



WALTER GIBSON'S "KEY LOCATION"

Locations are drugs on magical markets, especially when they pertain to cards instead of beautiful blondes of the type pictured by California press agents.

But let's suppose a blonde is your "medium". Put her in another room. Give a spectator the deck for plenty shuffling. He thinks of one card. Take back the deck, ask him for the card's name. From among them you pick out that card and put it before him. The deck is laid down and your retire from active service.

"Put your card anywhere in the deck," you say, "give them all a shuffle, and then send them into Miss Psychic." Naturally, to experienced readers of The Jinx, the result must be in favor of the performer. The "medium" either sends, brings with her, telegraphs or air mails the chosen card or its identity.

Secret: You and your partner, blonde or no, are conversant with a stacked deck code, whether it be Si Stebbin's idea or the "Eight Kings etc," arrangement. The deck, by the way, harbors a short card.

Take back the mixed deck and riffle cut the short card to top. Then shuffle overhead to bring it to the bottom. Next look through the cards for the one named. However, you really look for the card next to the named card USING THE SYSTEM OF STACKING. For instance, with the Si Stebbin's way, and a 4 of hearts named, you might look for the 7 of Clubs. With the "Eight Kings" ditty system the key card would be the Ace of Clubs.

The key card is shifted to the deck's top. Next you "find" the named card and give it out. The deck is put onto the table, short card at bottom, key card on top. The spectator inserts his card anywhere, cuts, shuffles. Take the deck from an "overhand" shuffler after the first mixing. You should know, after a few tricks, who shuffles dovetail. This type of shuffle never will separate the "short" and key card. And that is the clue which tells your medium the name of the chosen pasteboard.

HERB. RUNGIE'S "PICK UP"

Have a "short" card in your deck. The spectator shuffles. Taking the deck back you cut at the 'locator' card bringing it to about the deck's center. Spread them across a table and have one removed. Pick up the spread.

A riffle tells you if the "short" card still is there. If not, you have a miracle at hand. Otherwise riffle for the return of the chosen card and have it deposited at the break caused by the short card. Thus it goes on top of that pasteboard and the deck is squared.

Now riffle to the short card and cut the deck. The selected card becomes the bottom card and you note it as you square or tap deck on table. Next spread again the cards across the table and begin picking them up at random, one at a time. Say, "I'll try to sense your selection," but spell silently to yourself, one card for each letter, (for instance), T-H-E-T-W-O--, and then form of these cards a fan, asking, benignly, "Do you see your card among these?"

The answer must needs be "No" so you toss down that packet. Now you continue to pick more and THEN the selected card is taken up. NOW you start spelling in continuance, O-F-S-P-A-D-E-S, and then stop. Fan this packet out and ask if the card is seen. The answer must be "Yes". You can say, "Well, your card certainly wasn't on top or bottom of the pack."

Drop this last fan on top of the spread out deck, square the cards, and then carelessly pick up the first fanned bunch and drop them on top of all.

Give the deck a false cut, if you wish, and hand it to the spectator. Tell him to spell out his card. A pasteboard at a time falls with each letter. When he reaches the last one you stop him.

"What was it?" you ask again. He names it. Then you have him turn over the next and last one of the card's name which he has spelled. It just has to be right. And so is expounded another variation of a very ancient effect.

HELP FROM HADES

JACK VOSBURGH

From no other logical place than that suggested by the title above could come the performer's power to accomplish that which follows. At least, that is what he says.

The performer borrows a deck of cards, a pencil, and a small rectangular piece of paper. He rules the paper into three horizontal panels, each of the sections being approximately equal. The paper is put aside for the moment and the deck picked up. It is only necessary that the performer knows the top card.

The deck is given a spectator. He is asked to cut off a bunch of as many or as few cards as he pleases, laying this top portion of the cut face down to one side. Then he is to pick up the bottom half of the cut, hold it face down and deal three cards from its top, one at a time, onto your open palm. The remainder of the cards are laid on the table before him.

At this time you give him the paper and pencil. You call off the three cards dealt you so that he can write their names into the panels. The trickery here lies in manipulation and sayso. Hold the three cards squared face up in your left hand as you push the paper and pencil toward the spectator with your right hand. Then turn the squared three toward yourself, their backs to the spectator, and take the face card into your right hand, calling its name aloud. Take the second card in the same way, laying it on the face of the first card. BUT call it by the name of the card you have memorized, the card now on top of the heap laid aside. Pass the last card to your right hand, onto the face of the second card, and call it by its actual name.

In telling the spectator to tear the panels apart along the penciled lines, tilt the now squared packet of three cards face up and give a flash of the face card. It all looks fair. The man was busy writing, too busy to observe closely, and since he casually has seen two of the cards he never thinks that the third card was miscalled.

Pick up the bottom half of the deck and put the three cards face down on top. While the man tears the paper explain that you'll put each card into a different part of the pack and then shuffle all. What you do is this; Put the top card on the bottom; the next card goes into the middle (being careful not to show its face); and the third card is left on top. Overhand shuffle the packet, shuffling the top card to the bottom and the bottom card to the top. It appears fair, and here once more the spectator is too busily occupied to observe closely. Remember the name of the bottom card and you are ready to enter into the next part of the routine.

The papers, torn separate, are mixed by the spectator with writing sides down like dominoes. You apparently pick one at random but actually take one of those with but a single torn edge. The spectator cuts the deck (his portion of the pack - the laid aside top half is not used until later) into two piles. Place the paper with blank side up on top of the upper packet, and then over the paper lay the bottom portion of the cut. Pause about five seconds, then say

that whatever the name of the card on the paper may be, that card will travel from wherever it is in the shuffled packet to appear near to the paper.

The paper is turned up and the writing upon it read. Then pick up the heap, deal the cards one at a time into a pile on the table. Deal until you come to the paper. Turn the paper over and read aloud the writing upon it. Then, having remembered the name of the original bottom card after the shuffle, you can turn up either the top card of the counted cards or the top card of the uncounted cards. You picked up one of the papers with but a single torn edge and one of the two top cards must be the name on the paper. The slip with the two torn edges was the center panel and has written upon it the name of the card on top of the packet laid aside.

Having read the first paper and turned over one of the top cards, you lay the card and paper face up on the table together. Reassemble the deck so that the other important card is on top.

For the next effect pick up the other paper having but one torn edge. Tell the spectator to deal the cards one at a time into a face down pile upon the table. He may stop at any time. When he does, put the paper, writing side down, on top of the uncounted cards, and over this paper put the packet of dealt cards. This puts the second card immediately above the paper containing its name. Pause for a few seconds and then look at the card next to the paper. Fan the cards until you see the paper. Remove both the paper and card above it. They're alike.

Tell your watchers that the magic of the papers is such that it can attract the cards from wherever they are in the deck. This statement has logic for both the deck and papers have been mixed. No one possibly can know one card or one paper apart from its associates.

The climax. After the effect of a card finding its way next to its own paper "like a homing bird" is stressed, wink or leer at the spectators and say, "Let's try to outwit the pasteboards."

"We'll put this last paper upon the cards laid aside at the start. That should stump the card for it isn't even in that heap." You then pause for a moment and read the name on the paper. "See", you continue, "the card still is in its own heap. Wait! No! It's gone! It did pass over to join its paper!" At this point you lay the last card and its paper on the table.

Without sleight-of-hand, and strictly on account of natural misdirection, that which bases itself on the presumption that an honest acting man can do no wrong, this effect can be a veritable impromptu life-saver.

Nothing is necessary except the deck of cards and the piece of paper. While it isn't a trick to be performed before an audience of a thousand people it is one which can be presented before intimate gatherings with faith that it will mystify.



BEWILDERMENT OF SANTA

TOM OSBORNE'S TALE OF SAINT NICHOLAS



Yuletide season being upon us again this conceit, with no more apparatus than the ancient Passe-Passe Bottle trick, can be used to good advantage. Only the two standard tubes, the pair of shell bottles, and a glass tumbler are necessary. The lack of preparation needed, plus the ease of doing the stunt at any part of the program, makes it highly practical for the busy workers during this time of the year, and for any other year when Christmas patter is timely.

THE PATTERN

"Ladies and Gentlemen: I must tell you about the time Santa Claus was fooled, not by getting into the wrong chimney, but by something in his sleigh that he hadn't known was built by a helper back at his North Pole workshop."

- 1 'Twas the night before Christmas
When, all through the house,
Not a creature was stirring -
Not even a mouse.
- 2 The stillness was broken
By an overhead sound,
As down the chimney St. Nicholas
Came with a bound.
- 3 A bundle of toys
He had packed in his sack,
And he looked like a peddler
With that load on his back.
- 4 He spoke not a word;
Nor made any noise,
As he opened his bag
To distribute the toys.
- 5 A drum, doll and sled;
The usual things
That kiddies all ask for,
And Santa Claus brings.
- 6 While filling the stockings
A magic trick caught his eye,
So he stopped in his work
Just to give it a try.
- 7 A glass, a bottle
And hollow tubes as you see;
To hide both the objects
From you -- and from me.
- 8 The glass and the bottle
Are hidden from sight,
With the glass on the left,
The bottle on the right.
- 9 More rapid than reindeer,
So lively and quick,
Came a transposition
That fooled old St. Nick -
- 10 For, on lifting the covers
As you will see,
The glass and the bottle
Aren't where they should be.

- 11 He hides them again,
And can't believe his eyes;
For, when the covers are lifted
It's another surprise!
- 12 "One at a time," he says,
To make sure of his ground:
But, believe it or not,
The bottle isn't found.
- 13 Again he lifts the covers
And nearly loses his mind,
For, strange as it may seem to you,
No glass can he find.
- 14 Poor Santa's all bewildered;
The solution must be won:
How to set things right again
Before the night is done?
- 15 Then, with a wink of his eye
And a nod of his head,
He suddenly knew that
Magic words should be said.
- 16 So he cried, "Merry Christmas!"
From his lips the words burst.
And both of the objects
Were where they were first.

Presentation notes and keyed information:-
Verses #3 and #5 are optional. The set-up has the glass on the magician's left and the bottle on his right.
Verse #7 - Show the tubes, cover bottle with one, steal the extra bottle, and then cover the glass with this tube.
Verse #8 - Lift up the tubes, one at a time, showing the glass and bottle changed.
Verse #10 - Lift both tubes together.
Verse #11 - Cover and then lift both at once.
Verse #12 - Lift one tube at a time, the right tube first, each time lifting up the bottle also. Replace.
Verse #13 - Lift right tube and bottle to show nothing. Lift left tube showing bottle. No glass. Replace.
Verse #16 - Show bottle and glass as at start

EDITRIVIA

The pictures on this page are from a Minneapolis paper. Mr. DeVoll now is marketing his gadget for less than \$50.



Skeptical Marion Jensen, receptionist in the Star Journal editorial offices, yesterday met James J. DeVoll, magician, who lives at Normandy hotel. Marion doubted DeVoll could make her float in the air as he claimed, so he proceeded with his trick. Here, he is showing Marion the magic rug on which she will lie.

We take pride in a magical scoop when we say that it will be the next big carnival, side-show, and what-have-you expose item, taking the place of the now well worn headless lady illusion. --- That Winchell notice of a hushed up Boston society matron's suicide attempt in a magician's dressing room is not concerned with any one with whom we are concerned. --- Dante's chief lady assistant, Miss Moi-Yo (Loretta) Miller, told a Liberty reporter how useful magic could be to a woman in ordinary life. "When you wash dishes," to quote, "you seldom break anything if you wear your fingernails the way magicians wear theirs, very long and filed down at the sides, with the third and fourth fingers of the right hand and the index finger of the left hand trained to extra dexterity. Magic also teaches you the wisdom of shoe comfort. Your most marvelous tricks are apt to go wrong if your feet hurt." My God! Is that why my tricks don't get the applause I think is their due?

If you bought a trick over a dealer's counter and got a Jinx subscription I'm glad. One salesman for my money sells an effect after demonstration and takes in the dollar. Then he gives the customer a copy of this sheet in which the stunt just shown appeared, and says, "You'll get seven more." --- Jay Marshall and his father-in-law Al Baker are separate professional entertainers. Neither one gives "material" to the other. Neither is responsible in any way for the actions of the other. And neither wants the incident (#118,119) mentioned again. So each of you are now on your own.



To prove there's nothing up his sleeves, DeVoll shows Marion the rug, above. The trick, his own invention, is called "The challenger—one man safety levitation."



Here DeVoll starts to rap the magic rug around Marion. Mystifying part of the trick is that it is performed out in the open, without ropes or pulleys.

Martin Gardner's "After The Dessert" is worth its cheap price. Others have reviewed the mss. of tricks which can be done at any time, any place, and with objects at hand around the table, but we held off until we tried a few of them on "tough" occasions. The answer is this notice. --- Paste in your notebook that article by Dell O'Dell which appeared in the December "Tops". It took a lot of practical experience to get together such a compendium of publicity-worth tricks. --- Blackstone will be in Newark, N.J. on Dec. 10th for a few days. That new Hindu Rope trick with vanishing boy has been worrying us. --- Card squiggles (#115) are gradually coming in. The answer for magic mag contests must be, at least, a six month or longer period. We're glad that we set it for that time because it has come to our notice that many of the fellows are using the first five months for thought, and the final month for sending in the idea pictorially.

European magic news and accounts are scarce. The Nov. 16th issue of "The World's Fair" just arrived with the first major curtailment of the magic page. "We regret the brevity of these Notes this week," says the editor, "which is due to delay in postal deliveries and other factors beyond our control." We still howl to high heaven when we think of the picture of that big department store in London, its entire front blown out, but with a sign reading, "If you think this is bad you should see our Berlin branch!"



DeVoll starts his incantation, telling Marion to stiffen her body so she will float lightly in the air. In addition to this trick, DeVoll also perfected the "light-bulb-in-the-hand" trick, selling the secret of it to other world-famous magicians like Blackstone.



After manipulating Marion into the proper position, DeVoll slowly takes his hands away—and believe it or not, Marion stays up. In addition, DeVoll also does character analysis and palm reading. Oh, yes—he brought Marion down again.

By the way, what has happened to the exposers, of late? Have they finally starved to death, we hope? --- Chester Morris' honeymoon must wait until after Jan. 1 because of his latest blood and thunder movie schedule. That's like looking across a magic dealer's counter two weeks before pay-day. --- Since black Friday when The Sphinx spurned our offer of purchase rumors have it that we intend to enlarge The Jinx and accept advertising. As Roget said: erroneous, false, untrue, devoid of truth, fallacious, faulty, apocryphal, unreal, ungrounded, groundless, unsubstantial, wrong, inexact, inaccurate, incorrect. In short: bunk.

Theo Annemann