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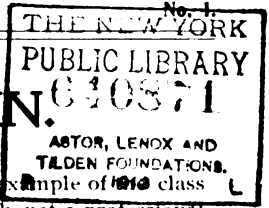
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# The American Magician.

Vol. II.

NEW YORK, APRIL 1st, 1910.



## MR. FRANK X. CHAMBERLIN.

**W**E print this month the portrait of Mr. Frank X. Chamberlin, a shining example of the class of individuals who are lovers and patrons of the Art of Magic. Though not a professional magician, he has much ability at conjuring and is well informed on things magical. Mr. Chamberlin is professionally an artist whose illustrations are to be seen in many of the big magazines of the country. His love of magic is so keen however, that he has collected a fine small library of magical works and a cabinet of apparatus worthy of the professionals. He is the originator of "Pippin" a small but clever card trick, known and admired by magicians. He has designed and built a magnificent trick table for his own use, that is worth one's while to investigate if that privilege is your luck. Mr. Chamberlin is a member of The Society of American Magicians, a composer of several selections for both piano and orchestra, an amateur cellist and well known in Art circles. Born in Philadelphia and studied at the Pennsylvania Academy of Fine Arts. His interest in magic proves the charm so many men of note find in its study.

### THE VANISHING BIRD AND CAGE.

By H. A. ROBINSON.

**T**HIS is a fine trick for drawing room or parlor. It is simple to make and requires no skill and for that reason I think it will be useful to some of the readers. Briefly, the effect is as follows:

Performer has a cage about eight inches square which contains a bird. He covers the cage with a large handkerchief or foulard and brings it quite close to audience, shaking cloth out, the cage has disappeared.

As I have already said, it is simple and easy to make. Cage is quite ordinary and unprepared. If performer does not care to use the cage he can have a box and at the end of performance, place some of his apparatus in same and vanish.

The handkerchief or foulard however is faked being double and having a piece of card board exact size of top of cage or box, sewed between the two, being kept in the centre by the sewing. The table should have a shelf or servante for the cage or box to rest on.

For performing this trick, have cage or box near rear of table, and just above servante. After showing cage and handkerchief, place handkerchief over cage, having most of it draped in front of cage. Now take hold of card board above the handkerchief and slowly raise it up at the same time with the right hand, under cover of handkerchief, lower cage on shelf. Now put right hand underneath the card board and walk toward audience, tap top of card board with

wand to show cage is still there, then shake out handkerchief and cage has vanished.

### WHEN THE CARDS ARE HANDY.

Of the many curious things which may be done with a pack of fifty-two cards, perhaps the most interesting is the "spelling out" of an entire suit. To do this, take the thirteen cards of any suit, place them face down, and arrange them in this manner: 9—6—3—Jack—10—5—7—2—King—8—1—4—Queen. When they are thus placed they are face up, with the 9 on top and the Queen at the bottom.

Now turn them over, so that they are face down with the Queen on top. Take the top card and place it underneath the pack and say "O"; place the next card underneath the pack in the same way and say "N", and the next card turn face up on the table, saying "E"—ONE. Leaving "E" face up, place the the next top card underneath the pack, saying "T"; the next the same way, saying "W", and the dext lay face up on the table, saying "O"—TWO, and so on through the suit.

Remember, when you come to the last letter of a card, to lay that card face up on the table, leaving it there. When you have laid out the ten you continue by spelling out J-A-C-K and Q-U-E-E-N.

Of course, after you have laid the Jack out you have only two cards left; but continue as before, and the Queen will come out, leaving only the King in your hands, which, of course, you lay on the others, completing the suit.



Vol. II. April 1st, 1910. No. 1.

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**CHARLES J. HAGEN,** - - - Editor  
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When a red "•" is stamped in this square it is a notice that the term for which your subscription was paid has expired and is a reminder to remit for another year.

In the next issue, we intend to have a Professional Card Column, with special rates, which can be had on application.

Prof. F. E. Powell paid a flying visit to New York last month. He will resume his trip around the world very soon.

Do not forget the Second Annual Magic-Vaudeville Performance of The Society of American Magicians, to be held at Carnegie Lyceum, April 30th, at 8 P. M. Secure your tickets in advance.

It is my sad duty to announce the death of Very Illustrious Imro Fox. He was ushered into eternal sleep at Utica, N. Y., on March 4th at 2:30 A. M. He is survived by his widow.

Mrs. Eva Kellar, beloved wife of Illustrious Harry Kellar, died at Los Angeles, California, on

March 29th. The sympathy of our readers is extended to Bro. Kellar in his hour of bereavement.

Thurston's route for April and May is as follows: April, 4-9, Toronto, 11-13, Rochester Lyceum, 14-16, Syracuse, 18-23, Philadelphia, Wm. Penn, 25-30, New York City, Metropolis, May, 2-7, Brooklyn, N. Y., Majestic, 9-14, Jersey City, Majestic.

Brother Rouclere sent to our office clippings from Providence and Camden, where he is showing with the Mildred & Rouclere Company, consisting of 17 people and a car load of scenery.

"Mildredism" and "The Flight of Princess Iris" are their masterpieces.

Thanks are extended to Very Illustrious Frank Ducrot, who suggested the new name of your Journal. He was the real treat and hit at the March entertainment of The S. A. M. If you want to enjoy good laughs, then go to see Bro. Ducrot. He is the busiest society entertainer here in New York, which speaks well for his ability.

"Wrinkles," a new book by Illustrious Bros. S. Willson Bailey and Harold A. Osborn, is now ready and offered at the low price of 50 cents a copy, post paid. Thirty-four "Wrinkles" spread over sixty-two pages, illustrated, printed on very good paper, forms a collection of very choice and exceptionally rare secrets for the present day magician. Do not fail to secure a copy at once.

With this issue "THE AMERICAN MAGICIAN" enters upon its Second Year of existence as the only recognized Magical Journal in the world. Looking backwards, we behold the continued growth of the infant Boy, who has now been introduced into Society as The American Magician.

Looking forward we behold the vast field of opportunities for improvement. Our cover has been changed and the drawings were made by our Illustrious Bro. whose photo appears on the front page. Our artist has helped us and we wish to extend our sincerest thanks.

Our Editorials in the hands of Bro. C. J. Hagen have been kept clean, with boosts for all and knocks for none. He has consented to use the blue pencil whenever seen fit. We also in behalf of our representatives wish to say, that all join in to make THE AMERICAN MAGICIAN the best Journal, to strengthen the spirit of Brotherhood by elevating the ancient and honorable Art of Magic, therefore, THE AMERICAN MAGICIAN, doffs his hat, and asks for your good will and support.

## Marlin's Mystic Memoes

### THE SPIRITUALIST.

RAFAEL SABATINI.

(Continued from page 53.)

THE plot being laid, Delamort was recalled and informed that the sailor was ready to submit himself to the test.

"You will not tell me whom you wish to see?" he asked.

"No, monsieur. You yourself confessed that it was not essential."

"*Parfaitement*," answered Delamort, bowing.

"Monsieur is still sceptical?"

"So sceptical that if you care to make a little wager with me——"

"This is a serious matter," interrupted the spiritualist sternly. "It would ill become me to employ my powers for purpose of gain."

"I was proposing," said the sailor readily, "that you should employ them for purposes of loss, but I thought you would refuse," he sneered, winking at us.

Delamort threw back his head like one affronted.

"Since you put it that way," he cried angrily, "I will consent even to wager. I am a poor man, monsieur, but I will stake every penny I have about me that you shall not be disappointed."

He took out his purse, and emptied a cascade of gold on the table.

"Here, monsieur, are fifty napoleons, when you have covered that sum I shall be ready to begin the *seance*."

At that the sailor was taken aback. He looked about him pathetically. Then he drew from his breast-pocket a colored handkerchief, and carefully untied it. From this he took six gold pieces, which he placed very quietly and humbly upon the table.

"I am only a sailor, monsieur, and I am very poor. This is all that at the moment I am possessed of. It seems, sir, that for want of money I am to earn only six of your napoleons." He paused, and his eyes wandered timidly over the company. Then he sighed. "It is a sin that when fifty napoleons are to be picked up, only six should be taken."

At that, up leaped Pascal and slapped two louis upon the table, announcing that he would wager that amount against M. Delamort. He was followed by the haberdasher with four louis; then came another with three, and another with

five, and so on, until forty napoleons stood against the spiritualist's pile of fifty. And then, lest he should retain the ten napoleons that had not been covered, the landlord ran up-stairs and fetched that amount himself. I was the only man who had taken no part in the wager. I was not altogether so sure that the seafaring man was right. I had heard strange things concerning spiritualism, and while I had not heard enough to induce me to attach any appreciable degree of credit to it, still I knew too little to dare to disbelieve utterly.

Delamort, who had been looking on with an anxiety which heightened the saturnine expression of his countenance, observed this fact; and now that the money was all there, he gathered up the hundred napoleons, slipped them into his purse, and handed this to me.

"Monsieur is a gentleman," he said, by way of explaining why he selected me as the man to be intrusted with the stakes. "Also he has no interest in the money. Will you keep this, monsieur, and afterwards either deliver it to me, or divide it among these good people should I fail?"

"If it is the wish of all," I began, when they at once proclaimed their unanimous consent.

"And now, M. Delamort," said the sailor with a leer and swagger, "I have announced to the company whose ghost I wish to commune with, and now I am ready. Come with me."

"But whither?" inquired poor Delamort, who appeared to have lost the last shred of his magnificent assurance.

"To the room I have chosen."

Delamort bit his lips, and a look of vexation crossed his face; whereat those good fellows nudged each other, grinned and whispered. But the spiritualist made no objection, and so we went up-stairs to the room in which the sailor was to sleep. At the door he paused and turned to us.

"Remain here with M. Delamort. I will enter alone."

"I only ask, monsieur," said Delamort,—and his tone seemed firmer again, as though he was regaining confidence—"that you sit without light of any description; while here, we, too, must remain in the dark, if you please gentlemen. *M. l'Hôte*, will you have the goodness to extinguish the lamp? I have no directions to give you touching the arrangements of your room, monsieur," he continued, turning to the sailor again; "but I must ask you to leave a sheet of paper on the table. I will command the spirit to inscribe his name on it, so that all here may be satisfied that your visitor is the one you desire to see."

*To be Continued.*



M. ILL. FRANCIS J. WERNER. SECRETARY.

The 93rd monthly meeting of The Society of American Magicians was held on Saturday evening, March 5th, 1910, at the Magical Palace, 493 Sixth Ave., New York City.

Right Ill. Frank Ducrot presented very interesting manipulations with handkerchiefs and paper tearing, and produced many small flags bearing the date and emblem of The S. A. M.

Mr. Felix Berol, (The Great Felix), whose mind already stored with over 200,000 facts and figures, remembered all the cards in a pack that had been shuffled by the audience, and called each card held in four poker hands dealt by one of those present. He answered all who asked for dates of events, population of cities and descriptions of great disasters.

Ill. Knobb came from Royersford, Penn., and demonstrated the possibilities of the drawer-box, taking many yards of ribbon and silk of many hues, and a large American flag from the previously shown empty box.

Mr. Wallace Galvin disappeared and reproduced a walking stick. Thimble work, having eight on his fingers at one time, which came and went at his will; the ten cards up the sleeves and concluding with the Chinese linking rings.

Right Ill. Adrian Plate, while the stage was being prepared for the next number, presented his inimitable exhibition with the "Papier Mathieu" and presented many figures never before seen.

Most Ill. Werner was requested to introduce the next number, which he said was by Right Ill. Elmer P. Ransom. "In an act that would speak for itself," and it surely did. Bro. Ransom, after the curtain was raised was seen in the place of the interlocutor surrounded by artists with black faces, and introduced The S. A. M. Minstrels. Messrs. Greg Patti and Frank Lacey were the endmen. The opening chorus was well rendered and there were many laughs all through the whole part.

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MAY, 1910

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# The American Magician

Vol. II.

NEW YORK, MAY 1st, 1910.

No. 2

## FRANK DUCROT.

THE trite saying of the late Alexander Herrmann that magicians must be born, not made, is strikingly illustrated in the likeness of the artist whom we have the pleasure of introducing to the members of the mystic fraternity the world over, through the medium of our cover for this month. Born in the city of Brooklyn nearly forty years ago, we have no means of knowing the exact date of his debut as a wizard, for he is unable to recall a time when he was not planning some new trick, or devising original entertainments to amuse and mystify his friends. In this pursuit a natural taste for mechanics, aided by an inventive turn of mind, enabled him to carry out many little sleights and ideas in magic that our leading performers might well be proud to claim. Many of these earlier specimens of his genius may be seen by those of his close friends who are privileged to visit his den of mystery. As in many cases, his tastes for the mystic art received scant encouragement in the home circle, although several relatives were prominent magicians. His father possessed a large establishment and looked forward to the time when the budding professor would relieve him of the cares of business. After graduating with honors from one of our leading mercantile colleges, he finally abandoned his comfortable home for the freer life of the stage. In his successful career his versatile talents stood him in good stead; an athlete of no mean order, a monologue artist of ability, a pleasing performer on novelties such as the musical glasses, bells, chimes, etc., in addition to the more familiar instruments, a lightning crayon artist of merit, a clever worker of trouble-wit or paper folding, an artist at tearing fancy paper designs, an exceptionally clever shadowist, a finished juggler and balancer, added to his skill as a magician, enabled him to win success wherever he chose to perform.

Today, Professor Ducrot is one of New York's most popular society entertainers and his services are in constant demand all the year round.

### INVISIBLE OR SYMPATHETIC INK.

Invisible or sympathetic inks are beaten entirely by a new invention, in which the paper itself disappears. To prepare this peculiarly sensitive paper it is first steeped in sulphuric acid, diluted more or less, as to the lease of life the paper is intended to possess. It is afterward dried and glazed, and the acid superficially neutralized by means of ammonia vapor. But the acid still remains in the pores, and the paper is infallibly doomed after an existence more or less prolonged as to the strength of the acid solution. It certainly will be considered a most useful invention by those who cannot trust their correspondents to "burn this letter," but it would be rather unpleasant for the holder of an I. O. U. to have the document crumble to dust or vanish long before due.

Are you a regular subscriber to the American Magician?

### LIVE RABBIT PRODUCTION.

Get a live rabbit, kill it, then have the skin tanned. Stuff its head and legs with small wood splints and papier mache. In the rest of its body insert a coiled spring—a weak spring is best.

This rabbit when produced from anything will look very much alive and can be used in a great many ways.

Clinton Burgess is preparing for a trip to Cuba, he intends to be away from the States for a long time.

Have you read "Wrinkles"? If not, you have missed a rare treat.

Look out for new features next month.

Don't forget the S. A. M. Banquet and Entertainment June 2nd.



Vol. II. May 1st, 1910. No. 2.

PUBLISHED THE FIRST OF EACH MONTH

**CHARLES J. HAGEN,** - - - **Editor**  
433 E. 75th Street, New York City, N. Y., U. S. A.

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When a red "•" is stamped in this square it is a notice that the term for which your subscription was paid has expired and is a reminder to remit for another year.

Prof. F. E. Powell will play Vaudeville in Pennsylvania for about four weeks.

Brother Thurston played the Metropolis Theater April 25th to 30th, with great success.

The Presto Company needs fifty copies of Vol. I. No. 1, and will redeem same at ten cents per copy.

The New York Clipper is publishing a weekly column entitled "The Magician's Corner", ably edited by Mystico.

"Goldin the Great", features a modernized "Aga" illusion, in which a glass casket is used instead of a couch. His production of four bowls of gold fish, which vanish after being placed on a stand, causes great comments.

The Second Magical Vaudeville Show presented by the S. A. M., for the benefit of a building fund, was re-nd-red at Carnegie Lyceum, on April 30th, being a greater success than last year.

Be wise, join the rank and file of the Illustrious at the Annual Banquet on Thursday evening June 2nd, at Hotel Marlborough. We guarantee you a swell time.

We wish to thank each and every one who so kindly sent us programs, books, etc.

Herr Ottokar Fischer of Vienna, rare programs of Kratky-Baschik, and Hofzinsner. Mr. Kelsey of Haddam, Conn., his program from 1875. Bro. Bailey, an autograph copy of "Wrinkles", a little library in itself, and worth its price in gold. Bro. Conran, Catalogues of T. N. Downs, Griffin, etc. Mr. Gray, his Book and X Ray card trick, which differs from Bro. De Land's. Zeras Journal of Wonders, from Mr. Kelsey, and many others which will be mentioned in our next issue.

### THE THIMBLE STUNT.

Have a thimble made of tinfoil, placed on your table, do a few passes with a solid thimble and place same in back of fake thimble, now show hands empty, etc., pull up sleeves, and pick up fake thimble, but audience will think it is the same one you have used before. Take thimble and place it on finger, place hands together, roll fake into a small compass and place under nail or between fingers, showing a clean vanish. It's a dandy, try it.

### BURNING SNOWBALL.

Performer hands an ordinary snowball for examination, or, if preferred, one can be borrowed for the trick. He then takes same and sets fire to it and it will burn like paper.

To do this, you must have several small pieces of camphor, the size of a green pea, in different parts of the snowball; these pieces of camphor, when ignited, will burn until consumed. They are invisible in the snow. Try it, it will make a hit. You can have a boy go out and make a snowball and you set it on fire. Looks good, doesn't it? Just try it and watch the effect it has on the audience. Three or more of these burning snowballs may be juggled, making a fine effect and they cannot burn you in the least.

Robert Henri Elroy is now a resident of West Brighton, N. Y. Next season he will be assisted by his charming young wife in a gorgeous act of illusions, which are now in course of construction at the factory of the New York Magical Co., Brooklyn, N. Y.



M. ILL. FRANCIS J. WERNER, SECRETARY.

The 94th monthly meeting of The Society of American Magicians was held on Saturday evening, April 2nd, 1910, at the Magical Palace, 493 Sixth Ave., New York City.

Most Ill. President W. M. Ransom called the meeting to order at 8:35, P. M., and was well pleased with the large attendance, many members coming a long distance to be with us, among whom were a few who had not been with the Illustrious for years, they had to be introduced to the new officers.

The opening was in accordance with the Ritual and owing to the amount of business before the Society was curtailed as much as was consistent with our rules, the minutes of the previous meeting were read and approved, and the table of the Most Ill. was draped in black in memory of our deceased brother, Very Ill. Imbro Fox.

Seven petitions for membership were read before the Society and referred to the Committee on Admissions, for investigation and report, from the following:

Mr. Lewis Durwold Carter, of Roxbury, Mass. Endorsed by V. Ill. W. D. Leroy and Ill. H. Hanson.

Mr. William Taber Houston, of Chicago, Ill. Endorsed by as above.

Mr. Adolph John Ildstad, of Grand Forks, N. Dak. Endorsed by V. Ill. David E. Stiff and M. Ill. Francis J. Werner.

Mr. Howard E. Morse, of Dorchester, Mass.

Mr. Karl Perry, of Boston, Mass., both entered by Ill. S. Wilson Bailey and Ill. Harold A. Osborne.

Mr. Charles Wm. Weick, of New York City. Endorsed by R. Ill. A. M. Wilson, M. D. and V. Ill. Harry S. Thompson.

Jarrow, The Human Trickster, endorsed by R. Ill. F. J. Martinka and M. Ill. Francis J. Werner.

The following five having been balloted for, were declared duly elected, the Committee on Admissions having reported favorably on them.

353. Hetoom Adjemian, (Adjem Hetoomy) of Lynn, Mass.

354. George W. Bauman, Wallingford, Conn.

355. James Thomas Burrows, Richmond Hill, N. Y.

356. Frank Pepler Knight, (Knarf) of Baltimore, Md.

357. John C. Polo, of Chicago, Ill.

With the newly made members the record for the fiscal year beginning with the last annual

meeting in June 1909, shows that we have increased the roster by forty-six and with the petitions in waiting will have made fifty-three, a record well to be proud, the Illustrious responsible for this increase have performed their duty well.

With the large correspondence comes sad information from The Dean of American Magicians, Honorary Ill. Harry Kellar, who has been plunged into deep grief by the Mandate of the Mighty Magician calling to himself, his wife on Tuesday morning, March 29th. Mr. and Mrs. Kellar were anticipating much pleasure in their new home at Los Angeles, Cal., just about completed when an attack of heart failure carried Eva L. Kellar away. It seems hard on Brother Kellar to be thus deprived of his companion and wife just as he was really commencing to enjoy his much earned recreation.

The usual motion to condole with the bereaved brother took the form of a motion that a committee be appointed to draft a letter of sympathy and the following were appointed by Most Ill. W. A. Ransom: Dr. Saram R. Ellison, Chrm. Dr. Claude L. Wheeler, Andrew G. Waring and Francis J. Werner to carry this out.

The resolution governing life membership was taken from the table and a motion followed that it be accepted as read, after considerable talk on the subject, pro and con, the vote showed the resolution lost; thus the clause on life-membership stands as it was, any member in good standing can on payment of \$25.00 obtain life-membership and receive his certificate.

The chairman of the Committee on Publication, Dr. Claude L. Wheeler reports that the year book is in the secretary's hand for any errors that may appear in printer's proof, and shall be issued very shortly.

The action of the Council in deciding to hold a Vaudeville was sustained by the Society and the place and date are as follows: Carnegie Lyceum, Saturday evening, April 30th.

On motion of Dr. Homburger it is was decided that the annual banquet shall take place as heretofore on June 2d, being two days before the annual meeting, which will give those of our visiting brothers an opportunity to stay over for a day and thus be at two important events; which will be well worth the trouble.

We have also been informed of the death of the father-in-law of Ill. Joseph A. Klein, and on motion the secretary was instructed to send the brother a letter of sympathy,

Ill. Brewer suggested that the Society issue a membership certificate to each new made member suitable for framing, as this had been proposed sometime ago by Very Ill. Rehbein and deemed not advisable it was not acted on.

The committee who were appointed to convey the sympathies of the brethren to the bereaved

wife of Very Ill. Imro Fox, reported that a wreath had been made up of special design emblematical of the S. A. M. and had been sent to the house of mourning, and Most Ill. Teale, chairman of the committee made the report and presented the bill which was ordered paid. There were present at the funeral the following Most Ill. Sargent, Werner, Teale, and Right Ill. F. J. Martinka, and Ill. Antonio Martinka and the Mrs. F. J. Martinka and Francis J. Werner, others should have been present had business permitted. The service was very impressive and brother Fox was laid to rest in Evergreen Cemetery, at Elizabeth, N. J.

By Ill. Fuigle, the question was raised why the Society did not take some steps toward publishing the doings of the meetings in the form of a pamphlet to be sent members in lieu of the regular notice.

This matter has been under consideration for sometime and shall surely develop within a few we even have the assurance from some of our members of financial aid if necessary.

A very interesting letter was read from Very Ill. David E. Stiff, president of the Twin City Magicians Club of St. Paul and Minneapolis, Minn., and received the best wishes of the society in its field of usefulness and fraternity. Very Ill. Harry S. Thompson is vice-president and J. J. Brown (Trebor) one of our illustrious is secretary. The Zancigs were recently entertained by Brother Stiff at Winnipeg, Man., where the Zancigs opened on the Morris Circuit.

## Marlin's Mystic Memoes

### THE SPIRITUALIST.

RAFAEL SABATINI.

(Continued from page 61.)

**A**T that a thrill of doubt ran through the audience. Much might be done by ventriloquism and magic lanterns—as the sailor had assured them—but of the magic lantern they saw no sign, and, in any event, neither magic lantern nor ventriloquism could write a name on paper. The sailor himself seemed staggered for a moment.

"I will do so, monsieur," he faltered.

With that he went within and closed the door, turning the key on the inside. A moment later the landlord had extinguished the light, and we were left in utter darkness. The last glimpse I

had of Delamort, he was crouching by the door of the sailor's room.

A silence followed, which seemed to last an eternity. The only sound was the occasional whispering of the Spiritualist and the breathing of some twenty men in whose hearts doubt was swelling to fear with every second of that uncanny expectancy. Ten minutes had perhaps gone by when we heard a rap on the door, and from within came the sailor's voice.

"How much longer am I to wait, M. Delamort? I must ask you for a limit, I have no desire to sit here in the dark——"

The voice ceased abruptly. There was a dull thud, and with it came a groan of fear. The groan almost found an echo in the gasps of the waiting company. Myself, I plead guilty to an uncanny thrill.

Then followed a silence of some few seconds, then we heard the sailor's voice raise in a blood-curdling scream.

"Don't come near me, don't come near me!" he shrieked. "Let me out, Delamort! Let me out, for God's sake, monsieur!" There was a rustle as of some one moving. Then a long drawn wail of "Jesu!" That was followed by the sound of a heavy fall, and then silence.

The landlord was the first to recover the use of wits, the fear of a tragedy in his house rousing him to action. He pushed roughly through to the door.

"Here, some one," he begged. "Help me to break in."

There was a groaning and cracking of wood-work and the report of the bursting door. Simultaneously a maid appeared with a lamp. I took it from her and hastened into the room in the wake of Delamort and the landlord.

Stretched on the floor, his eyes closed, his face ghastly pale, and distorted by a fearful grin, lay the sailor. That and the smell of something that had burned was all we found at first.

The rustics remained on the threshold their faces pale and scared, asking whether the sailor were dead. Delamort, who had been on his knees beside him, reassured us. It was only a swoon. And presently, when he had loosened his neckwear and sponged his head and pulses, the man opened his eyes and groaned, but was clearly no worse for whatever he had undergone.

*To be Continued.*

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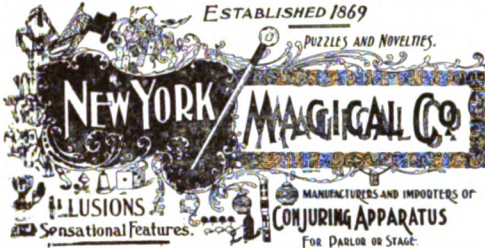
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JUNE, 1910

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# The American Magician

Vol. II.

NEW YORK, JUNE 1st, 1910.

No. 3

## CHARLES J. HAGEN.

**T**HIS month we publish the portrait of one of the most sincere and enlightened magicians known to the fraternity, Mr. Charles J. Hagen.

Born in Vienna 1877 his interest in magic was inspired at witnessing a performance of Heuback at the Kratky-Baschick Zauber Theater, Vienna.

Mr. Hagen's inventions in the magical line are very numerous. Confetti and Egg trick, Novel Card restorations, Fakir's Hingeless Collar, Electrical card rising device, Transformation of Confetti to liquid, Organ-pipes Excelsior, Mystic glass vanish, and many other clever things magical which are soon to be published.

In his den Mr. Hagen has a collection of apparatus where specimens of Maurer, Sheck and others of renown in the Magical World are to be seen. He is incidentally, the first Life-Member of the Society of American Magicians and Master Representative of the Brotherhood of Magicians in New York City.

Mr. Hagen is the editor and owner of The Boy Magician, The American Magician, and sole owner of the Presto Publishing Company.

He controls many fine tricks, and among them is "Marlin's Card deck," "Pippin," and the very latest—"Ae-Di-Tse-Tal," a card trick of unusual merit.

Mr. Hagen is well known in Magic circles and his performances have for a long time given much pleasure to audiences of note, and cheered many gloomy hearts. He is known as the "Fakir of Blackwells" where he is employed, and a source of delight to his fellow men through his wisdom on things magical.

In the Parlor or Drawing-Room, Mr. Hagen is equally capable and in the coming issues of the "AMERICAN MAGICIAN" will disclose many articles of interest to Magicians and those interested, particularly—"Magicians great and small I have met."

Last but not least, Mr. Hagen is a clever and sharp judge of things magical and an authority on "Magic."

FRANK X. CHAMBERLIN.

---

### LIVING LADY FROM A HAT.

Of thin light silk make a Mother Hubbard dress with wide skirts.

The stage must have a small trap that opens downward, and under the trap a small lady. The dress you roll in a bundle, concealing it under coat. Step to audience borrow a hat. Fake dress in hat. Standing just behind trap take dress out so skirts fall, balloon like, over trap.

At signal assistant comes up inside dress as you hold it up. Work QUICK and success is sure.

---

### CIGAR MANIPULATION.

Have an ordinary size cigar vested on the left side and one twice as large on the right side.

Borrow cigar, hold it between thumb and first finger of right hand, stand with right side to audience, hold cigar in vertical position with back of hand away from you. Apparently take cigar with left hand, really back palming in right hand, do this by grasping with thumb first and third fingers, the second finger is drawn towards palm and again straightened, the cigar will then be back palmed.

Show both palms empty, cigar is then caught at finger tips of right hand. Meanwhile left gets vested cigar and with a few rubs or strokes the second cigar is produced, one being handed to audience. Under cover of this action the large cigar is obtained by right hand from vest and palmed, by change-over-palm, palm is substituted for cigar still held in hand seeming to have changed to twice the size.



Vol. II. June 1st, 1910. No. 3.

PUBLISHED THE FIRST OF EACH MONTH

**CHARLES J. HAGEN,** - - - **Editor**  
433 E. 75th Street, New York City, N. Y., U. S. A.

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When a red "•" is stamped in this square it is a notice that the term for which your subscription was paid has expired and is a reminder to remit for another year.

The Annual meeting of the S. A. M. will be held at the Magical Palace, Saturday evening, June 4th.

☞  
Ill. Magician Howard Thurston was married to his assistant, Miss Foster, on Sunday, May 29, in New York City. THE AMERICAN MAGICIAN extends to the happy couple the best wishes and congratulations of its regiment of readers.

☞  
As our editor, Charles J. Hagen, who has been in the editorial chair since the first publication of this magical journal, has taken his vacation, it is deemed wise by your humble servant, to leave the review of Herrn Ottokar Fischer's book "Hofzinsner's Kartenkunste," Stanyon's serials numbers 18 and 19, as well as Hamley's book entitled "Peerless Prestidigitation," until the return of the editor to his post of duty.

Greeting you at this our sixth annual banquet, and giving three cheers for the S. A. M.,

I am yours,

F. X. CHAMBERLIN.

## Marlin's Mystic Memoes

THE SPIRITUALIST.

RAFAEL SABATINI.

(Continued from page 72.)

THE villagers now crowded fearlessly into the room, and some were already plying the sailor with questions as he sat on the floor with Delamort supporting him. Suddenly a diversion was created by Pascal who uttered a cry that was almost a shriek. Turning quickly to seek the cause of this, I beheld him pointing to something on the table at which he was staring in an awe-struck manner. I approached and beheld a sheet of paper on which had been burnt, as if with a red-hot iron, the name "Gravine."

Such in brief was my first introduction to spiritualism. M. Delamort left Aubepine an hour later, and pursued his journey to St. Hilaire. But the sailor was not himself again until the following morning, and even then, when he had recovered from the shock occasioned him by his unearthly visitant, he sustained a fresh one when he realized that he had lost his wager and his six louis.

I was at Angeville a fortnight later, staying with a cousin of mine who resides there. On the evening of my arrival my cousin took me round the old-world town and in the course of things led me into the Peacock Inn. As we entered the general room a familiar voice assailed my ears with familiar words.

"Fools," it cried. "Crass ignorant fools! You live out your lives in this wretched corner of the world much as a rat lives in the burrow, and as your minds are closed to intelligence, so, too, do you close your eyes to knowledge. Derision is the ever-ready weapon of the ignorant, and because the things that I tell you are things of which you never dreamed in your unenlightened lives you laugh and call me charlatan."

It was, of course, M. Delamort. As I craned my neck to catch a glimpse of his lean, cadaverous face, I heard a sudden and contemptuous laugh, with which I seemed also familiar. I turned in the direction of the sound, and there beheld my friend the sailor, baiting the spiritualist as he had done at Aubepine.

I was on the point of denouncing them as a couple of impostors and swindlers, when for some reason or other I held my peace. I had a sort of feeling that it would be like taking vengeance upon them for having fooled me in common with those others at Aubepine. I am rather ashamed to confess it, but I turned and quitted the Peacock Inn, leaving these ingenious tricksters to continue to exploit their spiritualistic mummery.

The End.



M. ILL. FRANCIS J. WERNER. SECRETARY.

The 95th monthly meeting of The Society of American Magicians was held on Saturday evening, May 7th, 1910, at the Magical Palace, 493 Sixth Ave., New York City.

Most Ill. President Wm. A. Ransom called the meeting to order at 8:15 P. M. and after the ceremonial opening proceeded with the business of the evening.

This being a meeting of more than ordinary importance, the attendance was very good; this being the first session after our very successful presentation at Carnegie Lyceum on April 30th, and the last one of the fiscal year, before the Annual Banquet, and the annual meeting; when election of officers for the ensuing year takes place.

The minutes of the previous meeting were read and with a correction approved as read. The table of the Most Illustrious was again draped in mourning in memory of our departed brother, Very Ill. Imro Fox, this is the third month we have mourned our loss.

Most Ill. Oscar S. Teale on arriving was received with the Battery, and took a seat with the Illustrious.

Through some fault of the postal authorities the letter to David Tobias Bamberg, which was signed by the President and the Secretary and the Seal of the Society affixed, and mailed had not been received by the distinguished performer on the occasion of his 45th jubilee, at Amsterdam, Holland, as the Society had wished to congratulate him on the important event, another letter shall be forwarded to convey our best wishes.

The following petitions for membership were received, read and referred to the Committee of Admissions for investigation and report:

Mr. Franz C. A. Goerss, (Frank Rivers) of Hot Springs, Ark. Endorsed by Very Ill. W. D. Leroy and Ill. Max Holden.

Mr. Charles Daniel Holden, of Bondsville, Mass. Endorsed by Very Ill. W. D. Leroy and Ill. Fred. A. Eldred.

Jarrow of last month's report had failed to complete his application and was consequently not voted on.

The following six applicants having been reported as worthy by the Committee on Admissions, were balloted for and declared duly elected:

358. Lewis Durwold Carter, of Roxbury, Mass.

359. William Taber Houston, (Houston) of Chicago, Ill.

360. Adolph John Ildstad, of Grand Forks, North Dakota.

361. Howard E. Morse, of Dorchester, Mass.

362. Karl Perry, of Boston, Mass.

363. Charles Wm. Weick, of New York City.

The Mysteries were conferred on Mr. Charles Wm. Weick; who being in waiting, was inducted into this interesting ceremony in short form and presented by the Most Ill. with the Emblem pin in the name of the Society, after which congratulations followed.

The correspondence was exceptionally large; but the Secretary, although very hoarse from a cold, waded through it with alacrity. Among the letters received we learn that two of our Illustrious were plunged into mourning since the last meeting, Ill. Charles J. Hagen having lost his youngest daughter and Ill. Tally his mother. The Secretary was instructed to condole with the bereaved Illustrious conveying to them our sympathy.

The Committee on Theatre Performance, Most Ill. Francis J. Werner, Chairman, reported that the performance was held at the Carnegie Lyceum, on Saturday evening April 30th., and that the Treasurer for the Committee Very Ill. Lionel M. Homburger, D.D.S. had in mind as a net profit, with the Printing Committee to hear from, the sum of \$272.90; this may be increased a few dollars, when final report is made. This amount will be applied to the Building Fund. Further details of the entertainment under separate heading.

Right Ill. First Vice-President Charles Roltare, Chairman of the Committee on Expose made a report of his work along the lines of preventing the pernicious practice, giving in detail his observations while on his western tour.

Honorary Ill. Mme. Adelaide Herrmann just previous to the "Big Show" had presented to the Society the tables used by her husband the late Alexander Herrmann, with the wish expressed that they be used at the performance, which was not practical and further stated that Society could dispose of them as it saw fit. The Society accepted the gift with thanks and Ill. Joseph A. Klein made a motion that the tables be put in good order and at some future time be drawn for thus adding to our Building Fund. It is possible that the tables will be on exhibition at our annual banquet on the second of June.

On motion of R. Ill. Elmer P. Ransom that a special committee be appointed to put in order the tables just mentioned, and to prepare the chancing of them, the Most Ill. appointed the following committee: Joseph A. Klein, chairman, John W. Sargent, Charles Roltare, F. J.

Martinka and O. S. Teale, with power to increase their number. Both motions were carried.

The death of King Edward VII. of England was the next matter which claimed the attention of the Society, and amid a display of deep sorrow the following resolution was presented :

The Society of American Magicians at its monthly meeting May seventh spread upon their minutes a Resolution of Condolence with the English Fraternity of Magicians in the loss of their beloved King, His late Majesty Edward VII. ; whose interest in Magic was well known, and expressed a wish that all English publications devoted to Magic should make note of this resolution.

The Most Ill. President appointed all the elective officers on the executive committee for the banquet, and the following a Reception Committee: Dr. A. M. Wilson, C. Victor Dealey, W. D. Leroy, Dr. Claude L. Wheeler, P. H. Cannon, A. G. Waring, Richard Van Dien, Gustave A. Domitz, and Harry J. Kline.

Most Ill. John W. Sargent, President of the S. A. M., 1905-6, sailed on the S. S. Minnetonka on May 28th, and will arrive in London on June 6th. He will return home on June 25th, the time between these dates he spends in London and Paris. We wished him bon voyage and hope our English Brothers will make him welcome ; he carries the best wishes and greetings of the Society to all the Magical Fraternity.

Right Ill. Charles Roltare made a motion that the Society specially thank all those who took part to help make the entertainment the success it was, those who performed and the following members of the committee, Very Ill. Homburger, Right Ill. E. P. Ransom, and Most Ill. Teale, and that a letter be sent each to express our thanks.

Bills were read and audited and thus closed the last meeting of the Society's fiscal year.

## SECOND MAGICAL PERFORMANCE OF THE S. A. M.

Members and their friends and many who hail with delight an opportunity to witness an entertainment as given on April 30, 1910, under the direction of the Society of American Magicians, for the benefit of their Building Fund, filled the theatre known as the Carnegie Lyceum to its limit.

Sampson's Orchestra furnished the music incidental to the different acts. Cold type cannot do justice to a description of the enthusiasm

with which each number on the select program was received, nor can it express the fervor with which the artists presented their different acts, each seemed to feel that on him or her depended the success of the evening's entertainment.

Mildred and Rouclere and Company first on the bill presented the following :

1. My Little Kokomo, Mildred and Company.
2. The Arrival of Rouclere.
3. Fantastical Fantastic.
4. The Vanishing Geisha Girl.
5. One, Two, Three.
6. The Clown and The Bear.
7. A Kid Glove Proposition.
8. A Daughter of Uncle Sam.

The Zanciger followed with their original act "Two Minds With But a Single Thought."

Paul Valadon presented a budget of mystifying magical problems.

Theo. Bamberg came on after a short intermission and presented magic and his shadow-graphs.

Greg Patti, the Little Comedian in black face, sang and told witticisms.

Mildred and Rouclere then gave a demonstration of Mildredism.

Al Baker with his figure in ventriloquism.

Rosani with Hendrickson and Rosani, closed the show with his act as Juggler and Balancer.

The foregoing entertainment was such as few people have the pleasure of witnessing, and were it not for the Society it would be impossible; for where could a manager put on such a bill and hope to fill his house at the prices it would be necessary to charge in order that they could make it a paying proposition, and this is possible because of membership in the S. A. M. of the Artists.

The Committee who had the project in hand and covered the Society with glory and many American Dollars to help realize the dream of years past—A Home of Magic in New York City, were appointed by and worked in co-operation with the Most Ill. President William A. Ransom, were as follows :

Francis J. Werner, Chairman,

Lionel M. Homburger, Treasurer,

W. A. Ransom, *ex-officio*.

John W. Sargent,	Frank Ducrot,
F. J. Martinka,	E. P. Ransom,
Joseph A. Klein,	Hal Merton,
G. G. Laureyns,	E. A. Hendrickson,
Oscar S. Teale,	Adrian Plate,
Harry J. Kline,	Emil Heuel,
Walter A. Tuck,	A. G. Waring.

Elmer P. Ransom acted as Stage Manager.

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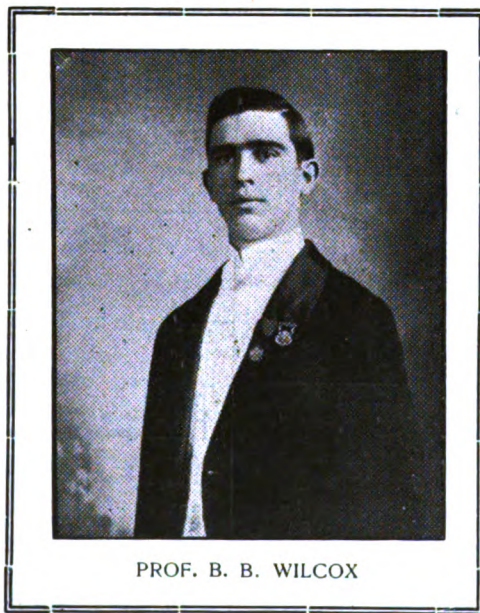
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25 1912  
JULY, 1910

# THE AMERICAN MAGICIAN



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# The American Magician

Vol. II.

NEW YORK, JULY 1st, 1910.

No. 4

## PROF. B. B. WILCOX.

**W**E present this month the portrait of Wilcox, Handcuff Expert and Jail Breaker. His hobby as a success builder is his novel acceptance of challenges. His repertoire of features includes escapes from U. S. Registered Mail Pouches, Paper Bags, Packing Boxes, Barrels, Straight Jackets, Insane Cots, Laundry Hampers, Milk Can full of water, and Paste Board Boxes.

His out-door exhibitions for advertising, include Jail breaking, Jump overboard handcuffed and shackled, Jump from a building handcuffed and chained into a fire net, releasing himself before he hits the net. Handcuffed on the front of an Express train two minutes before it leaves the station, he must release himself or ride to the next town on the front of the locomotive. Such experiments have gained him fame and fortune for his bookings are heavy.

We wish to inform our magical friends that Bro. Wilcox is the Supreme Master Representative of the Brotherhood of Magicians, State of Virginia.

### THE ORIGIN OF POKER.

**A**LTHOUGH poker is perhaps the most popular card game in America, few men who play it know very much about its origin. All the evidence about poker which has come to light points to its origin in New Orleans, but the question arises, "Where did the New Orleansans get it from, or is it an improvement to some game known to the population of that city who were French and used French terms in any games that they played?" There is no French game played with only twenty cards, as poker was played in New Orleans about 1832, but there are several French games in which all poker hands are to be found except four of a kind—ambigue, brelan, and many others were in vogue. But all of these French games are played with three cards only in the hand of each player. The standard pack of cards in Europe from the earliest days has been what is now called the piquet pack, which is the same as our American euchre pack, thirty-two cards. There is only one country in the world where poker has always been played with five cards in the hand, and that is Persia, but the game is not called poker, it is called nas. If they brought it to New Orleans from Persia, or if some resident of that city was familiar with the Persian game and thought it an improvement on the French

game of ambigue and brelan, the introducer was probably French and more familiar with French games and French terms than he was with Persian.

### TO PROVE THAT BLACK IS WHITE.

**I** HAVE found it an excellent thing to gain the confidence of the audience to prove to them that a black handkerchief is really white. To do this I exhibit a black silk handkerchief, insert it in an empty envelope, seal the envelope, then after a few mysterious passes, cut the envelope open and extract a small white silk handkerchief. This is done by means of a double envelope, made by cutting away the front part of the envelope and inserting the back part with the flap attached in the second envelope. This makes two compartments, and behind the inserted flap is placed a small white silk handkerchief. The two flaps are then glued together. This envelope may be exhibited to the audience and shown to be empty. The black silk handkerchief is then inserted in the front apartment, and the envelope sealed. When the envelope is cut open, it is cut open from the back side and, of course, the white silk handkerchief is disclosed.



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PUBLISHED THE FIRST OF EACH MONTH

**CHARLES J. HAGEN,** - - - Editor  
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When a red "•" is stamped in this square it is a notice that the term for which your subscription was paid has expired and is a reminder to remit for another year.

We thank "Mystico" for correction in Clipper May 28th.

F. C. Hill intends publishing a book "A half hour in Magic."

Bro. Sargent "The Merry Wizard" has returned from Europe, with quite a lot of news from the other side.

Paul Valadon played Keeney's Third Avenue Theater, to an enthrustical audience.

He left them mystified.

Hewes "The White Yogi" is drawing a full house at the Eden Musee. His act is full of new and novel experiments.

Stanyon's latest books No. 18 and 19 are a

great asset to any Magician who wants to change his act. Handkerchief and chemical tricks are well expounded.

A Chicago concern composed of performers is alleged to have the Billiard Ball and Shell, the Fake Finger, etc., in their show window with a lengthy reading article.

Does it pay to expose Messrs. H. & J.?

"Peerless Prestidigitation" is another successful book published by Hamley. It is full of tips, has nine tricks of which four are with cards, two with handkerchiefs, one with flag and egg and one each with coin and egg. This book can be obtained of Hamley 35 New Oxford St., London, England.

As announced in last month's issue your editor having been off "on vacation" has now safely returned and will again conduct the paper, still improving its appearance. Your Editor thanks you all for letters of greetings and condolence sent to him from various parts of the magical field. Being very busy, will all those friends concerned, kindly accept this note as an acknowledgement of their kind expression.

Herr Ottokar Fischer the very able Viennese correspondent of THE AMERICAN MAGICIAN, favored us with a copy of his "Hofzinsler's Kartenkuenste. This book is a work of art, a encyclopedia on card tricks and well worth the money asked for.

Many magicians could utilize some of those experiments instead of imitating other performer's acts. We certainly can recommend this book to any German speaking professional magician.

We certainly will welcome the day when this, Herr Fischer's book will be printed in the English tongue.

### PHANTOM BILLIARD BALL.

After the orthodox production of the four Billiard Balls and disappearance of all but the last, following trick will show an improvement on same.

The Performer places the last billiard ball in a thin paper bag and on holding it before the light its shadow is seen through the bag. After crushing same, the billiard ball disappears to be found any where performer desires.

M. O.—When a glazed piece of paper, the diameter of the billiard ball is pasted on inside of bag the light will reflect same to the satisfaction of the audience, that ball was dropped into bag. The billiard ball is in reality palmed and can be reproduced optionally.



M. ILL. FRANCIS J. WERNER, SECRETARY.

The 96th monthly meeting of The Society of American Magicians was held on Saturday evening, June 4th, 1910, at the Magical Palace, 493 Sixth Ave., New York City, and was of more than ordinary interest as it also was the Ninth Annual Meeting; the time for the election of officers for the new fiscal year.

Most Ill. President Wm. A. Ransom called the meeting to order at 8 o'clock P. M. and ascertaining that all present were entitled to remain with us, opened in full form.

The attendance was the best ever at an annual meeting, as many Illusituous who had been at the Banquet remained over for this important session, some coming from Chicago, Ill., Boston, Mass., Philadelphia, Pa., Springfield, Mass., and other cities nearer New York City.

After the minutes were read, R. Ill. Charles Roltare noted that at the previous meeting he had made a motion to the effect that three members of the committee having the Theatre Vaudeville in hand at the Carnegie Lyceum on April 30th, besides the artists who took part be "specially thanked by letter through the Secretary" had at that time wished all members be so thanked and not only the three mentioned, and on making a motion to that effect the minutes were corrected, to include all the committee.

Five petitions for membership were received and after reading were referred to the Committee on Admissions for investigation and report:

Harry J. Jacques, of Greenfield, Mass., (Prof. name, Dona.)

Alexander Tolfair Ritchie, of Greenfield, Mass.

Endorsed by Ill. Henry D. Grout and Ill. Dr. Elliot.

James Owen Long, of San Francisco, Cal.

Endorsed by Very Ill. David E. Stiff and Most Ill. Francis J. Werner.

Harry O. Pierson, of Chicago, Ill.

Endorsed by Ill. E. S. Burns and Most Ill. Francis J. Werner.

Clyde W. Powers, of New York City.

Endorsed by R. Ill. E. P. Ransom and R. Ill. F. J. Martinka.

E. M. Jarrow, of New York City; whose name was presented in April, sent in his petition at this meeting, properly filled up.

The following two were recommended by the Committee on Admissions as worthy, balloted for and declared duly elected:

364 Franz C. A. Goerss, (Frank Rivers) of Hot Springs, Ark.

365 Charles Daniel Holden, of Bondsville, Mass.

The correspondence was read through as rapidly as possible owing to the urgent business on hand and a desire on part of some of our members who had to leave town to get to their homes or stay over till Monday.

On motion the next order of business was the Election of Officers. Most Ill. Ransom officiating appointed the following Tellers; Wm. M. Linnett, Jr., Harry Kline and Harry Rouclere.

Nominations being in order Very Ill. Van Dien asked for the floor, and laying much stress on the fair ruling good presiding of the Most Ill. President, to which we owe our prosperity and growth the past year, placed the name of Wm. A. Ransom in nomination, had he not so declined he should have been unanimously re-elected.

Nominating speeches were nicely made bringing out the best and most worthy qualifications of the various candidates, by the following Right Ill. P. H. Cannon, Right Ill. E. P. Ransom, Right Ill. T. Francis Fritz, Most Ill. Wm. A. Ransom, Ill. Joseph Klein, Most Ill. Francis J. Werner and Right Ill. Roltare; which resulted in the following election:

Right Ill. President, E. P. Ransom.

Right Ill. First Vice-President, Charles Roltare.

Right Ill. Second Vice-President, P. H. Cannon.

Right Ill. Treasurer, Lionel M. Homburger.

Right Ill. Secretary, Richard Van Dien.

Right Ill. Committee on Admissions for three years, Wm. M. Linnett, Jr.

Right Ill. Trustee for three years, Wm. A. Ransom.

A vote of thanks was tendered the Tellers and they were discharged. Ill. Joseph A. Klein in taking his leave to catch his train, complimented the members on their choice of officers and said the Society is to be congratulated.

Report of Dr. Emil Heuel, Chairman of Committee on Banquet, was made and accepted and his committee discharged with thanks. On motion the funds were ordered to the Special Fund.

The Most Ill. instructed the new Secretary to secure new bonds for the Secretary and Treasurer.

To comply to the wish of Dr. Saram R. Ellison, the Life-membership voted him at the previous meeting was reconsidered, and the warrant was withdrawn, on his objection to be such as he preferred to be an active paying member.

Resignations of George A. King and Charles J.

Bagley were accepted and they were to be so notified.

Most Ill. Werner made a motion that the Jewel for the out-going President be secured and that a committee be appointed; which resulted in the following Committee F. J. Werner, Charles Roltare, and F. J. Martinka.

Report of Auditing Committee, Richard Van Dien, Chairman, was read and accepted and shall be printed in full as an addition to Year Book.

Report of Secretary shows an increase of fifty-two members, one reinstated and one deceased.

All other Officers and Committeemen whose Reports were presented, were accepted.

Ill. Harry C. Webber was voted the thanks of the Society for the hand painted pictures of his act that he presented to the Society through the Secretary, and they shall grace our meeting room.

Bills were audited and ordered paid if found correct.

The new officers were installed by Most Ill. Wm. A. Ransom.

A healthy infant was this evening handed over to our new officers, and may their success be increased ten fold the coming year; but this can only be done by co-operation of those who have been faithful in the past.

The new President Most Ill. Elmer P. Ransom, shall appreciate the support of all Illustrious, that his administration may be crowned with the same amount of glory and honor as his name-sake, Most Ill. Wm. A. Ransom.

The new Secretary will receive all communications and hope all those who want his good will and the New Card (and it is a beauty) will promptly send the necessary \$ \$ \$ \$ \$, that they may know him better and get his signature.

"Chemistry in Magic" by Right Ill. Wm. M. Linnett, Jr., a most valuable addition to the performer, will be sent with the next notice.

### RISING POCKET COMB FROM CASE.

A very clever trick is the "Rising Comb from Case."

EFFECT:—Performer takes comb, places it in case, makes a few passes over same, and comb rises from pocket case, comb and case is then handed for examination.

Any ordinary pocket comb and case may be used, place comb in opening of case, but instead of doing that you place it in back of case, and it looks as if you placed it all the way down into the case, all that is needed to make it rise is your thumb. Hold comb and case in left hand, make passes over it, and push your thumb up in back

of comb, which will make it look as if the comb is rising from the case. This a very fine parlor trick, try it.

### VANISHING HANDKERCHIEF WITH BALL.

First get a round wooden ball, two inches in diameter, bore a hole into it about one and one-half inch deep, also get a handkerchief that is very thin. Have ball lying on table underneath the handkerchief, show your hands empty, take handkerchief and ball up at the same time, care must be taken so the audience do not see the ball. Take handkerchief between both hands, work it from tips of fingers into palm of hand, but at same time work handkerchief inside of ball. You can then show that the handkerchief has changed into a billiard ball, or you can palm the ball with handkerchief, and show it vanished.

A good idea is to have an assistant on one side of you, and he have a billiard ball and you the handkerchief and by working them as above you can make the ball and handkerchief change places.

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AUGUST, 1910

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# The American Magician

Vol. II.

NEW YORK, AUGUST 1st, 1910.

No. 5.

## MR. ARNOLD BELAIS.

**A**RNOLD BELAIS, whose picture you see this month, should be of particular interest to the readers of this paper who are mainly composed of the younger element, as for at least the first three years of his career he was strictly a "boy magician." In this capacity, outside of his love for the Art of Magic, his sole purposes for performing were for charity and sociability. During this time he appeared in many of the principal hospitals and institutes of the city.

Now, although he is not actually performing, he is as interested as ever in Magic through his connections with the Amateur Actors' League of America, the booking and supply house for Amateurs. In this organization he has charge of the Magical Department of the League itself and also of the "Amateur Player" the official organ of the League.

We expect to hear from Mr. Belais in the near future on some of the latest ideas and suggestions in Magic, which we are sure will be of great interest and value to our readers.

### JUGGLING FOR EXERCISE.

**I**T has been contended that the easiest and pleasantest way to keep in fit condition is to practise juggling, the art of balancing and catching objects.

When exercising at home, unwatched by a teacher, one is likely to perform his exercises in an incorrect or slovenly fashion, thus doing himself more harm than good; but the simplest feat of juggling can be done in only one way, the right way. Again, where physical exercises develop only a certain part or parts of the body, five minutes' juggling calls into play every important muscle. Finally, few physical exercises train the eyes or the hand. Juggling does both.

The mistake the novice is likely to make is that he tries to do offhand what it has taken the experienced juggler years of practice to accomplish. The beginner should of course start with the simplest feats, such as balancing a walking stick on his forehead, or tossing a ball from behind his back over his shoulder and catching it as it falls. If one is really fond of juggling, he may invent his own problems.

Here are a few axioms:

It is easier to balance a thing on your head than on your hand.

Up to the point where great physical strength is required, the larger the object the easier it is to balance; thus it is easier to balance a walking stick on your forehead than it is a pencil.

One should always look at the top of whatever he is balancing. Beginners make the mistake of looking at the bottom or the middle of the stick, or whatever is being juggled. Again, when catching things, do not watch your hands. Keep your eye on the object, just as you would to catch a batted ball.

In all balancing feats it should be remembered that the shape of the object is immaterial. What one has to do is to balance an imaginary line passing vertically through the center of gravity of the object, or, in other words, to keep its axis perpendicular to whatever it is balanced upon.

Juggling is said to be the best and healthiest of indoor exercises because it does not weary, because it develops every part of the body, because it trains the hand and the eye, and because it makes for grace.

The New York Magical Company has just issued a list of real bargains in magical apparatus, both new and used. It also includes quite a collection of books on magic. Be sure and send for this list at once.



Vol. II. August 1st, 1910. No. 5.

PUBLISHED THE FIRST OF EACH MONTH

CHARLES J. HAGEN, - - Editor  
433 E. 75th Street, New York City, N. Y., U. S. A.

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When a red "•" is stamped in this square it is a notice that the term for which your subscription was paid has expired and is a reminder to remit for another year.

The S. A. M. will dispense with the meeting this month.

Mysto Company of New Haven and Toronto are very busy.

The "Got'em all Beat" is a good one to use in your card act.

Otiko will visit his father in Amsterdam, Holland, during this month.

Iver G. Hill Vaudeville Company of the Empire Canal Zone, Panama, are busy filling dates.

We want fifty clean copies of "THE BOY MAGICIAN" Vol. I. No. 1, and will redeem same at ten cents per copy.

Paiva the Magician of Bengalore, South India, sent his photograph and reports splendid business with his roadshow.

The Bamberg Magic Company, of 1193 Broadway, New York City, are getting a new trick in shape for the near future.

Mr. James Kennedy the Mystifier is now in Philadelphia with his friend Prof. B. B. Wilson, breathing August Oxygen.

Bro. E. A. Hendrickson, magician, shadowist and entertainer, is enjoying a busy season. He is booked throughout the summer.

Stanyon & Co. of England, who handle all our creations are sole agents of F. C. Hill's of New York City, publication, "A Half Hour in Magic."

Haywood, The American Magician, who is well renowned for the Ball and Cup Manipulations, intends to manufacture something extraordinary, in the near future.

The Darvell Company whose advertisement appears in this issue, is composed of young men, with the knowledge of Old Mystifiers. They carry a stock of about one-thousand different articles used in magic. Better write them.

The Brotherhood of Magicians have three new ones; First; The Button, unique and original. Second; a Central Mystic League, a sort of missing link between the Social and Fraternal part in Magicdom. Last but not least, a Local in Rhode Island.

We wish the B. of M. success.

### THE DEMON GLASS.

Prepare glass by filling it two-thirds full of water. Then pour on water, half a teaspoonful of benzine. To the end of your wand, by means of wax, attach a small piece of metallic Potassium. By inserting wand in glass the benzine bursts into flame and burns until exhausted. Use extreme caution in handling the Potassium.

Begin by using a piece as small as a pin head.



M. ILL. FRANCIS J. WERNER.

The 97th monthly meeting of The Society of American Magicians was held on Saturday evening, July 9th, 1910, at the Magical Palace, 493 Sixth Ave., New York City.

The regular meeting night had been changed to the second Saturday, as many members had planned to be out of town on July 2nd, and over the Fourth of July.

Owing to the distressing heat the attendance was not large, only seventeen members being present.

The newly elected Most Ill. President Elmer P. Ransom presided and called the meeting to order punctually. R. Ill. Second Vice-President P. H. Cannon was present, and R. Ill. Richard Van Dien occupied the Secretary's desk.

Minutes of the 96th Annual Meeting, read and approved

Three petitions for membership were received and referred to the Committee on Admissions.

John Willard Travell of New York City, endorsed by V. Ill. Emil Heuel, M. D., and R. Ill. Lionel Homburger.

Ottokar Fischer, (O. F. Marteau) of Vienna, Austria, endorsed by Ill. Charles Joseph Hagen and V. Ill. Gustave A. Domitz.

Frank Ward Cloyes of Mt. Vernon, N. Y., endorsed by Ill. Joseph A. Klein and Elmer P. Ransom.

The following candidates having been reported upon favorably by the Committee on Admissions, were balloted for and unanimously elected:

- 366 Henry J. Jacques of Greenfield, Mass.
- 367 Alexander Telfair Ritchie of Greenfield, Mass.
- 368 James Owen Long of San Francisco, Cal.
- 369 Harry O. Pearson of Chicago, Ill.
- 370 Clyde W. Powers of New York City.
- 371 E. M. Jarrow of New York City.

The correspondence was unusually large, there being seventy-one letters and postals. Among the postals was one very cleverly illustrated from P. M. Ill. Sargent, Paris.

Papa Bamberg, Amsterdam, writes, thanking the Society for their letter of congratulation on his 45th Anniversary as a Professional Conjurer.

Ill. James P. Skelly, tendered his resignation, which was accepted with regrets.

On motion the regular meeting for August was suspended, the next regular meeting there-

fore, will be held on Saturday, September Third.

A number of bills were presented and referred to Ill. Hal Merton and Harry H. Jarrel for examination and approval.

The Secretary requests that members transmit their dues for the current year.

Meeting adjourned at Ten-thirty P. M.

### ALPHABET OF SUCCESS.

- Attend carefully to details of your business.
- Be Prompt in all things.
- Consider well, then decide positively.
- Dare to do right; fear to do wrong.
- Endure trials patiently.
- Fight life's battles bravely, manfully.
- Go not into the society of the vicious.
- Hold integrity sacred.
- Injure not another's reputation nor business.
- Join hands only with the virtuous.
- Keep your mind from evil thoughts.
- Lie not for any consideration.
- Make few acquaintances.
- Never try to appear what you are not.
- Observe good manners.
- Pay your debts promptly.
- Question not the veracity of a friend.
- Respect the counsel of your parents.
- Sacrifice money rather than principle.
- Touch not, taste not, handle not intoxicating drinks.
- Use your leisure time for self-improvement.
- Venture not upon the threshold of wrong.
- Watch carefully over your passions.
- Extend to everyone a kind salutation.
- Yield not to discouragement.
- Zealously labor for the right.
- & success is certain,

### THE DEMON BELL.

**EFFECT.**—A small bell is examined and found to have no clapper. It is then presumed it can make no sound, save by visible means. However, the performer sets it upon a small examined table, which stands quite close to audience, and at command, bell begins to ring. It obeys every demand made upon it, yet no means of producing sound can be found.

**SECRET.**—Use a small call bell, such as used on a table. A black thread is carried across the stage, and end is permanently fastened and the other is in the hands of an assistant, who stands in the flies or wing. In the middle of thread is fastened a small shot. Assistant uses this as a clapper and when examination is desired, he drops the thread and shot on the floor where it will not be visible.

## THREE GOOD CARD TRICKS.

## TRICK No. 1.

Out of a pack of 52 cards take 15 cards and proceed to deal them out into three piles, faces up, telling the spectator to pick out a card and keep it in his mind, remembering which pile it is in. When the fifteen cards have been dealt the spectator tells performer which pile his card is in. The performer must then take up cards, taking pile with chosen card in, up second. Repeat these operations. After having dealt out cards the third time and having been told which pile card is in, the pile with chosen card may be taken up, first, second or last. After having taken cards up, turn them, faces uppermost and count off in the following manner: if pile with chosen card was taken up first, count off 3 cards, and third card is card chosen; second, count off 8, eighth card is the chosen one; and if last, count 13, card is the thirteenth.

## TRICK No. 2.

Take an ordinary pack of 52 cards. First, however ascertain which card is on bottom of pack. Then hold cards in your hand, faces down, so that known card is on top, and tell one of the spectators to draw a card from the pack, keeping it in his mind and replacing it face down on top of pack in hand. Then lay pack on the table and tell the person who drew card, to split it. Then deal off cards with faces uppermost, and card after known card is the card chosen.

## TRICK No. 3.

## TO FIND FOUR CARDS CHOSEN BY FOUR PEOPLE.

Take 16 different cards from pack and give four to each of your spectators telling each of them to select a card from the four and to keep that card in his mind. Then collect cards, faces down, from right to left, putting each four taken upon the preceeding four. Then on table or any convenient ledge, deal off cards in four piles, faces down, then pick up each pile in succession and ask spectator to right, if his card is in that pile. Do this with all the spectators until you have ascertained in which pile each of the spectators' cards are. The top card of the pile in which right hand man's card is, is the card he chose. The second of piles in which second man's card is, is the card he chose. Third card of third man's pile and last card of left hand man's pile. This is a very neat trick.

It will be best to practice all above tricks, before doing them in public.

## "THE TOWN OF NOGOOD"

My friend, have you heard of the Town of Nogood,

On the banks of the river Slow,  
Where blooms the Waitawhile flower fair  
Where the Sometimeorother scents the air,  
And the soft Goeasys grow?

It lies in the valley of Whatsthense,  
In the province of Letherslide;  
Thattiredfeeling is native there,  
It's the home of the reckless I don'tcare,  
Where the Giveitups abide.

It stands at the bottom of Lazy Hill,  
And is easy to reach, I declare;  
You've only to fold your hands and glide  
Down the slope of Weakwill's toboggan slide,  
To be landed quickly there.

The town is as old as the human race.  
And it grows with the flight of years.  
It is wrapped in the fog of idlers' dreams,  
Its streets are paved with discarded schemes  
And sprinkled with useless tears.

The Collegebred Fool and the Richman's Heir  
Are plentiful there, no doubt;  
The rest of the crowd are a motley crew,  
With every class except one in view—  
The Foolkiller is barred out.

The Town of Nogood is all hedged about  
By the mountains of Despair.  
No sentinel stands on its gloomy walls;  
No trumpet to battle and triumph calls—  
For Cowards alone are there.

My friend, from the dead-alive Town of Nogood  
If you would keep far away,  
Just follow your duty through good and ill;  
Take this for your motto, "I can, I will,"  
And live up to it each day.

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SEPTEMBER, 1910

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# The American Magician

Vol. II.

NEW YORK, SEPTEMBER 1st, 1910.

No. 6

## MILDRED AND ROUCLERE.

**T**HIS bright couple have been conspicuous so long in the vaudevilles that they scarcely need an introduction to the readers of the AMERICAN MAGICIAN. As Mind Readers and Fantaisists they have been before the public for some years. Harry Rouclere, an active member of the S. A. M., was born at Paterson, N. J., June 3rd, 1866, and developed a talent for Magic which at the age of eight years, endorsed him as a Boy Magician of local repute. At the age of twelve years, he entered the profession as a means of a livelihood, doing a short act in Magic and working a troupe of educated dogs. De Garmo Bros. also combined after a few seasons with Harry, doing a triple trapeze and acrobatic act in which a severe fall caused his dissolution with the De Garmo Bros.

Doubling with Nelsonia they worked a juggling act under the name of "The Delmonico Waiters." After separating, Mr. Rouclere married the lady who is now his wife, and their success has been marked in their peculiar line of work. On May 22nd 1892 they produced for the first time in America, a new version of mind reading, called "Psychnotism," a bewildering and inexplicable telepathic experiment, Mildred is seemingly hypnotised by Rouclere while seated on a chair on the stage. Rouclere goes among the audience and requests a member to tell him in an undertone, what he wants her to do. Rouclere does not speak to her and Mildred's eyes are closed.

Under the new name "Mildredism" the same was a part of the feature act at the S. A. M. Vaudeville Show, April 30th 1910. The act is featured in quite a different form from any yet shown, done so cleverly that the audience gasp in astonishment. The Trunk Mystery, The Clown and the Bear, The Daughter of Uncle Sam, Flight of Princess Iris and many others are to be seen to understand the inventive genius of Harry Rouclere.

Since 1894 Harry Rouclere (who is the owner of the "Rouclere House" Ridgewood, N. J.) has been on the road with his own company, consisting of seventeen people, having had not one losing season and intends next season to tour along the coast and possibly Australia, which will be America's largest Magic Show.

THE AMERICAN MAGICIAN and its readers wish the enlarged Rouclere Company success and good fortune.

### THE WHISTLING SPIRITS.

Two whistles are used having the same tone. A rubber water bag is secured and a spiral spring of stiff wire is placed inside of same (two-thirds diameter of bag) so as to keep the bag extended about two inches. To the bag a good size rubber tube is attached and to one end one of the whistle. The whistle is tied to the forearm, near wrist if possible, and not to show; the bag is hung under arm from shoulder, so as to be pressed readily by arm. The other whistle has a six inch string attached to it, and after examination is hung on wand. Pressing the concealed bag causes the hidden whistle to

sound a sharp note, appearing to come from the one on the wand. By careful handling the illusion is perfect, as both hands can hold wand. The source of sound cannot be detected. One whistle for "yes" and two for "no." A little experiment is necessary to get the exact extension of the bag.

The Presto Company has a new card trick in preparation, which can be used in connection with the AE-DI-TES-TAL. Its name STINGER. The Price, 50 cents. or the two for \$1.00.

Marshall P. Wilder is under a doctor's care at Atlantic City.

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Vol. II.      September 1st, 1910.      No. 6.

PUBLISHED THE FIRST OF EACH MONTH

CHARLES J. HAGEN,      -      -      Editor  
433 E. 75th Street, New York City, N. Y., U. S. A.

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Photos and Posters are coming in galore, but we can use still more.

☞ Is your picture in, for the Encyclopedia? Better find out—before too late.

☞ Chevalier Ernest Thorn's posters have arrived and are masterpieces in the Lithographic Art.

☞ Herr O. F. Marteau of Vienna's Egyptian Hall has become an Illustrious Brother in the ever-growing S. A. M.

☞ After a world renowned reputation of twenty-four years, the Huber Musee on 14th Street, N. Y. City, closed its doors, as the property has been sold to the Luchon's Co., as an annex for their Germam restaurant.

Houdini, Krieger, Russell the Hypnotist, Burkhardt, Maxie and many other artists started in this musee, and gained fame and fortune.

Mr. Huber intends to open another museum in the near future.



"Serial number 20" another creation of the well known Prof. Ellis Stanyon, editor of "Magic" has reached our desk. "New Card Tricks" is its title, and comprises twenty-seven famous tricks by such inventors as Leipzig, Hamley, Hardin, Chamberlin, Marlin, Edwards, Tarbel and Mosher.

It is a mint of information for any lover of cartomancy and its cost is trivial, only 75 cents.

### WEDDING RING, CONFETTI AND FLAG TRICK.

ACCESSORIES:—

Two small tumblers, exactly alike.

Two small flags, any nation.

One package of confetti or spring flowers.

EFFECT—Performer borrows a wedding ring and has same marked by some member of the audience. Ask someone to hold it while he covers an ordinary tumbler with a handkerchief. Glass, which is still covered, is handed to party who has the ring and performer takes the ring from him. Ring is wrapped in a piece of paper and is touched off with a match when it goes up in smoke and the ring vanishes. Performer takes a small flag of any nation and rolls it in a ball and tosses it in the air, where it is seen to have changed to a shower of confetti or flowers. Performer asks party who has glass to open same, which discloses flag with ring wrapped in center.

WORKING:—Have table provided with *servante*, upon which place one of the glasses, place one of the flags over glass so as to form sort of a bag, have corners hanging out of glass. Have other flag on table in full view, with a small packet of spring-flowers or confetti behind it. Step forward with a duplicate ring on tip of second finger, which with the third and fourth, is folded out of sight in the palm. Borrow a wedding ring, and have it marked, and on your way to the stage you change borrowed ring for substitute, by simply folding the forefinger into the palm and extending the second finger. While passing behind table drop the borrowed ring into the glass on *servante* with the flag on it. In the act of wrapping up the glass, change for one on *servante*. Hand this glass to someone to hold which they think empty. The other ring is taken and wrapped in a piece of flash paper in such a way that it will fall into the palm and be

palmed. The paper is lighted and goes up in smoke, while the ring is disposed of. Flag is taken and with little package of confetti behind same. Roll flag up and break paper around confetti and let fall in a shower, giving you time to dispose of flag. Ask lady holding the glass to remove the handkerchief, and she will find her ring in the flag.



The cut shown above is not the proverbial throw-out card of a magician but a book-plate designed and used not only in the books on magic belonging to Mr. F. X. Chamberlin, but in all his other collection of works. It is of interest to magicians, in that it may suggest private designs for all the fraternity on the back of throw-out cards, instead of portraits of the performer, so commonly used. This departure would be novel and the editor of the *AMERICAN MAGICIAN* offers it as a suggestion.

For further particulars, address in care of the Presto Company, 433 E. 75th Street, New York City, N. Y.

### TRUNK ESCAPE.

Of course you have the privilege of rejecting any trunk you wish, and if you have your choice of a trunk choose the the most suitable. Tin trunks are fitted with (usually) lock on outside, but this is pinned on and fastened with screw nuts on the inside.

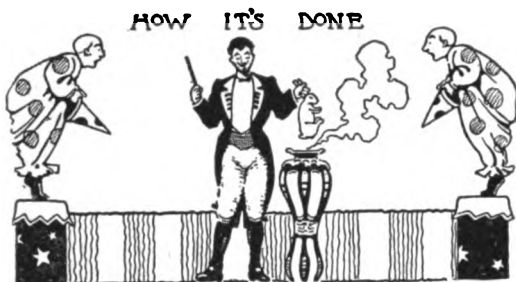
**TO ESCAPE**—Simply remove the nuts and push the lock off, replace lock, and then unlock box with key (which is in box to show you do not use duplicate keys) and screw nuts back on box and lock it. Wooden trunks are invariably screwed on from inside with ordinary screws, it is only necessary to remove screws (don't overlook hinges in case lock proves troublesome) with screw driver, from inside and open lock with key. When you are out, screw lock on again.

**NOTE**—Trunk locks are usually of simple construction, and one of a small stock of likely keys will generally be found to open or pick them.

**IMPORTANT**—Before doing trick furnish yourself with screw driver, pliers and a small electric lamp.

### TO ESCAPE FROM ANY HANDCUFFS.

The secret of escape from any handcuffs without employing a set of keys or fakes to open them, depends purely on sleight-of-hand and is not at all difficult, and is being worked to-day successfully by many performers in the small towns. It is a well known fact but very few handcuffs are to be found in the smaller towns, and in order for a performer to make a showing he must have one or two of his own planted in the audience. To escape from any others that may be brought to you, all you have to do is to provide yourself with a number of handcuff keys, that any key smith can order for you for a few cents each, these keys that are carried in stock are designed for the cuffs most commonly used. They need not even be the real article, but must resemble the style most in use. Borrow the handcuffs from the Town Marshal or the County Sheriff, and ask for the key to unlock them, and as all handcuffs are made with spring locks it is not necessary to use the key to lock them on you. So in order that all may be fair, you simply hand the key to some lady to hold, in reality you hand her a duplicate key which you have palmed. Now have the audience spring (lock) the cuffs on your wrists. Step in the cabinet and unlock the cuffs with key you have concealed, take them off, and lock them again step out, hand them to the committee and ask the lady for the key, which you exchange for the real key, unlock the handcuffs again and hand the cuffs with the real key to the owner. Of course this method is only suitable for the smaller cities and where the performer does not want to go to the expense of purchasing a regular handcuff outfit.



## MAGICAL SECRETS

BY A. B. UNGLER.

**FOREWORD:**—The intention of the writer as to give the readers of the AMERICAN MAGICIAN secrets of such tricks that are adaptable to the Club and Parlor worker, as well as the ones who merely do a few tricks for their friends' amusement and benefit. Many of the secrets that will be published sell from fifty cents up to five dollars each and it is the hope of the writer that every issue of this Magazine will give the reader good, practical suggestions, and food for thought.

The writer is not responsible for any opinions upon any of the secrets, as he expects to hear of a few complaints from some who have some of the secrets for sale, (at a ridiculously high price, by the way). Any contributions to this column will be accepted, if practical, and published under the contributor's name.

### No. 1. Cook's Ball and Ribbon Trick.

**EFFECT:**—A billiard-ball changes to paper ribbon.

**SECRET:**—Palm a mouth roll in the right hand and have the ball in finger tips of the same hand. Appear to place ball in left hand, really placing ball and palming ball. Pull out paper and get rid of ball under vest. This also makes a very pretty color change with balls.

### No. 2. Mora's Vanishing Canary.

**EFFECT:**—An assistant holds a tray upon which a napkin is spread. An ordinary drinking glass stands upon this. A canary is taken out of cage and placed in the glass. Performer now shows a handkerchief, which has a hole in the center of it. The handkerchief is put over the glass and the glass filled with water from a pitcher. The water is poured through the hole in handkerchief. When the handkerchief is removed the bird is seen to have vanished.

**SECRET:**—The really necessary apparatus for the trick, is the tray. It is one which has a double bottom, this extra bottom is concealed by the napkin. On this *servante* is a duplicate of empty glass on tray. After the performer has put the canary in the glass, he shows the handkerchief. This is done by holding it in front of tray with the glass and canary on it. Under cover of this the assistant changes the glasses on *servante* for the one with canary in it. Performer now puts handkerchief over the now empty glass, fills it with water and finishes the trick any way to suit himself.

## ITALIAN MAGICAL NEWS.

At Rome—Prof. Maieroni executes marvelous performances on telepathic, spiritism and great illusions.

Mr. Ruby—Ventriloquist at Curin.

At Genoa—The Bellings, manipulators and Mr. Richard, Cartoonist.

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At Forli—Mr. Helmann makes himself very interesting by his conjuring tricks and his *Serata Fantastiche*.

Mr. Roodly left on the 15th of July, for an Artistic tournee.

Mr. Galliet and Mr. Anderson have met in Naples with a hearty reception. They highly surprise and amuse the audience by their eccentric tricks.

Mr. Nerey, com. performed at Cagliari.

### AN IDEAL PAIR.

An old man sleeps in his easy chair,  
His head bowed low with age and care  
Beside him seats his good old wife,  
Both free for a time of care and strife.

\* \* \*

Perchance they dream of joys long past  
The time their love was pledged to last  
No, that may not be, for heaven above  
Is the home of trust and love.

Their dreams may be of bliss in store  
When they reach the golden shore  
Calm and peaceful be their sleep  
The angels will their vigils keep.

These good old people sleeping here  
Are such as we should revere;  
Their worthy loves insures them rest  
In the realms among the blest.

They've lived a truly model life,  
This good old man and his dear old wife  
There's glory above for such a pair,  
They've lived right, they'll find if there.

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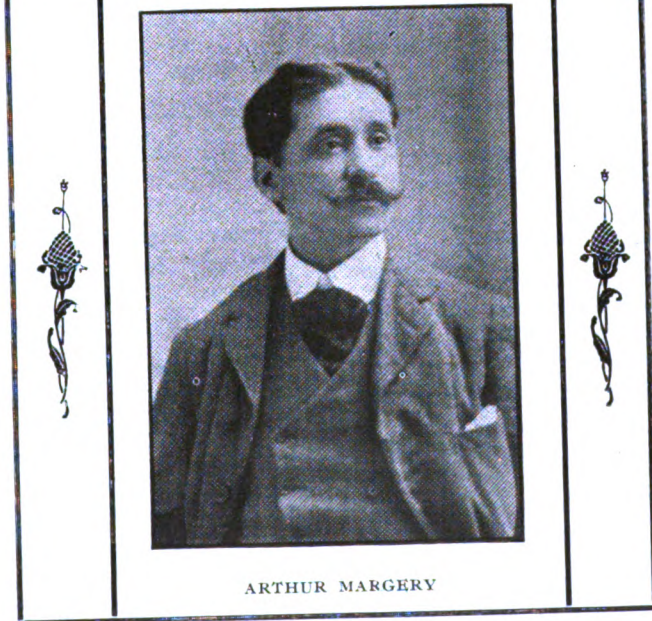
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OCTOBER, 1910

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# The American Magician

Vol. II.

NEW YORK, OCTOBER 1st, 1910.

No. 7

## MR. ARTHUR MARGERY

**W**E have the pleasure to introduce a well-known magician from "over the streak." Mr. Arthur Margery is well known to all readers of magical literature. His collaboration with the editor of "Magic" in publishing an extended and comprehensive bibliography of conjuring and amusements, has met with approval, judging by the satisfaction it has given. This work necessitated a diligent and careful research in the archives of the land of mystery, to be able to place on record, authentic accounts of almost forgotten volumes.

Conjuring after languishing in England for so many years in a state of laxity, has in the last few years become rejuvenated, and taken on a new dress.

The Art is spreading. The number of its devotees are growing. This sign of the times, no doubt, being due in a measure, to the wide spreading effects of its literature.

One of the best informed men on the subject of magic, it is no wonder that his performances bear the stamp of refinement, originality and humour.

To put it more concisely, "amusement with instruction delightfully blended."

Mr. Margery's repertoire comprises delightful sleight-of-hand feats, judiciously interposed with juggling, shadowgraphy, cartooning, mnemotechny and ventriloquism. Quite a varied selection with which to beguile dull times.

He is the originator of several new moves and tricks, and is the last man to take credit which is not due.

Having been an ardent collector, nearly all his life, the result is many old and scarce curiosities connected with this fascinating art.

As a manufacturer and dealer in magical apparatus, books, puzzles, novelties and the various accessories used by the mystic fraternity, his goods are of one quality only—the best.

His book catalogue is a revelation comprising over one-thousand items, undoubtedly the most complete list we have ever seen. Our readers would be wise to send for his magic catalogue.

Mr. Margery was one of the first members of the I. S. C., a society started in London, some five years ago for the advancement of the art, and in which all members shall equal benefits.

We wish him good luck in the future,

### MEDRINGTON'S MAGICAL ACT.

Conjurer enters with opera hat on head. Pulls up sleeves, at same time palming a pack of cards which was fixed at cuff with black safety pin and rubber band. Hands brought together, and "waterfall shuffle" made. This has pretty effect, and is a splendid production. Anyone shouts out the name of a card. Say Ace of Hearts. He shows the cards are ordinary ones, by running through them with faces to audience. Cards are all marked with initials on back, and the Ace is found and passed to the top, and palmed in left hand. Pack is changed for a "strung" or "electric" pack on chair *servante*

when pretending to place it on chair seat, and move chair forward for the purpose. Opera hat is taken, and chrushed, show both sides, etc. and card is attached to crown by means of slipping it under a narrow elastic cord stretched across the crown. Now open hat, taking care card does not show, conjuror "springs," in the strung pack, a la "waterfall shuffle" immediately following it in with the hand, and palming it out. Audience of course thinks cards are all scattered in hat, and that this therefore could not be done, whereas the strung cards are all together ready for palming. Pack is pocketed, and at the same time, crown is turned towards audi-

(Continued on page 109.)



Vol. II.                      October 1st, 1910.                      No. 7.

PUBLISHED THE FIRST OF EACH MONTH

**CHARLES J. HAGEN,**                      -                      -                      Editor  
433 E. 75th Street, New York City, N. Y., U. S. A.

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When a red "•" is stamped in this square it is a notice that the term for which your subscription was paid has expired and is a reminder to remit for another year.

Don't forget to secure a copy of "Wrinkles."

Bro. E. A. Hendrickson will remain in New York this winter to fill local engagements.

Edward's Monthly has not appeared since May. Will the Editor kindly inform us about the next issue?

Magicus, a little journal with lots of information in regards to our shining lights, is the latest in the magical field.

Bro. Frank Ducrot finished a successful tour through Pennsylvania. His winter season is being rapidly filled with local dates, many of the bookings are for functions of the most exclusive society circles of New York. His reputation as a home entertainer has long been established.

Impromptu Tricks made Alexander Herrmann famous. "The Little Pocket Trickster" published by F. X. Chamberlin will make you famous, as it contains twenty-five impromptu tricks and can be obtained of the publisher or from the Presto Co., for the small sum of 25 cents.

We have to apologize for our slowness in acknowledging Herr Fischer's present of about 25 rare posters (each one different) of Kratky Baschick; Bro. Closson's tokens of various letter heads, etc.; Mr. B. B. Wilcox autograph photo; Signor Testa for his programme; Mr. A. Blind for a programme of his friend, the late Prof. Neulat; and many others.

The best trick on the market at present is a Watch Trick which out-rivals any trick you ever have seen. The principle is new, the effect produced with same is fully a hundred-per-cent better, and should be used by all progressive magicians.

The Watch Trick advertisement which appears in this issue, should be read by every reader.

We predict for Mr. La Della a large sale, as his method is worth more than he asks.

Mr. L. Haley another satisfied advertiser, has favored us with his autographed copy of "The Dramatic Art of Magic." This book is highly interesting and instructive; it's a treasure of information and well worth a place in your magical Den. Mr L. C. Haley has written for several magical Periodicals, and his style of writing is pleasing and to the point.

Don't forget to say you saw it in the American Magician and you will receive your copy autographed.

The wise advertiser knows that repetition spells reputation and so he continues his advertisement from month to month, in this Journal. He knows more than this—he knows that reputation brings the establishment of his fame, and maintenance of his business, both most vital and important. This brings his most valuable asset, he takes the utmost care that you and I shall not ever think of relinquishing our good opinion of him, his goods or his business.

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"THE AMERICAN MAGICIAN."

**Medington's Magical Act. (continued from page 107)**

ence, and hat put on head, performer acting to make audience think cards are in it.

On conjuror's back tucked under coat collar, is a small size garland of cards, one end weighted, and the other attached by loose stitches to cloth. Parts of cards showing are covered with cloth similar to coat. This arrangement sounds hard, but it is quite practical and easy. These cards are released under cover of arranging coat, and the hat is suddenly knocked off so that it rolls toward footlights, empty, and performer swings around with a cry—Tableau.

This is exceedingly startling and very novel. Garland is removed, and hung over side table, or chair. At same time, conjuror obtains possession of a half shell ball which he back-palms like a coin. Picking up hat, and showing it empty, he produces ball from it. Turning around to put hat on table, it is loaded with twelve union jack flags, four by six inches sewed together on a string. These can be obtained to order through a draper, very cheap. They are silk and nicely colored.

Hat is put on table, and a few manipulations done with the shell, which of course is held like a ball. It can be back palmed as above, and a number of reverse passes are done. Again produce from air, with right hand, while left palms a similar ball, solid. Pretend to put shell in left hand, really back palm, and put solid ball on table. Shell is again produced with right, while left palms a similar shell, both shells being made to box together a *al* old multiplying ball.

The passing through the knee, etc., is now worked, and finally to show only one ball, the shells are boxed together. A little flag like the one used for the string is now palmed, in a rolled up condition, with the left hand, while the right manipulates the shells by palming and reproducing from air, etc. The hands are now brought together, and under cover of a rubbing motion, the shells are taken apart, and closed again with the flag inside. After a little business of the "hoaxing" kind, the ball is shown, and hands, etc. Ball now changes to a flag by opening the shells, fitting them inside each other forcibly and back palming like one shell, at the same time showing the little flag. The shells are got rid of on a chair *servante* or pocket, while a sheet of tissue paper is taken. To one corner of tissue paper is gummed a bundle of confetti wrapped in similar paper. The little flag is put on the chair seat, and then manipulated, when it changes to a lot of confetti, from which, or rather under cover of which, a shower of five or six little flags same as others, are produced.

This will require no description. This flag and the one on the chair are all dropped in the opera hat, from which is immediately pulled out the string of flags previously loaded. The hat is crushed, with the loose flags inside, when it is taken to be empty. The string is now wrapped in a bundle, similar to that used in the burnt handkerchief trick, between the folds of which is a silk flag of larger size. They are wrapped in, and the paper broken from the outside in the usual way and the large flag produced. This concludes the act, which will be found to produce great astonishment.

One or two of our other effects can be introduced with improvements, but it will be seen that the above act is a perfect sequence, without a single break of any kind.

The audience should be kept on the "Qui Vive" the whole time.

This act is the sole invention of Charles Medington. Patter on application. The exact pockets and *servantes* used in the various loads, have not been mentioned in this description, as all performers have their own fads in this way.

**NOVEL IDEA FOR SWALLOWING WAND.**

Through the courtesy of "MAHATMA."

Nickel tipped wand is handed for examination and on receiving it back you push it into hat or assistant.

The wand is the old swallowing wand but has another little fake, in the shape of a piece of paper made into a tube, and colored to imitate the wood of the wand. The fake is slipped over one end. The remainder I think will be quite clear. The paper is jerked down so as to cover the bottom nickel end and the trick is continued as in the old swallowing wand. In pulling out the wand, the fake is held against hat with thumb and as wand is pulled away, the paper is crushed and palmed off, the wand being at once thrown to the audience to see if they can discover the hidden spring.

Bargain list No. 29 is the one you must look over. It is published by the Bailey & Tripp Magical Co.

Everything points to a busy season for Magicians.

Powell was seen in and around New York City during the month.

Ill. Magician Wm. Scholpp has a number of club dates booked for this month.



## MAGICAL SECRETS

BY A. B. UNGLER.

### No. 3. The Changing Balls.

**EFFECT:**—Three egg cups are shown and stood in a row, the centre one is filled with water. Three marbles, after being made wet in the centre cup and then one placed in each cup, all appear in the centre cup.

**SECRET:**—After showing the marbles, announce that the trick is all in the wetting of the marbles. You should have them all in the left hand. Pick up one with the thumb and forefinger. Really pick up two, the second concealed behind the first, and instantly close the left hand. Wet them in the middle cup and while doing so, allow one of the marbles to stay in the cup. Then put the other on top of the left closed hand at the second joint of the thumb. Pretend to take it in the right hand but let it slide down into the palm of the left, the right appearing to transfer it to one of the side cups. Then do the same as before, taking two marbles, wetting them and letting one stay in the cup. Then place it on top of left hand, attempt to take it and pretend to place it in the other side cup. Then open the left hand and show one remaining and place it in centre cup. Then do your magic and show the two side cups empty, pouring the three into the centre cup out on a flat dish with the marbles.

Make good the supposition of the placing of the two marbles in the two side cups.

### No. 4. Handkerchief Production, a la Lelo.

Bend an ordinary playing card lengthwise as for the Back Palm, slip a broad elastic band around it from end to end, and under the band place one or more handkerchiefs folded in such a manner that they will expand freely when released. Back palm the card when laying your wand down. Show hands empty, back and front, put hands together and produce handkerchiefs.

On putting down the handkerchiefs allow the card and band to drop on *servante*.

### No. 5. Sylvester's Handkerchief Production.

Have a small black bag loaded with handkerchiefs. Have a black thread attached to same. Have the other end of thread attached to button on vest. The bag should be under vest, allowing the thread to hang down. After showing hands empty, get thread on finger, and a short quick jerk will deposit the bag in your hands. Produce as you see fit.

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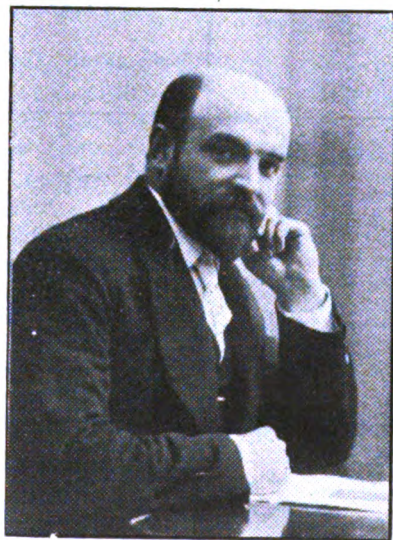
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NOVEMBER, 1910

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# The American Magician

Vol. II.

NEW YORK, NOVEMBER 1st, 1910.

No. 8

## OTTOKAR FISCHER.

**T**HE AMERICAN MAGICIAN takes great pleasure in presenting the portrait of a gentleman of refinement and culture, who is best known to all readers of magical literature, who has given to the profession tricks which would have been ever lost, who is today the only man in the world who is able to perform Hofzinsler's tricks in his original manner, both card and magical tricks. This clever magician, who has earned a most enviable reputation as a writer of the well known book, "Hofzinsler's Kartenkunst", has proven himself a clear, practical, forceful contributor and no one interested in the magic art can fail to be benefited by a close study of the author's book. We present to you the name of one who has filled the rank as an Illustrious Magician in the oldest magical fraternity, The Society of American Magicians—Herr Ottokar Fischer, M. M. C. of Vienna.

Bro. Fischer was born November 10th, 1873, at Leschau, Austria, where his father held the position of Burgomeister. Ten years later, after moving to Vienna, he witnessed his first magical seance, at his home, which inspired his heart's desire to study the mystic art. This performer took a liking to Bro. Fischer, taught him his entire program, and by practise he was able, after seeing Mellini and Chas. Arbre, to give his first performance in 1893 with great success.

Geo. Heubeck, the assistant and successor to John N. Hofzinsler, as great a card trickster as ever lived, took liking to Bro. Fischer and through his efforts put the finishing touches on the Illustrious Magician.

In 1898 he was engaged at Kratky-Baschik Zauber Theater, the largest establishment of its kind in the world, which position he still holds under the *nom de theater* of O. F. Marteau.

His remarkable cleverness has been rewarded with gold medals. Herr Fischer is in demand at functions before the highest societies, and occasional calls at the Imperial Court.

As president of the Wiener Amateur Club fuer Magische Kuenste, he has made a place for himself in Magic and his acquaintances number all the star performers.

His collection consists of curios in magical literature, programs and photographs. Bro. Fischer's passion is research in magic history and card experiments.

In justice to Bro. Fischer we quote his own words, though they may sound paradoxical: "I am no professional, but an amateur only."

We can promise our readers some of Bro. Fischer's pen work in the near future.

Our readers extend greetings on your thirty-seventh birthday, and hope to have you among us for many more years.

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### OVETTE'S FIVE CARD INTERLUDE.

Back palm four Aces, at same time pick up from table four Court cards. Show the latter front and back, and that each card is separate.

Apparently place them in left, bring the back palmed Aces into view, spreading them out in order to show them separate, then place left hand over the palmed cards, which are taken up behind the Aces. Show hand empty.

—  
To be unaware of your ability is to have none.

If you don't get the best of it, make the best of it.

—  
No matter how good a juggler you are, don't toss your nose up at people.

—  
All the alarm clocks ever made wouldn't enable some people to get up in the world.

—  
A philosopher is often a man who is pondering over the mysteries of life when he ought to be earning a living.



Vol. II. November 1st, 1910. No. 8.

PUBLISHED THE FIRST OF EACH MONTH

**CHARLES J. HAGEN,** Editor  
433 E. 75th Street, New York City, N. Y., U. S. A.

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When a red "•" is stamped in this square it is a notice that the term for which your subscription was paid has expired and is a reminder to remit for another year.

Bro. Korilla is in Liberia, Africa.

Brotherhood Secrets, a private publication, is looking quite different—it's improved.

Bro. Hal Merton is as busy as ever. The reason—clean, clever, comical conjuring.

The Wizard and Entertaining have ceased to exist. The Magic Wand will succeed The Wizard.

A "left handed" magic wand is what a recent order sent to the New York Magical Co. called for.

Club der Amateure fur Magische Kunst in Vienna will hold its competition for three prizes on the 12th inst. at the Palace Hall at 8 p. m.

The new catalog of Martinka & Co. arrived at our office and it is in conformity with the business of those gentlemen—down-to-date. Don't miss to get one, price 25 cents.

The Yogi Club held its annual banquet in Philadelphia on Sept. 10th, on which occasion Most. Ill. President of the S. A. M., Elmer P. Ransom, was the guest of honor.

We thank the Yogi Club and its President for the souvenirs forwarded.

The first Ladies' Night of The S. A. M. held at the Bijou Theater, 493 Sixth Ave., New York, on October 1st, proved a great success to the new administration. New inventions by New Jersey magicians were the leaders, proving that there still is something new under the sun.

A. B. Ungler, whose column started in the Sept. issue, collects all printed matter such as letter-heads, cards, posters, programs, etc., relating to magicians, and would like to receive same from the readers. They may be forwarded in care of the Presto Co.'s office. All such favors will be acknowledged by letter and on demand postage will be returned.

Sicnarf's "A Half Hour of Magic" is on the market, and "A Second Half Hour of Magic" is in preparation. If you have not received one, get one as per advertisement in this issue. We can recommend this somewhat differently written book to professionals and amateurs alike, and we predict a great sale of this unique, humorous information guide so published by The Francis C. Hill Publishing Co.

## FREE

We call your special attention that the first number of The Magicians' Photo Encyclo will be issued with the third anniversary of THE AMERICAN MAGICIAN. It is to your own interest to not overlook this proposition, as all photos sent with a few words as to act, etc., will be inserted if you wish to pay for the space, which will only be One Dollar and Fifty Cents. After reproducing your photo we will send cut and 5 copies to you FREE. First come, first in the group. We will positively issue no reprint after the first edition is exhausted.

### CONFESSIONS OF A STREET FAKIR WHO HAS HAD HIS TROUBLES.

"Yes," remarked the young street fakir, in the favorite resort of the crowd on Vesey street, as he sipped his California wine. "I'm going to retire from the street business and get into something else."

"Crowded out by foreign labor?"

"Not on your tin-type. Foreigners don't count in our business. We're not selling boot-laces for a living. That's all they can do, or something like it, on the streets. The regular street man,—you call us fakirs—must have the 'patter' (that's what the Irishman calls the 'gift of gab') if he wants to sell stuff.

"You know these little microscopes that sell for fifteen cents here? Well, I made them sell for a quarter over in Brooklyn to the boys about the fort by giving them a good 'patter' on the danger of drinking bad water when ordered to the Philippines. I showed them that germs existed in water which was taken from the faucet of the nearest saloon, and how careful they should be to have it boiled when the germs were found by my little microscope to be present.

The trick is easy enough. You get a little putrid water and steep a lot of toothpicks in it and let them dry. They will be alive with germs. You use those toothpicks to take up a drop of the water and deposit it upon the object glass. Of course this drop will be alive with germs it has washed off the wood and there's no trouble in seeing the wrigglers, though the microscope itself is only a toy—a good magnifying glass, that's all.

"The fluid that tins anything you want is all right. It will deposit a new bright surface of tin on metal, and this will last long enough for you to get out of town. It is a 5 or 10 per cent. solution of the protochloride of tin with a little cream of tartar and zinc powder.

"The powder that plates your penny with silver is made of one part of chloride of silver mixed with two parts of bicarbonate of soda. It will silver any copper article, but the coating is so thin that it will not last twenty-four hours.

"A man is not considered anything in the business if, with a good graft, he cannot make from \$4 to \$5 a day. That's why you will notice the street fakirs, as you call them, never work overtime. Two or three hours they will give to work and often they give the rest of the day to booze. It don't pay, though, to be a hard drinker, for you need gall and nerve, and rum soon leaves you without either. Have you noticed the fakirs going 'round the streets with a little

device to thread needles? Of course you have. Well, the threader is a fake, and it is about as hard to thread a needle with it as without it, but the men who sell them are expert needle threaders.

"Women are harder to work than men, and that's why we do not go around to houses to sell anything. While you'd be talking to one woman you'd sell a dozen articles to men. We leave the house business in the outskirts of the city to peddlers.

"A good fakir can always steer clear of the law against getting money under false pretenses. There was Jake Wilder in Chicago a few years ago. He used to go around to the office buildings selling watches. He sold them as 'gold watches on a coin basis.' They were silver watches plated with gold, and a young fellow who caught on to the game had the fakir arrested. He proved that the silver cases were coin silver and they had to let him go. It was gold on a coin basis, see? Jake was a kind of half-baked lawyer, anyhow."

Bro. Carter Hotchkiss is putting the finishing touches to his new act, which promises to become one of the most mysterious and interesting performances of its kind. In his new production, magic, illusions and mind-reading will be happily blended. The entire paraphernalia and and costly stage settings were built by the New York Magical Co.

### THEY.

Why don't they stop exposing on the stage?  
You ask with deep annoyance not undue,

Why do they think it is all the rage?  
(Did you ever stop to think that *they* means you?)

How long will they permit this stealing?  
Why don't they originate something new?

And why do managers encourage such dealings?  
(Did you ever stop to think that *they* means you?)

Why don't they help his faults to mend?  
And wake magicians up a few?

While thus you knock your unknown friend?  
(Did you ever stop to think that *they* means you?)

"Magicians' Tricks, How They Are Done" is the well chosen title of the latest book on magic, by Bros. Henry Hatton and Adrian Plate. It contains over 250 helpful illustrations. The price is only \$1.60 at the New York Magical Co.

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## MAGICAL SECRETS

BY A. B. UNGLER.

### No. 6. Vanishing Bowl of Water.

**EFFECT:**—A large bowl of water vanishes from under a foulard.

**SECRET:**—The foulard has a round piece of cardboard sewn in it. It is the size of top of the bowl. Place bowl under handkerchief and secretly place a sponge in same. Then under cover of foulard put the bowl on a shelf behind a chair. The disc in the cloth appears as if the bowl were there. Shake out cloth. As sponge absorbs water, it is an easy matter to put bowl on shelf.

### No. 7. Cook's Ball Vanish.

Have two glass goblets, one ball and one handkerchief. Drape handkerchief well over left hand. Put ball in one goblet and pick it up. Under cover of putting goblet under handkerchief, quietly and without movement drop the ball on *servante*. Put goblet with handkerchief over it on table, and on top of it place the other goblet. Then draw out the handkerchief. Nice trick, if done properly.

### No. 8. Hardin's No. 22. Vanishing Pack of Cards.

Fasten a few cards together with a pin so that the point will project about one-fourth to three-fourths of an inch. Place these prepared cards at bottom of deck. Pick up pack and hold in left hand. Take a few cards with right hand and using the tossing motion, throw them toward the audience. When you come to the prepared cards go through the same movements, but as your hand comes forward, allow the cards to catch on the pants-leg by means of the pin. Your hand comes forward as usual but it is seen to be empty. The cards have vanished.

### No. 9. Hardin's No. 18. The Oriental Bowl.

Have a packet of spring flowers under coat

flap. Bring your bowl forward for inspection and on your way back get flowers in left hand and introduce them secretly in the bowl, keeping them pressed against the side. Drop some seeds in bowl, wave right hand over it, showing it empty, and while all eyes are directed to your right hand, release the flowers with the left hand and they fill the bowl.

### No. 10. How to Make Good Tables at Small Cost.

Get a two inch dressed plank, twelve inches wide, and have a piece cut somewhat after the fashion of a clover leaf. Have this done by some mill. If they are up-to-date, most likely they will use a band saw which cuts nearly any shape or figure all out of a piece of board. Then cut off twelve inches from the top. Get thirty inches of one-half iron pipe, and two half-inch floor flanges, screwing one to base and one to top. Now everything is ready to put together. Bronze the whole affair. Cover top with black velveteen. Place a red plush drape of about four inches around and sew on your gold fringe and you have a swell side stand at about one-sixth the regular price. If you are going to carry it in a suit case, get two pieces of one-half inch pipe, each fourteen inches long instead of a piece thirty inches in length. Also get a one-half inch coupling to hold them together.

### No. 11. The Perfected Card Mystery.

You must have two packs of cards alike. One deck have the backs painted the same color as the paper you are going to use. These cards are all spread out on a table behind the wings with an assistant. The magician has the other pack shuffled and also the paper used for tube inspected. Now the professor asks someone to call out the names of two cards. This done, the assistant behind the wings hears it and picks out the two cards and sticks them, faces down, on a piece of paper like the professor has. (In sticking them he uses soap). Now, while the magician is calling attention to the glass, the assistant comes out and exchanges the paper used for the tube. The professor now places the pack in the glass and calls attention to the bottom card. He then picks up paper and makes a tube out of it and places it over the glass, and in doing so pushes one card in the glass. He now asks for the names of the cards called for by the audience and raises the tube and shows the card on bottom. Repeat same with the other card.

Bro. Charles Beck still keeps in practice. He was seen at a number of lodges last month.

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Bro. James Burrows gave a number of very clever shows last month.

We learn to do by doing. Also by being done. A statistical friend of mine has computed that there are 98,695 ways of separating a fool and his money.

. . . ? . . .

"Was that mind-reader able to read your thoughts?"

"No. I fooled him by thinking in French, and my French is perfectly awful, you know."

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DECEMBER, 1910

# THE AMERICAN MAGICIAN



PROF. L. A. HARRADEN.

THE PRESTO CO.

NEW YORK CITY

PRICE FIVE CENTS

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# The American Magician

Vol. II.

NEW YORK, DECEMBER 1st, 1910.

No. 9

## PROF. L. A. HARRADEN.

ON the cover page of this issue of THE AMERICAN MAGICIAN we show the likeness of one who will need no introduction to many of our readers—the eminent Prof. L. A. Harraden, whose fame as a Hypnotist is world-wide. Although now retired from activity in his chosen field of science, the many valuable works from the pen of this gifted scientist are of such a nature as to keep his fame as bright as ever among students of the Occult, for they all rank as authority on the subject. Truly no mortal ever gave the world so great an insight into the workings of this mysterious art as Prof. Harraden, and certainly no other mortal ever successfully taught the science to so many pupils. It is a source of pride to the Professor that he was the first to conceive the idea of teaching this art by mail, and he labored for years in the preparation and perfection of a Mail Course in Hypnotism. This he finally perfected to such a degree, that anyone of ordinary intelligence can successfully hypnotize after giving it but a few hours study. This Course is now being distributed by the Professor's former secretary, Mr. M. D. Betts, of Station M. Jackson, Michigan.

It is a pleasure to pay this little tribute to one who did not jealously guard the secrets of his art but gave them freely to the world for the world's betterment—Prof. L. A. Harraden. Long may he live to enjoy the fruits of his labors.

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### PRINCESS CARD TRICK.

EXPLAINED BY R. P. C.

**Effect**—Performer shows four cards, opened fan shape in hand, and asks spectator to mentally select one card. When card is selected performer remarks "I will place the card you selected in my pocket." Closing up the cards, he places one in the breast pocket of his coat. The three remaining cards are open fan shape and performer asks if the card is among them, receiving a negative answer, he asks: "What was the card you selected?" When the name of card is given performer draws card from his pocket.

**Secret**—There are seven cards used and court cards are best. Three are concealed behind the four that are opened out to select from. When selection is made the entire seven are closed up evenly and the four which the spectator saw are put in pocket. As you know the order in which cards are placed in pocket, you instantly pick out the selected card named by the spectator.

Mr. Coran gives credit to Henry Hardin as the inventor of this experiment.

### FAN OF CARDS FROM THE MOUTH.

The Sleight of producing half a dozen cards from the mouth with both hands is very effective.

Here is a single handed method of reproduction from the mouth in a fan.

The cards are first held in the left hand, faces towards audience. Performer with left side to audience, takes card with right, and under cover of rubbing palms together back-palms them. The left hand then appears to take the cards from the right palm and pass them through the crown of the head. Meanwhile the right hand is brought slowly upward, and as the head is bent forward and mouth opened, the back-palmed cards are produced in a fan.

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Magic is the word and magic's the deed,  
But money's the thing that makes go the  
steed.

So pick up your wand, and at tricks do your  
best,

The public and managers will do the rest.



Vol. II. December 1st, 1910. No. 9.

PUBLISHED THE FIRST OF EACH MONTH

CHARLES J. HAGEN, Editor  
433 E. 75th Street, New York City, N. Y., U. S. A.

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When a red "e" is stamped in this square it is a notice that the term for which your subscription was paid has expired and is a reminder to remit for another year.

E. Burdett is coming to Uncle Sam's shore.

Greetings of the Season from the "Fakir of Blackwells."

The Presto Co. can supply you with "Got them All Beat."

Mildred and Rouclere sent their photo card stating "Big biz."

"Magic Wand" is a great magical paper and an improvement on the "Wizard."

All beat is quite different from the explanation in Magic (Stanyon's) Vol. XI No. 1.

The S. A. M. raises the initiation fee beginning January 7th 1911. Better join before the 7th.

A. Margery is the Sole Agent for Europe, and will attend to all orders in the line of Presto's Creations.

Mr. Stanyon appointed the Presto Co. as his agent to handle all publications of Mr. Ellis Stanyon's famous serials.

If you are an Ill. you would certainly have enjoyed the last S. A. M. session, for Hatton certainly can give inside information.

The S. A. M. will give their annual Vaudeville Show at Carnegie Lyceum, January 14th 1911. An exceptionally good program is promised.

The Evening Sun of Nov. 5th, had an article on "Waning Magic" with print of Kellar, Thurston and Alex. Herrmann. It is to the point. Better get a copy.

The team of J. E. Hughes and H. A. Robinson did Magic at a smoker in Brandon, December 7th, at the Cricket Club. Hughes is an extremely clever wizard.

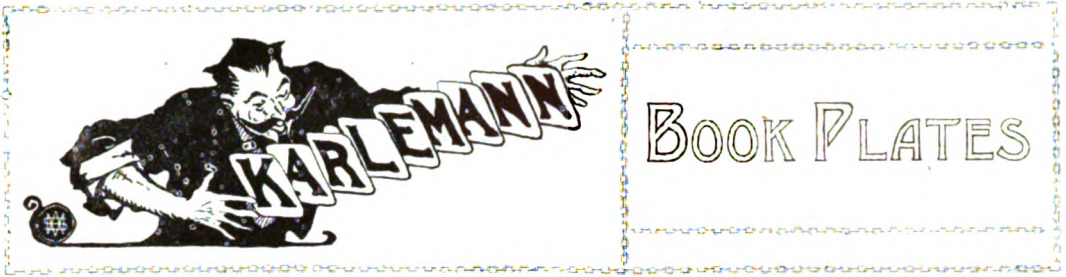
The Century Co. as advertised in this and previous issues, has the latest and most practical plainly written book by Prof. Hatton and Plate for sale. It a treasure of information.

Prof. Ottokar Fischer has sent us the Biography of Chevalier Ernest Thorn which will appear in January issue.

Ottokar Fischer is a prolific writer and will occasionally favor us with Gems from his Storehouse of good things.

## FREE

We call your special attention that the first number of 'The Magicians' Photo Encyclo will be issued with the third anniversary of THE AMERICAN MAGICIAN. It is to your own interest to not overlook this proposition, as all photos sent with a few words as to act, etc., will be inserted if you wish to pay for the space, which will only be One Dollar and Fifty Cents. After reproducing your photo we will send cut and 5 copies to you FREE. First come, first in the group. We will positively issue no reprint after the first edition is exhausted.



BY special request of some of our readers we have decided to reproduce a few of the private book marks, knowing that they are gems of our artist. On page 101 we have reproduced through the kindness of Ill. Bro. Chambelin, his private book mark. We again have the pleasure of showing Prof. A. Karleman's book plate.

The necessity of book plates is obvious to every possessor of a library no matter how small. You are aware of the fact that a handsome volume by writing your name on the fly leaf disfigures same, still it is important that one's books should bear some appropriate mark of ownership for identification when loaned, lost or mislaid. The use of book plates began when the printing press began giving books to the world, for then it was that owners needed, as they do to-day, an appropriate mark of ownership. Cardinal Wolsey's book plate dates back to the year 1525. France boasts of book plates dated 1574, Sweden 1575, Switzerland 1607 and Italy 1623.

The first book plates for America were chiefly made in England. One of the largest single collections in this country numbers over 6,000 specimens, while a famous English collection is said to contain over 100,000 different kinds of book plates.

#### CHALLENGE TAPE TIE.

**Effect**—Five pieces of tape are used each 18 in. long. One tape is tied around right leg above knee, and wrist tied or sewed to top of this. The left is done likewise. Then each ankle is tied to chair, and neck tied to back of chair. A dandy spirit cabinet trick.

**Secret**—When the tape is tied around the leg the performer sits on edge of chair and he should have the muscle of his upper limbs very tense, so that the legs are a great deal larger than when relaxed, there is a large space left, and with the aid of the other hand you can push the single knot down and withdraw the hand, the rest is easy, the hand is then put back, muscles tightened and then have them examined, have committee cut tapes when through.

A fine escape, you can challenge anyone. Easy for you but hard for others. Try it.

#### A FINE BILLIARD BALL EFFECT.

Have a ball of confetti vested on left side, also a large flag with black thread attached is vested on right side. Do any billiard ball stunt, finally take ball and toss in air several times at same time getting confetti with left hand, break confetti ball and toss in air, as confetti comes down get thread attached to flag in hand quickly pull same out, and wave among confetti, it appears

as if the coming from confetti, your solid ball can be gotten rid of easily, the thread from concealed flag hangs down in front with loop at end, it is also easily gotten rid of.

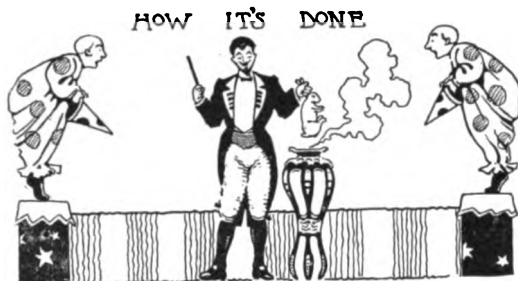
This is a fine effect, inexpensive, and a beauty.

#### AN OLD TRICK WITH A NEW IDEA.

(THE CARDS ON PALM.)

Instead of running the needle through the flesh or using a ring with a notch in it—the card in this case having a rivet fastened to its centre which slides into the groove in the ring simply tie a piece of thin flesh colored thread around the base of the middle finger, then insert a needle into a card, glueing another card on the front of this faked card. This will conceal the hole where the needle runs through and will add strength to the card.

Commencing the trick you slide this prepared card along the palm until the needle catches the thread which will securely hold it there. Now place the remaining cards underneath this faked card, forming a rosette. To cause all to fall to the ground simply press the fingers against the cards, this will cause the thread to break, and having nothing to support them they drop. The improvement suggested is that the hand can be shown to be unprepared after the feat.



## MAGICAL SECRETS

BY A. B. UNGLER.

### No. 12. Cook's Pretty Flower Stunt.

Have a package of fifteen or more spring flowers in clips. Also a fish bowl or jar and a large handkerchief. Show handkerchief, lay it down and then show bowl. Pick up handkerchief and flowers with it. Drape over the bowl and release the flowers in it. Draw handkerchief off quickly, and bowl is seen full.

Simple but effective.

### No. 13. The Four Kings.

This is not a trick but a good "sell" to feel your brother magician. You take from the pack the four kings and have them examined, then place them face up on a table.

You explain that these kings represent the different rulers of Europe, so we name them as the King of England, King of Italy, King of Spain, and the King of Austria. Now tell your friends that he is to place one king at a time in the pack, and shuffle them thoroughly. You take the pack from him and ask him which king he would like to see. If he says the King of England, why simply tell him to go to England or Italy, or which ever one chooses.

## VIENNESE NEWS.

Madamme Rosalie Herrmann, wife of the well-known Prestidigitateur, Compass Herrmann, died at Dresden, Germany, on October 25, 1910, at the age of seventy-three years.

Funeral services took place on the 30th at Vienna, and her body laid beside the remains of her late husband who died in 1887 at Carshad, Austria,

R. I. P. Ottokar Fischer.

Henry Lee, Impersonator, died Wednesday, November 9th, 1910, of Pneumonia, at the Presbyterian Hospital at Chicago.

## BOOK NOTES.

Mr. W. Goldston's two latest books, "More Tricks and Puzzles," and "The Young Conjuror" are like his previous magical books, gems. We predict an "out of print" notice in a short time.

On account of lack of space we will have more to say in the January issue, at the same time reminding each Professional and Amateur to procure those two gems from Bro. Goldston's pen, before it is too late.

Mr. C. Victor Dealy President of the Yogi Club of Philadelphia, gave an informal reception to Mr. Howard Thurston at his home, October 21st.

The entertainment was notable in the many characteristics loved by Magicians. The stage, the performance, the audience, the performers and Mr. Dealy's hospitality made a very happy occasion and one that lets us know that Philadelphia is keeping her eyes on things Magical.

F. X. C. Phila. Coresp.

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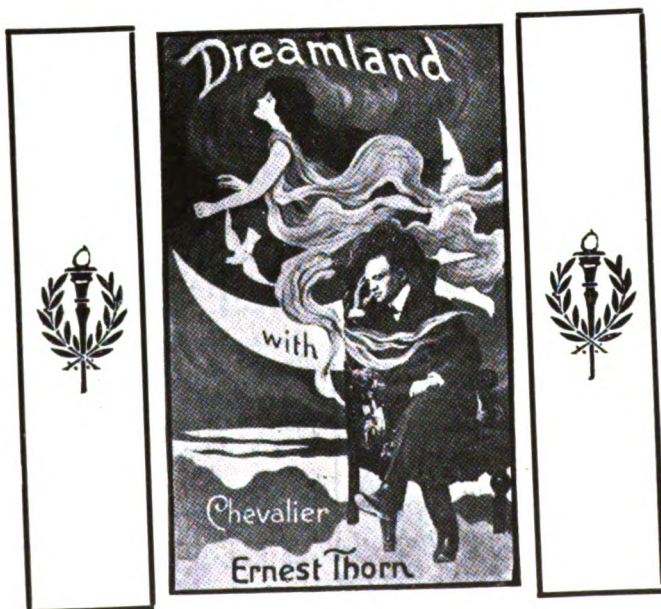
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# The American Magician

Vol. II.

NEW YORK, JANUARY, 1911.

No. 10

## CHEVALIER ERNEST THORN.

ON September 22nd 1856, at Jaroslau, Austria, Mr. Ernest Thorn beheld the light of this world. Seeing Simonelly at the tender age of ten years, created a hunger in him, to be a mystifier. Mastering the noble art at the age of sixteen and having the German habit "Wanderlust" in him, he journeyed from City to City, giving matinees at one place, while in the evening another City had the pleasure of having his seance. After covering Austria's Empire entirely his travels directed towards the Orient. Summons of all Imperials were attended to by Chevalier Ernest Thorn. In 1879 Abdul-Aziz at Constantinople presented him with a worthy present. Reaching Egypt, he performed at all the cities, and directed his course towards India. At Bombay he performed before the sect of Parsis, who liked his style of work. In India, before Maharadjas of Baroda, Benares, Putyala and fifteen others, he won honors and presents galore, showing their appreciation of the Art. From Calcutta, where he gave his last performance, he embarked on the sailboat Mecca for Rangun, meeting bad weather, the lighthouse washed away, the ship out of its course, stranded at Elephant's Point and after four and a half days of hardship her course was pointed to Ragun, thanks to the helping hand of Hymalaya's crew. Nine persons lost their lives by trying to reach land, in a life-boat which capsized.

After twenty-four hours at anchor, the remainder of the Mecca's passengers reached the shore safe and sound. Next at Burmah Chevalier E. Thorn appeared before the King of Mandelay, sojourning to Singapore and its Islands. His next stop was made at Batavia, where Thorn met his brother Henry, although not mentioned before in this biography, steadfastly worked hand in hand with Ernest, stepped into popularity. In Batavia the two brothers founded the firm of Thorn and Darvin, which proved a success during their travels through Java, Sumatra, Phillipines, West Indies, Kambolja and others. At the last place mentioned the King of Norodon enriched and honored both brothers.

Another thrilling adventure was their next travel to China. The steamer Flintchire leaving pier at Singapore for Hong Kong, a short stretch, met with heavy winds, and prolonged its time to fully seven days, having many escapes from the depth of mystery, caused by its heavy waves. Nearing Hong Kong however, the steamer stranded amidst corals. After a full week's work of trying to float the Flintchire, but without avail, twenty-one persons including Thorn and Darvin risked their lives in a small boat to reach shore. Another heavy storm caused the boat to lose its course, and like a shell, floated in open seas for seven days and nights; still not being enough of a trial a shark appeared bringing more terror to the hard luck stricken group. As if by mystery the boat neared the shores of Manilla, being very foggy however, rescue work was delayed to the following day. After being transported the journey to China continued. At Hong Kong a newspaper reporter fitted Thorn and Darvin out with the necessary clothing, etc., which had been lost on their adventurous journey, so they could play at the Chinese Royal Theatre.

After leaving China Thorn and Darvin started for Australia, thence to the Hawaiian Islands, where the King Kalakano bestowed honors to them. American shores were their next point recorded, and their appearance at the Francisco's Standard Theater in 1880.

Six years of Mystification brought wealth and reputation to the firm of Thorn and Darvin. Henry Thorn settled in America while Ernest went back to Europe, where his talent is witnessed by large

(Continued on Page 131)



Vol. II.                      JANUARY 1911.                      No. 10.

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PUBLISHED THE FIRST OF EACH MONTH

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The Fakir of West Philadelphia is a member of the Brotherhood of Magicians.

Heavy booking and other business transactions caused the delay of last month's issue.

The Fakir of Blackwells is the Master Representative of the B. O. M. for the City of New York.

The Presto Gallery of Portraits has added the following: Ill. Grdina. Brando and Bro. Kennedy "The Mystifier."

Effects, Secrets or Books listed by the Presto Co. can now be had at 2235 North 4th Street, our Philadelphia Branch, also all Quaker Novelty goods can be had from the Presto Co.

The Editor wishes to acknowledge the many sincere greetings which reached his desk, and probably will acknowledge each one separately in the near future. However take this as an acknowledgement for the present, and know by this, that each and every token of your kindness finds a little place in our den.

The Postal Clerks of Station H, had a special treat at their Smoker December 10th, by seeing some of the mysticism as worked by Bro. Karlemann, whose hat loads and card manipulations are next to the superhuman work.

Of course he also worked the fakir's hingeless collar in such a style, that it took the house. There is one reason for it—he works his tricks in clean, clever combinations.

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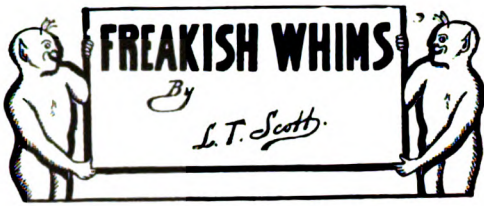
It also pays our readers to peruse the ad columns. This month Mr. Percival's ad is certainly a bargain. He intends to give you more than ten-fold what you spend. Read over the ad, and then once more to see what your half-dollar can buy.

The Quaker Novelty Co. has some new ones. Better send a pink stamp for their list.

Last, but not least, the Magicians' Supply Co. is starting the new year with new secrets, etc., and two cents invested for information will probably save you dollars. Don't forget, say you saw it in THE AMERICAN MAGICIAN.

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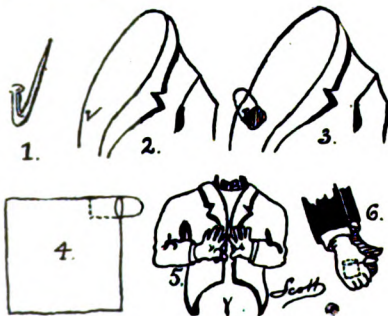
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With this, my first contribution to the "American Magician," I cannot refrain from asking professionals as well as amateurs and all persons interested in the "deceptionist's" art, to read the contents of this contribution. My aim is to give quality rather than quantity, and I trust that this will meet the approval of all my readers. I will continually aim at clearness, even if I am forced to massacre the the rules of rhetoric and Grammar. I have not the slightest idea what the reception of this column will be, so would be delighted to hear from you. With these points in view I extend a warm right mitt to all.

DIABLO HANDKERCHIEF PRODUCTION

PREPARATION—Sew an ordinary pin, bent as illustrated at Fig. 1, to the inside of your coat, (on right side where the lapel ends) so that the point of the pin is pointed upwards; see Fig. 2. A pocket is made at the corner of a blue handkerchief, and a wire loop attached near the opening, as per Fig. 4. The handkerchief is tucked into this pocket, commencing with the corners, until it resembles a small parcel. Fig. 3 represents the handkerchief on pin; wire loop protruding from coat.

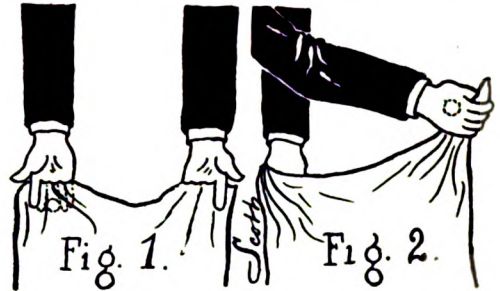


TO PERFORM—Roll up your sleeves, and show your hands to be empty, (you are directly facing audience) both back and front. Do this several times always bringing your hands nearer your body. You finally show the palms of both hands at the same moment, inserting your right thumb through wire loop, which protrudes from coat; Fig. 5.

Now turn so that your right side will be facing spectators, in the meantime bringing both hands together and away from the body, thus

carrying the handkerchief between both palms; Fig. 6. Wave your hands gently up and down and produce. Practice before a mirror.

EFFECT—After having produced the blue handkerchief the performer exhibits a large black handkerchief, at the same time proving both hands to be unprepared and to contain nothing whatever. He now holds the blue handkerchief at the tips of the fingers of the left hand, the large black in right hand and passes it once or twice in front (a downward motion) of the blue. Upon passing it down the blue a third time, the blue is seen to have changed color, it now being a brilliant red.



The necessary and preparation—A black handkerchief measuring twenty inches square. A red silk handkerchief (same size as blue previously produced) which is stuffed into a ball (a la Stilwell) allowing a small part of corner to protrude. It might not be amiss to mention that an ordinary white rubber ball will meet all requirements. Of course, you understand, a hole about one inch should be made in same. Lay ball and black handkerchief on table, one corner of black handkerchief covering ball. Blue handkerchief is on opposite side of table.

TO PERFORM—Take up the black handkerchief, as illustrated at Fig. 1, being careful to carry the ball between second and third fingers of right hand, away and under cover of it. Your hands, the empty palms of which are exposed to view, are held immediately in front of your body. To show opposite side of hands, all that is necessary is to cross your arms one over the other as described in Fig. 2. To cross your arms, the right should move to your left side, your left arm remains stationary. In the act of crossing your right arm over left, the rubber ball, which is between second and third fingers of right hand, is brought into the palm. (See Fig. 2.) While doing the above you are on the right side of table. Having thus proven the black handkerchief to be unprepared, you hold the hem, between two of its corners, in right hand (the ball remaining in palm of right hand) and turn so that your right side faces audience and, taking up the blue handkerchief, pass the black in front of it once or twice. The third

time you pass it (the black) down the blue, the fingers of right hand take the blue from left; the left in turn grasping the protruding corner of red in ball. In the downward movement the red is extracted from the ball apparently changing the color of the blue.

### CHEVALIER ERNEST THORN.

(Continued from Page 131.)

audiences wherever he performs, resulting with record breaking box office receipts. He is a member of the Magic Circle.

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### H. PERCIVAL

105 Inman St., Cambridge, Mass.



The 101st Regular Meeting of The Society of American Magicians was held at the Magical Palace, December 3d, 1910.

Seventeen members in attendance, including P. M. Ill. Werner and Teale, M. Ill. Ransom, R. Ill. Hatton, Homburger and Van Dien.

Last meeting's minutes read and approved.

Eight propositions received as follows:

Eugene C. Crichton, Atlanta, Ga.

Lester A. Grimes, Brooklyn, N. Y.

Burling G. Hull, Bay Ridge, Brooklyn, N. Y.

Ed. B. Jennings, Wellesley Farms, Mass.

Wm. E. Keeffe, Jersey City, N. J.

Chas. F. O'Brien, Butler, Penn.

Wm. J. Schneider, Newark, N. J.

Irving E. Watson, Jersey City, N. J.

The following were balloted for and elected:

380 John Adams, of Sacketts Harbor, N. Y.

381 A. M. Geiger, Newark, N. J.

382 Julius R. Preusse, Dobbs Ferry, N. Y.

Julius R. Preusse being the only one present received the Mysteries in short form.

Among the long list of communications were protests from Will Goldstone of the "Magician's Monthly," and your scribe representing "The American Magician" regarding the official notice of the Society's meetings as published in the "Magic World" No. 2. M. Ill. Werner, stated that no such matter had been given by him, and it also was noted that the article in question was taken from and credited to "Sphinx". The Secretary was instructed to notify the "Sphinx" and the "Magician's Monthly" that they are the only Official Organs recognized by the Society.

R. Ill. Roltare reported progress on the arrangements for the Third Annual Entertainment at Carnegie Lyceum, January 14th, 1911.

R. Ill. Homburger gave notice of tickets ready for distribution. Meeting adjourned at 10:45 P. M.

The Fakir of Blackwell.

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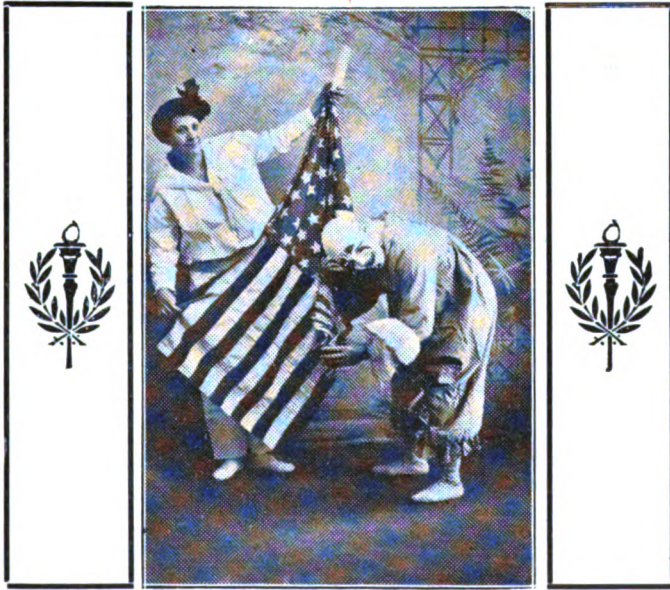
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# The American Magician

Vol. II.

NEW YORK, FEBRUARY, 1911.

No. II.

## THE MAGICAL OVETTES.

THE picture on our front page hardly needs an introduction as this pair, although not so many years appearing in public under the name of The Magical Ovettes, Comic Necromancers, have gained fame galore. Mr. Oliver, so known in private life, was born in Naples, and while still a babe in arms, reached Uncle Sam's shore in 1885. At the age of eleven, through continuous practice, he became quite an adept with cards, balls and thimbles; in these branches he still holds a special interest, although coins, handkerchiefs and other articles are to be found in his original program. After taking a charming life partner, The Magical Ovettes appeared on many vaudeville programs, as well as society dates. Without exposing anything in their act, they keep the audience in continuous laughs and bewilderment. The Magical Ovettes, whose address appears elsewhere in this journal, will be pleased to hear or meet at any time anyone who is interested in magic.



It was a unique affair—that magic show given by The Society of American Magicians at the Carnegie Lyceum Saturday evening, Jan. 14th. Magic pervaded the very air. Almost everybody in the auditorium, it seemed, was a student of the mystic, except the members of the orchestra and the stage hands. Of course there was some outsiders, and to them it was as much of a treat as it was to the followers of prestidigitation. The outsiders saw things disappear right before their eyes and, while they kept their hands on their coats and hats, they watched the performance eagerly.

Even the man in the box office had a knowledge of magic. Every dollar that was placed before him disappeared immediately after being pushed through the window. Several young men, who have not access to the inner circle of mystery, brought their best girls. Needless to say these young men watched their lady loves closely.

It was the third "presentation of mystery" by the society and its object was principally to se-

cure funds to be used in the erection of a magic building. The magicians and their families were all acquainted and big magicians, little magicians and medium-size magicians visited around the place whenever there was an intermission.

Charles Roltare was the guiding spirit. He did everything from welcoming the ladies to carrying mysterious shiny tables around the stage. Mr. Roltare, incidentally, killed a stage wait by putting over a few tricks himself. It was plain to be seen that he had the God of Mystery eating out of his hand.

Hendrickson opened the show. In being first on a bill such as was presented by the magicians there is an advantage. A man has the opportunity to spring the "latest experiments" first. Hendrickson did a lot of tricks that brought out the "well! wells!" in profusion. His magic was excellent, and he didn't care a whit when the elderly people in the audience refused to laugh at the dear old jokes he sprang.

A young man named Kobb came next. He presented a bit of "patriotic magic." He had emblems of many countries and handled them so well that interest did not lapse—not even once. Of the nine acts, in all but three the American flag was waved in a way that would have made its owner, George Cohan, either very proud or very jealous.

Madame Adelaide Herrmann and company had



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**CHARLES J. HAGEN,** Editor  
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Serial 21 of Stanyon's pen is a directory on card work. Many of the latest secrets now sold in the market are to be found in this serial.

Siernaf's Half Hour in Magic as advertised in this issue is selling faster than any other two books on the market at present—better get one as there will be no reprints.

Goldston's books are certainly filled with the cream of the best in the line of mysticism, and no doubt these books will be "out of print" before long. We mean "The Young Conjuror" and "More Tricks and Puzzles."

We state that Mr. Ovette has promised some matter for publication, which will be placed in cold type as soon as received and while still hot from the press be delivered to our patrons who surley likely like to hear this tidng of good news.

Letters, greetings and many heralds from Wm. Goldston, Chung Ling Loo, Chevalier Ernest Thorn, Paiva and numerous other stars reached our office safely.

We herewith thank all our many friends for their kind greetings.

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Donald Holmes' headquarters are now in Kansas City, where he is busy on his second book. Judging from the style of his first book "Some Modern Coniuring" it is well to watch for his announcement as it will be better than the first one, which certainly has recommendations of all the leading performers. "Conjuring Tales" a somewhat different book is nicely gotten up, and cost only 50 cents. Better get a copy.

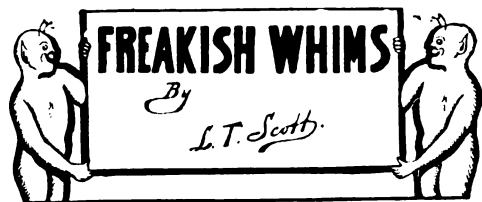
#### S. A. M. NOTES (Continued.)

an act that was indeed mysterious. Young women vanished under her guiding hand in a manner that was bewildering enough to just mix a fellow all up. Hers was the most pretentious act on the bill and received the most applause. Madame Herrmann was presented with a wand at the conclusion of her performance.

Ziska and Saunders had an act that pleased. Ziska looked just as his name sounds and, my lady gracious, the things he did! Henry Clive happened along about that time with Miss Mai Sturgis Walker. Miss Walker's costume was a delight. Mr. Clive's act is a take-off on magic. It was the real humorous spot under the spotlight. Frank Ducrot tore paper in an amazing fashion and tried to rival Hendrickson in the fun line. The audience laughed at the stories because—well, because they liked Mr. Ducrot.

Hewes, the White Yogi, did some decidedly queer stunts. It really looked as though he was going to commit murder when he prepared to shoot a knife through Miss Frizonette, his assistant. But the knife got through all right and Miss Frizonette wasn't seriously killed. Dante, the handcuff man, closed the show. He didn't escape from his milk can because he said the milk was too cold and he had no hot water to put in it. Some of the time he talked just like a milkman. His act was good.

*The Morning Telegraph.*



Last month's "Freakish Whims" concluded with the Performer holding the large black handkerchief, under cover of which was concealed the blue, in right hand; a "Stillwell" Ball was concealed in palm of same hand. The left hand contained the red handkerchief just produced from ball in right. Now, while all eyes are on the red handkerchief in left hand, your right hand places the large black handkerchief on table to your right, (black still concealing the blue) the "Stillwell" ball being dropped into *servante*. This accomplished, take up your wand from (same table) and slip it under left arm pit.

### THE MULTIPLYING HANDKERCHIEF.

(NOT A TRICK BUT AN AID.)

Preparation:—Another red handkerchief is previously folded "accordion" plait, and tucked under your collar on left side.

To Make the Aid:—Roll the handkerchief in the usual manner, into a ball between the palms of your hands. Palm off this ball with your right hand as you pretend to take it in your left. It might be well to mention that the left hand, after pretending to close over handkerchief, is turned so that its back is visible. Your right hand, which still contains palmed handkerchief, afterwards takes the wand from under your left arm. Now wave the wand over left hand a few times; the left in the meantime, with the back facing audience, working the fingers as if it contained something that is gradually evaporating. (To get a realistic effect, I would advise you to take up a handful of sand and, working your fingers and thumb, gradually allow the sand to fall.) Slowly open left hand and show it to be empty. Make some remark as to where the handkerchief really is and finally produce the duplicate red handkerchief from your collar with left hand which transfers it to your right; your right hand now contains two red handkerchiefs. The wand is taken from right hand and placed on table on your left. Roll up the two handkerchiefs into a ball and give them to a spectator to hold, with the remark, "will you kindly hold this handkerchief?"

### THE "RAPID TRANSIT" HANDKERCHIEF

Preparation—A "Buatier" pull is arranged as described in detail in "Twists of Fancy"; December issue of the "Sphinx."

To Perform—Taking up another red handkerchief from table, at the same time getting possession of the pull, under cover of a gentle waving of the hand. When the handkerchief is fully ensclosed within the pull, allow it to fly to the back of your coat; the handkerchief will apparently disappear. Now command it to appear in the hands of the spectator who you have previously given two red handkerchiefs, though unknown to himself, and watch the surprised expression on his face.

### THE MUTILATED CIGARETTE.

Mutilated Cigarette by a new method. In this trick a packet of cigarette papers is prepared beforehand by rolling up one into a little ball and fixing it on the underside near the edge at one end of the second in order from the top. Thus prepared performer removes packet from his pocket, tearing off top paper, hands same to a gentleman, with a request that he tear it into small pieces. The performer then says: "I will take one and show you what I mean. Tear it as I do," saying this he removes second paper and with it the duplicate ball. When tearing the paper the little ball is kept concealed between the forefinger and thumb, by no means a difficult matter, and occasionally passed from one hand to the other, that the hands may be shown empty, alternately. When the tearing is complete, performer screws up paper with the remark, now roll the pieces into a little ball like this. Thank you, that will do nicely. While giving your instructions, he passes his torn paper to the rear where it is completely concealed by being pressed tightly between first joint of finger and thumb, the duplicate ball being presented at the extreme tips of same fingers.

Continuing performer remarks: "Now please take this ball and give me yours. This done, care being taken not to expose secret ball Performer now accuses gentleman of retaining one of his pieces, this of course leads to an examination, whereupon the gentleman and all present are surprised to find the paper completely restored. Finally the performer unfolds the pieces of paper held by gentleman with which he mingles his own, with remark: "You evidently don't quite understand this trick sir."

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**NINE CARDS.**

Take an ordinary pack of cards, and deal the cards into three heaps, have three cards in each heap. Now request your spectator to think of a card and remember in which heap it is. Now pick up the heaps, placing the heap with the chosen card, in between the other heaps. Now deal out the cards into three heaps again and ask in which heap the chosen card is in. The middle card of the chosen heap is selected card, performer remembers what it is, and then have all the cards shuffled together, and finish any method he chooses.

**SINGLE HAND FORCE.**

This method can be worked when your other methods have failed. This can be done by any one who can do the "Charlier" or Single hand Pass. (See More Magic.)

You tell your spectators that you wish to treat them fair and square, and you give the cards a "shuffling," bring the card you wish to force to the top of the pack, then do the "Charlier Pass" and slightly jerk the hand, which throws the centre card about a quarter of an inch, or more, out from the centre of the pack. This card is the most inviting card to take, and nine times out of ten you will force this card.

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# The American Magician

Vol. II.

NEW YORK, MARCH, 1911.

No. 12.

## WILL GOLDSTON.

OUR front page graces one of the most enlightened well known authors, editors, inventors and gentlemen actor-magicians—Mr. Will Goldston. It is needless to quote pages about him as any of his books, such as "Magicians' Annual" or "Tricks and Illusions" speak louder and more impressive than words could express. Being editor of the Magicians' Monthly, the only S. A. M.'s official magazine in Europe, he has done quite his share to represent the organization and its principles. Mr. Goldston at present is preparing a book which will be a revelation to even the well enlightened master magicians. Being that Bro. Goldston has been too modest to forward an interview, this note is kind of brief, however, in the near future we expect to take up this note again for the enlightenment of our readers.

### MAIL BAG ESCAPE.

This escape can be accomplished several ways, but I will suggest one easily to do, and where the bag can be freely shown and examined.

Now, to make a mail bag, it should be made of leather or canvas, and should be made large enough to give the body plenty of room when inside, the bag must be made to gather at the top, so as to lock with a strap and padlock. Have a small slit in the side of bag, near the top, large enough to let padlock come inside, tell the committee that the slit is used for air, but is never noticed.

Now to work the escape, show bag to committee, get in same, and have it locked with a padlock that can be opened with a pick, as the keyhole is sealed before locking same on mail bag, after you are inside, and bag is locked, have the assistant place you in cabinet, when curtains are drawn, stoop down towards bottom of bag, so as to leave the top hang down in front of slit in bag, reach out with thumb and forefinger and pull the small padlock through the slit, and open it by means of your pick, take off lock, open bag, and you are free, lock bag again and make your appearance. This is one of the best mystifying escapes out, and the escape can be made in a minute.

Instead of locking with a strap, it can be locked by means of an iron bar, which runs through holes or rings on top of bag, and a padlock placed at each end of bar, locked and sealed, the es-

cape can be made the same as above. After the escape let committee examine the bag as much as they please, this will make a hit any place and can be accomplished with ease.

### MEPHISTO HANDKERCHIEF PRODUCTION.

Before presenting this trick, wrap a red silk handkerchief around the upper part of your thumb, this should be done very tightly and an end tucked in at the base of the thumb nail.

You can now show the hands absolutely empty by the method known to every conjuror. In presenting this trick keep your thumb turned in at your palm until ready to show trick. Bring hands quickly together, show both palms at the same time, thumbs being crossed and the one with the handkerchief being back of the opposite hand. Turn hands down to show backs keeping thumbs crossed. And during the downward movement, thumb with handkerchief is brought underneath and into palm. You can do this several times and then produce the handkerchief when ready.

A little practice before a mirror will make it easy for you and it is a very mystifying trick, if it is properly performed.

This is the only method in which sleeves may be rolled up and hands examined immediately after trick, as there is absolutely nothing to get rid of.



Vol. II. MARCH, 1911. No. 12.

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THE AMERICAN MAGICIAN has been appointed the Metropolitan Organ of the Brotherhood of Magicians and will quote all news connected with the organization.

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An enthusiastic number of magicians gathered at the Presto office and organized the Metropolitan Local No. 2, Brotherhood of Magicians, on Feb. 19th, 1911, and elected the following officers: James Kennedy, the Mystifier, Chairman; Alga, the Conjurer, Secretary; Fakir of Blackwells, Treasurer; Chas. De Bosco, Official Instructor.

Our second meeting will be held March 12th.

If you are interested, communicate with any of the officers, care of the Presto Publishing Co., and become a Charter Member before it is too late.

We herewith acknowledge receipt of telegram sent to Local No. 2 from Headquarters of B. of M., Troy, N. Y., and extend thanks for the well wishes of our Local.

### LEAVES FROM A DEALER'S CATALOG.

BY HENRY SUMNER PERCIVAL.

THREE DOLLARS WORTH OF MAGIC THIS MONTH.

### MARVELOUS BLOOD WRITING.

**EFFECT:**—Performer bares his arm, washes it with water to prove there is no preparation, and allows anyone to hold his wrist. Now, a name is seen to appear on his arm, under his skin in his own blood. Price, \$1.50.

**SECRET:**—Wet the arm in salt water and allow to dry. When the name is decided upon, secretly write it with a pointed stick, bearing down firmly. In order to make this writing visible, rub the arm briskly and the writing will appear in your own blood.

### EXPLODING SOAP BUBBLES.

**EFFECT:**—Soap bubbles blown with a common clay pipe that will explode in a flame when touched with a light. Easy and effective. Price, \$1.00.

**SECRET:**—Take a clay pipe and fill it up loosely with wadding (cotton wadding) and keep in place at mouth of bowl by wire screen. Moisten cotton with gasoline. Soap bubbles, blown in this pipe, when lit, will explode in a flash.

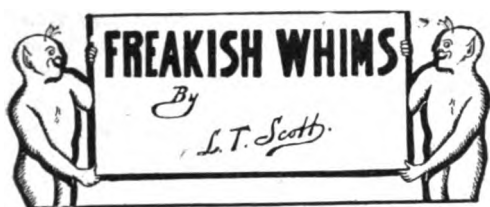
### TRICK PACK.

**EFFECT:**—Anyone is allowed to draw four cards from pack which the performer instantly names, without looking at pack. No confederates. Price, 50 cents.

**SECRET:**—This is merely a four-suit deck arranged alternately so that a person taking four cards from the same place will get four different cards. Rather a smooth way to sell a forcing deck.

### ANNOUNCEMENT!!!

The above explanations are just as sold by a certain "big" dealer at the prices named. We mention no names but think they should be mentioned. Any dealer who extorts big prices from his customers for such effects ought to be exposed, and so as to keep up the good work, in the near future we shall give "Spirit Chalk Marks," 50 cents; "Second Sight Extraordinary," \$3.00; "Japanese Paper Trick," \$1.00; "Child Suspended by a Hair," \$8.00; "Mysterious Ring and Finger Trick," 1.00; "Button Trick," .50; "Tape Tie," \$2.00; and some more. If you like this or don't like it, write.



### ONE TO FOUR BILLIARD BALL COMBINATION.

- No. 1, White vested on right side.  
 No. 2, Red in *profonde* on left side.  
 No. 3, Red and shell in left trousers pocket.  
 No. 4, Red in right trousers pocket.  
 'Kerchief balled in left trousers pocket.

"Ladies and Gentlemen for my next swindle I would like the loan of a billiard ball. Does any gentleman happen to have one in his pocket?"—(right hand is brought to edge of vest, the wand is in right hand between first and second finger and thumb—slight drawing in of stomach, ball is palmed in right hand.) "Well it seems that I shall have to produce one from the magic sceptre, you notice by gently tapping my hand, a little white spot appears at the top of the wand (slide right hand up wand and produce white ball.) This is a billiard ball. It is like the chameleon for at times it changes color. In order to demonstrate this I will place it on my closed right hand (placing white ball on closed fist, you of course stand with the right side to audience.) While calling attention to ball on fist, palm red ball from *profonde* or vest in left hand. Turn to the left and apparently take the white ball away in left—really allowing white ball to slip in right hand, being palmed. Performer turns to right and while rubbing supposed white ball in left, *profondes* or vests the white ball and then shows red in left. It also becomes very light, so light in fact that it floats away in space so (transfer ball to right and make motion as if to throw in air—palm in right.) Ah! you see it has not gone far, for here it is (produces it from the right knee.) I will now pass this ball into my pocket—in other words pocket the red (vanish ball and feel in pocket and get ball and shell from trousers pocket.) Place ball and shell in left hand between the thumb and first finger. Call attention to the ball by pointing with right hand index finger. Multiply to two, introduce palmed ball which is in right hand, in act of showing ball just developed in left. Of course you place ball from between the index finger to index finger and second. Indicate with two fingers of right hand. Multiply to three, saying "two and this one makes three, I want another ball and here it is." (Apparently take ball in right) drop back in shell and swallow, look surprised,

feel in right trousers pocket and find ball four, place in position and multiply to four, saying "four is too many to handle, I will give you this one (apparently take ball from between first and second finger, in right hand) drop in shell and toss it into audience. In putting next ball into position, palm off ball in shell, with the right hand back to audience, indicate with three fingers the number of balls still left. Diminish to two, and at same time vest ball in right hand and say 'I will vanish this one into thin air, watch me. It has gone you see'."

When placing ball in position, palm off ball in shell and indicate two balls in left hand. Diminish to one and say "I will rub these two into one." (Pocket palmed ball.) Knock ball on table (in front of trap, let shell fall into trap) to show solid, to do this you stand with the right side to audience, this gives you a show to palm 'kerchief from left trousers pocket, place ball on right closed fist, bring left hand up and let it close around ball as if to take away (ball is allowed to sink into right and palmed, right hand opened, left hand is closed as if containing ball) stand with the left side to audience thereby disposing of palmed ball in *profonde*. You now rub the left hand and produce 'kerchief. You can now proceed with a 'kerchief trick.

On February 21st, at a meeting of school teachers held at his home in West Philadelphia "Effectsee" gave the "wise ones" an hour of guessing entirely out of their usual work. When you know that to be a fact the rest is easy. Or at least seems so. Nobody injured the professor however through fear of the mighty wand, which he could change to a policeman's "billy" at any moment. Thusly protected, handkerchiefs changed color, stood on end, multiplied, real money vanished, and finally turned to ashes. Dinner plates danced, cards rose in the air, changed and disappeared in a jug where flags took their places, etc. The news here given has only one purpose, that is, provide yourself with one of these wands and use it on very earnest folks whom you anticipate deluding or entertaining. Take the real thing if you have any more engagements to fulfill.

## FREE

We call your special attention that the first number of The Magicians' Photo Encyclo will be issued with the third anniversary of THE AMERICAN MAGICIAN. It is to your own interest to not overlook this proposition, as all photos sent with a few words as to act, etc., will be inserted if you wish to pay for the space, which will only be One Dollar and Fifty Cents. After reproducing your photo we will send cut and 5 copies to you FREE. First come, first in the group. We will positively issue no reprint after the first edition is exhausted.

**HINTS AND PATTTER.**

Some time ago a friend of mine asked me to give him a few gags, catches, sells, etc., that he could use in his act. The idea struck me that some reader might be able to use same and for that reason I give a few which my partner and I used in our act.

In showing the cover which is used in the Coffee Vase Trick, my partner says: "The beauty of the tube is that if you want to get anything out of the top of this tube, it is absolutely necessary to put it in at the bottom," and thereby puts his wand up through it.

Our method of working The Dyeing Handkerchief, is as follows: I do not give the working, only the "patter."

"This, ladies and gentlemen, is, as you all can see, an ordinary piece of newspaper, it is a piece of The — —, (here we say some name of a small town or village which has no newspaper.) I always like using this kind of paper, on account of you being able to see through it so quickly, in fact, there's nothing in it."

"You have all heard more or less concerning 'Liquid Air'. If we can have Liquid Air, why not Metallic Air? I intend showing you that we

can have the latter as well as the former, by taking a piece about this size out of the atmosphere, (here make motion as cutting a piece of air out of the atmosphere.) I place this piece of Metallic Air in the paper and roll it into a tube. I have been doing this experiment so often that I feel quite at home performing it, and if you see any suspicious moves, I beg of you—what's that? I beg your pardon, I didn't hear what that was. Something in my hand? I am sure you must be mistaken. In the other hand? I am sure you are mistaken. You are now satisfied? The tube? Oh! open the tube? Why certainly."

"Now ladies and gentlemen, I only did that to see if you were all watching me and I am sincerely glad that you are so observant."

As I start the sentence 'I have been doing this experiment so often'—I put my right hand in my pocket, move the tube over towards it and remove my hand, pretending to place something in the tube. When they ask to see one hand I turn tube upside down, and leave it in the other hand. They want to see the other hand and I put the other hand over top of the tube and turn it upside down.

I have always found that if the audience is fooled once near the beginning of an act, they never try and "be wise" the next time, even though they do get next to the real method.

**OUR BARGAIN SHEET**

**W**E have a lot to say this month so just settle back and read it all. Last month our big bargain offer made them all come across. This month for the benefit of those who did not get in last month, we offer another.

**Here are our Bargains—Pick Them Out**

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1. 18 High Grade Magical Secrets,	.25	.10
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8. Mail Bag Escape,	.25	.15
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10. PHOTO OF BLITZ,	.50	.35

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With every fifteen cent purchase, all the above and "Improved Card Creation," "Dida," "Lady from Hat."

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To every purchaser of a Blitz photo, we will give all the above and Burlesque Magical Act, 8 Monologues, 7 Parodies, 26 Songs, 4 Stump Speeches, 12 Sketches, Farces and Interludes.

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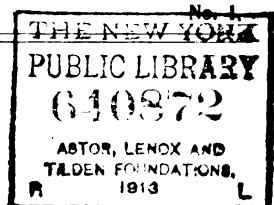
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# The American Magician

Vol. III.

NEW YORK, MAY 1911.

## MR. JAMES KENNEDY



WE herewith present the portrait of Kennedy the Mystifier, handcuff manipulator and all around magical novelty entertainer. As Mr. James Kennedy in private life, he is quite an experienced performer, as his repertoire below mentioned shows.

Mr. Kennedy was born at Toledo, Ohio, working magic while at the tender age of twelve years—doing then his now famous Lung Tester, which he still uses as a laugh producer, is just a little light drawn on his past. At present he is the Chairman of the Brotherhood of Magicians, a position which Bro. Kennedy can fill to the dot. Young in age but old in wisdom, he has made the Metropolitan Local a success, as you dear reader can see under the Local's heading.

As Bro. Kennedy was out of town when the Representative of the AMERICAN MAGICIAN called, so we are compelled to shorten the biography, hoping in the near future to give a more complete biography of this Actor Magician, whose repertoire is as follows:

Escape from Mail and Paper bags, Pasteboard and other styles of boxes, Handcuffs and Shakels.

When traveling, his productions are—"The Levitation of Princess Obertia," "The Prisoner of Zenda, and a Triple Trunk Mystery, which has never been duplicated by any other performer.

Mr. Kennedy is Master Representative At Large of the B. of M. and also a Knight of the Central Mystic League.

### LEAVES FROM A DEALER'S CATALOG.

BY HENRY SUMNER PERCIVAL.

Continued from page 148.

#### THE SPELLING BEE.

**EFFECT:**—Performer takes thirteen cards, showing them all mixed, he proceeds to spell out each one, as O N E, placing the card from top to bottom each time and turning up the next card which is an Ace, and so on up to the King, using only thirteen cards, very pretty effect. Price 50 cents.

**SECRET:**—This has appeared in the AMERICAN MAGICIAN, I am not sure just which number.

#### THE SMOKE TRICK.

Smoking empty clay pipes and blowing the smoke at two empty tumblers inverted one over the other, which fills with smoke. Price, 75c.

**SECRET:**—A little muriatic acid in one pipe and a little ammonia in the other pipe does the

trick. The glasses are prepared in the same way. (This also appeared in an early issue of THE BOY MAGICIAN.)

#### JAPANESE PAPER TRICK.

**EFFECT:**—A very fine texture paper napkin is shown which the performer balances on one end as though made of pasteboard. He then tears the napkin into several pieces and rolling them up at the tips of his fingers, the napkin is found to be wholly restored. A pretty opening illusion. Price, \$1.00.

**SECRET:**—Procure a Japanese paper napkin of the crimped paper variety, grasp two opposite corners, and pull on them firmly. Now place the napkin on the tip of your finger and balance it. The pulling on the corners loosens up the crimp in the direct centre of napkin in a straight line from each corner, but tightens and stiffens it each side of this line, enabling the paper to be balanced easily.

The tearing and producing part, is the same as the Cigarette paper trick.



Vol. III.

MAY, 1911.

No. 1.


PUBLISHED THE FIRST OF EACH MONTH


CHARLES J. HAGEN, *Editor*

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a notice that the term for which your subscription  
was paid has expired and is a reminder to remit  
for another year.

Mr. Will Goldston has been added to our ever  
increasing staff of writers.The Hill Magical Co. is booked for the Y. M.  
C. A. Circuit on the Canal Zone.Brother Galatas (Galatas the Great) met with  
a serious accident and as a result he lost three  
toes. He has been in the hospital about two  
months but expects to appear again in public in  
June.Beelzebub—Vanishing Glass of Ink, a master-  
piece of illusory ingenuity, originated in 1906  
by our clever friend and manager of the Quaker  
Novelty Co., Mr. E. P. Conran, is now for the  
first time on the market, and as the Editor  
had the pleasure of seeing it in 1910, he can  
vouch for all the effects. Only one thing is not  
up to the standard—the price; as it costs only  
50 cents.**HANDKERCHIEF TO PAPER RIBBON.**

**EFFECT**—With sleeves up, the artist shows  
both hands empty. He then takes up handker-  
chiefs with the tips of the fingers of left hand  
and pushes them into the palm of closed right  
hand. After squeezing them a little, the spec-  
tators are astonished to see a beautiful paper rib-  
bon of many colors fall from the hand, and  
when it is exhausted the hand is shown to be  
empty.

**PREPARATION**—A "Buatier" pull, arranged  
in the usual manner. A silk handkerchief and  
a mouth coil, such as is sold by dealers of magi-  
cal apparatus.

**HANDKERCHIEF AND HAT TRICK.**

BY MARCUS LYNCH.

The Magician after performing a few tricks,  
comes to the front of the stage and asks for the  
loan of some gentleman's hat.

After receiving hat, he remarks, the gentle-  
man who owns this hat loves his country very  
much; while saying this, the magician pulls out  
flags and handkerchiefs.

**SECRET**—The Magician must have up his  
right sleeve (left toward audience) several flags  
and handkerchiefs, rolled into a small ball,  
secured at either end, at one end attach a small  
lead weight. When the arm is pointing directly  
down, the flags and handkerchiefs will descend  
into hat, then remove rubber band, which se-  
cures flags, and pull them out one at a time.

If you stand in front of a mirror and do this  
trick, you will find it is not hard.

**METROPOLITAN LOCAL No. 2, B. of M.**

The ~~third~~<sup>second</sup> monthly meeting of the Metropoli-  
tan Local No. 2, B. of M., was held at Presto  
on March 12th, 1911, at 7:45 P. M.

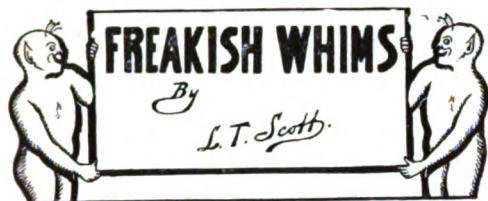
As chairman Kennedy notified the assembly  
by telegram of his not being able to be present,  
Bro. Hagen waved the gavel.

This being quite a busy evening many import-  
ant transactions were held back until our next  
meeting, on April 9th, when the Charter will be  
closed.

The complete list of officers is as follows:

Chairman, Kennedy "The Mystifier."  
Secretary, Alga "The Conjuror."  
Treasurer, "The Fakir of Blackwells."  
Official Instructor, Chas. P. De Bosco.  
Archivist, Sheldon Simms.  
Chairman on Publicity, Prof. A. Karlemann.  
Guide, Varadome.

Meeting closed in A. C. B. P. at 8:30 P. M. to  
give sway to our programme, which was well  
blended.

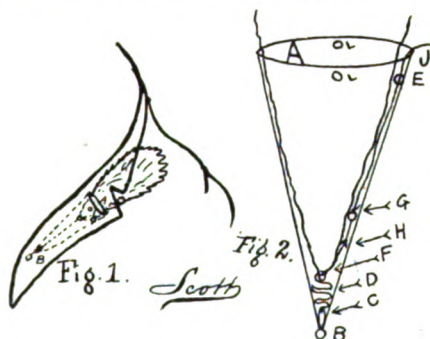


### THE PHENOMENAL BUTTONHOLE GROWTH.

AN OPENING OR COMEDY TRICK.

**EFFECT**—The artist makes his appearance on the stage and after calling attention to the fact that some performers commence their act by appearing a rose in the buttonhole of their coat, claims he will go still further by making a bouquet grow in full view. Accordingly, upon waving his wand gently over the buttonhole of his coat, a small bouquet is seen which gradually gets larger until fully developed.

**CONSTRUCTION OF APPARATUS**—Fig. 1 depicts the effect as also the proper position of placing the cone described below. Fig. 2 represents a tin cone about five inches long; the opening A is of a size sufficient to insert in the buttonhole of your coat. The opposite end B,



is closed; at B, you will notice a wire loop on OUTSIDE of cone. C, is a wire loop soldered INSIDE of cone, and to this is attached a thread D. The opposite end of thread D, is attached to stub of bouquet. At E, near the mouth of cone, is soldered another wire loop. A thin piece of wire is also attached to stub of bouquet at F; at H, in center of wires' length, the wire is bent so as to form a catch; at G, the opposite end of the wire, a small loop is made. To this loop another thread, J, is attached, which runs up through wire loop E, and over and out of cone.

You will now readily see that if you were to pull J, the bouquet would be forced to rise out of cone; the thread, D, prevents the bouquet from falling out of cone. At L and L, two holes are punched, which will enable you to securely

sew the opening of cone to buttonhole of coat. The wire loop B, is also sewed to your coat, under lapel. Fig. 1, fully describes the method of sewing the cone to, and under lapel of your coat.

A comedy effect can be easily obtained by continually having the bouquet appear in the buttonhole and vanish suddenly, every few minutes. This is accomplished by attaching a small piece of rubber in the bottom of the cone and to the stub of the bouquet, instead of a thread.

### RED, WHITE AND BLUE.

**EFFECT**—With sleeves rolled to elbow, the performer exhibits both sides of his hands, and joins them together. A red, white and a blue handkerchief are gradually seen to develop in the hands immediately after joining them.

Handkerchief may be examined.

**PREPARATION**—Fold three handkerchiefs accordion plaic and then roll into a neat parcel. Wrap a piece of basting thread once around this parcel and tie to hold the handkerchiefs together. Now tie the end of a strong piece of black thread, about eight inches in length, to the thread encircling the parcel. To the end of this strong thread a shoe button is tied. Place parcel in vest on left side, leaving the thread, with button on end, hang out about five inches.

**TO PERFORM**—Exhibit both hands empty. Then turn with right side to audience showing left hand empty. Now turn so that left side is facing audience to show both sides of right hand. While calling attention to your right hand, get possession of the button hanging in front of vest, in left hand. Now clip the thread between first and second fingers of right hand. On drawing your left hand away from your body towards your left side, the handkerchiefs will be pulled from your vest and into right hand, which is now directly in front of it. (The Vest.) You now join both hands together, break the thread and develop the handkerchiefs.

If you do not use a full dress suit, place the parcel of handkerchiefs in vest pocket on right side.

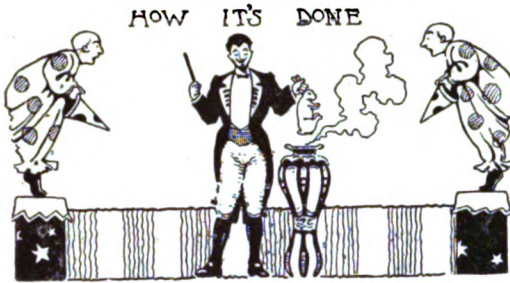
(To be Continued.)

### A SUCCESS.

Byker—I attended a successful sleight-of-hand performance last night.

Pyker—Really?

Byker—Yes. I lent a Conjuror a counterfeit half-crown, and he gave me back a good one.



## MAGICAL SECRETS

BY A. B. UNGLER.

### No. 14. A New Torn Paper Trick.

I do not know as to whether this is really new or not but as it was so to me when I saw it some few weeks ago, I have so named it.

The beauty of this trick is that no apparatus is needed, yet the effect is just as good, if not better than the average paper tearing gags requiring a fake of some sort.

Five pieces of square tissue paper are used. Two of these are folded like the flag used in Morphet's Flag Production.

**To Show:**—Holding one of the folded pieces at one corner behind one of the sheets, exhibit both hands and sides of paper, each hand alternately, taking hold of corner of piece where folded paper is. Tear it up and roll into ball, immediately open the other and holding torn piece in same manner as before, roll this into a ball and throw in the "wings," remarking that you intended showing them "how it's done." Take up the other two pieces, one piece having the other folded piece behind as before. Crumble the remaining piece into a ball and place it in palm, allowing all to see you do it. Now tear up the other piece and explain that the paper has to be changed, which is done with the third and fourth fingers. Just as this is going to be done, the palmed piece *accidentally* drops out of palm. This is not noticed. You go to exchange and find the whole missing. "That does not matter, however; if you use a little mucilage as I am doing now, the paper will be restored."

### No. 15. The Soup-Plate, Flag and Egg Trick.

A flag or handkerchief size about eighteen inches square, is taken and rolled between the hands. Flag changes to an egg. Egg is broken into a plate, and from it is produced the flag, perfectly dry and clean.

Make a fake to fit an ordinary soup-plate so that when the fake is in the plate there will be about one inch space between it and the bottom of plate. It must have a hole one and a half inches in centre. Fake is made of cardboard

and is covered with glazed paper to match the plate. Cardboard must be pasted to plate so none of the egg will run down into the bottom.

**To Show:**—Have the plate standing on table; behind plate is a *real* egg. Duplicate flag is in plate under flag. Table must have a "well trap." Use a handkerchief egg made of bisc or celluloid. Work flag in egg and in moving plate a little, drop egg into trap, picking up real egg. Break egg into plate and then with first finger break through glazed paper over the hole in fake, and produce flag.

### No. 16. The Magic Square.

**EFFECT:**—Similar to Selbit's Bricks.

Plain blocks are used, two by two inches, also four squares of cardboard, each two by two inches, painted black like the blocks. A slip of black cardboard is also used. On the cardboard squares, numbers are marked in chalk and placed on table face down and on upper side a pellet of wax. Have the blocks carefully examined and replaced on table on top of squares and number with chalk. The pressure of writing will cause the squares to stick to the blocks. Pile up in numerical order and cover with a handkerchief. Pick up and show all sides, setting down with back to front. Remove handkerchief and order is changed. Place in former order and then pick up handkerchief, with strip of cardboard underneath, place on blocks, fix strip in front, turn around as before, remove handkerchief and the order is again changed. Turn around showing all sides of blocks. (Strip covers numbers at back.)

All kinds of manipulation now becomes apparent. All kinds of changes are made by turning one upside down, the number on back will be inverted, while one seems O. K.

## HERE IS A NEW ONE

From abroad. I have received a trick that is **creating a furore in London**. The effect is the appearance and disappearance of a coin in the hands of the performer. Used in "The Miser's Dream" with marvelous effect. All movements of the performer are slow and deliberate. Sleeves rolled up to the elbow—fingers always spread apart—coin produced with palm of hand toward audience. The apparatus is so simple that anyone can use it. No sleights nor palming required. Because of its simplicity it has proven most puzzling to the profession and audiences. Price, complete, One Dollar.

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Because my course contains only 12 lessons,—but wait a moment!! You might think you can't learn with only 12 lessons.

REMEMBER, my course contains 3,500 words, printed on six sheets, with six pen scratches. Did you ever stop to think how much you can tell in 3,500 words? I know what my course contains and I KNOW that I can teach you ventriloquism if you WANT to learn. WHY?

Because I make it a point to tell everything necessary. I do not take a round-about way to get to the point and then refrain from telling you the REAL secret, but go straight to the point and tell you EVERYTHING.

Because no post graduate course is needed; I have no other course to try to sell you, neither is there extra charges for additional information.

Because I have been doing ventriloquism since the age of 12. This alone should convince you that I am thoroughly proficient and this, therefore, enables me to teach you "as it should be taught."

Because you are wasting valuable time and good money on books, in getting at the correct method of doing ventriloquism.

Because a ventriloquist is the lion at any entertainment; he always gets the hand,—gets the work too—the work that pays big money.

Because, coming from from L. T. Scott, this offer bears the stamp of bona fideness that is unquestioned. So its up to you if you desire to take up this offer. If you want this \$5.00 professional course in ventriloquism send 50 cents.

L. T. SCOTT,

2213 N. Villere Street, New Orleans, La.

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## OUR BARGAIN SHEET

WE have a lot to say this month so just settle back and read it all. Last month our big bargain offer made them all come across. This month for the benefit of those who did not get in last month, we offer another.

### Here are our Bargains—Pick Them Out

	Formerly	Now
1. 18 High Grade Magical Secrets,	.25	.10
2. Excelsior Rope Tie,	.25	.15
3. Perfect Thumb Tie, Cuff Dive,	.35	.10
4. Safe Escape, Chain Shackle,	.40	.15
5. Milk Can,	.25	.15
6. Kellar, Mephisto, Ten Ichi Tie,	.75	.25
7. Houdini Tape Tie,	.25	.10
8. Mail Bag Escape,	.25	.15
9. Paper Bag Escape,	.25	.15
10. PHOTO OF BLITZ,	.50	.35

#### NOW LISTEN!

With every ten cent order we will give absolutely free while they last, "Treatise on Fire Eating," "Handcuff Release," "Dope," "Pomello Shere."

With every fifteen cent purchase, all the above and "Improved Card Creation," "Dida," "Lady from Hat." With every twenty-five cent order, we will give all thus far mentioned and "The Crack Marksmanship Act." To every purchaser of a Blitz photo, we will give all the above and Burlesque Magical Act, 8 Monologues, 7 Parodies, 26 Songs, 4 Stump Speeches, 12 Sketches, Farces and Interludes.

*Money will gladly be refunded to all those dissatisfied with their purchase from above list.*

Offer good until June 15th, 1911.

Don't forget that a three cent stamp will bring you our "Disappearing Card Trick (Five) and our list.

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# The American Magician

Vol. III.

NEW YORK, JUNE 1911.

No. 2.

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## FRANK X. CHAMBERLIN.

It is with deepest regret that we announce the death of Frank X. Chamberlin, who passed away suddenly in the city of his birth, Philadelphia, Pa., on May 22nd, at the age of thirty-four years.

He was a very popular young man and had a host of intimate acquaintances among the prominent magicians, both amateur and professional, in this country. He was looked upon as a very capable magician, although he was not connected with magic in a professional way. He was identified as a finished pen and ink artist, and many of his sketches appeared in the leading magazines of this country.

As a keen lover of everything pertaining to magic, he devoted much time to the collecting of works on the mystic art and owned a library of magical books that was much admired by his friends.

He was the originator of the popular "Pippin" card trick, and the author of a small pamphlet of tricks entitled "The Pocket Trickster."

Ill. Chamberlin was also a good musician; he was a fine cellist and the composer of several selections for both piano and orchestra.

Mr. Chamberlin was a member of The Society of American Magicians and a Knight of the B. of M., being member of the Metropolitan Local No. 2, of New York City.

We extend our condolence and sympathy to his mother and young bride. F. D.

---

### A FIGURE PUZZLE.

"Got a new one for you," said the lover of puzzles to a friend. He produced a folded slip of paper, a blank sheet and a pencil and handed them over to his long-suffering chum. "Now," he said mysteriously, "get to work." "Wait," said his friend, "what has that folded slip to do with this?" "That is the answer," said the puzzleman. "Now, the first thing you do is to put down a number consisting of three figures. I only require that the last one shall not be the same as the first. Yes, 963 will do very well. Now reverse the order of the figures and subtract the two numbers. Now reverse the remainder. Now add those two numbers. Now look at my answer in that folded slip. The number corresponds with your result, doesn't it, 1,089 I think? Yes, quite right. What are you doing now, using another set of figures? Well, go ahead, the answer will come the same each time."

### MIND READING STUNT.

Performer leaves room, three cards are drawn, at word given, performer returns and writes the chosen cards on a paper or names them outright. A very startling trick if done correctly. SECRET:—Of course there is an assistant, he knows the cards that are drawn, and tells performer upon entering what they are by secret codes.

Something as follows :

Hearts—He touches his heart.

Diamonds—He touches necktie or tiepin.

Spades—He has arms folded.

Clubs—Sits or stands with hands down sides.

Ace to ten spot, he tells by placing so many fingers upon knee.

Jack—Has one foot upon the other.

Queen—Has hands doubled into fists.

King—Looking around room.

These are remembered and the code given in a second's time.



Vol. III. JUNE, 1911 No. 2.

PUBLISHED THE FIRST OF EACH MONTH

CHARLES J. HAGEN, Editor  
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When a red "•" is stamped in this square it is a notice that the term for which your subscription was paid has expired and is a reminder to remit for another year.

Powell is meeting with big success in Cuba.

The Great Lafayette was burned to death in the fire which destroyed the Empire Palace Theater at Edinburgh, Scotland, on the evening of May 9th.

Ill. Theo. Bamberg closed a very successful season with Ill. Howard Thurston. Next season he will be a feature attraction with Mildred and Rouclere's big show.

In last month's issue the trick named Handkerchief to Paper Ribbon should have appeared under Mr. Lionel T. Scott's column, as it was a contribution to the Freakish Whims series of interesting items which have pleased our readers.

Brother James E. Foster entertained at Elizabeth, May 18th, with Magic and Novelties and received during the half-hour of his work, a great ovation. This shows that people still ap-

preciate Sleight-of-Hand despite reports to the contrary.

"Mind Reading Secrets and Sealed Billet Reading" by Frederick E. Jones of 17 Madison Avenue, Detroit, Michigan, is a small book filled with a large variety of secrets which every Magician great or small can use in his program.

Read the "Ad" over then send for a copy and you will never regret it.

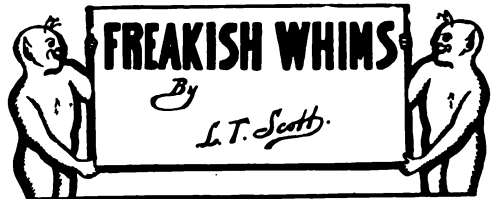
## B. OF M. NOTES.

By A. KARLEMAN, Chairman on Publicity.

The fourth meeting and close of first quarter of Metro No. 2 was held at Presto premises May 1st, 1911. Attendance was larger than the rooms could offer, so Bro. Hill (author of "Half hour in Magic") offered his office at 150 Nassau Street, Rooms 432-433 for the use of Metropolitan Local's meeting. A look back proved the good work done financial and fraternal by the enemies of Exposers. Two members took the pledge, Sannier and Ovette.

The meeting closed to reconvene on June 5th, at F. C. Hill's premises for its second quarterly Meeting and Smoker.

At the Seance, Ovette proved cards can vanish, change color, etc. Prof. A. Karlman, "The Talkative Trixter" followed suit, the "Fakir of Blackwells" done his trick on Ovette and Karleman (and you bet they will not forget that one either). In all it was an evening of tricks.



## HANDKERCHIEF TO PAPER RIBBON.

(Continued from Page 156.)

Tie this coil, arrange the thread and vest it in the same manner as doing the "Red, White and Blue Trick" explained in last Month's "Freakish Whims."

TO PERFORM:—Exhibit your hands empty. Turn to table on your left and pick up the handkerchief; under cover of this move, get the "pull" out of your vest pocket. Turn so your right side is facing the spectators, and push the handkerchief into the pull, which is in closed right hand, get possession of the shoe button and proceed as in "Red, White and Blue" trick (see last month) only, after you break the thread it is necessary that you start the coil by pulling the centre end out.

(The End.)



THE Seventh Annual Dinner of The Society of American Magicians at the Hotel Mar-tinique, New York City, on evening of June 1st,

with him and they were used liberally to the best advantage. Among the prominent lights in the world of magic present were noted: Harry Kellar, Howard Thurston, Henry Hatton, Mme. Herrmann, Herrmann Pallme, Elmer P. Ransom, Francis J. Werner, Dr. A. M. Wilson, (Aristos), Theo. Bamberg, Frank Ducrot, Fred. A. Eldred, John W. Sargent, R. Van Dien, and others.

The dinner menus were a feature this year,



was the greatest success of its kind. Over 150 guests sat down at the tables. During the course of the dinner many novelties were introduced by the members, to amuse the assembled guests. To be sure, our old and favorite friend Frank Ducrot brought several hundred serpentes

and we print a fac-simile reproduction of the cartoons which graced the back cover of this valuable souvenir.

The following Committees had the success of the affair in hand :

## EXECUTIVE COMMITTEE.

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 MME. ADELAIDE HERRMANN  
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 C. VICTOR DEALY  
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 GEO. E. LONG  
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 CLAUDE L. WHEELER, M. D.

## ENTERTAINMENT COMMITTEE.

ELMER P. RANSOM, *Chairman*  
 CHARLES ROLTARE  
 HAL MERTON

The program which followed the dinner was enjoyed. G. G. Laurens gave a number of interesting card tricks, and a little effect with a large watch. Francis J. Werner showed several interesting items; among the many he introduced were the Paper Cones that produced Cocktails, The Watch in the Loaf of Bread. Roltare did the Rising Cards from the Goblet and Card Through the Handkerchief. Mildred and Rouclere gave a very interesting mind reading act. Theo. Bamberg closed the program with his novel and laughable hand shadows.

## FAKE HYPNOTISM.

The pretended hypnotizer is simply a slick talker with nerve, who has distributed among the audience about three or four subjects, who either travel with him or are engaged in each place he exhibits. When he calls for subjects his subjects (his own) come up on the stage with the other people, he chooses his own subjects to work upon first. He stands in front of them, looks at them in a mysterious way, and makes passes in front the (hired) subject's eyes, and he gets hypnotised at once, and goes through all kinds of funny motions, standing on his head, clapping his hands, etc., as they have been learnt to act.

This makes a good strong act if properly arranged. The above can also be exhibited at an

evening party, but first have your subjects (in your confidence) all they are to do when you have them in a trance. And you will see that you will be the star of the evening.

## A GOOD CARD TRICK.

Have a strong light in back of your subject or audience, next get a pack of thin cards, "Steamboats" will do, have the deck shuffled, take cards in your hands and hold same upwards face towards audience, and have one pulled out and noted, while they are pulling the card out, hold the cards tightly so as to make the card come out slowly. The denomination of the card can be told by the strong light in back of same, as you can look through the card, and same may be easily noted by yourself. After card is noted, have same placed in deck and shuffled, and it will be an easy matter to name the card or conclude the trick any other way that may suggest itself to you.

## HERE IS A NEW ONE

From abroad. I have received a trick that is creating a furore in London. The effect is the appearance and disappearance of a coin in the hands of the performer. Used in "The Miser's Dream" with marvelous effect. All movements of the performer are slow and deliberate. Sleeves rolled up to the elbow—fingers always spread apart—coin produced with palm of hand toward audience. The apparatus is so simple that anyone can use it. No sleights nor palming required. Because of its simplicity it has proven most puzzling to the profession and audiences. Price, complete, One Dollar.

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## A few words by Will Goldston about his forthcoming book entitled "Exclusive Magical Secrets."



IN the "Magician Annual" for 1910-11 there appeared a brief notice to the effect that I was preparing for publication a new book entitled "Exclusive Magical Secrets." This has brought me a number of letters asking for particulars of the work.

One correspondent says: "I see that the book is to be brought out at 25s. net. It will have to be something very good to be worth that!" That is just what it is going to be—something very good—something better than the best thing of its sort ever before published—something well worth five guineas. For more than six years I have been working at it. Even now my task is not finished. I am still adding to the mass of original matter, still planning and shaping the various features, still writing necessary explanations, still commissioning artists for special diagrams. First, as to the form of the book. My subscribers can rely on that being both unique and sumptuous. I propose to limit the issue to one thousand copies. Each copy will be bound in leather, and will be fitted with a patent lock. The subscriber's name will be embossed in gold on his particular copy. The text will be set up from new type, and the illustrations will be printed on art paper. I estimate that the book will from first to last cost about £750 to produce. Expense will not be spared in any direction. The contents of the book will be imposing—probably about 70,000 words of text and 400 illustrations—and its appearance equally imposing.

Somebody asks: "Why the patent lock?" The answer is simple. The value of the book will be in the exclusive secrets it contains. A subscriber will take care to keep these secrets to himself. When he is not exactly using the book himself, he will lock it up from others just as he would his cash box. He will be anxious to keep prying eyes from the one as from the other.

This matter of secrecy seems to me so important that I propose to require every subscriber to sign an undertaking to the effect that he is purchasing the book for his own personal use, that he will not disclose the contents to others except by performance of the tricks described, and that he will not rewrite or publish any part. Further, I propose to limit the sale to professional and semi-professional magicians, as I do not think beginners should be allowed to benefit by the special information given in this book. Further, I intend to issue all copies on the same day, so that in this respect no subscriber will have any advantage over another. All will start fairly in the use of these special secrets for the purpose of mystifying the public.

The book will be fully protected in the United States and in certain of the European countries. British and American Magicians are the most enterprising in the world, and are always eager to get anything new relating to their art at the earliest possible moment. They will not allow a unique opportunity such as this to escape them.

The magical secrets described will be real secrets. Particulars will be given of the most famous and effective illusions in the world of magic. And those particulars will be clear and full. Some writers on magical subjects have a habit of withholding a part—often the most important part—of an explanation. I shall make a point of setting down everything. Each trick will be described step by step, and will be illustrated by correct diagrams. My aim will be to enable my readers to perform the trick as effective as ever its inventor could. I hope that every article in the book will be as informative and useful as a practical demonstration by a performer with inspection of the actual apparatus concerned. Among the mysteries explained will be the "Expanding Cube" of Buatier de Kolta. This celebrated illusion has long puzzled the public and magicians alike. How did De Kolta get the effect? Many ask the question and failed to get a satisfactory answer. Conjuror after conjuror has endeavoured to discover the principle of the act. But "Exclusive Magical Secrets" will expound this principle in full detail, and will enable every subscriber to perform the illusion.

This important feature of the book I owe to La Devo. She is a storehouse of information as to De Kolta's work. Indeed, soon after his death she purchased all his apparatus and secrets. Several times since then she has been offered large sums for the cube actually used by De Kolta, or for workable duplicates of it. Readers of "Exclusive Magical Secrets" will be able to make such duplicates themselves, and to perform one of the most startling illusions ever presented to the public. Incidentally I may mention that De Kolta regarded the "Expanding Cube" as the most precious of his inventions—an opinion I am inclined to share with him. The care he showed in the preparation of the apparatus was extraordinary. He even took precautions against the possibility of the cube being stolen. The thief would not have been able to use it, for the method of folding it was an entirely separate secret. But it will be made absolutely plain.

The following indicate other features of the book.

Quick Change Costumes, Juggler's Fake Apparatus, Sleight of Hand Tricks, Drawing-room Tricks, Pocket Tricks, Sensational Illusions, Comedy Tricks, Etc.

I feel confident that "Exclusive Magical Secrets" will mark an epoch in the development of magic in this country. There is still much work to be done in connection with its preparation, and some months must necessarily elapse before it is issued. During these months I shall not only be arranging the great amount of original matter I have already got together, but shall be acquiring more original matter. Subscribers may rely on finding in the book explanations of the very latest secrets right up to the time of publication.

In this little article I have only been able to indicate briefly the scope and character of the book. But I shall presently issue a separate prospectus. This will show in detail the proposed contents, and will be fully illustrated. Every magician interested in the matter should apply to me for a copy of the prospectus. One shall be sent to him immediately it is published, together with forms of subscription for the book and of the above-mentioned undertaking required for subscribers in view of the secret nature of its contents. It goes without saying that an application for a copy of the prospectus will in no way bind an applicant to become a subscriber to the book.





# THE AMERICAN MAGICIAN



METROPOLITAN  
ORGAN OF




BROTHERHOOD  
OF MAGICIANS



HARRY A. ROBINSON.

PUBLISHED BY  
**PRESTO COMPANY**  
NEW YORK CITY



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# The American Magician

Vol. III.

NEW YORK, JULY 1911.

No. 3.

## H. A. ROBINSON.

**T**HE picture on front page represents one of Brandon's local Magicians, who has held his audience spellbound during three seasons.

Illusions, Card and Handkerchief work are the principals in his ever changing program. As a member of the I. S. C. he likes to hear of any one who is in favor of killing Exposures in public. As a collector of magical books and rare programs, he came in possession of many rare photos and books. Being a writer for this Journal, the readers will no doubt appreciate the style of writing so peculiar to our Harry A. Robinson of Brandon, Manitoba, Canada.

### B. of M. NOTES.

The Headquarters Assembly Brotherhood of Magicians, Troy, N. Y., held a largely attended meeting, Tuesday evening June 7th, at the Studio rooms of Prof. Mayo, Third and Congress Streets, Troy, N. Y.

Many members from out of town were present and passed a very enjoyable evening.

The meeting was called to order by Prof. Mayo, Permanent Chairman and all Headquarters Officers answered the roll call, three members only being marked absent. A number of important resolutions were passed and officers and representatives were elected for the coming year.

The business session was adjourned at 10 P. M. and an elaborate program of entertainment, which included short magical acts, songs and solos by members, instrumental music, readings, etc., and an informal banquet served during an intermission. Toasts were drunk to our Brothers in Metropolitan Local No. 2, B. of M. and to our absent members.

Final adjournment was taken at 1 A. M. and a vote of thanks and congratulations extended to our entertainment committee for the royal good time provided.

#### METROPOLITAN LOCAL No. 2.

The Second Quarterly Meeting of the Metropolitan Local No. 2 was held at Bro. F. C. Hill's Offices, 150 Nassau Street, New York City, on June 5th. Even these spacious rooms were taxed to the limit. Business was transacted swiftly under the guidance of our worthy Bro. Chairman James Kennedy.

An engrossed resolution was ordered to be sent to the family of the late Bro. F. X. Chamberlin and the same to be spread on the minutes.

Committee was appointed to draft By-Laws.

The Entertainment Committee under Chairman C. J. Hagen, are getting ready for an entertainment this coming fall, and as some tickets as well as advertising space is subscribed for it points to a success.

Bros. Chas Beck, F. F. Hill, Jr., were installed in the Mystic Work. Meeting closed in A. C. B. P. to reconvene on July 10th, at same premises.

The Chairman of Entertainment Committee with the help of Bro. F. C. Hill, furnished smoke-producers which helped greatly in shielding many effects. That four ace trick of Simms, the vanishing Cigarette and Cards of A. Karleman, the Bag Escape of Kennedy the Mystifier, and Bro. F. F. Hill's (Sicnarf 2nd.) Half-hour in Magic were all well rendered and applause followed.

Mr. Harry Haywood the famous Ball and Cup Manipulator also favored us with a four ace combination which was highly appreciated.

Space forbids the further rendering of a good trick which many of the Brothers had not the chance to witness, an original hat trick by the Fakir of Blackwells.

Replenish your weak parts of your act by consulting the book published by Frederick Jones, as per his advertisement. A neat little booklet with big effects. Worth the money invested to anyone doing mindreading or spirit work.



Vol. III. JULY, 1911 No. 3.

PUBLISHED THE FIRST OF EACH MONTH

CHARLES J. HAGEN, Editor

433 E. 75th Street, New York City, N. Y., U. S. A.

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When a red "•" is stamped in this square it is a notice that the term for which your subscription was paid has expired and is a reminder to remit for another year.

Hal Merton is booked solid for next season.



Frank Ducrot is looked upon as one of New York's busiest wizards.



The EDITOR wishes to thank the many subscribers for the praise sounded for last month's number.



James Burrows is coming to the front with a real smart magical entertainment. He received several fine press notices last month.



Powell reports big success through Cuba. He will be back in New York this month to inspect the new illusions now in course of construction across the river.



Dr. Albert M. Wilson had the time of his life during his visit to New York last month. Come again and explain to some of the boys how that mule "break" was set. Rather a "windy" story, eh doctor?

#### HANDKERCHIEF PRODUCTION.

PREPARATION:—Place handkerchiefs you wish to produce in a small black bag, and lay on your *servante* or on table behind some piece of apparatus. After finishing some preceding trick turn to your table, back towards audience, and place the bag in the hollow of left elbow with opening of bag from audience.

TO WORK:—Come forward showing both hands empty, pull up right sleeve with left hand, and show front and back palms empty; turn left, placing right hand at left elbow, pull up left sleeve, at same time securing with right hand the small black bag. Now show left palm empty, front and back, then bring both hands together and commence rubbing together, at the same time getting first handkerchief out of bag, gradually producing it from the hands. Repeat this process until you have produced all the handkerchiefs. Hold these in left hand and holding empty bag in right hand reach for your wand, vanishing bag in well in table or on *servante*.

The above method though very simple will prove to be quite effective.

#### A GUILTY CONSCIENCE.

When the young couple married, a friend, who claimed to be somewhat of a magician, presented them with a tall bottle of transparent liquid, instructing them to place it upon their mantel, and explaining that, if either of them ever dared to flirt, the contents of the bottle would assume a murky color.

After they had been married a year the wife went to the seashore for a vacation. In her absence her husband frequently entertained a group of bachelor friends, with amusements thoroughly bachelor-like, but innocent enough. The friends inquired as to the significance of the tall bottle on the mantel, but the host persistently refused to divulge the secret. Finally, on the night before the day set for his wife's return, he explained the meaning of the mysterious bottle.

One of the guests, who was much given to practical joking, surreptitiously removed the cork of the bottle, into which he emptied the contents of his fountain pen. When the bottle had been thoroughly shaken it was replaced upon the mantel and carefully concealed behind a large photograph.

Next day, after the wife had returned, in dusting the mantel she removed the photograph, thus revealing the tall bottle with its sable contents. She very promptly took the bottle to the sink, emptied it, rinsed it out thoroughly, filled it with clear water, and replaced it on the mantel.

## OVETTE'S COLUMN

**Ovette's Ghost Ball Trick** PREPARATION:—Get a small rubber balloon, fill it up with confetti until size needed and then tie the end. Now take another and roll up three handkerchiefs and poke these into the balloon and tie the end. Place this one in the left trousers' pocket. On the right side place the solid billiard ball. Now show the ball, (one with confetti in) and do several passes, then toss in the air. As you catch it break it and the confetti will fly about. Now show hands empty and produce the solid ball from the right pants pocket. Sound it and place it in the pocket again (upper pocket.) Pocket can now be shown empty. Produce the other ball from left pocket, after a few passes, burst ball and produce the handkerchiefs.

\*\*\*

**Ovette's Vanishing Glass of Water.** EFFECT:—Performer exhibits a small tray, pitcher, and glass, then places them upon a table. Glass is then filled with water and covered with a handkerchief, and instantly vanishes. Glass does not go in pitcher. No apparatus required, something new and easy.

SECRET:—Pick up pitcher and fill glass, and with other hand place handkerchief over glass, at the same time putting down the pitcher on tray in front of glass, shielding the glass, which remains on table. Now bring up hand with glass covered with handkerchief, (have a piece of paper cut size of glass, inside of handkerchief) if done with a natural move audience will believe it to be the glass. You can now crumple handkerchief, and behold glass has vanished. Now produce a duplicate glass from inner coat pocket if desired.

NOTE:—If you wish to produce a duplicate glass from pocket, you can secure from a magical dealer, a small rubber cap for about 35 cents. Fill glass with water, place cap over glass, and when same is produced, remove cap, which is dropped in pocket, and glass then produced.

\*\*\*

**Ovette's Par Excello Handkerchief Trick.** Have a small color change tube with handkerchief tightly packed in, under vest.

TO SHOW:—Borrow silk handkerchief and programme. Form tube, show empty, push handkerchief through once, and have examined again, at same time getting hold of fake from vest to paper tube. Pass white handkerchief through and change several times. To make it more mystifying, you can reverse, which you

must do to bring back the borrowed handkerchief. After reversing the tube, changing the handkerchief back again, finally bring to white. Show white and let fake slide out of tube into right which conceals fake under white handkerchief, put in side pocket, leaving white handkerchief sticking out. Show tube empty, then take handkerchief out of pocket and return to the owner. The tube is left in the side pocket.

This makes a most mystifying trick, and is perfectly practical to show tube anytime during trick, show handkerchief and lay on tube and slide tube in handkerchief allowing tube to be examined.

\*\*\*

**Ovette's Billiard Ball Change to Ribbon.** Have mouth roll under left side of your vest, produce billiard ball, under cover of showing ball solid, get roll in left hand. Show change over palm in order to show hands empty with exception of ball. Place ball in right hand, appear to take it in left (really letting it sink into right palm) and place in mouth, putting in roll and sticking tongue into side of cheek, roll tongue several times, at same time reach up and pull out end of paper, meanwhile getting rid of ball. Paper is now pulled out, hands shown empty.

It will be found that this is a much better way than by eating paper, for the mouth roll and ball really appear to change to ribbon.

### HARDEEN'S MILK CAN ESCAPE.

This is a new stunt, originated by a well known artist about a year ago. The milk can is unprepared but performer uses his *own* locks; as he mostly always does anyway. The trick lies in the cabinet, the back of it has two curtains, or rather, is double, here an assistant is concealed with a master key for the padlocks, curtain is drawn, assistant comes forth, unlocks the can, etc., performer comes out, can is then locked, and duplicate seals are placed over key-holes of the locks, assistant conceals himself, performer make snoise awhile, rattles locks, etc., and then makes his appearance. Can is examined and water poured from it slowly, showing it unprepared. Assistant can come from back or up the trap if it is wished, or performer can go down trap, make his way to back of house, can brought out, and making it appear as if performer is still in it and couldn't get out, might be drowned, etc. After all is opened, the audience worked into a great pitch of excitement, performer runs down aisle on to stage. You will find this is about the best.

**HARRY LOUINE'S CARD CREATION.**

A card is selected from pack, corner torn off and returned by audience, remainder of card burned and ashes distributed among a glass bowl of confetti, from which a glass is half filled with confetti, and poured back and forth to prove nothing concealed, after which it is placed in full view on a table. Glass is now covered with a handkerchief, and instantly removed when card appears restored minus corner which fits exactly.

**SECRET:**—Black art table having a well (or an ordinary *servante*) two glasses, pack of cards, confetti in glass bowl and a duplicate card of which corner is torn, is placed in glass and deposited in the well leaving the rim of glass protruding a trifle above table top. A duplicate card is forced, performer tearing off corner, ringing in the corner of the one in the glass which is held by audience, remainder of card is burned to ashes and mixed into the confetti, confetti is poured back and forth into glass leaving it half filled. Now for the delicate part of the trick. The glass is set just in front of well, the handkerchief is carelessly lying on table concealing duplicate glass, and when handkerchief is brought forth, the fingers slip glass from the well carrying it along under cover, and while carelessly covering the other (confetti) glass, the left hand goes under, as if to lift glass, but in reality placing it into the well.

Remove handkerchief and show card.

The exchange is undetectable if properly worked, forming a perfect Card Illusion.

**CARDS.**

A Frenchman it was who catered to the frivolous side of human nature by inventing playing cards. They were intended as a pastime for the demented monarch, Charles VI. "Hearts" represent courage and valor in war; "diamonds" represent pike heads for halbert end, weapons of defence; "spades" represent quarrels shot from arbalists—weapons of attack; "clubs" represent prudence, the trefoil leaf suggests forage. Each has its king, a valiant, experienced leader, each named after men of renown in ancient history—David, Alexander, Cæsar and Charlemagne. Four squires are given to four kings—Lancelot, Ogier, Renaud and Hector. Each king has his favorite dame—these are not queens. These dames indicate that the wife is nothing in herself, but derives force and splendor from her husband. The "ace" is above and beyond all, and represents cash, the sinews of war. The other cards, from two to ten, represent bodies of troops of various strength.

**HOW TO TELL THE WILD FLOWERS.**

If you observe a thrifty plant  
That from the rich earth sprang,  
And on its boughs, mid foliage scant,  
Some luscious bivalves hang,  
Quite positive you then may be  
It is an Oyster Plant you see.

Then if another bush you've found,  
And from its twigs depend  
White, oval shapes, with tops quite round,

But tapering toward the end,  
It is an Egg Plant, I opine,  
And you will find its fruitage fine.

If on a tree some fruit you see

Of dull and blackish hues,  
And nearer by it seems to be

A crop of overshoes,  
'Twill not require much mental force  
To say, "A Rubber Plant of course!"

—Judge.

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I have the \$20.00 method also but am using this one for the following valid reasons: 1. I can carry the entire apparatus in my pocket. 2. No assistant is needed. 3. It must be performed upon a flat surface—hence the glass pane. 4. By a simple dodge milk is shown upon the pane of glass up to the last moment.

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## A few words by Will Goldston about his forthcoming book entitled "Exclusive Magical Secrets."



IN the "Magician Annual" for 1910-11 there appeared a brief notice to the effect that I was preparing for publication a new book entitled "Exclusive Magical Secrets." This has brought me a number of letters asking for particulars of the work.

One correspondent says: "I see that the book is to be brought out at 25s. net. It will have to be something very good to be worth that!" That is just what it is going to be—something very good—something better than the best thing of its sort ever before published—something well worth five guineas. For more than six years I have been working at it. Even now my task is not finished. I am still adding to the mass of original matter, still planning and shaping the various features, still writing necessary explanations, still commissioning artists for special diagrams. First, as to the form of the book. My subscribers can rely on that being both unique and sumptuous. I propose to limit the issue to one thousand copies. Each copy will be bound in leather, and will be fitted with a patent lock. The subscriber's name will be embossed in gold on his particular copy. The text will be set up from new type, and the illustrations will be printed on art paper. I estimate that the book will from first to last cost about £750 to produce. Expense will not be spared in any direction. The contents of the book will be imposing—probably about 70,000 words of text and 400 illustrations—and its appearance equally imposing.

Somebody asks: "Why the patent lock?" The answer is simple. The value of the book will be in the exclusive secrets it contains. A subscriber will take care to keep these secrets to himself. When he is not exactly using the book himself, he will lock it up from others just as he would his cash box. He will be anxious to keep prying eyes from the one as from the other.

This matter of secrecy seems to me so important that I propose to require every subscriber to sign an undertaking to the effect that he is purchasing the book for his own personal use, that he will not disclose the contents to others except by performance of the tricks described, and that he will not rewrite or publish any part. Further, I propose to limit the sale to professional and semi-professional magicians, as I do not think beginners should be allowed to benefit by the special information given in this book. Further, I intend to issue all copies on the same day, so that in this respect no subscriber will have any advantage over another. All will start fairly in the use of these special secrets for the purpose of mystifying the public.

The book will be fully protected in the United States and in certain of the European countries. British and American Magicians are the most enterprising in the world, and are always eager to get anything new relating to their art at the earliest possible moment. They will not allow a unique opportunity such as this to escape them.

The magical secrets described will be real secrets. Particulars will be given of the most famous and effective illusions in the world of magic. And those particulars will be clear and full. Some writers on magical subjects have a habit of withholding a part—often the most important part—of an explanation. I shall make a point of setting down everything. Each trick will be described step by step, and will be illustrated by correct diagrams. My aim will be to enable my readers to perform the trick as effective as ever its inventor could. I hope that every article in the book will be as informative and useful as a practical demonstration by a performer with inspection of the actual apparatus concerned. Among the mysteries explained will be the "Expanding Cube" of Buatier de Kolta. This celebrated illusion has long puzzled the public and magicians alike. How did De Kolta get the effect? Many ask the question and failed to get a satisfactory answer. Conjuror after conjuror has endeavoured to discover the principle of the act. But "Exclusive Magical Secrets" will expound this principle in full detail, and will enable every subscriber to perform the illusion.

This important feature of the book I owe to La Devo. She is a storehouse of information as to De Kolta's work. Indeed, soon after his death she purchased all his apparatus and secrets. Several times since then she has been offered large sums for the cube actually used by De Kolta, or for workable duplicates of it. Readers of "Exclusive Magical Secrets" will be able to make such duplicates themselves, and to perform one of the most startling illusions ever presented to the public. Incidentally I may mention that De Kolta regarded the "Expanding Cube" as the most precious of his inventions—an opinion I am inclined to share with him. The care he showed in the preparation of the apparatus was extraordinary. He even took precautions against the possibility of the cube being stolen. The thief would not have been able to use it, for the method of folding it was an entirely separate secret. But it will be made absolutely plain.

The following indicate other features of the book.

Quick Change Costumes, Juggler's Fake Apparatus, Sleight of Hand Tricks, Drawing-room Tricks, Pocket Tricks, Sensational Illusions, Comedy Tricks, Etc.

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In this little article I have only been able to indicate briefly the scope and character of the book. But I shall presently issue a separate prospectus. This will show in detail the proposed contents, and will be fully illustrated. Every magician interested in the matter should apply to me for a copy of the prospectus. One shall be sent to him immediately it is published, together with forms of subscription for the book and of the above-mentioned undertaking required for subscribers in view of the secret nature of its contents. It goes without saying that an application for a copy of the prospectus will in no way bind an applicant to become a subscriber to the book.



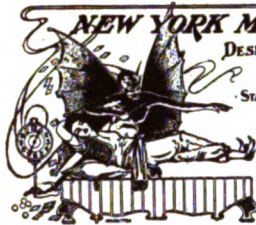


THE  
AMERICAN MAGICIAN



WALTER A. TUCK.

PUBLISHED BY  
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NEW YORK CITY



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We call your special attention that the first number of The Magicians' Photo Encyclo will be issued with the fourth anniversary of THE AMERICAN MAGICIAN. It is to your own interest to not overlook this proposition, as all photos sent with a few words as to act, etc., will be inserted if you wish to pay for the space, which will only be One Dollar and Fifty Cents. After reproducing your photo we will send cut and 5 copies to you FREE. First come, first in the group. We will positively issue no reprint after the first edition is exhausted.

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**CARL S. LOHREY,**

50 GARFIELD ST., DAYTON, OHIO.

# The American Magician

Vol. III.

NEW YORK, AUGUST 1911.

No. 4.

## WALTER A. TUCK.

**W**ALTER A. TUCK, whose portrait we present on our cover page this month, was born in Chicopee, Mass., and for the past twenty years has been a resident of Brooklyn—New York City. He is a graduate in Pharmacy and obtained his license in 1890. Later he took up magic as a pastime and being a true lover of the mystic art he is deeply interested in the collection of magical literature and apparatus. Being engaged in a more lucrative business, he does not make his living by magic alone but his spare time is given up to filling only local engagements in clubs, parlors and churches, and he is looked upon as one of the most popular entertainers in the Metropolis.

Mr. Tuck is a prominent member of The Society of American Magicians and has hundreds of intimate acquaintances among professional and amateur magicians.

In his performance he introduces down-to-date tricks and always concludes his number with his specialty, Illusions in Miniature or parlor table illusions, of which he is without doubt the originator. In this work he uses a cabinet of his own construction and within it he presents most of the leading illusions of the day, on an ordinary parlor table without draperies, employing figures measuring from ten to twelve inches. His miniature stage is fitted up with complete electrical appliances and in its setting is both unique and artistic. He designs and makes all of his apparatus and while the illusions are the same as presented on the stage, they have to be accomplished with far more complicated mechanism, due to the fact that he can receive no assistance from the figure as can be had from a living subject.

Some of the illusions presented in this way are: Levitation, Gone, The Crystal Trunk, two styles of cabinets, and many others.

A photograph of this ingenious cabinet will be found among the archives of The Society of American Magicians, while another one graces the wall of the EDITOR'S sanctum, and we assure the reader they are well worth viewing.

## CAGLIOSTRO, THE KING OF FAKERS.

(By Courtesy of the Press Publishing Company.)

**A** LIAR of the first magnitude! Thorough-paced in all the provinces of lying! What one may call the "King of Liars!"

Thus wrote grim old Thomas Carlyle. And the victim on whom he showered such abuse was Count Alessandro di Cagliostro, master of a thousand brilliant fakes. Even the man's high-sounding name was a fake. He was really Giuseppe Balsama, a Sicilian peasant's son, and in no way entitled to call himself "Count."

Cagliostro as a mere child, was expelled from the local charity school for some abominable bit of mischief. Next he went into a Palermo monastery, where he found work in the monk's apothecary shop. There he showed a positive genius for medicine, and soon knew more about chemistry and the use of drugs than did anyone else in the whole brotherhood. Incidentally he learned, too, a few great truths that al-

ways proved invaluable to doctors and showmen alike. He found out that many people trust physicians as they trust no one else. Also that a large percentage of the public are really fooled by any nonsense that is clever enough to attract them. On these two human failings the lad built his future career of gigantic swindling.

So, when a feat of audacious blasphemy on his part led the monks to kick him out, Cagliostro was quite ready to start upon his career. To provide himself with ready money for a tour of Italy he tricked a rich Sicilian into buying from him at a large price the secret of a treasure-cave that did not exist. Driven out of Sicily, he wandered through Europe and the Orient, perfecting himself in the best art of all the fakers he met on the way and swindling every simple-minded traveler he met. Then with a

Continued on page 182.)



Vol. III. AUGUST, 1911 No. 4.

PUBLISHED THE FIRST OF EACH MONTH

**CHARLES J. HAGEN, Editor**

433 E. 75th Street, New York City, N. Y., U. S. A.

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When a red "•" is stamped in this square it is a notice that the term for which your subscription was paid has expired and is a reminder to remit for another year.

In answering advertisements kindly mention THE AMERICAN MAGICIAN.

Next Month we offer "A Little Surprise" by Will Goldston. (Illustrated.) Don't miss it!

To begin in September issue.

"Magicians of Renown" under this heading Herr Ottakar Fischer accepted to write Biographies of Magicians in serials, using some of his rare photos for the benefit of our readers.

The Panama Journal and The Canal Record are giving numerous praises to The Hill Magical Company, of Panama, mentioning such as Ivanoff, The Great Galutea and Kellermann as the Resurrectors of Magic in the Isthmus.

We congratulate our brothers and wish them continued success.

## B. of M. NOTES.

Metropolitan Local No. 2 held its Sixth monthly meeting at Bro. F. C. Hill's offices 150 Nassau Street, New York City. Bro. Kennedy called the meeting to order at 8 P. M.

Communications were read and ordered filed.

By-Law Committee gave the first reading.

Bro. Moskowitz was entered a Local member.

Mr. W. A. Trck's application was referred to Committee on Admission.

Treasurers report was accepted. Bro. Kennedy informed the Brothers of his royal reception at the Headquarters Troy, N. Y.

After a strictly business transaction, while the electric fans cooled the air for its entire two hours, the meeting closed in A. C. B. P. at 10 P. M. to recovene August 7th, 1911.

C. J. HAGEN, Sec. pro-ten.

## A HAPPY THOUGHT.

"I'm going to build a new theatre along improved lines, said a magician to his friend."

"How now?"

"It is a hardship for society people to walk from the curb to their seats. I propose to arrange things so that carriages can drive right down the centre aisle."

## STOP YOUR KICKIN'.

Stop your kickin' 'bout the times,

Git a hustle on you;

Skimish 'round and grab the dimes,

Ef the dollars shun you.

Croakin' never bought a dress,

Growlin' isn't in it;

Fix your peepers on success,

Then go in to win it.

Times is gettin' good agin—

Try to help them all you kin.

Don't sit 'round with hangin' lip,

That is sure to floor you;

Try to get a better grip

On the work before you.

Put some ginger in your words

When you greet a neighbor,

Throw your troubles to the birds,

Git right down to labor,

An' you'll notice every day

Things is comin' right your way.

Stop your kickin', get a hold

Of the wheel and turn it;

You can never handle gold

'Less you try to earn it.

Bush the cobwebs from your eyes,

Stop yer blam'd repinin'.

An' you'll notice that your skies

Allus'll be shinin'.

If you hain't got the nerve to try,

Sneak away somewhere and die.

**NEXT MONTH—"MAGICIANS OF RENOWN" By Herr Ottakar Fischer**

# Ovette's Column.

**BALL VANISH.** Have two goblets, ball and handkerchief. Put ball in goblet, drape handkerchief well over left hand, pick up goblet, and under cover of putting goblet under handkerchief, quickly and without movement, drop ball on to *servante*. Put goblet and handkerchief on table, put on other goblet and draw out handkerchief.

\*\*\*

**LYMAN'S CARDS FROM POCKET.** Take any pack of cards and separate it into four suites, in one to king order. Now take "Hearts" from one to seven and slip a rubber band around them, in the middle. Take the rest of the "Hearts" (eight to king) and do the same thing. With all the other suites, do the same. Now, place the pack of "Heart" (one to seven) in your left trouser's pocket and behind these place the second pack of "Hearts," (three to king). Behind these two packs, place the two packs of "Spades," in the same order. Do the same with the right trouser pocket, starting with the "Diamonds" and ending with the "Clubs." Produce another pack with backs to match, and hand it out for a thorough shuffle. Take it back and divide it in half and place each half in each of your trouser's pockets behind the prepared packets. Now you are ready for the trick. Ask anyone to name a card and proceed to produce it from your pocket. Of course you know the order the cards are arranged in, and you can find any card almost immediately. It is not advisable to have more than six cards named.

\*\*\*

**OVETTE'S RAINBOW RIBBON AND FLAG.** A white billiard ball is shown all around and placed in the left hand. The right hand shown empty, approaches left hand producing a long ribbon, and the white ball vanished, and in its place a blue ball appears. Blue ball is now placed between the hands causing it to diminish in size and another ribbon is produced, and from this ribbon a small U. S. flag is also produced, and billiard ball vanished completely. No palming, exchange, or body work. Nothing to get rid of.

**SECRET:**—Get three ribbons, making a pocket in end of one, then take a U. S. flag roll it up and place in pocket, rolling ribbon up into a small ball and tuck end under a fold. Now take another ribbon and roll around former ball in same manner, and the same with other ribbon. It will now look like a billiard ball at a short

distance. Show a solid ball for examination, and on way back to stage vest ball for fake one, then unroll one ribbon off and show it has changed color. When you produce ribbon, do change over hand palm, and produce billiard ball from knee etc., and repeat with other ribbons, the last one take flag out and vanish ribbon in pocket, or conceal under cover of flag.

## ATTENTION!

Complaints from various subscribers show that a advertiser in this and other Magical Magazines is not living up to his promises. We therefore would like to ask Mr. Wm. McQuade of Leonard, Texas to kindly straighten out this trifling matter, so that we may not be forced to reject any advertisement, which may only injure this periodical and classify its proprietor in this same class of unprincipled business men.

## KNEW HIM OF OLD.

Two friends of a man-about-town arrived in the city about 10 o'clock a few evenings ago. They tried to find their friend at the hotels, but failed. Finally they took a taxicab and rode out to the man-about-town's house. A woman came to the door.

"Does Mr. So-and-so live here?" inquired one of the visitors.

"Yes," the woman replied, glancing at the taxicab. "Bring him in."



## NEW GLASS OF MILK THROUGH HAT

Especially designed for Society Artists who carry no table for this trick.

**EFFECT:** Glass filled with milk is placed in a borrowed hat and then carried among audience. Glass and hat are then placed on table and covered with a borrowed handkerchief. The covered Glass is next placed on a sheet of glass. At command the Glass passes gradually upwards into the hat.

I have the \$20.00 method also but am using this one for the following valid reasons: 1. I can carry the entire apparatus in my pocket. 2. No assistant is needed. 3. It must be performed upon a flat surface—hence the glass pane. 4. By a simple dodge milk is shown upon the pane of glass up to the last moment.

Price, including Glass, etc., by Express, **\$2.25**  
By mail, no Glass, (better) **\$1.75**

N. W. JAMES

Box 432,

Homer, La.

## CAGLIOSTRO KING OF FAKERS.

(Continued from page 179.)

gloriously beautiful girl whom he had married in Rome, he launched forth as the discoverer of a miraculous liquor which he called "Wine of Egypt," and which, he claimed, would prolong life and restore youth. Pointing to his lovely young wife he related that she had recently been a withered old crone of eighty, and had been made a girl again by one draught of "Wine of Egypt."

He himself, he said, had already lived for two thousand years by constantly drinking this wine. He told, as an eye-witness, about events that had happened many centuries before, and described the scriptural marriage feast at Cana in Galilee, at which he said he had been an honored guest. He also declared he had been present at the Crucifixion, and he used to burst into tears at sight of a crucifix.

People listened greedily to Cagliostro's absurd lies. Through the sale of his "Wine of Egypt" he grew fabulously rich. He traveled from place to place in a gilded chariot with a retinue of liveried servants. Princes and other notables vied with one another to do him honor. He speedily became one of the foremost men in Europe. Not content with claiming to have discovered the secret of perpetual life, Cagliostro proceeded to found a sort of Masonic order, with himself as High Priest. Thousands of people in all stations of life joined the cult, and the man's wealth and fame still further increased. He next obtained favor and more money by establishing Masonic lodges for women.

Nor were these the greatest of Cagliostro's impostures. He claimed to be of semi-divine birth, said he had the power of rendering himself invisible, and added the information that he could not only make diamonds and other precious stones, but could transform all metals into gold. The wonder was less that he should make such assertions than that nearly all Europe should believe him. By clever spiritualistic seances he apparently raised the ghosts of the great dead. He persuaded some of the craftiest noblemen of the day that they had actually seen him make diamonds and turn iron bars into gold nuggets. He was a brilliant hypnotist too, at an age when hypnotism was thought to be a miraculous power.

He went to Paris. There his vast charities made him popular. His boundless wealth backed his assertion that he could make gold. The neat, hand-made "miracles" that he performed astounded the wisest Frenchmen. Prince Cardinal de Rohan, Grand Almoner of France, and shrewdest of statesmen, was utterly hoodwinked by him. In fact, Cagliostro has always been suspected of using the Cardinal as a dupe in the

famous—or infamous—affair of the Queen's Necklace. As a matter of fact, some of the "miracles" performed by the arch-faker still defy detection. He readily announced in advance the lucky numbers in the Government lotteries. When temporarily locked in the Bastille prison, in 1786, on suspicion of having shared Rohan's supposed guilt in the theft of the Diamond Necklace, he wrote on his cell wall: "The Bastille Shall Be Destroyed and the People Shall Dance on the Site!" In three years this prophecy was fulfilled.

After a luxurious life in Paris, Cagliostro went to Rome. There the Pope condemned him to life imprisonment as an enemy to the Christian religion. He died in his cell, August 26, 1795, having for years duped the whole world.

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Covered with Handkerchief.  
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## A few words by Will Goldston about his forthcoming book entitled "Exclusive Magical Secrets."



IN the "Magician Annual" for 1910-11 there appeared a brief notice to the effect that I was preparing for publication a new book entitled "Exclusive Magical Secrets." This has brought me a number of letters asking for particulars of the work.

One correspondent says: "I see that the book is to be brought out at 25s. net.

It will have to be something very good to be worth that!" That is just what it is going to be—something very good—something better than the best thing of its sort ever before published—something well worth five guineas. For more than six years I have been working at it. Even now my task is not finished. I am still adding to the mass of original matter, still planning and shaping the various features, still writing necessary explanations, still commissioning artists for special diagrams. First, as to the form of the book. My subscribers can rely on that being both unique and sumptuous. I propose to limit the issue to one thousand copies. Each copy will be bound in leather, and will be fitted with a patent lock. The subscriber's name will be embossed in gold on his particular copy. The text will be set up from new type, and the illustrations will be printed on art paper. I estimate that the book will from first to last cost about £750 to produce. Expense will not be spared in any direction. The contents of the book will be imposing—probably about 70,000 words of text and 400 illustrations—and its appearance equally imposing.

Somebody asks: "Why the patent lock?" The answer is simple. The value of the book will be in the exclusive secrets it contains. A subscriber will take care to keep these secrets to himself. When he is not exactly using the book himself, he will lock it up from others just as he would his cash box. He will be anxious to keep prying eyes from the one as from the other.

This matter of secrecy seems to me so important that I propose to require every subscriber to sign an undertaking to the effect that he is purchasing the book for his own personal use, that he will not disclose the contents to others except by performance of the tricks described, and that he will not rewrite or publish any part. Further, I propose to limit the sale to professional and semi-professional magicians, as I do not think beginners should be allowed to benefit by the special information given in this book. Further, I intend to issue all copies on the same day, so that in this respect no subscriber will have any advantage over another. All will start fairly in the use of these special secrets for the purpose of mystifying the public.

The book will be fully protected in the United States and in certain of the European countries. British and American Magicians are the most enterprising in the world, and are always eager to get anything new relating to their art at the earliest possible moment. They will not allow a unique opportunity such as this to escape them.

The magical secrets described will be real secrets. Particulars will be given of the most famous and effective illusions in the world of magic. And those particulars will be clear and full. Some writers on magical subjects have a habit of withholding a part—often the most important part—of an explanation. I shall make a point of setting down everything. Each trick will be described step by step, and will be illustrated by correct diagrams. My aim will be to enable my readers to perform the trick as effective as ever its inventor could. I hope that every article in the book will be as informative and useful as a practical demonstration by a performer with inspection of the actual apparatus concerned. Among the mysteries explained will be the "Expanding Cube" of Buatier de Kolta. This celebrated illusion has long puzzled the public and magicians alike. How did De Kolta get the effect? Many ask the question and failed to get a satisfactory answer. Conjuror after conjuror has endeavoured to discover the principle of the act. But "Exclusive Magical Secrets" will expound this principle in full detail, and will enable every subscriber to perform the illusion.

This important feature of the book I owe to La Devo. She is a storehouse of information as to De Kolta's work. Indeed, soon after his death she purchased all his apparatus and secrets. Several times since then she has been offered large sums for the cube actually used by De Kolta, or for workable duplicates of it. Readers of "Exclusive Magical Secrets" will be able to make such duplicates themselves, and to perform one of the most startling illusions ever presented to the public. Incidentally I may mention that De Kolta regarded the "Expanding Cube" as the most precious of his inventions—an opinion I am inclined to share with him. The care he showed in the preparation of the apparatus was extraordinary. He even took precautions against the possibility of the cube being stolen. The thief would not have been able to use it, for the method of folding it was an entirely separate secret. But it will be made absolutely plain.

The following indicate other features of the book.

Quick Change Costumes, Juggler's Fake Apparatus, Sleight of Hand Tricks, Drawing-room Tricks, Pocket Tricks, Sensational Illusions, Comedy Tricks, Etc.

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# The American Magician

Vol. III.

NEW YORK, SEPTEMBER, 1911.

No. 5.

## GRDINA.

**T**HIS month's front page is graced by a good likeness of John J. Grdina and his better half, who acts as his lady assistant, Mrs. Minnie M. Grdina. Mr. Grdina was born in Austria, May 26th, 1885, and came to the United States at the age of six, and received his education in the Catholic schools of Cleveland, Ohio. After leaving school, at the age of 15, he became a printer's apprentice. Three years later he became the owner and publisher of a daily and Sunday paper, which found interest among the Slavonic inhabitants of Cleveland. After three years of publishing, he sold his plant and business, accepting a position in a bank. During his spare time he studied magic, taking lessons from several well known teachers of the Mystic Art. On Feb. 12th, 1907, he led Miss Minnie M. Riedel, his clever and beautiful lady assistant, to the altar. Their first public magical performance, which was pronounced an emphatic success, was given on Feb. 17th, 1907. As time passes, improvements are found in Grdina's act, which has become a leader for Cleveland's churches, clubs, smokers, etc.

Bro. Grdina is a faithful member in various theatrical societies and is quite active in The Society of American Magicians, of which he is a member.

## Ovette's Column.

**VALADON'S DOVE TRICK.** To perform this trick properly the performer should have a pocket in the inside of the coat, made lengthways, most Dress-suits and Tuxedo coats are made this way. In the pocket on the right hand side, place a small white dove. The white gloves which are to be used, are to be prepared as follows:—Fix them with a piece of good stout elastic-cord, sew a ring to one of the gloves, run the elastic through the ring, and sew the end of the elastic to the other glove, so as to have the gloves both on the same piece of elastic. To the other end of the elastic fasten a dress hook, attach this under the coat to the left suspender. The gloves can be worn very comfortably by keeping the hands together.

Valadon's method of working this trick is as follows:—He enters wearing the gloves, after making opening or speech to the audience, he removes the gloves, and states that he will turn them into something alive, he turns one inside of the other and holds them between the tips of his fingers of both hands, he counts 1-2-3, at the word two, he turns to the left, he counts three, releasing the gloves, and with the same movement of left hand, he grabs the dove and

with both hands he tosses the dove into the air.

**MARO'S BALL AND CONE TRICK** Have cardboard cone, two rubber balls alike, painted red; place one ball under vest. Have cone and ball on table, show cone with right hand, then place it in the left hand, and secretly palm ball from vest, in right hand, change cone back to right, and drop palmed ball in cone; place cone on table with a little jar, to dislodge the ball in cone. Pick up other ball and vanish by palming, pick up cone and show ball. Show cone once more and drop the other palmed ball into cone, and repeat. Final, vanish one ball on *servante* when picking up wand. *Sleight for variation.* Show cone, set it down, pick up remaining ball, balance it on the back of the left hand at joints of the two middle fingers. Place the ball in the above position, cover with cone, but just as you do, the ball must be tilted into the right hand, palm, and cone placed over supposed ball. Pick up wand dropping ball on *servante*, remove the cone and pass wand through to prove ball has vanished. This is an excellent trick for a silent worker.

Frank Ducrot has recovered from his recent attack of rheumatism.



Vol. III. SEPTEMBER, 1911 No. 5.

PUBLISHED THE FIRST OF EACH MONTH

**CHARLES J. HAGEN, Editor**  
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*When a red "•" is stamped in this square it is a notice that the term for which your subscription was paid has expired and is a reminder to remit for another year.*

Magical Ovette is again with the D'ALMA Show.

Mrs. L. Hill of the Iver G. Hill Company left New York City to return to Panama, per Steamship Alliance, on August 5th, 1911. Bon-Voyage.

The Presto Co. can fill any and all orders of Stanyon's creations as same can do likewise with Presto's creations on the other side of the pond.

August 6th Virginian Pilot, has an article on Prof. B. B. Wilcox's collection of Handcuffs. It is quite a boost for handcuff workers in general. Get a copy and read it.

Electros for stationary of B. of M. Emblem now ready and can be had at 15 cents each.

Size is one-half inch and is a neat addition to any Magician's professional card or letterhead.

Bro. Conran presented to the Presto Co., the original Noah's Ark cut as used by Alexander Herrmann.—THANKS.

Conran again has something up his sleeve—just wait!

Stanyon the Magical Dictionary Man, is adding many more subscribers for his publication (see his ad space) which is another needed feature to any magician.

It is a tremendous undertaking but in the hands of this well versed Magician, Author and Editor and his well equipped staff of writers, he certainly can fill this work of "A Dictionary of Magical Effects."

After a spin to Troy and Philadelphia, I feel quite refreshed and happy. This most needed vacation, proved a great thing, inasmuch as I had the pleasure to meet the acquaintance of Madame Hill, now with Iver Hill Magical Company of Panama. This Company has many flattering clippings from the various papers.

Madame Hill came East to get various large Illusions and a new Coin Ladder. I may say new because the principles are entirely original of the manufacturer Bro. G. E. Closson.

The Hill Company will start their new act with this month, and we certainly predict them a successful season.

## B. of M. NOTES.

### METROPOLITAN LOCAL No. 2.

The Seventh monthly meeting of Metropolitan Local No. 2, was held at 150 Nassau Street, New York City, on August 7th, and was called to order at 8 P. M. sharp by Chairman Kennedy.

The business session lasted fully two hours and closed with the election to membership of W. A. Tuck and the application of Flossay.

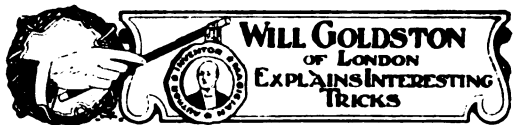
A fifteen minute card work was shown by Flossay, proving him quite an adept on cards.

Next meeting being the Semi-Annual meeting, will be a star session, as a goodly program and lots of smokes are provided for.

Will you, brother, miss this treat?

Yours in A. C. B. P.

A. KARLEMANN,  
Publicity Chairman.

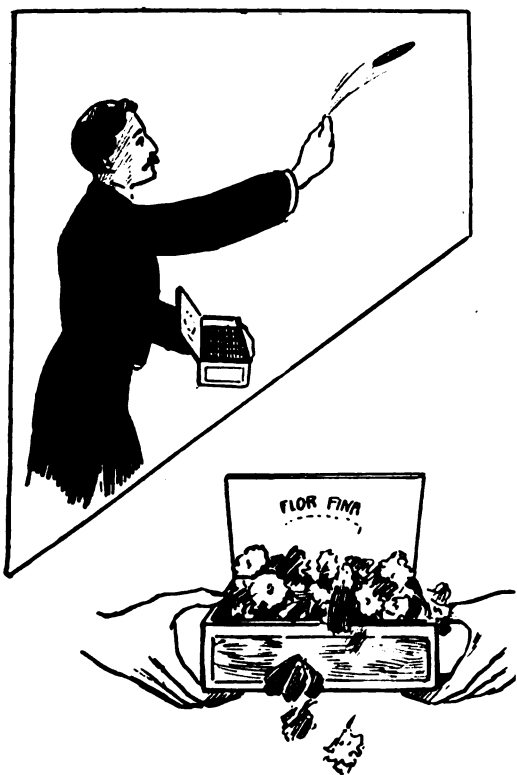


A LITTLE SURPRISE.

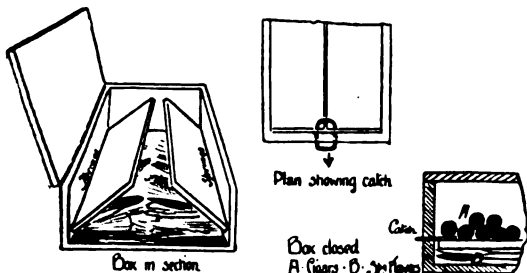
BY WILL GOLDSTON.

THIS excellent trick is most suitable for a parlor or small hall.

The conjuror opens a box of cigars and throws



some away to the audience. Suddenly closing the box and opening it again, the performer finds it full of flowers—of the "spring" variety.



There was more than one "layer" of cigars in the box, but the conjurer did not empty the box. The fake bottom was divided down the centre.

and the pieces were attached to the sides with spring hinges. When the conjurer had distributed the cigars he released the catch which held down the two pieces of the false bottom, these two pieces flew open, remaining against the sides of the box. Under the fake bottom was a collection of spring flowers, which expanded when the pressure on them was released.

THE SECRET OF THE DANCING TURKEYS.

HEAT is the most important part of the animal economy, but sometimes it is put to strange uses. The strangest, perhaps, was the enterprise of "Kinky" Penny, who traveled through the South just after the Civil War and delivered addresses to negroes in which he promised a Government bounty to all the colored people who had straight hair.

On the day following there appeared an eloquent salesman selling a bottled preparation warranted to take out the kinks of the kinkiest head covering that ever sprouted. The fraud resulted in great profit for the swindlers and great misery for the victims.

Penny came to New York and started a place in the vicinity of Chatham Square, where he advertised that he had on hand a flock of "Persian Dancing Turkeys." The homecomers from the war were ready for any sort of a diversion and Penny provided it, carrying out the truth of his announcement that he possessed a flock of feathered dancers. Whether they were Persians or not is immaterial—but the fact is they danced. The birds were confined in a large cage which had a sheet-iron floor. An orchestra consisting of an accordion and a cracked fiddle began to play at the opening hour, and the turkeys began to dance. They didn't keep time, to be sure, but the way they lifted their feet and pranced about was about as near a turkey quickstep as could be imagined.

The show went on for a fortnight and might have continued for months if an inquisitive policeman had not discovered that beneath the metal floor of the cage were three charcoal braziers blown into red heat by the fiddler, who kept time by pounding his foot on the top handle of a bellows!

Of course, as the floor on which the foolish birds stood became hotter and hotter, the higher they lifted their feet and the more grotesque became their movements. The discovery ended the entertainment of the "Dancing Persian Turkeys," but it is probable that charcoal heat never had been employed for such a purpose before and probably never will be again.

## MAGICIANS OF RENOWN.

BY

OTTOKAR FISCHER, S. A. M., M. M. C.

Under this heading Herr Ottokar Fischer accepted to write biographies of magicians in serials, using some of his rare photos for the benefit of our readers. Mr. Fischer's biography of Chevalier Ernest Thorn (see page 131) has brought much favorable comment and we are highly pleased that Mr. Fischer has consented to write more for this paper, and we are also pleased to give our readers what they ask for.

ED.

### LOUIS HASELMAYER.

**S**TRANGE as it may seem, my second biography touches also on an Austrian magician, but stranger still, although born in Vienna, he was known by but few as a celebrated sleight-of-hand artist in his own place of birth.

Louis Haselmayer was born on Sept. 19th, 1839, and became a clever mechanic, working at the Royal Telegraph Offices. His spare moments were consumed in study of pyro-technical and chemical experiments. Music was also mastered by him, so far, that he was pronounced an expert pianist.

One day, after witnessing a performance of the celebrated and ever popular card trickster and mystifier, Dr. Johann N. Hofzinsler assisted by his faithful wife, in their performance entitled "One Hour of Deception", his peace was gone, while the desire to master magic increased day by day. Fortunately, Dr. J. N. Hofzinsler, taught the fundamental Laws of Deception to young Louis Haselmayer, who readily mastered the lessons of his tutor. The elite as well as the King of Austria had the pleasure of calling him for an hour of mysticism.

By this time, Prof. Compars Herrmann, whose reputation was well founded, took notice of the young conjurer, giving him an invitation to call with the result of engaging him, to fill the program with musical selections for their proposed tour through America. So young Haselmayer sailed with Compars Herrmann at the end of the year—1859. However this proved a bad proposition as Herrmann did not fulfill his promises, not even paying his salary, and after a year of disgusted work, Haselmayer dissolved his relations with Compars Herrmann, starting out with his own performances in New York and its surrounding towns. These performances proved successful to the extent that an impresario appeared who wished to manage Haselmayer on an

extensive trip through America. This impresario was none other than the well known Mr. Francis J. Martinka, of the old firm of Martinka & Co., 493 Sixth Ave. Under his management the tour was a successful one. Haselmayer's program was made up as follows: I. Magic. II. Rendition on the Stylocarpe. III. Trained Canaries and white Mice. IV. Illusions—Psycho, Escape from a Glass Box, and others.

This program caused a sensation and continued so during the ten years of travel.

After all cities had been visited, Haselmayer directed attention to Australia where he repeated the sensational success created in America.

At the same time Prof. Anderson, Wizard of the North, traveled there and Haselmayer had some competition. Success seemed to follow him everywhere and he was considered the superior of Anderson.

But now, homesickness caused him to pack up all of his apparatus carefully and store same, so that he could once more visit his home, Vienna, after traveling on foreign soil for a period of sixteen years. Haselmayer reached the City Beautiful on Feb. 1st, 1876. It was on the occasion of this visit that he became infatuated with a beautiful Viennese, and their marriage followed.

When Haselmayer intended to resume his travels, Mrs. Haselmayer objected to traveling, and so they intended to settle down in Vienna. Haselmayer had all of his show property sent on from Australia, which after a long time reached him. This outfit weighed many thousands and pounds. While opening the boxes and removing his prized apparatus, the vision of his former successes and glories all loomed up before him, and in tears of sorrow he carefully stored away his treasured apparatus, perhaps never again to be used by him.

Those tears so impressed the young Mrs. Haselmayer that she reconsidered her selfish wish and consented to accompany her husband on his second tour, which was to take in a trip around the world. She never regretted it.

After thoroughly overhauling all of his expensive apparatus, he started on his extensive tour, sailing on the steamship Osyth, the early part of January, 1878. He reached Cape Town, Africa, where he gave the first performance of this tour on Feb. 27th, 1878.

His journey's end was reached in 1884, after visiting South Africa, Australia, India, Straits Settlements, China, Japan, going as far as the Hymalayas, where no other European magician ever ventured to go.

(To be continued.)

Powell will reach New York about Oct. 1st. His trip through Cuba has been very successful.

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## A few words by Will Goldston about his forthcoming book entitled "Exclusive Magical Secrets."



IN the "Magician Annual" for 1910-11 there appeared a brief notice to the effect that I was preparing for publication a new book entitled "Exclusive Magical Secrets." This has brought me a number of letters asking for particulars of the work.

One correspondent says: "I see that the book is to be brought out at 25s. net. It will have to be something very good to be worth that!" That is just what it is going to be—something very good—something better than the best thing of its sort ever before published—something well worth five guineas. For more than six years I have been working at it. Even now my task is not finished. I am still adding to the mass of original matter, still planning and shaping the various features, still writing necessary explanations, still commissioning artists for special diagrams. First, as to the form of the book. My subscribers can rely on that being both unique and sumptuous. I propose to limit the issue to one thousand copies. Each copy will be bound in leather, and will be fitted with a patent lock. The subscriber's name will be embossed in gold on his particular copy. The text will be set up from new type, and the illustrations will be printed on art paper. I estimate that the book will from first to last cost about £750 to produce. Expense will not be spared in any direction. The contents of the book will be imposing—probably about 70,000 words of text and 400 illustrations—and its appearance equally imposing.

Somebody asks: "Why the patent lock?" The answer is simple. The value of the book will be in the exclusive secrets it contains. A subscriber will take care to keep these secrets to himself. When he is not exactly using the book himself, he will lock it up from others just as he would his cash box. He will be anxious to keep prying eyes from the one as from the other.

This matter of secrecy seems to me so important that I propose to require every subscriber to sign an undertaking to the effect that he is purchasing the book for his own personal use, that he will not disclose the contents to others except by performance of the tricks described, and that he will not rewrite or publish any part. Further, I propose to limit the sale to professional and semi-professional magicians, as I do not think beginners should be allowed to benefit by the special information given in this book. Further, I intend to issue all copies on the same day, so that in this respect no subscriber will have any advantage over another. All will start fairly in the use of these special secrets for the purpose of mystifying the public.

The book will be fully protected in the United States and in certain of the European countries. British and American Magicians are the most enterprising in the world, and are always eager to get anything new relating to their art at the earliest possible moment. They will not allow a unique opportunity such as this is to escape them.

The magical secrets described will be real secrets. Particulars will be given of the most famous and effective illusions in the world of magic. And those particulars will be clear and full. Some writers on magical subjects have a habit of withholding a part—often the most important part—of an explanation. I shall make a point of setting down everything. Each trick will be described step by step, and will be illustrated by correct diagrams. My aim will be to enable my readers to perform the trick as effective as ever its inventor could. I hope that every article in the book will be as informative and useful as a practical demonstration by a performer with inspection of the actual apparatus concerned. Among the mysteries explained will be the "Expanding Cube" of Buatier de Kolta. This celebrated illusion has long puzzled the public and magicians alike. How did De Kolta get the effect? Many ask the question and failed to get a satisfactory answer. Conjuror after conjuror has endeavoured to discover the principle of the act. But "Exclusive Magical Secrets" will expound this principle in full detail, and will enable every subscriber to perform the illusion.

This important feature of the book I owe to La Devo. She is a storehouse of information as to De Kolta's work. Indeed, soon after his death she purchased all his apparatus and secrets. Several times since then she has been offered large sums for the cube actually used by De Kolta, or for workable duplicates of it. Readers of "Exclusive Magical Secrets" will be able to make such duplicates themselves, and to perform one of the most startling illusions ever presented to the public. Incidentally I may mention that De Kolta regarded the "Expanding Cube" as the most precious of his inventions—an opinion I am inclined to share with him. The care he showed in the preparation of the apparatus was extraordinary. He even took precautions against the possibility of the cube being stolen. The thief would not have been able to use it, for the method of folding it was an entirely separate secret. But it will be made absolutely plain.

The following indicate other features of the book.

Quick Change Costumes, Juggler's Fake Apparatus, Sleight of Hand Tricks, Drawing-room Tricks, Pocket Tricks, Sensational Illusions, Comedy Tricks, Etc.


I feel confident that "Exclusive Magical Secrets" will mark an epoch in the development of magic in this country. There is still much work to be done in connection with its preparation, and some months must necessarily elapse before it is issued. During these months I shall not only be arranging the great amount of original matter I have already got together, but shall be acquiring more original matter. Subscribers may rely on finding in the book explanations of the very latest secrets right up to the time of publication.

In this little article I have only been able to indicate briefly the scope and character of the book. But I shall presently issue a separate prospectus. This will show in detail the proposed contents, and will be fully illustrated. Every magician interested in the matter should apply to me for a copy of the prospectus. One shall be sent to him immediately it is published, together with forms of subscription for the book and of the above-mentioned undertaking required for subscribers in view of the secret nature of its contents. It goes without saying that an application for a copy of the prospectus will in no way bind an applicant to become a subscriber to the book.





# THE AMERICAN MAGICIAN



METROPOLITAN ORGAN OF THE BROTHERHOOD OF MAGICIANS



SICNARF, 2nd

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## ABOUT STANYON'S MONTHLY "MAGIC" AND HIS DICTIONARY OF MAGICAL EFFECTS

(With Explanations in the Vernacular)

Commencing in the Issue of "Magic" for June 1911

**T**HE number of subscribers to MAGIC is greater to-day than ever it was before. Why? For reasons which will be apparent to anyone making even a cursory glance through the pages of the August issue—or any issue. MAGIC is run on original lines, its chief attractions, *according to my readers*, being its eight pages full of the latest and best tricks explained in a manner that can be pleasurably read and as easily understood; vastly different and more interesting to conjurers, *so I am further assured*, than even twenty-four pages practically full of advertisements with here and there a description (not an explanation) of a magical effect, with perhaps an occasional explanation, illiterate and badly written at that, of an old or impracticable trick which nobody cares anything about and which even if they did they could not understand.

**At the end of Eleven Years** the headlines in MAGIC are practically the same as they were at the start—nothing better. This speaks for itself, as the paper is still alive, with a circulation that is continually increasing. My agents abroad are now asking for an increase in their supplies. I have always sold more copies in the States (without considering the Colonies and foreign countries) than I have sold in England. Is it that, taking a map of the world, one has a job to find England, or is it that the Americans are quicker to get alive to the facts. I have also, and quite recently, secured several new agents, not through any "push" of my own, as I never expected *them* to assist me in advertising my business; *it can only be due to the great and growing demand for my paper.*

The heading "**Original Lessons in Magic**" was never meant to convey *original tricks*, at the same time, as in the present issue, it treats on nothing else, *i.e.*, TRICKS THAT ARE NOT EXPLAINED ELSEWHERE, and this applies to many issues. But even when old tricks are treated under this heading they are explained (*for the first time*) in a manner that can be readily understood and worked. Instance, in the issue for December, 1910, I gave my version of the Old Japanese Butterfly Trick, prior to which I had never seen the same trick in print—I mean *explained in a manner which would enable the reader to work it*. If a proper explanation of the trick exists, apart from my own, I should be interested to be made acquainted with chapter and verse; and I have in my own collection practically every book and magazine article ever published on Conjuring.

The next heading of importance is my "**Explanatory Programmes.**" This, again, is an original idea of my own and one that has accounted for the sale of thousands of copies of MAGIC, and will doubtless account for the sale of thousands more (back numbers), if I never publish another programme. Occasionally I have found the publication of these programmes has given offence to the performer in question, but he was surely forgetting that he had had the opportunity of deriving benefit from the numerous programmes of his fellow performers published in these pages—in fact, I have reason to believe the grumblers have read and re-read every one of them; the others don't grumble, but have gladly assisted me in my endeavors. See the back numbers and in particular my articles, "A General Review of the Art from a Commercial Standpoint" (February, 1911), "Anent My Explanatory Programmes and the Rule Governing Exposés" (March, 1911), and "A Discussion *re* the Copyist" (April, 1911).

Another heading is the **Query Column**, in which the reader may ask for and receive gratis the explanation of any conjuring trick, old or new. This, again, is quite original with myself, and has proven more than successful for a number of years—it is not an experiment.

**A Bibliography of Conjuring** is another of my original headlines, and one that has run through several volumes of MAGIC, giving particulars of title pages and contents of practically every book and magazine article ever published on Conjuring and allied arts.

**A Dictionary of Magical Effects with Explanations in the Vernacular is my latest**, and perhaps greatest effort, and one that has occupied much of my time during the past three to four years; this also is quite original with myself, and several of my readers have already intimated that it bids fair to surpass any of my former efforts, and if carried out on the lines commenced will certainly prove to be the most interesting, important and biggest thing ever attempted in magical literature.

Well, it has always been my practise to see the end of a thing before I commenced it, and that applies in this case. Practically the whole of the items are tabulated in sections under their respective headings, and all I now have to do is to prepare the copy monthly for the printer; the only other necessity will be long life, good health, and the appreciation of my readers, all of which I hope to secure.

MAGIC is published on the first of every month. Annual subscription—12 months by post, 5/6 (\$1.50.) Single copies of any volume post free, 6½ (15 cents.) All back numbers or reprints of same in stock. United States stamps and dollar bills accepted in payment. Editor, Ellis Stanyon, 76 Solent Road, West Hampstead, London, N. W., England.

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# THE AMERICAN MAGICIAN

METROPOLITAN ORGAN OF THE B.O.F.M. BROTHERHOOD OF MAGICIANS

Vol. III.

NEW YORK, DECEMBER, 1911.

No. 6

## SICNARF, THE SECOND

It is with great pride that we are able to produce on the front page one of the busiest members of Metropolitan Local No. 2, Brotherhood of Magicians, one who contributed to the art of magic a book worthy of space in any magician's library. A HALF HOUR OF MAGIC, by SICNARF, 2nd, and the author, F. F. Hill, 2nd, are too well known to require an introduction to the circle of magicians.

One of our staff called on Brother Hill, but unfortunately the latter had gone on his vacation, hence these few remarks only.

In the office of the American Magician, however, is Brother Hill's promise of a more comprehensive biography, which will be offered in these columns as soon as received.

We cannot refrain from adding that Brother Hill has promised another book entitled "A SECOND HALF HOUR OF MAGIC" which, judging by the preparatory notes we have glanced over, will be still better than his peerless work, A HALF HOUR OF MAGIC.—C. J. H.



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明治十二年

This Rare Magical Program of Louis Haselmayer's Just Received.



VOL. III. DECEMBER, 1911 No. 6

PUBLISHED EACH MONTH

CHARLES J. HAGEN, Editor

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After an absence of one year from the Art of Magic, Sheldon Simms, is again in the field, presenting an entirely new entertainment, under the title of "Perplexing Problems," which embraces the latest effects and novelties in the magical line.

The apparatus, etc., used is of the very best, and the setting is very showy and effective to the eye. Simms plays dates, of only the high class order, and on account of his pleasing stage presence he is kept busy by this kind of work.

◆ ◆ ◆ ◆

Brother Iver G. Hill, the inventor of the Mephisto Coin Producer and Vanisher, intends to have same ready for the new year. Better start the new year with a new indispensable apparatus which will keep the wise ones guessing. Your Editor can vouch for all this as he holds the first one made by this clever conjurer—Bro. Iver G. Hill, of Panama.

◆ ◆ ◆ ◆

Brother Howard Thurston has published a neat manual of Pocket Tricks, which can be had at Presto's offices either in New York or Philadelphia for the sum of one dime (10 cents). Don't miss this.

Philadelphia is busy getting a Quaker Local No. 3 in the field. If interested send for further particulars to E. P. Conran, 2235 North Fourth Street or J. E. Pierce, 1030 Wolf street.

◆ ◆ ◆ ◆

Last, but not least, don't forget, the first vaudeville show of Metropolitan Local No. 2, B. of M. For further particulars watch next month's issue, or better still, send self-addressed envelope to Chairman James Kennedy, care "Presto," Station Y., New York City.

◆ ◆ ◆ ◆

#### MAGICIANS OF RENOWN.



#### LOUIS HASELMAYER

(Continued)

Maybe it would be interesting to you, dear reader, where Haselmayer performed on his second trip around the world. I give here the cities, towns, etc., as authentic:

1878-1879—Cape Town.

1879—Port Elizabeth, Grahamstown, Uitenhage, Alice, King Williamstown, Queenstown, Burghersdorp, Alival North, Bloemfontain, Kimberly, Colesberg, Middleburg, Cradbeck, Somerset, Graaf Reinet, Pieter Moritzburg and Durban.

1880—Melbourne (N. S. W.), Sydney, New Castle, Maitland, Goulburn, Wagga Wagga, Young, Sale, Gippsland, Albury, Corowa, Beechworth Ballarat, Inncercargill, Dunedu, Oamarn, Wadmate, Christchurch.

1881—Napier, Gisborn, Wellington, Wanganni, Bleuheim, Mastertown, Nelson, Hokitika, Ross, Kumara, Grey Mouth, Reefton, Westport, New Plymouth, Patea Hawera, Auckland, Thames, Hamilton, Wellongong, Dublo, Orange, Bathurst, Grafton, Lismore, Brisbane, Booma Joo-woomba, Ipswich, Maryborough Gympie.

1882—Rock Hampton, Bundaberg, Mackay, Bowen, Townville, Charters Towers, Ravenswood, Cooktown, Batavia (Indies) Loerakarta, Djogdjakarta, Samarang Soerabaja, Singapore.

1883—Hong Kong, Shanghai, Hiogo (Japan) Yokahama, Foo-Chow, Amoy, Saigon Penan- Colombo (Ceylon) Poona (Indies) Bombay.

1884—Agra, Delhi, Allahabad and Calcutta.

It is a well known fact that with all travel, lots of hardship, accidents and incidents are connected. While crossing the Orange River

at its highest flood tide it took thirty-six oxen to transfer the packages on the other side of the river. Loss by drowning at the Tile River of a few of his servants caused grief to Haselmayer. At Kimberly, while on a six day travel through the sandy desert, the most hardship of any performer was experienced by Haselmayer. In Batavia, Malayes kidnapped mistress Haselmayer, etc. Of course, being real Viennese, in heart, believing everyone, never suspecting. Good luck, however, re-inspired him so he did not feel the loss by these scoundrels, and could have retired in private life, but such was not his good fortune.

As all Europeans are subject to the tropical fevers, so also Haselmayer, but he never got cured of same, but used to get it periodically. In April, 1884, he trod on Viennas soil once more and builded a villa in the suburb, "Dornbach," where he intended to recuperate from his hard work. The tropical fever, however, undermined his body, wasting away, and not quite a year from his return, the curtain rang down on Haselmayer on the 19th of April, 1885, at the age of 46 years only.

In the history of magic, Louis Haselmayer is entitled the memories of all true magic lovers.



Louis Haselmayer

## CARTO'S CARD CONJURING

By F. O. B.

### INTRODUCTION

For the following tricks one must be acquainted with: 1. The pass with two hands. 2. Forcing of cards. 3. The change. 4. Palming of cards. 5. The forced choice.

Let us describe here, before going to explain the different effects, a new "Change." Hold pack in left hand, faces down, thumb on top of pack, fingers underneath. First card on top is the card you wish to exchange against the other card in your right hand. This card is held with tips of thumb and first finger of right hand in a vertical position, so that audience can see face of card. The opposite corner of card, or left corner, is near the left corner of pack in left hand. Performer now turns card quickly, nearly putting same on top of pack, pushes with thumb of left hand the top card a little to the right, giving the whole pack a turn to this side, takes hold of top card with tips of his first and second finger of right hand, laying this card now face down on the table, at the same time you have dropped the other card on pack and moved your left hand with pack away again. If executed smoothly and deliberately, this change is an excellent addition to your card manipulation.

### MY FAVORITE COLOR

Requirements: A pack of 32 cards.

Preparations: The 8 spades are on top of pack.

To Perform: Performer requests a number being called from 1 to 8. Say number 5 is called out; Performer takes pack, gives it a false shuffle—making the bridge or in any other manner—and puts 5 cards face down on table. He then lets three cards be drawn, which are looked at by the persons assisting. Meanwhile performer pushes the 3 top cards—the last three of the spades—a little forward, to enable him to make the "Change" at once. This is done as soon as performer receives back the 3 noted cards and the other three cards put also faces down to the first five cards, so that all the spades are now lying on the table. Performer then says: "You all know, ladies and gentlemen, that there are black cards and red cards in the pack; which do you wish to disappear—the black ones or the red ones? The red ones? Well, that leaves black. Now the black cards consist of spades and clubs. Which shall disappear, spades or Clubs? Clubs? Very well, that leaves spades.

**Another surprise next Month by the Original Tramp Magician  
'J. P. ORNSON'**

**CARTO'S CARD CONJURING (Continued)**

You have been under my hypnotic influence, because I wished at the start that you choose spades. Will you kindly look at the cards on the table and see that they are all spades? Thank you; I see you are a good medium."

**THE PUZZLING AGREEMENT**

Requirements: 3 packs of cards.

Preparations: On each pack the same card is put as top card.

To Perform: Take up one pack, make the pass and force the top card on to someone. The same thing is done with second and third pack, always forcing the top card on, of course, different persons, who must not look at the card, until told. To their great astonishment they then see, that there has been an agreement in their choice,

which no doubt is very puzzling to them.

**THE WANDERING CARDS AND GLASS**

Requirements: An extra card, say Queen of Diamonds.

Performer puts the following cards as first, second and third from top: First card, Ace of Spades; second and third, the extra Queen of Diamonds and the one belonging to pack. He then shows top card, Ace of Spades, "changes" it for the second card, one of the Queens of Diamonds, and puts it back towards spectators into a glass. Taking now the second Queen of Diamonds and showing same to spectators, performer changes it against Ace of Spades, lying on top of pack, which is then put in a second glass, also back view to spectators. On command both cards exchange places.

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## A few words by Will Goldston about his forthcoming book entitled "Exclusive Magical Secrets."

**I**N the "Magician Annual" for 1910-11 there appeared a brief notice to the effect that I was preparing for publication a new book entitled "Exclusive Magical Secrets." This has brought me a number of letters asking for particulars of the work. One correspondent says: "I see that the book is to be brought out at 25s. net. It will have to be something very good to be worth that!" That is just what it is going to be—something very good—something better than the best thing of its sort ever before published—something well worth five guineas. For more than six years I have been working at it. Even now my task is not finished. I am still adding to the mass of original matter, still planning and shaping the various features, still writing necessary explanations, still commissioning artists for special diagrams. First, as to the form of the book. My subscribers can rely on that being both unique and sumptuous. I propose to limit the issue to one thousand copies. Each copy will be bound in leather, and will be fitted with a patent lock. The subscriber's name will be embossed in gold on his particular copy. The text will be set up from new type, and the illustrations will be printed on art paper. I estimate that the book will from first to last cost about 750 pounds to produce. Expense will not be spared in any direction. The contents of the book will be imposing—probably about 70,000 words of text and 400 illustrations—and its appearance equally imposing.

Somebody asks: "Why the patent lock?" The answer is simple. The value of the book will be in the exclusive secrets it contains. A subscriber will take care to keep these secrets to himself. When he is not exactly using the book himself, he will lock it up from others just as he would his cash box. He will be anxious to keep prying eyes from the one as from the other.

This matter of secrecy seems to me so important that I propose to require every subscriber to sign an undertaking to the effect that he is purchasing the book for his own personal use, that he will not disclose the contents to others except by performance of the tricks described, and that he will not rewrite or publish any part. Further I propose to limit the sale to professional and semi-professional magicians, as I do not think beginners should be allowed to benefit by the special information given in this book. Further, I intend to issue all copies on the same day, so that in this respect no subscriber will have any advantage over another. All will start fairly in the use of these special secrets for the purpose of mystifying the public.

The book will be fully protected in the United States and in certain of the European countries. British and American Magicians are the most enterprising in the world, and are always eager to get anything new relating to their art at the earliest possible moment. They will not allow a unique opportunity such as this to escape them.

The magical secrets described will be real secrets. Particulars will be given of the most famous and effective illusions in the world of magic. And those particulars will be clear and full. Some writers on magical subjects have a habit of withholding a part—often the most important part—of an explanation. I shall make a point of setting down everything. Each trick will be described step by step, and will be illustrated by correct diagrams. My aim will be to enable my readers to perform the trick as effective as ever its inventor could. I hope that every article in the book will be as informative and useful as a practical demonstration by a performer with inspection of the actual apparatus concerned. Among the mysteries explained will be the "Expanding Cube" of Buatier de Kolta. This celebrated illusion has long puzzled the public and magicians alike. How did DeKolta get the effect? Many ask the question and failed to get a satisfactory answer. Conjuror after conjuror has endeavored to discover the principle of the act. But "Exclusive Magical Secrets" will expound this principle in full detail, and will enable every subscriber to perform the illusion.

This important feature of the book I owe to La Devo. She is a storehouse of information as to De Kolta's work. Indeed, soon after his death she purchased all his apparatus and secrets. Several times since then she has been offered large sums for the cube actually used by De Kolta or for workable duplicates of it. Readers of "Exclusive Magical Secrets" will be able to make such duplicates themselves, and to perform one of the most startling illusions ever presented to the public. Incidentally I may mention that De Kolta regarded the "Expanding Cube" as the most precious of his inventions—an opinion I am inclined to share with him. The care he showed in the preparation of the apparatus was extraordinary. He even took precautions against the possibility of the cube being stolen. The thief would not have been able to use it, for the method of folding it was an entirely separate secret. But it will be made absolutely plain.

The following indicate other features of the book:

Quick Change Costumes, Juggler's Fake Apparatus, Sleight of Hand Tricks, Drawing-room Tricks, Pocket Tricks, Sensational Illusions, Comedy Tricks, Etc.

I feel confident that "Exclusive Magical Secrets" will mark an epoch in the development of magic in this country. There is still much work to be done in connection with its preparation, and some months must necessarily elapse before it is issued. During these months I shall not only be arranging the great amount of original matter I have already got together, but shall be acquiring more original matter. Subscribers may rely on finding the book explanations of the very latest secrets right up to the time of publication.

In this little article I have only been able to indicate briefly the scope and character of the book. But I shall presently issue a separate prospectus. This will show in detail the proposed contents, and will be fully illustrated. Every magician interested in the matter should apply to me for a copy of the prospectus. One shall be sent to him immediately it is published, together with forms of subscription for the book and of the above-mentioned undertaking required for subscribers in view of the secret nature of its contents. It goes without saying that an application for a copy of the prospectus will in no way bind an applicant to become a subscriber to the book.





# THE AMERICAN MAGICIAN



METROPOLITAN ORGAN OF THE **BOM** BROTHERHOOD OF MAGICIANS



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## ABOUT STANYON'S MONTHLY "MAGIC" AND HIS DICTIONARY OF MAGICAL EFFECTS

(With Explanations in the Vernacular)

Commencing in the Issue of "Magic" for June 1911

**T**HE number of subscribers to *MAGIC* is greater to-day than ever it was before. Why? For reasons which will be apparent to anyone making even a cursory glance through the pages of the August issue—or any issue. *MAGIC* is run on original lines, its chief attractions, according to my readers, being its eight pages full of the latest and best tricks explained in a manner that can be pleasurably read and as easily understood; vastly different and more interesting to conjurers, so I am further assured, that even twenty-four pages practically full of advertisements with here and there a description (not an explanation) of a magical effect, with perhaps an occasional explanation, illiterate and badly written at that, of an old or impracticable trick which nobody cares anything about and which even if they did they could not understand.

At the end of Eleven Years the headlines in *MAGIC* are practically the same as they were at the start—nothing better. This speaks for itself, as the paper is still alive, with a circulation that is continually increasing. My agents abroad are now asking for an increase in their supplies. I have always sold more copies in the States (without considering the Colonies and foreign countries) than I have sold in England. Is it that, taking a map of the world, one has a job to find England, or is it that the Americans are quicker to get alive to the facts. I have also, and quite recently, secured several new agents, not through any "push" of my own, as I never expected them to assist me in advertising my business; it can only be due to the great and growing demand for my paper.

The heading "**Original Lessons in Magic**" was never meant to convey original tricks, at the same time, as in the present issue, it treats on nothing else, i.e., TRICKS THAT ARE NOT EXPLAINED ELSEWHERE, and this applies to many issues. But even when old tricks are treated under this heading they are explained (for the first time) in a manner that can be readily understood and worked. Instance, in the issue for December, 1910, I gave my version of the Old Japanese Butterfly Trick, prior to which I had never seen the same trick in print—I mean explained in a manner which would enable the reader to work it. If a proper explanation of the trick exists, apart from my own, I should be interested to be made acquainted with chapter and verse; and I have in my own collection practically every book and magazine article ever published on Conjuring.

The next heading of importance is my "**Explanatory Programmes**." This, again, is an original idea of my own and one that has accounted for the sale of thousands of copies of *MAGIC*, and will doubtless account for the sale of thousands more (back numbers), if I never publish another programme. Occasionally I have found the publication of these programmes has given offence to the performer in question, but he was surely forgetting that he had had the opportunity of deriving benefit from the numerous programmes of his fellow performers published in these pages—in fact, I have reason to believe the grumblers have read and re-read every one of them; the others don't grumble, but have gladly assisted me in my endeavors. See the back numbers and in particular my articles, "A General Review of the Art from a Commercial Standpoint" (February, 1911), "Anent My Explanatory Programmes and the Rule Governing Exposés" (March, 1911), and "A Discussion re the Copyist" (April, 1911).

Another heading is the **Query Column**, in which the reader may ask for and receive gratis the explanation of any conjuring trick, old or new. This, again, is quite original with myself, and has proven more than successful for a number of years—it is not an experiment.

**A Bibliography of Conjuring** is another of my original headlines, and one that has run through several volumes of *MAGIC*, giving particulars of title pages and contents of practically every book and magazine article ever published on Conjuring and allied arts.

**A Dictionary of Magical Effects with Explanations in the Vernacular** is my latest, and perhaps greatest effort, and one that has occupied much of my time during the past three to four years; this also is quite original with myself, and several of my readers have already intimated that it bids fair to surpass any of my former efforts, and if carried out on the lines commenced will certainly prove to be the most interesting, important and biggest thing ever attempted in magical literature.

Well, it has always been my practise to see the end of a thing before I commenced it, and that applies in this case. Practically the whole of the items are tabulated in sections under their respective headings, and all I now have to do is to prepare the copy monthly for the printer; the only other necessity will be long life, good health, and the appreciation of my readers, all of which I hope to secure.

*MAGIC* is published on the first of every month. Annual subscription—12 months by post, 5/6 (\$1.50.) Single copies of any volume post free, 6½ (15 cents.) All back numbers or reprints of same in stock. United States stamps and dollar bills accepted in payment. Editor, Ellis Stanyon, 76 Solent Road, West Hampstead, London, N. W., England.

In answering adv. please mention this magazine



### VARADOME

VARADOME, whose portrait adorns our front cover this month is kept pretty busy presenting his magical creation which is well termed "Food for Thought." His services are much in demand by many clubs and societies in Greater New York and vicinity. Varadome, who in private life is Julius R. Preusse, is a member of the Society of American Magicians, as well as The Brotherhood of Magicians. At his home in North Tarrytown, the room he designates as his den contains a valuable library of magical books in addition to a most interesting collection of programs and souvenirs of famous magicians. His act is up to the minute in most respects and ahead of the times in others, as, in addition to the latest magical effects, he offers some original mystifications. His floor work as Guide in Metropolitan Local 102, Brotherhood of Magicians has never been criticised.

C. J. H.

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### BROTHERHOOD OF MAGICIANS

The regular monthly meeting of Metropolitan Local No. 2, B. of M., was held December 5th, 1911, at 150 Nassau St., New York City, Bro. James Kennedy presiding. Proposed vaudeville by the Local was taken up and discussed, Bros. Foster and Varadome being made additional members of the committee. Committee was appointed to revise initiatory work and report at next meeting. On motion of Bro. Tuck, meeting night was changed to second Monday of each month effective as of January 1st, 1912. By-laws were adopted as per final reading. Treasurer's report showed neat balance in treasury.

After transaction of regular routine of business, refreshments were served by caterer, Bro. F. C. Hill, which, with the good cigars that followed, were greatly enjoyed by those fortunate to

be present. The magical part of the programme was opened by Bro. C. J. Hagen with a new version of the "Wine and Water Trick," which proved to be as mystifying as his card and coin tricks that followed; Bro. Hagen is especially proficient in the art of extracting certain coins from the pockets of various members. Bro. Sheldon Simms gave a clever presentation of "Perplexing Problems" and a short ventriloquial sketch in which Bro. Hagen kindly impersonated the wooden figure. Bros. Varadome and Muskovitch also contributed to the programme which was a very entertaining one.

Meeting adjourned at 10:30 P. M.; next session will be Jan. 8, 1912.

J. E. FOSTER,  
Chairman of Publicity.



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PUBLISHED EACH MONTH

**CHARLES J. HAGEN, Editor**  
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When a star appears on your wrapper it means you are invited to subscribe.

We guess this issue is pretty poor. What?

Photos from the following received and placed in our Photo Album: Chevalier Ernest Thorn of Germany, Oswald Williams of Australia, Adolphe Blinde of Switzerland; Orson of Buffalo, Schwartz, Closson, Beaudry, all of Troy. Thanks, gentlemen.

Will some of our readers kindly send in an occasional "knock." We're getting so many boosts that we fear our heads will swell.

Mysto Company will open another store in Boston soon.

A word of advice to our advertisers—Our circulation is going up by leaps and bounds. First thing you know we shall hoist our advertising rates. Better nail us down with a yearly contract before that happens.

Thurston route for January 3rd Bloomington, Ill.; 4 to 6 Peoria; 7 to 27 Chicago; 28 to Feb. 3rd Milwaukee, Wis.

Owing to the breaking of a blood vessel during one of his performances, Houdini has cut out his straight jacket challenge for the present.

Albini has added a new illusion to his already extensive act which is a corker. A folding box without bottom is shown, trunk trays, fitted with costumes, placed in the box, which is then closed. The audience selects one of the costumes in the trunk, and when cover is lifted, a lady wearing that costume emerges.

If you want to know how it's done—Go see Albini.

Marcon, the Shadowist will leave for New York. He played The Hamlin Theatre, Chicago (booked by S. & C.), and his reception at that playhouse was most cordial.

El Barto played the Academy of Music, Chicago, week Dec. 4th with 16 more weeks to follow, booked by Norman Jeffries of Philadelphia.

Vic Hugo, of Cedar Rapids, Iowa, has five shows of which two companies give performances on the same style as the Thurston show.

Sicnarf 2nd is devoting himself to study and research, but is occasionally dragged from his lair and forced to perform. His latest exhibition at Lyme, Conn., was a scream. A SECOND HALF HOUR OF MAGIC is nearing completion.

Headquarter Assembly will hold its meeting at Schenectady.

Arthur D. Gans has returned from his trip South to enjoy the holidays at Baltimore.

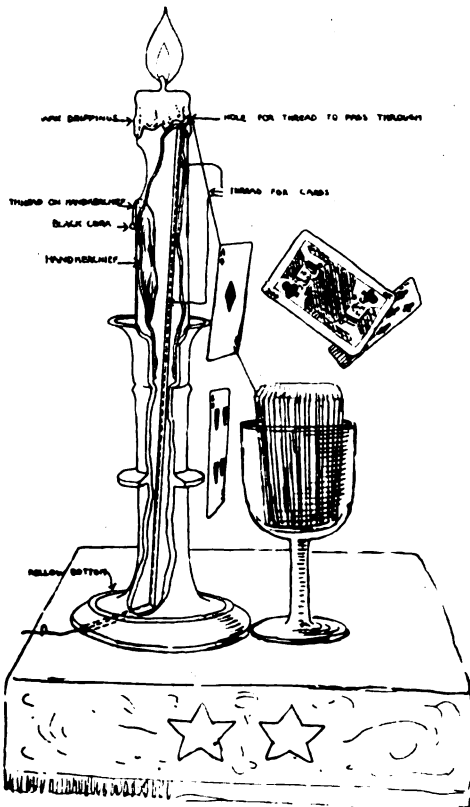
Hal Merton came to New York during holidays, to get ready to finish his well booked dates.

## ORNSON'S COLUMN

### HANDKERCHIEF FROM CANDLE

A combination candle for the production of a vanished handkerchief from the flame, also a useful adjunct in the presentation of DeKolts's Rising Cards better known as the Card Fountain. For this latter effect many performers run their thread over the back of a chair from the flies or over a triple frame glass. I have found this candle far more satisfactory and reliable. Have a

tube made of tin the size of a two-cent candle as shown in the sketch. This tube, which should be enamelled white to imitate the color of the candle of commerce, should have an opening at the back of the upper end for the production of the handkerchief and a small hole opposite (on the front) for the thread used in the Card Fountain. A small piece of candle should be inserted at upper end and pushed in until surface of candle is flush with top of tube. Before pushing down, however, it should be lighted and the melted wax allowed to run over outside of tube which will make it look more realistic and genuine. When loading the handkerchief attach to it a short thread with small black cork fastened to other end, as shown in the diagram.



After vanishing handkerchief (best prop is the Closson improved handkerchief pull) show hands empty then draw over candle with thumb and forefinger. Catch black cork and proceed to draw handkerchief upward. From audience point of view the handkerchief appears to come from flame of candle.

(Foke for "Handkerchief from Candle" usually sells for fifty cents, Ed.)

## DEKOLTA'S RISING CARDS OR CARD FOUNTAIN

For the performance of the *Card Fountain*, nothing excels this piece of apparatus. The threaded pack may be concealed under the candle stick until needed and the unprepared pack may be covered when placed on the table, thus doing away with the necessity of dropping pack in servante or covering it with handkerchief. The diagram is so plainly marked that any comment is unnecessary. If a glass candlestick be preferred, let inner tube run only to bottom of candle, bore a small hole in top of stick and file a small notch in one side of bottom for thread to pass through from candle.

ORNSON.

(Note—In our next issue Brother Ornsion will explain a handkerchief pull which can be made up for twenty cents and is as efficient as the pull sold for \$1.50. Later he promises practical application of this pull in the performance of various changes and vanishes.—Ed.)

## OVETTE'S COLUMN

### NEW EGG BAG TRICK

No prepared bag, no pockets. Bag and Egg examined. The secret of this trick lies in the egg which has a small spoke on one side. To show it that audience may believe it to be unprepared, hold it between the second finger and thumb, with second finger resting on the spike. You can now show it all around. Either have a plain flannel bag or a paper bag, the latter preferred. Now drop the egg openly into the bag then take it out and show it, then replace it in the bag, at the same time hooking the spike into it in such a way that when the bag is inverted the egg will not drop out. Now turn the bag upside down, slightly shake it and remark that the egg is gone, then crumple the bag to prove it. Having convinced them that the egg is gone unscrew the bag and open it again. Then show your hand empty and bring out the egg. It helps considerably if you throw away the bag and use another one. Repeat same movements, and at the end stand with your hand side towards the audience, and with your left hand hold bag. Deftly hook the egg into coat on the far side of the sleeve, and show your hands.

**OVETTE'S COLUMN (CONTINUED)**

**IMPROVEMENT ON HAMLEY'S EGG BAG**

Have heavy rubber band with small hooked pin attached with piece of thread. Work just the same only egg can instantly be passed for examination, also bag, if fake is dropped on the floor. Can be easily gotten up.

\* \* \* \*

**OVETTE WINE AND WATER TRICK**

Performer fills a tumbler full of wine (no fake) and also one tumbler with water, (about half full.) Place on a small stand with a small plate at each end. Hold shawl in front and give stand a twist and it turns around under cover of shawl, causing the glasses to have changed places. Have a small pin soldered on one side of the stand so that stand will stop when it is turned so far.

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## A few words by Will Goldston about his forthcoming book entitled "Exclusive Magical Secrets."

**I**N the "Magician Annual" for 1910-11 there appeared a brief notice to the effect that I was preparing for publication a new book entitled "Exclusive Magical Secrets." This has brought me a number of letters asking for particulars of the work. One correspondent says: "I see that the book is to be brought out at 25s. net. It will have to be something very good to be worth that!" That is just what it is going to be—something very good—something better than the best thing of its sort ever before published—something well worth five guineas. For more than six years I have been working at it. Even now my task is not finished. I am still adding to the mass of original matter, still planning and shaping the various features, still writing necessary explanations, still commissioning artists for special diagrams. First, as to the form of the book. My subscribers can rely on that being both unique and sumptuous. I propose to limit the issue to one thousand copies. Each copy will be bound in leather, and will be fitted with a patent lock. The subscriber's name will be embossed in gold on his particular copy. The text will be set up from new type, and the illustrations will be printed on art paper. I estimate that the book will from first to last cost about 750 pounds to produce. Expense will not be spared in any direction. The contents of the book will be imposing probably about 70,000 words of text and 400 illustrations—and its appearance equally imposing.

Somebody asks: "Why the patent lock?" The answer is simple. The value of the book will be in the exclusive secrets it contains. A subscriber will take care to keep these secrets to himself. When he is not exactly using the book himself, he will lock it up from others just as he would his cash box. He will be anxious to keep prying eyes from the one as from the other.

This matter of secrecy seems to me so important that I propose to require every subscriber to sign an undertaking to the effect that he is purchasing the book for his own personal use, that he will not disclose the contents to others except by performance of the tricks described, and that he will not rewrite or publish any part. Further I propose to limit the sale to professional and semi-professional magicians, as I do not think beginners should be allowed to benefit by the special information given in this book. Further, I intend to issue all copies on the same day, so that in this respect no subscriber will have any advantage over another. All will start fairly in the use of these special secrets for the purpose of mystifying the public.

The book will be fully protected in the United States and in certain of the European countries. British and American Magicians are the most enterprising in the world, and are always eager to get anything new relating to their art at the earliest possible moment. They will not allow a unique opportunity such as this to escape them.

The magical secrets described will be real secrets. Particulars will be given of the most famous and effective illusions in the world of magic. And those particulars will be clear and full. Some writers on magical subjects have a habit of withholding a part—often the most important part—of an explanation. I shall make a point of setting down everything. Each trick will be described step by step, and will be illustrated by correct diagrams. My aim will be to enable my readers to perform the trick as effective as ever its inventor could. I hope that every article in the book will be as informative and useful as a practical demonstration by a performer with inspection of the actual apparatus concerned. Among the mysteries explained will be the "Expanding Cube" of Buatler de Kolta. This celebrated illusion has long puzzled the public and magicians alike. How did DeKolta get the effect? Many ask the question and failed to get a satisfactory answer. Conjuror after conjuror has endeavored to discover the principle of the act. But "Exclusive Magical Secrets" will expound this principle in full detail, and will enable every subscriber to perform the illusion.

This important feature of the book I owe to La Devo. She is a storehouse of information as to De Kolta's work. Indeed, soon after his death she purchased all his apparatus and secrets. Several times since then she has been offered large sums for the cube actually used by De Kolta or for workable duplicates of it. Readers of "Exclusive Magical Secrets" will be able to make such duplicates themselves, and to perform one of the most startling illusions ever presented to the public. Incidentally I may mention that De Kolta regarded the "Expanding Cube" as the most precious of his inventions—an opinion I am inclined to share with him. The care he showed in the preparation of the apparatus was extraordinary. He even took precautions against the possibility of the cube being stolen. The thief would not have been able to use it, for the method of folding it was an entirely separate secret. But it will be made absolutely plain.

The following indicate other features of the book:

Quick Change Costumes, Juggler's Fake Apparatus, Sleight of Hand Tricks, Drawing-room Tricks, Pocket Tricks, Sensational Illusions, Comedy Tricks, Etc.

I feel confident that "Exclusive Magical Secrets" will mark an epoch in the development of magic in this country. There is still much work to be done in connection with its preparation, and some months must necessarily elapse before it is issued. During these months I shall not only be arranging the great amount of original matter I have already got together, but shall be acquiring more original matter. Subscribers may rely on finding the book explanations of the very latest secrets right up to the time of publication.

In this little article I have only been able to indicate briefly the scope and character of the book. But I shall presently issue a separate prospectus. This will show in detail the proposed contents, and will be fully illustrated. Every magician interested in the matter should apply to me for a copy of the prospectus. One shall be sent to him immediately it is published, together with forms of subscription for the book and of the above-mentioned undertaking required for subscribers in view of the secret nature of its contents. It goes without saying that an application for a copy of the prospectus will in no way bind an applicant to become a subscriber to the book.

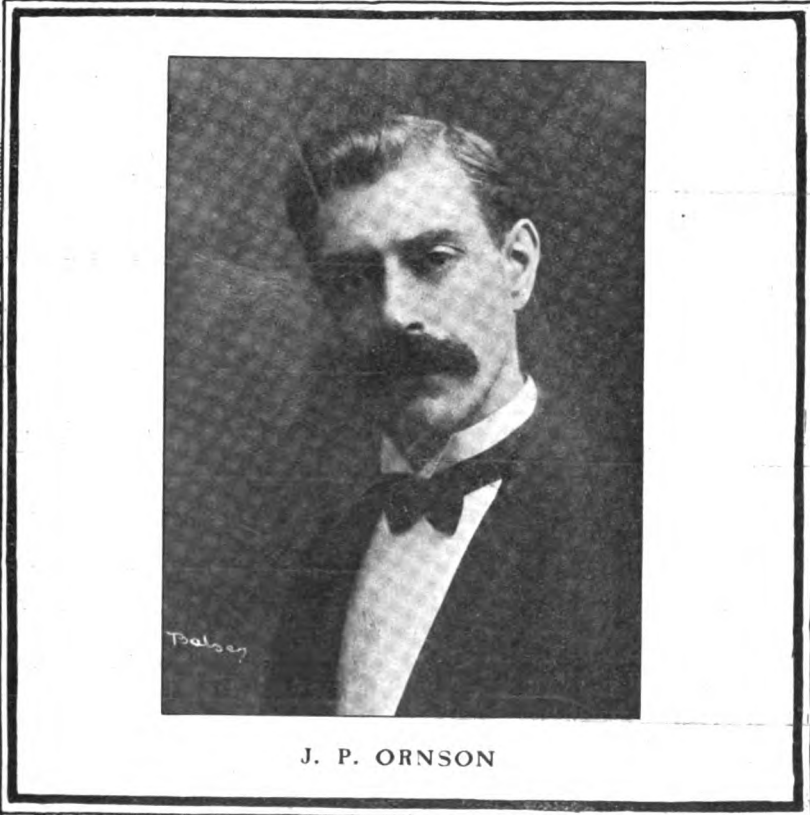




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Vol. III.

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No. 8

**J. P. Orson, The Original Tramp Magician. Grand Sir Knight of the Brotherhood of Magicians, also Knight of the Central Mystic League.**

Joseph P. Hogg, a German American was born August 10, 1873 at Buffalo, N. Y., U. S. A. At the age of fifteen years he received his first lesson in Magic from Samuel Aretta, a Spaniard, later he as a pupil of Prof. F. Temple, a German Magician, assisted his teacher for two years, assuming the stage name of J. P. Orson. He made his first professional appearance at Buffalo, N. Y., March 13, 1893 at Robinson's Musee Theatre, where he produced Black Art, Vanishing Lady, Beheading Act, etc. After touring the States of New York, Pennsylvania, Ohio, Michigan and Illinois with his Troup of Oriental Wonder Works, he formed a partnership with his cousin and faithful assistant John A. Zimmer, the Juggler, under the name of Orson Bros., introducing Magic, Black Art, Juggling and Spiritualism. Splitting partnership after two seasons of successful work, J. P. Orson appeared with the Zanzig Company for one season, and later with The Velea & Macs Minstrels, also MacArthur's Vaudeville Stars, presenting his original act as the Tramp Magician, and being featured in the leading vaudeville theatres. He is now playing Club, Lodge and Church entertainments, also local Vaudeville Theatres, being assisted by his three sons in all branches of the Mystic Art.

Watch for the "Three Mystifying Orson Bros." in the near future.

## BROTHERHOOD OF MAGICIANS

Metropolitan Local No. 2 of the Brotherhood of Magicians held their monthly meeting on Monday evening, January 8, 1912, at their meeting room, 150 Nassau Street, New York City. We editorially know they held this meeting because we were there, but we think the Chairman on Publicity must be suffering with writer's cramp or possibly he has sprained his hand counting money. Up to the time of going to press we have received nothing from him.—Ed.

## VALADON

Just as we go to press, comes to us a two-page letter from Howard Thurston in which he refers to Valadon. We have unlocked our forms to give our readers a brief digest of the situation.

Valadon has been always ready to help his fellow-men when in distress and now his life

hangs by a slender thread. Most of us know what it is to be "broke," but few of us know what it means to be penniless and ill. Valadon has lost his wife, which was a blow severe enough to leave its mark. We have known for some time that he has been suffering from a malady which is fatal unless it be possible to live where the air is dry. He is now penniless, homeless, down-hearted. Thurston has started a subscription and generously donated \$50.00. "Let everyone give as he is disposed in his own heart, not grudgingly, or of necessity, for the Lord loveth a cheerful giver."

Send your contributions to the editor of this paper. Mark them "VALADON FUND." If you cannot send \$50.00, send \$5.00. If that is too much, come over with \$1.00. If you are hard up yourself, share what little you have, 50 cents, a quarter, a dime, postage stamps, we'll cash them at this office.



Vol. III. FEBRUARY, 1912 No. 8

PUBLISHED EACH MONTH

**CHARLES J. HAGEN, Editor**  
428-30 E. 75th Street, New York City, N. Y., U. S. A.

**ADVERTISEMENTS:**—Fifty cents an inch, each insertion payable in advance. Larger space and longer terms subject to special contract. Forms close the 15th of each preceding month.

Make remittance by Post Office or Express Money Order or Registered Letter.

THE AMERICAN MAGICIAN may be obtained from all reliable dealers.

When a star appears on your wrapper it means you are invited to subscribe.

THURSTON show for Feb. 4 to 10, St. Paul, Minn.; 11 to 17, Minneapolis, Minn.; 18 to 24, Indianapolis, Ind.; 25 to March 2, Chicago, Ill.

CHUNG LING SOO has favored us with a neat folder. Thanks.

GERRITT BARENSEN, whos card manipulating is a mystery and whose hands have mystified some of the best magicians has promised some of his great card tricks to the American Magician. One to be published every month and to be different from any other that have ever appeared in print. Mr. Barendson's great rising card trick called **Gravitation Overcome** has been promised also to American Magician.

Plans are now under way for the establishment of a new Local of the Brotherhood of Magicians at San Francisco for the benefit of magicians in California. All interested in this matter will please address Cyril Dusenbury, Bellevue Hotel, San Francisco, Cal., who is Supreme Master representative of California.

KENNEDY edition of Brotherhood Secrets unavoidably delayed. Hope it will be the best ever.

HAL MERTON, HAYWOOD, IRVING, three ventriloquists and magicians can often be seen together talking mysteries.

Brother, why not get your emblem, cost fifteen



cents only, from the Presto Co.?

We want fifty clean copies of Vol. 1, No. 1. and will give in exchange for each a Six (6) months subscription.

Prof. Bell has a new clock effect which beats anything heretofore produced bordering on the Supernatural. It has been turned out in tip top shape by Mysto Company.

BROTHER KENNEDY should be consulted, when you intend to go to Jersey Shores.

HARRY HOUDINI, the handcuff king, did his act in a floating bath of beer in Cincinnati. —Exchange. Do you need an assistant, Harry?

POWELL, THE GREAT, has concluded his successful tour in Cuba. Before visiting South America, where he is a popular idol, his act is to be entirely refitted in little old New York.

SICNARF, 2nd, according to custom, devoted Christmas week to the Settlement Houses in the poor quarter of Brooklyn. His special programs had the little tots on their toes.

THE GREAT RAYMOND is in India beating the Yogis at their own game.

Any brother willing to devote an occasional evening to charitably entertaining the children of the slums, will kindly notify Bro. F. C. Hill, 150 Nassau St., New York.

MILDRED AND ROUCLERE are booked solid. Mildred's telepathic seances combined with the "Azra" illusion are making the natives of Ohio sit up and take notice.

Run your card in the American Magician and be in good company.

THE THORPES are making good with their magic tub illusion. They also put over a rifle act that is a corker.

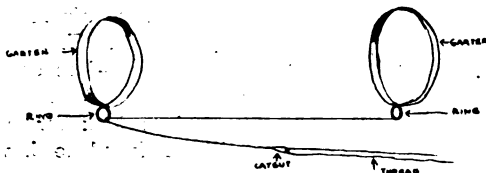


### HANDKERCHIEF PULL

This is a pull which can be made up for less than twenty-five cents and will give as much satisfaction as any pull sold for one dollar and a half.

The construction of this pull is very simple and it is absolutely instantaneous in action, the quickest eye being unable to detect the flight of the handkerchief.

It consists of two rings, made from garter elastic one inch wide, one for each arm, which fit very tightly on each arm just above or below the elbows. On each garter is sewed a three-quarter inch ( $\frac{3}{4}$ ) to (1) inch harness ring. A fine and smooth fish line is now tied to ring on right garter, passed over performer's back and through the harness ring of left garter, back again and down the right sleeve to ascertain the length required. The end of the fish line is furnished with catgut loop eight inches long, to receive a handkerchief. This apparatus is attached to the arms on top of shirt sleeves, cord allowed to pass through arm-holes of vest. The coat (which hides entire apparatus) is then put on and the arms may be moved about freely. Catgut loop rests in center of back under coat. To enable performer to get possession of this loop, a black



thread has been passed through it, doubled and carried down the right sleeve where they may easily be found by the fingers and pulled down until the loop appears. This is passed over the thumb, the thread is broken and allowed to fall on floor.

The elbows should be now close to performer's sides, where they must remain until the handkerchief is to vanish. To cause the silk to vanish all that is necessary is to move the elbows away from the sides of the body while making a quick up and down motion with right hand and the silk will vanish up the sleeve as quick as a wink, and settle in the center of the back. Performer may then roll up his coat sleeves if he so desires. Make one of these pulls, give it a good try out and you will never go without it.

Orson.

(Note.—In our next issue Brother Orson will give us a "cracker-jack," "The Blendo" trick. Have your pull all ready, you'll need it.—Ed.)

## CARTO'S CARD CONJURING

By F. O. B.

### CARDS ON A TRIP

Requirements: An extra card, say Jack of Spades.

Both cards are lying on top of the pack; performer making the pass, brings them to middle and lets one be drawn. The card is looked at and put back in the same place. Making the pass again, both Jacks are brought to top of pack once more. Now two other cards are drawn and noted. These two cards are put apparently faces down on table; in reality they are changed for the two Jacks, which are put faces down on table. Performer then asks which of the two cards on table shall change to Jack of Spades? Whichever is chosen, Performer turns over the desired card, showing Jack of Spades, at the same time "changing" again this card for top card—one of the cards drawn. The Jack is palmed off at once and put into pochette. On command the second card on table changes now to Jack of Spades, but is at once changed for the top card again, which is the second card drawn. Both cards drawn are now on table and performer commanding a change again shows them as the two cards drawn, while he can give the pack for examination to show there is only one Jack of Spades. First, however, he makes the pass, to bring the Jack into the middle of pack.

### CARD AND DICE

A throw is made with one dice. The number of spots reveals the position of the card, previously drawn and shuffled back into the pack.

Explanation: In getting back drawn card performer puts little finger of left hand above it, having it always ready to produce. Performer then counts one less, as the dice showed, taking the cards from back, and at the right number makes the pass, bringing drawn card to top and so showing it at the required number.

### A GAME OF SKAT

Making a false shuffle, performer asks which of the three persons playing Skat shall win? Performer then deals the cards and the person chosen as the winner, really wins the game.

Explanation: On top of pack the four Jacks, also all Clubs, the seven being the undermost. If required that the person having first call shall win. Performer deals this person the five uppermost cards, then makes the pass and deals second and third persons each five cards. Two cards are then put into "Skat," the pass is made again and each person receives five other cards, as previously arranged.

Performer now asks the one having first call, what is your favorite game? Generally "Club-

**CARTO'S CARD CONJURING (Continued)**

Solo' or "Grand" is chosen. If anything else is wished for, it is an easy matter to persuade the person to play "Club-Solo." If performer himself is of the party and is the last to play, he can, to force the game, say: "I can go higher—you had better play your favorite, 'Club-Solo.'" Your partner must, of course, win the game under any circumstances.

**PERFORMER AS FORTUNE-TELLER**

Five cards are drawn by different persons with the request not to look until after performers has had a guess at them. He then says: "Ladies and Gentlemen—You don't know, perhaps, what a good fortune-teller I am. I need only look at your eyes and I can tell at once that you drew the Ace of Diamonds, because they sparkle like them. That means a letter with a lot of money in it. If it comes, I don't mind your sharing it with me. And your card, madam, is the King of Hearts. I refrain from saying anything more. You, sir, like dark ladies; you chose Queen of Spades. You, sir, are fond of the game of Skat, therefore took the Jack of Clubs (highest honor). And now for the last card: You, madam, are in luck's way. You will win a big prize if you play in the lottery—you have the ten of Diamonds."

Explanation: All cards are forced.

**A TRICK WITH FIVE CARDS**

Performer asks: "I have five cards in my hand; what shall they be, pip-cards or court-cards?" The wish of spectators is satisfied. Performer has palmed 5 pip-cards; also five court-cards are held fanwise in same hand. If court-cards are wanted, the fan is shown; if pip-cards, the fan is exchanged for the palmed cards and former palmed instead.

**CHANCE OR TRICK?**

A pack of cards is lying on table. Performer asks someone to put his hand onto pack. From a second pack a card is then drawn and the pips noted. If, for instance, nine of Diamonds, the card drawn, then this card lies in the pack held by first person, as the ninth card from top. Nine of Diamonds is, of course, forced, while in first pack it is put as ninth card.

**GREAT CARD MELEE**

Sixteen cards are drawn and put back into pack; the cards are by the "pass" brought to top. Palming four of them, they are apparently caught from the air—these being the first four cards drawn. Then these are "changed" for the next four and shown to be also four of the drawn cards. Again palming the first four cards

they are produced once more from a lady's sleeve and put together with the other four. Those 8 are then by means of the "change" again made into the eight other drawn cards.

**THE WITCH'S ARITHMETIC**

Requirements: 1. An ordinary pack of cards.  
2. A prepared card, whose back is printed so that it resembles three cards, spread fan-like.

Performer lets three cards be drawn, which are duplicates of the three cards printed fan-like on back of faked card. After names of the three cards are noted, two other cards from pack are added, making now five cards in all. Performer then says he has invented quite a new method to vanish things. He goes on telling tales, using the inattention of audience to change the five cards for prepared cards and the two other cards, which are shown to the unsuspecting audience as five, in reality only being three cards. The deception is complete. The three cards are then put under a rather thick handkerchief. Now one card after another is fetched out, the faked card, of course, being turned round before being taken from under handkerchief. Performer then commands the other two cards to vanish, as under the new arithmetic rule three from five leaves nothing, and true to the word, on lifting the handkerchief the place is empty; two cards have vanished.

**A CARD VANISHING FROM THE PACK**

A card is drawn, then "changed" against another, which is put, face down, on table. The top card, the one changed, is then palmed off and dropped into pochette or servante. The card on table is now put back into pack—face down again—and the pack is given for shuffling. The spectators are then requested to look for the card drawn, when it will be found to have vanished utterly.

**THE CHANGING OF FOUR DRAWN CARDS**

Any four cards are drawn, put back into pack, and through the "pass" brought on top. Two of them are then palmed only to be reproduced underneath arm—a lady's to be preferred—or somebody's locks of hair—also a lady preferred.

Note—Take care not to take away locks as well as cards! These cards are then by means of the "Change" changed into the other 2 cards drawn.

**MIRACULOUS TELEPATHY**

Performer gives to somebody a closed envelope, inside of which is a slip of paper to keep. Somebody else is requested to cut the pack. The bottom cut is then, each card singly, put on table, one of the audience being requested to say,

"Stop" at any time he likes. The card at which "Stop" is called is now shown to audience. The envelope is then opened, and on the slip is written not only the name of the card, but also how many cards were cut.

How it is Done: A certain number of cards is counted off top pack and is divided by means of little finger from the rest. Performer going to a spectator with the request to cut the pack, these uppermost cards are pressed into the hand of spectator. The uppermost card in performer's hand now is the one written down on the slip of paper. Performer making the pass and keeping pack divided by little finger, the card is put into the middle and brought through the "pass" again to top, as soon as "Stop" is called out.

#### A QUEER FOUR ACE TRICK

Preparations: The four aces are put on top of pack.

To Perform: Performer lets four cards be drawn, and puts one of these aside, the other three on top of pack; these three cards are by means of the pass brought underneath pack. This done, performer seems to have changed his mind, and puts the three first cards—now three of the aces—faces down on the table. The audience thinks these are the three cards drawn previously. Performer then shows the card he had put aside, and turns with it, over the three cards, which present themselves to the great astonishment of spectators, as the three aces. While they still wonder, performer "changes" the card held in his hand, against the fourth ace, the top card on pack. Performer can also by means of the "forced choice" let the audience choose between say, jacks, queens and aces.

#### THE TWO VANISHING ACES

Performer puts two Aces, face down, on the table. A spectator draws any third card, which is put back into pack. By means of the pass this card is brought to top; performer takes up the two Aces, shows them to spectators and "changes" one of them against the draw card. The other Ace is vanished by palming in right hand, the pack taken up with this hand and palmed card dropped on it. The card on table is now turned up, to show that Ace has changed into drawn card. The audience, thinking trick is finished, attention is divided and performer has opportunity to change the drawn card against the vanished Ace, which, it will be remembered, is on top of pack. This is laid—face down—on table again, somebody is asked to turn it over and it is found the drawn card has changed into the vanished Ace.

**Another surprise next Month by The Sevengali Wonder of the 20th Century.**  
**"GERRITZ BARENSEN"**

#### ALMOST CAUGHT

Two cards are drawn, noted and put into middle of pack. Make the "pass" and bring the drawn cards to top. Taking then two indifferent cards from the pack, they are shown and asserted to be the cards drawn: An emphatic "No" will be the reply. Performer begs to name the cards, at the same time "changing" the cards on table for top-cards (drawn cards), and laying them faces down, on table. Performer then maintains spectators have made a mistake. The cards are turned over, and behold, the cards are really those drawn.

### OVETTE'S COLUMN.

#### DE LUXE PAPER TEARING TRICK

This idea though quite simple, is decidedly different in the principle from anything in this same line, and if done naturally, will prove very handy and above all will be found practical. To prepare for the trick take two pieces of paper, rather strips, one of which is placed into a small roll, lay upon the table the strip to be torn over the roll, both being held down by the wand, (a square ended wand is best to use) TO SHOW:—Pick up wand and place under left arm, also pick up the strip and roll of paper in the right hand. Show left hand empty, place paper strip in left, at the same time also the roll and show right. Now tear up paper strip into several small pieces and roll up and appear to place at the left finger tips, really exchanging and placing the whole strip in the left and retaining torn pieces in right. Now take wand in right and touch strip in left, then unroll. Now having palmed the small in the crease with the base of the thumb against the base of the forefinger (in right) place the tip of the wand right on top of the paper, (thus concealing it) and the other end of the wand in the left hand with fingers wide apart and hands are thus shown empty. This move being the most important of all must be done naturally. If tried, the directions will be at once understood.

#### OVETTE'S PRETTY HANDKERCHIEF PRODUCTION

First secure a small roll of the finest jeweller's binding wire and take about six handkerchiefs of various colors, roll them up into as small a ball as possible, fasten them with wire, leaving a loop on wire large enough to go over thumb and have bundle so it will hang about center of palm of hand. Place bundle with loop outside

at lower part of vest. To perform trick call attention to fact hands are empty and that hands do not approach body; at same time pat body lightly, slip thumb into loop pulling up handkerchiefs into hand. Place hands together and produce handkerchiefs, dropping wire on floor, it being so small that it won't be noticed.

**OVETTE'S PAPER BAG ESCAPE**

Make a large paper bag by gluing or pasting together whole newspapers with flour and water. After exhibiting bag for several days in town, have a committee place you in the bag, but insist before going in, upon a thorough examination of the bag. Once inside bag and placed in cabinet, carefully open the bottom of bag, flour paste will easily give way. Work yourself out of this, then re-glue with paste edges as before. A good idea is to have some cologne on your vest, which will drown the smell of any glue you have pocketed.

Try this one and see.

**BARTER AND EXCHANGE**

Advertisements under this heading are accepted at the low price of five cents per line (7 words) minimum three lines accepted. Three insertions at the rate of two.

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MARCH, 1912

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# THE AMERICAN MAGICIAN



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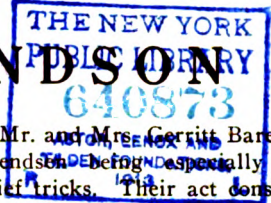
# The American Magician

Vol. IV.

NEW YORK, MARCH 1st, 1912.

No. 1

## GERRITT BARENDSON



Our front page, this issue, is adorned by a photograph of Mr. and Mrs. Gerritt Barendsen, clever magical entertainers and card manipulators, Mrs. Barendsen being especially noted for her smooth performance of some very mystifying handkerchief tricks. Their act consists of pure sleight-of-hand, which as we all know, is hard and trying on the nerves. Their new rising card trick, which received such favorable criticism in the Grand Rapids daily papers is different from all others, and the secret is entirely their own.

Mr. Barendsen's parents were natives of the Netherlands, coming to America in 1871 and making their home in Grand Rapids, Mich., at which place he first saw the light of day in the year 1882. At the age of ten, he became interested in magic, and gave entertainments in the public schools, and from then on he has been an enthusiastic worker, building for himself a reputation as a magician "who knows how to entertain."



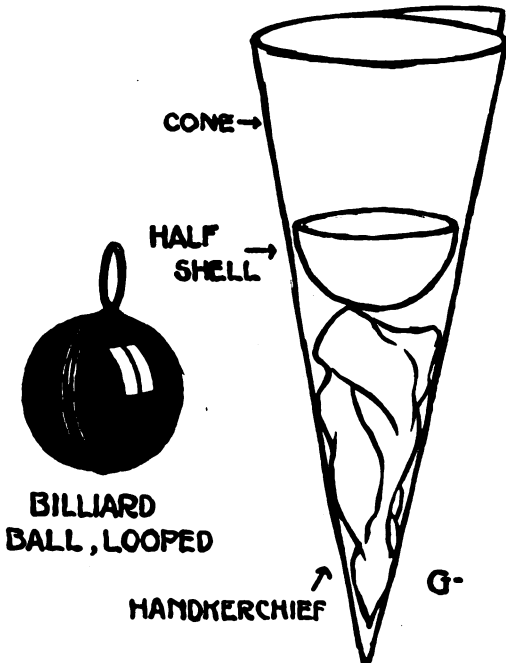
Some years ago, while travelling through Canada, he met the lady who is now Mrs. Barendsen, whom he married in the year 1906. The ceremony, however, was not allowed to interrupt his career to any great extent, for here the echoes of the wedding bells ceased, he started in to teach his wife the art of magic. She was an apt pupil, and he stands ready to wager that she is now one of the best card manipulators in the feminine branch of magic art. We are glad to announce that Mr. Barendsen will continue his contributions to this publication throughout the year 1912.

Each issue will contain a secret or the workings of a trick, everyone of which will be Mr. Barendsen's own idea, something that has never appeared in any magic book and something well-worth while reading and trying. His instructions are so explicit that they need but be followed to insure success. Mr. Barendsen is the inventor of some very clever tricks which he is putting on the market. Read our advertising columns for further particulars. We feel assured that in dealing with him you will get value received.



### CONE, BALL AND HANDKERCHIEF

Effect—newspaper cone, proved empty, then billiard ball is taken from it and shown solid by knocking on chair, etc. Billiard ball is now placed back in cone, and given to spectators to remove that they may also see that it is solid, but ball has disappeared and in its place is found a pretty silk handkerchief which is examined.



Secret—newspaper cone appears empty. If arranged as in drawing show cone apparently empty and produce half shell, which appears to be a billiard ball. Have solid, looped ball on chair servante. Appear to knock shell on chair really leaving it. Pick up solid, looped ball, knock on chair, etc. Now hold cone at arms length in left hand, sleeves up. Take ball in right hand loop over thumb, ball between thumb and first finger. Let ball drop in cone with palm of right hand to audience and turn hand over which draws ball up inside of hand. Remove right hand from cone and hand cone to audience, who remove silk handkerchief instead of ball. (Very mystifying.)

### PERFECTED CARD

You must have two decks of cards alike. One

deck has backs painted same color of paper you use for tube to cover glass. These cards are all spread out on a table behind the wings. Now, magician has deck of cards shuffled, also has a paper tube examined. Now magician asks someone to name any two cards. This being done, assistant behind (wing) hears it and picks out two cards and sticks them face down on piece of paper like magician had inspected. (In sticking cards on paper use soap, so easy to slip off.) Now while magician is calling attention to glass, assistant comes out and exchanges paper tube. Magician places deck of cards in glass and calls attention to bottom cards. He picks up paper and makes a tube from same and places over glass. In so doing you push one card in glass, now ask one card called for and raise tube and show card on bottom. Repeat same with other card.

### ORNSON'S PARLOR THRILLER

To cut your thumb and show knife and thumb covered with blood, thereafter showing no cut or scratch is what has puzzled Mr. G. S. as per mail box, Vol. III, No. 10, Magic Mirror.

Here is the correct explanation of this neat little parlor trick.

Moisten first joint of thumb with your tongue, prick the skin in joint marks of thumb with a needle then wipe thumb dry. This is done in private. To perform, twist handkerchief around root of thumb, allow ends of handkerchief to hang down the palm of hand. Close fingers over handkerchief, place tip of thumb on first finger at second joint, dampen thumb, borrow pocket knife from spectator, then begin to draw blade of knife across thumb at line of needle prick several times, pressing tip of thumb down hard on second joint of first finger, at same time draw hard on handkerchief with fingers which forces the blood to run from needle prick and is spread along the joint of thumb with knife. Show blood on thumb which seems to be cut to bone, also show knife which is also covered with blood, pull off handkerchief, dampen thumb again with tongue, wipe dry with handkerchief, straighten out thumb, all trace of cuts have vanished.

### BLENDO TRICK

A red, white and blue handkerchief knotted together are shown, then taken between the thumb and forefinger of the right hand, giving them a slight shake when they are seen to have changed into an American Flag or Union Jack. This is without a doubt one of the finest opening tricks in any magic act yet discovered. Some dealers in magic are selling this trick complete

**ORNSON'S TIPS (Continued)**

for \$2.50 and \$5.00, according to size of flag used. This trick, as sold by them, is of a self-contained nature, nothing used outside of handkerchief shown. No pulls, threads, wires, hairs, nothing! No doubt most of the readers of this monthly are acquainted with this trick and its workings, the handkerchiefs can be examined by the audience before the trick but can the flag be passed out for inspection as soon as the change took effect? No, never, unless a change is made and this trick requires very little practise. How would you like to do the same trick allowing inspection of handkerchiefs before tying them together, after tying make them transform into your country's flag and while holding same in the same position pass it out for examination and save the extra layout of money for this grand effect!

I mentioned a cheap handkerchief pull in the last issue of this little paper, which is the principal worker. Use a flag 12x18 inches, turn over corner on blue end about  $\frac{1}{4}$  inch and stitch down so that you may be able to pass a black thread through same, then make a loop large enough to pass your thumb through. Now let flag hang loosely, lay on table and fold accordion shape until almost to the thread, then roll up into a ball. Slip your fingers (two centre ones) into catgut loop of pull, put on your coat. Then slip thumb of same hand into thread loop of flag, wand in same hand and you are ready to make your appearance. To perform: Lay down wand after opening address and pick up red, white and blue handkerchief, tie them together with one knot, spread the handkerchiefs apart by holding the red in the left hand, blue in the right allowing the white to hang loose. Slip blue handkerchief through catgut loop to pull until drawn up to knot of handkerchiefs. Let same hang by grasping knot, right side to audience, make up and down motion with them. Move elbows from body. Three handkerchiefs vanish up sleeve, allow flag at same time to drop from hand, thread loop over thumb secures it from falling and the trick is done. When passing flag for inspection break thread loop of flag with middle finger and all is safe. This flag may then be vanished by palming, boot heel, ball, pull or as you desire and reproduced from the flame of a candle or as you fancy.

This may seem to be hot air, but try it, read it over again, and try it with the pull as explained, and you will find this blendo a winner. I use it, why not you?

*Ornson*

Watch for the next issue—Brother Ornson has another good one for us.—Ed.

**AN INVITATION**

Magical clubs are invited to affiliate with the NATIONAL CONJURER'S ASSOCIATION. By so doing, they do not submerge their identity nor lose their individuality, but gain the inestimable benefit accruing from a membership in an organization extending from coast to coast.

Think what it means, brother conjurer, when in a strange city, to be admitted to the friendly intimacy of a club of magicians; to have the glad hand of good-fellowship extended to you, to bask in the fraternal sunshine which exists wherever a group of men is banded together in the name of magic.

There is more than that to be considered when weighing the question of membership in the N. C. A. Each member of every club affiliated with the N. C. A. receives regularly this publication, the official organ of the association.

The columns of the American Magician are always open to members of the N. C. A. and are intended as a medium for the exchange of ideas and wrinkles for the improvement of the magic art.

And the cost? You'll never guess. Sixty cents per year (payable in quarterly installments of fifteen cents) per capita tax to headquarters covers the entire cost. This is not to be paid individually but is to be forwarded by the secretary or treasurer of the local to the Headquarters Treasurer.

Bring up the matter at your next meeting. Your affiliation makes but a simple change as you retain your club title and add to it the number assigned you by Headquarters, for example: The Black Art Club of Black Hall has become The Black Art Club, of Black Hall, Conn., Local No. 1, N. C. A.

James Kennedy, President,  
278 Madison Ave.,  
New York, N. Y.

**BLACK ART CLUB OF BLACK HALL**

Reported by Sicnarf 2d.

The BLACK ART CLUB OF BLACK HALL is flourishing. We held our first regular meeting on February 19. It was a great success. Officers were elected and several important matters were discussed. Application was made to the NATIONAL CONJURER'S ASSOCIATION for papers of affiliation. We hope to be able to add CONNECTICUT LOCAL NO. 1, N. C. A., to our title in the near future. The business meeting which closed at ten o'clock was followed by a social hour.

Charles Carlisle made a hit with some card stunts which were well done indeed. His original card rise had us all a-going. We expect great things from this clever member.



**THE NINE MYSTERIOUS CARDS**

Performer puts nine cards, faces down, on table. Then one card is drawn, noted and put back into the rest of pack. One of the nine cards is now chosen, laid aside and the other eight cards shuffled back into pack. Now card on table is turned over, and you are looking at the drawn card. Isn't it wonderful?

Explanation: The drawn card is brought by the "pass" to top and "changed" against drawn card. Voila tout.

**VANISHING CARDS**

On the table an (apparently) unopened pack. From a second pack several cards are drawn and shuffled back into pack. The same cards as drawn will be missing from the unopened pack, to be found later in a spectator's pocket.

Explanation: Cards drawn are, of course, forced. Same cards are removed from first pack, vested and reproduced from a gent's pocket. Packs preferably must have different backs.

**A PERSONAL APPEAL FROM THE EDITOR**

Brother Magicians:

We are trying to make the American Magician of value to you and all interested in the magic

art. This requires co-operation and support. We need your subscription and as many others as you can secure for us. 'Nuff said.—Ed.

**BROTHER MAGICIAN READ THIS!**

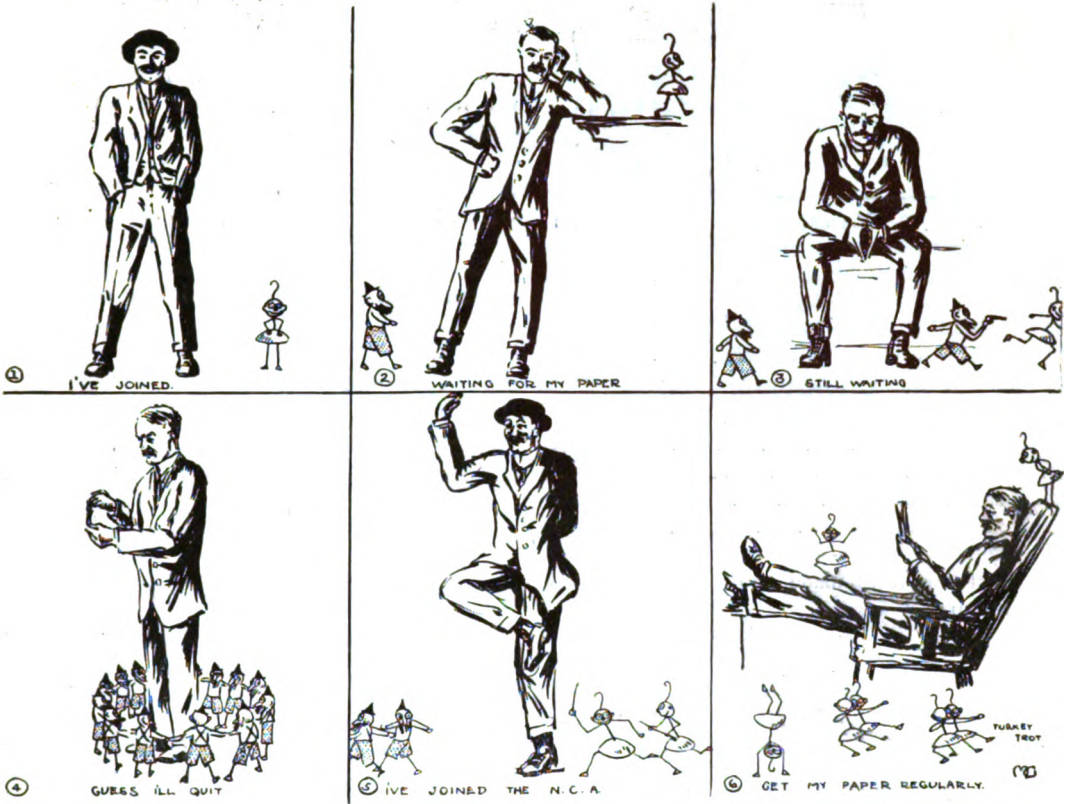
This publication has been taken over by the Conjurers' Co-operative Publishing Company, an organization composed of magicians.

The American Magician will be published by magicians, for magicians, and is, we think, the only publication of its kind in the world, the only publication issued to the magical fraternity without being governed by the idea of personal gain. With the exception of "The Sphinx," so ably edited by Doctor Wilson, all other magical magazines are published in the interest of firms or individuals with something to sell to magicians. The Sphinx, a really worth-while publication, edited and published by a true lover of magic, should be in the hands of every magician. We have nothing but praise for The Sphinx, but it is Dr. Wilson's paper. It expresses his views and ideas, broad liberal views and progressive ideas for the uplifting of magic, but nevertheless his views, the views of one man. The American Magician is your paper, expressing your ideas and those of your fellow magicians. It is published by the Conjuror's Co-operative Publishing Co., incorporated under the laws of the State of New York, capital stock \$5,000.00 (1,000 shares at \$5.00 each). There remain unsold, 400 shares at \$5.00 per share. Subscriptions (limited to one share each) will be filled in the order received.

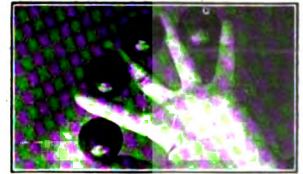
Every stockholder receives The American Magician regularly.

Address L. H. Opolinsky, Secretary, 414 American Tract Society Building, New York City.





# SUGGESTIONS BY SICNARF 2nd

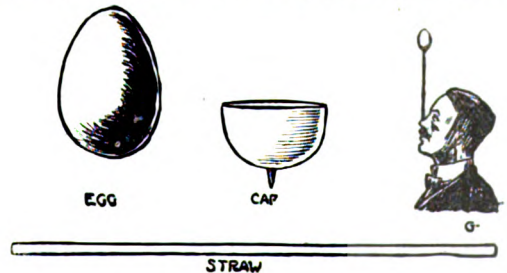


## JUGGLERY WITH FEKES

To balance an egg on a straw. A real egg, an ordinary straw, such as are served with ice cream sodas, and we are shocked to learn, more intoxicating drinks, may be passed through the audience (the egg and the straw, not the intoxicating drinks) for examination. These are really unprepared. Returning to stage, performer balances the straw on the end of his nose and on top of the straw rests the egg. This trick is a very, very old one, yet it never fails to get a hand.

A small celluloid cap shaped to fit the egg is equipped with a short pin at its base. On receiving the straw and egg after examination,

secretly fit the cap to the bottom of the egg. Then place both on the straw, allowing the short



pin to fit into the hole of the straw. It's a cinch when you know how to do it.

SICNARF 2nd.



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F. C. HILL . . . . . Vice-President
CHARLES J. HAGEN . . . . . Treasurer
L. H. OPOLINSKY . . . . . Secretary

Advertising rates made known on application to Treasurer.

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The star on front page of paper indicates your subscription has expired.

EDITORIAL STAFF: F. C. Hill, Editor-in-chief; Associate Editors: Charles J. Hagen, James Kennedy, F. F. Hill, 2nd; Business Manager, L. H. Opolinsky.

THURSTON route for March: 3 to 9, Grand Rapids, Mich.; 10 to 16, Detroit, Mich.; 17 to 23, Toledo, Ohio; 24, Hamilton, Ohio; 25 to 27, Dayton, Ohio; 28 to 30, Wheeling, W. Va.; 31 to April 6, Pittsburgh, Pa.

Owing to the illness of Mr. Goldston, the issue of the Magicians' Monthly has been delayed.

THE FAKIR OF BLACKWELL'S has been devoting himself, for the past month, exclusively to coin manipulation. His ability to make them disappear in large quantities is marvelous.

Every issue of the American Magician contains good hints for the conjurer worth many times the price asked.

OPAL recently gave a private exhibition of coin manipulation to Brothers Kennedy, Hill and Hagen, much to the latter's mystification.

FOSTER is busy mystifying society people in greater New York and vicinity.

Do you like this publication? If so, why don't you let us send it to you every month? Fifty cents a year is all it costs.

SIGNARF IS BIZY EDILING THIS PAPER. GEE!! HE MAKES US JUMP LIVELY.

The WAKE held over the remains of Metropolitan Local No. 2, B. of M. in the latter part of February, instead of being an occasion of sorrow, was a wild, hilarious jubilee. Up to the time of going to press, no letter of condolence was received from Gxxrxg Clxssxn.

Our promise of last month that Barendsen's Gravitation Overcome would be given to the public through the columns of the American Magician was a misunderstanding. It is to be offered to the public through the columns of this paper, as the trick has been placed on sale.

Received for the Valadon fund and forwarded to Dr. Wilson, editor and publisher of that valuable magical paper, the Sphinx, the following: C. J. Hagen (F. O. B.), \$1.00; James Kennedy, \$1.00; Varadome, \$1.00; Saunier, \$1.00; Moskwowitz, 50 cents; DeBosco, 50 cents; Flossay, 50 cents; F. C. Hill, \$15.00, making a total of \$20.50.

One of our brothers who shall be nameless was billed to do a double turn with his wife in a small town in Iowa. His better half caught a severe cold and was utterly unable to go on. He hastily improvised an act which he could do alone, incorporating in it a knife throwing stunt, and delegating his stage manager to secure for him an assistant. The stage manager, not being over-burdened with energy, hired one of the scrub women of the theatre and rigged her out as best he could from the property room. R— almost lost his nerve when he saw the girl, but quickly pulling himself together, started a knife or two in her direction. The first one whizzed through the air and quivered in the board very close to her right ear. The second one, with unerring aim, he sent to the left side of her head. Then a man in the third row got up and said, "Gee, I'm goin' home. He's missed her twice."

VARADOME is putting in a busy winter on society and club work in Westchester County. His candle and candle pass combination, together with his spirit slates and billiard ball manipulations, are earning for him words of praise wherever he appears.



SICNARF 2nd is making good on his challenge escape. He ran foul of a Chinese torture iron, snapped on him by an old sea captain, when giving an exhibition in New London recently, but managed to free himself in eleven minutes and ten seconds. Good work, Sicnarf! We cannot see, however, why a performer as clever as you should allow anything to interfere with your exhibitions of manual dexterity.

\* \* \* \* \*



IT'S A LUSTY BOY '12

We are pleased to announce a new arrival in the family of Magical Societies. The **National Conjuror's Association** was organized February 19, 1912, under very favorable auspices.

\* \* \* \* \*

HOUDINI, at Hammerstein's, pulled off a pretty good one. Four insane asylum attendants rolled him in soaked wet sheets, tied him down to a hospital cot with regulation bandages, poured fifteen or twenty buckets of water over him to shrink the knots, then he showed the audience how he could get out of it.

\* \* \* \* \*

KENNEDY and Hagen are billed for a spiritualistic performance through New England. Good luck to you, boys.

\* \* \* \* \*

Don't overlook the vaudeville of the **NATIONAL CONJURER'S ASSOCIATION** in Jersey City on March 15. The program will be well worth while.

\* \* \* \* \*

HARRY ROBINSON, the magical magician, has them all guessing on the Canadian side of the border. Let us hear from you occasionally, Harry.

\* \* \* \* \*

FLOSSAY has been very busy this winter, frequently filling two dates in one evening.

\* \* \* \* \*

MOSKOWITZ is a magician. He admits it himself. He is much in demand at smokers, and puts on a very mystifying act.

**A WORD ABOUT THE CONJURER'S CO-OPERATIVE PUBLISHING CO., INCORPORATED UNDER THE LAWS OF THE STATE OF NEW YORK.**

This corporation, unique in the business world, is composed entirely of magicians. Its stockholders are scattered all over this broad land of ours. Primarily, it publishes a pretty good little magic paper, growing better every issue. In addition, it purposes to publish magical books, formulae, secrets, etc.

The capital stock is five thousand dollars in one thousand shares at five dollars each, of which four hundred remain unsold. In order that we may have co-operation in its widest sense the sale of stock is limited to one share for each magician subscribing. Send your subscription with P. O. order to L. H. Opolinsky, secretary, at 414 American Tract Society Building, New York, N. Y.

FRANK H. TRAUTMAN has kindly consented to appear at the vaudeville of the National Conjuror's Association in March. This is a musical treat, well worth going miles to hear.

\* \* \* \* \*

SHELDON SIMMS, the progressive prestidigitator is presenting his peerless, perplexing problems with polite persistency, perplexing pleasing particular people by his peculiarly personal programs.

**OBITUARY NOTICE**  
Died From Neglect  
(A warning to parents)

We announce the death, in New York City, of Metropolitan Local No. 2, B. of M. This local lived exactly one year to a day. Born on February 19, 1911, it struggled valiantly for an existence and appeared to be thriving remarkably well. The parent organization, however, imbued with Spartan spirit, did little or nothing to aid or foster its growth. Its charter, the birthright of every organization, was delayed, and up to the time of its demise had not materialized. Even the support and encouragement of a regular issue of the parental publication, promised in exchange for sundry and various dollars wrung from the members, was denied the local which died February 19, 1912.



### THINGS WISE AND OTHERWISE

Contributed by our Grouch Editor.

Johnnie, looking up from his Bible—"Pa, are there any women in Heaven?"

Pa—"Why, of course, my son. Why do you ask?"

Johnnie—"Oh nothing. Only it says here in Revelations 'And there was silence in heaven for the space of half an hour.'"

ONE way to learn the value of truth is to do business with liars.

If the philosopher who said, "Language is used to conceal thought," were alive to-day, he might add "and frequently instead of thought."

Wife—Will you please button up my waist?

The Brute—Is it the Heinz waist?

Wife—What do you mean by the Heinz waist?

The Brute—Oh, the one with 57 varieties of buttons on it.

The Library of Congress, better known as the Congressional Library, at the Nation's Capitol, Washington, D. C., has a floor space of nearly eight (8) acres (326,195 square feet, to be accurate); there are about 56 miles of shelving affording space for 2,600,000 large volumes; there are nearly 500 people employed.

Jones is very consistent. When he wants a quick lunch, he always eats Swift ham, and if he don't get that, he knows where there Armour.

Gladys—Is George constant in love?

Hazel—I would say that he is constantly in love.

Being popular takes up a great deal of time that might be better employed.

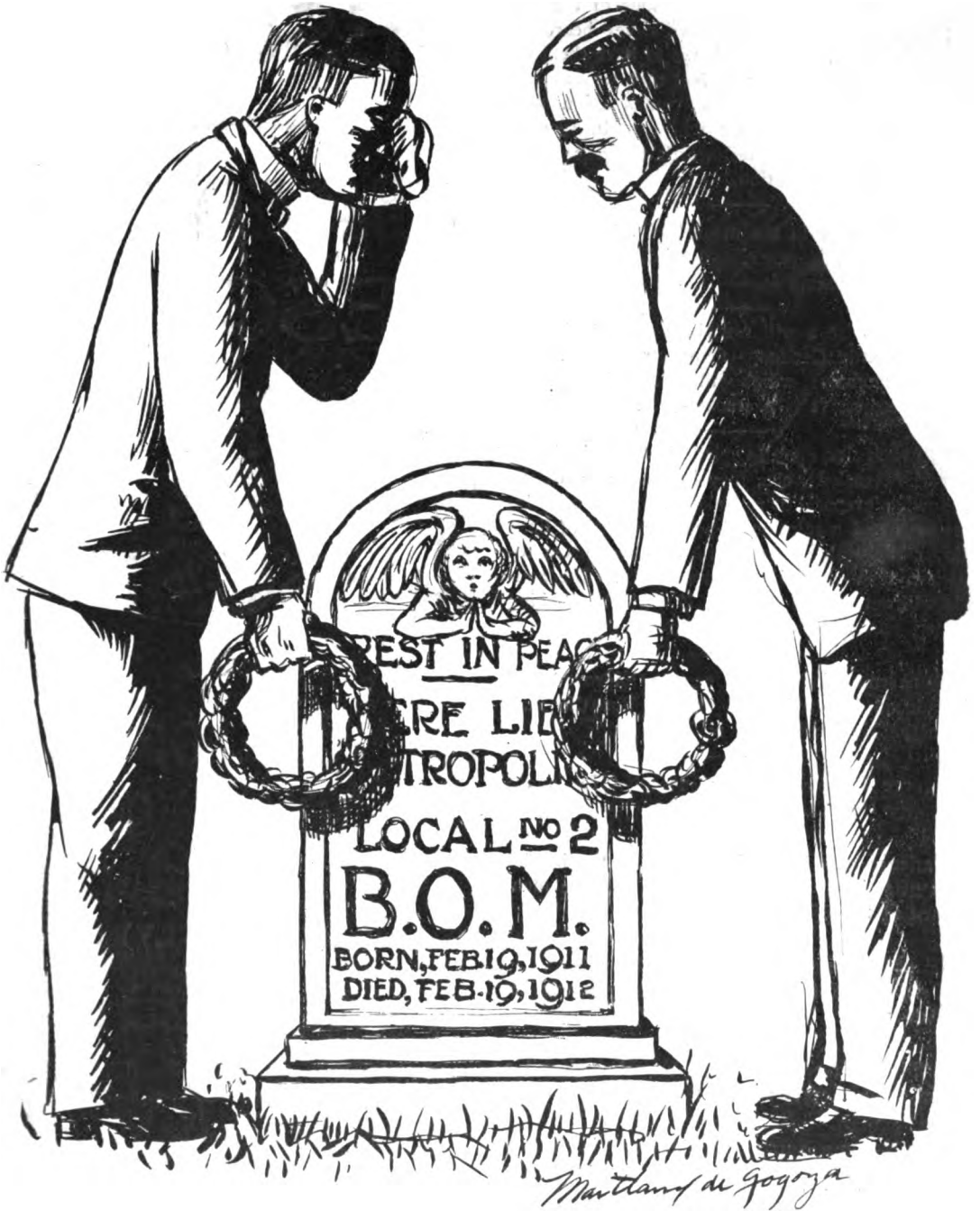
Never marry for money, but never marry without money. The young couple who do not figure beyond the cost of the license and the preacher's fee will find there are quite a few little sums to be worked out every rent day. A good wife doubles her husband's joy, but she also doubles his living expenses. We do not wish to go on record as discouraging matrimony, but we might mention, just casually, that because a man can get a presentable outfit for \$18.00 to \$40.00, he must not think that he can make his wife appear as well for an equal amount.

# WRITE MOTION PICTURE PLAYS

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IN MEMORIAM

The American Magician would very much appreciate it if all magicians will send their addresses together with news appertaining to the magic art, also the names of persons interested in magic, as there are many persons of the latter class who undoubtedly have never heard of this publication. We would like to have them on our list of subscribers and feel that we can say without fear of successful contradiction that every issue of this paper will contain secrets, any one of which is well worth the price of a whole year's subscription.

Anything new in the magic art will gladly be published in this paper, and credit be given to the person sending it.

Our next issue will contain a contribution by R. Bernhardt Carlton (demonstrator for the Mysto Company), which will be of value to card manipulators. It is a cracker-jack.

Glass articles, such as spirit clocks, bells, handkerchiefs, caskets, etc., may be mended with the following preparation: Take five parts of gelatin to one of a solution of acid chromate of lime. Cover the broken edges with this and press together, then place in direct sunlight. The article will not come apart even if washed in boiling water, nor will the breaks show.

A narrow-minded man can be improved and broadened by study and travel. But the man with the big head is incurable.

George Horace Lorimer says: "He laughs best who doesn't laugh at all."

Patience may be a virtue, but it's the hustler that gets there. The only patient creature mentioned in the Bible is the ass.

Gladys—The man I wed must be a hero.

Penelope—The man who marries you will be, my dear.

Ability to read bill-of-fare French and sail a yacht are not great aids in the business world.

The reason a country boy does well in the city is that he knows he will have to go back to the country if he fails.

"An emperor in his night-cap would not meet with half the respect of an emperor with a crown."

**1 Water Barrel  
ESCAPE**

**2 Bag & Platform  
ESCAPE**

**3 Packing Box  
ESCAPE**

**ANY ONE OF THE  
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# N. C. A. NOTES

The regular meeting of the NATIONAL CONJURER'S ASSOCIATION was held at headquarters, 415 American Tract Society Building, New York City on February 19. The meeting was called to order by the president, James Kennedy, at about nine o'clock. Plans for the first vaudeville to be held in Jersey City on March 15 were discussed at length. It was decided to accept the offer of the P. R. R. Y. M. C. A. Their hall will be used. The advance sale of tickets promised a full attendance.

Considerable time was wasted by various members in a discussion of the name adopted. President Kennedy turned the chair over to the treasurer and took the floor where, with a few well chosen words, he straightened the misunderstanding and poured oil on the waters that bade fair to be troubled. Owing to the lateness of the hour, the meeting adjourned without the usual social session. This will not be omitted in future meetings.

## IF YOU ARE INCLINED TO GIVE IT UP— READ THE FOLLOWING

Huxley says: "No life is wasted unless it ends in sloth, dishonesty or cowardice. No success is worthy of the name unless it is won by honest industry and brave breasting of the waves of fortune."

"Know thy work and do it; and work at it like a Hercules. One monster there is in the world—an idle man."—Carlyle.

Constant dripping wears away the stone. Perseverance and application invariably win in the long run, although genius and inspiration often make the most brilliant start. Few, if any, great achievements are due to accident of intuition.

The locomotive was the result of fifteen years of labor, by that persevering man George Stevenson.

Noah Webster labored thirty-six years to complete his dictionary.

Bancroft's history of the United States was over twenty-five years in the writing.

Titian worked almost daily for seven years on the "Last Supper."

But don't wait seven minutes before sending in your subscription for this paper.

## *Something New In the World of Magic*

# BARENDSENS' 20TH CENTURY MYSTERY

The greatest and most mystifying Card Rising Trick of the present time. All the apparatus used can be carried in the vest pocket—no threads or apparatus attached to your body while performing this mystery. While card is rising you can place both hands around it, also pass both hands above and below at the same time, and then you walk completely around the card while rising. Is that enough, Mr. Magician, to prove that this trick is different from all others of this kind?

Can be used for Parlor or Stage.

Money refunded if above is misrepresented.

Complete with Full Instructions and Apparatus.

## Price \$1.00

## GERRIT BARENDSEN

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In answering adv. please mention this magazine

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**\$50,000**

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This increase will insure higher efficiency and prompt service, with the usual Mysto guarantee, which is

## **ABSOLUTE SATISFACTION**

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Price, 25 cents. Give away catalogs, free.

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in the World**

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In answering adv. please mention this magazine

**BARTER AND EXCHANGE**

Advertisements under this heading are accepted at the low price of five cents per line (7 words) minimum three lines accepted. Three insertions at the rate of two.

**FOR SALE** or exchange, Cannon Ball for hat load, card ladle, etc., particulars for stamp. \$ in care of this paper.

**WANTED**—Good showy apparatus. Send full particulars to Prof. A. Korn, 450 E. 75th Street, New York City.

**FOR SALE**—Books on magic and kindred arts. Also puzzles, and conjuring apparatus and novelties. Send for lists. (Pink Stamp). P. N. Graef, 323 Eugenie St., Chicago, Ill.

**FOR SALE**—High class magical goods at bargain prices. Send pink stamp for list. Varadome, Box 66, North Tarrytown, N. Y.

**NEW MYSTIFYING TRICK**

**A Wonderful Effect for Stage or Parlor, the Latest and Best Card Trick on the Market**

**EFFECT:** Some one (no confederate) in audience shuffles a deck of cards and selects from the deck several cards. From these one is finally selected. This one vanishes and appears anywhere designated.

Anyone with a little knowledge of magic will be able to do this trick. Price complete with explicit instructions, **One Dollar.**

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**BARGAINS—"GET NEXI"**

- "Di-o" handkerchief color change thru hand, red to blue, self containing, a bargain ..... \$ .75
  - Paint brush card trick ..... .0
  - Magic Ball and Vase, "Surp-ise", "Moving Picture", and "Startling" Card Tricks, and Vanishing Coin Book, all for ..... .25
  - 20th Century Handkerchief Trick, flag between Hdks. 1.35
  - Half Dozen Excelsior Clips, useful ..... .10
  - Thumb Tie, Ten Ichi and Improved, complete ..... .75
- "Quality at the right price". Lists Free.

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**ROPE TIES**

Garnella, Kellar, Dr. Lynn's, Improved Ten Ichi New Chain Tie, Walsh Thumb Tie, Unique, Mephisto, New Subtle Tie—Entire lot ..... \$1.00  
Jugglers' Guide, ..... .25  
Magicians' Postals, ..... .35 per 100

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Have you read my advertisement in February Sphinx? If you have, then you know what this mystery is. If not, I will tell you one thing: If you want a rising card trick that is different, this is the one you want. Cards are placed in a glass on table. You command the selected card to rise. Very slowly it comes out of the glass. Not just out of the glass, but it keeps on rising until about one or two feet above the glass. You remove table and glass, and then to prove that gravitation has been discovered you pass both hands above and below at the same time. Then you walk completely around it while the card is rising. What makes it rise? That's what they all say. I am the inventor and will say that no threads are attached to your body while performing this trick and that all apparatus can be carried in the vest pocket. Complete instruction, including apparatus, \$1.00.

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IVER G. HILL

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# The American Magician

Vol. IV.

NEW YORK, APRIL, 1912.

No. 2

## IVER G. HILL

This month we have the pleasure of presenting Iver G. Hill. The subject of this sketch was born in Deering, New Hampshire, in the year 1863, of American parents.

At the age of five he became a pupil of Columbus Gibson, the great violinist. He soon mastered the instrument, and at the age of twelve was a solo player of some renown. While performing with some amateur minstrels he attracted the attention of Whitmore and Clark, minstrels. The manager, quick to perceive his ability, engaged him for several seasons.

His love of mechanics caused him to leave the minstrel profession and serve time as a machinist. This he followed by a course in steam engineering, which fitted him to lay out and superintend the construction of some of the largest steam plants in the country: Hotel Majestic, N. Y. City; Hotel Chamberlain, Fortress Monroe, Va.; R. H. White's Power Plant, Hotel Brunswick and Charlestown Navy Yard Electric Plant, all of Boston, Mass.

He was always interested in Magic, doing Card and Coin tricks to amuse his friends, until about eight years ago, when he commenced the study of magic from a mechanical point of view in order to get results which are obtainable only from apparatus and scenic effects.

He is now employed by the Isthmian Canal Commission as a machinist, and is doing all the magical work on the Y. M. C. A. Circuit in the Canal Zone, with a flattering success.

He carries his own special scenery, which is adjustable to any stage, large or small. His repertoire is very large, embracing apparatus from most of the leading manufacturing houses of the United States and Europe.

His company consists of The Two Ettevilos, Ivanoff and Madame Svengali.

### DOINGS OF MAGICIANS

NIGHTINGALE, the Mystifier, was the guest of Brother Orson in Buffalo on March 3.

HENRY CLIVE & COMPANY played at the Bronx Theatre week of March 4. His burlesque of mind-reading and levitation was a big hit.

MARCOU, shadowgraphist, lower 6th Avenue and 30th Street. Latter part of week, 7, 8, 9 and 10. Very clever.

PEARL TANGLEY, mentholism, lower 6th Avenue and 30th Street, March 7, 8, 9 and 10. Her black board tests and question answering are exceptionally good.

ALBINI, Columbia, Brooklyn, week of March 11. Nothing new.

THURSTON reports big business at Grand Rapids, Michigan, week of March 3.

THE GREAT RAGO is fitting up a new escape act which includes a fine stage setting.

HARDEEN, now with the Winning Widow (Burlesque), played Detroit, Michigan, week of March 11. Big success.

LAURANT, at Y. M. C. A., Madison Avenue and 46th Street, March 7, made a big success.

ROUCLERE playing New York State, Utica, 18th and 19th of March. Watertown, 20th and 21st.

DANA WALDEN, Rembrandt, Ia., March 16; Ruthven, 18.

RUSH LING TOY (Illusionist) Baltimore, Md., March 11 to 16.

STAFFORD AND GRAVIN, Ventriloquists, at Hammerstein's, week of March 18.

PAULINE, the Hypnotist, at the 5th Avenue, week of March 11, big hit.

THE GREAT HOWARD, Ventriloquist, played Hammerstein's week of March 11. Big success.

KEENE'S mystic show is touring Pennsylvania.

MYSTERIOUS SMITH is playing through Illinois.

THE GREAT RAYMOND is now touring India.

OFFELT, Ventriloquist, at Proctor's 23rd Street, March 11, 12 and 13. German dialect. Good.

KAR-MI, Illusionist, Proctor's, March 11, 12 and 13. Good. Has fine stage setting. Playing return dates everywhere.

J. OFFENSHAW, magician, is kept busy at Club work through State of Rhode Island.



### ORMSON'S FAVORITE HAT TRICK OR DESTROYED HAT RESTORED

**Effect:** After producing a lot of articles from a borrowed hat, the performer holds hat behind a burning candle to show it is entirely empty, as he passes hat over flame of candle it catches fire and burns almost to the rim. When fire is put out hat is offered to owner, who refuses it; the hat is then placed in a hat box, a pistol fired, and when box is opened the hat quite uninjured is removed from box and returned to owner.

**Secret:** An old hat having a number of holes punched or cut in crown is saturated inside with gasoline or alcohol, and the bottom of crown thoroughly soaked also. This is placed on the servante of a table at back of stage. The hat box is on the plan of the old cannister; that is, the box merely a shell or tube having a cover on each end. One end of the tube, however, is shut off from the other by a bottom, just leaving space enough on one end to conceal rim, etc., of buried hat, the other end forming a box deep enough to accommodate a full sized hat. The outside of hat box is covered with paper (or enamelled) to resemble a hat box. When the performer has produced the last article of his load from the hat (the borrowed one) he exchanges it for prepared hat on servante. This hat he holds back of candle, and drawing over flame of candle it instantly catches fire. He waves it in air, runs about, etc., until it is nearly burned to the crown, then plunges it into a pail of water, which assistant brings on, knocks off ashes and offers it to owner. Assistant picks up baby clothes, etc., and all articles produced from hat and carries them off with borrowed hat hidden under goods. He then places the hat in the hat box, and when performer calls for box he carries it in, and setting it on table removes cover from shallow end. Performer places burned hat in and puts on cover and hands the box to assistant, turning it over as he does so. Pistol fired, box set on table, opened and assistant returns hat to owner. It requires an old hat every time you do the trick, but the effect is well worth the price of the hat.

### FLYING HANDKERCHIEF AND DECAN- TERS

This is perhaps as good an opening trick as can be found. For the benefit of those that do

not know its full workings, I will here explain it as performed by me.

**Props:** Two glass decanters, one with a hole drilled in centre of bottom, the other unprepared. Two red silk handkerchiefs alike in size, a spool of fine black silk thread, a side table with a hole bored through its top directly behind the centre leg, if a wood table is used, drive two staples in centre leg, one near the bottom where one of the short legs meet, the other about one quarter from top, then one staple on short leg near bottom and another near top of same. Run enough thread off of spool to double same to reach back of wing on stage or to where your assistant is concealed, split a wood match to act as a fork, insert centre part of double thread which forms a loop on match, run same through lower staple in short leg, follow up and passing thread through staples then through hole in table top then through hole in bottom of decanter, allowing it to come out of decanter on top, withdraw match double handkerchief and pass half way through loop of double thread. Draw it down back of decanter and place it on servante or allow it to hand on back of table. Assistant has both spool and end of thread in hands and then you are ready.

**To perform:** Step upon stage, with unprepared decanter in right hand, red handkerchief in opening of vest, loop of pull on thumb and first finger make opening announcement. Call attention to the empty decanter in hand, withdraw handkerchief from vest, double it and run it through right hand but put it through double thread of pull which is spread with thumb and finger, allowing ends of handkerchief to drop down and shove it into empty decanter. Call attention to the empty decanter on table on other side of stage. Informing the audience that at your command the handkerchief shall vanish from the decanter you hold and shall reappear in the one on the table, saying one, two, go, extend your arms handkerchief will go up your sleeve, while assistant gives a quick pull on thread in his hands, which brings handkerchief from back of table into decanter. He lets go of loose end of thread and draws on spool thus bringing thread clear from handkerchief and decanter. Call attention to the empty decanter in hand, also draw their attention to the decanter on table. Put down empty decanter, pick up the one which now contains handkerchief, withdraw the silk, showing no preparation of any kind. I always make a big hit with it. So will you, if properly done. Use handkerchief pull explained on page 213. Take the red handkerchief, close left hand in shape of a fist, shove silk in top of closed hand and withdraw it

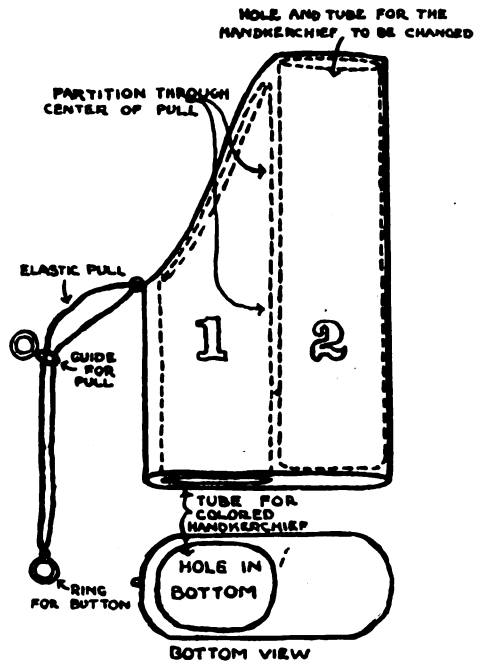
from bottom of hand a different color as explained on page 213. Explanation continues in next issue.

**A CLEVER CARD TRICK**

**Effect:** Allow a spectator to select a card from a full pack, request him to look at and remember it. Have him return it to the pack and shuffle the pack as much as he pleases. When cards are returned to performer he asks spectator if he desires eight cards from top or bottom of the pack. The choice being made the eight cards are laid on the table forming two crosses of four cards each laid face down. He is then asked to select one of the crosses of four cards and it is pushed aside. Next he selects two cards which are also pushed aside. Ask him to name his card, and when he has done so tell him to turn over the last remaining card. To his surprise it is the card he selected.

**Secret:** This trick requires some sleight of hand, namely, a force, pass, palm slip, pass glide and three forces for entire trick. Stand at table at opposite side to spectators, allow some person to shuffle the cards, and when they are returned to you, you must get a glimpse of bottom card, you then shuffle the cards, bringing bottom card to top of pack, make the pass, getting card in centre of pack and force it on one of the spectators, instructing him to look at and remember it. Have card returned to pack, make the pass, bringing it on top, then palm it and offer pack to be shuffled. When cards are returned, accept them with left hand and put palmed card (in right) on top, holding pack in right hand. Have spectator choose the top or bottom of pack to select the eight cards from, and should he say the "bottom" make the slip pass and bring top card (selected one) on bottom, and with third finger of left hand draw back this card, drawing out and counting four cards to make one cross; the fifth should then be the selected card and followed by three different cards to form second cross, making eight cards in all; ask him to select a cross, and no matter which he chooses retain the one with the selected card in, shove the other to one side, simply saying, "All right, we will retain this cross." Now have him select two, and of course, retaining the two that has the selected card in and then choose one, leaving the selected card still on table. Ask what his card was, and when he states it tell him to turn it over, and it is seen to be the one selected. A fine and mystifying effect.

perhaps some color changes too, if so, the drawing here will give you an idea of one of the neatest and handiest piece of small apparatus, I believe, yet devised for color change. It is my own idea. Had one made and used it to the best of satisfaction, as it fits inside of the closed hand and easily got rid of and handkerchief can be given for examination before and after change of color. Fasten apparatus to body as you would any ordinary handkerchief pull, say on left side, fasten ring on end of elastic cord to button of trousers on right side, pull elastic straight around your back, fasten guide to trouser button on left side, draw apparatus a little to front of body and vest same, having



previously shoved a colored handkerchief into apparatus marked No. 1. To perform call attention to hands empty, turn right side to audience, pick up white handkerchief from table with right hand at same time pull apparatus from vest with left hand, so that part marked No 2 empty part will be towards thumb and first finger turn so left side faces audience holding left hand away from body and closed up like a fist, shove white handkerchief (with forefinger) into the tube No. 2 until all of it has passed into it, show right hand empty, then draw out colored handkerchief from bottom of hand, give handkerchief a slight wave and allow apparatus to slip from left hand, and show left empty.

For good results work slow and it will make a hit for you. ORNSON.

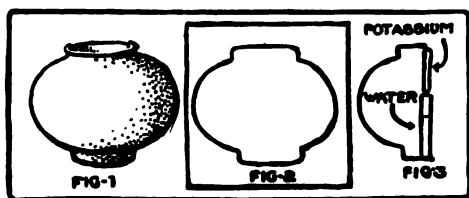
**ORNSON'S COLOR CHANGING HANDKERCHIEF APPARATUS**

You, no doubt, are doing handkerchief tricks



**OVETTE'S APPEARING FIRE BOWL**

Have a tinner turn out a bowl as in Fig. 1, about twenty inches high, then cut out on table a top as in Fig. 2. The table is four inches deep and lined with black velvet. The bowl is hinged to the table. The back of the bowl is covered with black velvet. Near center the bowl has pocket or tube filled with water, and near the mouth of bowl you have potassium, so when bowl springs up, potassium will drop into the water and burst into flame. Flat part is uppermost. Starting of trick borrow handkerchief, pass over table, same time raise up bowl, then turn, taking handkerchief away, meantime potassium has gone into the water, causing explosion.



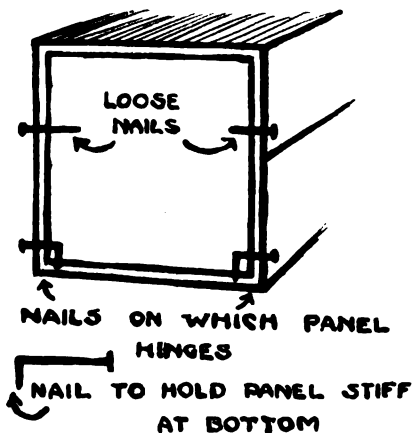
**OVETTE'S \$2.00 PACKING CASE ESCAPE**

By this method the apparatus, etc., is greatly lessened and the effect increased. An ordinary case is used, and feked as in figure, side or end of case has one panel which is divided in the middle and a nail driven in at each end, to make it work like a panel and two nails at bottom to hold panel stiff, see figure.

To Show: Performer gets into case and has top lid nailed on securely, a canvas cover is placed over case and laced (laced part to be where feke panel is) case is then placed in cabinet, ready for escape. Performer then takes a stiff knife from pocket, places it in crack and pushes out the nails in centre from each end, this will cause the panel to fall inward, he then unlaces canvas, pushes canvas apart, crawls out and places panel and nails inside as they previously were, and then laces canvas back on again. Then make your appearance.

Note: Two nail holes in centre of panel on side should be a trifle larger than the nail, so it can be shoved out more easily. It will only

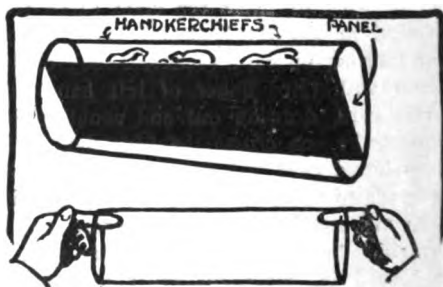
cost a few cents to construct this escape, for instance, dry goods box 25 cents, canvas for box \$1.25. Ovette has made a great hit with this escape with Santallan show in season of 1900. Try it. It works like a charm.



**OVETTE'S CRYSTAL TUBE VANISH**

Effect: A number of handkerchiefs from one to six are placed in a glass tube. Performer now places his hands, one at each end of the tube. Suddenly, while all eyes are upon handkerchiefs, they vanish like a flash. Done with sleeves rolled up. Handkerchiefs are unprepared. No pulls, mirrors, etc. Handkerchief can be shown all around after vanished. Work within five feet of any one.

Secret: Prepare a small black piece of paste-board just large enough to fit in the tube



and same length as tube, lay tube on table, show handkerchiefs, then pick up tube, holding it near your clothes. The audience will not notice panel as they think they can see through tube and black effect appears to be color of clothes. Now place handkerchiefs in the tube and turn around with first finger of each hand, and handkerchiefs have vanished. The black panel they see left in tube they think is your clothing they see through tube. Hold tube as in figure. Place first finger of each hand in end of tube, keeping other fingers on the outside of tube.

# SUGGESTIONS BY SICNARF



A very old, but good stunt, if you are entirely surrounded by the audience, is for the performer to take off his cuffs, in the act of rolling up his sleeves, and put them on his table standing on end. Then they may be used as a servante for hank, and similar objects.

\* \* \* \*

For a production this makes a very pretty and easy load. Ask a small boy to assist you, and as soon as he reaches the stage hook your hank (which is rolled into a ball) on his back with a fine wire hook. Show your hands empty and also a piece of unprepared paper. Request your young assistant to make a cornucopia of the paper. Make it a particular point not to have your hands approach your body. While he is rolling the cone you stand on the left side and rest your hand in a friendly manner upon his shoulder, and in the act obtain the load. Take the cone from him with your right hand and transfer to left (which has hank palmed), grasp it with left by the upper rim and drop load in. Then fold cone flat and give to boy to hold. The rest is obvious. Vanish hank, and it appears in cone.

## BLACK ART CLUB OF BLACK HALL

Ye editor of this modest publication was right royally entertained by the Black Art Club of Black Hall, Connecticut Local No. 1, N. C. A., on Monday, March 25. Their club room, though not large, is well equipped and well lighted. Brother Carlisle, who is affectionately dubbed "Horse" by his fellow-members, due possibly to his familiarity with ponies and trots is an expert smoke artist. His dexterity in that line is quite equal to that of Brother Kirby.

Kirby and Sicnarf have worked so much together that each knows the other's motions and patter. I was much interested over an exhibition they gave in which, starting apparently, without signal, they proceeded with two five minute exhibitions in unison. These exhibitions were identical in word, gesture and motion. Had they been two automata operated by the same mechanism, the synchronism could not have been more perfect.

Haswell Herbert put over a billiard ball stunt, starting with nothing, running up to eight balls and down again to nothing, which is a cracker-jack. He certainly is a two-handed wonder.

## A DREAM COME TRUE

### A New Card Feat by P. Bernhardt Carlton

For a long time a seemingly genuine and yet easy, false shuffle has been absolutely impossible, as either the shuffle carried no conviction or else it could only be done by an expert. The advantage of this shuffle is that the cards are actually and fairly riffled, squared-up, shown to be shuffled, and yet instantly they are restored to exactly their previous positions. Anyone interested in the "Si Stebbin's Set-up," "The Devil's Dream," or any card trick requiring pre-arrangement or necessitating the use of a false shuffle, will find Carlton's method the best ever.

All it requires is a "stripper" pack, the cards are riffled but before doing so the halves are reversed. They are then squared-up and shown to be shuffled. To bring them back, it is only necessary to pull out the reversed cards and put them on top of the other half, apparently having merely cut them. If they are riffled so that a little over one-half are reversed, it will be found easier to separate them.

Mr. Carlton states that he believes this move to be absolutely original with him, that he first showed it on February 1, 1911 at the Mysto Company's New York store to Mr. Powers, the manager, and to Mr. L. Harvey, a young but clever New York magician. Those two gentlemen stated that it was the first time they had ever seen or heard of it.

Mr. Carlton has promised to send in a few clever and original billiard ball moves, his own work, particularly the wonderful manipulation of one to twelve, six on each hand, being one of the most difficult and deceptive tricks to be seen.

## DOINGS OF MAGICIANS IN AND ABOUT BOSTON

Reported by Brank G. Folsom

Boston, April 5th, 1912.

### Globe Theatre

Aleko presented "Aletheia" in their inexplicable mental-telepathy act, drawing crowded houses the entire week.

They give a truly wonderful performance, not only astounding the theatre-going public, but giving other workers in their line food for thought. Their stage setting is gorgeous.

This week Ah Ling Foo, the Chinese Magician, headed the bill at the Globe.

While his act pleased a certain portion of the audience (well back in the house) he was not a particularly strong attraction. His work was of a very amateurish and mediocre quality performance.

### Old South Theatre

Freeman, The Great (Handcuff King), played the Old South this week.

His work is on a par with the general run of handcuff manipulators, but nothing extraordinary. He could greatly improve his act by adding one or two special features.



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By

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Thurston Route: April 7 to 13, Norfolk, Va.; 14 to 20, Richmond, Va.; 21 to 27, Washington, D. C.; 28 to May 4, Baltimore, Md.; May 5 to 11, Jersey City, N. J.



Received from Bro. Ottokar Fischer, of Vienna, a mouth organ used by Kratky Baschik in his musical and magical performance beginning 1859. Some souvenir! We imagine that not many magical libraries contain its equal.



Ornson is a busy man. He played Oakdale Theatre, March 1; Victor Theatre, March 10, and had the balance of the month almost filled with society work.



Charles J. Carter, the Great Carter, after a tour around the world has arrived on the Mauretania, his last stop being at Portugal.

Owing to the death of Mrs. F. C. Hill, the Second Half Hour of Magic has been unavoidably delayed. Announcement will be made as soon as it is ready. Many of our friends have sent remittances. To them, we can only say that it will be nearly a month before we can make deliveries. If those who have sent us money desire it returned, they have but to notify us. We will remit promptly and add the postage they have been obliged to spend. We cannot do more.

Conjurers' Co-operative Pub. Co.



Laurant gave his extension a dup-to-date show to a large audience at the Bedford Branch of the Y. M. C. A., in Brooklyn on March 9, 1912. It was quite a treat to the many magicians present.



Mr. Clyde Powers of the Mysto Manufacturing Company, whose advertisement appears in this magazine, accorded us the freedom of his well stocked establishment at 1211 Broadway. We were especially entrusted with the fine work of the apparatus just received in those large cases from the best equipped magical factory at New Haven, Connecticut. Mr. Power is a sociable S. A. M. Lifemember and one feels proud to number among his friends. May he live long to reap the benefits of his hard toilings in the manufacture and exportation of things mysterious.



On page 242 we reproduce a loose leaflet which came to us with issue No. 8 of Volume 4 of the Brotherhood Secrets. It was rolled up in the little publication and is, as our readers will note, unsigned. If the originator desires publicity, his wish will be gratified, because we presume that everyone of the 962 readers of this paper will give it more than a passing glance. It surely cannot come from the C. M. L. Chapter, B. O. M., Board of Directors, because they say in their publication of Brotherhood Secrets as follows: "We desire to notify all members that the B. of M. Metropolitan Local, No. 2, has withdrawn, as an organization, from the Brotherhood of Magicians, with the approval, sanction and best wishes of the C. M. L. chapter B. of M. Board of Directors.



AUSTRALIAN NEWS

By C. O. Williams

NI-COLA is doing well in the Commonwealth. J. HUGGARD, who is about the best Australian magician, is touring the United States.

THE AUSTRALIAN SOCIETY OF MAGICIANS are steadfast workers at their monthly gathering.



# BARENSEN

## BARENSEN'S BILLIARD BALL COLOR CHANGE

Two balls are shown in right hand, one red between thumb and first finger, and white ball between first and second fingers. These balls change from two red into one red and one white. Left hand shown empty after change. Hand covers balls once more, and white ball turns into red once again, balls knocked together to prove they are solid. Left hand shown empty, then passed over balls again when three balls appear instead of two, two red and one white. now vanish in any way performer sees fit. Use your own method.

Requirements: Two solid balls, one red and one white and one half shell of red to fit over solid ball.

Explanation: Show both hands empty, now take red solid ball and shell over same between thumb and first finger, place the white ball in between first and second fingers. Show left hand empty once more. Now pass your empty hand over the two balls at the same time palming white ball and taking solid red ball from the shell, making two red balls. The white ball which is now palmed is replaced behind red half shell. Two red balls now in view. Now repeat this again making the one red ball change into white. You can now take them from between your fingers and rap them together to prove them solid. You now place solid red and shell between thumb and first and the white ball one finger higher. Pass the left hand over two balls once more and multiply them into three balls, one solid red, one solid white and one half shell red.

Now diminish these three balls the same way as the multiplying billiard ball trick is done, finally showing that all three balls have vanished, and both hands empty.

## BARENSEN'S MYSTERY OF NUMBER 17 A Year's Subscription Will Be Given For The Correct Solution.

A farmer named Smith, died, and in his will he mentioned the fact that he had seventeen horses which he would evenly divide among his three sons, as follows: The eldest son to get for his share, one-half of the horses; the second son to receive one third, and the youngest to get one-ninth.

When the eldest son came to divide the horses his father had left, he found out that they could

not divide seventeen in the way his father wished him to. Now, the question is, how did they divide the horses among themselves?

## HANDKERCHIEF CHANGE

Requirements: Three white handkerchiefs; one 24 x 36 silk flag or smaller if so desired; one red, one white and one blue dyeing tube; one square sheet of medium stiff paper about 8 x 10 inches; one glass chimney from a gas light, just the regular lamp chimney, same size at both ends; have two pieces of mirror to fit lamp chimney so that it makes a partition, same as mirror glass.

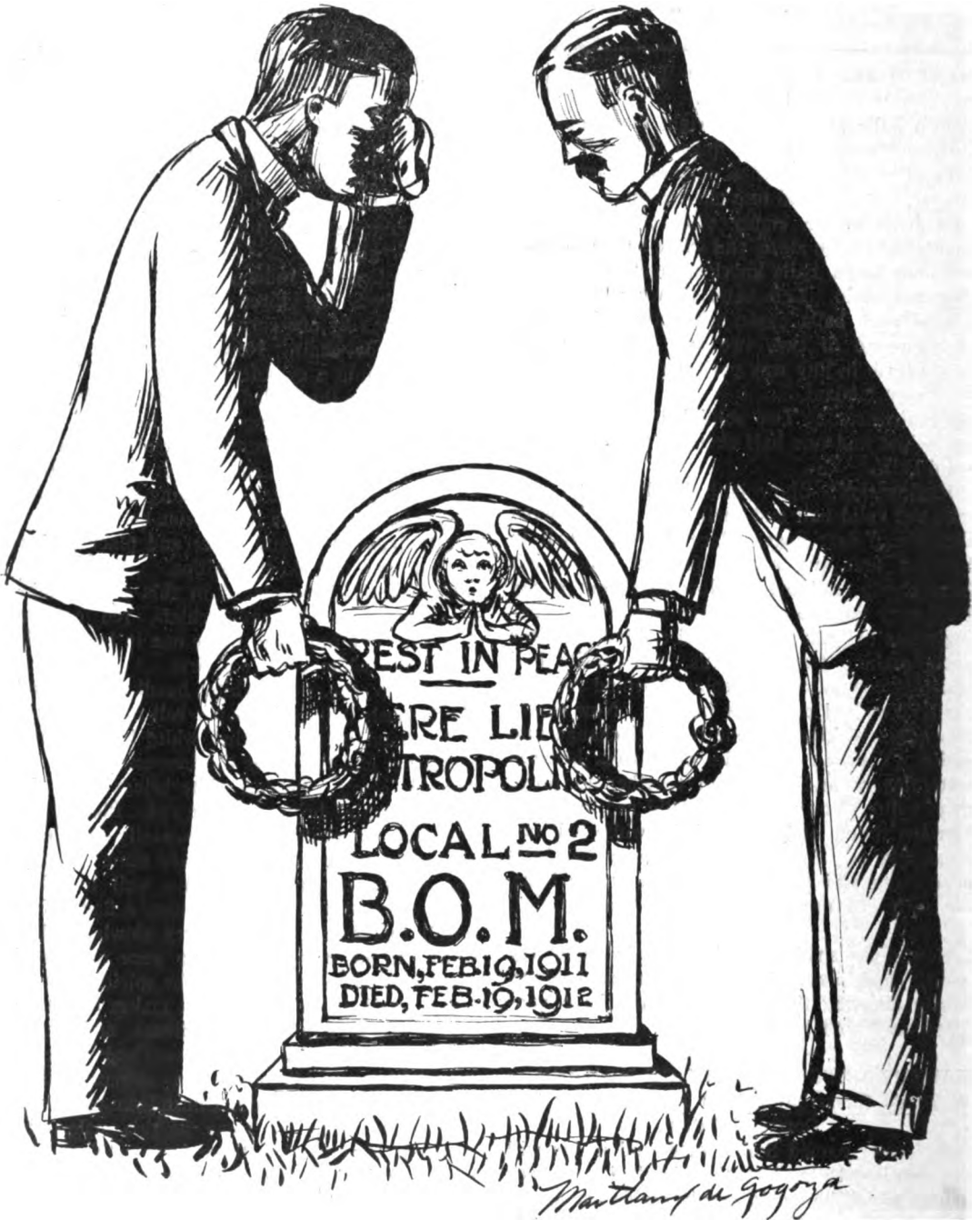
Explanation: Produce magically, by your own method, the three white handkerchiefs, holding each by one corner, they are then layed over arm or chair. Now take the square of paper, roll into a cylinder, look through, let unroll and place the curled up paper over back of chair where your dyeing tube is in wait. Take up three white handkerchiefs one at a time, throwing them over arm, and at the last one, take the paper and pick up dyeing tube at same time taking care that it may not be seen.

Roll dyeing tube and paper and place rubber band around to hold in position.

Beforehand, have placed in this dyeing tube the three colored handkerchiefs, red one in first, blue one next, and white one in last. This makes the white come out first.

Pick up the first white handkerchief and slowly push it into the paper roll or tube, push in by wand until the other white handkerchief comes out and this gives the impression that the paper is empty. Second white brings forth the blue, and third brings out the red. Place these over arm or chair. You can easily slip band rubber from the tube part, place same on table and let dyeing tube drop into well in table. Have secreted in the lamp chimney a flag. Now unroll this paper on table very slowly, and it proves to be empty. Roll up once more and place over chimney. Call in the spirits by having a small dish on table that makes half turn which brings flag facing audience, and handkerchiefs to the rear. Uncover and trick is done. Place handkerchiefs in chimney after cover is over same. Do not unroll the paper until you are ready for same, as this makes the audience imagine that there is something concealed in it, but they are mystified when you unroll it and find it empty.

Sicnarf 2nd is now very busy preparing a most novel and interesting magical act. It will sure be a corker when it is produced. His two partners, Allan Kirby and Haswell Herbert, have been students of magic for many years.



We reprint the above from last month's issue. Did it get under the hide of the B. O. M. Headquarters? Oh, no! They didn't notice it at all. On the following page we show a photographic reproduction of what came with the Brotherhood Secrets, Volume 4, No. 8.



## CONDOLENCES-S-S!

To flaunt the flag of grief even on so joyous an occasion seems uncalled for. Tied as we are in a hard knot of hilarious sorrow, we still feel that the several hundred remaining Brothers will assist us to bear the happy recollection that clings and clammers high on the merry whirl of our mourning.

Our Plagiarist Artist has thrown a glob of gloom over the speaking faces of the mourning "Dead Ones" and even our Spartan spirit shudders at the density of grave desecrators. "The foolish and the dead never change their opinion." And that cute little Local is dead \_\_\_\_\_ and never changed its "ittle mind. It could not get over a DOLLAR AND A QUARTER VALUE for the "hard wrung—DOLLAR" it gave the Spartan parent, (to say nothing of the \$1.50 it also "WRUNG" and put in its OWN POCKET.) And so its tummy got sick and it curled up and died! O-o-o-o! and Ah-h-h! and the little divel was so cute! Cunin' little rascal, that Local,—and, now he is no more!

There is, however, sympathy in our merriment, as we reflect that the "ittle Local was doubtless well tanked before it fell off its chair and although the edict of fashion may change the decorations of tomb stones, calves will bleat in the same old tones in the near-by barn yards. And so we "grief" and the little Joy we took surreptitiously is bottom-side-up and backward in its merriment. But—"Out of the ground comes something! What? An eagle "to spum the giddy height? Nix cull, that's only an old friend: holdin' a brand new light."

While these condolences-s-s were being fried our Horse Editor remarked to the Plagiarist Artist: "No star can make a brick glitter for 60c a year; the funeral torch will die as the busted star falls apart."

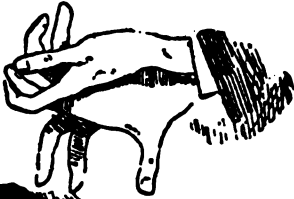
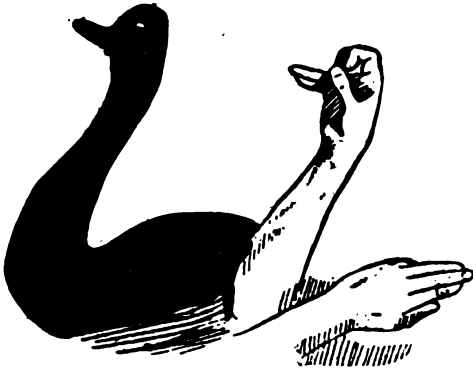
And HERE we LEAVE "it," "them" and "those." "It," can rest in peace as laid, or turn over and go farther down. "Them" and "those" may blow their "—" heads off with invective, would-be humor, or plain rot. We wish them NOTHING,—they've got it—all kinds!

The above is a photographic copy of what came with Volume 4, No. 8, of Brotherhood Secrets.

## SHADOWGRAPHY

By Lihl.

We give this month a few simple shadows which can be practised at home with any bright, clear light. It is our intention to make this column most thorough and we shall carry the student on step by step, showing the best form of light to use and the various fokes which are necessary for a good shadowgraph performance. This line of entertaining has been neglected by magicians to a large extent, yet any audience will gladly welcome a fifteen or twenty minute interlude of clever shadowgraphy. Try these few simple ones first. Watch for our next issue.



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# N. C. A. NOTES

THE FIRST MAGICAL VAUDEVILLE of the NATIONAL CONJURERS' ASSOCIATION was held at the P. R. R. Y. M. C. A. at Jersey City, March 15, 1912, with a variety of artists filling a hilarious time of one hundred and twenty-five minutes, in which laughs were continually heard.

The orchestra finished its overture when Brother Varadome opened the show with his magnificent stage-setting to a well gathered audience. His "Food for Thought" was well received. We expect him again, in the near future, to give us some of his manipulations.

SHELDON SIMMS, who needs no introduction, with Perplexing Problems, perplexed some of the magical guests, such as Irving, Powers, Theo. Francis Fritz, the well known Mahatma Publisher.

PROF. HAYWOOD and his Tommy, cracked many witty sayings and pleased as only Haywood can.

WILL F. BURFORD, who came especially from Freeport, Pa., mystified us fully thirty minutes with eggs, cards, candles, handkerchiefs, dice, etc., and as he stated in his title, "Just leave it to me," we did, and he did—satisfy the most critical.

FRANK DUCROT and his paper tearing was especially enjoyed by the boys and girls, while his patter was well received by the older folks. His style was pleasing, his stories fascinated even the piano-player, for he stopped to hear the remarks of the only Frank Ducrot.

FOSTER in his remarkable manipulations of handkerchiefs was a feature worth while seeing. He works with committee of boys and gets some good comedy out of his program.

CARLTON, the Greenhorn Swede Conjurer, used red billiard balls, and Oh, he is not green when he starts with same. Hope to get you on our next show.

Last, but not least, the above acts were interspersed by MR. FRANK H. TRAUTMAN, a clever piano-player, monologist and burlesque conjurer. Clever? Why ask any one who had the pleasure to witness his funny work. Good? Why none better. Will he play again at the next show? Why, of course.

Before the last selection by the orchestra, Mr. L. Harvey, well known in magicdom, gave

his entire program, and although it was near the hour when ghosts appear, everything appeared and disappeared.

## "HANDKERCHIEF TRICK" YIELDS THIEF \$238.

### Italian Says Man Who Pretended Fear of Being Robbed Got His Bank Roll

A baker living in Brooklyn was arrested on a charge of having swindled an Italian out of \$238 by means of the "old handkerchief trick."

The baker, whom the Italian says he met on the street, asked the latter to mind some money for him, as he was about to sail for Europe and feared he would be robbed. The Italian says he permitted the other to put \$238 of his own money in a handkerchief along with the baker's "bank roll," just to prove he was honest.

When the Italian went to the steamship pier the following day, he says, he waited until he was satisfied his new friend did not intend to appear, whereupon he opened the handkerchief and found that not only was his own money gone, but that the baker's "roll" consisted of nothing more valuable than some pieces of paper cut to the shape of bank notes.

The Italian says he thinks the baker "palmed" the \$238 while pretending to put it into the handkerchief.

### SAFE ILLUSION

Idea of Harry Helms and James Kennedy.

Presented in Vaudeville by James Kennedy.

Effect: A safe made of light wood to represent an iron safe, twenty-eight inches square and five feet, nine inches high, mounted on castors is shown all sides, door opened and shown to be empty. Door is closed for a few seconds. When again opened, lady is found in safe. Explanation in May issue of American Magician.

### ESCAPE FROM A BARREL OF WATER

A barrel is filled with water. Performer enters barrel and completely submerges himself, as the water running over top of barrel will mutely testify. The cover is quickly locked in place by means of hinged hasps and padlocks. (Always endeavoring to advertise your act so that some of the audience will bring their own locks). A screen is drawn about barrel, and performer almost immediately appears. He is dripping wet, and a most minute examination will prove that the barrel is just as it was closed by the committee and that the locks have not been tampered with in any way.

This is not a very expensive trick and can be made by any one who can handle a screw driver, hammer and saw. The secret is sold for fifty cents by The Presto Co., Station Y., New York.

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Performer borrows handkerchief from someone in the audience, handkerchief is held above the head so that it never leaves sight of the audience and is not exchanged; same handkerchief and *not a duplicate* is now taken in the hand which is shown to hold only one handkerchief—the borrowed one. The performer now cuts a hole or burns one into this same handkerchief. Handkerchief is now rolled into a ball between palms of both hands. Count 1-2-3 and it has vanished. Small paper bag is shown empty. The performer now ties same with string which is given to the man who loaned the handkerchief. Bag is broken open and handkerchief is restored whole to the man who loaned it, no confederate either. You can borrow anyone's handkerchief. Performed exactly as you read the above, including apparatus, price \$1.25; secret alone, 75 cents. This is the one you have been looking for, Mr. Magician.

**BARENDSSEN'S TWENTY CENTURY MYSTERY**

Have you read my advertisement in February Sphinx? If you have, then you know what this mystery is. If not, I will tell you one thing: If you want a rising card trick that is different, this is the one you want. Cards are placed in a glass on table. You command the selected card to rise. Very slowly it comes out of the glass. Not just out of the glass, but it keeps on rising until about one or two feet above the glass. You remove table and glass, and then to prove that gravitation has been discovered you pass both hands above and below at the same time. Then you walk completely around it while the card is rising. What makes it rise? That's what they all say. I am the inventor and will say that no threads are attached to your body while performing this trick and that all apparatus can be carried in the vest pocket. Complete instruction, including apparatus, \$1.00.

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MAY, 1912

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# The American Magician

Vol. IV.

NEW YORK, MAY, 1912.

No. 3

## BARNELLO, THE HUMAN VOLCANO

Edward A. Barnwell, better known as "Signor Barnello, The Human Volcano," was born in Decatur, Ill., U. S. A., September 8, 1857. At a very early age, he showed a strong inclination toward the professional stage. It is told that when he was but a mere child, he organized an amateur show, admission one pin, which was a great success. A few years later, at the age of twelve or thirteen, he made his first appearance before a large audience with the Kenner's Juvenile Concert Company, acquitting himself very creditably and receiving great applause. He next joined Ed. Morley, Ventriloquist and Punch and Judy performer. Professor Morley's company consisted of three persons, himself; Mlle. Prestanaree, his wife, and young Barnwell. For three months this small company played small towns and villages through the State of Illinois, but as the ghost developed a strong disinclination to walk, Barnello left them, deciding to work on his own account.

After playing various theatres for several years, he found himself in the British possessions in the North. He travelled on foot through all the mountainous part of British Columbia, and oftentimes it would be months that he would not see a white person.

While travelling in this part of the country, he discovered a small band of Indians in a little valley about sixty miles from the Pacific Coast. Attracted by the strange huts, he visited the camp and the first time in his life saw a genuine Voodoo, or fire-worshipper. He remained seventeen months in this camp and while there, learned many strange and wonderful performances. Before leaving, he was made a Myal man. On returning to the United States he made his first appearance in San Francisco on February 10, 1879, as a fire fiend. Since then he has appeared in all the principal cities of the Union and it is claimed that to-day he gives the most wonderful exhibition of fire ever given by any man.

## N. C. A. NOTES

The third monthly meeting of the N. C. A. was held at the American Tract Society Building on April 8 at 8 P. M., Brother Kennedy presiding. On account of absence of our Corresponding and Recording Secretary, the chair appointed the Financial Secretary and Treasurer to fill the position pro. tem. Minutes of the second monthly meeting and also the minutes of the Special Meeting held March 25 were read and approved as corrected. The balloting for six applicants showed the approval of the gathering and the lucky six are now entered in the N. C. A. Rank. A thorough discussion brought forth the wish of the Headquarter Council that there shall be two classes of membership, known as follows: Active membership, deriving the benefits of Headquarter membership, vote and say at its deliber-

ations; associate membership, deriving all benefits as active but having no vote as they are too far from attending the monthly deliberations. It was regularly moved and seconded for adoption that the ninety days dispensation be granted before the close of the charter, during this time the membership fee for either class shall be 60 cents per year, starting with April 8, 1912. After ninety days the following schedule shall prevail.

Active membership 50 cents initiation fee, and one dollar annual dues payable in advance.

Associate membership to be sixty cents per year payable in advance, except affiliated clubs which may pay the fee, quarterly in advance. All these various motions were unanimously adopted.

The Emblem Committee reported progress. The N. C. A. Charter, a beautiful document, will be framed.

The gavel has now been laid aside and the Mystic Wand holds the spells at our meetings beginning with the fourth regular monthly meeting, which will be quite a busy one, as there is a desire to hold a second vaudeville show. Bro.

## N. C. A. NOTES

(Continued)

Kennedy spoke a few words in reference to reviving our Magical Seances after the regular business meeting. This met with the hearty approval of all present.

Treasurers receipts showed a neat little treasury in the two funds created.

Meeting closed at 10.40 in N. C. A.

C. J. Hagen, Secretary pro. tem.

## DOINGS OF MAGICIANS

ALLEN SHAW gave a very clever performance at the Columbia Concert Sunday, March 24.

GREAT HOWARD was at the Colonial week of March 25.

HOUDINI at the Bushwick, Brooklyn, week March 25.

MRS. FAY was at the Scenic Theatre, Pawtucket, R. I. Mrs. Fay is as big a drawing card as ever.

NORWOOD Hypnotic Show, Auckland, New Zealand, indefinite.

THE GREAT RAYMOND, Bombay, India, indefinite.

DANA WALDON now touring Alabama and Georgia.

BRO. VARADOME is kept busy playing clubs. Recently he filled two engagements in one evening.

We are pleased to hear BARENSEN is regaining his health and will soon be at work again.

EUGENE POWELL is in Havana booking South American dates and giving shows in the vicinity. His long stay in Cuba gives him an excellent practice in the Spanish language and will be a great help in his tour.

MARTINI AND MAXIMILIAN are playing the Marcus Loew time exposing everything.

NELUSCO AND LAVINIA have a new illusion. Performer enters cabinet which is blown up. He descends in an airship.

THE HAAGS, having just finished twelve weeks in Ohio, are now touring Canada.

MORAN played Keeney's 3rd Avenue week of April 1. Mrs. Moran has a very neat stage setting.

PEARL TANGLEY was the feature act at the Fulton last week in March, playing to packed houses.

At the Broadway, Manhattan, some duplicates of Albini presented illusions as performed two blocks from there at the Greeley Square Theatre,

6th Avenue. Glass Trunk and Asrah are the features.

VICTOR, the ventriloquist, played the Greeley Square recently.

KRIEGER, the merry wizard, is in great demand by clubs.

HENRY CLIVE played the Kieths in Philadelphia Easter week.

RALPH AND BLISS, shadowists, gave a very neat program at the Murray Hill Theatre, Sunday evening, April 7.

J. OPENSHAW, of Central Falls, R. I., one of our new members, is kept busy playing clubs. Bro. Openshaw is building some new illusions and fitting out an entirely new act for next season, mostly his own original ideas. Any brother who happens to be in that territory will find it to his advantage and pleasure to call on Bro. Openshaw. His performance, April 1, was highly appreciated and well applauded by the large audience present.

LEONA AND ALDINE, sisters, jugglers, played the Murray Hill Theatre Sunday evening, April 7. Act was well received, Leona introducing plenty of comedy.

FRAZEE, shadowist, played at Proctor's 23rd Street, week of April 1st.

FRED MELVILLE, with the Motto Girl, is filling a successful engagement at the Winter Garden, Berlin, Germany.

RUSH LING TOY has added a new illusion to his act. The transformation of a girl, who after apparently being burned, changes to a skeleton.

ALLEN SHAW was at the Colonial week of April 15.

DAN J. HARRING, ventriloquist, was given a try out at the Haymarket, Chicago, April 5. Made good.

ANNA FAY, in Milwaukee, Wis., week April 15, usual big hit.

JARROW in Milwaukee week April 15.

GILPIN'S HYPNOTIC COMPANY is touring South Dakota.

MYSTERIOUS SMITH is kept in the State of Iowa.

MILDRED AND ROUCLERE, now touring Canada, are meeting with big success.

PROF. EUGENE POWELL has left Cuba after the longest stay any magician ever made, one year on the Island. He is now on the way to Vera Cruz. If political conditions permit, he will tour Mexico.

ELDEN in his act makes up as Kellar, Herrmann and Thurston, each time presenting some of the tricks they used to perform.

HARRY LECLAIR has recovered from his two month's illness.

BAYES AND JACK NORWORTH played return dates in Chicago and swelled the box office receipts quite a bit. You should change your name to All-Worth.

MISS PEARL TANGLEY (mentalist) and Dr. Herbert Flint, a mesmerist, having played the Middle West for fifteen years have joined partnership. Their show will open near Chicago. Twenty-one special styles of paper, also special scenery will be used.

THE DAYTONS (mentalists), played the Crescent, 135th Street, week April 22.

THE GREAT HENRI FRENCH, all around entertainer, played Proctor's 23rd Street, April 22.

R. H. MOHR, cartoonist and ventriloquist was at Proctor's 23rd Street, week of April 22.

JOHN W. COOPER, the polite ventriloquist, presenting "Fun in a Barber Shop," who recently finished a successful tour of Pennsylvania, opens on Proctor time, April 22.

#### S. A. M. NOTES

By F. O. B.

The 115th regular monthly meeting of the Society of American Magicians was held at the Magical Palace, 493 Sixth Avenue with a goodly number of members present, Most Ill. President Roltare occupying the chair. Among the topics of the evening, following most important business, the report of the Entertainment Committee was received and filed, and a standing vote of thanks given to these arduous workers, whose efforts were so successful that even our Very Ill. Brother Laurens felt puzzled at the result obtained. The secretary was instructed to notify Brother Harry Houdini that he had been made an honorary member of the S. A. M. by a unanimous vote. Harry was always the man who worked to make the S. A. M. affairs a success. Ill. Bro. Arnold Belais received the initiatory work in short form and was well pleased with the feeling of fraternal spirit shown to him. The Banquet Committee reported that seats or tables can be held in reserve for the forthcoming affair at the Hotel Martinique, May 31, 1912. Past Most Ill. President Sargent made a few remarks in regard to the drawings for the menu cards and also showed a cartoon in Vanity Fair on the affair at Carnegie Lyceum, March 26, 1912.

The meeting was closed in M. U. M. to reconvene on May 4, 1912.

The committee on revising of By-Laws under Chairman Laurens will be ready to recommend various changes at the next meeting.

Bills as rendered were audited by Bro. Karleman and Jarrell.

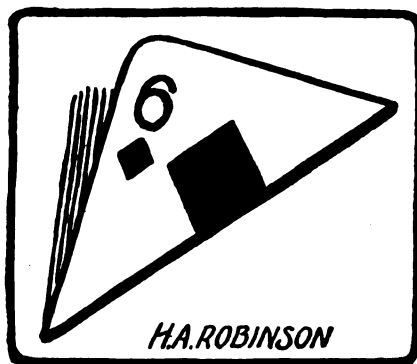
#### ROBINSON'S CARD FLIGHT

By H. A. Robinson

The performer shows two packs of playing cards, each having ten cards. One pack is of diamonds, the other of clubs. Each pack is fanned out and shown back and front. Each is then placed in a glass goblet and covered with a paper cylinder. Ten number cards are then shown and one is selected. (The number cards run from one to ten.) Suppose the six is selected. The performer commands the six to change places in the two packs. On examination it is found to be so.

The advantage of this method over others is this: No duplicate cards are used, no palming, adding or taking away cards from the packs; the same number (ten) of cards in the pack at the start of the trick as at the finish.

How you do it. Two "corner-packets" are used. See Fig. 1. One is of diamonds, the



other of clubs. Take the one to ten of diamonds, leaving out the six. In place of this six put in the six clubs. Over the corner slip the diamond corner. Do the same with the other cards, putting in the six diamonds in place of six clubs. Have the packets thus prepared, laying near the goblets, cylinders and the ten number cards.

Presentation: Fan out one packet and show back and front. Close up and as the left hand withdraws the cards, the corner stays in the right. Pick up other packet, leaving corner on table. The same applies to the second packet, the corner being dropped on table when cylinders are picked up. The cylinders are placed over the cards in the glasses. The numbered cards are shown and the six is forced.

In playing bridge a good deal depends on the player, but in pinochle the player depends on a good deal.



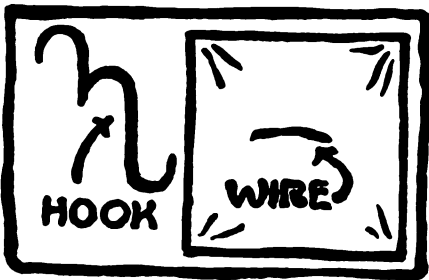
### OVETTE'S ENVELOPE MYSTERY

Have some one give you one of his envelopes and have anyone write anything on a card, place it in and seal it. Take the envelope in your hands and wave up and down, and as you do so, you can easily open envelope and under cover of waving up and down, read the contents, place back and seal.

### THE FOUNTAIN OF MAGIC

**REQUISITES:** A newspaper, a stick of wood twenty inches long and one-quarter of an inch high, and one-quarter of an inch wide, with holes through at both ends, a piece of wire bent as per diagram and three thumb tacks.

**EXPLANATION:** Hang on the back of a chair (with special hook) a coil of paper, or if flags are to be produced, have a bag made of a handkerchief, which finally can be produced. On the back of the newspaper is piece of fine florist wire as in Fig. 2. Show paper and lay it over back of chair and then show the stick and



suspend it in the air by passing two cords through the two holes through the end of the stick. The cords should be hanging from the flies above. Paper is then taken up and the loop of wire is at the same time caught in the piece of paper. Each corner is fastened to the stick, and a hole is made in the center of the paper and the load produced.

### OVETTE'S FLAG AND HANDKERCHIEF TRICK

Roll up a flag and place fine jeweller's wire around it and make a small loop for your finger and place the flag thus prepared in the upper left-hand pocket on the outside of the coat and leave the loop in easy reach, which being black,

will not be noticed. Now show hands empty, while doing so, lay three handkerchiefs over the left arm. Now take the handkerchiefs in the right hand and with the left hand pull up the right sleeve. Bring right hand over and as it goes past the pocket in which you have the flag, the thumb is caught in the wire loop and the bundle is drawn out under cover of the handkerchiefs. Hands are brought together and flag is developed while the handkerchiefs are rolled up under the flag. After the flag is developed the handkerchiefs are stuffed into the same pocket under cover of the flag and the hands and flag then shown for examination.

### VANISHING THIMBLE

Have small hook soldered to one side of thimble. By placing forefinger on it, thimble may be shown all around.

**To Work:** Place on forefinger and appear to place in left thumb palm-pull up sleeve. Show hands, etc. This may be worked in different ways. Could be used to vanish last thimble when doing thimble manipulations.

### OVETTE'S COLOR CHANGING THIMBLE

Paint one thimble half green and half red. Put it inside of another thimble which is painted white. Show white thimble, pass hand over and change to red, and then pass hand over again and change to green.

### OVETTE'S PRETTY THIMBLE STUNT

**Preparation:** Have a small holder, that will hold four thimbles. Load it with four red thimbles and four dark green thimbles inside of these (one side painted green and other side flesh color.)

**To Show:** Produce a thimble on the first finger, then do several passes finally get the thimbles from servante, or the holder onto the fingers, catch in air showing all red, then turn hand so that the flesh (inside) faces the audience, and remove the red thimbles. Make another catch, the dark green thimbles. Very pretty effect and will be found very useful in almost any thimble manipulation.

### PASSES WITH HAWLEY'S THIMBLE

Have shell in hand and thimble in left hand pocket. Place shell on finger, place in left hand, vanish and produce from under right leg at same time get thimble from left pocket and thumb palm, pass through knees several times then place thimble on forefinger of right hand, shifting shell to next finger (shell isn't seen) cause thimble to change to next finger (palm thimble and turn hand) do this several times then hand thimble to be examined get rid of shell and finally do several passes.

# SUGGESTIONS BY SICNARF

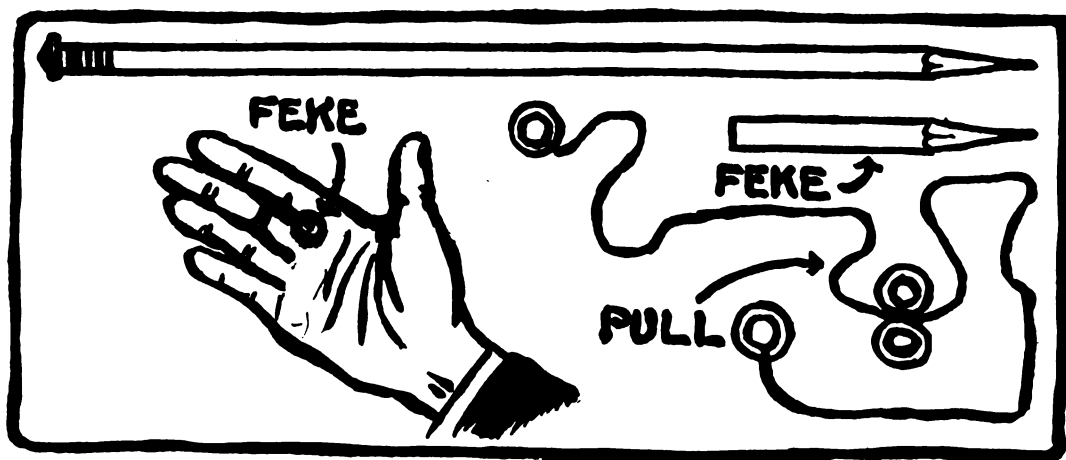


**Effect:** A pencil is shown free from all preparation and is rolled into a piece of paper. Performer then crushes the paper between his hands and the pencil is seen to have vanished.

**Secret:** Have brass ring on pull between finger tips, and after showing the pencil freely

place point in ring and let it slide until it reaches obstruction. Then roll the pencil up in the paper, of course, being careful not to show pull. Hold paper with the four fingers of each hand away from you and your thumbs toward you. In this position it is a very easy matter to insert feke pencil point and let pencil go up your sleeve. Then show the audience the feke which they believe to be the regular pencil sticking out of the tube. Just before crushing it, let feke slip into your hand and palm it.

After the trick, throw the paper for examination. This is a very pretty sleight if it is well worked. Of course, it requires a little practice.



## SOCIETY OF PROFESSIONAL MAGICIANS

By J. E. Pierce

The fourth regular monthly meeting of the Society of Professional Magicians was held on Sunday evening April 7th, at 1030 Wolf Street, Philadelphia. President Pierce called the meeting to order. The minutes of the previous meeting were read and approved. Two applications of the previous meeting were read and elected to membership. Brother T. R. Jones, chairman of the entertainment committee, announced the program for the next meeting, which was approved. Owing to the weather conditions the attendance was rather poor, which necessitated the postponement of the entertainment. Being Easter, Bro. Jones consented to entertain with an appropriate trick. He performed some very clever tricks with eggs, and silks. Brother Thompson, a newly elected member, presented DeLand's Rising Card Trick, which mystified the brothers present. Brother Grossman was asked to contribute to the amusement of the members, but declined, stating that his Easter costume was not prepared for the fish bowl pro-

duction as yet, but presented a sealed billet test which was real clever. Brother Wallace gave a few hypnotic tests, and read the palms of some of the members which was quite enjoyed. Meeting adjourned at 10.30 p. m.

## A SIMPLE COLOR CHANGE

By Mysterious Denlin.

Take the eight of diamond from a deck of cards, also make a double header card by pasting an eight of hearts and a five of clubs back to back.

Place the two cards on a chair or table the five of clubs of the double header face upwards, also the eight of diamonds.

Take eight of diamonds and place it on top of the five of clubs face downward, this will bring them face to face. Now by simply picking up the cards and throwing them down on the table or chair face upward one of them instantly changes its color.




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By

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**BLACK ART CLUB OF BLACK HALL,  
CONN. LOCAL NO. 1, N. C. A., PLAN  
A MONSTER SHOW MAY 17.**

Sicnarf 2nd will feature in his challenge hand-  
cuff escape act, while Kirby is an expert on the  
manipulation of billiard balls and hanks. Her-  
bert is the originator of their mind reading  
stunt, which is one peach without a doubt. Ven-  
triloquism and Black Art will also play an im-  
portant part.

◆ ◆ ◆ ◆

Two posters of the HILL MAGICAL COM-  
pany, of Panama, presenting the Two Ettevilos,  
Magical Ovette, supported by Madam Svengali  
and Ivanoff, have been received and placed in  
the den of our treasurer.

THE SOCIETY OF AMERICAN MAGI-  
CIANS gave an all-star magical show at  
Carnegie Lyceum on March 26, in aid of the  
building fund of the organization.

IVER G. HILL formally opened his season in  
the Canal Zone, Panama, at Gatun, on April 8,  
previous to which he played the Y. M. C. A.,  
and Paraiso Lodge, K. of P., with his full com-  
pany. His company consists of seven people not  
to mention rabbits, guinea pigs, ducks and  
pigeons. He carries eleven trunks in addition  
to his scenery boxes and live stock crates. Magi-  
cal Ovette is under contract with the Hill Magi-  
cal Company for three months booked solid.

He writes as follows: "Never since my  
travels began have I seen such a display. In  
fact, most of the paraphernalia being Mr. Hill's  
original idea is vastly different from the ap-  
paratus to be had from various dealers in the  
United States and Europe."

The portion of the program devoted to mind-  
reading and second sight has them all going on  
the Isthmus according to the press notices we  
have received. Brother Hill works this stunt  
with the committee seated around the medium  
throughout the whole act.

The Asrah illusion is worked by Ovette with-  
out the table which cuts down the weight of  
their baggage to a great extent. He, Ovette, al-  
so works the Prisoner of Canton, using but one  
person. We hope he will give this to the public  
before long.

◆ ◆ ◆ ◆

THE GREAT NICOLA SHOWS, featuring  
Nicola the magician, will open in Cape Town,  
South Africa, April 15. The tour in the Far  
East is proving eminently successful.

◆ ◆ ◆ ◆

THE JANSEN SHOWS, which sailed from  
America a year ago, playing Honolulu, Japan,  
China, India, Phillipine Islands and Java, opened  
in Sydney, Aus., to record-breaking gusiness,  
March 15. After visiting the principal cities  
of Australia, they will sail for America and  
inaugurate a tour of the United States.

◆ ◆ ◆ ◆

To the Editor of the American Magician:

The Black Art Club of Black Hall, has had a  
gratifying increase in membership during the  
past month. We feel confident that our organi-  
zation is a permanent one, although not large.  
Our club rooms are at all times open to our  
members and are well fitted up. We extend a  
hearty invitation to brothers of the N. C. A.  
Come in and look us over.

Fraternally yours,  
Carlisle, Sec'y.



## BARENDSSEN

### BARENDSSEN'S THOUGHT CARD

Requirements: An ordinary pack of cards.

Deal any twenty-one cards on the table, seven cards in each pile and faces up. Have some one select a card and name pile this card is in. Place the pile named on top of two other piles. Lay out cards once more, in three piles, repeat as first time. Repeat third time. This time lay two other piles in palm of hand, and then the pile holding the card on top. Even up the pack and show face card and then ask if this is not the card. The answer being "no," you now call attention that you will change this face card into the selected card. Holding pack in left hand, take the right and make the color change, by taking the rear card and placing it in front, which is the selected one. Very good.

Owing to the illness of Brother Barendsen, his contribution this month is necessarily brief. He has our best wishes for his speedy recovery and congratulations on the jewel he possesses. We refer to the faithful wife who has so tenderly cared for him during his illness.

## OPENSHAW

### RIBBON CHANGED TO HANDKERCHIEF

By Openshaw, The Magician

Effect: Performer shows a strip of paper, lights it from a candle and lets it burn to the end, shaking the hand. The ashes turn to a handkerchief the same color as the ribbon.

Secret: Roll the handkerchief into a small ball and place into the rear of a half opened match box, have a strip of paper ribbon the color of the handkerchief and you are ready to perform. Show hands empty, take match out of box, close box and palm handkerchief. Light candle, pick up strip of paper and light from candle. When strip burns to the end, throw in the air and shake out handkerchief.

This trick can be done by palming handkerchief first, holding wand in the same hand, if used for an opening trick. It is a good trick to perform before the handkerchief and candle trick.

### A CAPTAIN COURAGEOUS

From a one act farce by Charles Dance, produced at the Broadway Theatre, New York, in 1849.

Adapted by James Clifford.

(Copyright, 1910, by F. C. Hill)

For three weeks John Hendy had not addressed one single word directly to his wife, and for the same length of time Mary Hendy had maintained a dignified silence. The original cause of the quarrel was long-since forgotten, but each was absolutely determined not to be the first to speak. True, John occasionally muttered a comment on the advisability of removing a chop from the broiler before it reached the cinder stage, and Mary, apparently apropos of nothing, would glance knowingly at her mother's portrait and make caustic reference to the brutality of men in general and husbands in particular.

Such was the hopeless state of affairs when one bright June day the maid announced to Mr. Hendy the arrival of "an old college friend, who refused to give his name." Closely following this announcement there appeared before Mr. Hendy a total stranger.

"To what," inquired John, in his most austere voice, "am I indebted for the honor of this call?"

"Honor it is not—pleasure, I hope it may be," replied the stranger, tugging at his gray mustache. "My name is Captain Charles. I am an old friend of your wife."

"Have you seen Mrs. Hendy yet?"

"Not yet," replied Captain Charles, with an engaging smile. "You see, I know that she will be most delighted to see me, and I cannot deny you the pleasure of presenting me."

"Me, sir! Me?" stammered the embarrassed husband.

"Surely," with a twinkle in his laughing blue eyes, strangely youthful for the gray hair and mustache. "Who else but you? It cannot be possible that you who have only been married four months can have passed beyond those delicate attentions."

Mr. Hendy seemed somewhat embarrassed at this, and the captain pressed his point until it became very evident that the peace of the Hendy household had suffered a severe strain. The captain assured Mr. Hendy that he had every reason to believe that Mrs. Hendy was very much in love with her husband. In fact, he assured Mr. Hendy that she had said so in his presence.

"It will be an easy matter," said the captain smoothly, "for you to go to Mrs. Hendy and say to her—"

(Continued on Page 259)

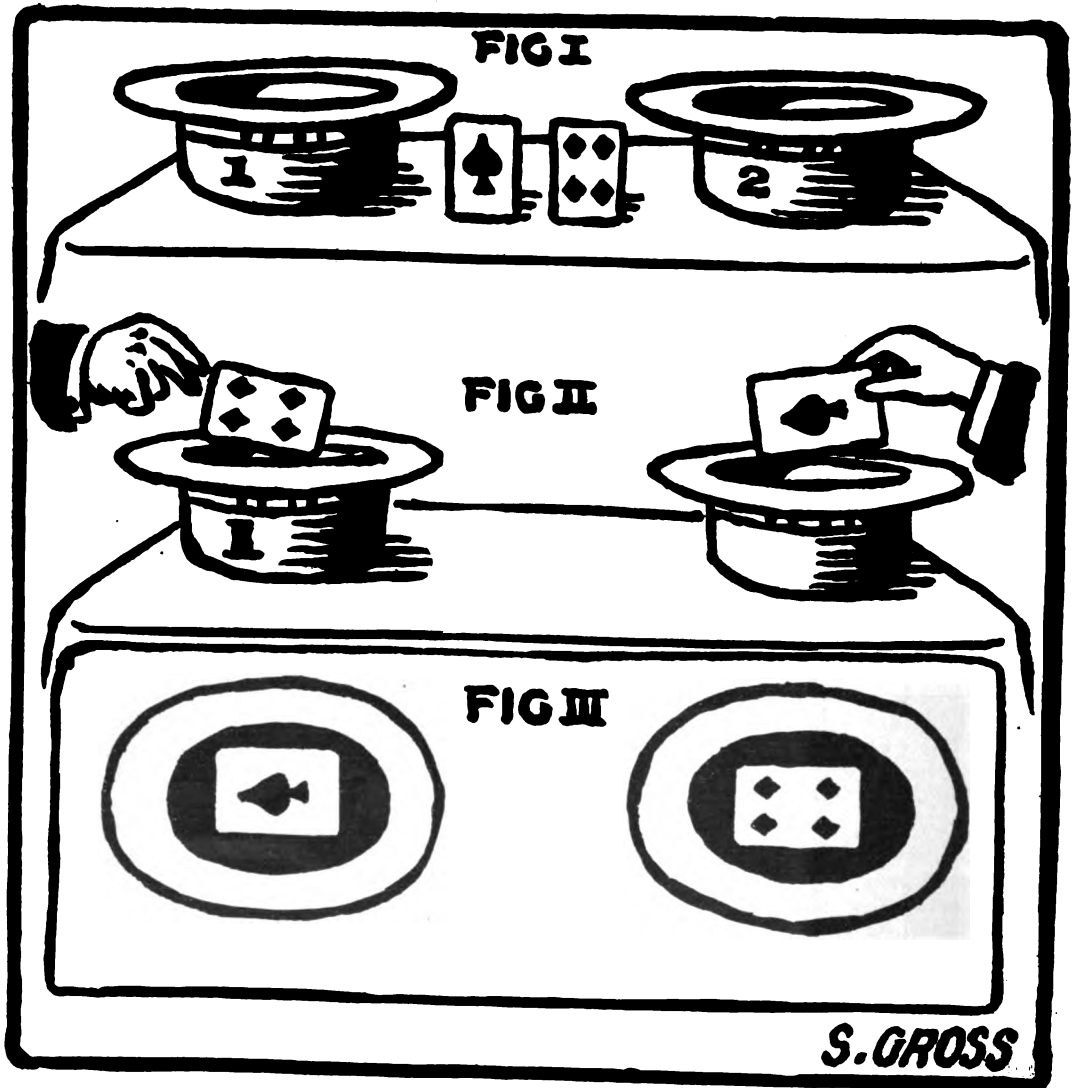
## Gross's Double Substitution Card Trick

By Sam Gross

Effect: Two hats are borrowed and placed upon a table about four or six feet apart. Two cards are taken, one of them is placed in hat No. 1 by performer. Performer with same hand takes second card which we will say is an ace and places it in hat No. 2. Performer now goes over to hat No. 1, places his hand in hat and to everybody's astonishment, takes out ace. He now shows both hands, fingers spread apart, and he reaches in hat No. 2 and takes out card which was placed in hat No. 1.

Requirements: Two playing cards and two hats.

Secret: Take card No. 1 in palm of right hand and in the act of placing it in hat No. 1, back palm it. With same hand pickup card No. 2. Bring hand over hat No. 2 and drop card No. 1 in it from back hand palm. Now in act of placing card No. 2 in hat, back palm it. Go over to hat No. 1, place hand in, pull out card which you have back palmed, place on side of hat. Hands empty, go to hat No. 2 and of course card No. 1 will be in it. Give cards for examination.



## SHADOWGRAPHY

By Lihl

This month we give two more samples of shadowgraphs for beginners. Considerable practice is required to train the fingers to assume the correct position at once. The matter of light and screen will be taken up in a later issue.



## GRAND RAPIDS NOTES

By Barendsen

Ethel May, the girl of mystery, is playing packed houses twice daily at the Orpheum Theatre, Grand Rapids, Mich. Don't miss this show. Brother Magician, if Miss May comes to your town. She is featured here as a head-liner and is entitled to such billing. She has captured the town and although it is not her first appearance here, and furthermore we have seen Anna Eva Fay, Madam Gertrude and several others, still it does not seem to interfere with her pulling powers. Grand Rapids audiences are discriminating and know good acts when they see them.

Madam Herrmann plays here week of May 27 and several good acts are billed for later in the season, in fact, good magic acts take well here, others need not try to get bookings.

Barendsen's Color Change, also his Aeroplane Handkerchief Mystery are advertised in this paper. Both tricks are very clever and are different from what you think they are, gentle reader. If you have not them, send for them.

## A CAPTAIN COURAGEOUS

(Continued from Page 257)

"I won't say it," interrupted Mr. Hendy. "I shall not be the first to speak."

"Very well," replied the captain. "I must talk to Mrs. Hendy." It was therefore arranged that the maid should announce to Mrs. Hendy that an old friend was waiting in the drawing-room to see her. Mr. Hendy withdrew and Mrs. Hendy entered.

"Some mistake, sir, I presume," said Mrs. Hendy. "My maid informed me that an old friend of mine wished to see me. Is it Mr. Hendy that you wish to see?"

"I cannot say," said the captain, with his best bow, "that it is absolutely a mistake. Surely, a friend of your husband may claim to be a friend of yours."

"Shall I send the maid for my husband, sir?" inquired Mrs. Hendy, moving toward the door.

"No, do not do that, Mary," he replied.

"Mary!" she gasped. "Sir, you are impertinent."

"Oh, no indeed. I am doing you a kindness for which I expect you will kiss me."

"I will do nothing of the sort, sir!" exclaimed Mrs. Hendy, ringing the bell for her maid whom she directed to show Captain Charles to the door.

"If you insist on my going," remarked the captain, airily, "I shall do so. But before leaving, I must claim a kiss."

Mrs. Hendy screamed, and Mr. Hendy hurriedly entered the room.

How now? How now!" he exclaimed, advancing threateningly toward the captain.

"Hold me tight," whispered the captain to the maid, "and keep between us. Why, sir," he said to Hendy over the maid's shoulder, "I was just telling Mrs. Hendy that you told me a few moments ago that no man could possibly be as happy in his wedded life as are you, and she had just replied that this was equally true of her own happiness."

Mr. and Mrs. Hendy in one voice, as if they had been trained for a Greek chorus, explained to each other, "I never said anything of the sort!" Mr. Hendy turned to Mrs. Hendy and said, "You spoke," to which Mrs. Hendy replied, "So did you."

"But you spoke first," insisted Mr. Hendy.

"I did not," denied Mrs. Hendy.

"There, there," interrupted the captain, "You're both wrong, and you're both right. You spoke together."

"Then that doesn't count," said Mrs. Hendy.

"Agreed," replied her husband, heartily.

## A CAPTAIN COURAGEOUS

(Continued from Page 259)

"I don't exactly know," remarked the captain, "what 'agreed' means when people quarrel, but —"

Mr. and Mrs. Hendy looked at each other rather sheepishly and said nothing.

"Well, if you two will not make it up after all I've done for you, I must take my departure. You will not refuse to shake hands with me?"

Mr. Hendy, with his gaze fixed on the window, slowly and unwillingly extended his hand. Mrs. Hendy, also without looking at the captain extended hers. It required but little manipulation to cause the two hands to meet. The captain stepped back and chuckled, and the two belligerents abandoned the struggle.

With one accord they turned to the captain. "What can we do for you, sir?" asked Mrs. Hendy, "to show our appreciation of your kindness to us?"

"You might give me the kiss I spoke of."

She turned to her husband and said, "John, your friend has done us a great service, but I think he is carrying his impudence to extremes."

"My friend? You mean your friend. I never saw the man in my life before."

"Neither did I."

Unabashed, the captain stood there smiling. "You deny me," he said in a mournful tone as he could summon, "you refuse to kiss me. Possibly you will deny that you ever sat in my lap or that I ever saw you in your nightie and curl-papers?"

Before they could recover from their astonishment and indignation, he switched off the gray wig and mustache and said. "It seems to me strange, Mary, that you should not recognize your own brother."

"Philip," cried Mary joyfully, and flung herself into his arms, while John wrung his hand cordially.

## A CLEVER PUZZLE

Contributed by Sam Gross

A young lady goes into a candy store and buys five cents worth of candy. She hands the clerk a \$1.00 bill, but the clerk is unable to change it. She declares it is the smallest she has, whereupon the clerk asks her if she has a \$5.00 bill. She answers, "Yes," so the clerk gave her \$4.95 in change in U. S. Money. How is it he could change a \$5.00 bill, but could not give change of \$1.00 on a five cent purchase.

The answer to the above will appear in the June issue.

# ATTENTION

As the result of our advertisement last month we sent out 436 packs of

## STUNG Cards

Did you get one, and are you satisfied with your bargain?

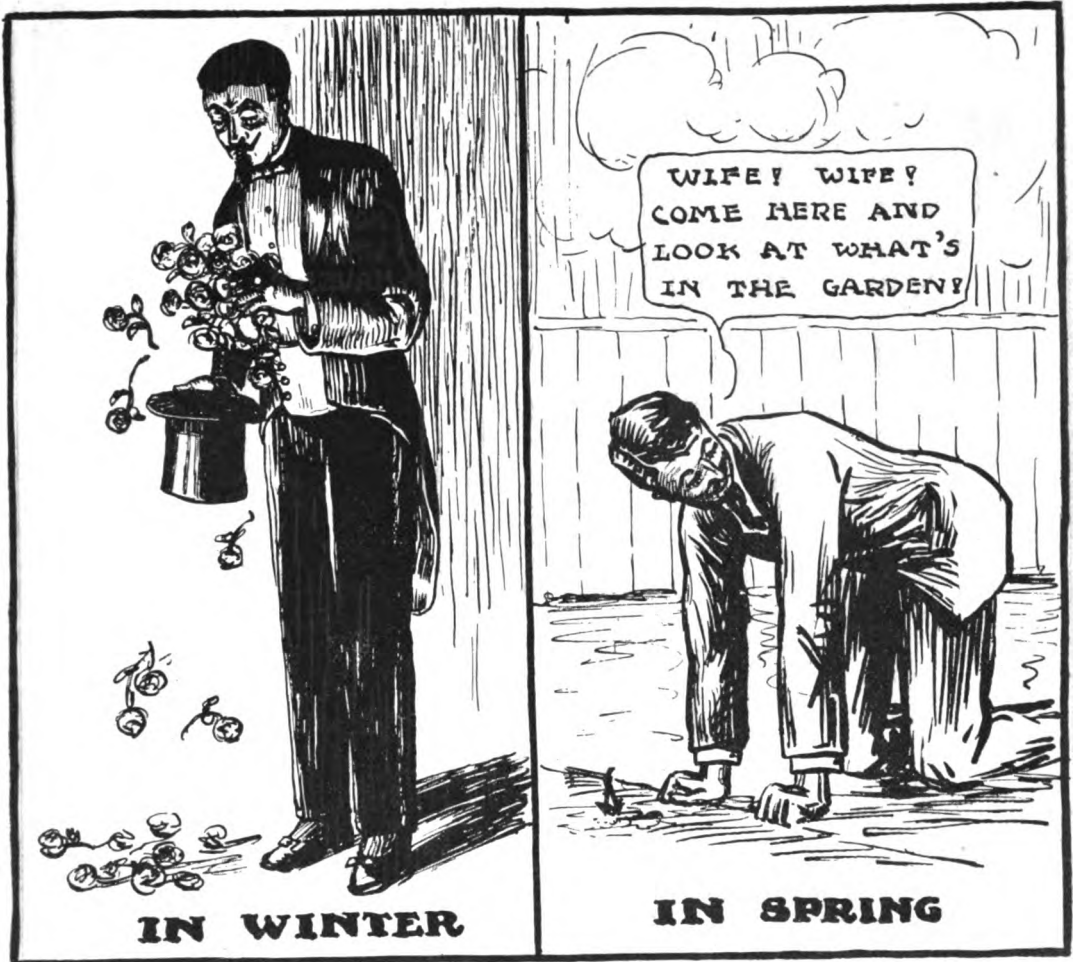
If so, send two pink stamps and receive

## The Newest Button Trick

We handle everything  
in the Magical Line.

**Presto Company**  
Station Y.  
New York.

In answering adv. please mention this magazine



**BARGAINS—"GET NEXT"**

- "Di-o" handkerchief color change thru hand, red to blue, self containing, a bargain..... \$ .75
  - Paint brush card trick..... .10
  - Magic Ball and Vase, "Surprise", "Moving Picture", and "Startling" Card Tricks, and Vanishing Coin Book, all for..... .25
  - 20th Century Handkerchief Trick, flag between Hdks. 1.85
  - Half Dozen Excelsior Clips, useful..... .10
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JUNE, 1912

# THE AMERICAN MAGICIAN



J. E. PIERCE

OFFICIAL ORGAN OF THE

NATIONAL CONJURERS' ASS'N

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# The American Magician

Vol. IV.

NEW YORK, JUNE, 1912.

No. 4

## PIERCE, THE MYSTERIOUS

This month we present a well known member of the NATIONAL CONJURER'S ASSOCIATION, J. E. Pierce. He was born in Norristown, Pa., on July 17, 1881, and at an early age showed a strong liking for the stage. When but fourteen years of age he joined the Empire Comedy Company, doing buck and wing dancing, also trick bicycle riding. By 1898 he had developed a marvelous expertness in sleight-of-hand and branched out in vaudeville as a magician, meeting with immediate recognition and continued success. Not long after this, when the handcuff act became the rage, he changed his performance to a challenge act, featuring escapes from cuffs, packing boxes, the Chinese torture pillory, etc., closing with a straight jacket escape under water in a glass tank in full view of the audience. His open air advertising stunt was unique in every way and always drew full houses, his favorite method being to allow himself to be handcuffed, placed in a regulation U. S. mail sack, which was locked and the locks sealed, then after being thrown in the river or pond he would come to the surface in a very few moments, sputtering and dripping but free from his shackles and carrying the mail sack over his arms. He is accepted as an expert in the escape line and during his extensive travels has been able to get together a collection consisting of almost every style of handcuffs and shackles ever used.

Pierce has filled engagements in the lyceum field, and is much sought after in the social world. He has a clean, clear-cut personality that is at once pleasing and masterful, and his perfect mastery of the art of magic is a source of the keenest pleasure to those fortunate enough to witness his exhibitions.

He is by trade an electrician and expert wireless operator, and although successful in mercantile life has never given up his first love, spending all his leisure time in studying and developing magic and mechanics.

A severe illness in February, 1911, caused him to abandon the stage, and in October, 1911, he placed on the market a beautiful and well illustrated magical catalog, in which he listed a number of his original tricks. He has issued this catalog under the name of The Acme Magical Co., having an Eastern branch, 1030 Wolf St., Philadelphia, Pa., and a Western branch, 400 Center St., McKeesport, Pa.

## N. C. A. NOTES

Reported by F. O. B.

A special meeting of THE NATIONAL CONJURERS' ASSOCIATION was held at headquarters, 150 Nassau Street, New York City, on Monday, May 27, 1912. The meeting was opened at 8 o'clock sharp by President James Kennedy. The treasurer's report showed a substantial increase in our funds, with no outstanding obligations. The donation to our library of a copy of SEEING TRUTH by the author, Rev. C. H. Woolton was most welcome and a vote of thanks

is recorded in our annals. Application accompanied by the necessary fees were received from the following: Howard Thurston, endorsed by Brother C. J. Hagen; Steinberg, endorsed by Brother Rubino; and A. D. Gans, endorsed by Brother Hagen.

Brother Openshaw of Rhode Island has worked with the spirit of Brotherhood and Unity, and ere this report sees the light of day, Rhode Island Local No. 2, N. C. A., will undoubtedly be in existence.

Committee reports on Charter, By-Laws, Emblem, Ritual and Vaudeville entertainment were received in due order. The date for vaudeville was set for June 28, 1912.

Owing to the attractiveness of our meeting, the brothers decided to converse twice monthly, the second and fourth Mondays being selected as meeting night.

## N. C. A. NOTES

(Continued)

The wand promised by our treasurer materialized at this meeting and was immediately put to use by the president, replacing the gavel. A vote of thanks was tendered the donor, Bro. Hagen, it being the consensus of opinion that the equal to this wand will be hard, indeed, to find.

The sending of postal notices of meetings was discussed and found unnecessary as ample space can be secured in the American Magician for notification purposes which the Conjurers' Co-operative Publishing Co. cheerfully volunteers to extend to the headquarters. After various other business in regard to the upbuilding of the N. C. A., the meeting closed in U. B. O. at 10.05 P. M. to open up for our regular seance.

The entertainment committee, by Chairman Simms, presented an unusual array of talent. Eleven turns were given, magic, novelty work, mind reading, paper tearing, chalk talk, etc. Brother Hagen opened the seance with the old mind-reading stunt of Count Cagliostro and the assembled brothers stood for it. Brother Simms followed with some up-to-date card and thimble manipulating and a clever burlesque on the paper tearing trick. He tore the paper, but when on restoring it, instead of the original paper, a dollar bill was found in his hands. When the audience had recovered from the shock, Brother Varadome worked that half dollar trick. It was well done and the owner of the half got it back again.

Foster presented some clever paper tearing, followed by a Presto creation entitled "The Rising Card or Fly-to-me." This trick originated with Foster and we have no doubt he will be pleased to explain the mechanism to any inquiring brother.

Lightning sketches by Lihl followed. A general exchange of tips and pointers by the assembled members closed the seance. The committee announced that at the next meeting a hypnotist of renown would perform to the incense of burning Havanas. After the meeting a few of the brothers wandered into a nearby hostelry and indulged in an informal spread.

## DOINGS OF MAGICIANS

HERBERT BROOKS and his \$20,000 Trunk Mystery appeared at the Schubert Theatre, Brooklyn, week of May 12 to 18. His act of card problems was well received and the trunk trick a decided hit judging from the applause.

ZARREL, the expert card manipulator, was on the bill at the Schubert in Brooklyn, week

of May 20 to 25. His act consisted of card tricks with several members of the audience on the stage, also the passing of a glass of water through a borrowed hat. He is a clean worker and has a nice line of patter.

FOSTER, magician and entertainer, played the following dates during May:

May 2—Union St. Methodist Church, Newark, N. J.

7—Odd Fellows' Temple, Jersey City, N. J.

14—Scottish Rite Society, 32 degree Masons, Jersey City, N. J.

16—Centenary Methodist Church, Jersey City, N. J.

18—Mystic Shrine Carnival, Altoona, Pa.

23—Hedding Methodist Church, Jersey City, N. J.

24—Hancock Lodge, Knights of Pythias, Jersey City, N. J.

His program consists of magic, ventriloquism papiergrahy, and novelty art, and presents these so well that he has no difficulty in securing return engagements.

FOSTER AND SIMMS, those magical entertainers, delighted a large audience at the Trinity-Hedding M. E. Church, Jersey City, N. J., May 2, with magic, ventriloquism and novelty art and received flattering press notices.

MOYER, handcuff manipulator, mystified a large gathering at a social function in Newark, N. J., May 17, and won great applause by his quick releases from handcuffs, leg-irons, etc.

LOXO, the girl who mystifies, will soon visit America.

WALTON & LESTER, world's worst wizards, were at Greeley Square week May 20.

THE GREAT RAYMOND will return to the United States in August.

ALLEN HUGHES, coin and card manipulator at Loew's Greeley Square, May 6, 7, 8.

THE HALKINS, novelty shadowgraphists, at the Grand, May 6, 7 and 8.

SILVENO, shadowist, at the Proctor's 23rd St., May 6, 7 and 8.

MILDRED AND HARRY ROUCLERE are still touring Canada.

NORWOOD HYPNOTIC SHOW, Auckland, New Zealand, indefinitely.

**THE GREAT RAYMOND**, Bombay, India, indefinite.

**TOM EDWARDS**, ventriloquist, played Hammerstein's, week May 6.

**THE GREAT RAGO** escape artist, played Keeney's 3rd Avenue, week May 6. His escape from the Russian Torture board was a big hit.

**MARSHALL MONTGOMERY** was on the opening bill at Henderson's Music Hall (Coney Island) week May 13, making his usual big hit.

**THE ASAHI TROUPE** of magicians and acrobats was the added attraction at the Empire Theatre, Newark, N. J., week May 6.

**MAHATMA**, Hindoo magician and Paul A. Holmes, hypnotist, are with the Great Interstate shows.

**JANSEN**, the magician, and his company of American vaudeville artists opened in Wellington, New Zealand, March 30, to packed houses.

**VON ARE**, an American illusionist, is touring New Zealand.

**ALBINI**, with his magic and vaudeville show, opened in Eau Clair, Wis., May 10.

**W. E. WHITTLE**, ventriloquist, has a new act entitled "Back at the White House." He plays a cornet while at the same time one of his dummies sings.

#### AUSTRALIAN NOTES

The Great Jansen played at the Criterion in Sydney, March 2. In his second part he exposes the chair servante.

Brother Cardigan, A. S. M., delivered a lecture to the Australian Society of Magicians entitled "Magicians, Past and Present and their tricks." Being sub-editor during the illness of Brother C. Williams, editor of the *Magic Mirror*, his time is well consumed in looking after the business end of same.

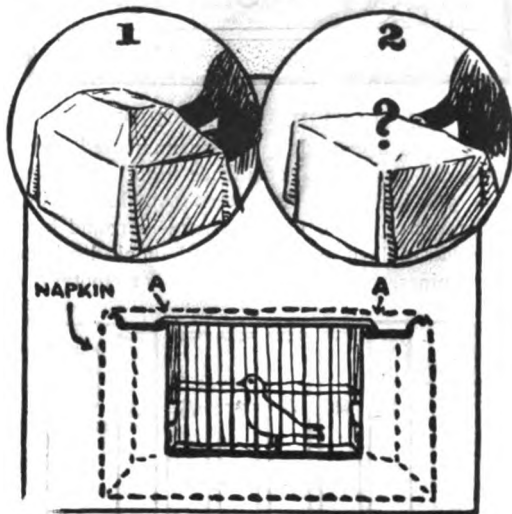
Jansen, with Mr. Talbot, of Portus and Talbot, and Mr. De Hollis, Nicola and Mr. Chas. Hugo, Geo. Stillwell, Lazen the Mystic, and St. George Sylvesta were entertained on Sunday, March 10 by the A. S. M. Australian papers devoted columns to this affair.

#### ROBINSON'S CAGE AND DOVE

By H. A. Robinson.

Assistant brings on a tray, upon which is a small cage. The performer gets a dove in some mysterious way and puts it in the cage, covering

the whole with a napkin. Firing a gun at the cage, the napkin instantly collapses, laying flat on the tray. The dove is found with, say, the Bran Plates and as the assistant walks off, the cage is seen hanging on his back.



In the first place, two doves and two cages are used. One cage is fastened to the back before the assistant goes on stage. You know how the Bran Plates work.

See the figures for tray and cage. The tray has square opening large enough for cage to pass through. The top of cage cannot go through tray because of the projections of tin, a, a, a, and a. The cage is held up by the assistant's hands underneath. The napkin hangs away down in front. Hence the cage is not seen when below, it not being necessary to remove napkin.

#### EXPLANATION OF SAFE ILLUSION

A black curtain runs full length of safe, twelve inches from back. Curtain is on roller same as window shade. A strong thread fastens to bottom of curtain through screw eye in bottom of safe. Lady holds curtain down by thread after safe has been shown empty and door closed she lets go of thread and curtain flies up. When door is opened again she steps out of safe on stage.

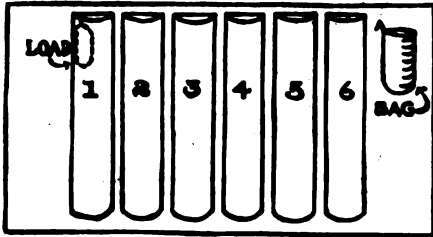
#### TO FIT A KEY

When it is not convenient to take locks apart in the event of keys being lost, stolen, or missing, and you wish to fit a new key, take a lighted match or candle and smoke the new key in the flame, introduce it carefully into the keyhole, press it firmly against the opposing wards of the lock, withdraw it and the indentations in the smoked part of the key will show you exactly where to file.



### ENCHANTED ORGAN PIPES

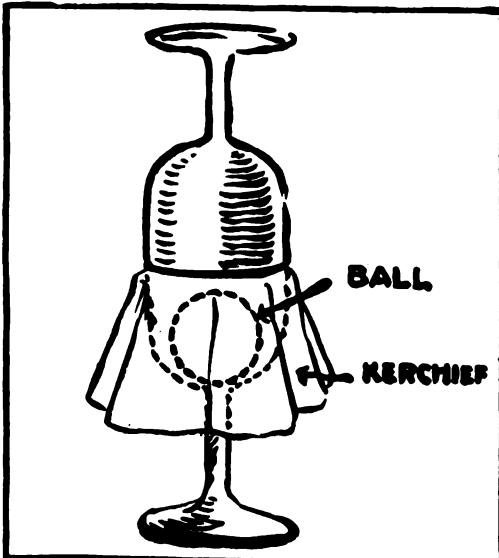
Six pipes are used, each one numbered, 1 to 6. Pipes are from 15 to 20 inches high, and about 5 to 5½ inches in diameter. All have leads in them except No. 1. Leads are in round bags which have bent pins in top, to hook leads to top of pipes. Performer shows No. 1 empty. To



prove No. 2 is empty, he passes No. 1 through it, and then shows No. 2 empty. When No. 1 passes through No. 2, the pin is lifted off pipe No. 2, thus leaving the lead in No. 1 (handle pipes all alike appearing as if they were empty). Show rest of pipes in same manner, then make the production (of course No. 6 will be empty).

### COOK'S BALL VANISH

Have two goblets, ball and handkerchief. Put



ball in goblet, drape handkerchief over. Left hand pick up goblet and under cover of putting goblet under handkerchief quickly and without movement drop ball on to servante. Put goblet and handkerchief on table. Cover other goblet and place on Number 1. Draw out handkerchief, ball has vanished.

### SOCIETY OF PROFESSIONAL MAGICIANS

By J. E. Pierce

The fifth regular meeting of the Society of Professional Magicians was held May 5, 1912, at 1030 Wolf Street, Philadelphia, Pa. All officers were present at the meeting and a large attendance of the members. President Pierce called the meeting to order. The minutes of the previous meeting were read and approved. One application was read and laid over until the next meeting. After regular routine business, Bro. Jones, Chairman of the Entertainment Committee announced the program for the evening which was as follows: Brother Edward Keough, besides being a magician is quite a minstrel artist, opened the entertainment with a first part minstrel, assisted by his Middy boys. They rendered several songs, which included "We feed the baby limberger cheese so we can find it in the dark," which turned out to be "That Hypnotizing Man."

The Olio was opened by Brother Wilmont, the smallest handcuff expert in the business, who presented some rope ties and handcuff stunts.

Brother J. H. Monfort opened in one with an Irish monologue and female impersonations which was a decided hit.

Brother Adrian Duayne presented several card tricks, the levitation of a table, and closed with the linking rings.

Brother Rice presented several tricks with flowers which included several good combinations, concluding with the flower bowl production.

Brother Pierce favored with a few clever billiard ball combinations, also demonstrated some new electrical effects which could be used to a great advantage in the magical art.

The Olio was closed by Monroe and DeVine, who presented the novelty magical act entitled "Stranded at Sleepy Hollow," which was a pronounced hit, after which refreshments were served. The meeting adjourned 11.45 P. M., to meet June 2.

### THE BLACK ART CLUB OF BLACK HALL

Connecticut Local No. 1, N. C. A., wound up the season with a successful smoker in the latter part of May. About the middle of June, the members scatter for a three month's vacation.

Go to it, boys, you're only young once. We hope you will take up your duties in the fall with renewed vigor and ambition. Drop us a line now and then.

### THE RHODE ISLAND SOCIETY OF MAGICIANS LOCAL II, N. C. A.

The Rhode Island Society of Magicians, Local No. 2, N. C. A., held its first meeting May 27 at the home of J. Openshaw who resides at 15 Clifton St., Central Falls, R. I. The meeting was called to order soon after 8 o'clock. Mr. C. C. Fenner was appointed temporary chairman, and Mr. J. Openshaw, temporary secretary and treasurer. Permanent and regular officers will be elected later. Applications for membership were received and endorsed, and the chairman addressed the members, stating the object of the society.

The following motto was selected: "FOR MAGIC IS AN ART." The object of this society shall be to promote harmony and sociability among magicians and to popularize and elevate magic as an art. The following telegram was read by the secretary:

New York, N. Y., May 26, 1912.

J. Openshaw,  
15 Clifton St.  
Central Falls, R. I.

To all conjurers assembled this evening at our Rhode Island representative's residence for the object of unity; may all lovers of the mystic art fulfill the true and faithful wishes of the NATIONAL CONJURERS' ASSOCIATION headquarters; may Rhode Island and its anticipated local be recorded in future history as the banner local dispensing unity, brotherhood and originality. The confidence of N. C. A. headquarters is yours.

James Kennedy, President.  
F. F. Hill, 2d Vice-President.  
W. E. Simms, Secretary.  
C. J. Hagen, Treasurer.

Letters from Mr. James Kennedy and Mr. C. J. Hagen were also read and copies of the American Magician were then given the members present. Mr. Fenner and Mr. Sylvian, both of Providence took several copies with them to show to magicians in that locality. No doubt such a wonderful paper will be a drawing card for any magical society. At half past ten the business meeting closed and our magical seance was started. Mr. A. V. Armstrong presented some card sleights and original passes. As a finale, he showed both hands empty, then produced cards at his finger tips until the floor was covered with cards.

Mr. Leon Sylvian was next. His feature was the vanishing of an ordinary pack of cards. His

thimble manipulations seem to be second nature to him.

Mr. C. C. Fenner performed several original tricks with cards and coins, showing us some of his latest sleights, some we have never seen before.

Mr. J. Openshaw closed the program with a few handkerchief and egg passes. After that there was a final chat on magical subjects and at twelve o'clock everyone departed for home. Meetings will be held on the first and third Mondays of each month.

Yours for a successful local,  
J. Openshaw,  
Secretary and Treasurer.

### PHILADELPHIA NOTES

By J. E. Pierce

Rube Golden played Nixon Theatre, Philadelphia, week April 29. He is very clever with cards and coins.

Herbert Brooks has been kept busy playing around Philadelphia houses, playing National Theatre, William Penn, Alhambra theatres. His act consists of card tricks and closes with his original trunk mystery.

Sylvester, the comical trickster, played at Lubin's Palace, Philadelphia, week of April 29. He is real clever with the cards.

Adrian Duayne opened his summer season Easter week with the Mask and Wig Club at Atlantic City. Duayne played Brooklyn, N. Y., week of April 29. His act consists principally of sleight-of-hand at which he is exceptionally clever.

Pierce, the mysterious, President of the S. P. M., 1030 Wolf St., Philadelphia, Pa., would be pleased to receive photos from members of the profession to add to his enormous collection.

The Haags, magicians and escape artists, have returned from Canada and have signed for twenty weeks work through Michigan, Ohio and other western States.

Prof. Pierce reports something new at the Mysto Magic Company of New York. Since Mr. Powers has relegated his stove in the office for the summer, he has become a foster father to a little kitten. Mr. Miller has secured the position as animal trainer.

Simms with perplexing problems and Foster in magical mysteries held the Y. M. C. A. audience at Jersey City (Pennsylvania Branch) spellbound on May 9.

Magical Ovette, back once more from Panama, has something worth while in preparation. Watch for it in our advertising columns.



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By

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Magical Ovette is preparing a book which will be a pippin. We have seen the advance sheets and know whereof we speak.

\*\*\*\*\*

Have you read the latest SPHINX? If not, you have missed something. No magician, either active or passive, can afford to be without that valuable publication.

\*\*\*\*\*

In reference to the above we might say that our own little publication, The American Magician, is not entirely without merit. Others must think so, too, as we print 1,000 copies each month.

\*\*\*\*\*

Stanyon & Company, of London, England, have something to say to our readers this month. Their advertisement on outside back cover is well worth reading with care.

We extend a hearty welcome to Brother Iver G. Hill, who sailed from Panama May 21 on the "Advance," and is due to arrive as we go to press.

\*\*\*\*\*

The Treasurer's Office has been enriched by four photos of The Hill Magical Company, featuring the Two Ettevilos.

\*\*\*\*\*

Brother Howard Thurston has presented us with two posters, showing the Great Magician, and also Brother Theo. Bamberg featuring shadowgraphy.

\*\*\*\*\*

"Exclusive Magical Secrets" is now in press and will be ready in August.

\*\*\*\*\*

V. K. Allison is preparing a Magician's Directory. To be listed it is necessary to address him at Englewood, N. J., enclosing a pink stamp.

\*\*\*\*\*

Joseph Openshaw, our Rhode Island correspondent, is a genial fellow and will cheerfully answer any question in reason. Drop him a line enclosing your professional card.

\*\*\*\*\*

Will you be there? Where? The next vaudeville of the N. C. A. June 28 at the Jersey City Railroad Men's Y. M. C. A.

\*\*\*\*\*

The New York American of May 19 records the invention of a lifeboat which will render impossible another disaster such as that of the Titanic. The inventor is a well-known member of the NATIONAL CONJURERS' ASSOCIATION, Brother Howard Thurston.

\*\*\*\*\*

The New England Vaudeville Magazine, a new bi-monthly of theatrical news, edited by Mr. B. Frank Pratt and our magical friend, Frank G. Folsom, is a newsy, well gotten up magazine and is worth more than they ask. Don't miss this, send a dime to 3 Tremont Row, Boston, Mass., and receive a sample copy. Brother Folsom, we wish you success in abundance.

\*\*\*\*\*

We offer our congratulations to C. Williams on his speedy recovery.

\*\*\*\*\*

The Fakir of Blackwell's (C. J. Hagen) is adding to his Library of Magic and old programs by making a collection of magic wands and has announced to ye editor of this little publication that he (Hagen) is not above receiving donations. In fact, he will gladly welcome any wand that is unque either in design or in association. Number one, a lacebarkwood wand was present-



ed by E. P. Conran. Number seventeen, a rare and beautiful specimen, comes from Brother Clyde Powers of Mysto fame.

\* \* \* \* \*

H. A. Robinson's Cornucopia Trick is a great bewilderer. Have you it on your program?

\* \* \* \* \*

Thurston, the magician, has leased Jacob Adler's Theatre, on the Bowery, for an indefinite period. He will open early in August with an entirely new show. At present he has a number of mechanics employed at his workshops on the Thurston farm, Cos Cob, Conn., engaged on the many new mysteries he will offer theatre-goers next season.

His company will number thirty-six people, including fourteen English dancing girls, to be used in a big spectacular illusion and a sensational feature act from the Orient. It is Mr. Thurston's intention to have the largest, most sensational and gorgeously staged magic show ever in existence.

\* \* \* \* \*

In the deliberation of the NATIONAL CONJURERS' ASSOCIATION, the president uses a magic wand in place of the gavel. Headquarters is indebted to Brother C. J. Hagen for the gift of a beautiful ebony wand with solid ivory tips.

\* \* \* \* \*

The Saturday Evening Post of May 25 contains a story entitled "The Confessions of a Wizard's Fixer." This story is anonymous. We would like every reader of this paper to ponder well on what we are about to say.

The Saturday Evening Post has a circulation probably of nearly two million copies. It is safe to suppose that there is no town in the United States without some readers. "The Confessions of a Wizard's Fixer" is a rank expose of the popular challenge act. It seems to us that such an article has a tendency to absolutely kill an act of this description. When one considers the vast number of men who are making a living from this very act, it seems wicked for any paper to publish an article taking the bread from their mouths.

We would ask every magician to write a post-card of protest to the publishers of the Saturday Evening Post, Philadelphia, Pa. Should they follow this article with others exposing illusions and other magical acts, we predict a speedy end to this form of entertainment.

Send your post-card now, while you think of it.

Count—Will you love me all my life?

Heiress—Yes, you may loaf all you please, but I shall handle the bank book.

## OPENSHAW

### Hat Trick

Effect:—Performer after performing the miser's dream, accidentally (?) drops hat on floor and in attempting to recover it, clumsily steps on it. Dismayed by the havoc wrought he diffidently offers to return it to the owner, who naturally refuses to accept it. After a bit of study the performer thinks he sees a way out of his dilemma and has his assistant wheel out a huge cannon into which the hat is loaded. Performer now stands at considerable distance holding in his hand a sheet of paper. Assistant fires cannon. Bang! Paper vanishes. Flash! and hat being discovered in performer's hand is returned in good condition to owner.

Apparatus required: A piece of stove pipe about fifteen inches long makes a very good cannon if mounted on a dry goods soap box. The mount should be painted red (new stove pipe requires no painting), and there should be a shelf in rear to hold revolver. The paper should be not less than 18 x 18 inches. Soak it in oil and dry it. Do not use transparent paper. When paper is dry take a small quantity of quick match and an acid tube as used for fire bowl. Put acid tube in centre of quick match and wrap in flash paper, making a small parcel which should be glued to one corner of the sheet of paper.

Large servante in back of centre table.

Hat (for destruction) on servante.

How it is done: On finishing miser's dream, performer dumps coins on centre table. Then to there is "no trickery" picks up a few coins which he allows to fall to table with a jingle and crash, after which he sweeps them off into the hat. While doing this he stands behind the table and exchanges borrowed hat for the one which is to be destroyed. This should be done easily and without any jump. Hat is dropped on floor and stepped on, allowing opportunity for a little comedy. Do not overdo it as to make a burlesque at this point would spoil the whole trick. Hat is rammed into cannon where it remains until after performance. Performer goes to centre table, picks up borrowed hat under cover of the prepared paper and holds it back of paper by two fingers. When assistant fires cannon (the revolver), performer breaks acid tube with a pressure of the fingers. The paper goes up in a flash and hat is disclosed. A good line of talk should be used but too much patter is to be avoided. This is a dignified trick and always makes a hit. Put it in your act and note the applause.

### THURSTON, AS SEEN THROUGH THE EYES OF A SMALL BOY

Gee! he sure is a pippin! I saw him at the Thalia Theatre last month, and it's one great show, take it from me. When the curtain goes up you see a great big book at the back of the stage and there's a couple of girls standing close by. They begin to turn over the leaves of the book and you see pictures of great magicians, Herrmann, Heller, and such like. Each page has a magician and pretty soon they turn over a page and what do you think, there's Mr. Thurston himself, standing right in the book. He comes down, makes his funny little talk, then he does the front and back with some cards. Maybe he don't do it well. I guess not. No idea! And shoot 'em!! He begins skimmin' 'em out around the orchestra and then up in the balcony, then in the next balcony, then up in the gallery, and say, talk about the gallery, he has the whole bunch up there with him from start to finish. After that, he has them bring him three boxes and shows them empty. They have a black duck and a white duck and he puts the black duck in one box and the white duck in another box. Bing! He says they change places but he don't show you, then—Bing! he says they changed back again and he does show you, and sure enough they are back again. Then the kids upstairs put up a holler so he closes the boxes again, this time they do change places and he puts them back in the boxes again and they both vanish from the boxes and show up in the third box. Then he does 'em up in a paper bag and he puts another paper bag with nothing in it on a string, then he shoots a pistol through the bag with the ducks in it and they ain't there, but they're in the other bag. Then he takes an empty tub, oh, a big one without any top and without any bottom and pastes a piece of paper over it at one end and then the other, punches a hole in the paper and out comes a great big man. I guess that was going some.

Then he pulled off a lev-i-ta-tion. He sure does work it great. Comes down to the foot-lights very mysterious like and he says "Sh! You have got to cut out all talk now, because the least little noise might wake the lady up while she's in the air. That would be awful." And what do you think? He gets away with it too. The whole gallery is as still as mice. One fellow up there starts to applaud a little bit and you can hear all the rest of the ginks going Sh! Sh! Sh! I can't begin to tell you all the things that he did in that first part because they come pretty quick. He had the fortune telling ball and then a spirit cabinet stunt. And he does

that spirit picture trick. That's a corker. He has 'em all going.

What I most wanted to tell about was the cute little kid that put one over on him. He got a rabbit out of the back of a man's coat, then he said kind of smiling like, "Would any little girl like this rabbit?" Every kid in the house put up her hand, so he picks out a fat, roly-poly, little dumplin', gets her up on the stage, and pulls some comedy stuff, presents her with the rabbit. Just as she's going off he says, "Hey, wait a minute, better let me wrap it up for you, dearie, it might catch cold," but that didn't seem to appeal to her at all, not a little bit. She only hugged it up closer and made for the run-way. He argues with her and argues with her, and pretty near has to do the strong arm act to get her to let him wrap it up for her. The best he can do is to let her put it down in the paper herself, which she does and together they wrap it and she holds it in her arms, and starts for the run-way again. He stops her, however, with that kindly smile of his and says, "No, no, this will never do. You are hurting the poor little rabbit. I guess we better unwrap it." So they unwrap it. When they get the paper open—no rabbit, just a box of Huyler's candy. Everybody laughs. He holds the candy out to her. I guess with most kids you could get away with a stunt of that kind, but this one had her little heart set on the rabbit. She just put her hands behind her, set her lips in a straight line, shook her head and refused to accept the box of candy. "Don't you want the candy?" he said to her. "No," she replied, "I want my rabbit." And you know, she was pretty near ready to cry. What do you suppose he did? He just says to her. "You go down to your papa there in the audience, put your hand down his neck and feel around and you'll feel a rabbit's ear. When you do, grab a hold of him and pull the little fellow out." So she looked him right in the eyes and she said, "Honest?" And he looked her back in the eyes and smiled and he says, "Honest." So down she toddled and commenced mauling her dad, and Mr. Thurston leaned over and said, "Did you get him? Did you get him? Did you get him?" And she said "No." So he came down and joined her and he made the old geezer stand up, then he had the little kid climb on the seat, of course we all could see just what was doing. Then she jabbed her hand down the back of her father's coat and say, what do you know about that, she pulled out a rabbit. Now take it from me, she was the happiest kid in New York City, and you know, I have a sneaky notion that Mr. Thurston was just about as happy as the kid. I think he's a

fellow that likes to make other people happy.

The rest of the show had a whole lot of good things in it, but they didn't any of 'em touch this part that wasn't really on the program. He did the changing of a lady into a lion and he had a mix-up in an automobile that kept everybody guessing. He was the driver of an automobile and a robber came in and tackled him and the cop got the robber and when he pulled off the robber's mask, why it was Mr. Thurston. Oh, it was an awful mix-up. Then he had one of the ladies of the company playing on a piano up on a platform so you could see under it, over it, and around her while she was playing. They pulled a curtain around her. Bing! like that, the curtain dropped and the lady was gone, the piano was gone, and it had me going. There was a lot of things like that. I think it was pretty good.

Then he had a sort of a little intermission. Theo. Bamberg did some shadows. I like Mr. Bamberg. Once the boss sent me on an errand to his place and he showed me how to do the billard ball trick. Gee, I can do that trick. I'll show you some day. Well, so long.

**BOOKS AND PUBLICATIONS**

**THE NEW ENGLAND VAUDEVILLE MAGAZINE** (3 Tremont Row, Boston, Mass.), an interesting semi-monthly devoted to managers, performers and booking agents, has for the frontispiece of the issue for May, a capital photograph of Julian Eltinge. We predict a brilliant future for this publication which is a new comer in the field of journalism.

**THE SPHINX** (708 Waldheim Building, Kansas City, Mo.), May issue is, as usual, interesting and full of good things. A suggestion by Dr. Woodward, U. S. Marine Hospital, Detroit, Mich., regarding Adrian Plate's "Great Poker Trick," which occupies the position of honor on the first page is well worth the consideration of club workers.

**THE JUST AND UNJUST**, by Vaughan Kester (Bobbs, Merrill Co., \$1.25) This book, by the author of "The Prodigal Judge," holds the reader's interest to the very last word. In fact, the fate of the hero is in doubt until the last page. It will be wise to be sure that the leaves are all cut for the delay caused by search for the paper cutter—well, you know how it is yourself.

In speaking of Marsh Langham, who committed a forgery, as well as murder (and by the way, Judge Langham, his father sentences the hero

for this same murder) the author shows a knowledge of human weakness. "He had never been over-scrupulous perhaps, he had always taken what he pleased to call long chances, and it was in almost imperceptible graduations that he had descended the scale of honesty to the point that had at last made possible these forgeries."

Again, he refers to a sense of humor, as "A dangerous and destructive thing in woman."

The book is clean, well written and intensely interesting.

**SEEING TRUTH**, Rev. C. H. Woolston D.D. (Praise Publishing Co., 46 N. 12th Street, Philadelphia, Pa., 75c. net, postage 8c. additional.) This book should be in the hands of every magician who works school and Sunday school entertainments. It should be in the hands of every layman who is interested in Sunday school work. Magic applied to every day Christian life! Lessons driven home by means of magic! It's a great book.

Howard Thurston, who instructed the author in the art of magic says: "I believe that **SEEING TRUTH** will be used throughout the world."

Brother Magicians, your "six bits" will be well invested in a copy of **SEEING TRUTH**.



**STANYON & COMPANY** have issued Serial No. 22. This chapter, devoted to escape artists, may now be had for 75c.

What's the matter, Jones, sunburned?  
No, I had my nose frost-bitten trying to kiss a Boston girl at the beach last week.

Why is the parrot cage hung in the back yard?  
Father is laying the stair carpet.

## DR. ELLISON'S COLLECTION

The following wands are in possession of Brother Saram R. Ellison, M. D., and an offer of our Brother Howard Thurston of one thousand dollars was refused. Harry Keller; Carl, Leon and Adelaide Herrmann; McAllister (Scotch Magician); Beautier DeKolta; Frederick E. Powell; Krieger; Golden; T. Nelson Downs; A. Schradick; John H. Anderson; F. W. Conradi; E. Walsh; Chung Ling Soo (W. E. Robinson); Harry Stork; Dr. Frikell; Thos. J. Peters; Imro Fox; Henry Hatton; H. R. Evans; Frank Ducrot; Dr. Wilson; Nate Leipziger; B. Ellison; Prof. Hoffmann; Bennett Springer; W. Werheim; J. H. Stevenson; Ellis Stanyon; Dr. Elliott; Jos. L. Brown; Howard Thurston; W. H. Kaufmann; Carl Willmann; Bertrand Bey; J. W. Sargent; Adrian Plate; E. M. Vernelo; W. J. Hilliar; Balabrega; F. J. Werner; Paracelsus; T. W. Yost; Zaino; Bartolomeo Bosco; Clement de Lion; Phazarzyn; Alexander (A Hindoo); P. Walsh; Geo. Perry; E. A. Hendrickson; J. Warren Reane; A. Bucha; E. Maro; The Great Lafayette; Harry Rouclere; Geo. W. Heller; Chas. Roltare; Will B. Wood; W. E. Floyd; John Wyman; Arthur Margery; Julius Zancig; W. D. Leroy; John N. Maskelyne; H. Martin Chapender; Carl Hertz.

A very good collection. None like it anywhere.

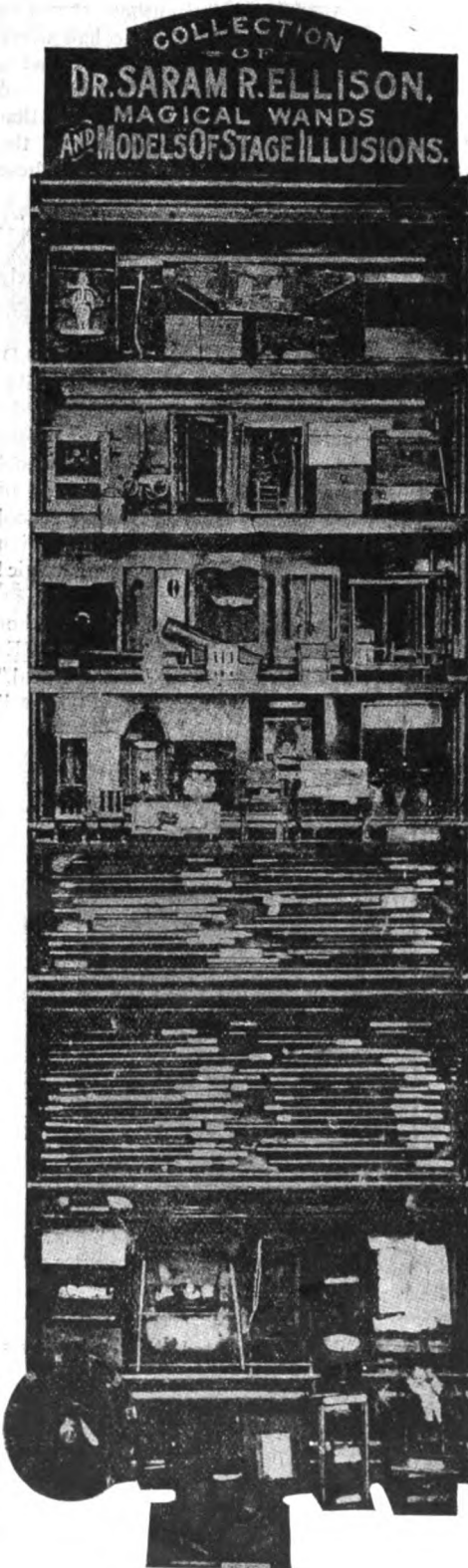
The illusions are as follows: Two levitations; Suspension; Galatea; Stella; Blue Room; Pepper's Ghost; Protean Cabinet; Decapitated Princess; Strobeica; After the Ball; Casadaga Prompaganda; Woman in Case; Fly-to; Will, Witch and Watchman; Morritt Cabinet; Suspended Cabinet, Lady and Ladder; Lunette; Noah's Ark; Out of Sight; Artist's Dream; Dida; Burmese Gong; Two Bridal Chambers; Cremation; Revolving Auto; Indian Box; Cannon, Trunk and Lady; Mysterious Clock; Coin Ladder; Screen Changes; Bellows Table; Collapsing Trunk and Lady; Collapsing Table; Trunk Mystery; Aga.

## NOTICE!

N. C. A. Meetings for June will be held as usual at the meeting rooms, 150 Nassau Street, New York, on the second and fourth Mandays, June 10 and 24.

No other notice will be sent.

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Every amateur may have used the round disc with the tube for lighting candles. If you place some magicians' wax on the bottom of disc and press same on a half dollar, you can light your candle and extract a coin of the flame at the same time.

C. J. H.

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  - 20th Century Handkerchief Trick, flag between Hdkfs. 1.35
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lyceum workers. Per-  
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**ALSO**

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May be shuffled as  
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Several cards selected,  
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may be held by spectator  
and performer blindfold-  
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**BARTER AND EXCHANGE**

Advertisements under this heading are accepted at the low price of five cents per line (7 words) minimum three lines accepted. Three insertions at the rate of two. **tf**

**FOR SALE** or exchange, Cannon Ball for hat load, card ladle, etc., particulars for stamp. S in care of this paper. **tf**

**WANTED**—Good showy apparatus. Send full particulars to Prof. A. Korn, 430 E. 75th Street, New York City. **tf**

**FOR SALE**—Books on magic and kindred arts. Also puzzles, and conjuring apparatus and novelties. Send for lists. (Pink Stamp). P. N. Graef, 823 Eugenie St., Chicago, Ill. **3t**

**FOR SALE**—High class magical goods at bargain prices. Send pink stamp for list. Varadome, Box 65, North Tarrytown, N. Y. **tf**

**Rising Ball, Nest of Boxes and other apparatus for sale or exchange.** Moskowitz, 166 E. 108rd. St., New York.

**WANTED** Glass of water through hat; accordion suit case; two collapsible side stands (nickel plated). Address, Black Art Club, Black Hall, Conn.

**FOR SALE**—Magicians' four colors, pictorial or lithograph stock paper: six different styles, sample, 10c. each or all six for 50c. MI to's Novelty Bureau, 204 Fourth Avenue, Brooklyn, N. Y.

June, 8t

**WANT** to exchange magical books for books on paper tearing, cartooning, rag and smoke pictures, etc. Send your list for mine. Andrew Johnson, Belows Falls, Vt.

June, 8t

**FOR SALE**—Second-hand magical apparatus. Send stamp for list. Magical Ovette, 225 Pacific Street, Brooklyn, N. Y.

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# STANYON'S DIRECTORY OF MAGICAL EFFECTS

**IMPORTANT**—Don't fail to secure copies of "Magic" (Conjurer's Monthly) from June, 1911, in which commenced Mr. Stanyon's "Dictionary of Magical Effects," to include a brief explanation of every trick advertised or given in any book on conjuring. **THE GREATEST AND ONLY THING OF ITS KIND EVER ATTEMPTED.**

## A TRICK IN EVERY LINE

### LIST OF COMPLETED SECTIONS, WITH CONTENTS

#### Sections Devoted to Billiard Balls

- 1.—**SLEIGHT OF HAND PROCESSES.** All known methods (seven) of palming, including clever "Change Over" movements in conjunction with the wrist palm. Eleven illustrations. Issue for June, 1911.
- 2.—**MAGICAL PRODUCTIONS.** Fourteen methods of producing a ball in a magical manner. With thirteen illustrations. June, 1911.
- 3.—**MAGICAL DISAPPEARANCES.** Twenty methods, with variations, for causing the disappearance of a ball from the hands. With ten illustrations. Issue for July, 1911.
- 4.—**SPECIAL SLEIGHTS.** Thirty-two pretty and mysterious movements with a single ball, with many variations and seventeen illustrations. Issues for July and August, 1911.
- 5.—**SLEIGHTS WITH LOOPED BALL.** Nine methods of using a ball provided with a loop for suspending it on the hand; with numerous variations and twelve illustrations. Issues for August and September, 1911.
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- 7.—**MULTIPLYING AND VANISHING BALLS.** Five methods, with numerous variations and suggestions. Issue for October, 1911.
- 8.—**MULTIPLYING BALLS AT FINGER TIPS.** All known methods and tricks in connection with the movement (in all twenty-five), with numerous variations and suggestions. Illustrated. October and November, 1911.
- 9.—**TRICKS WITH THE HALF SHELL.** Fourteen pretty effects with the Half Shell, with variations. Illustrated. November, 1911.
- 10.—**SPECIAL BALLS.** Seventeen tricks with special balls. Illustrated. December, 1911.
- 11.—**SIMPLE TRICKS, THREAD MAGIC, &c.** Twelve simple tricks with balls not necessitating sleight of hand. December, 1911.
- 12.—**COMBINATION TRICKS.** Twenty-three of the most effective tricks where a ball is employed in conjunction with other objects in everyday use. With numerous variations and suggestions. January and February, 1912.
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In all 239 tricks, illustrated with 73 original drawings, with suggestions for producing almost as many different effects by a slight variation of the methods employed; **THE ONLY COMPLETE TREATISE ON TRICKS WITH BILLIARD BALLS.**

#### SECTIONS DEVOTED TO CANNON BALLS.

- 14.—**PRODUCTIONS MAGICAL.** Three solid six-inch balls and a live rabbit produced from a hat one after the other; loading ball into hat from front of table; folding, hollow, rubber and spring cannon balls; apparatus productions, etc. March, 1912, "Magic."
- 15.—**DISAPPEARANCES MAGICAL.** Paper bag; servant; hat; cannon ball globe and other apparatus; various subtle methods of vanishing balls. April, 1912, "Magic."
- 16.—**TRICKS WITH APPARATUS.** Rouge et Noir; various combination effects with cannon ball globe; cannon balls, candlestick and rabbits; instantaneous production of cannon ball in glass casket; floating cannon ball. April, 1912, "Magic."

#### SECTION DEVOTED TO CRYSTAL BALLS.

- 17.—**THE DECANTER AND CRYSTAL BALLS.** All known methods of performing this pretty trick. April, 1912, "Magic."

Sections 18 to 25 are devoted to Tricks with the Cups and Balls, forming the most complete and exhaustive treatise on the subject ever written. Issues of Magic for February to July, 1912.

N. B.—As originally recommended to my readers, I have the above 25 Sections arranged on loose leaves in the familiar Spring Back Binder, whereby any later idea may be conveniently added, in numerical order, to the Section effected.

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JULY, 1912

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# The American Magician

Vol. IV.

NEW YORK, JULY, 1912.

No. 5

## HAL MERTON

Our front page graces the photo of the well known, young, ingenious magician, ventriloquist and entertainer, illustrious Bro. Hal. Merton.

As Mr. W. J. Peterkin, of Brooklyn, he for a period of eighteen months was the publisher and editor of the Standard Magazine, now out of print, "Mahatma." During his professional career of over sixteen years, Hal Merton has invented many tricks, quite a few of which are recorded in Mahatma and Later Magic. With an outfit of two suitcases, two clever hands, witty, but refined patter, a smiling face and his brains on the alert. He is catering exclusively to the lyceum field which keeps him busy with return dates.

The Revolving Servant was one of the greatest innovations to magic (See Hoffmann's "Later Magic").

## N. C. A. NOTES

On June 10 and June 24, N. C. A. brothers met once more to ballot and initiate the fifteen candidates from the May gathering and to investigate and report further on six more applicants. This increase in membership is the fruitful work of each and every member and shows the anxiety of each member to stamp out the expose evil and thereby elevate the Art of Old.

Brother Openshaw's report from Local No. 2 showed the alertness with which Rhode Island N. C. A. members battle for magic and its kindred arts. Committee on entertainment according to their judgment will hold the entertainment later in the form of a banquet at which delegates of all our locals are expected.

The treasurer's report is ever increasing and the trustees were instructed to open an account with some business bank. Brother Hill of Panama gave us a few pointers in magic on the Isthmus and was well applauded. The seance was well supplied with torture board escapes, rope ties, card, coin and billiard ball manipulations, also various suggestions for the alert to use in his program. Brother F. O. B. has agreed to show a levitation of a lady without wires, strings, electrical appliance or compressed air, which he intends to do with all members in a circle. I wonder if he means it?

Well, if you missed last meeting, get to this

next one which will be a hummer.

Initiation in first degree will be conferred July 8 to following candidates: Ward McDonough, endorsed by Denlin; William Roberts, endorsed by C. J. Hagen; Theo. Bamberg, endorsed by C. J. Hagen; Stephen Dinino, endorsed by E. Steinberger; Gustave A. Domitz, endorsed by C. J. Hagen.

The second degree will also be conferred to all brothers familiar with the ritualistic work of the first degree.

And again hear the call, keep on with the good work by bringing your applications to our July meetings, the 8th and 22nd respectively.

## DOINGS OF MAGICIANS

BARNES & KING, magicians (burlesque) at Proctor's, week May 27.

OPEL NOVELTY COMPANY, magicians jugglers in Bowling Green, O., May 28, after three months lay-off on account of sickness.

REVETTA, magician, is with the Lonsdale Medicine Company.

BEULAH DEBUSE, lady ventriloquist at Loew's, 7th Avenue, week June 3.

BUNTH AND RUDD, comedy magicians, Loew's, 7th Avenue, week June 3.

HALMA, at 5th Avenue, Brookfyn, week June 3; Keith's, Jersey City, week June 10.

ALI RAJAH, mind reader at Proctor's, 23rd Street, week June 17.

VALENTINE VOX, JR., at Yorkville Theatre, New York, in his ventriloquial nonsense. Tommy and I were well applauded, week June 24.

## DOINGS OF MAGICIANS

(Continued)

RALPH ROLDENE (Oliver J. Binner), the "boy magician" and "escape king" writes: "I gave a pleasing and mystifying entertainment, consisting of magic, escapes and illusions, at the Margarita Theatre, Eureka, Calif. I was assisted by Lindsay J. Brown, monoloquist and black face comedian."

MILDRED AND ROUCLERE, at Edmonton, Alta, Can., from May 17 to 20.

GREAT RAYMOND, Yokoham, Japan, June 17 to 22; Tokio, June 24 to July 6; Honolulu, H. I., July 17 to 20; arrive at San Francisco, Calif., Aug. 5.

ZISKA AND SAUNDERS, Loew's 7th Ave., week July 1.

JARROW, at Keith's, Union Square, week July 1.

THE OVETTES are now playing the summer resorts. They were at Luna, Coney Island, week of July 22.

THE GREAT WILCOX has just closed his vaudeville engagement in Wisconsin. Will open latter part of July with a stock company.

MARSHALL MONTGOMERY, ventriloquist, at Scenic Treatre, Pawtucket, R. I., June 3, 4 and 5.

WEBER, ventriloquist, Kenney's, 3rd Avenue, week June 24.

HOUDINI, at Hammerstein's, week July 1.

ARBUCKLE, of Spokane, Washington, is in great demand by clubs. One of his recent feats was to escape from a straight-jacket while he was sopping wet.

VAN HOOVEN, the dippy magician, is at the Fifth Avenue Theatre.

ZISKA AND SAUNDERS, Loew's, 7th Avenue, week July 1.

ALI RAJAH & CO., at Proctor's, 58th Street, this week.

KENNEDY, SYLVIAN AND OPENSHAW witnessed a magical show at Rocky Point, Providence, R. I., on July 4. For further particulars, see Sylvian.

SHELDON SIMMS, "That Magical Entertainer" presented perplexing problems at Whyatt's Road House, Lawrence, L. I., June 23, for the Chauffeur's Club and had a large audience spellbound with his manipulations of the pasteboards.

A marvelous act at Roosevelt, L. I., May 18, 1912, set the audience a-guessing. The performer, a young N. C. A. member, known as Mysterious Denlin, in private life George Hayes, provided the mysteries.

HENRI FRENCH, at the Orpneum Theatre, Yonkers, June 20-22, gave a magical and juggl-

ing act as well as novelty roller skating which was well received. He could be more careful with his magical experiments for the benefit of the magic fraternities.

## ONE WAY OF GETTING OUT OF AN UNPREPARED TRUNK

A large unprepared trunk is brought forward and a committee examines same. Performer now dresses himself with a large robe and pulls a mask over his face; while doing so, explaining to the audience what is to be done, charging the committee to lock and rope the trunk well. He now steps to side of stage and brings forward a screen which he places behind the trunk. He now gets into the trunk, committee locks it, and begins to rope it when suddenly performer comes running up aisle from front of theatre. Committee opens trunk and out steps a lady dressed in evening suit.

Let audience bring their own trunk if possible.

M. O.—The secret lies in the sudden change made just as the performer steps behind screen to bring it forward. (Have screen standing to the left of the stage as far back as possible, and close to wings. The lady assistant dressed like performer is concealed behind screen and the instant he is out of sight she picks up the screen, turns it around and brings it forward and places it behind the trunk, steps inside of trunk and removes quickly robe and mask, meanwhile the performer has escaped through the wings and run around to the front of the theatre where he awaits the proper time to run down the aisle to the stage.

This must be made clear to the audience that performer escapes before the ropes are tied.

## RED, WHITE AND BLUE RIBBONS TO AMERICAN FLAG

By J. Kennedy

Effect: Three red, white and blue pieces of paper are burned which turns into ribbons. Ribbons rolled up into ball turns to American flag.

Explanation: Have a piece of red, white and blue paper one inch wide, 18 inches long on table. A red, white and blue ribbon same size rolled in a coil on table in such a way that when you pick up papers you also pick up ribbons and palm them with ends adjoining ends of paper. An American flag rolled up in ball concealed under vest on right side. Pick up papers and palm ribbon, light papers with match, let burn up to fingers. In throwing away the ashes let ribbons unfold, retaining hold of one end. As ribbons fall, get possession of flag, roll up ribbons in a ball. Vanish with a pull or palm open out flag.

# SUGGESTIONS BY SIGNARF



## AN ORININAL COIN VANISH

Place coin in left hand, strike closed fist of left with right hand sharply on top and open left hand enough to let fly out and into the right hand at the same time. Let right then go to side and open left to show that the coin has vanished. Very neat if well executed.

## A CLEVER STUNT

Make two paper rings with strip of paper about 1½ inches in width so that the diameter will be about six inches. Procure a piece of dry wood about a half an inch square and about a yard long. Place the rings on the upturned edge of two razors held by an assistant and lay stick in the centre and it will break into three pieces without tearing the paper. All that is necessary to make this experiment a success is a heavy club and a very sharp blow. This trick will create wonder wherever shown.

## S. A. M. NOTES

By F. O. B.



The 117th regular monthly meeting was held at 493 Sixth Avenue on June 1, Brother Hatton presiding as Roltare was delayed. Reports of Committees on By-Laws, Banquet read and approved. As this evening was the beginning of the new administration, a report of all officers was read and also approved. Election for 1912 to 1913 brought following results: President, P. H. Cannon (Prof. Hatton); First Vice-President, L. M. Homburger; Second Vice-President Howard Thurston; Treasurer, our well known Saram R. Ellison, who has filled this office before; Secretary, Brother Van Dien, to succeed himself; Trustee for three years, Brother F. J. Martinka; Committee on Administration, T. Fritz, also for three years.

The complete roster was elected by unanimous vote, showing unity prevailing.

The financial increase on the year previous is \$336.64 more than June, 1911, proving a good, steady and healthy growth.

Meeting closed in M. O. M. to reconvene on July 6.

## THE HOLMES

### Torn and Rising Card Problem

I have used this experiment with good results, and it always causes the greatest astonishment to the uninitiated.

Requisites: Same as for the "Cards Rising from Goblet," with the following additions: Beforehand, I remove from my ordinary pack of cards a court card, say the King of Spades, from which I tear one corner, said corner being attached inside the funnel of my magic pistol by a pellet of wax. The torn card I place face downward on a plate on table. Now on top of this torn card I place a duplicate King of Spades, intact, and on this two indifferent cards selected from my ordinary pack, say the Six of Clubs and Queen of Hearts. On top of all I place my "key" card. I see to it that my pack contains no duplicates of these three different cards. The cards on plate are quite concealed from audience by plate rim.

I place my pistol, containing the corner of the card, on a chair ready at hand, and arrange the other requisites precisely as already described.

I also prepare a slip of paper by writing thereon the names of the three force cards, King of Spades, Six of Clubs and Queen of Hearts, which slip I seal in a plain envelope and place on table in view.

Presentation: I first bring forward the unprepared pack of cards and the sealed envelope. The latter I request some gentleman to place in his coat pocket to remain there during the experiment to follow. I offer the cards for inspection and shuffling, then taking back same, return to table for the plate, on which I carelessly drop the pack (thereby secretly adding the cards thereon), immediately cutting the pack several times thereon, thus bringing the key and force cards to center. I then open pack at key card, inviting a spectator to take a card. He naturally takes the Queen of Hearts. I close pack, again cut several times, finally opening at key card again, and force the Six of Clubs. In like manner I force the (unprepared) King of Spades. Cards are then successively returned to pack, beneath key card, precisely as described above, that is, with the exception of the King of Spades, which I leave in the hands of its chooser for the time being.

I now return to my table with pack, getting rid of clip on key card during the journey and slip pack into goblet, together with windlass. The two cards first chosen (Six of Clubs and Queen of Hearts) rise successively from pack, and are offered for identification, if marked beforehand.

(Continued on Page 288)



### RED HOT VASE OF WONDER

Small nicked can, five by five inches is thoroughly examined and placed on an unprepared table, the table having no drapery. The magician produces from can several flags on strings, several tin cans, etc., finally a large American flag. Almost immediately after this is produced, can transforms into a Chinese pagoda, which stands fourteen inches high. Very showy. The above may be done on any table, as there is no exchanging of can, no body, table or chair loads. Complete trick can be had for \$8.00; apparatus alone, \$5.00.

### TRICKERY BILLIARD BALL

Billiard ball is given to a committee to prove it is solid and unprepared, same with a paper bag. Without exchanging either, billiard ball is placed in bag by committee and he holds same. Magician now vanishes several handkerchiefs and upon tearing open the bag, instead of billiard ball, handkerchiefs are found.

Note.—Bag and ball are held by committee, no exchanging, only one billiard ball used, committee takes out handkerchief, committee is no confederate, magician does not go near bag from time ball is examined until end of trick. Great finish for the four ball trick. Complete with many other effects for \$3.00.

### A NOVEL ENCORE FOR COMEDY MAGIC To Work

Magician (advancing to footlights): I take great pleasure in introducing to you this evening my assistant, known as Prof. Kac-e-act. Now, the daily paper (mention local town paper (stated we did a hypnotic act. However, you can see for yourself it is not a mind reading or hypnotic act, still we can do either and will prove it to you.

Assistant enters with grotesque long hair wig on, and bows low several times.

Magician: Now folks, my assistant will tell you things that will happen in the future. If there is any gentleman in the audience this evening who is not married and would like to know his future wife's name, kindly raise his hand. (Give a name to any one who does ask.)

Magician now pretends to hypnotize the assistant and goes off stage and brings on two plates, bottom of one is blackened with burnt cork. He shows this to audience and places blackened one on assistant's lap and clean one on his. While magician is fixing his chair and looking on the floor, assistant exchanges plates. Magician pulls down his vest. Assistant does the same.

Magician strokes his mustache. Assistant does the same.

Magician reaches for plate. Assistant does the same.

Magician rubs hand on bottom of plate. Assistant does the same.

Magician then rubs hand over his face. Assistant does the same.

Magician looks at assistant and appears surprised that his face isn't streaked with black. Same plate rubbing business repeated. Magician looks at assistant's face again and sees no streaks. He slowly lifts his saucer and looks at bottom. While he is doing this, assistant quickly gets mirror from first L entrance and returns to his chair. He holds it up and when magician looks into it and sees his own face streaked, he gives one yell and chases assistant off stage.

### PHILADELPHIA NOTES

By J. E. Pierce, N. C. A.

Harry Bouten and his company played at the Nixon Theatre, week of May 13, featuring straight and crooked magic. The act is very clever.

Mysterious Moore is playing at the Bijou Theatre, week May 13. His magic keeps his audience mystified, while his patter makes them almost shriek with laughter.

The Great Colvins, hypnotists, are playing around Philadelphia houses. As their advertisement, they have a woman asleep in a show window, and in the lobby of the theatre they have a boy who has been hypnotized ride a bicycle which is placed on a stand.

The Philadelphia Saturday Evening Post, May 25, 1912, publish an expose on escape entitled "Confession of a Wizard's Fixer," by H. M. Brett, explaining Hector's methods of escaping from handcuffs; bed escape bound in linen which is wet to shrink the bonds tighter; cell escape; packing box escape, the use of the false finger for cuff gags, Madam Lola's mind reading and the finding of lost relatives.

Morlin, the man of miracles, played at the Nixon Theatre, week of May 27. He presented

some puzzling feats in magic and defying tricks.

The Great Howard, celebrated Scotch ventriloquist, played at Keith's Theatre, week of May 27. He jokes with his dummy while eating, drinking, smoking and everything but sleeping.

Mysterious Edna played at the Liberty Theatre week of May 27. Her manner of appearing, then suddenly disappearing, together with the variety of attitudes she takes during her dancing surely makes you sit up and take notice.

Hardcen, handcuff king, played at Garrick Theatre, Norristown, Pa., week May 17.

#### AUSTRALIAN NOTES

Portus and Talbot have incorporated as a limited liability company, capital 11,000 pounds. They have arranged a return of Jansen for season 1916.

You can tell when C. Williams is on the job. Get a copy of the Magic Mirror of any dealer or send your subscription to the Presto Company, Station Y, New York City.

#### SOCIETY OF PROFESSIONAL MAGICIANS

By J. E. Pierce, N. C. A.

The sixth regular meeting of the Society of Professional Magicians was held June 2, 1912, at 1039 Wolf Street, Philadelphia, Pa., all officers being present and a large attendance of the members. President Pierce called the meeting to order. The minutes of the previous meeting were read and approved. One application of the previous meeting was read and elected to membership. Brother T. R. Jones, chairman of the entertainment committee announced the program for the next meeting which was approved. After transaction of routine business, refreshments were served, followed by good cigars.

The social session was opened by Brother D. Grossman, who presented a number of his original card sleights, also a number of real clever card tricks.

Brother Jones and Keough presented a comedy sketch entitled "Some Mind Reading." It was not a laugh, it was a scream.

Brother G. Kelley presented a few lightning sketches and some spirit paintings which left a good impression on the minds of all present.

Brother Pierce presented his new original talking skull which is exceptionally clever, and does everything but speak. The skull is passed for examination any time during the trick, also the tube is freely passed for examination to prove no wires are used.

Brother Rice presented some original sleights with billard balls, also a number of clever com-

binations with the silks, which completed the evening entertainment. Meeting adjourned at 11.30 P. M. to meet July 7.

#### MESMERISM AS PRACTISED BY MODERN PROFESSORS

Original Expose by Prof. Chas. E. Griffin

This is an old magician's "fake" recently revived by specialists, some of whom have really created great sensations in the large cities. The most wonderful part of it to me is that sensible people are so credulous as to believe in it at all. I usually preface my mesmerizing performance with the following:

"Ladies and Gentlemen: Before giving you a scientific illustration of my power as a mesmerist, perhaps a few introductory remarks would not be out of place. We all possess a certain amount of animal magnetism, some are endowed with more than others. Those possessing more of this than I would be non-susceptible. I can usually control about four in ten. We are now ready for volunteers." (Committee comes forward and are seated). "I will first illustrate to you the powerful capillary attraction possessed by this ball of quick-silver." (Have you produce a little glass ball or globe silvered on the inside and suspended by a short cord. You hold this up in front of each and twirl it around with your fingers. The susceptible will rise up out of their seats and follow it all around the stage or wherever you choose to lead them. Then after making a few mystic passes with your hands around each one, you open their mouths. Tell them to close them, they will try, but fail, lead them around by the point of your finger, have them go to sleep and fall off their chairs, turn somersaults, stand on their heads, act drunk, etc. A good finish is to mesmerize each one then have them take off their coats, vests, shoes and just as they are about to take off their trousers, you break the spell.)

The secret is this: You select five or six boys or men in the place where you are to perform, those who are well known in the community. After cautioning each one not to give anything away, you proceed to drill them in the various duties they are to go through, the more ridiculous, the better. The strictest secrecy should be observed and care should be taken in selecting your subjects.

#### ANSWER TO "A CLEVER PUZZLE"

Page 260, A. M.

The clerk gave the lady a two and a half dollar gold piece, a two dollar bill, and forty-five cents in change.



Vol. IV, July, 1912. No. 5

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The star on wrapper indicates your subscription has expired.

EDITORIAL STAFF: F. C. Hill, Editor-in-chief; Associate Editors: Charles J. Hagen, James Kennedy, F. F. Hill, 2nd; Business Manager, L. H. Opolinsky.

We would advise all Burlesque and Expose Magic acts to keep out of Rhode Island. If such acts knew what happened to Walter and Lester, at Pawtucket, they'd take the tip. Rhode Island Society of Magicians Local No. 2, N. C. A.



Harry Houdini, the original handcuff king, performed the most daring feat ever done by any handcuff artist on July 7, being handcuffed and shackled, placed into a packing case which was well nailed and bound with iron bands with an additional 200 pounds of iron placed on top of case to insure a quick descent. He escaped in very short time. This was to have been done at Pier 6, E. R., but the authorities interfered, so he performed near Governor's Island with the aid of a chartered tug.

Professor Openshaw entertained in the vestry of the Woodlawn Baptist Church recently with a few magic tricks, being assisted by Leon Mackenzie and Fred Gillespie.



Arthur D. Gans has been seeing N. C. A. members while in New York City, week June 29 to July 3.



Dr. Saram R. Ellison writes us that he has had the pleasure of showing his collection to Ill. Harry Redan, of Houston, Texas; and Ill. C. J. Hagen, New York.



Photo of Saram R. Ellison reached the treasurer's office. WHY NOT YOURS?



Peter N. Graef will return shortly from his trip abroad and will bring with him some new novelties for his ever increasing list of patrons.



The Mysterious Denlin Brothers, the boy magicians, performed at Eibling's Aurora Hall in the Bronx on May 11. They present a novel entertainment which includes magic, comedy, paper tearing and chalk talking.



Stanyon's Serial No. 22 is now ready. The price is only 75 cents, which would be the price of but one secret. Add it to your literature.



Magic Mirror, Vol. IV, No. 4, gives a lengthy biography of Mr. H. Benson Lees, which is quite interesting.



The Eagle Magic Company, of Minneapolis, Minn., is issuing an illustrated catalog which can be had for the asking.



Brother Hagen has returned from his vacation and is much pleased with the reception given him by various N. C. A. members.



Next month, Ottaker Fischer on Kratky Baschik.



Will Goldston, June issue "Magician," has a new front cover. Did you see it?



July issue Popular Mechanics has the old "Q" trick explained.



**DR. ELLISON'S COLLECTION**

(Continued from page 276)

Wands: Ottaker Fischer; David L. Bamberg, the great-grandfather of Okito; Theo. Bamberg; Wilson S. Bailey; Fakir of Blackwell.

Models: Rouclere Triple Mystery Trunk; Up Side Down; Sedan Chair; Packing Box Mystery; Sphinx Table; Rouclere Double Box.

**THE HOLMES****Torn and Rising Card Problem**

(Continued from Page 284)

Now, leaving the pack in goblet, and therefore the torn King of Spades on top of pack in readiness to rise, I state that I will vary my mode of procedure with the last remaining chosen card, the King of Spades. I request the holder of the unprepared King of Spades to tear same into small pieces and extending the magic pistol to him, muzzle up, invite him to drop the pieces into pistol. When he does so, I recall myself, stating that perhaps he would like to retain a piece of the card for later identification. I therefore indirectly show my hand empty, and, reaching into the funnel, bring out the corner of the duplicate King of Spades previously placed therein, which I hand to spectator. I then ram down the pieces of the card, and fire at the pack in goblet on table. Almost simultaneously with the pistol shot my assistant pulls the thread once more, and the duplicate, torn corner King of Spades rises from pack, fully restored except the missing corner retained by spectator. Of course, in the early stage of the trick, I have taken care to have the torn corner end of card placed the right way to rise from pack.

I now remove pack from goblet, getting rid of windlass, and bring forward cards, goblet, etc., for inspection.

I then request the gentleman to remove the sealed envelope from his pocket and state what he finds therein. Of course he calls out the names of the three cards used in the experiment and this closes the trick.

Mr. Clyde W. Powers extends his cordial invitation to the members of the NATIONAL CONJUROR'S ASSOCIATION and all other magical fraternities to inspect his elaborate stock of Mysto Magical Apparatus.

Now is the time to subscribe.

**OPENSHAW****HANDKERCHIEF AND RIBBON CHANGE**

**Effect:** Performer shows a white handkerchief, then takes a little confetti, places it in his mouth, spits it out again, then takes several yards of colored ribbon from his mouth, rolls it into a ball and places it in the centre of the white handkerchief. He then shakes the handkerchief, the paper ribbon vanishes and a string of colored handkerchiefs the color of the ribbon is seen tied to the white handkerchief.

**Secret:** Have five handkerchiefs, different colors, knotted together and rolled into a small ball, then place into right vest pocket or under vest. Have a mouth coil on the table under corner of handkerchief and have a bent pin the shape of a hook stuck in one corner of the handkerchief. Now you are ready.

Pick up coil with handkerchief and palm. Show the handkerchief, place some confetti in mouth, spin out, place fingers in mouth and pull out ribbon. Roll it into a ball and place in left hand. Show it there, and at the same time take ball of handkerchiefs from vest pocket with right hand. Place in white handkerchief, hook the end of the ball of handkerchiefs to the hook on white handkerchief. Palm the ball of paper ribbon and shake out handkerchiefs. Drop on servante when laying down handkerchiefs.

Try this. Good effect, but do not attempt it until you can handle it well with some fine patter.

**THIS ISSUE OF  
THE AMERICAN MAGICIAN**

**has been delayed because  
the editor is taking his**

**- V A C A T I O N -**



**N. B.—The August Issue is liable  
to be late also.**

# GOOD COPY

A SHORT STORY BY JAMES CLIFFORD

During the summer when business was, as Thompson termed it, "Rotten," an amusing accident happened to him and he was glad to have something of interest to include in the daily letter to his wife. When he re-read the letter containing an account of it, the idea occurred to him that perhaps he could write a story based thereon. Calling his idle stenographer, he dictated in a breezy manner for about an hour. Later he carefully revised the transcription, had it neatly re-typed and enclosing stamps for return postage, dispatched it to the publishers of his favorite magazine. Within a month he received a check and a request for another story, which fired him with a great ambition.

With pictures of a life of ease floating through his brain, he worked madly in a second effort, stifling a desire to write the good news to his wife. "It will be fun," he thought, "to wait until she runs across one of my stories by accident."

Without neglecting his business, he wrote diligently in odd moments, with varying success. Some of his productions were accepted at once while others being returned by one editor after another were consigned to the waste-basket. By some strange fatality none of them had come to the notice of Mrs. Thompson, and now as the Christmas season was approaching, he decided that with the proceeds of those already sold, he would buy a present for her that would form a fitting celebration of his entry into the field of literature, and serve to make even stronger the bond of good fellowship between them.

Busily dictating under the impetus of a sudden inspiration, he closed the door of his private office and began, as was his custom, to pace the floor, his fingers locked behind his back. So engrossed was he that he did not hear a timid knock. "But, sweetheart," he was making his villain say, "there can be no wrong in a love as pure as ours. True the conventions are transgressed. But why should I ruin my life and yours, just because I am tied to a woman who loves me not and whom I do not love?" He had tangled himself and his characters in what appeared to be a hopeless snarl, but ere he departed from his office, the villain had been properly foiled and virtue had triumphed. He, therefore, ascended his own steps with easy heart and unclouded brow.

Contrary to custom, the apartment was dark and after stumbling over what appeared to him to be every piece of furniture he owned, he managed to find the switch. Twice he passed through the rooms, wondering at the absence of his wife and the total lack of any preparation of the evening meal. After guessing every possible or impossible solution, he settled himself with pipe and book to await developments. Dipping into his tobacco jar, his fingers encountered a slip of paper which he withdrew and unfolded. A glance was sufficient to absorb the contents.

"Do not let me interfere with your plans. I know all. Grace."

"I wonder how she found out," he murmured, reading the note again. He tried to interest himself in his book, without success. Finally, flinging it down in disgust, he seized the phone and calling the home of his mother-in-law was delighted to recognize his wife's voice.

"How about some cats, young lady?" he demanded in tones of mock severity.

"Let her cook them," came the prompt reply, followed by a sharp click as she hung up.

"Well, what do you know about that?" he gasped.

An hour later, at her mother's home, he was refused admittance, whereupon he savagely betook himself to his club where he ate little and drank much, after which he wrote her a note, stating that, while he felt himself much aggrieved, he was willing to overlook her whim and take her back if she would come at once. This was returned unopened.

His stories began to take a cynical turn and sold better than ever. With malicious pleasure he pictured unlovely heroines and his writings became the rage. One venturesome publisher collected a number of them and issued a neat volume which jumped into popularity at a single bound.

One morning shortly after the publication of this book, he was busily engaged in the revision of a manuscript, when he felt rather than saw a presence in his office and looking up discovered his wife standing before him. She was pale except for a little red spot on each cheek and her eyes shone with excitement. In her hand she carried a book which she opened and laid on

his desk, as he arose.

"Did you write this?" she inquired in a voice which she strove to hold steady.

"I did," he responded without enthusiasm.

"Ed," she looked at him earnestly, "I called to surprise you the day you dictated that paragraph."

"Well?"

"Won't you read it and put yourself in my place?" she begged.

He glanced at the page and replied. "You condemned me unheard."

"I was wrong," her tears were flowing freely, "and have been punished."

He said nothing.

"Oh, Ed, my husband, I have been so lonely and unhappy. Even this morning after I discovered the truth, I wondered how you could love me and not share your secret with me."

"I had hoped to surprise you." His reserve was breaking down, and with a woman's intuition she became aware of it.

"We both erred," she pleaded, "and you know the old adage, 'To err is human.' Can we not have mutual forgiveness and make a fresh start?"

"Grace," he retorted, feeling his heart grow warm at her very nearness, but realizing the need of a decisive victory, "don't try to put me in the wrong. There's no forgiveness coming to me. I don't need any."

For a bare instant she hesitated, then with quickening pulse, stretched forth both hands.

"I do. I need forgiveness and love," she whispered. "Must I say more?"

Joyously he drew her to him and after a long embrace, whispered, mischievously, "This ought to make a bully short story. Guess I'll write it up and we'll take a little trip on the proceeds."

**NOTICE!**

N. C. A. Meetings for Aug. will be held as usual at the meeting rooms, 150 Nassau Street, New York, on the second and fourth Mondays, Aug. 12 and 26.

No other notice will be sent.

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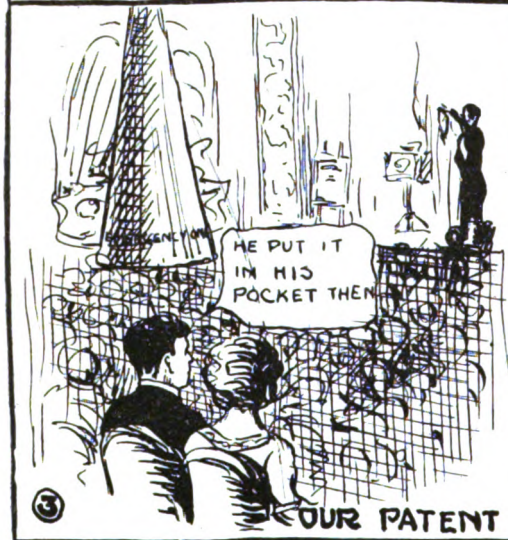
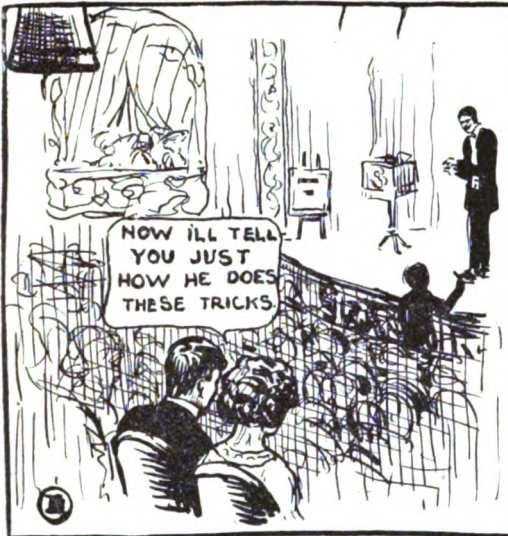
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# The American Magician

Vol. IV.

NEW YORK, AUGUST, 1912.

No. 6

## THE BONNIE JEAN

This month we present the cause of the delayed issue of the American Magician. We think our readers are entitled to participate by proxy in our pleasure. The editor of this little paper freely and frankly admits that he has neglected his duties shamefully this summer. In extenuation he pleads an eighteen months' illness of his best and dearest friend, his wife, during which time he was in constant attendance at her bedside and after its fatal termination in March of this year, he had no heart for either business or pleasure. In June, he pulled himself together, put his yacht, "The Bonnie Jean," in commission and for nearly three months now has surrounded himself with young people and in giving them pleasure has, through their happiness, found himself.

"The Bonnie Jean," as the illustration will show, is a good sized cruiser with ample sleeping accommodation and well equipped galley, toilet, running water and all necessary conveniences. Two row boats and a power tender added materially to the ease of landing parties. As this goes to press, she is being hauled out for the winter and her owner, your editor, will be once more at his desk.

## N. C. A. NOTES

Reported by F. O. B.

The ninth and tenth regular business meetings of the N. C. A. headquarters were held on August 12 and 26 respectively. At each event Brother Kennedy presiding. Brothers Openshaw and Champagne, members of Rhode Island Local No. 2, being present at the ninth meeting, received the first degree.

Brother Karlemann, also in waiting, saw the Upside Down Illusion performed.

Treasurer's report accepted. Committee on pins reported on price and designs.

Short speeches were given by those mentioned brothers for the good and welfare of the association. Applications of Brothers Grove and Honne were balloted. Applications of Des. Rochers and Lambie were given to Investigation Committee to report at the next meeting, September 9, 1912. The closing of the meetings were, at both events, 9.10 p. m., after which Brother Varadome supplied entertainment for the members.

August 12—The entertainment arranged by Chairman Varadome on August 12 was variegated and in many instances original. With his new coin pass through knee, using but one solid coin, Karlemann with his card manipulations and Openshaw using billiard balls, also a new handkerchief vanish without use of apparatus, the mystic paper trick and many other experiments were well received. Steinberg's ghost card in card box, prophesying on the Spirit Slates was also well rendered. Last, but not least, Denlin's Mystic Cabinets, as well as the egg-bag in which experiment Mr. I. M. Wise gets the lemon, are well worth recording. And so closed another successful evening in harmony, to anxiously await our next seance, August 26, 1912.

August 26—This seance proved another repetition of originality and progressiveness of our staunch members.

Brother Roberts worked three variations of the rising card tricks, finishing with DeLand's latest card rising, where no threads or any apparatus is used. Professor Denlin worked a few billiard ball passes. Karlemann gave his own version of the cards up the sleeve and Hagen on account of various reasons given to the assembled members, could not show his promised Levitation, but worked Paddy's Clay Pipes with appropriate patter.

**N. C. A. Notes (Continued)**

Seance closed at 10 p. m. after slating Bros. Varadome, Moskowitz and Hagen for the next meeting, September 9.

Brother member, if you are at the next meeting, you will be called upon to show some experiment, therefore come prepared.

**RHODE ISLAND SOCIETY OF MAGICIANS****LOCAL NO. 2, N. C. A.****Officially Reported by Leon Sylvian**

The sixth regular meeting of the Rhode Island Society of Magicians, Local No. 2, N. C. A., was held at 130 Sheldon St., Providence, on August 7, 1912. President Fenner opened the well attended meeting at 8.30 p. m. Secretary Openshaw read the minutes of previous meeting and was ordered approved as read. John Ellis, well known in Rhode Island as a real lover of magic was elected to membership by unanimous vote. After various other business was disposed of, the entertainment committee took possession and had a variegated bill to render.

The "Human Adding Machine," Brother Newton, gave some clever experiments with figures, some new ones from father Knickerbocker's stock, making a hit. Brother Openshaw introduced a new handkerchief experiment in which a handkerchief travels from the right to left trouser pocket. Pockets shown before and after the experiment. Some sleights with coins formed his finale. Brother Sylvian introduced a new cigarette vanish, worked some very mystifying cards, billiard balls and thimble stunts. Brother Fenner concluded the entertainment with "The Miser's Dream," which he works a la Downs. He also performed the "Congress of Nations," using twenty-four flags of all the nations, finishing with a 4 ft. x 6 ft. American flag, and so closed the most successful meeting in U. B. O. at 11.30 P. M. to reconvene Aug. 21, 1912.

**PHILADELPHIA NOTES****By J. E. Pierce, N. C. A.**

The Philadelphia North American, Sunday, July 7, 1912, in the magazine section, published an expose on "mind reading" by Professor John Newman, "mind reader." The article covers a page and a half with several illustrations, such as showing the object on a table which you have in mind; mind reading by touch test, Prof. Newman leading a committee to a house where an article was hidden and blind-folded, reading of figures you write.

**BOOKS AND PUBLICATIONS**

**TWISTS AND FANCIES OF THE MODERN MAGICIAN**, by Lionel T. Scott, published by A. M. Wilson, M. D., at the office of the Sphinx, Kansas City, Mo., a twenty-eight page paper-covered booklet, is chocked full of good, meaty magic. The descriptions and instructions are most clear and concise. "Self-made Apparatus" is always more satisfactory to a performer than that which he may buy, and for this reason "Twists and Fancies" should appeal to every performer. We have no doubt that the booklet may be obtained from almost any dealer in magic. If any difficulty be experienced, send directly to Dr. Wilson. At his hands you are sure of courteous, prompt treatment.

**THE SIGN AT SIX**, by Stewart Edward White (Bobbs Merrill Company, \$1.25 net), is a mystery story by the author of "The Blazed Trail," which carries a "sustained interest" to the very last chapter. The incidents which follow in rapid succession occur on the island of Manhattan where the corrupt political Boss, McCarthy by name, is singled out by some unknown who demands instant abdication, the demands being backed up by warning manifestations of surprising and thrilling dreadfulness. The hero, a young scientist, shrewdly solves the mystery to the discomfiture of an older man of science against whom he openly pits his wits. Lovely woman also plays a part in the drama and we suspect that had the hero not been in love with the heroine, New York would have been wiped off the map.

In the closing paragraphs, the author makes a veiled promise to carry some of his characters through a series of further adventures. Readers who have enjoyed "The Sign at Six" will eagerly look forward to the redemption of this promise.

It is a curious fact that some of the most successful romantic novels of recent years have been written by very young women. Miss Bertha Runkle's "Helmet of Navarre," which after serial publication in The Century Magazine had a wide sale, is one instance. Miss Runkle was under twenty-one when it appeared. Miss Marjorie Bowen, with her "Viper of Milan," is another example. Miss Marion Polk Angellotti, the author of "The Burgundian," is only twenty-two year of age.

Arthur C. Train, author of "C Q. or In the Wirless House," is wel-el-known in private law practice in New York as well as for his service as assistant direstory attorney and special deputy assistant attorney general.

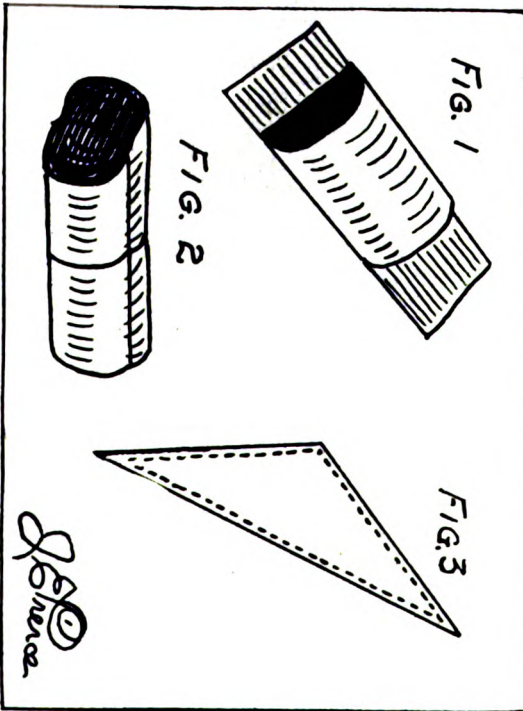


## HANDKERCHIEF PRODUCTION

By J. E. Pierce, N. C. A.

**Effect.**—The performer bares his arms, and after showing the hands from both sides, gradually causes a number of silk handkerchiefs to visibly appear.

**Preparation.**—Fig. 1 is composed of a piece of black silk sewn into the shape of a bag with the ends open; at each end there is a flap. This must be pushed inside of the bag and pinned to the side to form a pocket or bag and filled with twelve (12) or more handkerchiefs, after which the flap at the other end is pushed inside over the handkerchiefs and this is also pinned. The bag should now be tied round and across with thread, and when this is done the pins are taken out, forming Fig. 2, which is vested, or concealed on the table. You are now ready to proceed. Secretly obtain the bag and put your wand in the same hand. Point with wand to the other hand, indicating emptiness. Now turn half way round and place wand in the other hand, with the bag. Now show the other hand



empty, place wand under arm pit, bring hands together, break thread and slowly develop the handkerchiefs.

Fig. No. 3 shows a handkerchief cut in half, and when hanging has the same appearance as a whole handkerchief, enabling the performer to nest quite a number of handkerchiefs in a very small ball.

## FINK MAGICAL CONTEST

An Open Letter From Ray J. Fink

My Dear Sir and Brother Magician:

In approaching you with a letter of this kind you will, after reading it, at once take notice that it is of great importance to you if you are particularly interested in Magic.

The object of this letter is to let you know of the great magical contest I am about to run. In this contest there will be very many particulars of great importance to you.

Each and every magician can compete in this contest so long as they are not professional book publishers; and there are reasons to encourage you to compete. It will make you, as an inventor of magic, as popular as Thurston, the King of Magical Productions.

Each and every idea you send in to this contest will be published in my great book, which will be entitled "The Magicians' Congress," and you will be listed above each idea as inventor or as originator.

In connection with this there will be prizes awarded for the best ideas submitted, and in judging for prizes, which will be done by a prominent magician, there will be no partiality shown, as no names will be on contest manuscripts; each and every one will be numbered.

The prizes to be awarded will amount to \$350 in cash value. These will consist of solid gold medals, five for the best sleight, and five for the best comedy magic. A solid gold diamond ring with devil's head for best illusion and same design stick pin with diamond for the best escape.

Now, besides the articles relating to the contest, the book will contain articles that have been written especially for it, and not for the contest, by the following: Ellis Stanyon, of West Hampsted, London, Eng.; Geo. E. Closson, who is Editor of Brotherhood Secrets; Burling Hull; Mysterious Dunninger; Burford the Great and a dozen or more clever originators.

The reason for having this contest at this time of the year is to enable you to get any amount of new and clever ideas from the publication of the contest, and thus you can build a new act from these ideas for next season.

Remember, it is not the professional performer of to-day that is inventing all the new illusions, although they get credit for them, and in this book you can at once see "who is who" in the line of inventions in magic. Try your best; you have more chance at the prizes than you think, and if you do not succeed in the prize-winning you are a step nearer to popularity in magic, as the book is the messenger to spread the news.

Kindly fill in the enclosed blank and mail to

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NEW

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A billiard ball, glass of water and handkerchief are passed to the audience for examination. Performer, holding all three articles high in the air, passes to stage and placing glass on stand drops ball into water, covers all with handkerchief. At once the covered glass may be handed to the audience which removes handkerchief and finds ball gone. (Nothing palmed, no exchange.)

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- 1.—**SLEIGHT OF HAND PROCESSES.** All known methods (seven) of palming, including clever "Change Over" movements in conjunction with the wrist palm. Eleven illustrations. Issue for June, 1911.
- 2.—**MAGICAL PRODUCTIONS.** Fourteen methods of producing a ball in a magical manner. With thirteen illustrations. June, 1911.
- 3.—**MAGICAL DISAPPEARANCES.** Twenty methods, with variations, for causing the disappearance of a ball from the hands. With ten illustrations. Issue for July, 1911.
- 4.—**SPECIAL SLEIGHTS.** Thirty-two pretty and mysterious movements with a single ball, with many variations and seventeen illustrations. Issues for July and August, 1911.
- 5.—**SLEIGHTS WITH LOOPED BALL.** Nine methods of using a ball provided with a loop for suspending it on the hand; with numerous variations and twelve illustrations. Issues for August and September, 1911.
- 6.—**COLOR CHANGING EFFECTS.** Twenty-nine methods of changing the color of a ball, with numerous variations and suggestions. Issues for September and October, 1911.
- 7.—**MULTIPLYING AND VANISHING BALLS.** Five methods, with numerous variations and suggestions. Issue for October, 1911.
- 8.—**MULTIPLYING BALLS AT FINGER TIPS.** All known methods and tricks in connection with the movement (in all twenty-five), with numerous variations and suggestions. Illustrated. October and November, 1911.
- 9.—**TRICKS WITH THE HALF SHELL.** Fourteen pretty effects with the Half Shell, with variations. Illustrated. November, 1911.
- 10.—**SPECIAL BALLS.** Seventeen tricks with special balls. Illustrated. December, 1911.
- 11.—**SIMPLE TRICKS, THREAD MAGIC, &c.** Twelve simple tricks with balls not necessitating sleight of hand. December, 1911.
- 12.—**COMBINATION TRICKS.** Twenty-three of the most effective tricks where a ball is employed in conjunction with other objects in everyday use. With numerous variations and suggestions. January and February, 1912.
- 13.—**BALL TRICKS WITH APPARATUS.** Thirty-two spectacular tricks with balls in conjunction with apparatus with numerous variations and suggestions. Illustrated. Issues for February and March, 1912.  
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- 15.—**DISAPPEARANCES MAGICAL.** Paper bag; servante; hat; cannon ball globe and other apparatus; various subtle methods of vanishing balls. April, 1912, Magic.
- 16.—**TRICKS WITH APPARATUS.** Rouge et Noir; various combination effects with cannon ball globe; cannon balls, candlestick and rabbit; instantaneous production of cannon ball in glass casket; floating cannon ball. April, 1912, Magic.

#### SECTION DEVOTED TO CRYSTAL BALLS.

- 17.—**THE DECANTER AND CRYSTAL BALLS.** All known methods of performing this pretty trick. April, 1912, Magic.

Sections 18 to 25 are devoted to Tricks with the Cups and Balls, forming the most complete and exhaustive treatise on the subject ever written. Issues of Magic for February to July, 1912.

N. B.—As originally recommended to my readers, I have the above 25 Sections arranged on loose leaves in the familiar Spring Back Binder, whereby any later idea may be conveniently added, in numerical order, to the Section effected.

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SEPTEMBER, 1912

# THE AMERICAN MAGICIAN



LOUIS C. HALEY

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# The American Magician

Vol. IV.

NEW YORK, SEPTEMBER, 1912.

No. 7

## LOUIS C. HALEY

Mr. Louis C. Haley is now and has been a resident of Madison, Wis., since 1878, graduating from the University of Wisconsin here in 1884 and since then practising his profession of music, as teacher of piano, conductor of singing societies, and organist and director of music of the First Baptist Church. He first became interested in magic when Alexander Herrmann visited the city some 25 years ago. Also made the acquaintance of Frederick Eugene Powell, the great American magician, about that time. The work of these two men incited him to take up the study of magic. Mr. Haley is well known among the magic fraternity by his writings in magical monthlies upon the subject, "The Art of Magic," having but recently issued a book, "The Dramatic Art of Magic," which is meeting the approval of all magicians who have read it. Mr. Haley plays local dates in his home city, catering especially to the fraternities and sororities of the University. He takes especial delight in student audiences; for they are a jolly lot, keen witted and quick to appreciate good things. From what he calls The New-Idea Magic Shop at Madison, Wis., he proposes to issue innovations and novelties that will be appreciated by men who want advanced ideas in magic. Mr. Haley is to be one of our contributors, and we may look for something good from him upon the art that we all love so well.

## N. C. A. NOTES

(Reported by F. O. B.)

On Sept. 9, once more our staunch membership gathered and Brother Kennedy rapped the gavel at 8 p. m. with the following officers in their respective stations: Secretary Simms, Treasurer Hagen, Guide Varadome, and all other members who are always pushing the N. C. A. wheel to the front. Various correspondence of members were read and filed. Treasurer's report shows an increase worthy recording. Application of Mollenthaler referred to Investigation Committee. Balloting of Brothers Rochers and Lambie followed, which proved favorable. Brother Karleman gave us a little poem which, it was suggested, should be printed in the Official Organ. Brother Hagen was appointed to get a cut of the Charter and to forward the original pen drawing to our Rhode Island Local No. 2. The amendment to our Constitution in regard to increasing our number of officers by adding a Second Vice-President was unani-

mously adopted. Brother Varadome, whose work was never criticised, was nominated for the Second Vice-President's Office by Brother Hagen. Unanimous vote followed. Brother Denlin was nominated and elected to fill the vacant office of Guide. The Pin question was laid over for Sept. 26 to be acted on. The Banquet Committee, on account of not having all its members ready, had to postpone their report. The meeting closed at 9.30 p. m. on account of the conferring of the second degree.

The good of the Order was well supplied by a staff of Artists de magique. Brother Karleman started the ball a-rolling with card work, and surely he has a large list of tricks in the line of paste-boards. Roberts worked various articles to the satisfaction of all present. Brother Hagen finished with a new method of the rice and water trick in connection with a third bowl and the Ching Ling Foo Can. He knew how many grains of rice the bowl contained, but had forgotten it. And so closed the eleventh seance at 10.15 p. m.

THE NATIONAL CONJUROR'S ASSOCIATION will hold their annual banquet Oct. 19, 1912. Great preparations of all sorts are being made for the occasion.




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 Vol. IV.                      September, 1912.                      No. 7
 

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EDITORIAL STAFF: F. C. Hill, Editor-in-chief;  
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One of the younger members of the National  
 Conjuror's Association, Emerich Steinberger by  
 name, mystified an audience of over 150 persons,  
 at the Hungarian Workers' Home, No. 351 East  
 78th Street, on Saturday evening, Sept. 21, 1912.  
 His program, which was varied, consisted of  
 billiard balls, wine and water change, twentieth  
 century flag trick, spirit writing and many oth-  
 ers. He was well applauded after each trick.  
 This has been his first appearance before an  
 audience, but he hopes to spend many nights  
 this winter practising magic and keeping an audi-  
 ence guessing.

\* \* \* \* \*

Things that worry even the most earnest  
 spiritualists in *New York American*, Sept. 29,  
 1912.

Deodato, illusionist, played Keeney's New  
 Britain, Conn., week of Sept. 23. He works a  
 silent act, and although his stuff is not new he  
 keeps the audience on their toes. His bran-  
 trick is very effective.

\* \* \* \* \*

Cheiro tells how he read the hands of the  
 Great in the *New York Times* of Sept. 22.

## SOCIETY PROFESSIONAL MAGICIANS

(By J. E. Pierce, N. C. A.)

The eighth regular meeting of the Society of  
 Professional Magicians was held Sept. 1, 1912,  
 at 1030 Wolf Street, Philadelphia, Pa. Presi-  
 dent Pierce called the meeting to order at 8.30  
 p. m. The roll of officers called and absentees  
 noted for roll book. The minutes of last meet-  
 ing were read and approved. A motion was  
 moved and seconded that new emblems be pro-  
 cured in gold. A communication was received  
 from the *Magic Mirror*, which was read to all  
 the members, and the Brothers were requested  
 to subscribe to this promising publication.

Communications from our Brothers on the  
 road report magic very much alive, so why these  
 fruitless arguments as to whether magic is dead.  
 There was an expose committee of three ap-  
 pointed by the President, viz., Bro. Jones, Bro.  
 Zambersky and Bro. Rice, to consult the exposers  
 playing in or around Philadelphia, to try and  
 discontinue these conflicting and harmful per-  
 formers. The regular frivolities and practical  
 jokers being subdued, Bro. Jones, chairman of  
 the Entertainment Committee, announced the  
 program for the evening. Bro. Barbeau pre-  
 sented a few sleights in digital dexterity follow-  
 ed by most humorous and pleasing Shadowgraph  
 exhibition. Bro. Frank Vaughan presented some  
 startling illusions, a la style Golden.

A distinguished visitor was Mr. E. L. Pratt,  
 cordially received by all and cajoled into per-  
 forming a few of his strictly original card tricks  
 which proved to be at least ten years ahead of  
 the game in this line. Mr. Pratt's line is strict-  
 ly cards, with which he has been a close com-  
 panion for the last 25 years. After this bewilder-  
 ing array of master magicians, this enjoyable  
 meeting adjourned at 11.15 p. m. to meet on Oc-  
 tober 6.

## NOTICE!

N. C. A. Meetings for Oct. will be held  
 as usual at the meeting rooms, 150 Nas-  
 sau Street, New York, on the second and  
 fourth Mondays, Oct. 14 and 28.

No other notice will be sent.



## RHODE ISLAND SOCIETY OF MAGICIANS

(Reported by Leon Sylvian).

The first grand banquet and ninth regular meeting and seance was held Sept. 18 at Fenner's Mystic Shop, 130 Sheldon street, Providence, R. I. This banquet was the outcome of a donation from Bro. Orion Newton at the last meeting, and although he donated simply a collation, Bro. Fenner butted in, and between the two they got up a banquet, and oh, what a night! Imagine if you can a room that was decorated with a frieze of playing cards, devil and skull heads here and there, a table with its white linen, shining silver and mystic decorations. Over the centre of the table hung a large skull which smoked a cigar during the banquet to the mystification of all those present. The stage in the back of the room was handsomely decorated and the letters N. C. A. stood out in bold relief on the front border. Brother Fenner acted as toastmaster and gave a toast to our fathers and mothers who witnessed our first mysteries and called them marvelous. The other members toasted Brothers Newton and Fenner, donors of the banquet, Sister Fenner, who prepared it, our absent brothers and the past masters of the art.

During the banquet much merriment was caused by the springing of practical jokes on those assembled. Brother Openshaw tried to fill his glass with lemon soda, but soon found that it was a bottomless glass. Result—a lemon soda bath for Brother Openshaw.

After the banquet, a short business session was held, during which it was decided upon to make The Fenner Magical Shop our headquarters. Meeting adjourned.

Brother Leon Sylvian then took charge of the seance, which lasted about an hour and a half. The first on the program was Bro. Ellis with an original envelope test and the wine and water transformation. Second, was Sister Fenner, who produced a lot of flowers, handkerchiefs and ribbons from a cabinet previously shown empty. She also worked the Australian wonder plant which grew to a height of six feet. Brother Openshaw produced the drum that cannot be beaten (a la Valadon), and a few new stunts with cards and handkerchiefs. Brother Sylvian performed his original billiard ball act, eleven solid wooden billiard balls were produced at his finger tips and placed on a skeleton stand one at a time, concluding with a few handkerchief stunts. Brother Fenner concluded the seance by presenting the well known creation, "The Congress of all Nations," rice bowls in a new method. Kellar's coffee and milk trick finished the program. Adjourned 11.45 p. m. to meet Oct. 2, 1912.

## HOLMES' CARDS Rising at chosen number

Effect: In this novel version of the Rising Cards, these cards are selected by audience, returned and shuffled in pack, and the latter placed in a goblet on the table. Performer invites one of the spectators who selected a card to name any number at which he wishes it to appear from pack. Say No. 5 is chosen. Four indifferent cards instantly rise successively from pack, the fifth card to rise being spectator's chosen card. The same result is obtained with the two selected cards remaining in the pack.

Explanation: It is taken for granted in the following explanation that the reader is familiar with the orthodox method of "threading" a pack for the Rising Cards. The rising of selected cards at any chosen number involves the novel use of the threaded pack, two threads being employed. The use of two threads will be found no more difficult to operate than one, in actual practice. Aside from this, the trick is identical in point of working with the ordinary Cards Rising from Goblet.

To Prepare For Presentation: First inspect the three special cards, consisting of a whole card having an eyelet-hole in the center near one end, and two pieces of cards which, it will be found upon careful comparison, measure in length exactly to the eyelet-hole in whole card when "squared up" thereon. Bear this in mind. Prepare duplicates of this eyelet card and the two half-cards out of your own pack (so backs will match), and in preparing eyelet card see that eyelet hole is made in card exactly on a line with rim of your goblet, when this card stands upright in glass. This is very important.

Assuming that you have prepared duplicates of these special cards, take from your pack (i.e., the pack that is to be threaded), about ten cards, and thread into these the three cards similar to those you intend to force from your duplicate pack. The threading of these "force" cards into the ten card packet is to be as follows:

Lay about all of the ten card packet face downwards on table, and insert end of thread in slit in top card, as usual. Lay first force card on thread, pass thread up back of this. Now lay one of the half cards on this threaded force card; bring thread down the back of half card; lay next force card on this, and bring thread up; then next half card, and bring thread down—the procedure of threading being identical with the orthodox method, except that each indifferent card inserted between the first and second force cards is a half card, instead of an ordinary full sized card. On top of the last half card lay the third force card, and on this lay the eyelet card,

passing thread through eyelet hole from face of card to back, and drawing thread up snug, lay it off at right angles to pack temporarily.

With the remaining forty-two cards of the pack you use a second, separate thread. Thread in regular manner about twenty indifferent cards ready to rise. Then lay this packet of forty-two cards on top of the packet of ten cards. This arrangement will bring the packet of ten in front part of pack, and the packet of forty-two in back, when the pack is inserted in goblet as one pack.

Arrange the two separate threads thus:

Place threaded pack on your table ready to exchange in regular way. The thread which raises the indifferent cards from packet of forty-two should lead straight back from pack off back of table through a staple guide at rear table edge. The thread leading from the packet of ten (containing the force cards) passes, as already stated, through the hole in eyelet card, thence at right angles out to side of pack, and should be carefully laid, with plenty of slack, in a straight line to the extent of about three inches to right of pack as it lies on table, thence back to rear table edge to a separate thread guide placed about two inches to the right of the other thread guide. Both threads are then carried back to wing or screen, to hand of your assistant.

It is a good plan to provide the ends of the two threads with some means of identification so that your assistant will make no mistake in operating same during the progress of the trick. Ordinary price tags are good, one bearing the word "chosen," and the other "ordinary," signifying which thread is connected with the two sections of the pack.

Presentation: Force your cards from duplicate pack according to your own particular method of working, and exchange pack on table for the double threaded pack. In taking up this threaded pack on table you should seize it with right hand, the thumb on back of cards and fingers on right side. The forefinger is slipped under the thread that leads out at right angles from side of pack, and thus when you insert pack in goblet, this thread hangs over the side of the glass. You then push the goblet forward toward the front of the table till the slack in this thread is drawn in a straight line from edge of pack, down around bowl of glass, and thence straight back to thread guide in rear table edge, thus being out of view of those in front, yet the arrangement permits free working of the thread. The other thread, of course, leads from top of pack, as usual, straight back to its respective thread guide.

The trick is now ready to proceed. Performer invites a spectator to name any number. "Not too high," he states, "otherwise much valuable time would be consumed. Say four or five." This obviates any risk of a high number being named in the case of each selected card, which would run the supply of indifferent threaded cards short before the termination of the trick. When a number is chosen, the assistant immediately causes the necessary number of indifferent cards to rise from rear section of pack by the proper thread. Then changes to the other thread when the proper number is reached. The pulling of this latter thread causes the first force card in front portion of pack to rise, the eyelet card, as well as the edge of goblet, acting as a fulcrum.

Note: If half cards were not used between force cards, the latter would rise only part way and the eyelet card would then be raised part way out of pack, revealing the use of a special card in pack. The half cards serve as fulcrums for the thread, and are therefore exactly the height of the eyelet hole in prepared card. For the same reason the eyelet hole in the card must be exactly on a line with the rim of goblet.

The goblet used in this version of the Rising Cards should be just large enough at mouth to hold the pack steady, otherwise the pull of the thread through eyelet card may draw this latter card into view at side of glass. I can supply a fine card rising goblet, small at the mouth, for this trick at 35 cents. Would have to be shipped by express at purchaser's expense.

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