



THE SECRET OF THE GEORGIA WONDER

(Note by Annemann: When my first years of magical "cramming" had passed I found myself intrigued mostly by escapes, spiritualistic phenomena, occult and psychic effects, and mind-reading mysteries. This was probably because such performances seemed to have a "call" on the supernatural, more so than other magical phenomena which was so dependent upon "the quickness of the hand." Next to the publicity possibilities of "muscle-reading" I was "sold" on the type of scientific trickery made famous in her day by Lulu Hurst. After checking a number of yellowed newspaper files for astonishing accounts of her work as seen through the eyes of 1883 writers, and using her own autobiography as a base for starting, I detailed a mss. of her strange feats. That someone hasn't made this a featured night club act to-day is as strange as the stunts, for capable presentation allows for many laughs along with the "magnetic" mystery. It is best done, from the showmanship angle, by a girl of not more than 110 pounds. There are many magicians of to-day who could do much worse than put their wives or assistants to work on what would be an interesting and new (to audiences of this era) marvel. The photographs accompanying this mss. are from Miss Hurst's autobiography. In a later article I want to cover another phase of this work, the "heavy while you wait" principles which had their day with such disciples as Mattie Lee Price and Johnny Coulon.)

Lulu Hurst came into the world in 1869 near Cedartown, Georgia. At the age of 14 she emulated the 1848 story of the Fox sisters by



LULU HURST

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"discovering" some sort of unknown "force" surrounding her when "quick, muffled, popping sounds" were heard after she had retired. As in the Hydesville hocus period it caused much excitement and speculation in her vicinity.

However, there is no evidence that any attempt was made to associate the noises with spirits. Later, like the Fox confession of apple dropping and toe joint cracking, Miss Hurst admitted that hairpins breaking through the mattress covering as she slightly moved her head was the cause of it all.

The odic (?) force that seemed to be constantly with her caused objects, held firmly by another person or persons, to become uncontrollable at the touch of her hands. She began her theatrical career shortly after and it lasted for two years. Her tests at the beginning were the umbrella test; the attempt of any number of men to hold a chair or cane while she had her hands on them; and the attempt to put a chair to the floor while she rested her hands on it. Later she added the balance test and the heavy weight lifting.

Lulu Hurst made a whirlwind tour of the U. S. In Washington she was tested by savants of the Smithsonian Institute and Naval Observatory. Professor Bell, inventor of the telephone, tried exhaustive tests on insulated platforms to check electrical forces. 23 years before Thurston accepted the wand as successor to Kellar, Lulu Hurst was appearing in the same Ford Theatre at Baltimore. Under Charles Frohman's management she next appeared at New York's



Figure 1

Wallack's Theatre. Her success was so noble that The New York Times of July 9, 1884 gave more than a column, headed, "Strong Men Children In Her Hands." The New York Telegram, after the opening performance, went to great lengths in detailing the defeat of a Mr. Fred Lubin, "veteran prestidigitateur and mesmerist," who publicly said, "Nobody can fool me." Despite a page report of the Chicago convention, The New York Sun devoted nearly a column and a half to a description of Miss Hurst and her "seance", but analysed it quite well, in view of later light on the subject, by saying, "It is only the people who have seen her, but have not experienced her powers, who profess to deride them. Those who have been whirled around at the option of Miss Hurst, despite their utmost resistance, think, if they do not acknowledge it, as Mr. Grant, of the Union Club, did last evening, that her performances, if she merely uses her muscle, are more wonderful than if she possessed some secret force."

To illustrate how well Miss Hurst stormed the imagination of the public, a glance at clippings from the papers the evening of and the morning after an earthquake shock was felt in the vicinity of Long Branch on August 12, 1884 are revealing. With hardly an exception they asked questions such as "Did Lulu Hurst Do It?" "Has the Power of the Georgia Wonder Broken Loose?" Luckily for her, too, (and her press agent) Miss Hurst had just arrived in Long Branch that day.

Mr. Frohman booked Miss Hurst on a flying trip to the west coast then, and the proof of her drawing power is answered by her remuneration. The contract called for ten nights, in ten cities, at \$1000 per night.

The Georgia Wonder made her last public appearance in Knoxville, Tenn., just two years after her "powers" were discovered. At 16 she turned down European offers and lucrative returns, for, as she said, it had begun to prey on her mind that spiritualists everywhere were pointing to her as "the mighty medium." She had continually repudiated theories of "Spiritism" and "Psychism" as well as other "isms" with which the "Force" had been classed, yet she had found it impossible to make the public do so. Her retirement statement seemed very sincere. She said, "The Great Unknown" and I can remain in mutual isolation, and together fade from the public view. And in this solitude I will devote myself to the study of this Phenomenon, and if I ever solve it so that I can demonstrate it scientifically to any thinking, reasoning mind, and reduce it to the category of natural phenomena operating along the line of cause and effect, then I will come before the world with my explanation."

The problem Lulu Hurst had to solve in the study of her power was concise: "Could a child of fourteen years of age, without exercising an amount of conscious muscular power or aggressive force at all commensurate with the unreckoned force opposing her, by some unrecognised law of physics, mechanics or leverage, overcome and annihilate such unreckoned amounts of muscular force when opposed to her in certain specified ways and positions?"

While exhibiting, on the stage, she had learned these things: (A) It was necessary for the force opposing her to exert itself by and through inanimate objects held in certain specified positions. (B) She had no power over inanimate objects unless in connection with opposing muscular force of another person. It was their exertion in connection with her influence that produced the phenomena. (C) The amount of force opposed to her did not make much difference, except to increase the wonder of her performance. A large amount of muscular energy by her opponent or opponents in the tests was more of an aid to her than otherwise. (It must not be construed that she used NO conscious force. In the tests to be described it was necessary to use more or less force to keep her hands in firm contact with the objects used in the tests, and often to give direction to the force in its beginning.)

THE BALANCE TEST.

The demonstrator stands perfectly erect and holds a billiard cue, or cane, before her chest as signified by B A in Figure 1. It is grasped at C D, with the elbows bent at almost right angles. The subject is requested to stand directly in front and grasp the cue with both hands OUTSIDE the operator's hands. The illustration shows only one person pushing against the lady but more than one may exert their combined strength. They are requested to push as hard as they please directly against the lady, as shown by line E F, and not upward toward the head, and to push steadily and not spasmodically and jerkily.

If the student will observe, their line of force begins at their feet, as a base, continues through the muscular system of the body, and passes along the arms and hands to the billiard cue. They necessarily strain and bend forward their bodies, as shown, in their efforts to push the demonstrator, and this position naturally prevents their force from being exerted toward the head in the direction of the line G H, but tends to carry it horizontally toward the chest, and rather in a downward direction than upward. The secret lies, not in a counteracting force, but in an annihilation



Figure 2



Figure 3

lating force. The demonstrator exerts only enough resisting force to hold the cue up and in place, and keep it from being pressed downward by the reclining weight and somewhat downward pressure of the opponent. Just exert enough pressure to keep that cue UP in position, keep it from being pushed downward while you stand on one or two feet and keep your balance.

The little upward movement necessary to keep the cue in position deflects every bit of the opponent's great pressure up into the air and off of yourself! The combined force of one or more men is annihilated and deflected upwards in the direction of line G H to be dissipated in the empty air. It is like the principle of a silk handkerchief or small twig deflecting a rifle ball or a thin piece of ice deflecting a swift-flying stone striking obliquely on its surface.

THE DOWNWARD THRUST.

This is the attempt to force a cane or billiard cue to the floor across the open palm of the performer. The experimenter grasps the cue A B (in illustration No. 2) at the spots marked E and F. The performer places her open palm flat against the under side and between his hands as shown in the picture at C. His hands at E and F, with the weight of his body and all of his muscular force exerted at these points, attempt to push the object A B in the direction shown, to the floor. The performer's hand at C never grasps the object, but rests only against, or under it.

It is well to have the hands examined for adhesive material prior to this test for there are many absurd theories as to its accomplishment. The pressure exerted at C in keeping the hand in firm contact with the object is but a minimum as compared with that exerted by the experimenters perpendicularly. What is it that counteracts all this downward pressure and weight?

The direction of the force of the magician's opponents is exerted directly downward, almost horizontally in a line of the object A B. When this force is brought to bear on the object it necessarily presses it in firm contact with the hand at C. The performer's effort is to keep up the contact at C and thus keep the palm tightly pressed against the object. This brings into play the principle of "Deflection of Force!" Instead of the force being exerted at E and F operating down the line A B towards the floor, it is deflected at a tangent by the hand at C, and dissipated into the air, in the general direction of X-Y.

This deflection of the force exerted by the experimenter renders it necessary for him to constantly keep changing the position of his body and feet, in order to get a purchase to keep up his pressure, and this necessity to change, which he cannot understand, keeps him excited and bewildered all of the time, which mental condition doesn't aid him a bit. Just remember that the force applied along A B when it comes in contact with a slight pressure of the hand at C, glances off and carries the object in a different direction than towards the floor, and hence the result is that no amount of pressure applied can push the object to the floor.

THE HEAVY WEIGHT LIFTING TEST.

This is always considered very remarkable because of the enormous amount of weight lifted clear of the floor by a slender and small

of stature woman. It is accomplished merely by placing the palms of the hands against the back of the rear upright posts of the chair in which the weight rests. It's a true example of the "force" acting in conjunction with other animate beings - men and women.

Get clear in your mind the exact position of the parties sitting in the chair (Figure 3), and your position (the lady) in making the lift. The first person takes his seat in the chair and places his feet firmly on the floor at A B, grasps the chair seat on either side as shown at D, and tilts the chair back so as to throw all his weight on the rear legs of the chair at G and H. *Everybody seems to think this a proper position to throw all the weight onto the performer making the lift.*

Now a second person is requested to sit on the first man's lap, or astraddle of his legs, and not allow his feet to touch the floor. Then a third person is requested to mount the shoulders of the second man, as illustrated. Thus, about 550 pounds aggregate are in the chair.

The performer places her open palms against or behind the upper part of the rear post of the chair on each side, as shown at C, and the lift is made without grasping the chair in the least. It appears that the performer has lifted the 550 or more pounds, muscularly or otherwise, by the contact of the palms - has annihilated this large weight by some miraculous process, or has done it by some intangible, unseen, unknown force, which is "occult", "spiritualistic", "psychic", "odid", or supernatural.

However, it is solved in the line of the lever and the fulcrum. The principle of leverage is the secret. Instead of lifting, when the performer's palms are against the chair post, she presses these posts FORWARD, and the chair, with its entire weight, comes up six inches or more, leaving nothing touching the floor except the first man's feet.

What happens? The forward push at C shifts all the weight from the fulcrum at G H and it is thrown forward upon the fulcrum at A B, which really constitutes the point of the lever. The amount of push at C necessary to do this is small, compared to the amount of weight which apparently is lifted.

This may be tried out only with the first man in the beginning. With the other two persons in place as shown, most of their weight will be thrown at A B. This additional weight at this point tends to lessen the weight thrown at G H. The man in the chair does most of the lifting, and the performer simply manipulates the compound lever composed of the chair back and rear posts and the man's legs. Also what is known as the principle of Resultant Force comes into play in this test, for when the performer pushes forward one lever at C, the spectator is pushing backward at A B, and these two forces coming together make a Resultant Force, operating in a perpendicular direction and carrying the chair and its weight upward. A pressure of about 20 pounds, applied to the chair post on each side at C, should raise a weight in the chair amounting to 600 pounds.



In tests 4,5,6 and 7, there are several more elements and forces that enter into them than concerned the preceding ones, which have been demonstrated. These elements and forces are so complicated and far-reaching, so remarkable and psychological, that they will be more



Figure 4



Figure 5



Figure 6

difficult to obtain except through careful adherence to instructions.

And here it is a good time to quote Miss Hurst. "The people, who came on the stage, as subjects, to take part in these tests, unconsciously performed a large part of what was done, made a considerable part of the exhibition, and furnished the greatest cause of all the wonder, merriment and fun. The force put in motion by me simply provided the starting point - furnished the pivot -- as it were, for them to revolve upon, and they did the rest. Nine-tenths of my subjects came to my tests with a pall of mystery draped over their minds, and their thoughts and faculties shackled with a blind expectancy and anticipation that some weird, occult, wonderful force was to take possession of them, and cause them to do my bidding

THE CHAIR THAT WON'T BE FORCED.

To get the positions of the parties to this test clearly outlined in the mind, see illustration No. 4. The man A is requested to grasp the chair B firmly, press it to his breast and keep it there. He is instructed to attempt to put his chair to the floor when the performer places her hands upon it, as shown in illustration. Her right palm is against the back, about four inches from the seat, and her left hand is pressed against the center surface of the seat.

The manner in which the subject holds this object causes his whole body to become perfectly rigid and stiff. His legs are like stilts, and his backbone like a shaft of iron. As he stands there, hugging the chair, he has no more suppleness in his limbs and body than a post, and he is just as easily pushed off balance as is a post standing on end.

His instructions are to put the chair to the floor, and at the same time he must hold the chair firmly to his body. He can't put the chair down without releasing it from his tight embrace and limbering up his backbone, his legs and his muscles. He will seldom do this for fear of letting the chair get away from his firm control. Suppose he relaxes himself enough to start the chair downward, the gentlest pressure from the performer's hand at the back of the chair, which is a potent lever in the position in which it is held, causes this human post to lose balance; and the least effort he makes to get on his feet steadily, and regain his balance, causes him to lift the chair upward instead of putting it further downward.

When he has tried this several times, and the chair does not go down to the floor, call in the others to assist him, shown in illustration No. 4 as D and E. It makes no matter how many come into the test, the result is the same. In spite of all they can do, these men will work against each other and keep the chair up! By the little exertion of force used, the performer keeps them thrown off their balance all the time, and instead of forcing the chair to the floor, they are kept busy trying to keep their balance and stay on their feet. With the position of body and limbs, and with the chair as a powerful lever, it requires but little exertion to keep them off their balance, and in a constant effort to regain it, so that, their force is all expended in this way instead of forcing the chair downward. The performer constantly deflects their force, and instead of it operating downward, it operates laterally and is lost.

THE UMBRELLA TEST.

An umbrella is opened as shown in illustration No. 5. The subject and performer stand under it, and the former grasps the handle firmly at A and B, while the performer places her hand firmly against it at C. He is requested to stand firmly and steadily and hold the umbrella still. The result of the performer's hand being placed at C is always remarkable and extremely ludicrous.

Within a few moments after the contact at C, the experimenter loses his balance, and then totters around trying to regain it. He soon begins to gyrate about at a terrible rate. The umbrella takes on his motions, and its momentum and the force of air beneath its folds accelerate these wild contortions. It acts like an enraged vulture, and under some furious conditions will actually turn itself inside out by his efforts to control it.

Nothing is done by the performer except to keep a firm contact at C, release the contact somewhat when the experimenter pushes, and increase it when you feel him give way in the other direction. The gyrating, buoyant motion of the umbrella keeps the dance going at a lively rate when it once gets started. The performer need only try to keep up with the time. The position of the man's arms and the umbrella extended and distended as they are, give a powerful leverage. The more he tries to hold the umbrella still in his extended and stiffened arms, the more easily can the slightest pressure at C serve to keep things in motion. The subject actually uses most of his energy against himself.



Figure 7

THE
UNCONTROLLABLE
CANE OR CUE

This test, as well as the next, are so closely allied to "The Umbrella Test" that the same observations made with reference to that apply to these. These are controlled by the same mechanical principles as was that test.

The positions of the parties in making these two tests are shown in illustrations Nos. 6 and 7. The positions in hold-

ing the cane or cue are shown in No. 6. And in holding the chair in No. 7. In these positions the experimenter (or experimenters, for several make take part in the tests) is required to maintain himself firmly on his feet, keep his position, and hold the object steady when the performer's hand or hands are placed upon it, as shown in the illustrations, just as he was expected to do with the umbrella.

It will be observed that the performer has the same advantage in these tests of position and leverage as before. The experimenters are under the same disadvantages as to the extreme tension of their bodies, muscles and limbs. They labor under the delusion that they must brace themselves tremendously against some overpowering "Unknown Force" that is going to operate against them. They exhaust themselves contending against their own subjective exertions. The performer need only divine the direction of their spent energy as they brace against him and fall to, and give way to it, or follow it up. The subject creates immense momentum which causes the feats, and the performer gives way to it, allowing that force free and full play.

Look at illustration No. 6. The experimenter grasps the cue like a vise at A and B. The performer places her hand at C. She holds her hand firmly there waiting for the "force" to come. In the tension of waiting and expectancy she gives more or less of a pressure at C. And but a little is ever needed!

The subject, nerves and senses alert, imagines he feels the oncoming of the "force". He braces against the slightest indication of an imaginary power. The performer discerns this bracing and gives way to the action of the force as she feels it. This giving way throws him forward, and off his balance. He attempts to regain it, and, in doing so, pushes against the performer's hand, which she must, at all times, endeavor to keep in contact with the object. This exertion on his part, instead of regaining his balance, throws him back the other way, in a rebound, as it were, from the performer's touch. The performer keeps up with him, and the effort to keep the contact exerts enough force to keep him from regaining his balance. He imagines that some power has him in its invincible clutches. Disconcerted, he strains his muscles, body and limbs to more tension than ever, but only serves to aid the performer by consuming his own strength. The subject simply makes

himself do just what he has been expecting the "force" to do. (Miss Hurst had a number of nice writeups regarding the above experiment with the world-renowned Japanese wrestler, Matsada. According to eye-witnesses he used all of his strength only to finally land on his back in the wings. Ed.)

THE UNRULY CHAIR

The chair test, illustration No. 7, is accomplished on the same principles, only the positions in holding the chair are a bit different. The subject is told to hold the chair against his body firmly, grasping it at A and B. He is to maintain his position and keep himself steadily on his feet when the performer places her hands upon the chair at C and D. The modus operandi of overcoming the subject and keeping the process going, is exactly the same as detailed in the last two experiments.

In making these tests, the performer exerts what little pressure is needed in first getting the subject off his balance so gradually and slowly that it becomes imperceptible. To prove this, Miss Hurst used to place her hands over those of the experimenters, and they always reported that they felt no appreciable pressure. Doctors who felt her arms said that muscles did not seem contracted during the tests. In her biography, *The Georgia Wonder* included an important paragraph, to wit: "Then also I got to be an excellent judge of human nature. I could discern the temperaments, idiosyncrasies, delusions and superstitions of a man almost as soon as he came on the stage. I could tell skeptics from the rank believers at a glance. I learned how to adapt myself to them. Practice produces experience and experience perfects practice, and I had an abundance of both."



And that's as clear an explanation of Lulu Hurst's "Unknown Power" as these pages can afford. To our knowledge it is the first attempt to correlate, for magicians, the possible effects and WHY they work. Only through such understanding can the profession develop new and other entertainment forms from the principles herein laid down.

It will be necessary for the performer to evolve an introductory talk for the demonstration and this should necessarily be serious in its request for audience assistance and a sincere attention to the strange powers of the lady. If there is any appreciable demand for it we'll be glad to lay out such a beginning from the authentic material we have collected about this type of mystery.

It is very much more effective when a small lady shows so much mysterious force, but it is very mysterious also, when a magus demonstrates several of the stunts during his performance, especially the one-foot balance test (1), the downward thrust effect (2), and the umbrella test (5). Some magi might even go to the length of explaining (?) that they suffered a severe electrical shock when very small. It would make logical this odd emanation of power from their bodies, even if it didn't make quite evident the reason for their becoming magicians.

There are several natural tricks of magic that would lend themselves to this kind of act, and it wouldn't be at all difficult to build a routine which should be a distinct novelty in modern nite clubs. The "Magnetic Girl" billing hasn't been used since 1900. At any rate, good luck, and, don't lose your balance.

—GOTRIVIA—

Servais LeRoy, a name to conjure with. I can only too well remember when I used to absorb every word and every name in the magic books and papers, wondering if I'd ever see any of them perform their illusions, not daring to expect ever knowing them personally. Well do I recall the magic pages of the Billboard (they had 3 full pages per week then) with probably the most militant fight against exposing ever waged by any magus. It was Servais LeRoy. We saw him but a few weeks ago and doubt if he was any more dapper and full of life when the LeRoy, Talma and Bosco aggregation toured the world. And it seemed like the fulfillment of a dream to talk with a man so steeped in magical lore that he can rightfully claim the origination of more practical and widely used stage illusions than any other magus, living or dead.

Sam Margules, the SAM Impresario for more than a decade, is introducing LeRoy from retirement at the N.Y. Heckscher Theatre on June 6th. Tickets scale to a \$2.20 top and can be had at Holden's or Hornmann's Magic Shops. With an entire company of assistants the curtain will rise, that evening, on a full evening show of his very own creations and illusions. I wouldn't miss it for anything despite the attitude of a lot of modern so-called sophisticates. For one night I'm going to relive a lot of very valuable memories.

The war came close to us yesterday when a censored and military stamped letter came in from "somewhere in France." It's hard to realize that Cedric is picking up a gun more often than his favorite deck of cards. He has his magical magazines to read, and has done a few shows for the troops. He misses most, though, getting together for a gab-fest with other magi. We quote, "It sure is a long trail from Battle Creek, Chicago and New York, to serving in the B.E.F. How I'm looking forward TO THAT DAY when I'll write you saying, 'Ted - meet the Queen Mary at N.Y. next calling.'" Hurry back, Cedric. We'll have the deck stacked and the backs pointed all one-way.

It may be old to some but it wasn't to Walt Gibson who penciled a postcard. A sheet of paper is placed on a glass with a coin on top of it. The trick is to get the coin in the water without touching either coin or paper. The answer is simply to set fire to the paper. Or did you know? --- Davenport's latest Demon Telegraph uses three pages to show that popular bead trick the property of Carmo and "the copyists have not even found out the secret, though they claim the whole effect." Brunel White's writings about the American "steal" say "I cannot help chuckling still at how all of us got this completely the wrong way about. We all thought that the beads, doubly strung, ran off one of the strings, didn't we? Oh yes we did. Well, we were wrong. The beads do no such thing and never have to be restrung at any time." So maybe the local pirates slipped on their own beads and the purchasers haven't received what they should have, with a royalty going to Carmo. --- The Green Lama (Double Detective - 10¢ - all stands - July issue) is once more victorious over crime because of his knowledge of magic and Tibetan hush-hush. In this issue 'tis revealed that the bloke knows we'uns and The Jinx. Curses! The secret of his great knowledge is out!

Hal Haber, the man clockwork decks has made famous, just presented us with one of those electric-light puzzle games we diagrammed back

in Jinx No. 58. I can see now that if we have enough people in for tea we won't have to worry about the rent any more. --- Publicity For Magicians (Robert E Bernhard) has just been put down after its second reading. It's amazing how many angles to get a good press are not known to, nor believed in, by most magicians. It's a worthy mate to that collected storehouse of information about getting attention from the public, "Forging Ahead In Magic", by John Booth. Mr. Bernhard, who reveals that he isn't a prof. magus by leaving his name off the cover, has done more than reveal inside secrets. He has written a good argument for the hiring of a capable and experienced press agent by any wide awake magician who can realize that for every dollar thus spent he'll get back not less than two dollars worth of work. --- Bernard Zufall's second publication of his Memory Trix series takes you through the maze of remembering lists, appointments, names, sales points, etc., with concise details that are hard to forget. We cut our memory membrane on the Roth Course way back when Addison Simms of Seattle always remembered in time to catch the bus instead of missing it. Mr. Zufall's series is of worth to magi for it is written, not to the householder with a grocery list, nor a banquet speaker with a committee on his mind, but for magicians who want to use these principles in their shows as entertaining features.

Bill Larsen will be getting plenty brickbats for what one person called "a swivel where his head should be - he can change hands without missing a revolution". It all has to do with an overboard display of affection towards Julian Proskauer in the May Genii whereas, but a few memories ago, nothing, in caps, was too bad to be printed. It is being said that the sudden turn (that's not exactly right because Bill and Julian were well photographed together last convention time) is a diplomatic move to build a good will attitude on the same pedestal where is the most active politico-magic figure since the days when Houdini dominated everybody in the SAM through sheer importance by public favor.

We can't be against a Genii campaign for next year's bid at M.U.M. Did we want it we'd use strategy, too, except that the colors of the flag would be gradually changed daily into the new hue rather than haul one down - pull the other up - at high noon on a busy day. The Lord only knows that I keep Bill Larsen on a high column in my marble hall. Page Wright and he were turning out tricks of value when I got my first Sphinx (Dr. Wilson, Editor). I sincerely believe in him and like his honesty at admitting a change of feeling. But doesn't all of this pushing and pulling simplify matters? The SAM can have their own private M.U.M. as they had before. Both the Sphinx and Genii go to non-members. Should Genii win the official organ plume, M.U.M. would still be censored and edited as it is now. And, in cold money, the SAM can save well over one thousand dollars a year by printing their own private journal of more pages (unexpurgated) than they get now. The SAM is ABOVE the wrangling of commercial journals and should be impervious to the wiles of those seeking personal aggrandizement and extra-hobby beneficitation.

That acclaimed Houdini breath control secret from last week's issue is now revealed as a part of Yoga philosophy for body health and a step towards perfection. Its usage deprives the brain of oxygen - sapping a reserve supply of which few people are aware ----- no wonder the yogi, bereft of much cerebration due to oxygen loss, can visualize the things they do!

Theo Ammann