



This unusual effect was created for those who entertain in the home or at social events. We shall call the performer the "host" and the spectators the "guests" as we describe our set-up and routine, all of which is very important to the situation.

THE SET-UP: Procure a goblet of somewhat the shade as that pictured on the next page, the original "Fairy Goblet of Eden Hall". It should be either of cut-glass or trimmed around its edge with the metallic substance used in such cases. Next secure a square of tapestry of good quality and design. The exact size is immaterial so long as it completely covers the top of the card-table or stand upon which it is used. Two ornamental candle-holders with candles of subdued color also are needed.

Place the tapestry on the table with the goblet in center, and have a candle at each rear corner. This effective lighting causes the goblet to glow and glitter in a weird and uncanny manner.

The guests should be assembled about the table in a semi-circle. Leave an open space of two chairs directly in front of the table

so that no one will be seated directly behind a guest when he or she stands in front of the table facing the host who stands directly behind the table conducting the experiment. Also there should be ample space between guests and table so that one may walk around without disturbing those seated.

When the above mentioned details are complete, the host steps behind table, lights the candles, and the house lights are turned off. The presentation then follows, and it cannot be emphasized too much that it must be done in a solemn and dignified manner with no sign of or attempt at levity.

PRESENTATION (Part 1): "Ladies and gentlemen, may I ask for your undivided attention and co-operation, and invite you to join us in forming a circle necessary to carry on a most unusual experiment which is neither of a religious or sacrilegious nature.

"It neither is auto-suggestion, telepathy, nor spiritualism, but something which, as we proceed, you will realize as being far beyond your imagination. But, call it what you may, I guarantee that you will be both astonished and thrilled, provided you do exactly as I ask, and I assure you that I will not insult your intelligence by requesting any-



THE FAIRY GOBLET

LEW SMITH and L.V. LYONS

thing ridiculous or undignified.

"And now let us pause for a moment of, shall we say realism? In the life of everyone there has been some occurrence, probably a number of them, which was impressive and important for an interval of their living but now forgotten completely. It may have been something quite unpleasant or humorous, sacred or sad, a childhood prank, a kind deed, a quotation from the bible or some old family saying, a pet, some unusual person, or one of many other events in the life of a human being.

"You are about to witness what may appear to you as remote mnemonics (ne-mon'iks) because the days of yester-year shall be paraded before your memory as though they were only yesterday. And when that sublime moment is yours I ask you to be honest with yourself. Accept and acknowledge this most unusual phenomena.

PRESENTATION (Part 2): "This experiment is far from being new. It has been practiced for many years and still is quite popular in certain parts of Europe. But, however, to my knowledge it never before has been offered in this country as entertainment.

(At this point attention is called, by gesture, to the goblet.) "Upon this magnificent relic there is based the well known legend, "Luck o' Eden Hall", which graces the works of Shakespear, Longfellow, and Sir Conan Doyle.

"I shall not go into detail as how the fairy goblet first was discovered near what is known as Cuthbert's well, surrounded by fairies and elfs because Titania, Queen of all Fairies, was holding court. It is said that Queen Titania still returns each evening to hold court beside the fairy goblet, surrounded by elfin attendants. It is said that the wishes of the fairy queen are: that the past shall not be forgotten, and therefore at the proper time by a wave of the magic wand Queen Titania will bring back to the memory of whomsoever is looking into the goblet, some memory of a past and forgotten event which never again will be forgotten.

"And now, my friends, should there be any one present not wishing to take part in this experiment you have that privilege, I'm sure, but we invite you to remain as a welcome guest and observer. And now, with thanks to you all, we shall continue."

ROUTINE: The host requests guests to remain as quiet as possible, after the presentation, and eliminate conversation, smoking, or any other indulgence which might attract or detract attention while the sitting is in progress. One guest then is invited to step forward and stand before the table, facing the host. The host then remarks that Queen Titania has made her presence known and wishes to hold court. The guest now is asked to repeat, after host;

"Oh, Titania, our Fairy Queen
And Grace of the court of ancient dreams,
To this humble mortal before thee here,
Bring back the thoughts of yester-year."

The guest then is instructed to gaze into the goblet for a moment and close his eyes while the Queen waves her wand and brings back a memory of the past never again to be forgotten. Then the guest is thanked and asked to return to his seat. The host remarks, "As you stood before the Court of our Queen, and the past to you seemed like yester-day, was there not some forgotten event brought back to your memory? And if it was not too personal or sacred, would you



care to relate briefly what it was about?"

Then the procedure continues as long as the host desires. At the conclusion of these tests he blows out one candle and remarks; "Oh, Fairy Queen, may our hearts be full of joy and our memory of the past, and thee, remain forever and a day." Lights on.

ANALYSIS (Part 1): The only requirements necessary to successfully carry on this unique experiment are ordinary intelligence and a little showmanship, with emphasis on the latter. We shall analyze now and explain as we go along the mental phenomena and its performance, all of which is caused by applying a little psychology at the right time. You will note

that the set-up and presentation both are impressive. They cause the mind to become alert, but susceptible, and when a mention is made of past and forgotten events, it is quite natural that some past happening will return to the subconscious mind which is sensitive and easily awakened by psychological suggestion.

Let us here remind you of the fact that when a guest stands before you under the impressive conditions, and repeats inspiring lines as quoted by the host, an influence is created which does awaken the mind to some past event forgotten, believe it or not, and strange as it may seem.

ANALYSIS (Part 2): In case a guest becomes confused, or has a bad case of stage-fright, at the conclusion of a test he shouldn't be ridiculed, but thanked and excused for the time being -- but the host should alibi him by explaining that, evidently due to a conglomeration of thoughts, the guest has become confused to the point where results were negative. However, this incident should by no means be considered a failure, for, after a few other guests have obliged, the same person should be called upon for another try. If then again a failure he's a poor subject and must be forgotten.

Not to take away from the unique genuineness of the feat we can admit that a great many of these "second-timers" will force themselves to think of an incident rather than be embarrassed because of not being able to spontaneously get an absent occurrence as others have been doing before and after their first attempt.

We recommend that not too many tests be tried at one sitting. An audience, while interested, easily becomes uneasy due to the strange surroundings, if not bored. Middle aged and serious minded people make the best subjects. Keep the entire presentation solemn and serious. And if you have confidence -- on your first trial -- you'll be surprised at the results. Then, and only then, will a performer realize what he has with the secret we have tried to make clear.

Editor's note: Lew Smith's psychological concoction is a strange bit of mental actuality. It DOES work. However, because we cater to magi who have been educated to expect material conceptions, and who, to a great extent, are skeptical of all happenings not accomplished by a "pass", "peek", or "fake" of some sort, we desired a conclusion to satisfy them. Bruce Ell-

lott supplied the effect, and L. Vosburgh Lyons came through with a practical method. Those of our readers and experimentalists who wish to and will add their own effects to the profound beginning must remember that all is lost should those additions be of a "magical" or "tricky" type. If you can't finish with something of a truly mysterious and oddly accomplished miraculous nature please forget the whole thing and throw these pages away.

ENTITY ALONE LYONS-ELLIOTT

Having finished the ultra-somber proceedings that prove the Fairy Goblet of value as a concentrative object, the performer-host, in full light, concludes with a version of "The Quick and the Dead". All sitters present are given slips of paper on which to record the name of some living friend, particularly personal. That is, all but one sitter. He or she, as the case may be, might well be one who was not a good subject in the previous tests. And this person is asked to write the name of some close friend or relative not now living -- someone in the happy summer-land of another world.

The performer picks up a pitcher of water (this can be close by throughout the entire sitting and used for several "lecture-like" sips between tests) and fills the Fairy Goblet. One sitter is asked to collect the papers and see that they are well mixed before handing them to the performer. One at a time he drops them into the goblet of water, while muttering, just audibly, a verse from Longfellow's translation:

'Twas right a goblet the Fate should be
Of the joyous race of Edenhall!
Deep draughts drink we right willingly;
And willingly ring, with merry call
Kling! klang! to the Luck of Edenhall!"

As the last paper drops within, the performer picks up the glass and asks the attendant who collected the papers to reach into the glass and take out, in a bunch, the papers floating there. The glass is held high while the performer approaches and stands before the person who wrote the dead name. He says, simply:

"The drinking-glass of crystal tall;
They call it the Luck of Edenhall."

And that person is called upon to notice one lone paper at the bottom of the glass of water. He is asked the name of whom he wrote. The pitcher is asked for. The water is poured from the goblet. The spectator gets the paper from the glass and reads it aloud. It is the dead name! The performer puts the cherished replica into its case, and the seance is over.

Now to undermine the proceedings with factual data. The dead name paper must sink while the others stay, naturally, on the surface of the water. The slips of paper are cut from absorbent paper towels, (in U.S.A., Scott Tissue Towels) and when of a size about 1 x 2 inches, any crinkled property is not noticeable. If you take such pieces of paper and singly push them into water edgewise they will rise to the surface. It therefore is necessary to indetectably prepare one piece, that given out for the dead name, so that it will sink to the bottom of the glass, alone.

At any art supply store procure a "mouth

spray" device. At any paint (and most hardware) store buy a small can of white shellac. Cut a goodly supply of papers. Take as many as you wish to prepare. The ratio will be about seven to one. With the spraying device inserted into the can give the "dead" papers a coating of the shellac - both sides. Keep these separate from the unprepared papers for it will be impossible to tell them apart. That is all.

The prepared paper will sink -- the others will stay on top. As long as you put the papers into the water edgewise, in order to completely inundate them, the proper paper will sink to the bottom, even while you don't know by sight or feel which it is. The floating papers are taken out "en masse" by the collector -- the right one is at the bottom. In a few minutes you can prepare enough papers for a long while. With one added to a bunch of unprepared papers, a "Fairy Goblet", table cover, and candles, you have all you need to convince your "guests" that something strange is at work.



EDITRIVIA
(continued from next page)

much good for magic and members as it might.

Maybe we are prejudiced because Mr. P. seems to be in front and asking for power for the committee which he heads. But we think that the matter of tricks vs. business can be settled in some way other than giving a white card to the committee. The presiding officer can limit debates and clamp down upon the insufferables. And if members prolong the business meeting they have but themselves to blame.

The incongruous part of all this is that within the last ten days members demanded and got a special meeting to review and personally castigate what their National officers had done. On top of this, the committee being discussed now wants to ask for the same kind of trouble. It may all be very altruistic but we can't help thinking that there is a maggot in the wand pile.

Jack Vosburgh's "More Than a Trick" book is a collection of his ideas which continue onward from what he has furnished The Jinx. We understand that some dealers are selling the publication by demonstrating "Clip", and "A Number and a Name". The "In Conclusion" part was put into the middle of the book but it was like being awakened from a dream, and being allowed to go back to sleep and dream some more, to find six more effects following. --- The Walker Company, of Canada, is giving complete sets of Adam's magic to wholesale liquor distributors. With a folding half-dollar, Squash, the thumb tip cig vanish, etc., the salesmen are alleged to entertain and mystify bartenders and prospective patrons of the bistros. --- Our innovation, candid reviews of magic shows via "Fifth Row, Center Aisle" is conducted strictly by critics carefully picked in each territory. We do not even read their stuff until it is set up for printing. They pick their own nom de prestidigitateurs and add Jr. No word is changed by us. We may have to take responsibility for what they write, but it's the only way we can cover the country in a pretty fair manner.

— EDITORIAL —

As of April 3, 1941 -----

Mr. Julian Proskauer has issued, as Chairman of the S.A.M. Executive Committee, Parent Assembly, notice of a meeting on April 5th, in N.Y.C., "at which time we are most anxious to clear up many points which have embarrassed your officers from time to time, and because of the existence of what many call 'an antiquated system', brought resignation after resignation from desirable members." This could be a laudable effort on the part of one whose regime as Proxy of Assembly #1 was replete with disorder and threats of secession by outlying assemblies because, mainly, of his use or misuse of an avocational position to attract business for his printing concern in a resultant manner which smelled to high heaven of magical exposures.

Despite anything Mr. Ripley has to offer in refutation we cannot so suddenly be led to believe that wings are sprouting where only tendrils grew before. Mr. P. still is the man who asked us to include a snide cartoon (Sphinx vs. Genii) with these pages several years ago, during his activities in the high magical office. That, after our refusal, it did reach the mail boxes of S.A.M. members, in anonymous form, and in envelopes bearing the return address of a hotel which had given printing contracts to Mr. P.'s firm, was possibly one of those strange incidences with which only magicians are familiar.

Mr. P. still is the same man who, quite possibly because of some animosity towards The Sphinx, for whom he had acted as business man-

ager, offered us a loan of S.A.M. relief funds provided his heading of that committee held weight, and provided we shifted our alliance from Assembly #14 to the Parent body so as to make it legal, on the assumption that we would use any such loan to produce The Jinx in printed form with advertising, said Jinx advisedly to be done by a southern non-union printing concern.

Being, by nature's whim, of Persian peasant and New England stock, we are downright skeptical of man's ability to change his coat. It is because of that hard rock bringing up that we look askance at paragraph #4 in the questionnaire attached to the letter. It reads, "Would you like to see all business transacted by the Executive Committee, and only a brief resume given the Parent Assembly, provided both majority and minority recommendations are read to the Assembly, thus disposing of routine matters away from the floor, but with final action in important matters still vested in the Assembly."

We'll grant that much can be said in favor of such a conditional allowance by the members in general in favor of more time for tricks and less time for asinine arguments and dotty debates, (there once was a heated discussion between a couple of old timers as to whether or not Kellar had a gold tooth), and perhaps we are doing an injustice to other members of the Executive Committee by even mentioning the whole thing. However, the Parent Assembly S.A.M. holds a battering ram of power over its outlying affiliated members because of its dominance with National votes, its complete N.Y.C. corner on all National Council meetings except at annual convention time, and its more than \$15,000 treasury balance which doesn't do as
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MAGIC SHUFFLE

DON DIAVOLO

Effect: The deck is cut into two halves. The spectator has one and shuffles into it a noted card. The performer does likewise with his half deck and a second noted card. Then the magician takes both halves, holds his face up, the spectator's face down, and gives them one magic, dove-tail shuffle. The cards are spread and the two noted cards are found to have fallen together in the shuffle side by side! An impossible example of unparalleled dexterity, as a circus poster would say!

Working: You don't do any of the things you pretend to do! First, borrow a shuffled deck. Hold on palm of left hand. Ask victim to cut off half and keep it. Then you double lift the next two cards, show them as one, naming the card aloud. Turn them face down again on the deck and immediately slide the top one off and move toward the spectator. Ask him to cut his half deck so you can insert the card. Shove it in, and ask him to shuffle until it is well lost. The chosen card is actually still on top of your half the deck, but you've kept him so busy doing things he hasn't had time to think.

Furthermore, the rest of the audience gives him more attention than they do you. So you start a shuffle of your own and slip in the next spot of underhanded dirty work. You turn the first card over as it goes into the left hand,

so that it is face up. And shuffle the rest of the cards face down onto it. Finishing the shuffle, you turn face up whatever card happens to be on top, show it, and ask that it be remembered. Replace it on top face down. Shuffle. Run off the top card and pick it up on the bottom of the deck as you shuffle off several more. Continue the shuffle, slowing near the end, running the cards singly. And then, when you have only four or five left in the right hand, drop them in a bunch. This puts the two noted cards (one face up) together and within a few cards of the top. If you've got a good false cut, throw it in here.

Now take back the spectator's shuffled half deck. Turn your own half face up, his face down. Dovetail shuffle them together, merely making sure that the first half dozen of your cards fall together before the interlacing begins, so that no other card gets in between the two important ones. Now cut once.

The two noted cards will be side by side in the deck, the one the spectator thought he had so thoroughly lost will be face down just below the second noted face up one. The fact that his card faces the other way from those in your half the deck apparently proves that the card was in his half when he shuffled! It's a new location!