



LOCK AND KEY

When, in 1931, the Annemann version of Seven Keys to Baldpate made its appearance, there were quite a number of club magicians who immediately put this novel effect in their programs. More recently has been placed on the market the John Snyder version, doing away with a change bag. In the method given here, the latter version undergoes a pruning and the gimic is eliminated, as well as the effect and working being revamped into more practical form for professional use. As it stands now, the effect can be followed easily and the method allows of conditions heretofore impossible.

Several keys and a lock are handed a spectator for examination. Only one key will open the lock. The performer locks the opened lock into the lapel buttonhole of the spectator, and the keys are mixed in a borrowed hat by anyone. This person takes a bunch of small drug envelopes and drops a key into each and seals. They are placed in the hat and again shaken up. The performer may be blindfolded if desired, and reaching into the hat picks out an envelope at a time, tossing each aside until he comes to one he "feels" is the key. Tearing open the envelope he dumps out the key, and successfully opens the lock. And there is nothing wrong to be found with the keys or lock.

You will require 2 locks, a key to open each, and 8 or 9 other keys that will not open either of the locks. Also have a stack of envelopes with a small bead in the corner of the top envelope. (Thanks to Mr. Frank Chapman)



Pass out the keys and have a spectator find the only one that will open the lock. The other lock (spectators only know about one) is in your inside coat pocket along with the envelopes. The key that fits this lock is up your right coat sleeve.

At this point have the spectator mix the keys in a borrowed hat. You have taken the lock from him with left hand while he does this, and as he shakes you reach into pocket and get the envelopes. You switch the lock for the other, and left hand comes out with the envelopes. Don't hurry this move, or try to be clever about it. All eyes are on the mixing of the keys, and you only have to do it naturally. No one ever dreams of an exchanged lock, all action being with the keys and envelopes. Hand spectator the envelopes, and then step back and fasten the lock in the other person's buttonhole. At this point let the key in right sleeve drop into hand.

Tell spectator with envelopes that you want him to seal the keys one at a time. What you really do, suiting your actions to your directions, is reach into the hat and produce the palmed key, place this key into the top envelope which contains the bead, and seal it. YOU HAVE PERFORMED THE TRICK RIGHT UNDER THEIR VERY EYES. All that need be done now is have spectator mix the envelopes after sealing the remainder himself. You then find the envelope with the bead and the rest is up to your showmanship. The trick's greatest feature is that you apparently never handle the keys or envelopes, everything being left to the spectator.



HENRY FETSCH

— EDITORIAL —

Magical festivities were numerous during the past month. Dr. Jacob Daley had a riotous affair at his home with about 30 present for dinner and embellishments. The feature of the show was Dave Bamberg's colored movies of his travels, superb costumes, and of his father, Okito, in action. A week later Frank Dodd had his annual outing on his Babylon estate, and over 100 partook of lunch, dinner, games, and watched the open air performance with a stein in each hand. Four days later the I.B.M. Convention opened at High Point, N.C. with over 300 registered as present. At the moment, I feel like yelling long and loud when anyone mentions the "pass."

One can have only regret that Bamberg has left our country to its mad and harum-scarum methods of show business. He turned down a thousand a week to chop the production into bits and work the movie presentation houses with four and five shows a day. And now he's back in the Latin climates where he can be his own boss, present magic to his own satisfaction, and continue to prove he has plenty in the ball or he never would have been able to build up the most artistic magic show we've ever seen.

Lucid moments at High Point, --- Mystic Craig's Mystery Bar being demonstrated hourly, and making his booth the most popular oasis in the town. N.C. being hard liquor dry, an opportunity was passed up to be arrested on the first night show for the producing of illegal beverages. Every wire service in the country would have carried it. --- Caryl Fleming with his perennial good natured look and attitude. Those polo shirts should have been assorted in color instead of all alike, though, because unless one counted the wrinkles and saw them disappear every several hours (we did just that after the second day!) the opinion could easily be that there was but one and only one. --- The inexhaustible kegs of "mountain dew" that were too easily accessible in Frank Bunker's room. --- Floyd Thayer's Grab Bag for a quarter, a most popular spot with plenty of value. --- Les Gilbert mooning over the program error that made of him "A Magical Pottouri." --- And Charley (Baffles) Brush trying to placate him with puns he had collected for his Linking Ring and Sphinx columns. --- Hazel Miller's air of devotion to all I.B.M. matters while her stomach turned flips in reaction to the change of climate, food, water, and perhaps a beer or two. -----

Letter at hand; "There is one thing that makes your Jinx worth ten times its price. Occasionally you recommend some item. Heath's dice was one and I'm going to buy Walsh's Magician's Dream and Vosburgh Lyon's Rising Cards. You see, you carry no advertising and I've found that if you say an item is good, then it really is! I have a dresser drawer filled with unusable junk, and have sworn not to add to it, nor have I recently." (Signed) Gaylord A. Wood.

Thanks, Mr. Wood. And if there are any others like you, I can honestly and vociferously say I like Tom Osborne's book on Cups and Balls as being most complete in routines, and Max Holden's publication of the Encyclopedia of Card Tricks in the decent form due such a work.

Laugh of the month; Walter Gibson has written, "Now that Holden is putting out the Encyclopedia in printed form, I've been puzzled as

to what to do with Gravatt's mimeographed opus. Fortunately, Gravatt -- who seems to think of everything -- has himself provided the answer on page 9 of the June Genii. His last paragraph really furnishes the inspiration." (We quote the Gravatt inspirational verbatim as well as reproductional on the funny page. Ed.)

The following excerpt should settle once and for all the controversy in which we have taken some part. We have had our say in issues gone by, and quoted the various claimants to the bridge trick together with their remarks about the others. Frank Travers mailed this to me on June 10th, and it leaves no room for argument.

"--- One thing I wish you would settle for all time is that ----- bridge trick, so far six letters have reached me each claiming the trick. Mickey MacDougall, Jerry Kahler, Frank Lane, all the bunch arguing like hell. I traced this method back to Robert Houdin's "Tricks of the Greeks, or Card Sharping Exposed" on page 267 in the fine print. This tells about placing the high cards second and fourth. It is known as bricklaying among the gamblers. The book was published in 1861 and if any of that bunch can show priority they are entitled to it."

Magician Opens Up His Bag and Crashes Big Business

Julien J. Proskauer, Who Is Stunts, Inc., Invents All These

Funny Little Gadgets That You Puzzle About and Annoy Your Friends With. June 24 1937

Telegram

Somewhat or other, if you consult Julien J. Proskauer about a stagnant business, he always will recommend a stunt. "Stunts are a lot of fun. They are a pleasant, easy way to stimulate business," states Mr. Proskauer. His enthusiasm perhaps has something to do with his being president of Stunts, Inc.

Mr. Proskauer is also president of the Society of American Magicians and of Popper & Co., a big printing outfit, but Stunts, Inc., is the little niche Julien J. Proskauer has carved out of life by and for himself, though recently he took on an associate -- Vice President Robert (Sherman) Sherman, a retired magician who owns the Bridgeport metal- and-wood factory where most of the gadgets of Stunts, Inc., are made.

Stunts, Inc., spends all its spare time thinking up new stunts. When an idea crackles Mr. Proskauer, Mr. Sherman, Dexter Sims-bough, advertising-idea man, a noted professor of psychology and a philosopher, go into a huddle.

The psychologist is retained to forecast how the public mind will work next week. The function of the house philosopher is somewhat hazy, even to Mr. Proskauer.

However, once Stunts, Inc., agrees it "has something" the next step is selecting a juicy account to which the stunt might be adapted for sales promotion. Selling comes next, then servicing. It's all very simple, apparently, because Stunts, Inc., which turned over \$450,000 last year, will top \$1,200,000 as a two-year-old. A heap of letters from places like Winnipeg, San Francisco and Boise saying "What can you do for my business for \$100,000?" will deprive Stunts, Inc., of a vacation this summer.

The hit-of-the-week order came from the Buick people, who wanted to advertise that they will broadcast the Braddock-Louis fight. Stunts, Inc., wracked its brains and produced 1,000,000 copies of a trick done with a single card that bends in the middle.

Stunts, Inc., provided the tricks

that went with the mystic music of the Chandu program, one of which was an up-to-date version of the old shell game. Three different colored discs go under three red cups. The magician leaves the room. When he returns he tells which discs have been changed and names the colors under each disc. (An almost invisible hair on the blue disc, two on the red and none on the white is the solution, if you promise to keep it on the q. t.)

The mystic bead trick was the big item distributed on Thurston's Magic Air (Swift & Co.) program. Two lengths of string and three beads are used. Double one of the strings, thread two beads on the loop end and secretly slip loop end of second string into loop end of first.

Bend loop of second string over and draw this false connection into middle of bead near it, distracting spectators by talking. Then string third bead on ends of the second string so that bead with false knot is in center. Take any two string ends and make a knot outside the beads, explaining that this is done to prevent the beads from escaping. Have one of the audience hold all four ends of string, not too tautly. Under cover of a handkerchief slide the middle bead from the connection and the other two will also come off into your hand. Remove the handkerchief. Presto, no beads on the string.

I have no comment to the above. Just give a deep sigh and turn to the next page.

SUGGESTED ROUTINES

NO. FOUR — A No Card Mystery Act

Effects for this Jinx program that does not make use of cards in any way, are routined so as to open lightly, blend together, and finally wind up with a strong test of one man second sight, or what have you.

Everything will pack easily and quickly into an ordinary suitcase, and outside of the case itself, everything won't weigh over five or six pounds.

On the spot, one needs only a small table or stand and one chair. The actual time of the set-up shouldn't exceed seven minutes. Running time of a program always depends a lot upon the individual performer, but a try-out of this routine clocked twenty-one minutes under favorable conditions. The last effect is the only one to take a bit of time, and there will be some who will want to build this up a bit with a few impressive words on telepathy.

Outside of the coin stand, which is but a long thin stand in which the coins are stood upright, the money tray, and the blackboard, everything else can be packed into a brief case or doctor's kit. The best material for a blackboard is the very heavy type silicate which is about a quarter inch thick and has a writing surface on both of its sides. This can be cut to whatever size you like best.

The last two effects make use of this board which may be placed on the chair or a small collapsible table easel which is simply made. Use one side for the Lucky Number effect, and then turn the board over for the telepathy finale trick. For this last, have a dampened eraser ready, so the writing on board is thoroughly removed. Often a dry erasure leaves a slight trace of what has been written before, and may give your audience an idea that that is how you work.

After the first effect comes the vanish, and because of the fact that you put it in a holder the old gag of being told by your doctor to stay away from tobacco can be used. You reach for the match in your right pocket, light the match, and as you light it let the cigarette and holder go. Pretend to start lighting and then find it gone. Keep match burning and remark that you forgot to add that your wife said to keep away from holders too.

You can now extinguish the match in the well known manner of blowing up the left sleeve and flicking it out in right hand at the same time, and can finish off by saying that about the only fun you have left is lighting matches and putting them out.

You still have the handkerchief that was borrowed for the first effect, and which you dropped on table for the vanish. Use this hank for the coin trick that follows, and after this

say that you always return borrowed articles but like to show your appreciation of the trust by giving the loaner a token of esteem. This works into the ice cream cone production and subsequent gag of your keeping the cream for your little brother.

On your way back to the front, pick up another person to help you on the Seamstress trick, and time and effort is saved at this point. It has always annoyed me to see a person go back to the front and then ask for an assistant when they could just as well go back with the performer. Besides, when one is in the audience, help is always easier to get. Some people don't like to walk up alone.

On the finale, write two of the items, the number and word, and then stop. Take off the blindfold, remark that for the picture test you would like to have the committee at a distance, and send them back to their seats. Now make the drawing, have one of the committee say "Right" or "Wrong," (the audience knows anyway) and you are through to a climax with an empty stage.

Suggested Program No. One -- A Club Act of Magic -- was in the Jinx Extra for Summer 1936. The programme runs about twenty-five minutes and packs into a brief case.

Suggested Program No. Two -- A Mental Club Act -- was in the Jinx No. 23 for August 1936. This programme runs about thirty minutes and also can be carried in a brief case.

Suggested Routine No. Three - A Magical Club Program -- appeared in Jinx No. 30 for March 1937. The act can be carried in a small suitcase and runs approximately 30 minutes.

The necessary objects are;
One Thumb Tip

1 Bag of Tobacco
A book of cigarette paper
1 cigarette - kitchen matches
Cigarette holder pull
Coin stand - 15 half dollars
A standard magic money tray
Some good magician's wax
An ordinary ice cream cone
2 pin tumbler padlocks
1 key for each lock
8 similar keys not fitting
Packet of #2 Drug envelopes
Some very small glass beads
Seamstress gimics and hanks as per directions. These can be made up by yourself or purchased complete from Max Holden, New York City, who manufactured it professionally after Jinx publication of the trick.

One two sided blackboard as described above.
One handkerchief to be used as a blindfold.

That's all there is to the necessary things one needs for the complete act, except an audience. Below is a list of the program effects in order, and as taken from the current and back numbers of the Jinx. The arrangement has been carefully figured and checked for best results and reaction.

The Classical Cigarette	W Extra '35	Page 84
A Visible Cigarette Vanisher	No. 16	Page 78
Coins, En Route!	No. 14	Page 66
Brr!! (meaning 'cold')	No. 16	Page 79
The Spectral Seamstress	No. 21	Page 124
Lock and Key	No. 34	Page 227
The Lucky Number Magic Square	No. 16	Page 79
The Mystery of the Blackboard	No. 1	Page 4

P.S. For the ice cream cone trick, use real cones, and put on top the novelty imitation rubber cream. As you give out, take off cream and pocket. Say you are saving to cut the overhead.

UNIFLIGHT

ORVILLE MEYER

Effect: A card is chosen by a spectator and the pack is then separated into halves which are secured by rubber bands. Each half contains 26 cards, and the spectator notes carefully in which half his card is now located. The chosen card now passes from one packet to the other, where it is discovered REVERSED. The packets are counted again, and found to consist of 25 and 27 cards, proving that one card did actually travel.

This is a most convincing effect and depends upon a very subtle faked card. Get one extra duplicate of any card in the pack. This card is glued, at the bottom only, to the back of any other card in the deck. With this card in deck, the cards may be fanned or counted, and only 52 cards seen with no duplicates visible. However, with this faked card on top, the rear one of the glued pair can be raised at the free end and freely shown.

To the back of any other card in the deck affix a bit of wax at two opposite corners, and to this card, press, back to back, the regular duplicate of the rear card of the glued pair.

The faked card is on top of pack, the waxed pair about 13 from the bottom. Let us suppose the faked card is the 6 of Spades, with the Ace of Hearts glued to its back. Then the regular Ace of Hearts is waxed onto another card and is face up about 13 from the bottom.

The spectator inserts his finger into the deck as you riffle ends, and you slip force the top faked card so it becomes top card of lower half when you cut at the spot where stopped. Lay upper half of deck aside. Now you show the spectator his chosen card, in reality you show the Ace of Hearts in back of the 6 spot by raising outer and loose end of the glued pair. Now you remove his Ace of Hearts without showing face at this point, for the face showing would be a 6 spot, and place it on top of the heap just laid aside. You have the bottom half of deck still in your hands. Turn this half face up, and now slowly and carefully count off 26 cards, all face up on the table. Due to the regular Ace of Hearts being waxed to back of an indifferent card, it will not be seen. The 26 counted (really 27) are now secured with a rubber band. If there are not 26 in the portion you hold, take a few from the bottom of the other heap, being sure to show the face of each one.

Now you again show spectator's Ace of Hearts on other pile by raising the outer loose end. Push it into the center and say, "We will also secure this remaining half (really only 25) with another band." Now you are set for the transposition, for after a magic pass, or whatnot, you slowly and carefully count the packet that HAD (apparently) the chosen card in it. There are now 25 cards, and the Ace of Hearts is missing. Only the face of faked card can be seen. Now you fan through the other packet face down, and near the center, face up, is found the Ace of Hearts. Remove this, at same time separating it from card to which it was stuck, cut the packet at this point, turn packet face up and count. There are 26 cards plus the Ace, and 27 cards prove conclusively that one actually did pass across from the other half.

THE GYSEL SLATE

BOB GYSEL

Undoubtedly, this is one of the neatest and most subtle of the flap slate methods for home seance work yet devised. I first saw it done by its originator several years ago, and its operation had me completely puzzled until the whole routine of actions was revealed.

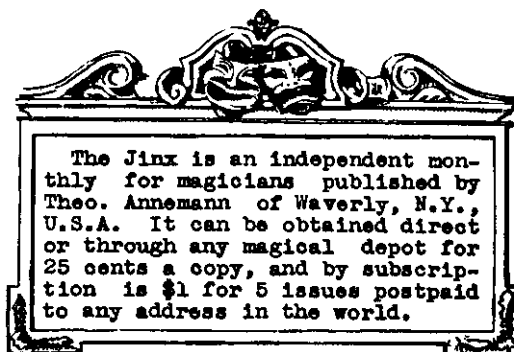
Two slates and a flap are used, the flap being prepared at one end with a sharp spring steel hook. A flat piece of spring, about a quarter of an inch wide and one inch long is bent into a V shape. One prong is now filed to a sharp point. The V shaped piece is now put over the center of one end of flap and the untouched prong is securely fastened to one side by glue and a small piece of black tape. The pointed prong sticks out over the other side as illustrated.

Use a small table, a card table being very nice, and have on it, a loose cover or cloth of some sort. Write the message on one side of one slate and cover it with flap, hook sticking outward as per #1. Put the unprepared slate underneath and place them to one side ready.

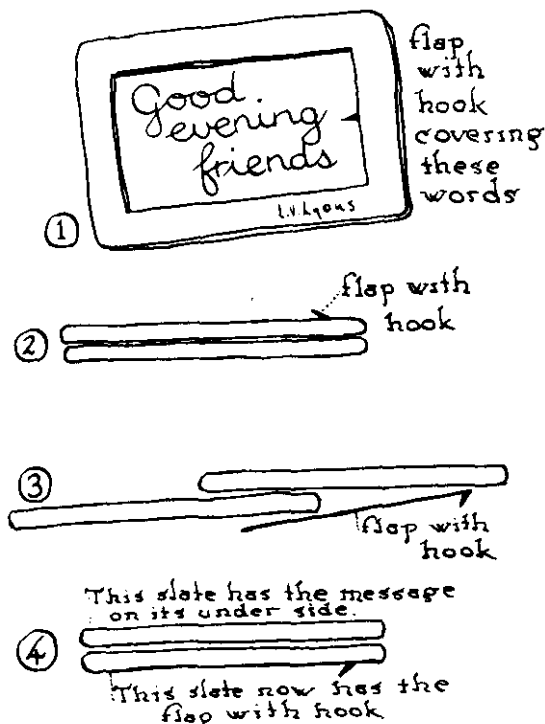
Pick up the two slates together as per #2. Turn them over one so that both outside surfaces are clean. This leaves the flap side on the underside and the hook is at the right. Separate them, holding the top slate at left end with left thumb on top and fingers under, and the bottom slate is held at right end in the same manner with right hand. The flap is held in place on under side of right hand slate.

Both sides of both slates are shown by the turning of hands. Now they are placed back together WITH THE RIGHT HAND SLATE GOING ON TOP. The wooden edge is placed on wooden edge of the left hand slate, and at this moment, the right fingers let up a bit with their pressure, and the weight of the flap allows it to drop about an inch as per illustration #3. Then the right hand slate is slid along on top and the flap is thus transferred to underside of bottom slate. The situation is now as pictured in #4.

The left hand now slides off top slate, on the underside of which is the message, and drops it on table. The right hand grasps the remaining slate by the near to body side with thumb on top and fingers underneath keeping flap in place. At this point, you apparently think of the table covering, and your left hand pushes slate on table to one side a bit, and pulls off the cloth by grasping it at center of side to-



wards you. As this is pulled up, the action covers the right hand and slate for a second, and you'll find the hook in a position to be caught in the cloth. The left hand continues taking cloth away, and the sides of it will fall down to hang around the flap. Turn a bit to your right and toss or drop the cloth out of the way.



Start to put the right hand slate on top of the other, BUT TURN IT AROUND AS YOU DO SO TO SHOW THE OTHER SIDE. This is the move that will fool any wise person who may have an idea of a flap. Drop it on top of other, and explain that with the slates on a solid surface, a spirit message should appear on the inner surface if at all. As you say this, lift off top slate to show the inside, and in replacing slide it underneath the other, pick up slates together and tap the edges on table, and then drop them down turned over. All is now ready for the finish. Gysel uses this continually as the opening to a series of mediumistic effects, and uses only the message, "Good evening, friends." Or one can further it by signing with the name of the control supposed to be guiding the seance.

The whole operation takes but a minute, and is done easily and almost carelessly. The writer has seen Gysel do this without the cloth get-away for flap, but it is not so easy unless one has established the appearance of being erratic and apt to do most anything at any time in the way of moving around. Using small slates, the handling was exactly the same to the point where top slate with message underneath was tossed to table. At this time the other slate was held in right hand which dropped to side for a second and the flap hooked onto clothes a little behind the right hip. When message was revealed, he turned a bit more to right, and right hand merely grasped flap by sides, lifted it loose, and dropped it into right side coat pocket from where he brought out a handkerchief to be used as a blindfold or something in the next test. The action, although bold, was done so easily that detection was very improbable.

FEEL!! STUART ROBSON

Using a new discovery, we find it possible to now make 100% perfect an old time trick that sounded well on paper but which gave a low percentage of correct results.

Most of the child trick books carried the feat of finding one chosen coin from among others by the simple but subtle expedient of picking out the one a bit warmer than the others. Such a method necessitated the spectator's holding the selected coin to their forehead, or in their closed hand for a minute or so to give it heat. After being mixed with eight or ten more coins in a hat, the performer would search hopefully for the one not as cold to the touch as the rest.

In the following effect and method, the performer asks for the loan of eight or ten coins of the same denomination. Pennies or nickels do very nicely. They are gathered together and put on the table. The performer states that by constant practise, his sense of touch has been developed to what might be called an alarming degree, and he will offer proof.

Someone is asked to select at random any one coin from the pile, and to mark it, make a very slight scratch upon it secretly. The performer takes the coin for a second, glances at the date, and either puts it on table with the others or drops it into a hat. The coins are gathered together by anyone, dropped into the hat, and the performer blindfolded. Reaching into the hat with one hand, the performer feels around among the mixed up coins, and produces the right one without fail. He explains that by noting the date, he has been able to pick that one out from among the others.

As we said before, the secret makes use of a new discovery. At the nearest stationery store, secure a 15 cent roll of Scotch Cellulose Tape. It is transparent mending tape, such as is used to mend torn books, but it has an adhesive on it like no regular adhesive tape yet made. It is best in the half inch width for our purpose. Cut off a piece a half-inch square. Put it (with the sticky side up, of course!) on the table, or inside a hat you have at hand. That's all you need.

Borrow the coins and have them in a pile. The piece of transparent paper, if on table, is never noticeable a short distance away. Have a coin selected from among the bunch and secretly have it marked for later identification. Take back the coin, handling it openly so everyone can see you do nothing to it, and pretend to note the date. Put it on table, right on top of the piece of tape. Don't try to push it down. Just lay it there and with this stuff you don't have to worry! Step away while the coins are gathered up and dropped in hat.

The other way is to have paper in hat. Look at date of coin, as you hold it by edges in one hand over crown, and then drop it. Just as long as it hits the tape you are set. The tape does the rest. It is invisible on the coin and all the shaking up in the world won't dislodge it. You find it by the feel, and by rubbing it between the fingers roll the tape off, and it leaves the coin with no stickiness at all. Just take a chance for once, and try it out.