

THE JINX



135

MOONLIGHT MADNESS

TO THE WIVES AND SWEETHEARTS OF MAGI

TO THE MAGICAL FRATERNITY

Every time my husband and I saw a two-person mindreading act we'd hurry home, locate all the transmission systems in our library, decide finally upon one we must learn and then begin the torture due a wife who, to the tune of Lohengrin, says, "I do", to the magically conscious man beside her. We must have tried them all, good and bad, and after mastering a particularly good-written code during the month we'd then forget it before we had a chance to show off our prowess. Counting, breathing, and other silent ideas made the person I otherwise love resemble a cross between an adagio dancer with the itch and a man with St. Vitus dance and a hot foot. Verbal codes were as bad for us. It all generally sounded like a Webster nightmare. Finally I drew a line. I was through until Mr. T. could locate or invent something requiring

no practice. I thought that a good way to put a stop to the whole thing. It only spurred him on, though, and now we do a most baffling routine and I don't have to worry about a thing. Wives and sweethearts, your trouble is over!

My father once told me that when I definitely had decided to do something for some one, I never should tie any strings to the action nor indicate any emotion except pleasure. Despite this excellent advice I must express a pang of regret as I write an article explaining a principle which, for several years, has served me well. Mrs. T. and I have used it to fool large audiences as well as small groups of friends. Magicians have been "taken in" by it as well as laymen. Close acquaintances have seen us perform on more than one occasion and still are not near a solution. I have no apologies to make for anything which may appear in the next few pages. The principle has been tested time and again, for it has been the first method of transmission to stand up under practically every condition to which a pair of mindreaders is subject. It's to the credit of a device that it is simple. And in that lies a baffling quality. There are few purely magical effects using as little apparatus needing so little practice as the offering here.



NOT RADIO NOR WIRELESS!
IT'S SILENT!
NO TEDIUS STUDY!
NO CONSTANT PRACTICE!
NO VISIBLE MOVES!
SETS UP IN A JIFFY!

Julia Thompson *Julia Thompson*

(Note by Ed. - We put that front page up just like an ad in a magical magazine. Mr. Thompson did the layout to save us time so it would have been a snide trick to omit it. The truth, though, is that it was done to impress upon you, you and you the importance of a simple gimmick.)

A two-person mental act seems always to find favor with audiences, especially those of the intimate home and club type. It is difficult for people to solve such work for the reasons, which I believe, that most people think along magical lines of manual trickery, aided by numerous exposes, and because there are very few double mental acts in comparison to magic acts.

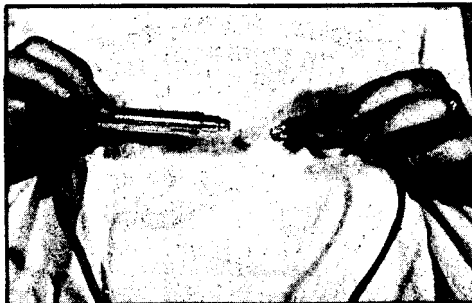
While magic has continually made strides by making use of principles unknown but a decade before, mental acts have stagnated and the mentalists themselves have kept to outworn and laboriously learned systems. One look at a system, by a neophyte with sincere intentions, is enough to discourage him.

I was dissatisfied. Dissatisfaction bred revolution. And that, plus a minor rebellion on the part of my wife, caused me to delve for an almost non-study, natural, and practical (even if time has elapsed since the last show) method of transmission.

Principle: Briefly stated, the means of signalling is a flashlight bulb attached to the rear of the vest, under the coat, and connected with a combination battery holder and switch in the trouser pocket.

Construction: At a 5 and 10 cent store purchase a single battery metal pencil type flashlight with a spring button switch at one end. Also purchase twenty inches of flexible (tinsel cord, preferably), and old flashlight bulb, a radio panel light socket stripped to the bare necessities, and a safety pin. See your nearest electrical supply store for these.

One end of the tinsel cord is split and the two wires are soldered to the panel light socket - one to the side, the other to the bottom. The safety pin also is soldered to the side of the socket and a bit of tire tape wrapped around to hold all connections secure. The bulb is removed from the flashlight and screwed into the panel socket. The glass top is broken from the old bulb and everything removed from inside. The other end of the tinsel cord is split. The insulation is stripped back just enough to make a connection - one wire being soldered to the inside of the base and the other to the terminal connection at the bottom of the base. Keeping



the two wires apart the bulb case is filled with hot sealing wax and allowed to harden. Then the base is screwed into the flashlight case from which the good bulb was removed to be placed into the panel socket. With a 1½ volt battery in the case, pressure upon the spring switch will cause panel bulb to light. Release of pressure extinguishes the light at the end of the tinsel cord.

By means of the safety pin, the socket is fastened, bulb up, near lower edge of vest about six inches above rear trouser pocket opening. The case is passed through belt strap into either side trouser pocket. I use the left for no particular reason except that it leaves my right hand free.

To eliminate absolutely any visible movement in the pocket while operating switch, close entire hand around case and press fist thus formed firmly against leg as thumb operates button by alternately pressing and releasing. The apparatus can be worn from morning until night without difficulty. The top photo shows the entire outfit. With a coat on, and with back towards medium, you silently signal, by short and long flashes of the light clearly visible through cloth, no one but the psychic directly behind you seeing the code flashes. This holds true even should both of you, and the audience, of course, be in total darkness.

The Code: Almost everything can be broken down to numbers, and in this case a short flash equals 1 and a long flash 5. Using these two signals any digit can be transmitted to take care of license numbers, telephone, bill, street, social security numerals, birth dates, coin and paper money denominations, addition totals, etc. The reader must remember that we are not attempting to duplicate the intricate acts of article defining with their speed of accomplishment despite the outmoded methods invariably used. We offer a neat, clean-cut, and practical method of doing impossible seeming stunts at a moment's notice without a lifetime of labor to learn.

The Setting: The medium is best at one end of the room while you station yourself at a distance with spectators before your table. At home parties you can seat the lady at an advantageous spot according to conditions, and approach the seated people about the room, stepping back a little for the denouement. As the device gives off no reflection or glow other than a single spot of light at a place where the medium knows to look for it, you have more freedom of movement than you would suppose. It isn't good policy for the medium to look con-



tinuously at your back. She can rest her head upon her hand and peer quite easily between fingers. We'll discuss the blindfold angles later.

The size of the audience has not, so far, altered the effectiveness of the routine for us. It was evolved for home gatherings but we have had excellent results before a group of 400 persons. (What do you mean by "group"! That's a convention! Ed.)

What Can Be Accomplished: It all is from my own experience. A volunteer assistant sits at a table with his back to the medium. The performer stands to the left and slightly to the rear, cutting off the medium's view of the table. Emphasis should be placed on the fact that the assistant always asks all the questions and that you, for once, propose to remain silent.

General Test: If the assistant is requested to empty his pockets and wallet on table much material will be found suitable for transmission. Have a memorised list of ten or twenty common pocket articles. Immediately you can pick up one article and another, sending the list number of the first while the subject still is getting out the stuff. If you prefer, another good general test is to have the spectator write down, at your direction, miscellaneous personal data, such as mentioned under The Code paragraph.

A very convincing book test can be presented by having a spectator read silently a passage from one of several books available. The assistant closes the book and takes ALL of them to the medium who picks out the right one, finds the page, and reads back the passage. The performer stands at ease and in silence while this is carried out, but he has signalled the number of the book, the page number, and the paragraph or line number, having had ample time to do it.

Professor J.B. Rhine's (Duke University) prize psychology and "extrasensory perception" students can be outdone by handing a deck of the design cards out for mixing while you relate what has been done and the results obtained. Your subject lays the cards before him, turns one up at a time and concentrates, and then taps upon the table as a signal when the medium names the design correctly. At the same time he turns the card so the audience can see it as the medium calls her thought. As Rhine star apostles of ESP don't get as much as 9 out of 25 on average, it's quite effective when your medium gets 25 out of 25, although we would suggest you jiggle the switch enough to keep her down to about 19. You merely know the five cards by number. The circle (1) is made with one line; the cross (2) uses two lines; the wavy lines (3) are three in number; the square (4) has four lines; and the star (5) has five points. The lower right hand picture on page 770 illustrates the positions.

As for playing cards, both of you remember the four suits in a certain order, knowing them as 1, 2, 3 and 4. A short signal is given over and over to signify each suit until the correct one is reached. Then, following a short pause, the value is transmitted; A Queen, for instance, being sent with two "longs" and two "shorts". If performing where it is possible for the spectators either to sit or congregate around the table, you should have the medium do more than just name a card or two. Try this effective routine:-

Ask a spectator to shuffle the deck, remove any number of cards, say 10, and lay them in a face up row. Then ask for questions from various people in regards to the layout. By using two "shorts" for "No" and three "shorts" for "Yes" in addition to the regular system,

all information can be sent in regards to positions of cards, their relationships with others in the row, and names. As a clincher test spread the deck face up and station someone at the light switch with instructions to plunge the room into darkness as soon as he hears another spectator select a card by thumping it heavily with his forefinger. There is no opportunity to signal between time of selection and the time room is darkened. Yet a moment or two after the lights are out the medium names the chosen card.

A more elaborate, but very convincing test of either telepathy or clairvoyance, is to have a bunch of cards laid out as before, whereupon the medium begins to speak immediately, something like this:-

"Before you ask me questions I have a few things to tell you. Looking in a general way at the mental picture of cards that you have formed, I see that there are nine cards on the table. Of these, there are six with spots and three face cards. Insofar as suits are concerned, that is, Clubs, Diamonds, Hearts and Spades, I perceive that all of them are represented. I see also that there are three Clubs, two Diamonds, three Hearts and one Spade. To be specific the Clubs are the two, seven and Jack; the Diamonds are the ten and Queen; the Hearts are the Ace, nine and King, and the Spade is the eight. That is all I can immediately visualise, no, wait a minute. There is another card I have missed - it's very faint, but I am sure it is the Seven of Diamonds." An examination of the face card of the pack shows it to be that card.

Analysis: As quickly as possible count the number of cards laid out and code it at once. The medium has memorised the order in which the various items will be "sent" so she knows automatically what each signal represents. Having received the first item she starts talking as outlined. Meanwhile count the FACE cards and code this number. Simple subtraction in her mind allows her to continue with more information. Now note which suits are represented and wait until medium says "-- Insofar as the suits are concerned, that is Clubs, Diamonds, Hearts and Spades, --" As each is mentioned, if there are any flash a short signal so that medium is almost immediately in a position to name all of the suits represented. Mrs. Thompson assigns the name of a suit to each of her four right fingers and bends the "suits" into her palm as signalled. Next is sent how many of each suit there are, using a set order of suit rotation. It is simple to remember the information received as 4012, or, as in the example given here 3231. In sending the values always keep to the same suit order and start with the lowest value. For the second card signal a number which, if added to the first value already sent, equals the value of the second, etc., for all of the cards. As the medium knows from her bent fingers the suits and from the total remembered exactly how many there are of each suit, she knows which is the last of each suit and, therefore, when to start on the next suit.

When cards are first withdrawn from pack and laid on table contrive to see the face card of deck before same is put aside. Its suit and value are signalled last after the medium has taken care of the cards on the table.

Thus the outline to be followed by both performer and medium is (1) No. of cards: (2) No. of face cards: (3) No. of suits represented: (4) No. of cards in each suit: (5) Value of cards in each suit: (6) Final card on face of deck. In this routine it must be remembered that the medium is trying to create the impression of genuine mindreading and not show how fast she can reveal the facts.

Letters and Words: Recently I have been attempting to perfect a system for sending alphabet letters. Those familiar with the Morse code are set. Those who are not probably will not want to devote the necessary time to it. At least I didn't and therefore developed the following:

Since there are but two signals available, allow a short flash, or dot, to equal a straight line, and a long flash, or dash, equal a curve. An examination of the capital letters of the alphabet will show that each is made up of a combination of straight lines and curves. In coding, send just what you see, starting either at the left or at the top of the letter depending upon its construction. It is not necessary to learn any code. For instance, if the letter is B, you will see at the left a straight line, hence signal a dot. Next, two curves (a curve is always consider a semi-circle) are transmitted. An O would be two dashes, a G a dash and a dot, etc cetera. The complete code looks like this:

I	.
T,L,V,X	..
A,F,N,H,Y,K,Z	...
E,M,W
D,P	---
R,U	---
B	---
C	---
O,S,	---
G,J	---
Q	---

The flashing is comparatively simple. A glance at the complete code, however, shows that the chief difficulty arises in the receiving. The medium need not necessarily memorize the code for it may be on a card in her hand. How is she to know which letter is being sent when more than one is in the group coded? In each case where there are more than one the letter most likely to appear is given first and the others follow in order of probability of appearance. Where there are only two the medium names the first in a hesitant manner. If she is correct, signal a dot, whereupon she becomes positive. If not correct, there is no signal and the medium switches to the other letter in a positive manner. In the EMW group she starts with an E. If wrong she says, "No, it seems to be turned the wrong way. Perhaps it is an M -- ", or "Yes, I see now, it is a W." You, of course, signal a dot at the right point. That leaves two groups in which difficulty might be experienced, namely TLVX and AFNHYKZ. Here the medium can state that she sees many letters none of which are very clear, and then proceeds to name all in the group one by one until she receives your signal. Or, during her talk of cloudiness, you may send a few dots to denote which of the letters in the series is the one. Then her vision clears. It must be realized that a lot depends upon common sense when coding a word. There are many letters which couldn't possibly follow others, and experience plus acuteness will make things much easier than they read.

(Note by Annemann:

This phase of "Moonlight Madness" could have been edited out as not being sufficiently practical for the general run of words. However, I think the principle of dot-dashing as applied to the groups and requiring no practice or memory for the sender is very clever and worthy of being studied. As it stands it is excellent for initials, and, while some may consider it just as well in the long pull to send figures from 1 to 26 to designate letters, we think an advantage to many will be in the fact that the assistant-medium-wife-sweetheart won't have to study long and hard. However, this way or no, the ingenious grouping of letters with simple

signals feels as though it can find use in one way or another that the reader and performer can evolve.)

Questions: By employing a principle outlined by Larsen and Wright in their mss. "Mental and Spirit Mysteries", it is possible to transmit the gist of a question which some spectator either writes upon a blackboard for all to see, or whispers to the performer. Messrs. Larsen and Wright nicely classified all possible subjects upon which questions can be asked, as follows:-

(1) Business; (2) Love; (3) Health; (4) Journeys; (5) Lost and Found Articles; (6) News (Will I hear from my brother? Will the parcel-post arrive? etc.) (7) Conflict; (Can I trust my partner? Will the quarrel be patched up? etc.) (8) Success; (Will I succeed? etc.) (9) Politics; (Who will be elected? etc.) (10) Crime; (11) Children; (Will it be a girl or boy? etc.) (12) Miscellaneous.

To be brief, the performer quickly classifies the spectator's question and sends the number. This mechanical end of of the test is simple enough but it is the medium, here, who carries the burden. She must be quick witted, possess a vivid imagination, and be fluent of speech. She must be able to say a great deal about nothing and convince the spectator that she is actually answering his individual query.

For instance: Having received signal #1, she might speak as follows: "I see a matter concerning you which is about to come up in the near future. In some manner it seems to be concerned with papers and signatures. You may rest assured that the outcome will be for the best, though it will not be exactly what you may expect at the present moment, for I see the future as very bright." One can give a surprisingly detailed reading by hazarding a few guesses and following up any correct surmises. As soon as she makes a mistake, signal a short flash whereupon she corrects her statement. Frequently you can signal two groups, the combination of which will paint a clear picture.

Questions written that do not classify with your list are signalled #12 and it means "Go slow." Such questions can be skirted if the medium says, "I'm sorry, sir, but it seems to me inadvisable to answer that question in public at this time."

An easy query can be forced if you handle it by addressing a spectator: "What are you most interested in at the moment - some matter of business, or affair of the heart, or a matter of health?" You'll be surprised how a person will pick up one of these suggested lines.

Additional Suggestions: In many of the tests suggested, if performed before a sizeable group seated some distance from the table, a great deal of effectiveness can be lost by people not seeing what is going on. In the case of cards I use a plain, unvarnished, folding (fits into a brief-case), wooden stand with two ledges on which the spectator places Giant cards as shown in the photograph. The two black lines are made by cloth tape and form two pockets thus enabling use of smaller cards numbered from 1 through 9. A spectator thus can arrange the cards in three horizontal rows and the medium names any one pointed to, finally giving the total of the three vertical columns.

In Conclusion: We've only scratched the surface with this device. I'd like to hear from those with ideas pertaining to its use. Address me in care of The First National Bank, Middleburg, Penna. And remember that the average spectator tends to accept your mental work as a genuine demonstration of something he wants to believe.



Ladies' Night - S.A.M. Parent Assembly - Hotel Barbi-zon-Plaza, New York City - April 14, 1941 - Reviewed by Robert Houdin, Jr.

VYNN BOYAR opened the show. Silent act with nothing in the way of novelty to recommend it. Run-of-the-mill tricks presented in a pedestrian manner. No showmanship - no stage presence

- no nothing.

PAXTON followed with an act that could have been outstanding but wasn't. The act was a tribute to a good mnemonic system. Endless reeling off of unimportant data about cities and their hotels, newspapers, etc. A lot of audience participation helped a little. He finished with memorizing the serial numbers on dollar bills and called them out forward, backward, and forward and backward simultaneously. The act was annoying because it should have been more entertaining than it was. It seemed to need a shot in the arm of some kind.

LOEW, out of place in the billing, seemed a little out of place in the show. Tricks straight out of Abbott's catalogue. Rickety magic table, tilted periously, kept audience's attention from effects like "Bank Nite" and the "Exciting Milk Vanish".

CLAYTON RAWSON and DR. LYONS presented something novel (thank heaven!) - a Rube Goldberg-ish invention which, when primed with nickels, could, and did, any magic trick desired, from the rising cards to any drink called for. The automaton was the hit of the evening. It was a complicated device and needed more rehearsing than Rawson was evidently able to give it. The novelty of the idea made up for the occasional stage waits.

SPAULDING started to present what could have been a graceful, pleasant act, but

unfortunately some live-stock backstage chose a pantomime act in which to sound off. Spaulding did his best to continue and did some beautiful magic, the best of which was the penetration of a steel ring by a silk handkerchief. The duck won, however, and it looked as if Spaulding cut his act short - for which he certainly couldn't be blamed.

FOXWELL opened the second half of the program. Neat presentation - some good gags a few novel ideas - were all to the good - but it seemed out of character to go from a cut and restored necktie and gag patter into a silent presentation of a levitation. The gal went up in the air all right but either they had a walrus backstage or else the gears needed oiling. On the whole, though, a good act --

ROGER BARKANN and phonograph went on next. The phonograph was good. Barkaan's speaking voice is unpleasant. He seemed ill-at-ease on stage and he missed a cue from the phonograph.

JOAN BRANDON, billed as America's First Lady of Magic, did a bar act. If you've ever seen a bar act, this was a bar act! They all have the same faults - slow, not very magical, and once you have seen one, redundant. Her presentation is peculiar. Dressed to stress the sex angle, her delivery is high-school-girlish. It's oddly disturbing - as though a strip tease artiste were suddenly to start singing hymns.

BILL WILLISTON, who had M.C.'d capably, brought the show to a close with a good, fast, funny, routine. He, of course, plays magic down and gags up. After that bill it was a relief.

In closing, Rawson & Lyons, Spaulding, Foxwell and Williston were worth seeing. But \$1.10 is pretty high for four acts.

P.S. Have you ever seen a magician cut a rope and then restore it. We did - in almost every act on the bill!

FROM A TROUPER

("I think this a fine letter. It shows a spirit agreeing with our review columnists' efforts to make magic better." Annemann)



Ted Annemann
Waverly, New York

4/14/41

Dear Ted:

I would much rather you had reviewed the show than the guy that did. I must have been awfully lousy or he had a reason to get back at me because of something that happened or was said, and rather than think it was the latter, because several S.A.M. members saw my show at Hershey, Pa. last Sept., and picked me from all the others, and believe me Ted there were some dandies, far better than I and I don't mean maybe.

1407 EAST MAIN STREET
Rochester, New York

Just who is this MASTER Robert Houdin, jr.? Or perhaps it is a secret, Ted. I would very much like to have him give me a complete description of what he means by all the faults of the average magician. He says stock magic and I wonder who did any original magic in the show and if he ever saw the Rice Bowls done as I did them.

I do so want to be a good magician and am sure he can instruct me so I can be as good as he. If this was his honest opinion, okey, but if it is because of what happened I don't think it fair.

I saw the balance of the show outside of Bonnert and enjoyed it immensely.

Ted and may I hear from you.

With best wishes

As ever

ECKAM

EE/GAY

Fantasy Outruns Fact in War's Race for Secret Weapons



'By Jove, Bracegirdle, he's got something there!'

—GOTRIVIA—

As I grow older I find it easy to make mistakes, but I find it as easy or more to compare my errors with those of still greater men in our chosen profession. And that leaves me with plenty of ground to cover. When, in that answer to the "eight points" condition contract for The Sphinx vs. M.U.M. (Jinx #131), Mr. John Mahomet saw fit to say that "officers of the Society have elected to disregard their end of the contract", he erred, to be kind, for any faults he may have had in mind could only have been blamed upon previous administrators. In turn we are guilty (and first to admit our miswritten words?) of mentioning Mr. Proskauer in connection with a "deal" concerning us and including the words "relief funds", said funds being a part of the Parent Assembly S.A.M.'s policies. While we take nothing back and do not care to change one word or what we wrote in issue No. 133, we do apologize for not making it clear that we were writing about Mr. P's political position of a few years ago when the event of our collusion occurred. The S.A.M. Relief Fund today is administered faithfully by three people, only one of whom can be contacted personally. No recipient of money for aid need fear that anyone outside of these three knows to whom it goes. And that statement includes the highest officers. Like Mr. Mahomet, time has passed us by in some instances, and the new regimes are far better than those we knew "when".

Woolworth's 5 & 10¢ store at 50th & 7th Ave in N.Y.C. opened a large magic counter the last of March, pushing it to the extent of a window display and a girl in top hat and tails to show how the coin could slide down a tin chute into a match box, and execute other principles of interest to most of us. We had an ace cameraman steal photos of us at the counter (Woolworth stores confiscate films of pics taken in their emporiums regardless of the subject) but before we could show you the layout here the project was discontinued. Nobody bought the stuff! And thumb tips were selling at 25¢! --- N.Y.C. courts ruled that a critic - or anyone else - could be barred from a theatre if its operators wished. Morris L. Ernst, brother of the late S.A.M. #1 president, and America's foremost expert on civil liberties, concurred with the findings and said to a columnist, "The law's against you." A N.Y. State Assemblyman thought the law worth changing. At first introduction his bill was killed in committee. He recently reintroduced it and the bill became law. In New York State, at least, you can't be barred from theatres because you are a reviewer. The instigator of the bill, both times, was Irwin C Davidson, a member of the S.A.M. He used to be at all meetings. Now he helps to make laws. We need magically conscious people in the higher spots. It's too bad that exposing still is a constitutional right. --- British communications lately have said that in the army, navy and air forces, the rosters reveal more than 100 professional magicians in the service, most of them as officers in the camouflage corps. The "Great Maskeleyne" was last reported in Libya, directing his outfit with designed uniforms to make them "more or less" invisible. --- Dunninger, as usual, managed to hit the metropolitan papers during the month with a "whip-off" of some medium who wanted to snare the much touted \$10,000 prize. We wonder what would happen if someone won it. And John Mahomet, Sphinx Editor, garnered a page in the Sunday Mirror of Apr. 6, featuring a pic of him studying out a trick for his magazine. Both picture and the action displayed were a plain case of libel.

The best piece of decent publicity to hand was from Dayton, Ohio. The Daily News did a Sunday section on March 23 headed by a front page photo of Bob Anderson entitled "Nothing Exposed." Four inside pages continued the layout of interest-exciting photos and Daytonians made it a real "come-on" for magic instead of the usual "lay off, it's simple" type of stuff you see posed by disgruntled and "laid-off" magicians. --- And, by the way, our Canadian subscribers can send us \$1 notes. We'll accept them at face value. You stuck by us during peace times and we'll stick by you now on your own currency basis. That goes for England, too, if the law lets the lettuce out.

I wonder how many of the present generation ever heard of or knew anything about Ottokar Fischer? His Vienna address was the only one we ever knew. He died last December 1st at 67 years of age. That's kind of young for a man with a hobby such as he had. Especially a hobby that he played so hard. It was magic, of course, and it became a hobby after professional years that saw him before crowned heads of Europe when crowned heads meant that you had to be good to be recognised. Dr. Joseph Fries, of N.Y.C., was a personal friend of Herr Fischer. Other magical magazines have, by this time, told you of the incidentals to life such as birth, and death and association with magicians. But Joe Fries cried one night while he told us of Otto Fischer and his sincere kindness towards magic and magicians. He related one story of Herr Fischer's collecting mania. On his first visit Dr. Fries was shown a large room of over 3000 shelves. "Mention someone," asked Ottokar Fischer, "anyone you know or ever heard of connected with magic." Dr. Fries picked a relative of a known magus, a person who had tried to pick up the wand but dropped it soon after. Herr Fischer dug into those accumulated cubby-holes and came out with a sheaf of folders and notes regarding the person! Dr. Fries told us that he saw more complete sets of American magical society programs than he ever had seen here. And he said that it gave him an eerie feeling to be so many thousands of miles from home and find this data so familiar. Ottokar Fischer had a brother. He notified all magical depots and papers of the death. I hope all of that collection doesn't get lost or broken up. Even if we never see it I want to know it exists somewhere. And with it will be the soul of its collector.

We've still a few Green Lama cards left for those who want to send a stamped envelope and do the trick in issue #127 as per instructions and patter, but you still can get the same mechanical results by using extra Jokers. --- If anything is worth mentioning it's a letter from W. J. Gallagher. He resides, or did, in Cairo, Egypt. Stamped, cross-marked, cross-examined, his communication took from Nov 15th until today, April 24th, over 5 months to get here. It makes this page seem rather futile, knowing it won't get back to a magic lover for a long time. What must he care about whether John Mahomet got his picture in the paper or Reuben Humdrum was held over at the Rainbow Room? Mr. Gallagher's epistle of 5 months ago said that he had joined the British Arab force and that he didn't have much time for writing.

Last minute notes: Bobby Weill, who annoys Genii with remarks they continue to print, is getting fat --- Russell Swann, still at N.Y.'s Warwick Hotel, could put movie star Lyle Talbot in hell for that drunken know-all-about-magic appearance during Russ' show. --- George Karger, who photo'd the Life-Clark expose, and as guilty as we can prove, will not be expelled by the S.A.M.

Theo. Amerman