Henry Fonda (his close pal in stride and strife) doing the linking rings and passe-passe bottles at a largely attended public party. The same issue showed how to put your vest ON after your coat. --- And two weeks ago Dixie Tighe, cafe society reporter on the N.Y. Post, told of Gloria Swanson doing several cute tricks at a cocktail party. Yet were we to get an interview and a couple of new and nice angles, a lot of the "boys" would yell "fake" as they did before. We sold out on every one of our "movie-star" issues, however, regardless of comment by other editors who are passing up a goodly amount of interesting material in the various other professions. Most of those people have the correct slant or view on how tricks should be done to get and keep the interest of party guests.

From Richard "The Great" Himber: "Dear Mr. Annemann: You are without doubt the world's greatest magician. I would like very much to engage you, if you are available, to do some of your tricks down at Brighton Beach where I am playing. Any man who is magician enough to see me do a trick which I never did, must be a very wonderful magician. Of course, I am referring

The cards are turned face up and fanned carelessly to show them mixed well. Turn the pack face down and deal 14 cards singly in front of a spectator. If the fifteenth card were to be dealt, the double-faces would show, but at this time the performer turns the packet remaining, face up in his hands and proceeds to deal the rest to himself in a face up pile, counting them again. The last card dealt is called 16, and the performer says, "One too many. You take it." And he tosses this last card to the spectator, it being ordinary. Thus has been shown the fanned and all different 30 cards, and the spectator's packet dealt backs up before him. The rest were dealt face up and the last card nonchalantly given him.

You now pick up your packet and have him put his cards away. Pass to three people and each one thinks of a card in the fanned packet, you having turned it over to bring the duplicate faces uppermost. Upon command these thought of cards vanish from the packet, for when it is

to the hand amputation trick which I purchased from Stuart Robson, and which I haven't opened.

I would like to see your bullet catching trick done with as much success as your mind reading trick was done at the last SAM banquet. This, I am sure would please all of us, including the Sphinx stockholders. Sincerely yours,"

Well, Mr. Himber, we do know that after you bought the trick and took it home, it was performed for you at your hotel in front of friends. I bow low to a man who can have a trick demonstrated before the package has been opened. Sorry about that trick of ours. There should have been B & B filters over those Scotch spotlights.

We have written the music maestro who should use a pump handle for his wand, "Thank you for your letter. I regret not being available for an engagement at Brighton Beach, where you are playing. I cannot swim. I appreciate the consideration very much and trust that you will not object to my using your letter and offer as a recommendation of my talents. Sincerely,"

If, as and when we buy The Sphinx, our fifth move will be to reprint the famous Wilsonisms on the front cover each month as did the dear old Doctor. It was he who immortalized "Magic is an art that sometimes instructs, often amuses and always entertains." But we also like one other from among the many hundreds of his epigrams which we'd perpetuate. On the May, 1927 Sphinx appeared, "After some men have failed at everything else they try magic." For the record we have a letter from a well known magic dealer that concludes, "If and when you buy The Sphinx, I will give you a contract for the back page, providing you can prove your circulation is 800 or over." We know nothin' but that if we ever do have a publication taking advertisements, the circulation figures will be printed regularly so that dealers can compute their profits per insertion per return per trick. Isn't that only fair? The big magazines do it.

In issue No. 100 we mentioned H. Rhea Fiske, a person selling magic to business men for pretty prices. We tried to check his assertion that he was an erstwhile sec'y of the S.A.M. but did not make deadline. The next week it seemed unimportant, but now we have data that says this salesman of sorcery in lighted offices was neatly booted from his position for disrespect of duty. If he asks you for \$50 in return for several Jinx tricks, laugh loud and long.

The Annemann

fanned again before each person with the request that he take out his card when he sees it, they are not found. The first gentleman now takes his guarded packet, and as each spectator names his card, it is found to have passed.

(Note by Annemann:— Some later day methods for the transposition have been evolved with great ingenuity but I did see Leipsig do this at least 11 years ago and was fooled, evidently because of the ease in handling. There is such a thing as magi getting too complicated for their own good, and in ways that aren't appreciated by the spectator. Magicians try to work too much for other magicians, possibly because most amateur hobbyists don't have much of an outlet except at their magic club gatherings. I'd suggest, however, that one keep an ordinary set of 15 different cards in the coat pocket and exchange the double-face packet for them while the chosen cards are being named and found to have passed. Then the 30 cards can be put together and another trick done immediately, using ordinary cards.)