



THE DREAM OF A HERMIT

Editor's note: Jaks, an European advertising art man and amateur magician, has taken up the science of mystifying professionally because of having been "booted" about from country to country on the continent. In Switzerland he is establishing himself as a night club performer with successful runs in Zurich, Kuchlin, and Genf comparables to our U.S. theatre restaurants.)

Coincidence tricks using two decks of cards have been many. While methods for such effects have not numerically reached the all time high point of "four-ace" trick procedures, there may be some room left in magical notebooks for this to follow. It is highly practical for me at close-up shows and before medium size audiences.

The performer gives two decks of cards, still in their original wrappers, to two spectators. One deck has red backs and the other has blue. While these cards are being removed from their boxes and shuffled, the magician gives a third encased deck to another member of the audience to hold.

A fourth person is asked to select either of the two shuffled decks for himself, and pocket it. The performer pockets the one not taken. Together, this assistant and the performer reach into their respective pockets, remove one card, and put them, faces down, upon the table. Then the performer puts the spectator's card into his (performer's) pocket and deck, while the spectator is told to do the same with the performer's card.

Both people now remove the decks from their pockets and spread them face down across the table. In each is seen the "foreign" backed card. The performer (or spectator) turns them face up and both are seen to be the same! First climax.

The magician now turns to the third audience member

JAKS



guarding the deck given him at the start. He opens the case and puts the deck face down on to the table. Then he spells his name, letter by letter, dealing off one card at a time. On the last letter the card at that position is turned up and shown. It is a duplicate of the two cards coincidentally (?) found at first!

There are several quite subtle details contained in the method which make this effect worth consideration by those who demand practicability with simplicity.

First remove, say the 4 of diamonds, from both the red and blue backed decks. Put them into your side coat pocket, facing the same way (and towards the body), remembering which color is which. The decks are resealed, still in their almost virginal order, and thus, when given out, they can be shuffled quite freely. Another spectator is given free choice of the mixed packs which he is told to pocket. The performer pockets the one left. You put this deck behind, or below, the two cards already in pocket.

Both you and the spectator take single cards out and place them face down on the table. He follows this procedure fairly, but you bring out the 4 of diamonds card which has the same colored back as the deck pocketed.

The spectator picks up your card and puts it into the deck in his pocket. You then pick up the spectator's card and apparently do the same. But, what you do is this: put the hand with card into the pocket, exchange it for the other 4 of diamonds waiting patiently there, and push that (4D) card into the center of the deck. Do not remove your hand from pocket as the extra card must be kept separate from the deck, and there is no sense asking for trouble in trying to fumble it away only a few seconds later.

Ask the spectator to remove his deck. You do the same. Both packs are spread face down on table. An oppositely colored back shows up in the center of each. When turned over they are revealed as being the same in identity.

As for the third deck, that which has been held by another party throughout the foregoing procedure, that bit is the simplest of all. It has, however, the importance of an unexpected second climax. Knowing what card (4D) will be coincided with the first two decks, the wonder-worker merely has "put" that particular card in a position to spell out when the name of the person holding the deck is used. Only a minute is needed to "set" this one card just before the performance, using the name of someone well known, or otherwise, who is present and accidentally (?) picked to hold that particular deck of cards.

(Note by Annemann: I've tried this out three times, to date, and found it very effective while simple of execution. The pocket (side-coat) angle bothered me a little so I tried a substitute. The two cards were put into the right trousers pocket and pushed up into the "top of the pocket" position. While the decks were being mixed the right trousers pocket was pulled inside out, the two cards, naturally, staying concealed. The unchosen deck was taken in left hand and the right hand pushed the pocket back into place, bringing down the hidden cards at the same time. Then the deck was put into pocket below the cards. While we don't favor emphasis on such details as shouldn't be given attention by a confident performer who knows an audience shouldn't be given possible ideas, this manœuvre may interest some readers.)

SMART MAGIC IN THE LYLE MANNER
ESPECIALLY ANXIOUS TO SERVE THOSE WHO DEMAND THE BEST



ART LYLE

SLEIGHT OF HAND ARTIST

CARDS COINS CIGARETTES

MEMBER OF THE SOCIETY OF AMERICAN MAGICIANS

January 15, 1941

Dear Ted;

The season has resulted in too much work for reply to that gentleman with the deep voice, ten gallon hat, and long hair, from Trinidad, Colorado, who raises tombstones. What does he mean by playing poker the hard way? (Jinx No. 111) Our trick in issue #102 was on the up and up, pardner, for I've played poker "from the rock bound coast of Maine to the golden sands of California" and I've found 'em as soft in the far west as they are in the near east. Mrs. Lyle's little boy Artie isn't lame.

As for our friend in Trinidad, the tombstone tout, if he chanced to play around here and throw his discards on the chips (we play with bending money back east, pal) the slit-eyed, pasty-faced individual, dealing the cards, would sarcastically ask him if he were getting weak. We shoot our discards into the dealer, that is, until around 5 A.M. and then, buddy, look out for that double discard.

For the benefit of our far western friend I'm giving you a little percentage game in which the dealer takes no risks. I'm certain he'll like it because there is no risk.

The only props needed are a handful of loose quarters and the ability to make a "come-on" pitch. Also have a deck of cards at hand. The patter routine is left to the individual, but it should be fast and "corny".

The four aces are laid out in a row, face up. You tell a story that you've invented a new race track game and that you pay off at 3 to 1. The aces represent four horses. Give them fancy names, and, by all means, name one of them Roosevelt, because he's a runner. You now inveigle the customers into placing a quarter bet on the horse of their choice. It is essential that a bet be placed on each horse, otherwise you can't start the race. Keep jingling those loose quarters in your hand. You now have a coin on top of each ace -- the race starts.

The remainder of the deck is shuffled and cut. You turn over the top card - it's a diamond - so the ace of diamonds is moved up one length. The next card on top of the deck is turned over - it's a spade - so the ace of spades moves up one space. If the next card turned is also a spade, then the ace of that suit is moved up another space. And this procedure is continued until one of the aces has been moved four lengths. This ace is the winner.

Pick up the four quarters resting on the aces with the same hand containing the loose change, make your pay-off of 75 cents (3 coins) with the right hand to the winner, retaining the extra quarter as your percentage for promoting the game. "And now, gentlemen," you say,

brightly, "For the next race I'm going to raise the stakes so that all of you can have a chance to make easy money. The next race will be played for 50 cents (two shillings) and I'll give you the same odds. And etc." The whole secret is to talk fast, keep jingling money, and don't give them a chance to think.

Tell me, Ted, how can you pick up sleepy money any easier? I'm asking you.

Sincerely

Art
Art Lyle

(Note by Annemann: "Dear Art: No answer. We'll wait for a reply from that tombstone builder in Colorado. He's the poker player who puts up his monuments with the chiseled words always facing the wind.")



TEN AND ONE JACK VOSBURGH

This little test always has a curious effect on the spectator. He is handed two playing cards to be mixed face down without his seeing either of their faces. Actually, one of these cards is any Ace except the Ace of Spades, and the other card is any ten-spot. Secretly you have pushed your thumb nail into the back of the Ace at some inconspicuous point. After the mixing the spectator lays the two cards side

by side, still face down, onto the table or floor.

You give him a dime and a penny, telling him to put one coin on the back of each card, as he may choose. You note which coin goes onto the Ace (marked).

There are two ways to end this trick - you never can fail to be the winner. If the dime is on the marked card, say, "You mixed the cards well and you didn't know what they were nor onto which you would put each coin. Yet some strange force always makes us lay the dime on the high card and the penny on the low one. Like always attracts like. Will you check for yourself that the dime is on the Ace and the penny on the ten-spot?"

This seems fair, because apparently you don't know one card from the other; and also because you describe the finish before the cards are turned up.

The first ending considers the Ace as high, higher than a King - as in poker; the second ending counts the Ace as low - value as one. If the dime is laid onto the unmarked card you say, "You mixed the cards; you didn't know what they were; you didn't know onto which card you might place each coin. But look. See if the dime isn't on the ten and the penny on the one. There is some kind of an unknown force which makes us do such things."

For your reputation's sake don't repeat the trick in the same vicinity for a long time. Try something else instead.



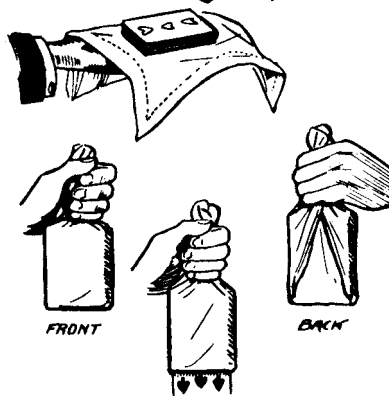
LEIPZIG'S PENETRATING CARD FAKE *A Magical Echo*

Here is Nate Leipzig's own method of performing the card falling through a handkerchief trick. (This isn't true strictly because Nate was a master of this particular effect with any cards at any time. However, he did, at one time, make use of the subterfuge to follow, and it has its points of value. Ed.)

The effect is absolutely perfect and simplicity itself to work. A card having been selected, it is returned to the pack and the spectator himself shuffles the deck.

With both hands empty, and no false moves, the pack is placed in a handkerchief and wrapped within. Now mark this feature of the trick. With pack wrapped in handkerchief, both sides of the latter are freely shown before it is shaken. At command, the card slowly falls through the bottom. No palming is required throughout.

The "behind the sleeve" method for this exceptionally clean method of performing a classical trick is in the use of a "fake" card. On one side there is the face of a playing card. On the other side, instead of the regulation back design, there is nothing but a blank surface.



(1) Push the trick card "A", blank side down, just up the right sleeve (before performance, of course). Now force a duplicate card (of the fake) from the deck onto an unsuspecting spectator, and, when noted, have it returned to any position in the pack. A free shuffle by anyone at this stage of the experiment matters not. Next take a handkerchief and spread it over the right arm, drawing it over palm of hand, and with it, the trick card "A".

On the handkerchief put the pack (sketch "2"). While still on the hand draw handkerchief over towards tips of fingers "3," and then let the surplus drop over sides of hand "A."

Gather up the package and complete the folds as shown in Fig. "5," twisting at the top to

~ EDITORIAL ~

The Linking Ring, January 1941, has a two page article by Fulton Oursler. It is titled "The Sane Viewpoint of Exposure." We doubt if ever before such a point of view has been given such concise wordage. It's too bad that LR copies are not for sale to the public at large over magic counters, but restricted to members only. From a nationally known editor-author-amateur magus rabid, the paragraphs tell truths from a spectator's position. It may be a hard pill to swallow but once down it certainly will give relief. The printed stint makes exposing a minor factor in the life of any performer, recalling to our mind that Wilsonian line from The Sphinx of Jan. 1927, to wit; "Magic suffers more from lethargy and stagnation than from exposure."

When that nationally known comedian Joe Penner died on Jan. 10, the N.Y. Times included in its obituary "In 1923 he answered an advertisement in a theatrical magazine to become an assistant to a mind-reader and magician. He was hired sight unseen, but fired almost as soon when he let the robe covering the floating woman slip so that the audience could clearly see the wire frame underneath and booted the act off the stage."

With Russell Swann currently at the N.Y. Waldorf-Astoria, Fred Keating at "Cafe Society" in the same town, and Keith Clark due within days at the Rainbow Room mecca of metropolitans, magic seems to be well represented in the east. The Keating was given a prodigal son's welcome when he M.C'd the S.A.M. Ladies' Nite in N.Y. on Jan. 13 with rare form. Let's hope that Freddie stands by and does by magic as magic can do by him. He was the very first of the mystic M.C. magicalights. I wonder if he doesn't, at times, remember that little room in an uptown N.Y. apt., where an escape trunk was crowding him almost into the hall. With pics of Houdini and Thurston on the wall he then was dedicated to magic whether he knew it or not. He might well have said, "This is my destiny," for Fred Keating remains magic's most casual, caustic, and courteous conjuror at close-up quarters. He is Nate Leisig's natural as well as logical successor.

When we put "Any Ideas? Any News? Any Tricks?" business reply cards in with Jinx issues just before Xmas, it figured well but turned out bad. Those who didn't send back, at our expense, a greeting for the holiday season, used the cards to ask why our issues were late. And for that lack of foresight, we paid! --- Dai Vernon has been cornered and will have a book of his own thoughts on the market soon. We hope that you, you, and you will seriously study these tricks, for, no matter what you can think, the ideas have that something which may make you a lot better than the other fellow. Godalmighty! Why can't magic enthusiasts in general realise that it is a little detail or two which makes one

performer better than another? Skip it. Buy the book. --- That "Snore Ball" gadget sold by most department stores to-day is a magical steal. A rubber ball is pinned to the center back of one's pajamas, its position presumably preventing "on the back" sleeping and snoring. Those magicians who still have "Squash" gimmicks can make their wives happy by forgetting to take the things off when they come home after a date.

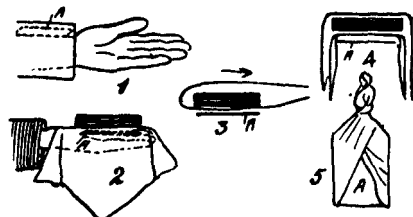
Jean Hugard's Modern Magic Manual still gets pulled out of libraries because of that money magic chapter which detailed a fact not considered public property by the federals. --- The \$1 Mar. issue of The Sphinx (but included with subscriptions until Feb. 10th) was an idea hatched by a compatriot of the editor. It can boost next year's accountant findings over the normal S.A.M. rise in membership (each new member gets The Sphinx as a premium, and is listed as a new subscriber willy-nilly), but you will hear of such gains only in percentage figures and never in actual sold copy numbers -- the advertisers "holding the bag" and never able to make a fair estimate of their ad's chances.

Please - If any reader of this sheet is to be on the radio with magic concerned, let us know in advance. We are equipped to make a recording of any such broadcast. And do you know of someone else scheduled for airing? --- The west coast boys might well investigate and garner some good publicity regarding Dr. Philip S. Haley's claim to reproduce that biblical story of multiplying loaves and fishes. The San Francisco man of manna is a "sucker" for publicity-wise magi. He has the backing of some important names, scientific and psychic. When someone of our bunch does go after it will it be you who says, "I could have done that.?"

Stuart Towne's "Death Out of Thin Air" is a good novel buy. Don Diavolo, a magician who seems able to do things you and I would like to accomplish, catches criminals of the sort that only a nightmare could spawn. Clayton (Merlin) Rawson is the man who pulled the strings and punched the keys. --- The N.Y. Knights of Magic will hold their 20th Anniversary Magic show on January 22 at the Barbizon-Plaza (Hotel) Concert Hall. It starts a fraternal benefit fund for distressed members. Simon Cottlow, a magical maddist, and a close friend of A. M. Wilson, is being honored in memory by this effort to assist magicalites of the society which he founded two decades ago. All dealers have or can get tickets. Why not go? --- If you didn't see Al Baker's Salt Trick in the movie "Mark of Zorro" wherein it was done well without any disclosure of method, maybe you can thrill to a bit of prose from England, where the hobby and profession of magic still manages to dodge hell-fired aggression: "Just imagine the joy of Professor De Binns, when, at Monday rehearsal, the manager grins, and says, 'Look here, old boy, I hope your show clicks; We'd a chap here last week who exposed all those tricks!'"

Theo. Annemann

form a hold. At this time the trick card is par-



tially exposed, but, owing to its being white at back it cannot be picked out from the handkerchief.

Holding the package by the twist show back and front. Hold the front towards audience and command card to appear. Gently shake and card "A" will slowly appear to filter through at bottom. Remove it before wholly out and show fully without ever showing the back. No sleight-of-hand method ever has approached the perfection of this presentation.