

By Popular Demand!

# MYRON COHEN'S

Funniest Jokes, Anecdotes and Humor — in Book Form

## LAUGHING OUT LOUD

with 63 hilarious drawings  
by Sheila Greenwald

HERE is an all-new collection of the rollicking stories, jokes and anecdotes that have made Myron Cohen America's master story-teller. Now in one book you get the jokes that tickled millions on the Ed Sullivan Show, brought down the house at The Copacabana, Flamingo, Chez Paree, Grossinger's and scores of other entertainment centers. Open it to any page and you'll see why Myron Cohen rocketed from silk salesman to the heights of show business in a few short years. Raconteur Cohen takes you from "Garment Gaieties" to "Comedy At The Copa," from "Miami Mirth" to "Catskill Capers," from "Gags For Gourmets" to "Cohen At Home," in a 12-chapter romp that will keep you reading and laughing out loud from the first page to the last.

**MAIL COUPON TODAY**

To your bookseller or  
Chapel Press,  
Dept. B-147  
224 Fourth Avenue, New York 3, N. Y.

I enclose \$2.95. Please send me, postage prepaid, a copy of Myron Cohen's fun book "Laughing Out Loud." I understand that if I am not completely fractured by this collection of wit and humor, I may return the book for complete refund within 10 days.

Name.....  
Address.....  
City..... Zone..... State.....

☐ If you prefer, send no money now and pay postman \$2.95 plus shipping. Same return privilege.

"A bright anthology of jokes and anecdotes... Myron Cohen knows his humor."  
—Abel Green, Variety.

## Notice

We, Mouton & Co. Publishers, Inc., having our registered offices at 5, Herderstraat, The Hague, Holland

whereas

only owing to a deplorable misunderstanding we contributed in bona fide to the publication of an edition, of about 1160 copies, in Russian language, of the book "Doctor Zhivago" by the Russian author Boris Pasternak, such edition having been issued at The Hague in summer 1958, hereby

acknowledge

that the Italian Editor Feltrinelli, Publisher in Milan, had given no authorization to said publication, nor to the indication of his name in the frontispiece of the book, and

state

that it never has been our intention to infringe on any rights of

S.I.A.S. Giangiacomo Feltrinelli Editore

having their offices at 6, Via Andegari, Milan, Italy, on

## Doctor Zhivago

by Boris Pasternak

which was issued for the first time in the world at Milan by Feltrinelli in November 1957 as a consequence of a regular contract of edition and which is, therefore, protected in conformity with the International Copyrights Agreement.

This notice is appearing simultaneously on following newspapers: "Il Corriere della Sera" of Milan; "Telegraf" of Amsterdam; "The Times" of London; "The New York Times" (supplement) of New York; "Le Figaro" of Paris; "Die Welt" of Hamburg; and "Frankfurter Allgemeine Zeitung" of Frankfurt am Main.

## A Life In Ferment

MINE ENEMY GROWS OLDER. By Alexander King. 374 pp. New York: Simon and Schuster. \$4.50.

By RAYMOND HOLDEN

FEW ordinary writers could or would attempt to write a life of Alexander King. While they wrote about him, he would no doubt confound them by becoming someone else. It is by no means certain that the man who finally did get around to writing about him isn't subject to the same difficulty. That man is Alexander King himself—or is he? Perhaps he doesn't, and never did, exist at all. It says in this book that some years ago a New York columnist declared that Alexander King was the invention of a couple of Hungarian journalists.

If so, those journalists were men of immense and macabre imagination. For Alexander King, as he describes himself, is really something. Since his inventors didn't provide him with adequate kidneys, are numbered. He is, or was, a drug addict possessed of unusual gusto and a talent for sounding the lowest depths. He is an artist, with both a capital and a small "A." He has decorated department store windows and done illustrations for more than sixty books. He once invented a syndicate of seven or eight artists to do a series of leaflets for an advertising agency. He played the parts of every one of these artists himself. Their work was so successful that the agency put King on the spot by giving a terrific cocktail party and inviting all eight to attend.

WHEN he wasn't being an artist, he was an editor. He got around. He seems to have met everybody from William Seabrook to Henry Luce and to have formed very strong opinions, some favorable but mostly unfavorable, about all of his acquaintances. Some of them are not going to be very happy about their part in this book. The reader who has a strong stomach and is not irritated by the author's verbal juggling and sometimes painful name-calling will be made either happy or morbidly excited. Others probably won't read his book. This may be a pity, since there are sandwiched in between its horrors some anecdotes and personal narratives of rare subtlety and humor. Whether one regards this as autobiography or fiction (the two are not really so far apart), it is at once a story of degradation and depravity and a sensitive and often kindly commentary on human life.

Mr. Holden, a poet, author and critic, has a close acquaintance with the literary world.

## SPECIAL TRIAL OFFER

to introduce you to America's best-selling, most practical art magazine... at a big saving!



AMERICAN ARTIST is a magazine of information... ideas... and inspiration... for everyone who enjoys and participates in art.

It will help you improve your own work, whether you're an amateur or professional—if you are interested in painting, sculpture, illustration, prints, design, ceramics.

AMERICAN ARTIST is the magazine of extended art education. Now in its twenty-second year of publication, it is written and edited primarily by artists for artists... its regular contributors include such well-known artists as Ernest W. Watson; Henry C. Fitz; Frederic Taubes; Eugene M. Ettenberg; Donald DeLue; Ervyn Metz; Edward Winter; Frederic Whitaker; and Fritz Eichenberg. Norman Kent is the Editor.

Though AMERICAN ARTIST gives you more how-to information, more special features and special issues (including the big, colorful and renowned Summer Number), it costs you less than other art magazines—even at regular rates.

And by acting now, you can try AMERICAN ARTIST for far less than regular rates. We invite you to subscribe at the special rate of

**7 ISSUES FOR ONLY \$3.95**  
(A \$5.25 single copy value!)

Include payment with order—saving us billing expense—and receive free the big January issue, in which is included the special Buyers' Guide of Selected Artists' Materials.

So fill out the coupon below to get 7 issues for only \$3.95... plus the BUYERS' GUIDE issue of AMERICAN ARTIST FREE when you enclose payment.

AMERICAN ARTIST IS BEAUTIFULLY PRINTED... COLOR PLATES IN EVERY ISSUE!

# EXTRA!

OFFER LIMITED — ORDER TODAY!

**American Artist** 24 West 40th Street  
New York 18, N. Y.

Please enter an AMERICAN ARTIST subscription in my name at the special rate of 7 issues for only \$3.95.

☐ \$3.95 enclosed  
(January Buyers' Guide issue included...FREE) ☐ Bill me

Name.....

Address.....

City..... Zone..... State.....

Add 50¢ extra for Canadian postage; \$1.00 for foreign.

His extraordinary book shows you

## THE SECRETS OF WINNING POKER

Be the first in your crowd to get his runaway best-seller that almost takes the gamble out of poker. The first four editions were sold out as soon as the ink was dry. A fifth printing has just been delivered and a sixth is on press.

**T**HE HERBERT O. YARDLEY book started selling like wild-fire when a small fraction of it appeared in *The Saturday Evening Post*.

Your best friends won't tell you what's in it — and when you've read it you won't tell them.

It's called *THE EDUCATION OF A POKER PLAYER*. And it's a priceless education. In it Yardley tells the secrets of his systems for winning at all the usual (and many of the rare) kinds of Draw and Stud-Poker.

**"Never open on two small pair — never"**

"Fold them," Yardley says. He's talking about Straight Draw, nothing wild, 7 players. "It's twelve to one you won't make a Full House. If somebody else opens, don't stay. Anyone who stays on two small pair should have his head examined. You fold — or you bluff by raising before the draw, standing pat, then betting."

In the same specific way Yardley looks over your shoulder at every hand and tells you exactly when to *open*, and when to *pass* (even though you have openers), when to *call* or *stay*, when to *bluff*, when to *raise*, when to be *cautious*, when to be *brazenly bold*. And when to meekly fold.

He shows you all this by means of actual sample hands which he plays out for you and analyzes. And you learn how to play *with* the odds instead of against them.

**How to develop not only a poker-face but a poker head**

Yardley tells you how to study and "read" the other players — watching and analyzing their mannerisms, learning their weaknesses and their strengths. He makes you a master strategist at poker's psychological war.

He tells you wonderful salty stories (probably not for your Aunt Hermine) out of his own poker experience around the world — stories that sharpen your poker sense.

You "sit in" on the game in which the corn grower "Bones" Alverson bet his farm against a circus tent show at Five-Card Draw Deuces Wild — and won under the unfortunate circumstance of no longer being alive at the time. (After which Yardley gives you a brilliant analysis of how to play your cards at Five-Card Draw Deuces Wild.)

You watch Jake Moses lose ten trunks full of sample shoes — and you profit from his mistake. You see how good and bad poker players from the old west to China played their hands — and how they should've played them.

### HOW WOULD YOU PLAY THESE DRAW POKER HANDS?

The game is Straight Draw—  
nothing wild, Jacks or better to  
open. There are 7 players



**Send for your copy today — at no risk**

Yardley's book could easily turn a steady loser into a steady winner. With its specific advice and its great stories out of Yardley's own experience, it amounts to a professional education in the theory and practice of winning — and a post-graduate course in the art of the bluff.

Send for your copy today. Get hold of it before the others in your crowd. Send no money. When the mailman brings your copy, read it, enjoy it, study it for three full weeks on the house. If you don't actually win several times the small cost of the book in your next few poker sessions, simply return the book within three weeks and pay nothing. Otherwise we'll bill you \$3.95 plus postage as payment in full. Simon and Schuster, Publishers, Dept. 49, 630 Fifth Avenue, New York City.



Photograph by OLLIE ATKINS

### About HERBERT O. YARDLEY

Yardley's mastery of the infinite subtleties of poker made him just the kind of agile thinker whom you would expect to crack a wartime Japanese code (he did) and to write the classic book on codes, ciphers and spies (he did: *The American Black Chamber*).

"Because he plays such a tight game of poker," says *The Saturday Evening Post*, "Yardley has been dubbed 'Old Adhesive' by his friends. After his retirement (as a cryptanalyst) three years ago, Yardley made a scientific study of poker in all its variations, thus reinforcing his fifty years of experience as a player. Now he has told all in *THE EDUCATION OF A POKER PLAYER*."

**Here's how good it is  
(the first tribute to Yardley's book)**

*The New York Herald Tribune Book Review* says, "It should be part of every father's investment portfolio for his son — or for himself. What Goren and Vanderbilt have done for the bridge player, Yardley has now done for that submerged four-fifths of American manhood that plays poker. He has given us dignity, wisdom and philosophy."

— THEODORE H. WHITE.



To Your Bookseller or  
**SIMON AND SCHUSTER, Inc., Dept. 49  
630 Fifth Avenue, New York 20, N. Y.**

I'm from Missouri and want to be *shown*. So send me a copy of Herbert O. Yardley's new book, *THE EDUCATION OF A POKER PLAYER*. If I don't win several times the price of the book in my next few poker sessions, I'll send the book back within three weeks and pay nothing. Otherwise, I will remit only \$3.95 plus a few cents postage as payment in full.

Name .....

Address .....

City ..... Zone ..... State .....

☐ **SAVE POSTAGE.** Check here if **ENCLOSING \$3.95** as payment in full, in which case we pay postage. Same return privilege, with money refunded in full. N. Y. City residents please add 12¢ city sales tax.

### THIS IS HOW YARDLEY WOULD PLAY THE HANDS IN PANEL ABOVE

**One Big Pair:** Yardley says, "Never stay on less. If you are sitting to the left of the opener, raise on a pair of Kings or Aces. If you drive out other players and the opener draws three cards, draw three with him. If he draws two cards, or one, draw two. If he checks, bet regardless of your hand. If an occasional player stays after you have raised, draw two and bet, unless someone stands pat."

**Four-Card Flush:** Yardley says, "A four-card flush should never be played unless there is over five times as much in the pot as the bet itself. That goes, too, for a four-card straight, open at both ends. As for an inside straight, why draw to it? The odds are twelve-to-one you don't make it."

**Three-of-a-Kind:** "My rule is this," says Yardley. "If you're holding three-of-a-kind, Tens or better, don't raise. You want to entice as many others to stay as you can, because you're pretty sure of winning. However, if your three are Nines or worse, raise. You want to drive out players who might draw against you."