

# THE JINX



## ANIMAL MAGNETISM

DEMONSTRATIONS WITH COMMON OBJECTS

SHOWN TO THE JINX BY  
RALPH W. READ



**M**ost of you know Ralph Read. He authored the "Calostro Mind Reading Act" and other books. He was the "daddy" of the Induction Mind Reading System, the Talking Tea Kettle, and lately produced the newly Perfected Mental Masterpiece, an improved version of my original effect. In connection with this latter, I referred to him as the "anonymous Ralph Read" but was wrong. His name appears on the instruction sheets as the copy-right owner.

The surprising thing about his "Animal Magnetism" routine is the fact that very few of the present generation have ever seen it presented completely. There is one well-known "oldie" in it but completely disguised. The third effect is totally unknown to the rank and file since it has never appeared in print. History, here, might prove of interest.

Ralph Read became interested in magic at the age of fifteen. He was a "regular" at his home town Eden Musee, and at the "spirit" seances of the mediums in the town.

School studies made him familiar with static electricity and the principle behind "Magnetic Papers". But when a visiting magician performed the "Magnetic Rising Stick", Ralph was puzzled to the extent that he induced the travelling magus to part with the secret for a

cash consideration. You know this to-day as "The Obedient Pencil", or that later improved form, "The Royal Rising Pencil". Neither of these were in any catalogue at the time. The vaudeville magician did not claim the invention of the rising stick (it was whittled from a piece of wood) but admitted that he had purchased it from a colored magician while playing in Iowa.

Incidentally, Mr. Read has told us that the "Royal Rising" version was invented by the late Mate Leipzig who showed it to Henry Hardin who promptly, and without authorization, added it to his famous catalog of magical secrets.

The "Tapping Pencil" was devised as a result of mediums wanting a



"something" which would produce raps without apparatus, thus having no tell-tale evidence in case of raids.

To avoid criticism from those who have "read everything" we'll say here that many years ago a dealer published a manuscript describing the "Magnetic Papers", with Mr. Read's permission, and several others had his O.K. for the "Tapping Pencil", but we are certain that in no instance were the instructions printed clearly enough for the reader to learn the tricks.

He has had many requests for permission to publish the secrets, especially that of "The Magnetic Cards", but it now appears on printed paper for the first time. Few, when witnessing the effect performed, have guessed the method employed. We give you here the complete and original routine which Ralph Read has presented for years, including his patter and bits of "business". Omissions are possible, by the individual performer, but we request a trial performance as the material follows:-

## THE ROUTINE

The original act included: Strips were torn from a newspaper, then magnetized to illustrate the difference in polarity causing attraction and repulsion; magnetized strips were then made to adhere to walls, drapes, table legs and on various portions of the spectators' anatomy.

A small stick was shown, examined, magnetized and placed flat on the palm of the hand, then it was caused to up-end until it stood erect on the hand, finally resuming its original position.

The stick was then held by the finger tips at one end and the other end resting on the back of a spectator's hand - he feeling a succession of definite impulses. This repeated with others as long as desired. With one end upon a "sound box" (empty cigar box, can, or even a table top) raps emanated at the will of the performer, answering questions, etc.

The stick then was caused to adhere to the inverted palm, a spectator being allowed to remove it; or, the stick was made to vanish to be reproduced and handed out for inspection.

For the final effect a pack of cards was shown and "samples" thrown out. The rest were tossed around upon a table and the magician placed once of his hands on them. "Magnetizing" the lot with his free hand the magician raised his "contact" palm and the cards clung in all sorts of positions - NOT ONLY FLATWISE, BUT HANGING DOWN, CHAIN-LIKE, JUST EXACTLY AS NAILS ADHERE TO A HORSE-SHOE MAGNET!! Convincing as this was, the wonder worker passed among the audience, ALLOWING SPECTATORS TO PULL OFF SOME OF THE CARDS - EVEN THOSE WHICH DANGLING IN SUSPENSION FAR BELOW HIS HAND!! Lastly released, the cards fell to scatter over the table.

Numerous people seeing Mr. Read do the "Magnetized Papers" have failed when they tried to duplicate it. Then they sought him out for the secret. This is the only genuine bit of phenomena in the act, but Ralph has introduced a piece of trickery to throw them off.

The newspaper must be dry, and this effect will not work if the air is humid, hence a test must be made just prior to the performance. From the newspaper you tear strips about  $3\frac{1}{2}$  x

12 inches. Take one strip by the end, holding it with left hand so strip rests on the front of your left trousers' leg. With flat palm of right hand, give the strip several rapid downward strokes. Actually, only the first two, or three strokes are with flat palm, then secretly, you curl tips of right fingers inward so as to bring the right finger nails in contact with the strip. The nails will always magnetize the paper but the flesh will not do so if the least moisture is present on the hand. As you finish stroking, you bring your hand away, opened flat, as at first, so as to conceal the actual method. A trial will show you how many strokes are necessary.

## STATIC

The strip will adhere now to the trousers, so you let go and take another strip which is magnetized on the right leg where it is let go (to adhere) for a moment. Then draw the upper ends of these two strips together so you can hold these upper ends at finger tips of one hand in front of you and away from the body. If properly magnetized, the lower ends will be repellent and widely spread apart. By introducing your free hand, knife-fashion, between the strips, they will fly back to that hand - removing the hand, the strips again separate - this being repeated several times.

Using a charged strip as you would a magnet, numerous effects may be performed: Bits of tissue paper (brightly colored) may be picked up by the strip. A pencil, standing balanced upon one end, may be caused to topple over when the strip is brought near. A cane, balanced at its center on a chair back, may be caused to revolve in either direction as it follows the strip brought near to one side of either end. In the dark, a tiny electric spark will be produced when someone's finger is touched to the strip. Under favorable conditions a charged strip of newspaper will ignite an open gas jet.

Following the preliminary demonstrations take fifteen or twenty strips, holding the whole bunch against your trouser leg from one end. Magnetize the top strip in the usual manner, peel it off and stick it on the table drape. Magnetize another and put it on the table leg, or wall, a mirror, and if there is a hanging lamp cord be sure to put one there. They will stay. Then go amongst your audience whom you plaster with strips over their bodies - on heads, faces, legs, clothing, shoes, etc. This allows of plenty laughs as the recipients remove the strips thus acquired and try it themselves, some succeeding and some failing. Some jump and scream (especially women) as they feel the small electric shock when a fully charged strip touches their faces, the nose being particularly sensitive.

## ASCENSION

Returning to the front you show the little 6 inch stick, about the diameter of a pencil but having four sides and tapering to a sort of rounded off point at the top. The bottom end is flat and square, having the usual pin point but MUCH SMALLER than such points on pencils we've seen. A small slot is cut in the top of the stick for inserting a card, thus making for greater visibility. There is a regular and plain stick to match. This can be switched before and after, but I've seen Mr. Read use only the pre-

pared stick, letting a spectator balance it between his fingers to prove it "not weighted", his hand being over the "business end" while he tilted the stick up and down.

(Editor's note: Ralph later used one of the yellow sexagon type pencils with a plain cut off bottom. This can be used for later effects described. A pencil of this sort does not wobble from side to side during erection as does a round type of pencil.)

It shouldn't be necessary to explain the method of the "rising pencil", a masterpiece in the hands of any devoted artist. Magicians have passed it up for many years, though, as a "simple" trick. With the point in place in the fleshy part at rear of palm, the tip of the pencil extends beyond the magician's slightly curled fingers. He rubs his other hand on his clothing and makes passes near end of pencil which wiggles a bit, starts up, then recedes, and finally, very slowly, rises until fully upright on the left palm - **THE MAGICIAN'S LEFT FINGERS REMAINING CURLED AT ALL TIMES DURING THE TRICK.** In like manner the pencil is caused to sink back to its original position. A card is inserted into the slit end of the pencil when performing before large groups.

A "gag" next is introduced, the pencil resting against the right palm which presses against the right leg. The left hand encircles the wrist of right hand (left fingers and thumb on top), but the forefinger of left hand slyly goes underneath right hand where it holds the pencil so it will appear to stick magnetically to the right palm when that hand is lifted from the leg. Try to attract attention to left fingers by moving them about on the right wrist, so somebody will note the absence of one finger. Admit that you are caught, either by word or gesture, and in the excitement, whatever there is of it, get the duplicate pencil in right hand, one end at roots of fingers and other end at wrist, a sort of a "finger palm". Proceed with the trick as before except that the duplicate pencil does the work instead of the finger, all four fingers now being visible.

This duplicate pencil may be on a sleeve pull or one can use the marketed "Magnetic Power" or "Adhero" item to eliminate an extra pencil. Both sides of the hand can be shown and it is worth far more than the price.

## THE IMPULSE

The plain stick or pencil is used for the pulsating or tapping effect. The fundamentals are the same as in the noise-maker "can" with a rosin-coated cord attached. The resistance resulting from rubbing the cord produces vibrations which act on the "can". The "rubs" on the pencil must be so tiny that no movement of the thumb is discernible. The position in which the pencil is held is very important so be sure to read the description to follow with a pencil in hand to make finger holds exact.

The first move is to rub briskly your right thumb on the coat sleeve to "generate magnetism" but actually with the object of making the thumb real dry. Grasp the blunt end of the pencil with right thumb, first and second fingers, palm downwards and pencil at right angle to the hand, with the pointed end at the bottom. The blunt end rests firmly against the forefinger about midway between finger tip and the first joint. The second finger is placed on the far side of pencil, just below the top,

this finger being up against the forefinger. The tip of the thumb rests firmly on pencil just below the top and **THE FLESHY BALL OF THE THUMB PRESSES TIGHTLY AGAINST BOTH FIRST AND SECOND FINGERS.** Now, by pressing thumb tip against the fingers still harder (an upward pressure), a slight and almost imperceptible "jump" will be made by the thumb tip which still presses firmly against the pencil. This causes an invisible vibration of the pencil felt as an impulse upon the back of the spectator's hand, or it will produce the raps we have mentioned before when the pencil tip is against a table top. Successive upward pressures of the thumb tip will continue to make impulses until the thumb and fingers are so close together as to prevent the flesh from "giving" any more.

Starting with the initial grip we have felt, but never seen, Mr. Read produce as many as 15 impulses without letting go of the pencil. The very minute "jumps" of the thumb tip are screened behind the first and second fingers, but they are so tiny that even a close watcher cannot perceive any movement of the thumb. If your thumb is hard and dry - so much the better - otherwise rub your thumb with rosin to gain greater frictional resistance. It is NOT necessary to push the pencil point very hard against the spectator's hand.

Should a painted, sexagon shaped pencil be used, a very effective stunt can be introduced. By firmly gripping the pencil, point upwards and in the right hand, you may cause it to stick to a varnished or painted door-frame, by vigorously rubbing the pencil up and down on the frame. The friction warms and softens the paint enough to form a binder, and upon the upright point of the suspended pencil may be hung a hat. Warning: The friction will mar the finish of the woodwork.

## CONTROL

The next and final feat in the act is the suspension of ordinary playing cards from the hand to which they cling in the unusual positions, as previously mentioned. The method never has been published, is different from all others, and is certain to fool magicians as well as laymen.

For these "Magnetic Cards" a pack of cards and a gimmick are required. While the gimmick is visible to all the spectators during the trick, none will ever recognize nor suspect it is present. The camouflage is perfect since the gimmick is made of cards to match the pack in use.

It consists of one court card from the horizontal face of which hang two spot cards which swing on hinges of thin silk. One of these spot cards is hinged about 3/4 inch from one corner of the court card, the other spot card hanging in the same manner from the opposite (diagonal) corner of the court card. The narrow silk hinges run from the face to the back through two tiny slits in the court card, all pasting being done on the backs of the cards. On the backs of these three cards are pasted other single cards to hide the hinges, and to serve other purposes.

No paste is spread around the center of the court card, leaving space for insertion of a black pin, bent at right angle so that the head of it sticks up in a position to be clipped between the fingers when the hand is laid

flat on the cards. On each of the 2 suspended spot cards paste is omitted at one of their lower corners, thus permitting the partial insertion of another single card between these 2 open corners - a single card in each of the double spot cards. Assembled in this way, the gimmick consists of 5 cards (two singles and three doubles). This is placed flat on your table with the hinged cards underneath and swung over so that they lie on the same side, or in the same direction - all cards being face down.

A handkerchief lies loosely on, or in front of this gimmick, and it's tossed aside as you throw 2 or 3 cards at a time from the regular pack onto the gimmick. The first cards are let drop close up around the pin, the others a little farther out - the last half of the pack spreading far enough so they won't be picked up later. A few should fall off in the act of raising the bunch. Stand at the table's side with cards running towards you. Put one hand flat upon them, pin between 2nd and 3rd fingers.

Rub the other hand on coat and hold it above the flat one which is raised with a forward, sliding movement, bringing cards up with it. In permitting spectator to take a dangling card, hold them high so he reaches for a bottom one.

Realism is added here by tensing muscles of the right hand and arm to make a decided twitching or vibration. The cards flutter, some of them shifting loose to drop. The "magnetic" hand is removed, and the active hand sweeps forward above table letting go of the pin. The hinged cards fall flat and are buried. The handkerchief was for to "thoroughly dry the hands" before the lift.

## PATTER

This concludes the original routine in which the Ralph Read patter runs about as follows: "You probably know that there are various forms of electricity and magnetism - nature's terrestrial magnetism and lodestone - the man-made horse-shoe magnet, generators, etc. And there also is the "Animal Magnetism" which all of us possess to a greater or lesser degree - let's see just what amount of this invisible power you and I have. (You have torn the strips and one is sticking upon each leg).

"These pieces of paper have positive and negative poles .. opposite poles attract, and similar ones repel. As you can see, these lower ends are trying to get away from each other. My hand, though, being of opposite polarity, brings them together. Now we'll test your attractive powers (go into audience, sticking papers on any objects, including people).

"This gentleman belongs to the opposition (put a strip on his coat sleeve); here's another - were you ever stuck up before?"; there is plenty of attraction here (a strip adheres to a girl's stocking); here, you're getting an eye-ful (strip over a man's eyes); I wouldn't want you to catch cold (a strip over a lady's low necked front); (are you ready for trouble? Ed.) we can't have you listening in, sir. ( a strip over someone's ear); bless my soul, a man with electric feet (a strip on the sole of a person with crossed legs); now here's a positive person, not negative, certainly not a "yes" man (to any man when the strip fails to stick); right on the nose, you should play the races (if anyone refuses or pulls away you con-

time) -- Don't worry, I shan't rub you the wrong way - here's some of the current news. It's a case of making spontaneous remarks and we hope that most of such sayings will be better than these. From here on the effects lend themselves to a generally serious tone of talk.

Various other effects of a "magnetic" nature can be added to the routine, if desired, such as "The Acrobatic Cane", also a long forgotten trick, which, if memory serves me right, appeared in one of the old catalogs as "The Arnold Cane Mystery". This effect might well have been in Jinx No. 93, that exhaustive repertoire of Lulu Hurst's mysteries.

## UNKNOWN

The performer takes anybody's cane, or umbrella, holds it outstretched before him in a horizontal position with an end resting on each of his palms. A spectator grasps the handle end with both hands and attempts to lift the bottom end of the cane from the performer's left palm. He fails but quickly discovers the reason - the performer's left thumb is holding it down! It's just a joke, of course. He then removes his thumb to let that part of the cane rest on the flat and open palm. The spectator, again using both hands, fails to lift the other end with no visible means of restraint on the part of the performer! It's no joke this time -- and the cane is returned to its owner while the performer's hands are to be seen free of any guile.

You'll be surprised to know that a piece of thread is strong enough to do the trick. Fasten one end of black silk to the vest near the left armhole. Run it down the coat sleeve, terminating in a thread loop plenty large enough to admit freely both the cane and your middle finger at the same time. The thread length is such that the thread loop lies just inside the sleeve when the arm is extended. The loop is slipped over a dress hook sewed within easy reach inside left sleeve.

A cane or umbrella is at hand. Just before the effect, or in the act of borrowing, secure the thread loop and draw it along the BACK of the hand letting it slip on and down to the root of the middle finger. Holding the handle of the stick with right hand, ferrule resting upon left flattened palm, it is an easy matter to slip the ferrule into the loop and then withdraw the middle finger from the loop which now is brought in between middle and third fingers - the loop being still around the ferrule, about 3 inches from the end.

Have the spectator grasp the handle (all of your manoeuvres have taken place with ease while you secured this assistant) as he would a fish pole. The thumb over the ferrule is accepted as a joke but it serves to let you get "set" to apply the necessary straightened arm pressure. With the thumb removed it will be found that his upward lift swings your hand at the same time. By straightening your arm to tighten the pull of the loop around the ferrule the leverage is such that a strong man cannot lift the cane's end from your palm.

The moment that you relax, after this ordeal, the cane's tip is easily, immediately, and unnoticeably released. The thread goes back into the sleeve and the cane and hands may be examined for there is nothing for anybody to find. It's strictly magnetism!!

# THOSE ACES

## STANLEY COLLINS

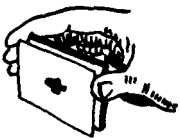
To quote Rudyard Kipling, who wrote somewhere: "There are five and thirty ways of constructing tribal lays, And every single one of them is right."

Some years ago I set myself the following problem. From a BORROWED pack of cards allow someone to remove the four aces and place them face upwards on table himself. On each of these aces the assisting party must put three ordinary cards, in turn faces upwards, and then chose any heap to be put aside. The selected packet having been removed, the twelve cards on table (three of which are aces) are to be shuffled into the pack, from which a few seconds later the aces must vanish, all four to be discovered finally in the selected heap.

I can hear some readers exclaiming, "A pretty tall order unless faked cards are used." But it can be done as told and it needs only assurance on the performer's part. He must not be afraid of what he does for the audience's mind is collectively upon the problem being set before them.

It will be perfectly obvious that as a stranger has to do the preliminaries, no trickery can take place until after the 16 cards are in position on table. It is advisable to have the aces but half covered with the three other cards, so that when asking the assisting person to select one heap, being that no forcing is necessary, you may say, "You, sir, have put four aces on the table and partially covered each with three indifferent cards. I would like you to choose one of these Ace packets. Please name the one you prefer - Clubs, Spades, Hearts, or Diamonds." It is a matter of indifference which is taken.

The three ordinary cards are picked up, shown to the audience and held between thumb and fingers of right hand as sketched. The Ace next is exhibited and put on top of the three cards with its bottom edge touching but separated from them at thumb end by a break of about one-third of an inch. The excuse for thus temporarily holding the cards is so that a tumbler may be carelessly shown around with the left hand. It then is stood at a point of the rear left of performer and the chosen packet laid on its side against it.



So natural, however, is the sleight employed at this point of the trick, that the fact of but one card (the Ace) instead of four being set against the tumbler is never suspected. As the success of the experiment depends upon the undetectable execution of this sleight, follow it in explanation with cards.

In the action of transferring the chosen packet from one hand to the other, the left thumb and finger grip the Ace only, and under cover of a half turn to the left, the three indifferent cards in the right hand are bent double by allowing the thumb to slide to the oppo-

site end of the Ace, this card thus being held at its ends with thumb and finger of each hand. The position is clearly shown in the drawings. The Ace, taken now in left hand, is stood against tumbler on its side and with its back towards audience.

Picking up the pack with right hand, the three cards which were retained are added to the top, performer covering the movement naturally by explaining that the three heaps remaining on table will be shuffled into it. Taking the first packet, it is shown to consist of three indifferent cards and an Ace, all of which are placed on top of pack, care being taken that the Ace is top card of all. In the case of the second heap, however, the Ace is put on top first thus causing the two Aces to be together and so soon as the three cards are added, they are passed to the bottom. The last heap having been treated the same as the second, the three Aces now rest on top of the deck. All that remains is to shuffle the cards, not disturbing the position of the top three, palm off the three Aces, and with the same hand display the Ace resting against the tumbler and the three palmed cards together.

The selected Ace, resting on its side edge, allows the right thumb, when cards are palmed in the same hand, to be passed under the bottom and all four spread fanwise simultaneously.

Instead of twice shifting or passing three cards to the bottom, the Aces may be brought to the top by false shuffling if one is adept at it. The entire experiment, as said before, needs "address" and "aplomb" on the part of the performer. But there is no part of which he need be afraid. The deception is bold and a few trials will suffice to give the conjuror courage to go through with it not giving a thought to the means but concentrating his energy upon the presentation.



## YOUR MAGICAL SCRAPBOOK GEORGE JOHNSON

Have you ever lamented the lack of nicely bound volumes when you looked at the many secrets and clippings which have piled up in each of your magic drawers, boxes, and cupboards? Have you said bad words when carefully pasted notices have pulled loose from the moorings in that loose leaf notebook?

Few of us can afford costly bindings for these magical state papers, yet it can be simulated. Second hand book stores overflow with ten cent or sixpence bargains. We've always looked at the title, never the binding. Pick out a well bound tome or even a set of leather bound books full of cheerful statistics about a by-gone era. Cut out all of the pages to within an inch of the binding. Glue new blank pages to every fifth of the original tabs. What more do you want?

Try to pick books with no title on their front covers. The lettering on the back of the binding generally can be scraped off with a knife blade. Typed pages can be included in such a book without impairing its reverse side.

## — EDITORIAL —

**T**ime out for business: The Jinx does not accept paid advertising. Therefore we have had unparalleled response from dealers because we do not advertise other retailers. For this reason we've left out even our own address and subscription prices from most issues. Only because of requests we print these data: The Jinx is edited and published by Theo. Annemann, Waverly, N.Y., U.S.A. The subscription rates are; 8 copies for \$1. By first class mail \$1.12. By tube, \$1.24. These prices apply to the entire world. That's that for another 52 weeks. Ed.)

Magicians should forget about any tricks pertaining to the U.S. "draft" or "conscription" undertaking which holds so much interest just now. It's a subject which doesn't lend itself to imitation in any way. We have tossed aside two contributions this week - two conceptions based upon picking numbers from a bowl. The national drawing, no matter patriotic aspects, has caused mothers and wives worry. You just can't play around with a "facsimile" of the human lottery without creating the thought that something perhaps wasn't right and that maybe someone knew what number was or was not coming up next. Tricks based on the draft process will flop, no matter how clever. Save the ideas until peacetime.

Al Baker could write a book solely about discretion in magic. It might well be called "Discriminately Deceptive". Over 40 years of hard won experience has taught Al things we all can assimilate, for he's only too willing to teach. He reminded us of a sketch in a show, cut out by the director though it was funny. A postman, having to walk up three flights, tore up the letter. Why the cut? A mother might have been waiting for word from her son. Al has lectured me many times on the subject of never burlesquing tongue-tied people, stuttering persons, or mentioning crutches and the crippled. Neither can one pretend deafness in any way. Fate and nature always make sure that in your audience will be one afflicted in a like manner, or one who has someone close to him incapacitated. I learned a lot when I used to go with Al and watch him do "kid" shows. The wisecracks among magi might ridicule some of his material but it entertained -- and he used to tell me how he kept tricks requiring lighted matches out of the program. He never would do an effect where something was put into the mouth. He'd never produce objects by reaching under the coats of little boys or into the pockets of little girls. All of these things are invariably copied in action by children, and tragedy will follow in the wake of such a performer who doesn't think. I hope his new book has a chapter on this angle of performing. And I hope Al Baker will let me carry his grip again, some day. I like to listen and watch. A magician's time never has been spent better.

The March 1941 Sphinx will cost \$1.00 per copy. Celebrating the venerable magazine's 40th anniversary, Mr. Mulholland, editor and owner, will produce "the finest and largest magic magazine ever printed". Subscribers will receive the periodical as part of their yearly due. Are you on the list? --- Those of us who like to read fiction dealing with magic and psychic matters can be satisfied for the time by buying "Turn of the Table", a novel by Jonathan Stagg. The adverts say "the Doctor dabbles in spiritualism....and an unexpected performance at a table-tipping seance makes it necessary for Dawn to catch a murdering 'ghost' ". That explains it all better than could we.

## THIS SHOULD SHAME SOME MAGI INTO CHANGING THEIR STYLE OF MAGICAL PATTERN



"Your Honor, I have here an elephant."

A sponsor of the moving of the N.Y. Parent Assembly, S.A.M. from its almost legendary haunt to an uptown hotel takes issue with our mention (#114) about members being unhappy. We think as we do only because of "aside" remarks made in our presence by people of that society. No one says that the new hotel headquarters doesn't offer a more modern meeting place and a better atmosphere with facilities for stage shows. That after-meeting restaurant might have been slow on orders, but a once-a-month influx of from 100 to 150 people at anywhere from 11 to 12 P.M. (depending upon that undeterminable factor of meeting stress and after-show) can put most any eating spot on its heels. The bill never was unreasonable and they didn't close up in one's face or on your welsh rarebit. That upstairs private floor, always available upon demand, wasn't hard to take when the notables stopped by. At the new place some of the professionals dislike the freight elevator (because of that suitcase) and a few old timers are unhappy about the distance they now have to go for relief. It isn't just to the left of the meeting room any more. I quote the sponsor correspondent: "If changing from an old bicycle to a modern automobile or from an old cold water flat to a modern air-conditioned apartment is not a step forward, then it is beyond me to figure out." The move has been made, and that's that. Undoubtedly it all will work out to advantage. The echoing of what was said to us was sincere in its agreement, but, to be truthful, I'm sorry that I ever brought the subject up.

Looking at Nov. Genii from back to front had us a bit bewildered until the "Magi Ministers" index page was reached. It's a revelation that magic has interested the ministry to such an extent. We salaam Bill Larson for an issue which should help magi realize that "tricks" are being put to use as a means of teaching, and that an expose can not only make a trick's entertainment value worthless, but it can devalue that secret for the purpose of an object lesson. I doubt if the Art ever before had such an acknowledgement of its possible duty in life.

*Theo. Annemann*