

A MAGICAL ECHO

Back in 1921, nineteen years ago, there appeared upon the advertising pages of magical journals a sales item called by the coined name "XKWIZIT". This momentary phenomenon carried this message to prospective buyers.

"A subtle principle applied to a deck of cards which absolutely does away with the pass and takes the place of stripper decks, long and short cards, forcing decks, marked cards, etc.

"Invaluable to any card worker - as the deck may be shuffled by a spectator both before and after the selected cards are returned to the deck.

"Yet, upon the return of of the deck, the performer has both instant and complete control of selected cards.

"Great for card effects where certain cards are to be used. This subtle principle eliminates the necessity of palming certain cards off before handing the deck to be shuffled.

"Chosen cards can be instantly found by the performer, who may be genuinely blindfolded.

"The deck can be used behind the back if desired. A self-contained proposition. This is not a memory stunt, but an ingenious mechanical idea that really works. The best value in cards work ever offered.

"Complete with full deck of cards and printed illustrated instructions, all for one dollar; by mail, \$1.10.

When Mr. Crocker conceived of this subterfuge, applicable to any deck, it was for the purpose of keeping intact, and under control, any one or more of the cards selected and replaced.

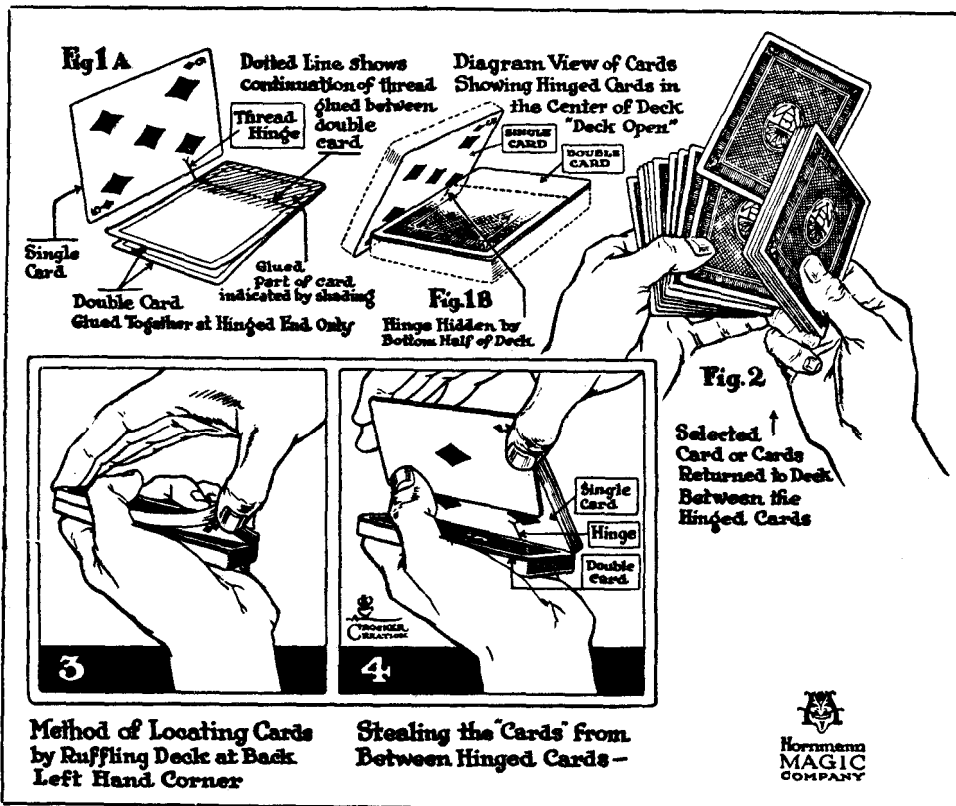
The deck is ordinary with the exception of the three hinged cards - one double and one single card hinged together with a fine silk thread. These hinged cards may be shuffled together with the rest of the deck, even by the spectators themselves without fear of detection. This is also true if a number of cards (from 1 to 5 cards) are placed between the hinged cards.

These three hinged cards are the essence of many possible tricks. They form a pocket into which any card or cards, freely selected by spectators, may be placed -- the performer merely opening the deck slightly to receive the cards. Yet the deck may be freely shuffled by spectators and still allow of the performer instantly "stealing" the chosen cards from the deck.

XKWIZIT!



Fig. 1A shows the construction of the hinged cards. The fact that the double card is glued together at the back and only enables the performer to riffle the cards at the front of the deck without anyone suspecting the presence of a double card. Yet, if the cards are riffled, as per Fig. 3, at the back left corner, the performer can instantly detect the double card and open the cards at this point for the insertion of a selected



three chosen and returned to the deck. The cards are shuffled - as explained.

Now ask a spectator to blindfold you, AFTER you have put the deck down on a nearby table. This blindfold can be a perfect one, with no possible chance for you to see.

Stumble (if the blindfold is as genuine as it can be, you will) to the deck, pick it up, and riffle them a few times for effect. Then ask for the names of the chosen cards. When the last is named, produce from a final riffle the cards in a fan. Tear off the blindfold and name each card as you toss them out.

This effect alone is a worthy item for those who want to do one card trick in their programs.

THE FOUR ACES

Four extra aces are needed for this effect and this requires putting those four extra aces inside the pocket formed by the hinged pockets.

At the start this pocketed deck should be at the top of the deck where the other cards can be shuffled upon it.

After a shuffle the performer runs through the deck and picks out the four (genuine) aces. He throws them onto a table and asks a spectator to assist.

The spectator puts first an ace on top of the deck - then he next puts another about one-third down from the top - the third ace is put about three-fourths down, and the one ace remaining is placed on the bottom.

The deck is then handed the spectator for a shuffle.

Taking back the deck the performer, by locating the "pocket" can instantly produce, in a fan, the four aces.

There are few effects in magic that allow of such latitude. To an audience it is utterly inconceivable that the performer can find the four aces with such grand eclat, after the deck has been shuffled both before the cards were removed, and after they were replaced by the spectator himself.

These two complete effects should "tell" the reader of the possibilities afforded by a deck containing such a "hinged helper". Our suggestion is that it be used as described for one, and one only, effect. The performer thus has made himself a card expert in the eyes of those watching.

A CARD TO POCKET effect might be worked out by having one card between the hinged cards before starting. First have a card freely selected and returned to the deck on top of the card already between the hinged cards. Have the deck shuffled. Show your coat, or

card between the double and hinged cards. As shown in Fig. 1B, when the cards are opened in this manner, the upper half of the deck is slid a little to one side and down, thus hiding the thread hinge.

Another and even easier way to detect the whereabouts of the hinged cards in the deck is to run the cards from the left hand into the right, as in Fig. 2. As you reach the hinged cards you will feel a little tug or pull on the thread which is your signal to return of selected card or cards.

For the best results in handling the deck it should be held with hinged end of cards at rear, and then in shuffling the cards, they should face the spectators.

In handing the deck to a spectator to shuffle impress upon him the importance of shuffling the cards face out so the rest of the spectators see that they are really mixed. As you tell him this take the deck by the front end with right hand and turn it around so he will be holding the cards in the same position as when you, the performer, held them.

To steal the cards, see Figs. 3 and 4. As your right thumb reaches the double card of the hinged fake this double card will snap down on to the cards already riffled. Now separate the cards slightly at this point and insert the edge of your left thumb in order to hold firmly the double card down on top of the bottom of the deck. The selected card or cards are now above the left thumb and may easily be stolen as shown in Fig. 4.

THE BLINDFOLD DISCOVERY

This is one of those "showmanship" effects for it allows of great acclaim for very little actually done. Have a card or two or

trousers pocket empty. State that you intend to produce the selected card instantly. Locate the hinged cards and produce the two cards together as one. The selected card being on top will be hidden by the card which was previously placed between the hinged cards.

Hold the two cards as one, facing the audience. You say it is the chosen card, the selector sees it isn't, and thinks you've made a mistake. Don't pretend to notice this -- place the two cards as one in your side coat pocket. Run through the deck and show that the selected card has left. Then reach into your pocket and produce the correct one.

We thank Al Flosso, proprietor of the Hornmann Magic Co., for permission to bring this excellent subterfuge back into the light of a new era. For too long the secret has lain dormant. The secret, easily applied to any deck, harbors great possibilities.



Editor's note: The following two effects were received in the order printed, within a day of each other. Both have their individual good points and manner of presentation while using the same basic principle and thought.)

I'LL READ YOUR MIND

John Crimmins, Jr.

Here is a variation of the "You Do As I Do" card trick that borders on the miraculous. A spectator thoroughly shuffles a deck of cards and steps into a corner where he turns his back on the performer and the audience, while he fans out the deck. He is invited to select any two cards he likes and to reverse them in the deck.

While the spectator is making up his mind -- and incidentally trying his darndest to select the two cards most unlikely to be known to the magician -- the performer picks up a second deck and announces that he will likewise turn his back and reverse the same two cards in his deck, that the spectator is now selecting. When the spectator announces that he is ready, both he and the magician face the audience and fan their decks. Impossible as it seems, both the spectator and the magician have reversed the same two cards. The effect may be repeated immediately with another spectator.

When you consider the startling effect, the absolute fairness of the procedure and the futile effort of the spectator to outsmart the performer, the effect comes pretty near being a perfect mental masterpiece.

The secret depends entirely upon the use of a "Brain-Wave" Deck, the Dai Vernon (Jinx #49) conception now so popular. However, the cards must all be of one color -- not red and blue backed. The first spectator uses his own or any unprepared deck. Ask him which color suit he prefers, red or black. This is important as the Brain Wave Deck only allows showing to reversed red or two reversed black cards at the same time, consequently you must know the color before you pick it up, so as to fan it correctly. As the spectator turns to face the audience, ask him to announce the names of the two cards. Have him fan his deck to prove it, as you fan your deck to expose the same two cards which you have supposedly reversed.

The effect can be repeated at once with a second spectator who selects two cards of the opposite color to those chosen by the first person -- and all you have to do is to turn over your deck while your back is to the audience.

COPY CAT!

-verne chesbro-
-j. g. thompson, jr.-

This effect is an easy version of "You Do As I Do" getting away from "that hackneyed and utterly ridiculous exchanging of decks back and forth" as Ted puts it.

The deck handed to the spectator is arranged in "Si Stebbins" order or any other favorite stacked manner. The one retained is a "Brain Wave" Deck of all blue-backed cards with a short Joker on its face. The face-up card of the tenth pair from the top, or back, is turned face down. The spectator's deck contains no Joker.

Instruct the spectator to duplicate all of your moves, only, however, after you have completed them. Cut your deck several times finally cutting it at the short locator card so it is once more on the face. Have the spectator do likewise. Fan thru the cards until you come to the card previously turned face down. Separate the pack at the outer end at this point so that it forms a "V" retaining a grip on both portions, on the top of the lower portion of which is the reversed card. Remove it with right hand and hold still face down. Turn deck over by revolving left wrist (the pack will appear O.K. since there are face up cards on both portions, push the card in between the two packs, square deck and turn it face down again.

Now, as the spectator repeats your moves with his deck, note bottom card of top portion as he turns the pack over (he has to turn it toward you!). Figure one ahead in the stacking system and you know the identity of the card he is holding face down.

There is a fifty-fifty possibility that you will have your deck facing the wrong way to show the duplicate of his card reversed. To make the effect 100% workable, just as the spectator begins to fan through his cards, draw off your short face card back up and use it as a pointer to demonstrate where and how his card is to be replaced, etc. This provides plenty of mis-direction if a turn-over of the pack is necessary. In either case, the Joker is then replaced so that becomes face card of the deck.

Cut your cards several times finally cutting once more at the short card. Have the spectator cut as many times as you did. Fan thru your deck face down until you come to the correct pair, i.e., the one containing the face up duplicate of spectator's card, separate the cards and throw the reversed one upon the table. When the spectator locates his, the two cards are seen to be the same.

The trick can be repeated immediately if you replace your card in the deck face down at the same spot from which you withdrew it, remembering later where to find it and use it as your reversed card at the trick's beginning.

Since all of your actions take place first, a presentation can be employed in which you "teach" or "allow" the spectator to do a trick by himself.

— EDITORIAL —

Magic should have a shrine for its relics. True, there are a few with enough reverence for their life-long hobby to acquire ancient pieces of apparatus and objects personally associated with "the greats" but it is all disjointed. Only a national group, in unity, could permanently house and care for such a collection. I doubt if there is any magus who hasn't got tucked away somewhere his first "pull" or homemade gimmick that is cherished because of the memories it brings back. I know I still have those first color changing cotton hanks which didn't match in size together with the pear-shaped pull. The battered set of Brahmin Rice Bowls (bought that way because the fellow convinced us they "looked" better than "nice new shiny ones") is still intact though mother has a pretty flower growing out of one. (She also keeps potatoes thru the winter in your old escape box! Ed) And most valuable to us is the bunch of letters from Thurston, all saying, in effect, "I am filing your application for the position of assistant." But, without facetiousness, we sincerely wish that the mementos of many now gone, and many now living in retirement, could be kept clean and moth-free in some spot where magicians would make it their business to migrate at some time and mull over the remnants and remains of an historical art.

The Parent Assembly S.A.M. has been considering what to present new members in the form of a gift - a wand pin, maybe an individual pocket piece, a scroll, etc. In the interim the members might try giving newcomers a "glad hand". On two occasions lately we've been told by sincere persons of a lack of cordiality or comradeship at their first meetings. In short, no one seems to give a "hoot" about making the stranger feel at home, everybody "getting together" with their own little group. I know of one case where, after two such meetings, the person just didn't go back. Near the end of the year we happened to meet him, for his interest in magic was just as great as ever, and proposed that he start buttonholing members with "Have you seen this one" tactics. Since then he has been more enthusiastic than ever and his ability recognized and respected. That might account for quite a few of the hundreds (even omitting those deceased) who have dropped out of the society. And it doesn't cost a cent to try it out. New members should, at least, be approached and invited to do something at the after-meeting show the following month.

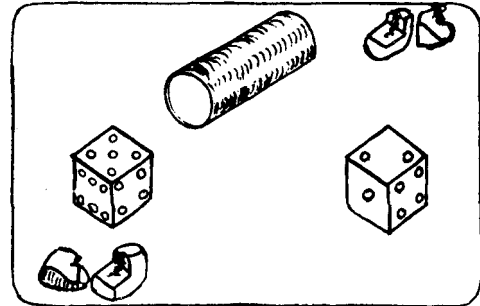
The Sphinx has sensed a shift in the wind for the offer has been made to print M.U.M. (official S.A.M. news) separately and include its pages only in Sphinx copies mailed to members. This is a right direction step, for there then would be no further excuse for censures and omissions of information vital to members of the organization. However, in such a case, the society should pay something less than they do now per copy per year per member, for only about 900 of these inserts would be necessary and the saving should come from all or that talked about additional circulation of The Sphinx, no exact figures of which are available even to advertisers. We still say that the S.A.M. should have its own M.U.M. of eight pages printed monthly as was done once before, save money, and be independent of ANY commercial magazine.

Louella Parsons, nationally known Hollywood columnist, recently gave Roy Benson a nice plug for his magic and good looks on the screen. He has been niteclubbing magic here and there for

the last few years with occasional picture bits. His mother was of a sister team in old vaudeville days, great personal friends of Nate and Leila Leipsig. Much of Roy's magical charm and nonchalance came from contact with Nate. This is just so that when the "breaks" come along the boys won't yell "Who is he? Where did he come from?" --- And here's an unprinted item. Chester Morris serious contemplates being married to Miss Lillian Barker this month. I hope she doesn't houseclean and throw away that great big drawer of magic which Chester has so lovingly acquired. --- John Snyder is combining a beautiful little magic theatre with a manufacturing shop to produce tricks galore. It won't be long now before the I.B.M. convention goes to his home town to honor the most sincere and hard working president the organization could have.

Last week we mentioned a "false finger-tip" expose in Detective Fiction Weekly for Nov. 2. with an obvious mention of Holden's shop, of which Max knew nothing. Ken Crossen, editor and writer (he did the Green Lama stories) and magical enthusiast requested the "cutting" of the scene but something slipped up somewhere. Clayton (Merlini-Don Diavolo) Rawson talked to Frank Gruber, who wrote the expose, and found this out. The sequence is changed for book publication this winter and "Sam", the character, merely tries to do the trick and burns the handkerchief. Mr. Gruber was only too willing to cooperate when approached with reasons.

One of the first "Playing Card Squiggles" to arrive is that printed below. "Baby Needs Some New Shoes" is the proper title for the sketch made upon a Deuce of Diamonds. The con-



ditions of the contest were printed in Jinx No. 115. This contributor had the idea along with a number of others and then made his wife's life miserable until she did the art work. But the simplest rough sketch together with an outline of the thought would stand just as much a chance in the judges' final decision.

If we had any "booby" prizes for lack of tact we'd give the largest and most unweildy to the man who moved the S.A.M. National Council meeting by requesting that the words "a leader" be stricken from a resolution lamenting the death of Caryl Fleming.

The funniest newsclip in a long while came from Elizabeth, N.J. The heading read "Wife's Hat Stolen While Magician Acts." The story, which got an AP crosscountry wire, said, "Michael M. Martynick of Jersey City, who advertised himself as 'Martynick the Great,' pres-tidigator and teacher of magic, complained to police to-day that someone stole his wife's hat while he was performing feats of legerdmain in a tavern. Patrolman John J. Keenan said the magician told him he discovered the loss when he removed his blindfold after displaying his mind reading prowess."

Theo. Annemann