

The performer introduces a pocket dictionary. The spectator looks through it -- has a free choice of any one of the many printed words. The word is written by him on a card and it is inserted momentarily in the dictionary. After a moment of concentration, the spectator pockets the card and hands the dictionary to the performer who immediately opens it and reads aloud the word chosen together with its definition.

If this were a dealer's item, I might emphasize the following points: Absolutely no force -- no carbons -- no mirrors -- no loose page inserts -- comes complete with a beautiful imitation leather dictionary, twenty-four imported cards, and the very important gimmick. Aw shucks, it just can't be that good!

The working is simple -- there is ample misdirection -- and believe me, the principle is quite old. It is an ideal pocket effect, and if I should mention that I puzzled such folk as T. Nelson Downs and Stewart Judah with this, some ten years ago, maybe you'll be eager to give it a try, even after reading the almost childish explanation.

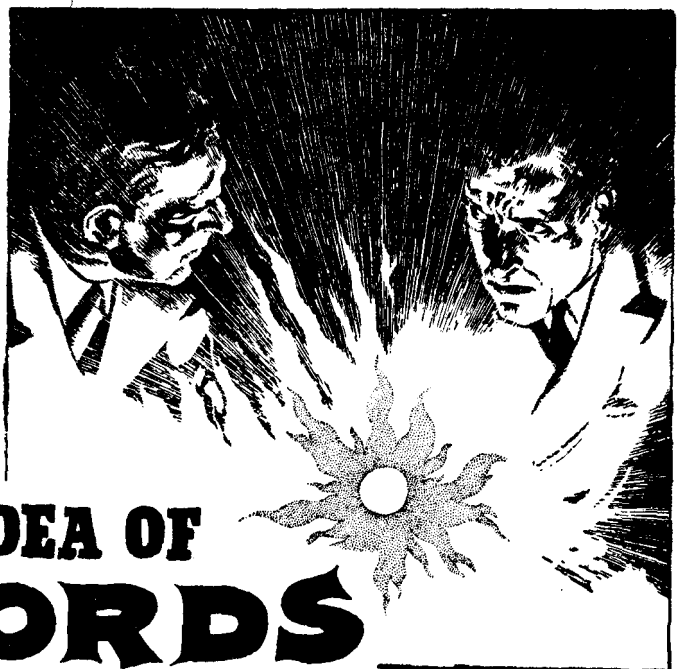
The secret lies in the use of a second dictionary -- unknown (let's hope) to the audience. The type used by me is obtainable in five and ten cent stores, about 3 x 6 inches, with the cover title "Webster Dictionary - 40,000 words" The duplicate is mutilated by cutting out a section from every inside page and the back cover -- in other words, your dictionary has a complete cover but the balance of the book has a window through its middle. The first illustration on the next page will make it clear.

Several visiting cards are also required. They should be of such a size that when one is inserted in the side of the book, as per the second illustration, about one-quarter of an inch protrudes. The size of the window in the book really is governed by the card's size. The

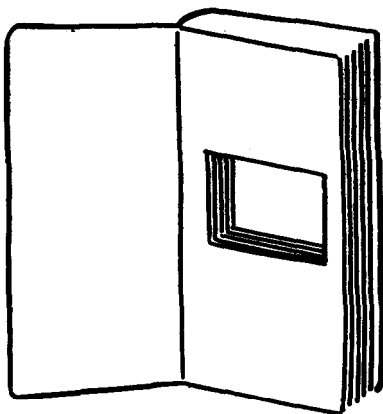
idea, of course, is that when a card is inserted, a glance at the window will reveal whatever is written on the card. Have a pencil at hand and, of course, the legitimate dictionary, and if you can find a victim to whom you can demonstrate the effect, you should be very happy.

Here's the set-up: In the right coat pocket is the gimmicked dictionary -- in your left coat pocket have the cards. I don't care where you keep the pencil. The presentation should be casual throughout.

Start by saying that the average person when asked on the spur of the moment, or even on a street corner, to think of a word, finds it difficult to think of a real hard one. They might suggest "house", "rabbit", or, if you've been doing bad magic, they might be smart enough to quickly produce the word "lousy". But off-hand they cannot come up with "muscovado" or anything like "ethnographic". So -- in order to make it easier for them, and a headache for you, Mr. Webster's pocket dictionary is introduced.



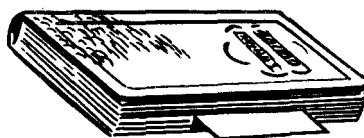
SID LORRAINE'S IDEA OF 40,000 WORDS



Explain that the spectator is to run through the pages -- on second thought, seeing it's a pocket edition, perhaps he'd better just trot through -- and freely select any word he cares to -- and firmly im-

press that word upon his mind. Then he's to write it upon a card which you hand him. Next ask him to turn the card with writing down, and at the same time you retrieve the dictionary. Don't mention this action -- don't mention the dictionary at all -- keep talking about the word he has written. During the talk casually place the dictionary in your coat pocket and instantly come out with the gimmicked one. You are looking at and talking to the spectator. If anyone notices your hand and the book he should get the impression that you tried to insert the book into your pocket, and, finding it difficult, have placed it aside -- which you do.

Still talking to the spectator you walk away from where you have placed the gimmicked book and try to get an impression of the chosen word. You fail, after a couple of attempts. Picking up the book you ask the spectator to insert the card writing side down somewhere between the pages. Be careful not to expose the back of the book during this time.

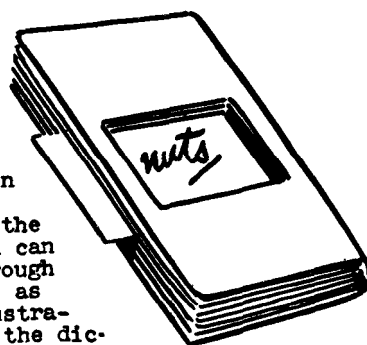


Turn the book on edge and quickly steal a glance at the written word which can be read easily through the book's window as per the third illustration. As you turn the dictionary around, still ap-

parently looking at the edge, you say, "I see you've inserted the card at about where the letter R starts (or mention whatever other letter the word may begin with). Immediately return the card to spectator and say, "That's a bit of unconscious help you've given me -- I know the word begins with that letter, and as there are only 8000 words beginning with R it narrows my field considerably."

At this point you open the dictionary, still being careful so as not to flash the back or cut pages, and look up the word you now know. If it isn't there, due to the cut-out pages, you know it so can name it just the same. If it should be there, then the best presentation is to give the name and read the definition. At the conclusion put dictionary in pocket, or switch back and leave it around.

As you pocket the dictionary, or to cover the exchange, you can say, "I'm glad you picked that word, sir. Last evening a fellow picked the word "nothing" and when I asked him to concentrate he had "nothing" on his mind. It made it extremely difficult for me.



"MY CARD, SIR!"

TOM BOWYER

How is this for an effect?

You hand a man what you say is your professional card. It is blank, so, naturally, he turns it over. The other side is blank also. Taking it from him momentarily you say, "No, here", turning the card over once more. The man then sees, printed across the surface, the words "SEE OTHER SIDE". So, of course, he sees the other side by turning the card over for the third time, and there, in print, is your name, business, (he should know by now) phone number, etc..

If any reader can suggest a "clean" method for this effect, I'd like to know it and am sure that Ted Annemann will pass it on to all. Meanwhile, here are some variations, all of which work and have stood me in good stead.

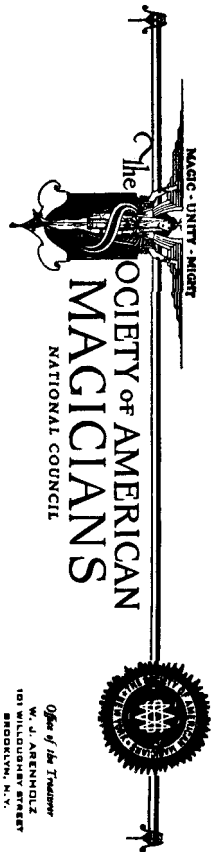
(1) From your case take a stack of business size cards. The top one's top surface is seen to be blank. You turn it over and this new side bears the words "SEE OTHER SIDE". Hand the card directly to the gentleman, and he, upon turning it over, finds your printed professional details thereon.

The utmost card of the stack should be blank on both sides. The second card down is your professional card, face up, but on its back are printed the words "SEE OTHER SIDE". You merely make a double lift for the first turnover, and then hand out the top card!

(2) Again, the top card of a bunch you are holding is blank; but, upon turning it over, the words "SEE OTHER SIDE" are visible. Instead of handing out the card immediately, it is turned over again on the stack, when apparently the side first shown now is seen to have your professional data printed on it. The card now is handed out and, when examined, is found to be a regular business card with one side absolutely blank.

You need some blank cards, some regular business cards, and some cards with only the "SEE OTHER SIDE" words printed on them. The top card of the stack is blank, the next one down is a regular card, face up, and the third card from the top is the other printed one, its message facing down. Make a triple lift for the first turnover, then let the lowest card drop back upon the stack and do a double lift for the second turnover. The top card after all of the manuevres is handed out.

(3) The top card of a stack showing blank, you turn it over, when the other side of the card is seen to bear the printed words "TURN ME OVER". (You fooled me that time. Ed.) You remark that you've already done just that, but you follow instructions and turn the card once more. This time it says, "DO IT AGAIN", so you hand it out to the spectator for him to finish the job (continued on page 755)



Office of the Treasurer
 W. J. ABERNETHY, JR.
 101 WILLOWDALE AVENUE
 BROOKLYN, N. Y.
 March 13, 1941

Mr. T. Annemann
 Waverly, New York

Dear Ted: Good businessmen look ahead and into any contract they contemplate signing. They want to know just what to expect, quality, price, etc. And so, when the National Officers of the S.A.M. took up the matter of the contract for 1941-42 of designating the official publication for M.U.M. a committee was appointed to report back to the National Council with definite recommendations.

The recommendations were discussed by the council and action taken which eventually brought about a condition whereby "The Genii" and "The Sphinx", two independent magic magazines, entered bids for the contract.

While the matter was pending certain items presented themselves to the National Officers involved in handling the prospective contract, and they were tendered to the two publications in the form of suggestions, with the request that "should any of the above suggestions prove unacceptable, please give us full reasons, so that the officers can cover the situation thoroughly at the March meeting."

The Sphinx replied, "Due to the fact that several of the conditions listed do not agree with those which the Board of Directors of The Sphinx have advised me to follow in conducting the business of The Sphinx, I brought this matter to their attention today. They asked me to give you the following reply:

"As The Sphinx is a non-profit making concern, and as the dealings between The Sphinx and The Society of American Magicians are likewise on a non-profit making basis, we are not in a position to change the office routine and employ additional help in order to comply with the various requests of the Society, as listed in your letter. The terms of the signed contract for 1940-41 were and are in compliance with the instructions of the Board. We regret that we are not in a position to offer any other arrangement to the Society."

Genii replied, "We have studied all eight points very carefully and are entirely willing and able to incorporate all eight in our bid for M.U.M. and in any contract that may be entered into with The Society of American Magicians regarding the publication of M.U.M. when, and if, our bid is accepted.

"We hereby, by reference to your letter of February 18, 1941 incorporate all eight points suggested therein in our bid and do herewith bind ourselves to adhere strictly to all eight points when, and if, the bid of Genii for the publication of M.U.M. is accepted.

"The points contained in your letter present no obstacles at all and are not in the least objectionable. They merely represent sound business, etc., and both parties have something to say as to what shall or shall not go into a contract they enter into. But THE BUYER, NOT THE SELLER has the privilege of accepting or rejecting any or all contracts or clauses in same. Upon presentation, the National Council voted to enter into a contract for 48 pages yearly and the incorporation of the suggested eight points, with The Sphinx publication being given the opportunity of entering a bid on same within the next seven days.

The Sphinx was invited to enter a bid but did not choose to do so and therefore the bid for M.U.M. of Genii was accepted as per National Council authority.

EXHIBIT A

For THE NATIONAL PRESIDENT
 SECRETARY & TREASURER.

**THE GREAT SPHINX-M.U.M.-GENII
 MYSTERY MERELY SIMPLE BUSINESS
 PROPOSITION FOR S.A.M.
 SEE PAGE 756 FOR EXHIBIT DATA**

TO ALL ASSEMBLIES

Instead of the usual brief summary of National Council proceedings we are enclosing a complete transcript of the March 1st minutes. Most of the business is in abstract, but the report on the subject of M.U.M. is transcribed verbatim. Your National President, Treasurer, and Secretary believe that all Assemblies should be presented with a full report of what has happened, and not just excerpts and partial quotations which might be misunderstood. You are urged to study this carefully and to bring it to the attention of any or all of your members who are interested in the true facts concerning the M.U.M. matter.

There is no ballot enclosed with this report for the simple reason that there is now nothing on which we can vote. The National Council decided that M.U.M. for 1941-42 should consist of a total of 48 pages (4 pages per month) bound into all copies of the magazine of our choice at a cost not to exceed \$2 per member; and that the magazine should submit a contract based on the 6 point business program outlined in our letter of Feb. 18th. The National Secretary was instructed to write immediately to the Sphinx asking if they would submit a bid on the above basis. A reply was requested by March 8th so that the Secretary could then send out a bulletin and ballot to all Assemblies.

No answer has been received from The Sphinx as of March 10th. Instead, the Sphinx has taken advantage of the interval during which we were waiting and unable to submit a report, and also taken advantage of the addressograph plates of all S.A.M. members, to send each and every one of them a letter and a bulletin giving the Sphinx' point of view, and drawing conclusions which are hardly flattering to your National Officers and chosen Delegates to Council.

As the dead-line of March 8th has passed without an answer from The Sphinx; and based on the subject matter of the bulletin sent by The Sphinx to our members, it is apparent that The Sphinx no longer wishes to be considered as a medium for M.U.M. On the other hand, The Genii has submitted a proposal in keeping with the wishes of National Council, and in addition has agreed to the 6 point plan of management, saying, "They merely represent sound business." Therefore, acting on the instructions of our National President, we are writing the Genii asking them to submit a Contract for handling M.U.M. for the year 1941-42.

Please note that no personalities are involved in our inability to reach an agreement with The Sphinx. The entire matter is one of dollars and cents and the protection of the interests of our members. The S.A.M. and The Sphinx have enjoyed friendly relations for many years, and we sincerely hope these will continue. We now transfer our subscriptions and the printing of M.U.M. for 1941-42 to another splendid magazine, The Genii. The Editor, Compeer Larsen has outlined a program which we believe will be fully appreciated by all of us.

EXHIBIT D

Cordially yours in M.U.M.,
 Leslie F. Guest, Nat'l Sec'y

JOHN MULHOLLAND'S BID FOR SERENITY



THE SPHINX

AN INDEPENDENT MAGAZINE FOR MAGICIANS

JOHN MULHOLLAND, Editor

130 WEST 42nd STREET
NEW YORK, NEW YORK

March 7, 1941.

Dear Compeer:

At the Council Meeting held on March first in New York City, we are told that the delegates were never permitted to vote for their preference of publication for the future printing of M.U.M. Rather they were asked to decide on rules for conducting the business between the S.A.M. and The Sphinx, which the officers knew would eliminate The Sphinx. We believe that the delegates were not aware of this fact. Enclosed is a report of the conflicting details.

I am bringing this to your attention because through the pages of M.U.M. and through letters from members to The Sphinx office, we know that a majority of the Assemblées - Assemblies having an overwhelming majority of the membership - voted, in Assembly meetings, of their preference for The Sphinx as the Society's Official Organ.

As a life member of the S.A.M. (card number 640), and as editor of The Sphinx I want you to know that The Sphinx will continue, as it has during the entire life of the Society, to serve the S.A.M. to the extent of its resources.

Best personal wishes.

Sincerely yours,
John Mulholland

EXHIBIT B

On March 3, 1941, The Sphinx received a letter from the National Council, signed by Leslie P. Guest, Secretary, informing The Sphinx that the following action had been taken at the Council meeting March 1st, with regard to the selection of an official organ for the M.U.M. publication for the 1941-42 year:

"By a large majority vote the Council has instructed its officers to execute a contract with either The Sphinx or the Gemil on the following basis:

"M.U.M. for 1941-42 to consist of 48 pages (4 pages per month) bound in all copies of the publication, also subscriptions to members at a cost not to exceed \$2.00 per member.

"The Council further voted that the successful bidder should submit a contract incorporating the 8 points outlined in our letter to you dated February 18, 1941, and jointly signed by Wm. J. Arenholz and Leslie P. Guest."

This year The Sphinx offered the same contract to the S.A.M. which has existed for the past three years. It provided for subscriptions for the members at the special price, as has prevailed in the past, of \$1.80 (not \$2.00), and to give, completely free of charge, thirty-six pages yearly to the Society for the publication of its Bulletin, M.U.M. It further provided that the National Council could purchase four or more pages a year, if needed for M.U.M., at the special price of \$75 for each four pages. During the past year, the editor of M.U.M. only required four additional pages. The Sphinx regrets that as a non-profit-making corporation, it does not have the money required to give the Society more than thirty-six pages a year.

In regard to the 8 points outlined in the letter from Mr. Arenholz and Mr. Guest, the following points had been provided for in the contract submitted to the Society; and which has been in effect for three years: Points No. 1, No. 2, No. 4 (that is, if we understand the meaning of what is written), No. 6.

Point No. 3, No. 5, No. 7 and No. 8 The Sphinx is unable to comply with for the following reasons:

Point No. 3 (N. C. letter of Feb. 18)—"The magazine to be mailed by the successful publication direct to the members of the S.A.M. by second class mail."

The Sphinx is not in a position to make the Postal Laws and Regulations for the U. S. Government, The United States Post Office, and no one else, has the authority to decide how a publication may be mailed. Obviously we cannot contract to do something over which we have no control.

Point No. 4 (N. C. letter of Feb. 18)—"Two subscription lists to be mailed by the National Secretary so as to reach the publisher by the 1st and 7th of each month. Both subscription lists to be filled by the publisher during the current month."

Of course we can agree to the above and the contract submitted reads as follows:

"The Sphinx Publishing Corporation will address envelopes monthly and deliver copies of the magazine to S.A.M. members on receipt of a list of the names and addresses of those entitled to receive copies, and payment for such subscriptions. In order for the copies to be mailed out on publication date in any given month, the list of subscribers and payment for such subscriptions will be received in the office of the Sphinx Publishing Corporation no later than the first of each month."

However, we know from past experience that what they really mean in regard to the second list to reach The Sphinx by the 7th of each month, is that they want copies for these subscriptions also to be mailed on publication date—not during the current month. We can and have agreed to send out copies during the month, but we cannot agree to send out copies on publication date unless the subscriptions are received no later than the first of that month. This applies to all subscriptions—not only the S.A.M. subscriptions. Mechanically it is impossible for us to enter the subscriptions, have addressograph plates made, envelopes addressed and in our printer's hands by the 6th of the month (as specified in our contract with him to insure our maintaining our 10th of the month publication date) unless we have such subscriptions no later than the first of the month.

Point No. 5—"Payment for subscriptions to be forwarded to publisher two to three days after the receipt by the Treasurer of the subscriptions ordered placed by the Secretary. This would normally be the 3rd and 9th of each month."

Several years ago when the National Council was in dire straits, because one of the officers had misappropriated the money collected from members for their subscriptions to The Sphinx, The Sphinx nevertheless carried on and continued to send copies of the magazine to the members, even though all the subscription monies were never turned over to The Sphinx. All this is a matter of record.

In order to avoid a similar situation, the Board of Directors of The Sphinx passed a rule requiring that payment be made to The Sphinx at the time the subscriptions are sent in.

This is only fair and just. You have paid \$1.80 with your per capita tax for your subscription to The Sphinx. There is no reason for any officer of the Society to elect to withhold this money even for a day from The Sphinx. It is subscription money that belongs to you and The Sphinx and is in no way S.A.M. funds.

Yet, in the past few years the National Treasurers have repeatedly elected to withhold The Sphinx money until they felt like turning it over to The Sphinx. When The Sphinx objected to this, the officers were loud in making accusations that The Sphinx is not willing to cooperate with the Society. This is not a fair or just accusation. The Sphinx has cooperated with the Society in every way to the fullest extent of its ability. It does—and rightfully so—refuse to permit the National Treasurers to take it upon themselves arbitrarily to set rules as to when they wish to forward to The Sphinx subscription monies sent to them.

Point No. 7—"The publisher agrees to maintain a sufficient number of previous issues on hand to cover estimated subscriptions by the Society. For the year 1941-42, it is estimated that between 950 and 1000 subscriptions will be placed. In the case of shortages, the publisher agrees to reimburse S.A.M. members direct for such shortage of copies at the single copy price of 25 cents each."

Naturally The Sphinx is perfectly willing to reimburse S.A.M. members—or any other subscribers—in the event that it is not able to supply copies of the magazines, through some accidental shortage, beyond its control. On the other hand, The Sphinx only can agree to reimburse subscribers in the same amount as has been received. The S.A.M. members pay but 15c per copy for The Sphinx. Therefore The Sphinx could not agree to refund more than this amount.

Point No. 8—"The Editor of M.U.M. shall have the privilege of instructing the publication as to the number of pages required monthly. The publication agrees to advise the Editor of M.U.M. of unused space available, enabling him to insert any last minute copy in space allotted."

In the letter of March 2nd from the National Council they state: "M.U.M. for 1941-42 to consist of 48 pages (4 pages per month)." In that same letter they stated that "The Council further voted that the successful bidder should submit a contract incorporating the 8 points outlined." Obviously, The Sphinx cannot agree to print both a specified and indefinite number of pages. Furthermore the closing date for the publication of all copy to appear in The Sphinx is the first of each month. We cannot receive M.U.M. on the first of the month, have it set and be in a position to advise the editor on the same day, how much unused space is available. It requires 48 hours at least to have this material set and pagged. When the Editor sent his copy in no later than three printing days before the first of any month, we were happy to have it set and advise him of unused space in time for him to get additional copy to us by the first of the month, the definite closing date.

Year after year, The Sphinx has lived up to its part of the contract with the S.A.M. However the officers of the Society have elected to disregard their end of the contract. This has meant considerable extra time and money to The Sphinx. The Secretaries have made errors in the past, the Treasurers have refused to pay for the Secretaries' errors and The Sphinx has been left holding the bag. We regret that we can no longer continue in this manner.

EXHIBIT C

"MY CARD, SIR!"
(continued from page 752)

himself. He turns it over to find your professional message.

A blank card is on top. Next comes your business card, face down, but on its upper side is printed "DO IT AGAIN". On the under side of the third card from the top is printed "TURN ME OVER". This works exactly as the second variation - first a triple lift and then a double. The effect is good - more and better methods are welcome - but no arm-waving top changes, please!!

CARTOON NO. 36



The magicians are having their annual banquet—they ordered rabbit stew, so we're serving 'em silk hats and they can furnish their own rabbits!



MICKEY MacDOUGAL, in the Damon Room of the Pythian, New York City, March 11, 1941.

The show was scheduled for 8:30 P.M. but started at 9:10 P.M. The excuse was that they were waiting for people who might be delayed by the local bus strike, but you and I know that it doesn't keep a magic show from starting on time.

About 70 people were present. Harold Haber, Jr. introduced Mr. MacDougal, and begged the audience to try and make the performer feel that there were at least 200 persons in the room. And then Mickey MacDougal hopped upon a small platform, a baby spotlight was turned on him, and off he went.

Most of the magicians that I have seen would do well to study the MacDougal method - he has much that they could learn with profit. It is well to remember that whatever else happens, the audience must be entertained, and Mickey hands out entertainment aplenty.

His main theme is that \$12,000,000 a day is lost by Americans to cheats, and that he, Mickey, is going to show how this cheating is done,

and how it can be detected. He takes the audience into his confidence; he is chatty with them; he assumes the role of a friend who is going to guide their footsteps; and how the folks love it.

First he takes a new pack of cards, having a member of the audience vouch for the fact that Mickey has never touched them before. He then breaks the seal, makes a fuss about removing the jokers and extra cards, thus locating the aces, gives a few stacking shuffles, and by means of a smooth bottom deal gives himself four aces. That wows 'em, and they like it even better when they are shown how it was done. Somehow or other, this did not seem to me like exposing in the magical sense.

Then he explained false cuts, just fast enough to gather an idea of what it was all about, and much too fast for an inexperienced person to even begin to try to copy. He did a quick Charlier pass and claimed that even a speed camera could not detect it. Careful, Mickey, someone might take you up on that one.

All through the evening he used such phrases as "It is impossible for the keenest eye to detect, but I'm going to show you how to detect it", or, "I'm here to show you what to look for." And everybody beamed at the nice man who was showing them how not to lose money. He then gets the aces to the bottom secretly, invites a man from the audience, and show him how to stack it for a five-hand game by the "milking" process. No matter how often people see four aces turn up in one hand, they register joy at seeing it the next time.

And then came the Hindu Paper Mystery. Don't sneer, just read on and get educated. Nothing but the old pitchman's gag - the same old paper folding hoax that you have seen at any carnival or on any street corner, but it was dressed up into a masterpiece. First Mickey demonstrated it from the platform with a few coins. Then papers were passed among the audience, and under the master's instructions, they did it in their own laps and fooled themselves - and don't think that they weren't fooled. Of course they took the papers home to fool their friends, and it did no harm to have Mickey's name printed on top.

By way of variety, the talk went on to demonstrations of faked dice. Some of them were shown, and then a catalogue of gambler's supplies was produced, and, believe it or not, Mickey entertained them by reading from the catalogue about marked cards, dice-switching sticks, roulette wheels, reflector rings, and what not.

A lady and gentleman were then invited up, and a game of bridge was played. All manner of petty cheating devices were then demonstrated - using an insufficient "bid" as a weapon, stacking on the pick-up, crimping to force a cut, spoiling a grand slam by a misdeal. All this was lapped up with murmurs of approval.

And finally a couple of rugged poker stories with a good punch ending. That was all, but don't think that those people did not go away from there glowing with pleasurable and admiring memories of Mickey MacDougal, the card detective.

The man sells himself - not only as a winning and friendly personality, but also as a man who can come to your club and sniff out the cheats for you. Mickey is a success, and he deserves every bit of it.

----- Rhadamanthus, Jr.

EDITRIVIA

S omebody stuck a pin in the balloon. It blew up in Johnny Mulholland's face while he still was trying to stretch it (the balloon) just a bit more. With angular John labeled "The Sphinx", the balloon "S.A.M.--M.U.M.", and the wind "Arrogance", the picture becomes clearer. We guess that the 40 year old monument to magic means a lot to the Mulholland. Beginning with the May 1930 issue of The Sphinx, he picked up the reluctantly dropped reins of "Doc" A.M. Wilson, M.D. when the latter suddenly passed away. Dr. Milton Bridges (N.Y.C.), now deceased, was to have a little to say about the continuance of the mag but dropped out of active participation. A corporation, formed by Bernard M. L. Ernst (N.Y.C.) consisted of, quite naturally, S.A.M. members, almost all of the stockholders being residents of, you've guessed it, N.Y.C.

The S.A.M. has 28 Assemblies throughout the country, but, invariably, National Council meetings are held in N.Y.C. except for the annual convention officer-making get-together palavers in one city or another. The National Council meetings in N.Y.C. always have decided the fate of M.U.M. (Magic-Unity-Might), the bulletin of Society news once published by itself for members only, but, after Houdini, given to Wilson's Sphinx with no contest for the right to serve society members at a slightly cut price to be absorbed by club dues.

Johnny and Milton Bridges were close friends of Wilson and his choices for succession to a 29 year old chair. With The Sphinx came M.U.M. and, moved from Kansas City, Mo., to N.Y.C., the mag's "Official Organ of the Society of American Magicians" title seemed perennially assured. It looked hardly possible to upset the yearly contractual award, not only because The Sphinx was the "class" publication of magi, but because of the Council's overweight in stockholders.

Johnny's clock ticked and balloon enlarged as he made terrific changes in The Sphinx both as to make-up and policy. Being a professional lecturer-magus with a yen to crash the intellegencia and cane-carrying set, as well as desiring recognition among the "fourth estate" as editor of magic's oldest magazine, he molded The Sphinx (plus M.U.M.) into a "slick" sheet of appearance, if not quality, so that acquaintances attached to our country's better journals wouldn't consider him the purveyor of a "pulp" type of monthly.

As the Mulholland's fame soared, the intrinsic value of The Sphinx to magicians soured. If one doesn't think that magical advertisers have seen the light he need only compare the last Wilson Sphinx (April 1930) with a current issue of the publication using the same name.

To Johnny the transition probably has been worth while. His claims to a non-profit magazine are not to be doubted. He ignores, "high-hats", insults, and bullies contributors and advertisers. He is adamant toward people who contribute to his welfare, for The Sphinx contributes largely to his way of life in its being a key (or wedge?) to the doors of those he considers great. Johnny would drop The Sphinx to-morrow morning at dawn could he see his way clear to being a successful author, and possibly, performer. Until that day, however, it gives him a position from where he can pluck harp strings not given to most of us.

Perhaps we are too harsh on our journey to a

point. Perhaps Johnny's staff, aides, help, assistants, etc., are creating the impression of an ogre at large. Perhaps our impressions have been formed because he has left an important (to magicians) journal in the hands of incompetents while he paraded upon its venerable age. If true --- we still mean what we have said.

With the picture pretty well formed now we mention Genii. Bill Larsen, an old time adherent of Wilson, conceived of and started Genii nearly six years ago. A magic mag's popularity can be judged by the amount of advertising it carries. Magical dealers are penurious and don't waste money. Rumors to hell and gone, we know definitely that Larsen owns Genii lock, stock and barrel, as did Wilson. He wants, and has produced, a magazine for magicians. If not as good as Wilson's Sphinx, it is far better, evidently, than Mulholland's publication of self-aggrandizement.

Tired of strife and trouble, somebody high in S.A.M. brackets upset the apple-cart, and, before the inner coalition could manœuvre against the scepter-waving of King John, (Tom Worthington, 3rd, of The Osirian, first called him that several years ago) M.U.M. was in Genii's back yard. With 950 odd subscribers at stake in the transfer, it is quite a back yard.

In this issue of The Jinx, and only because we hope that our writings on this page of a year back helped stir a stagnant pool, we give pages 753 and 754 up to facts. Exhibit A is a letter in answer to our request for information. Exhibits B and C were found in the same envelope by an S.A.M. member. (We resigned over a year ago because, as a member, we were sort of tongue-tied) Exhibit D is the introductory page of an over 20 page mss. received by all S.A.M. Assemblies detailing every move of those in charge and their reasons why.

We consider all of this interesting, not only to member of the Society of American Magicians, but to everyone who has bought a copy of The Sphinx. So long as that journal is sold to anybody with 25¢ (N.Y.C. novelty shops display it in their windows) M.U.M. is part and parcel of their purchase. We've always said that the society's bulletin should be issued privately by them with a salaried advocate of truthful news. But, if we can't see the whole cake, it's nice to see a goodly part of it, and we feel that the new set-up is a step in the right direction.

We'll get back to general news and reviews next week, Johnny having taken up so much of our time now, so it's a sign-off with Louis Haley's thought "No art is safe in the hands of one who is merely looking for his bread and butter in the practice of it." Gabbatha!

Theo Annemann

