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MAGIC

THE MAGAZINE OF WONDER



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JANUARY 1910
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By David Devant

Joseffy's Marvelous Rising Cards

By David P. Abbott

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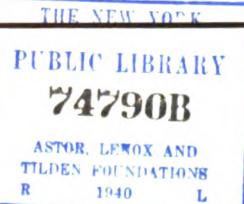
MAGIC

THE MAGAZINE OF WONDER

VOLUME I

CONDUCTED BY A. M. WILSON, M. D.

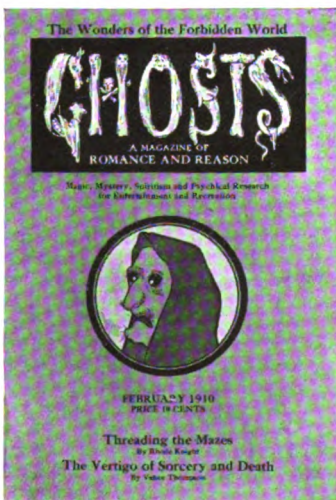
NUMBER 1



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MAGIC is published every other month (six issues a year) by Ernest Evangeline, 203 Temple Block, Kansas City, Missouri, U.S.A. Yearly subscriptions, 60 cents. Single copies, 10 cents. Copyright, 1909, by W. J. Lucas.



THE TWIN MAGAZINES OF ENCHANTMENT

MAGIC is a twin magazine to GHOSTS, a Magazine of Romance and Reason. The two magazines will be published every month, alternating, making six numbers of each a year. 60 cents a year each, or \$1 a year for both.

These twin magazines will present magic and allied subjects to the general public in a most attractive manner, with strong leaning towards the entertainment and recreative side rather than the scientific or philosophical.

"If a man die shall he live again?" is the Sphinx riddle of humanity. The publisher of GHOSTS hopes to print enough data during the next few years to enable any living being to decide for himself, once and forever, whether there is anything beyond the grave.

Magic, Ghosts, Conjuring, Puzzles, Sleight of Hand, Entertaining, Illusions, Spiritism, Ventriloquism, Psychical Research, Psychology and Sorcery are some of the subjects to be thoroughly and completely covered in "The Twin Magazines of Enchantment."

ERNEST EVANGELINE, Publisher, 203 Temple Block, Kansas City, Mo.



From a photograph in the collection of F. B. Johnstone, Cleveland, O.

Of all the shops in the big cities that tempt the man with money to spend, or the sight-seer in search of the quaint and curious, there are few that compare in interest with the shops where magical goods are sold. There is nothing palatial about most of them. In fact, some do not look much bigger than a Lilliputian's bedroom—but they boast more twentieth century wonders than any of the big skyscrapers and public buildings. The show-windows of the magic shop usually contain a medley of stage money, vicious looking snakes, card tricks, purses which explode when opened by the unwary, vanishing cigar cases and other paraphernalia dear to the heart of the magician. Inside is usually a genial salesman, who seems to take pleasure in displaying his wares, and explaining their uses.

The Magic Shop

to the uninitiated. If you tell him you are yearning to delve into the mysteries of white magic, and incidentally to buy some of his "tricks" so that you may astonish some of your friends, he will gravely assure you there is no more delightful form of entertainment than that afforded by the performance of a magician, amateur or professional, and he will aid you not only in selecting the very best "props," but will take no end of pains in teaching you how to employ them to the best advantage. If you are lucky enough to be permitted to visit the work shop in the back, you will see the most modern magic things, including improved and especially constructed apparatus of all kinds. There is an air of mystery about the magic shop that is almost oppressive, and it is no place for a nervous man after dark!

MAGIC

VOLUME I

JANUARY 1910

NUMBER 1

The object of this magazine is **NOT** to expose the world's best tricks, nor give away the darling secrets of clever professional and amateur magicians. **MAGIC** is intended to create a wider and more intelligent interest in a most attractive subject—to make more appreciative audiences for magical entertainers, and new devotees of a fascinating hobby.

No excuses are made for this first number, except that it is rather thin. Appreciation and support are depended on to pad it out. A good dime's worth if it never grows any bigger.

No promises made for the future, but surprises can be looked for **MAGIC** will live up to its sub-title, "The Magazine of Wonder."

Write in and get acquainted with

A. M. WILSON, M. D., Editor
ERNEST EVANGELINE, Publisher

What A Conjurer Can Do

By David Devant



IT is only after years of work that a conjurer realizes the limitations of conjuring. The amateur begins his study of the art confident he will learn how to become a source of perpetual wonder to all his friends; but that ambition is seldom fulfilled. After reading part of the book that is to teach him the art of conjuring, the amateur will perhaps try to do a few tricks. He fails at the first few attempts, and because he has no perseverance, no real desire to learn conjuring, he throws the book on one side, and vows that it is silly and that he has no time to give to it. He is confident that if he gave up a certain amount of time to practicing tricks he would succeed in becoming a conjurer.

Perhaps the amateur is not always to blame for coming to this conclusion, for it is the lesson that most of the books on conjuring set out to teach. Practice

hard, these teachers say, and you will succeed. Then they set the amateur conjurer difficult exercises to practice, knowing full well that he will be discouraged long before he has attained any proficiency.

One of the objects of this magazine is to show that many of the difficulties hitherto considered to be indispensable to conjuring are in no way necessary to a man who wishes to know something about the art.

Some years ago, children who were taught to speak French were compelled, first of all, to wade laboriously all through the French grammar. Since, we have discovered that the best way to learn to

speak French is to speak French. Similarly, the best way to learn how to do conjuring tricks is to do some tricks.

It is quite possible—and very probable—that the time spent learning and practicing the various "palms" and passes and changes, and other things, that

Before an amateur can hope to understand conjuring, he must learn something of what a conjurer can do. It will be found that any magical effect that has ever been produced comes under one of the following headings:—

1. A production or creation.
2. A disappearance.
3. A transformation.
4. A transposition.
5. An apparent defiance of natural laws.
6. An exhibition of secret motive power.
7. Apparent mental or sight phenomena.

have been described in conjuring books from time immemorial, may be entirely wasted. A knowledge of such things is useful, and therefore they will be briefly explained in future numbers, together with easier methods of obtaining the same results.

Under the first heading in the list of magical effects on the previous page, may be grouped all those tricks in which a performer produces something out of nothing. The trick may be performed with a very small object, such as a coin,

in which case the trick is fairly easy; or the production may consist of a full-grown woman—a difficult problem. The second class—a disappearance—is just the reverse of the first. In the third group we get all those tricks in which one object changes to another under conditions apparently precluding any possibility of just such a change occurring. Tricks of transposing an object from one place to another are perhaps difficult to perform, and consequently are not so often included in the programmes of amateurs. The simplest of them is the old trick of asking two people to count a certain number of coins or cards, and to hold them in the hand. The trick consists in making the two sets of coins or cards change places.

Tricks which involve an apparent defiance of natural laws are always very effective. The famous illusion of cutting a man's head off is an excellent example of tricks that come under this title.

The "secret motive power" tricks are such as the rising cards, the animated walking-stick, and—to make a sudden jump to some of the most wonderful tricks that have ever been performed—the various automata invented by Mr. J. N. Maskelyne. Lastly come the tricks in which the performer apparently gives a marvelous exhibition of thought reading in some form. These tricks are always popular with amateurs, because they can be learnt comparatively easily, and can always be trusted to entertain a parlor audience.

The most successful tricks presented

by public performers will usually include two or three of the above effects. A really good combination, in which the performer leads from one effect to another in a natural way, and surrounds the entire trick with appropriate talk—or " patter," as it is called—is really the outcome of a great deal of hard work and thought. Unfortunately, an original performer who succeeds in this way soon learns the truth of the proverb that "imitation is the sincerest form of flattery."

His tricks will be copied extensively by inferior performers, who either cannot or will not invent new effects, new methods, and new "patter" for themselves.

To illustrate what I mean by a good combination of effects, I may point out that in my own handkerchief trick I make use of four different effects. First of all, I produce two white handkerchiefs from a lit match, and one from my empty hand. By passing these three white handkerchiefs through empty paper cylinder, I turn

The Fairyland of Magic

Perhaps the art of conjuring may be compared to a vast fairyland, full of pretty surprises that await discovery. It is impossible to give a complete guide to this wonderful land, because explorers are always finding fresh delights in it, and no one knows the whole country thoroughly. The most that can be done in this magazine is to explain a few of the sign-posts that will guide the traveler along the broader avenues of this land of magic. When that has been done, he must be left to wander where he will. Possibly, when he has learned something more about this fairyland, he will come to the conclusion that the pleasantest spots are those that he found for himself.

them into three brilliantly colored handkerchiefs. I take two of these handkerchiefs, tie them together, roll them into a ball, and put them into a glass cylinder, so that they are quite isolated. The third colored handkerchief I put into another glass cylinder, and then, placing my hands over the ends of the cylinder, so that the handkerchief cannot escape from it, I proceed to vanish the handkerchief in full view of the audience. Afterwards I vanish and reproduce the glass cylinder itself. Finally, the handkerchief which has disappeared is found tied between the other two handkerchiefs which the audience have had in view during the whole of the performance. It will be seen that in this one trick there are three productions, one transformation, two disappearances, and a transposition.

I hope that the reader will not content himself with simply understanding the general principles of conjuring, but will also try some of the simple tricks described elsewhere in this magazine. I hope, too, that he may then become

an enthusiast, for without a proper enthusiasm he will never attain to any proficiency in conjuring worth considering. The amateur who really wants to succeed, will find in the working out of his own ideas, in the arranging of new tricks, in the inventing of new effects and methods—with such aid as he will get from the knowledge of mechanics, chemistry and optics—a never failing source of absorbing interest and unique entertainment.

I believe that there would be more amateur conjurers if the old method of teaching conjuring could be swept away. There is no reason why any one should be deterred from taking up this fascinating work by the fear that it is too diffi-

Mysteries of Conjuring

The work of a conjurer is so subtle that to the enthusiast it will have as much fascination as the unraveling of a mystery has for a great detective, and although all regular readers of this magazine may not become brilliant performers, they will at least be students of conjuring, and will be in possession of such knowledge of the art as will enable them to appreciate a good performance.

cult. I grant that some authors of existing books on conjuring seem to have started out with the idea of frightening the amateur student by a recital of the immense difficulties that have to be overcome before one can be considered to be even a moderately good performer. That such difficulties exist I do not attempt to deny, but I maintain that in most cases these stumbling blocks to success may be easily set to one side.

NOTE—Mr. David Devant, author of "What A Conjurer Can Do," is England's leading magician. He is associated with Mr. J. N. Maskelyne in the famous magical entertainments at St. George's Hall, London. He has invented many brilliant tricks, illusions and acts, and made valuable contributions to the literature of magic. The above article has been adapted from a chapter in his "Magic Made Easy." More about Mr. Devant, his tricks, his books and his inventions will appear in future issues of this magazine.

Joseffy's Marvelous Rising Cards

By David P. Abbott



HERE the general public to become thoroughly instructed in the means by which the magician performs his effects, the art of magic would disappear. It can exist only by there being suitable subjects, upon whose minds the performer can produce his illusions. Any advance in the knowledge of magic made by such subjects, necessitates a corresponding advance in the art by the performer.

Of late there has been considerable publication of the secrets of magicians, and there has been a certain amount of exposing, conducted from the stage, by persons who could not earn their salaries by the legitimate presentation of the art.

Accordingly, any pronounced advance in the art has been welcomed by magicians generally. Performers are continually looking for improvements in their

art, and are diligently searching for new principles of which they can make use. Some recent important advances in the art, are the subject of this article.



AN ARTISTIC JOSEFFY POSTER

The performances of magicians are usually along well defined lines. They are well exemplified by those of the late Alexander Herrmann, with whose work most of my readers are familiar. The great magicians of today are of that type and their performances are based on principles well known to conjurers. These principles, which underlie the art, consist in adroit substitutions, the misdirection of the spectator's attention at the vital moment, the use of invisible threads, worked by concealed assistants, some mechanical contrivances, etc.

Occasionally some performer is able to add a new principle or a new trick to the stock of those already employed by performers. The growth of the art has been

slow, and a gradual process of evolution; although occasionally some new star has appeared above the horizon, who was of such undoubted genius that he was able to revolutionize or greatly change the magic of his day.

Of this class was Robert Houdin, whose original productions are very well known to readers of magical literature, and whose clever innovations were so sweeping that he may rightly be called, "the father of modern magic."

At a later date the great De Kolta appeared. He was a great originator; and by copying his ideas as best they could, other magicians were enabled to add a great many new things to the conjurer's art. De Kolta, however, always refused to divulge his best secrets. When he died they perished with him. A committee of conjurers called on his widow and offered her a large sum of money for his secrets; but she positively refused to reveal a single one; and she is said to have concealed or destroyed all of her husband's apparatus. So thus, some of the great secrets of the art passed away and perished with De Kolta.

Of late there has appeared in the firmament of magic a new star who has attracted considerable attention. This originator calls himself, "Joseffy." In the opinion of the writer Joseffy is among the best originators since Robert Houdin's day. To be sure, he started where Houdin, and later De Kolta, left off; but he has certainly reached a high degree of perfection in his particular line.

Who is Joseffy? He is Mr. Freud, an Austrian who was born in Vienna. He is a man with a scientific trend of mind, a splendid violinist, and a master of six languages and five trades.

Joseffy traveled all over Europe when

quite youthful, and came to this country when nineteen years of age. When he first came he lived in a quiet way, did not push himself forward, and was not heard of by magicians at large. He devoted some of his time to manufacturing apparatus for a certain dealer. Magicians marveled at the perfection of this apparatus, and did not know who the maker

was, as the dealer kept his name in the background. During all of this time he was quietly working out ideas of his own and performing experiments.

Most of my readers have seen some form of the rising card trick performed by the various magicians. This consists in the performer passing among the crowd with a card pack from which spectators draw cards of their own choice, glance at and replace them in the pack. This is then placed in a glass goblet which sets on a table upon the stage, and at the performer's command, the chosen cards arise one by one. Sometimes a nickeled card case is swung on two ribbons and the cards are placed therein, or there are various other devices. The principles of this trick have always been the same. The selection of the cards is "forced" on the spectator by the magician. He does this by

running the cards from one hand to the other rapidly, and requesting the spectator to take a card. Just as the spectator reaches for one, the performer adroitly pushes the proper one right into the spectator's fingers, and the latter thinks that he has exercised free choice. Next the performer adroitly exchanges the first pack for a second prepared one that is concealed in a depression on the back of a table on the stage, or about some other piece of furniture. This prepared pack has an invisible black silk thread placed across its top end when it is

A Joseffy Program

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being prepared, and the required duplicate cards placed against this thread and pushed down into the pack, thus carrying down a loop of the thread which accordingly runs under each selected

ly. If no goblet is used, sometimes the thread runs through the double ribbons from which the nicked case is hung.

Now it has always been the desire of conjurers to do away with the forcing of



JOSEFFY PERFORMING THE RISING CARDS

card. This thread is led to the floor, then through an eyelet and off to a concealed assistant in the wings, who at the proper time pulls on the thread, thus causing the cards to rise one at a time. The spectators think that they see their chosen cards rising, and the trick is considered marvelous and is applauded according-

cards so as to allow the spectators free choice. It has also been their wish to do away with an invisible thread worked by an assistant, but this has never been accomplished before. For years Joseffy has been working on this idea, and he has stated to his magician friends that he hoped some day to be able to do

away with all threads, forcing and everything heretofore used; to permit his spectators to handle and examine his card case; to let them bring their own pack and freely choose the cards they desire; to let them place the pack in the case themselves; to make no substitution; to have no outside connection with the card case and yet to cause to arise, at his command, any card called for at any time.

The reader can judge the effect of this on magicians, who regarded such things as impossibilities. They smiled a quiet smile and said nothing, but it was understood that Joseffy was just a little bit "off." They knew that he was an enthusiast, that his work was excellent and all of that, but they did not think that he could accomplish this. Frequently, when he was at work on it, they would, when calling upon him, and when they thought he was not looking, tap their heads significantly, look at each other and smile in a quiet but sympathetic way, as if to say, "Poor Joseffy! He is crazy. He has wheels."

The day has come for Joseffy to smile when he meets these same friends. He has actually accomplished what he undertook, and these magician friends can only look on with admiration.

Joseffy uses a tiny card case made in imitation of a lyre, with glass front and back. This is held in the hand of a little cupid made of metal. The case has flat sides to hold the cards and is very artistic. This is handed to a spectator. The latter brings his own pack of cards, and freely shuffles them. He places the pack in the card case himself. Joseffy now takes the case in one hand and holds it

aloft so all can see. There is positively no exchange. He sets the case on a small table in full view of all. There is no thread running to a concealed assistant. Joseffy leaves the side of his case, and can be in any part of the room, hall, or auditorium.

Now, any spectator who desires may choose any card freely. Joseffy then calls upon it to arise, whereupon it does so. It will remain up as long as desired, and at the spectator's word return into the pack. It will keep rising and returning as long as the spectator wishes, or it will again arise at any time during the performance. The same person or any one may now choose a card and repeat the same performance. There is absolutely no forcing of the cards, and at any time any spectator may choose one.

During the performance, the spectator can at any time remove the pack from the card case, examine everything, and replace the pack. He can then choose another card, or the same one, and it will come up, stay up, or go down as he desires. When the performance is finished, he may remove the cards from the card case and keep them as a memento.

Joseffy's rising card trick is the result of years of research and study. Offers of thousands of dollars for it have been refused by him.

NOTE—Mr. David P. Abbott, whose interesting story of Joseffy's rising cards is given here, is one of the most entertaining of the writers on magical subjects. His "Behind the Scenes with the Mediums" is the best work on the subject ever published. He is a business man of Omaha, Neb., and makes magic his hobby. Invitations to his private seances of mystery are much sought after. Mr. Abbott is a brilliant amateur performer, his principal work consisting of the various tricks performed by spirit mediums. He probably performs in an expert manner twenty different forms of slate writing.

Mr. Abbott has written an entertaining brochure on "The Marvelous Creations of Joseffy," which is published by The Open Court Publishing Co., Chicago.

An Effective Match-box Fake

By Professor Hoffmann¹



ANY borrowed ring, coin or small object, may be received in a wooden match-box, which is at once closed, and yet the ring passes instantaneously into the possession of the performer. I refer to an ordinary match-box, and the description is correct as far

¹ "Later Magic," E. P. Dutton & Co., New York.

as it goes, but the box must be "faked" a little to adapt it for this special purpose. The outer case is not altered, but on the inside of one end of the drawer portion (Fig. 1), a cut is made with a sharp penknife from *a* to *a*, just deep enough

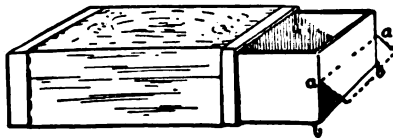


FIG. 1

to divide the wood, but not to injure the blue paper which forms an outside covering to this portion of the box. Further

cuts are made from *a* to *b* at each corner, and another from *b* to *b*; all these, however, dividing both wood and paper. The effect of this is that the portion so dealt with, *abba*, becomes a little flap-door, as is indicated by the dotted lines, the blue paper left unbroken between *a* and *a* forming the hinge.

To prepare it for use, the box is opened by pulling out the drawer half-way, its "faked" end being thus brought to the center of the outer case. The little trap-door is then pushed open. When receiving the ring, the performer holds the box with the fingers underneath and

thumb above, under which conditions the ring naturally passes right through the box and falls into the palm of the hand. When it has duly arrived, a pressure of the thumb and fingers on the opposite ends closes the box, and at the same time brings back the little flap to its normal condition, the ring lying beneath the box.

This little apparatus has the advantage of costing practically nothing. It is equally available for use with a marked coin or any other very small object.

NOTE—Professor Hoffmann is the greatest authority on magic. A review of his work will appear in an early issue.

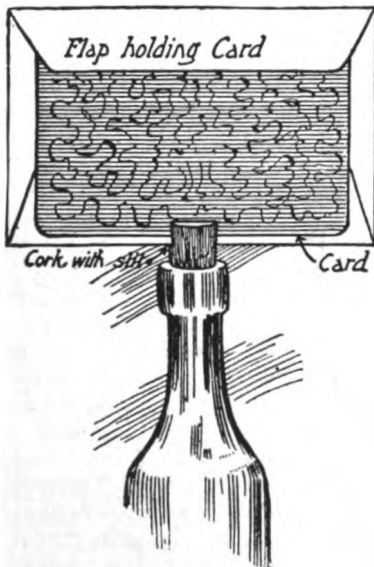


FIG. 1

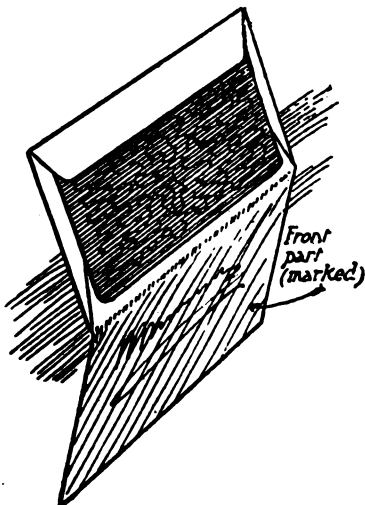


FIG. 2

A Vanishing Card

By T. L. Waterman¹



CARD is chosen from a pack and an envelope given for examination and marked. The performer seals the card in the envelope and places it in a slit cut in the cork of a bottle.

The conjurer then takes his stand at some distance and commands the card to disappear. He then advances and tears open the envelope and it is seen that the card has vanished.

The card is chosen by a spectator from a pack made up of cards all alike, say knave of hearts. This can be exchanged, while the spectator is looking at and showing the card, for a complete pack with same backs, previously placed in coat pocket, and which, of course, contains a knave of hearts.

The performer then requests the card to be handed back to him and asks someone to hold the rest of the pack (the complete pack). With the original knave of hearts pack safe in his coat pocket, the conjurer now has someone mark an envelope on the address side and takes it between the thumb and first two fingers of the left hand, with the marked side to the audience.

The card is next taken in the right hand, and placed, not in the envelope, but behind it, so that the flap on being sealed down closes the envelope and also secures the card. (The back is then as Fig. 1.)

After vanishing the card, the envelope is first torn along the top, then down the sides, and on being opened out, the card is seen to have disappeared, though in reality it is stuck firmly to the back of the upper part (Fig. 2).

It now only remains for the spectator to find the duplicate card, which finishes the trick

From "The Wizard," London. ² Can be had of magical dealers.

Bertram's Two-handed Pass

The Latest Method for the Oldest Standard Card Sleight

By C. Lang Neil



OLD the pack in the left hand as if about to deal (Fig. 1), and open the cards at the middle, or at the part of the pack where the pass is to be made, inserting the little finger of the left hand (Fig. 1A).

Advance the right hand toward the pack and while doing this open the left hand so that the cards will be open—at the top an inch, at the bottom two inches. (The half of pack above the little finger we will call No. 1, and that below, No. 2.

This brings No. 1 half (Fig. 2) obliquely under the fingers of the right hand. The second, third, and little fingers must be kept close together, so as to form a screen. The *first* finger and thumb grasp No. 2 half of cards at top and bottom. The fingers of left hand draw No. 1 half downwards so as to clear No. 2 half (Fig. 3). At the same time the thumb of left hand presses on the center of top side of No. 2 half, which has the effect of turning it, the first finger and thumb of right hand acting as pivots. This pressure raises the bottom side of No. 2 half, enabling No. 1 half to clear it easily. As soon as it is clear the left fingers are closed up, bringing No. 1 half up underneath No. 2 (Fig. 4). The fingers of both hands square up the cards and the pass is finished.

This pass must be practiced in front of a looking-glass, and made to blend into one instantaneous movement, which must be quite noiseless and also quite unseen, the right hand being all the while held in just such a position as will serve

to screen No. 1 half in its removal and replacement beneath No. 2 half. In the illustrations the hands have been held round a little to allow of a side view exposing all the positions, and the distance by which the No. 1 half clears No. 2 is much greater than is necessary except for the purpose of explanation. The audience see only the back of the right hand during the pass.



FIG. 1. Left hand holding pack and inserting little finger at the place where cards are to be cut.

The beginner should bear in mind that this pass is the most important of all sleights

to acquire to perfection, for it is the basis of, or used in, almost every card trick which requires any sleight of hand. It is by means of this pass that any card placed by a member of the audience into the pack is secured by the performer, or a sight of it obtained; in fact, without proficiency in this pass (for no other pass is absolutely necessary) no one can conjure cleverly with cards.

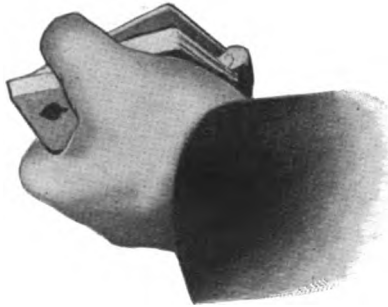


FIG. 1A. Back view of Fig. 1 showing the little finger inserted at point of division.

This latest method of working the "two-handed pass" differs in several important points from any that I have seen published, in that no one, to my knowledge (not even the up-to-date Professor Hoffmann himself), explains that by the thumb and first

finger of right hand gripping ends of No. 2, half a much better screen is obtained for the whole movement by the second, third, and little fingers being together. And more important still is the advice that No. 2 half is levered up by the thumb of left hand, and not, as is always advised, raised by the second and third fingers and thumb of right hand, which necessitates a movement of

the right hand. The result of Bertram's method is that right hand comes to the

done, even if they cannot see what it is. I have dwelt at some length and repe-



FIG. 2. The fingers of left hand just beginning to bring down No. 1 half.

pack ostensibly to square up cards, and remains dead still as a screen for the operation of removal and replacing at bottom of half No. 1, which is done in the fraction of a second by the left hand under the complete cover of right.

The slight movement of the right hand (in order to raise No. 2 half) usually made by conjurers when making the pass, permits the audience to see that something is being



FIG. 3. No. 2 half drawn down by the fingers of left hand clearing No. 1 half. Note the position of left thumb pressing on center of No. 2 half, the first finger and thumb of right hand acting as pivots. Also note position of first finger of left, which keeps No. 1 half from falling out of position.

tition upon this point on account of its importance.

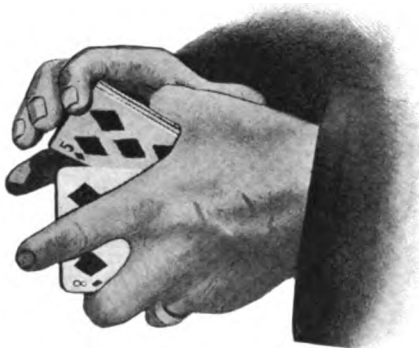


FIG. 4. Fingers of left hand closing up and bringing No. 1 under No. 2.

NOTE—C. Lang Neil is the author of "The Modern Conjurer and Drawing-room Entertainer," a superb volume of 414 pages, and the most completely illustrated book on magic ever published, containing over 500 original illustrations from photographs. Published by C. Arthur Pearson, London. The illustrations to this article are from photographs of the hands of the late Charles Bertram, the King's Conjurer, whose method of making the pass Mr. Neil describes.

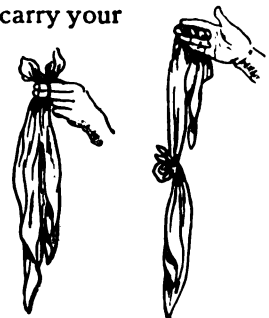
"Isn't it wonderful?" was the keynote of Bertram's patter. He asked this, with a smile, after each of his tricks, and the audience was always ready to reply in the affirmative. It was not so much what he did—it was the way he did it. People who knew his tricks enjoyed them more, perhaps, than those mystified.

Handkerchief and Rubber Band

By Will Goldston



HE conjurer borrows two silk handkerchiefs (or carry your own colored ones and submit them for inspection), and by a single wave of the hand both handkerchiefs are found to be securely tied together. The performer then makes them into a ball and throws them into the air, and they fall to the ground separated. A glance at the accompanying illustrations and a few minutes rehearsal before a mirror will make you expert in this trick.



NOTE—Mr. Will Goldston is a popular author and inventor of magical tricks and illusions.

Conjuring As a Social Advantage

By Hermann Pallme



WHILE magic is a splendid profession, both as to being a dignified calling and a remunerative one, yet it is my purpose to consider it in its broader field, that of the amateur—and when I say amateur I mean the correct definition of the word, "A person who practices an art, especially a fine art, not as a means of livelihood or professionally, but for the love of it.

Magic compels a broader mental horizon on account of a tendency towards erudition. Its careful study cannot but help you to increase a command of language, and, what is better still, the proper expression of thought—an absolute necessity for one who desires social prominence.

The practice of magic gives a gracious manner, a perfect poise and self-confidence that is acquired in no other art. It also gives polish, makes one quick-witted, develops the gift of bright repartee, and adds a fine finish to one's manner and speech.

I knew a chap who had all the advantages wealth could give him of education and position, but of such a quiet, retiring disposition that he got the reputation of being morose. Naturally, he received but few invitations to social functions, and at those he did attend he was neglected.

He lacked nothing as regards education. He was a deep thinker and conversant with almost every subject, but he lacked self-confidence.

For his own amusement he took up the study of magic and developed rare ability in the art. One day he was persuaded to give an exhibition of his tal-

ent before some of his father's friends.

Thoroughly wrapped up in his subject he gave a really marvelous performance, and had deportment and speech accompanying each trick down to a fine point.

The result of that exhibition was his awakening. The report of his cleverness spread and he is today one of the brightest and most sought after members of his social set.

He has developed into a brilliant and witty conversationalist, has lost all diffidence of manner, and in fact, I do not know a more gracious, better poised fellow than he is; and he gives all the credit to his study and development of that fascinating art, Magic.

The man or woman who knows a few sleights in legerdemain, and can properly present them for the edification of their friends, has an entree into society, and is sure of an invitation to a social function from which

they might otherwise not be invited.

How often have you been at entertainments, both public and private, where the program consisted only of vocal and instrumental music, and recitations or readings, and how many times have you declared that you would never attend another.

Mark the difference if some one of the entertainers varied the monotony by performing a few tricks in magic; it added variety—the very essence of successful entertaining—to the evening, and gave a better flavor to the music and recitations.

NOTE—Hermann Pallme is a nephew of "Herrmann the Great." He abandoned the stage for a commercial life and lives in New York. His little volume on "Entertaining by Magic" is one of the best essays on magic ever written.



MR. CHARLES S. EBY AND HIS LITTLE DAUGHTER ELEANORE GIVING AN AMATEUR MAGIC PERFORMANCE AT A SOCIAL GATHERING IN THEIR HOME, WASHINGTON, D. C.



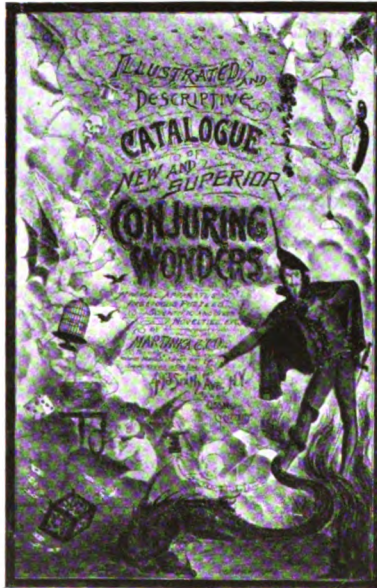
The Magical Market

Gossip About the Magical Manufacturers and Dealers and Their New Tricks and Books



ALMOST every professional and amateur magician will at a glance recognize little reproduction of the front cover of the catalogue of Martinka & Company. Martinka's is the oldest magical depot in this country, and they have been in their present quarters at the Magical Palace, 493 6th Avenue, New York City, for more than twenty-five years. Every conceivable thing in magic, from the nail through the finger to the most elaborate illusion, can be found or made to order at Martinka's. Their establishment is the headquarters of magicians in America. The Society of American Magicians hold their meetings there, and magicians from all over the world try out their new acts on the little stage. Mr. Francis J. Martinka has charge of the business end of the establishment; Mrs.

Martinka attends to the front retail department, while Mr. Anthony Martinka looks after the manufacturing of apparatus. These three make a firm that has not only won and retained the confidence and support of all magicians the world over, but have also the respect and good will of all the other dealers and manufacturers.



COVER OF MARTINKA'S CATALOGUE

It is conceded among magical dealers and the magic profession the world over, that Carl Willmann's magical apparatus is the best made. The Bamberg Magic & Novelty Company, 1193 Broadway, New York, have the exclusive agency for these celebrated goods. They have one of the most interesting "Magic Shops," in America. The Bamberg School of Magic is conducted personally by Mr. Theo. Bamberg, formerly known as "Okito." Bamberg's experience as a magician dates back 23

years. He comes from a family of magicians of the past six generations. He is conceded to be the best teacher of sleight of hand manipulation in the world. He can perform over one hundred original passes with balls, cards, coins, etc., and when a student enters this school he comes out a magician worthy of the name. When you are in New York, drop in and see this firm.

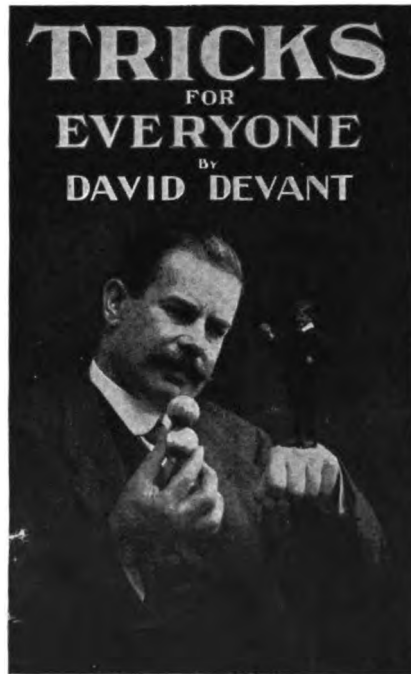
"Tricks For Everyone" is a new book by David Devant. It is a neat and attractive compilation of a series of articles

recently published in the Royal Magazine. The book makes 130 pages, and 135 excellently executed art engravings illustrate the sixty-two tricks. The ten chapters describe: Tricks at the Writing Table; in the Smoking Room; at the Work Table; at the Dinner Table; More Tricks at the Dinner Table; two chapters on Tricks at the Card Table; Tricks in the Garden; Tricks in the Billiard Room; and Tricks in Thought Reading. All are written up as only David Devant can write. The book is fully worth the price asked for it and can be had of Martinka & Company, 493 Sixth Ave., New York.

Mr. S. W. Bailey, of the well known firm of Bailey and Tripp, Cambridgeport, Mass., has a unique collection of handcuffs and similar appliances. He has many different styles of handcuffs and shackles, besides freaks, imitations, "twisters," insane belts and jackets, etc. He is a magical enthusiast and has been successful as an amateur and professional magician, and manufacturer and dealer in magical apparatus.

The beautiful new catalogue issued by the Mysto Mfg. Company, New Haven, Conn., is full of excellent illustrations and full descriptions of new tricks and illusions. One of the most interesting of all those described is the "Great Water Miracle," after Carl Germain. Five beautiful, heavily nickled, brass recep-

tacles are shown unmistakably empty by exhibiting them, one after the other, inside and upside down—even placing one within the other (this being done with each tube) without covering them or changing them, never taking from view; done slowly and carefully, in an absolutely convincing manner. Instantly, to the great astonishment of all, they become apparently filled with water, full and overflowing, and as a climax, a duck emerges from the last one. No outside connection used, and it is real water.



COVER OF DAVID DEVANT'S NEW BOOK

If you want to see a beauty in the art of bookbinding and printing, and to read a good lot of real magic and illusion, then get "The Magician" Annual for 1909-10, edited by Will Goldston. All previous efforts have been surpassed in the compilation of this annual. In point of mechanical execution the book is a work of art. In contents there is a feast of all that is newest and best in all branches of magic; to say nothing of the many chapters on various other phases of magic art, together with the relation of experiences by men who have really had experience. Twenty-one contributors, giving all the

cream of their knowledge, fill a hundred large pages with such magic and mystery as is not only new in name but in fact. From the chapter on "Apparatus for Amateurs," by Geo. Johnson, to the last trick on page 100, there is not a dull word nor a mediocre description. Tricks with all sorts of objects, and from the simplest sleight of hand to the most elaborate illusion; tricks for the beginner, the practiced amateur, the expert professional; tricks for the parlor, the lodge, the stage; tricks with and without apparatus; illusions of the simplest character and illusions of the most ingenious construction, and yet all so plainly described by word and diagram that they can be easily made by the ordinarily skillful mechanic, or one's own self.

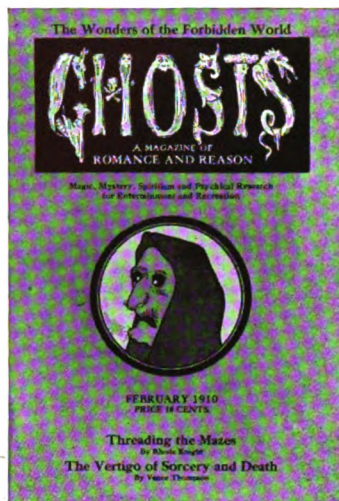
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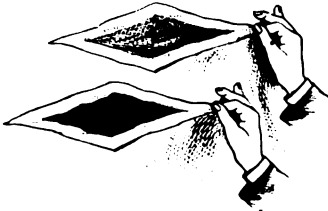
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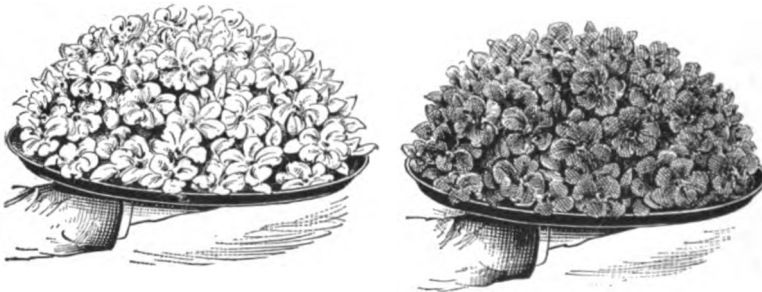
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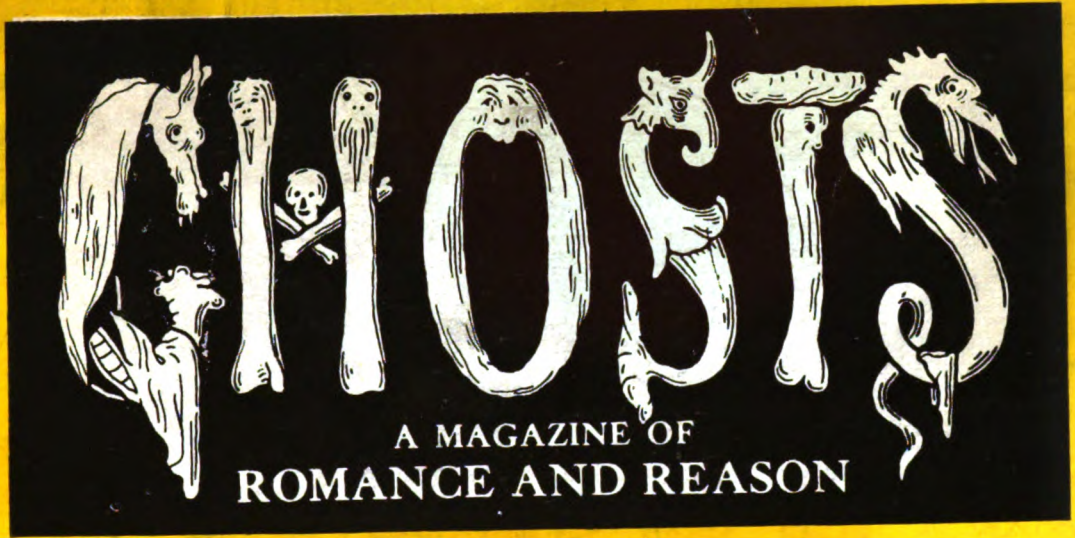
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seconds this is seen to instantly change into ink, the other glass upon being uncovered is seen to change to water. NOW NOTE—The glass which changed to water is poured into one of the empty glasses when it instantly changes back to ink. The glass of water is poured into the other tumbler when it instantly develops into ink. Description fails to fully justify this splendid illusion. Price, 14 | 6 (\$3.48). Post free, 15 | 3 (\$3.66). Postage extra for abroad.

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A MAGAZINE OF ROMANCE AND REASON

VOLUME I

CONDUCTED BY A. M. WILSON, M. D.

NUMBER 1

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GHOSTS is published every other month (six issues a year) by Ernest Evangeline, 203 Temple Block, Kansas City, Missouri, U. S. A. Yearly subscriptions, 60 cents. Single copies, 10 cents. Copyright, 1910, by W. J. Lucas.



THE TWIN MAGAZINES OF ENCHANTMENT

GHOSTS is a twin to MAGIC, The Magazine of Wonder. The two magazines are published every month alternating, making six numbers of each a year, 60 cents a year each, or \$1 a year for both; single copies, 10 cents.

These twin magazines present magic and allied subjects to the general public in the most attractive manner, with a strong leaning towards the recreative side rather than the scientific or philosophical.

The March number of MAGIC, ready February 25th, will contain a novel paper cut-out trick, an original comedy sketch, interesting illustrated articles on magical subjects, practical tricks, and lots of pictures. A prize package of wonder, entertainment and novelties for amateurs, enthusiasts and students.

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PLATE I. Changes to white skeleton, with green mantle, blue background.

DIRECTIONS FOR SEEING THE SPECTRES

To see the spectres, it is only necessary to look steadily at the cross, below the chin in the above figure, for about a quarter of a minute, or while counting about twenty, the plate being well illuminated by either artificial or day light; then turn the eyes to the ceiling, the wall or sky, or, better still, to a sheet hung on the wall of a darkened room (not totally dark), and looking steadily at any one point; the spectre will soon begin to make its appearance, increasing in intensity and then gradually vanishing, to reappear and again vanish. It will continue to do so several times in succession, each reappearance being fainter than the one preceeding. Winking the eyes, or passing a finger rapidly to and fro before them, will frequently hasten the appearance of the spectre, especially if the plate has been strongly illuminated.

Those who use gas light will find it convenient, after having looked at the plate as above described, to temporarily darken a room by having the gas suddenly turned low.

The size of the spectres will be determined by the distance of the eyes from the plate and from the surface against which they are seen, being larger the near-

er the plate, and smaller the nearer the surface; so that short-sighted persons will see them larger than long-sighted, if both are equidistant from the surface against which they are seen.

Should anyone not be able to see the spectre's features, the reason will be that either the eyes have been allowed to wander or the head move while looking at the plate.

Many persons will see some one colored spectre better than others in consequence of their eyes not being equally sensitive to all colors.

The colors in the spectre, the spectre always appearing of the complementary color to that of the plate from which it is obtained. Thus, red will appear green, and green, red, etc.

An infinite amount of amusement can be derived from the simple experiments here given. Haunted house parties, with a white sheet in a darkened room, against which the guests (in a lighted hallway or adjoining room) can see ghosts, thus offering a splendid evening's entertainment. The experiment must be repeated, if the ghosts are not seen on first trial.



Publisher's Prologue

Yes, I believe in Ghosts. Not the kind you think I mean, but—I believe in Ghosts.

I believe in Ideas. The thought is the thing. But then, I've had lots of pleasant thoughts. Many a man with a good one has to beat it up and down Main Street blowing for his own in vain. It takes a good salesman to sell a better idea.

I am going to thresh out this ghost business. The LAST WORD on this subject is going to be said in this magazine. I am going to print ideas enough here, during the next few years, to enable any living being to decide for himself, once and forever, whether there is anything beyond the grave.

At the start, I want it to go on record that I dearly and truly want to believe that if I die, I will live again. I know you believe as I do. I will have a sympathetic audience. So, we will go into this matter together carefully and thoroughly. As the months go by we shall see what comes. Maybe we will prove something—demonstrate something.

Send me YOUR ideas—and your friends' ideas. Tell me anytime anything that will help us make connections with the next world. I want other people's experiences. I have had remarkable experiences myself. Were I to put them down here you would not believe to me they are real.

But I pray you not to send me any written word of yours or of others' psychic experiences that I cannot print in this magazine with YOUR NAME AND ADDRESS AT THE BOTTOM. I want to convince others. You and I may KNOW but the rest don't. I have no patience with those "well known" and "responsible" men and women who have experienced most wonderful and convincing psychic phenomena but refuse to give the public names, dates and places for verification and analysis.

Truth has never injured the human race, but the misapprehension and fear of it have.

ERNEST EVANGELINE

Spectral Illusions

Shades, Shapes and Shadows of the Eye and Imagination

From "Spectropia," Astor Library, New York



GH^{OST}, according to the general descriptions of those who fancy they have been favored with a sight of one, appears to be of a pale phosphorescent white, or bluish white color; usually indistinct, and so transparent that objects are easily seen through it. When moving it glides in a peculiar manner, the legs not being necessary to its locomotion.

All the senses are more or less subject to deception, but the eye is pre-eminently so; especially in the case of persons who are in ill health, because the sensibility of the retina is then generally more exalted, as is also the imagination,

We may divide the illusions to which the sight sense is liable into four kinds. First, mental, or those arising from the

brain itself, and only referred to the eye. Second, those produced by the structure of the eye. Third, those arising from the impressions of outward objects on the retina. Fourth, those produced by various combinations of the foregoing. It is only the second and third we shall have occasion to touch upon. But before we can well understand their nature, it will be necessary to get a slight knowledge of the structure of the eye, and some idea respecting the nature of light.

With perhaps the exception of the ear, the eye is the most wonderful example of the infinite skill of the Creator. A more exquisite piece of mechanism it is impossible for the human mind to conceive. The annexed diagram (Fig. 1) of a horizontal section of this organ will give a better idea of its general structure

than whole pages of letter-press. It will be seen to consist of a globe of three envelopes or coats, which are kept distended by three transparent humors or lenses; the aqueous (*e*), the crystalline (*f*), and the vitreous (*g*). The outer coat (*a*) is dense, white and fibrous. In front of the eye it gives place to a perfectly trans-

ers of granular matter; *f*, Jacob's membrane, or layer of rods and cones. Fig. 3 will give some idea of the supposed con-

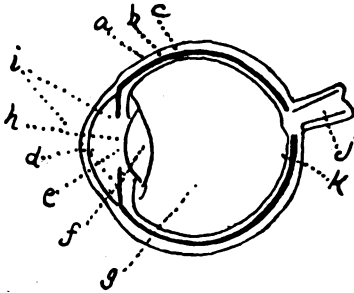


FIG. 1

parent one, called the cornea (*d*). The next coat, the choroid (*b*), is vascular, very black on its internal surface, in order that light falling on it through the pupil (*h*) may not be reflected. The pupil is an opening through a diaphragm which is called the iris (*i*), from its color varying in different individuals. It has the power of expanding and contracting the pupil, for the purpose of regulating the supply of light to the retina (*c*), or third and last coat which lies immediately on the choroid. It is transparent, very complex, and the only part of the eye we shall carefully consider.

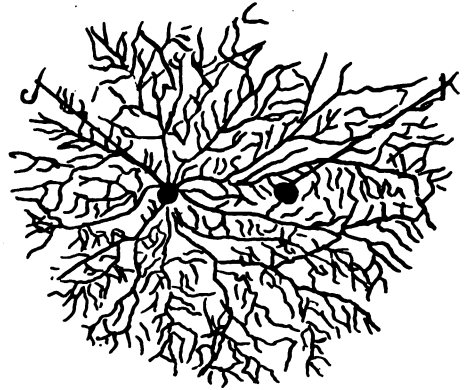


FIG. 4

nection between these various parts, the same letters referring to the same parts as in Fig. 2.

When a ray of light enters the eye, it passes through the humors or lenses, and



FIG. 5

is formed by them into an image, on the choroid, of the object looked at. The extremities of the rods and cones have the power of appreciating the image there formed, and convey it up through the

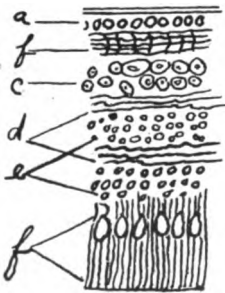


FIG. 2

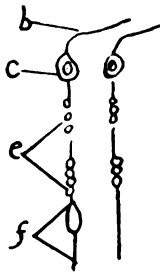


FIG. 3

The following diagram (Fig. 2) represents a section of it magnified 250 diameters: *a* is called the limitary membrane, and forms its innermost surface, or that which is next the vitreous humor; *b* consists of the layer of optic nerve fibres; *c* is a layer of grey nerve cells; *d*, two layers in which the principal retinal blood vessels are spread out; *e*, two lay-

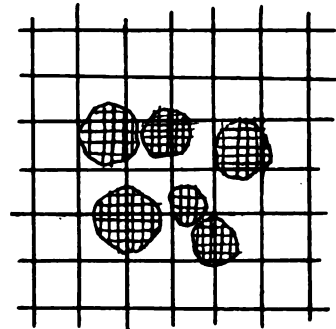


FIG. 6

ultimate parts of the retina (Fig. 2), thence along the optic nerve fibres to the brain. We are inclined to regard the extremities of the rods and cones as the

true seat of perception, in consequence of observing a considerable distance between the retinal blood vessels and the choroid, when performing Parkinje's experiment. This experiment consists in passing a lighted candle slowly to and fro in front of the eyes, at about two or three inches from the nose, when the retinal vessels will exhibit themselves before the observer not unlike branching

tery will be seen emerging and spreading over the entire retina; but in the diagram that part only is represented which could be seen tolerably distinct. The background to the artery appears of a pale red, except at the part occupied by the optic nerve where it is white.

After this rapid glance at so complicated a structure, and bearing in mind that some persons can see its several



PLATE II. Changes to white skeleton. Look steadily at cross in mouth to get spectral impression

trees. They may be seen by daylight, by passing the large teeth of an ordinary comb slowly back and forwards before the eye whilst looking on a smooth sheet of paper, or the sky. Fig. 4 represents those of the left eye, as seen by candle-light. The spot marked *k* is the exact center of the retina. (The same letter marks the same spot in Fig. 1). It is the seat of most distinct vision. *j* is the entrance of the optic nerve (Figs. 4 and 1), from the center of which the retinal ar-

parts with far greater facility than others, it cannot be a matter of surprise that persons not aware of these facts are, now and then—especially at night, and when carrying a light about—startled by what they fancy an apparition, but which is in reality nothing more than some part of the structures above considered. A lady assures us that she saw the ghost of her husband as she was going down stairs with a lighted candle in her hand. The spot *k*, Fig. 4, when seen against a

wall a few feet distant, appears about the size of a human head, and wants very little to furnish it with features. Figured paper on the wall, and a host of other things, may supply them, or even the retinal artery, which often lends body and limbs (Fig. 5).

Besides the above mentioned structures, there are others which may play an important part in these illusions, especially the common *muscoe volantes*, so called from their resemblance to flying flies. They consist of cells and filaments, the debris of the eye, and float about in its humors. That some of them exist very near the retina appears evident from the fact that, on placing the eye close to a gauze wire blind, distinct miniature images of parts of the gauze will be seen in them (Fig. 6).

We now pass to consider some of the leading properties of light. There have been many theories propounded from time to time in order to explain the various phenomena connected with this subject, but only one accords well with them all, and that is called the undulatory or vibratory theory, which, from its numerous complications, will compel us to confine ourselves to a consideration of that part only which is necessary to our present use. This theory regards light as the vibrations of an imponderable ether pervading all space, the number of these vibrations varying in a given time for each of the three primary colors—blue, yellow and red—the greatest number producing blue, the least red, and an intermediate number yellow, all other colors being produced by the combination of these in various proportions. Any two primary colors mixed together makes the complementary color to the third, and the third is also complementary to it. Thus, blue and yellow makes green, which is the complementary color to red; red and blue make purple, complementary to yellow; yellow and red make orange, complementary to blue. When the three primary colors are mixed together, white is the result: so when a ray of white light falls upon a piece of paper, and all the vibrations are equally reflected, the paper will appear white, and if they are all absorbed, it will appear black; but, if the paper absorbs some and reflects others, it will appear colored. Thus, if it absorbs those producing red, it will appear green, from the mixture of

the vibrations producing blue and yellow; and if it absorbs blue and yellow, and reflects red, then it will appear red. In this manner any object we look at will appear of any particular color, according to which vibrations it absorbs and which it reflects.

The retina is so admirably constructed that it is susceptible of different impressions of color by these different vibrations, except, in the case of a few individuals who are either blind to all color, and therefore see everything black or white, and their intermediate shades, or who are blind to only one or two colors.

When we look steadily at a red object for a few seconds that part of the retina on which the image impinges begins to get less sensitive to vibrations producing red, but more sensitive to those producing blue and yellow; so that on turning the eye away from the red object, and permitting a little white light to enter it, that part of the retina which received the red image will, in consequence of its diminished sensibility to that color, and its exalted sensibility to blue and yellow, be able to perceive the two latter colors best, and by their mixture will give rise to a green image of the red object. The same thing will be observed with all the other colors; the secondary image or spectre always appearing of the complementary color to the object from which the impression is obtained.

The duration and vividness of these impressions on the retina vary greatly in different individuals, and can be procured from almost any object. A person, looking steadily, and, as often happens, unconsciously for a short time at printed or painted figures, on paper, porcelain, etc., see, on turning the head in some other direction, a life-sized or colossal spectre (the spectre appears larger the greater the distance of the surface on which the color spectre is seen), and there can be little doubt but that many of the reputed ghosts originate thus.

Dr. Lombard was seated on the porch of a house near a bay. His host's daughter was sitting on the steps, about nine feet from him, her profile well in view. For no particular reason, he began to stare at her, concentrating all his attention upon her features. On turning his eyes to the bay, he saw the girl's image very distinctly.

Threading the Mazes

A Puzzler's World Tour Through the Labyrinths Famed in History, Art and Fable

By Rhode Knight



It is a far cry from Hampton Court Palace to the City of Crocodilopolis, yet it is to the latter spot that we must repair if we would visit the site of what was not only the original maze or labyrinth, but also one of the most wonderful structures the world has ever seen. Crocodilopolis is now better known as Arsinoe, near Lake Moeris in Egypt. Although graphically and minutely described by Herodotus and other ancient writers, it was only within comparatively recent years that the massive ruins of this city, and the more famous labyrinth were identified by Lepsius, whose discoveries led him to believe the city itself was founded 1800 B. C., and the labyrinth was built by Amenhemha III.

The chambers and passages of the labyrinth were so artfully contrived that it was impossible for anyone to enter and retrace his steps without a guide; and Pliny sums up the matter styling it one of the wonders of the world.

How bewildering such a multiplicity of passages may become is, however, manifest from Fig. 7, although in this case the confusion is intentional. But

Fig. 8 is innocent of any such intent. In ancient Crocodilopolis, then, we

have the starting point of our tour of the mazes of the world. The next spot to be visited is Cnossus in Crete, the site of a labyrinth still more celebrated in history and picturesque mythology, about which archaeologists and antiquarians generally have long wrangled. Meanwhile, it may not be inappropriate to show a very much reduced facsimile of one of the earliest—perhaps the earliest known drawing of a maze. It is taken from a rude drawing scratched by an idle hand on a pillar in ancient Pompeii. The Latin inscription "Labyrinthus hic habitat Minotaurus," freely translated means: Here in the labyrinth the Minotaur dwells.

The curious and in many instances beautiful labyrinthian mosaic pavements known at the time of the Crusaders as "chemins de Jerusalem," which may be seen yet in the Continental churches, especially Italy and France, appear never to have been introduced in English churches or cathedrals. In England, during the mediæval period the adaption of the maze took a somewhat different and a rather more practical form. As the rules of the mon-

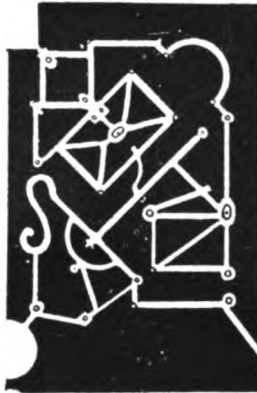


FIG. 1. "The Wilderness." Versailles—the most beautiful work of its kind ever devised.



FIG. 2. A typical maze which once existed on Ripon Common with a path 407 yards long.



FIG. 1. Conventional representations of labyrinths on Cnossian coins. B. C. 500-200.

asteries then existing often prohibited the monks from going "out of sight and



FIG. 6. Plan of the maze formerly existing near St. Ann's Well, Sneinton, where the monks were exercised.

hearing," and as the ground available for exercise was sometimes limited, it became necessary to devise some plan whereby the friars of orders grey and other shades could enjoy that physical recreation which is so essential to good health. Thus it came about that open spaces in the vicinity of several abbeys or monasteries were laid with narrow paths in a geometrical pattern—generally of concentric circles, similar to that shown in Fig. 6, which represents a maze formerly existing near St. Ann's Well, Sneinton, in Notts.

There is reason to believe, that these mazes, as was the case in France and Italian churches, were also used as a means of penance—monks who had been guilty of some slight breach of monastic

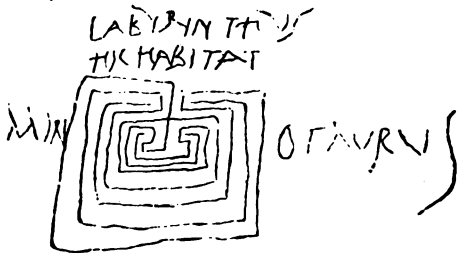


FIG. 9. One of the earliest known drawings of a labyrinth, scratched on a pillar in ancient Pompeii.

discipline being ordered to recite prayers at different stations on their way to the center, and, for severer punishment, perform the journey on their hands and knees.

Space will not admit of a list of the

many places in England where these mazes were, at no distant date, to be found. Most of them have been plowed up, or so neglected that their original design would be unknown were it not for the plans preserved in musty folios. A

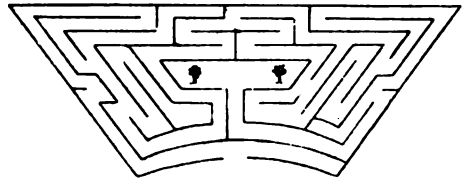


FIG. 4. The Hampton Court maze, laid out in 1700.

maze which once existed at Pimperne, near Blandford, in Dorset, the plan of which was extremely intricate. This maze, it is said, covered an acre of land, and the length of the extremely tortuous path, which ran between small grass ridges about a foot high, exceeded a mile. A maze, shown in Fig. 2, which formerly existed on Ripon Common, had a path 407 yards long, and in point of design may be taken as typical of the majority, that at Pimperne being quite exceptional in its intricacy.

So popular were these mazes among the simple-minded villagers of olden

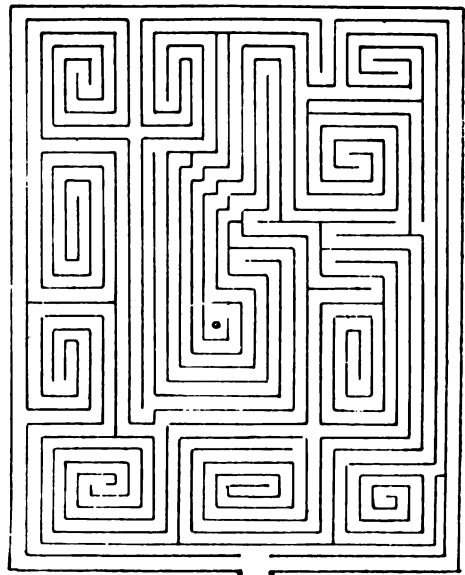


FIG. 7. Imagine this to be the ground plan of the big labyrinth at Crocodilopolis, and see how confusing a number of passages may become.

times that dances were specially made for them, and to tread, or, more properly, "to thread the maze," was once a

favorite and picturesque pastime. These dances, like the mazes themselves, were

Fig. 4, was constructed in 1700. The key to this maze is to keep to the hedge on

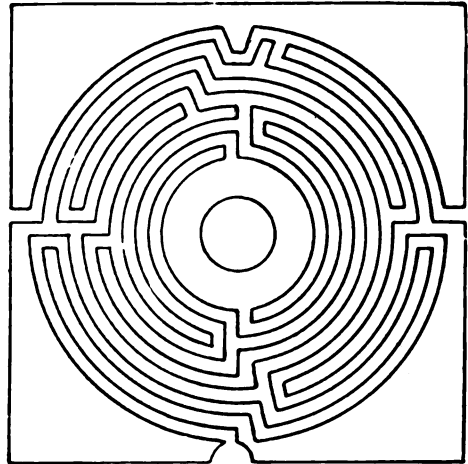
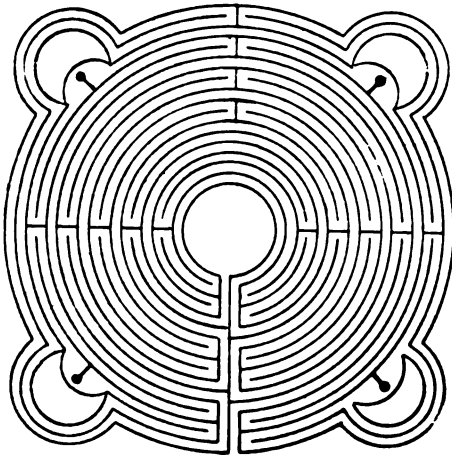


FIG. 8. A hedge maze designed in 1608. The tending of all the hedges involved an enormous amount of labor.

FIG. 5. A garden maze designed by Batty Langley in 1725. Constructed of hedges 8 to 10 ft. high.

intricate, and recall the lines:

“Mark how the labyrinthian turns they take,
The circles intricate, and mystic maze.”

The famous maze at Hampton Court,

your right and follow it without deviation, both in going to the center and on leaving it. The maze at Versailles, Fig. 1, was laid out in the midst of a dense wood and the most beautiful ever made.

The Sphinx Riddle of Humanity

By Henry Ridgely Evans



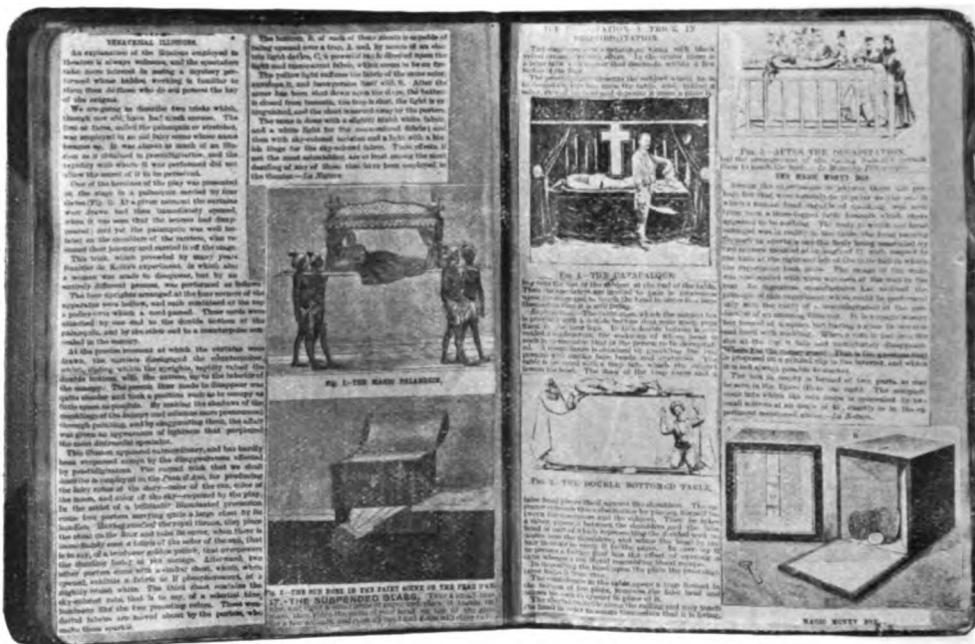
THIS is the question of the ages, the Sphinx riddle that Humanity has been trying to solve since time began. A scientific demonstration

of immortality is declared to be utterly impossible. But why go to science for such a proof? The question does belong to the domain of philosophy and religion. Science deals with physical forces and their relations; collects and inventories facts. Its mission is not to establish a universal metaphysic of things; that is philosophy's prerogative. All occult thinkers declare that life is from within, out. In other words life, or a spiritual principle, precedes



organization. Science proceeds to investigate the phenomena of the universe in the opposite way from without, in; and pronounces life to be "a fortuitous collocation of atoms." Still, science has been the torch-bearer of the ages and has stripped the fringe of superstition from the tree of life. It has revealed to us the great laws of nature, though it has not explained them. We now know that light, heat and electricity are modes of motion; we know no more. Science is responsible for the materialistic philosophy in vogue today. A philosophy that sees no reason in the universe. A powerful wave of spiritual thought has set in.

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A SCRAP BOOK IN DR. WILSON'S COLLECTION.

An Afternoon in a Magical Library

By Ernest Evangeline



FEW hours research in a magic library would, no doubt, rudely disillusion shortsighted, near magicians, who believe that magic was invented in 1872, the date of the first book by Prof. Hoffmann. In 1774 gentlemen of leisure, court hangers-on, students, and teachers and business men, diverted themselves by performing tricks that lots of young fellows fall upon nowadays accidentally, and imagine that they are uncovering a really new sleight. But in 1774, they called them "Recreations!"

The most interesting work in Dr. A. M. Wilson's splendid collection of magical books, is *Rational Recreations*, printed in

RATIONAL RECREATIONS,

In which the PRINCIPLES of
N U M B E R S
 AND
N A T U R A L P H I L O S O P H Y
 Are clearly and copiously elucidated,
 BY A SERIES OF
E A S Y, E N T E R T A I N I N G, I N T E R E S T I N G
E X P E R I M E N T S.

Among which are
 All those commonly performed with the CARDS.

By W. H O O P E R, M. D.

V O L. I V.

L O N D O N,

Printed for L. DAVIS, Holborn; J ROSSON, New Bond-street;
 B. LAW, Avenary-lane; and O ROBINSON, Paternoster-row.
 MDCCLXXIV.

six volumes in 1774, and profusely illustrated by full page copper etchings. To reproduce these books today, would cost a small fortune and no publisher could be found who would attempt it.

The title-page and one of the full page illustrations from this work are shown herewith, greatly reduced, and the reader will discover in one corner of the reproduction of the copper etching, an explanatory diagram of the rising cards from a goblet. They are doing that trick yet!

It would take many afternoons and dozens of pages of this magazine to digest and describe Dr. Wilson's magical library. The lower

part of the walls of nearly every room in his home are completely covered with

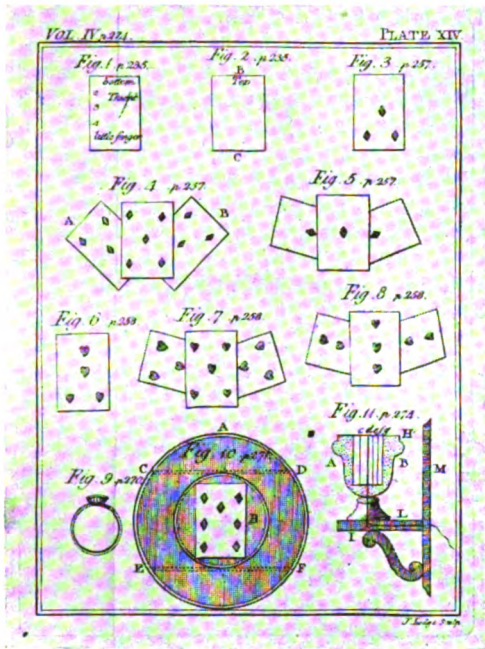
shelves of books. And many volumes, and thousands of pamphlets, newspaper

The reason for my emotion being extreme at this moment is, that, during my professional career, eight o'clock was the moment when I must appear before the public. Then, with an eye fixed on the hole in the curtain, I surveyed with intense pleasure the crowd that flocked in to see me. Then, as now, my heart beat, for I was proud and happy of such success.

At times, too, a doubt, a feeling of uneasiness, would be mingled with my pleasure. "Heavens!" I would say to myself, in terror, "am I so sure of myself as to deserve such anxiety to see me?"

But, soon reassured by the past, I waited with greater calmness the signal for the curtain to draw up. I then walked on the stage: I was near the foot-lights, before my judges—but no, I err—before my kind spectators, whose applause I was in hopes to gain."

I found the old scrap-books the most entertaining of all. Some of them, pasted full by Dr. Wilson in the early days of his interest in magic, are especially curious and instructive. Old clippings from *Scientific American*, *Harper's Weekly*, *New York Sun* and the leading journals of the world, are found in profusion. The history of American magic is written there. Careers of famous performers, like Carl and Alexander Herrmann, Hel-



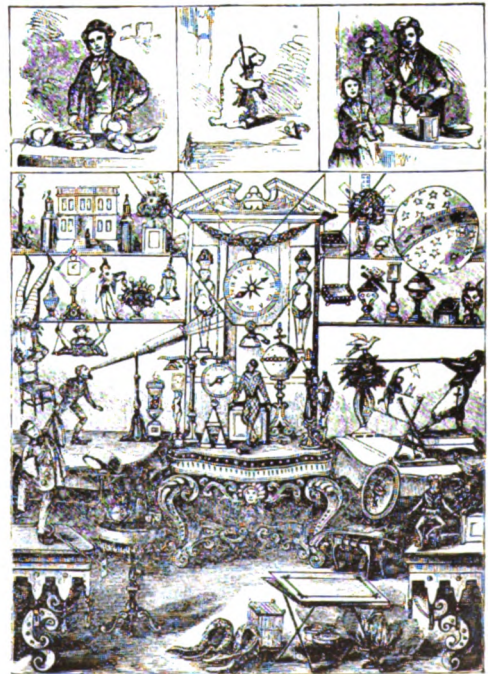
COPPER ETCHING FROM A BOOK ON MAGIC PUBLISHED IN 1774. Wilson Collection.

clippings and magazine articles are kept in boxes, awaiting Dr. Wilson's time for classification and indexing. For forty years the editor of *The Sphinx* and "The Twin Magazines of Enchantment" has been gathering together this storehouse of magical literature and odds and ends. Hundreds of friends and correspondents in all parts of the world have contributed everything from magicians' programs and newspaper notices, to magazines and books. An endless chain of magic and—Magic!

In glancing through the many volumes, I was especially attracted by the "Overture" to the *Life of Robert Houdin*, written by himself:

"Eight o'clock has just struck: my wife and children are by my side. I have spent one of those pleasant days which tranquility, work and study can alone secure. With no regret for the past, with no fear for the future, I am—I am not afraid to say it—as happy as man can be.

And yet, at each vibration of this mysterious hour, my pulse starts, my temples throb, and I can scarce breathe, so much do I feel the want of air and motion. I can reply to no questions, so thoroughly am I lost in a strange and delirious reverie. Shall I confess to you, reader. And why not? For this electrical effect is not of a nature to be easily understood by you.



MAGICAL COMBINATIONS From "Fifty Years in the Magic Circle," by Signor Blitz. Wilson Collection.

ler, Keller and Thurston can be followed almost month by month. And for those who fear the results of exposure of the

secrets of magic, there are hundreds of clippings from the most prominent periodicals and newspapers in the United States giving away the world's best tricks, with splendid pictures and minute explanatory diagrams. Not a good trick or famous illusion performed in the last half century that has not been completely and accurately explained many times in the leading journals of America. They were the wonders of their day—soon forgotten by the general public. If there are 90,000,000 people in this country, there are only 900,000 who enjoy magical performances, and only 9,000

who would ever read a magical paper.

I received a letter from a man the other day who wrote: "I am afraid that by the sale of your paper on the newstands the secrets of magic will soon become public property." Well, they have been, for about two hundred years!

I came away from Dr. Wilson's home and left his enchanting books more firmly convinced than ever that there is a lot to forget in magic. And inspired too, with the ambition to work for the application of the principles of magic to effects that have a twentieth century look about them!

How I Became A Spirit Medium

A Remarkable Confession of Trickery and Deceit

By A Medium



IN the year 1871 I was a young man of seventeen years, and working at my chosen occupation in one of the capital cities of the middle States. I was a materialist of the most pronounced type. I did not *believe* anything, holding that what was truth, could be demonstrated.

My family, with the exception of my father, were converts to Spiritualistic philosophy and phenomena, and were regular attendants at the seances of the three or four local mediums and the meetings held on Sunday by the organized society of Spiritualists of my city. My family at no time obtruded their views upon me, nor said anything in opposition to the ideas held by myself.

Not being given to airing my opinions in speech at any and all places and times, it came about that the members of my family had been numbered in the fold of the Spiritualists for perhaps four years before my attention was sufficiently attracted to the subject to undertake an investigation of its peculiar claims. Knowing that the members of my family were possessed of ordinary intelligence and exhibited average powers of logical argument on questions other than religious or Spiritualistic, I concluded that either there was some fire beneath the smoke, or there were some clever artists engaged in the business. From the accounts of the phenomena occurring with and in the presence of their favorite me-

di-um, given me by my married sister, a lady with a liberal education and a cool, analytical mind, I was forced to the conclusion that those "kings of magic," Herrmann and Hellar, still had a few things to learn.

The first seance that I attended, was one given in my native city by a man reputed so wonderful that I found it impossible not to go just once, anyway. That first seance changed the whole course of my then honorable life and led to a professional career of deception and adventure.

Had I never come in contact with other than finished, professional mediums, the chances are that I would not have become an adventurer. It finally struck me that, in order to make certain of the truth of the matter, it would be the proper thing to sit for the development of a "mediumship" of my own. I would use every endeavor to obtain some mediumistic gift, and if I succeeded, that would finally and indisputably settle the matter. If I did not succeed I would, of course, have the same uncertainty about it as before I attempted my development. It would cost nothing but a small portion of my time, and even if it was a failure there would be no loss.

Accordingly, after asking several mediums for the proper instructions until they were obtained, and I had been assured that if they were carefully observed there would be no such thing as failure, a cabinet was erected at my home

and the attempt at development begun.

I begun my "development" sittings in as handsome a cabinet, and with as good instruments as the purses of my friends, who would not allow me to go to any expense, would permit. Those who sat outside were Spiritualists, six of them; all interested in seeing the prospective medium developed to the fullness of his capabilities, whatever they might be. They were friends of my family and I found the development business quite pleasant.

The sittings were kept up for the three months named as the time that the manifestations would begin, but none had put in appearance, neither had I experienced anything that led me to believe that any progress had been made. I was abjured to be patient by the "sitters," who told me that it was an easy thing for the spirits to be mistaken as to the length of time required to bring about results, but that they were probably not *far* wrong, and possibly the next sitting would see the first of the manifestations.

Thus encouraged, I continued the sittings for six months. Nothing occurred, except a healthy desire on the part of both medium and sitters that the manifestations be forthcoming, giving me an inclination to cause some phenomena on my own hook. The more I thought about it the stronger became the desire to practice a little deception on my friends, then, after telling them about it, drop the matter entirely. After turning it over in my mind for some time, I concluded I would see what effect a few spurious manifestations would have upon my friends. It would be easy, they having unbounded confidence in me. My mind made up to do it, I hardly knew what to try, and finally concluded I would wait until the sitting came around and, after getting into the cabinet, see what suggested itself.

This was the course I pursued, and on one Saturday evening, after the first song had been sung, the sitters were delighted to hear sharp raps, seemingly on the walls of the room, within the cabinet. Of course, I had to be happily surprised, or appear so, which I did, and my first act of deceit was done. I was forced to deny the authorship of the raps also, and the first lie had been given birth. The sitters endeavored to get replies to questions, but they did not suc-

ceed, for I did not care to go to that length with my deception and, besides, did not know what answers to make to the inquiries. Nothing occurred but the raps, although every ear and eye was alert to catch anything that might transpire. The sitters also displayed a tendency to connect any noise occurring to Spiritual agency. Noting this, I could not help reflecting with what ease one could deceive them. It also gave me an

Instructions for Developing Spirit Mediumship

Construct a cabinet in the corner of your room by hanging across it a pair of heavy curtains, fastening them to the walls of the room where they touch at the sides, but leaving them open in the middle of the front. Put into the cabinet a banjo or guitar, tea-bell, tambourine, pair of slates and tin trumpet. Have four or six persons to sit with you, equally divided between the sexes. They are to sit in a semi-circle about the front of the cabinet, the sexes alternating, clasping each other's hand. You are to sit inside the cabinet alone, and remain one hour in as passive a condition as it possible for you to attain. The sitters outside should sing about four songs during the hour you are sitting. You should sit twice per week, always the same evening and hour, Tuesday and Saturday evenings, eight until nine o'clock.

These instructions are all that will be necessary until you are able to get further advice through your own "mediumship." There is no such thing as failure if you persist in following out these instructions, and you will begin to receive demonstrations within three months.

idea that the average medium had pretty smooth sailing when he had none but Spiritualists in his circle. If he could not readily offer an explanation for anything occurring, some one of the sitters would do it for him, thus educating him in the business.

When nine o'clock had struck and I came from the cabinet, you may rest assured I felt strange. I was sure that every time one of the sitters looked upon my face they not only knew that I had made the raps, but had lied about it afterwards. A dozen times I was on the point of *peaching* on myself, but as many times did a sense of shame overcome my resolution and I told myself that I would tell them one at a time, as I met them, laugh it down and dismiss any further sittings.

The sitters were so delighted, and offered so many unselfish congratula-

tions and encouragements, shaking my hand and patting me on the back, it is no wonder that I felt my smallness. One of the ladies remarked:

"There! I am sure none of us need ever have any doubts regarding physical manifestations after this. I am sure Mr. —— would be guilty of no act of deceit."

Think of it, reader. A respected lady friend offering such an expression of perfect confidence in me regarding the very thing in which I had just been deceiving her. Would you have felt perfectly at ease in my place? I think not.

I was glad when the sitters had departed, and thought long and deeply on my deception, and concluded not to say a word to any of them about it, but just shut down on any more seances. My wits were at work the entire time that elapsed between the regular sitting nights trying to concoct some plausible reason why I discontinued the development course.

The evening came, however, and no excuse that I could offer without exciting the suspicion that the manifestations of the previous sittings were a fraud, had been formulated. After the sitting had gotten under way, the requests by the sitters for phenomena were so frequent and entreating that my conscience smote me again and again for my previous deception. However, I soon found myself rapping again. This time I essayed answers to the questions regarding the progress made in the medium's development, rapping an affirmative answer to the questions, "Is the development proceeding satisfactorily, and will he develop good physical powers?"

Nothing but raps occurred at this sitting, and the sitters were much pleased that the raps had been made to answer their questions. This was looked upon as a decided improvement over the preceding sitting. I was not so much abashed at their compliments and encouragements as on the previous occasion, and during the following week I actually found myself wondering what new thing I could do that would create more interest and enthusiasm than the raps. The only thing I could think of was to produce "spirit lights." This I tried with match-heads. It was successful and the sitters were delighted.

The lights and raps were all that were produced for some dozen or more sit-

tings, for the reason that I could think of nothing more wonderful. One evening I went to sleep in my cabinet, and upon waking found that I was supposed by the sitters to be entranced. It struck me as the proper thing to allow them to remain undeceived, which I did. The sitters took this for a sign that some new phenomena was about to occur. It did not, however, until one evening I found about twenty feet of rope that had been concealed in the cabinet without my knowledge. I found it nicely coiled and tied with thread to the under side of the cane chair seat in which I sat. I had no knowledge of rope tying feats, but undertook to bind myself with the ropes, and this I finally succeeded in doing. I then essayed my first speaking under control by exclaiming, "Look, look, look," until the sitters understood that the spirits wanted them to examine the medium's condition.

The sitters were delighted beyond measure at finding me apparently so securely bound. The light was so dim that it was impossible to detect anything wrong with the knots or manner of tying. I was fearful, though, all through the examination that some of them would discover my deception, and only breathed freely when the examination had been completed and I was admitted to be "most securely bound, and in a way that it was impossible to have accomplished himself."

I realized, however, that the absolute confidence of the sitters in my honesty had as much to do with the successful termination of my rope tying test as anything else, and that with a "circle" of skeptics, it would have been an entirely different matter.

Little did I think at this time that at one day in the future I would have the reputation, deservedly too, of being the best and most satisfactory phenomenal medium in the United States. Little did I suspect that I would be able not only to duplicate the performances of the most skilled mediums, but improve them and be the means of converting hundreds to a belief in the phenomena of modern Spiritualism. Such, however, are the facts in the case.

NOTE—The above remarkable confession of deception is from "Revelations of a Spirit Medium," published in 1891, author unknown. It is said that the plates for the book were afterwards bought up and destroyed and many hundreds of copies burned by persons who did not want the book circulated.

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MAGIC FOR MARCH

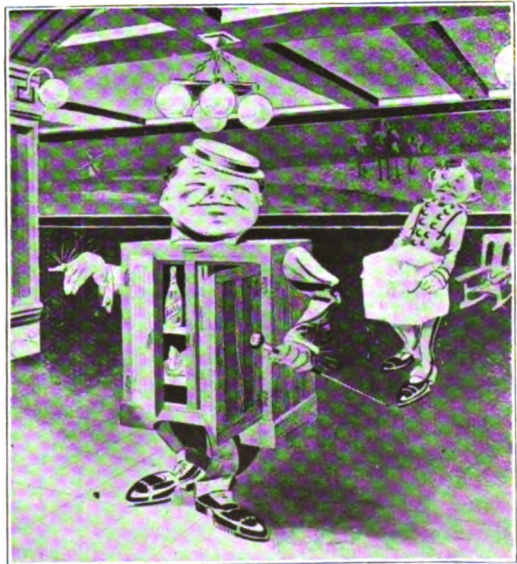
The March issue of MAGIC, ready February 25th, will contain a notable contribution to the art of entertaining in the form of a suggestion for a comedy magical sketch entitled:

The Bell Hop and the Animated Refrigerator

By ERNEST EVANGELINE

Professional and amateur performers will welcome this unique novelty. An outline of the dialogue will be given as well as instructions for constructing the apparatus, costumes and accessories.

Many other interesting features will be found in the March issue of this Magazine of Wonder.



ERNEST EVANGELINE, Publisher, 203 Temple Block, Kansas City, Mo.

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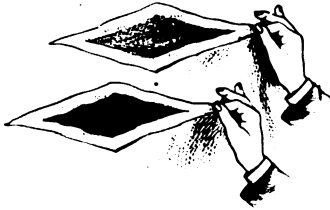
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MAGIC



The
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MARCH 1910

The
Animated
Refrigerator

Card
Through a
Handkerchief

The
Golden Age of
Magic

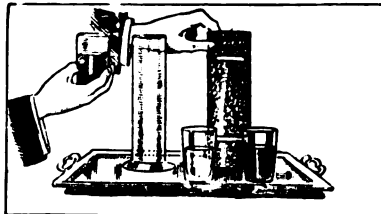
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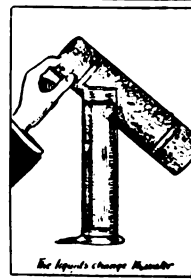
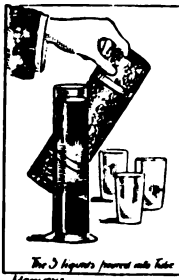
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MAGIC

THE MAGAZINE OF WONDER

VOLUME I

CONDUCTED BY A. M. WILSON, M. D.

NUMBER 2

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MAGIC is published every month by Ernest Evangeline, 3619 Thompson Avenue, Kansas City, Missouri. U. S. A. Yearly subscriptions, \$1.00. Foreign postage, 25 cents extra. Single copies, 10 cents.

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MAGIC FOR APRIL

Complete details of "The A. M. Wilson Annual Prize," a prize to be given for the most valuable contribution to the Art of Magic in 1910, are reserved for the April number of MAGIC. This prize is offered to the magicians of the world and will be given for the best trick, illusion, method, idea, book, article or performance invented, designed, written or given during the year 1910.

The April issue will contain also an original article by Mr. Hereward Carrington, "Tricks in the Gambling Game." Profusely illustrated with drawings of the many tricks and devices used by cheating gamblers. In this issue, too, the publisher will say a few words about his paper and the unique conditions under which it is printed and published.

GHOSTS, the Magazine of Romance and Reason, originally announced to be published every other month, alternating with MAGIC, will be discontinued. MAGIC will be published every month hereafter.

ERNEST EVANGELINE, Publisher, 3619 Thompson Av., Kansas City, Mo.

Publisher's Announcement

The publisher of *MAGIC*, having succeeded in getting out three numbers of his publication, feels bold enough to chance the following announcement of forthcoming articles and features.

Artistic Cover Designs

New and different covers for every issue of the *Magazine of Wonder* will be a regular feature. These will be printed in two or more colors and of great artistic merit and variety. The designs for almost all of the issues for 1910 are on exhibition at the publisher's office.

Paper Manipulation Extraordinary

One of Mr. Ernest Evangeline's specialties. A suggestion for a complete evening's entertainment or stage act with paper wonders will be given in an early number. This article while greatly abbreviated for lack of space, will be illustrated with diagrams and illustrations of all kinds of paper ladders, pine trees, flowering rods, lace, and a grand finale of revolving vari-colored paper pin-wheels, rockets, fountains and confetti showers—a gorgeous paper carnival.

When the Toy Circus Comes to Town

The April number will contain a charmingly written and illustrated article on the pleasures of collecting paper cut-out toys, games and novelties. The collection of a well known magical enthusiast, whose interest covers a wide range, will be drawn upon to illustrate this article.

Cafe and Office Tricks

A series of easy but effective impromptu tricks, fakes and stunts suitable for presentation on short notice in business offices, restaurants, cafes and hotel lobbies is in preparation for early appearance.

Romance and Wonder in the Life of Robert-Houdin

Robert-Houdin's career is the most fascinating subject in the whole of magical literature. In an article now in preparation, a great effort will be made to throw new light on the marvelous story of his life.

The World's Best Tricks for Beginners

The policy of publishing only tricks that anyone can do without a great deal of practice, will be continued in future numbers of *MAGIC*. New tricks will be shown as well as the old ones. The best tricks of the last half century will be drawn upon for this purpose.

Articles and Notes on the Following Subjects Will Appear Shortly

Magic in everyday life
Impromptu tricks
Amateur performances
Conjuring wonders
Simple accessories
Hand shadows
Harmless practical jokes
Games and novelties
Crystal gazing
Rope tying
Magical effects
Spirit communications
Telepathy
Astrology
Clairvoyance
Spirit return
Scaled letter reading
Ouija talking board
Occultism

Magnetism
Metaphysics
Magical novelties
Shadow pantomimes
Spectral illusions
Practical psychology
Noted spirit mediums
Magic in advertising
Lightning sketches
Magical acts and sketches
New Punch and Judy
Bunkum entertainments
Practical ventriloquism
Table lifting
Plate spinning
Parlor amusements
Planchette
Real ghost stories
Oriental magic

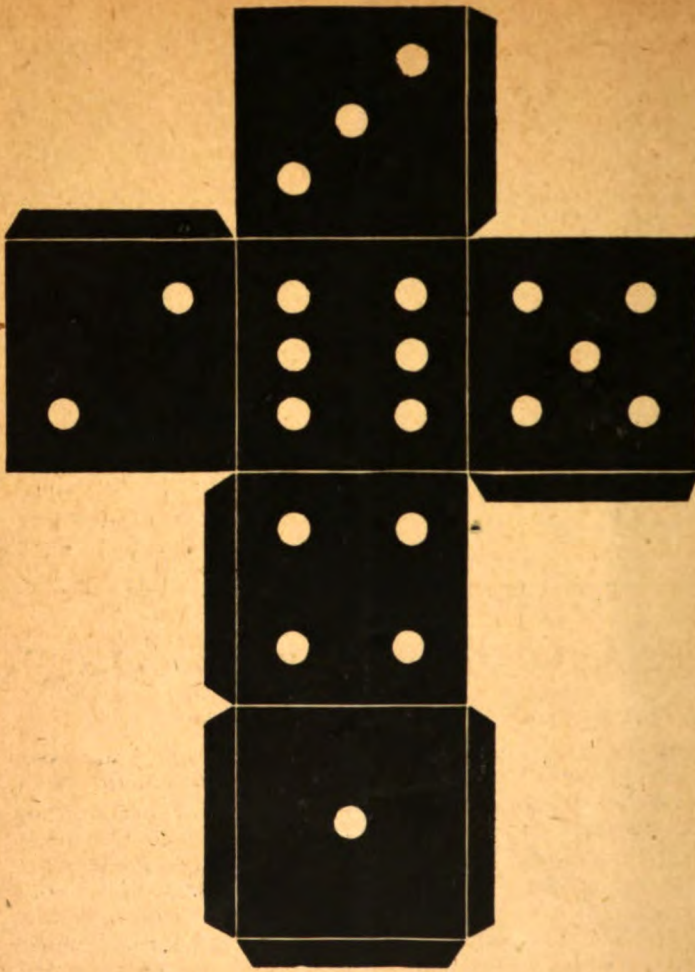
Parlor juggling
Tricks without apparatus
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Crayon drawing for stage
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Easy second sight
Novel notions
Hoop rolling
New patter for old tricks
Famous magicians
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Haunted houses

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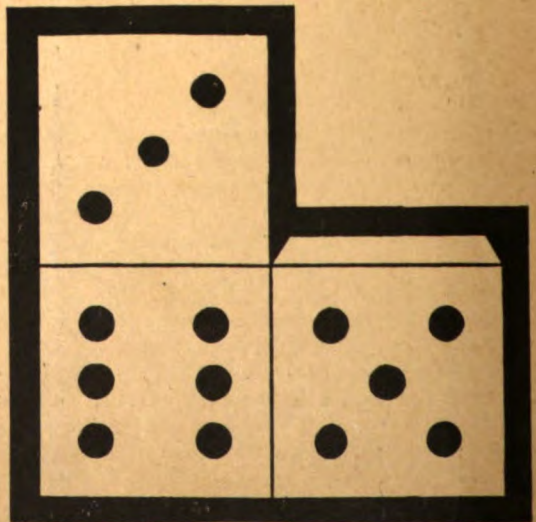
ERNEST EVANGELINE, Publisher, 3619 Thompson Ave., Kansas City, Mo.



Cut-out for the Changing Die

(See Page 30)

A little care taken in cutting and gluing this little die and shell will be rewarded. Cut along outer edge, taking care to cut exactly on line between black and white—not cutting into the white margin nor the black. Fold on lines against a ruler or other straight edge and glue flaps inside of each adjoining side. The three flaps on top or "one spot" should also be tucked in after covering with glue, and the four sides pressed gently but firmly against them. In preparing shell, take care to keep the three sides square to each other.



MAGIC

VOLUME I

MARCH 1910

NUMBER 2

"It is wonderful the expulsive power of a hobby. It comes in, takes possession of us and drives out worry and care."—WILL C. COPE

"There is, perhaps, no phase of amateur entertainment which attracts such universal attention as Magic. There is no other amusement which holds so much fascination. The halo of mystery which envelopes the art may account for this fact. The vast majority are not yet certain whether its wonders are wholly within the realm of the natural, or lap over a bit into the sphere of the supernatural. It is this very doubt which lends to magic some of its charm."

—HERMANN PALLME

The Golden Age of Magic

By Ernest Evangeline



THE Golden Age of Magic has not yet dawned. No one can convince me for a single moment that the glory of the art of magic has faded—that the romance and wonder of the fairyland of magical enchantment is to be found only in musty folios of the past. I believe the twentieth century crowd that roars its approval of dare-devil conquerors of the air will still applaud clever exponents of magic. But their magic must be as new as the aeroplane.

It is only now and then that a man sees magic through his own eyes. I never read a book on magic until three years ago. The only magical performance I can remember having seen before that time was the sad debut of a young man at an "amateur night" in a little East New York theater. One Monday afternoon, too, at Keith's Fourteenth Street Theater, I saw a magical entertainer come on, unbilled and unannounced (having been booked at the last moment in place of an act that failed to show up), and perform a few children's tricks (the "Dancing Sailor" is the only one I can remember) with the air of a headliner but minus the applause. His performance would have been amusing had it not been pitiful. Poor fellow!

Since that time I have seen all the big ones, from Kellar and Thurston down to the magician in the side show of Lemon Brothers' ten cent circus. One of the most artistic and entertaining performances I ever saw was that of a streetman who gave the "Talking Hand," painting and costuming his hand before the crowd and pattering as he went. He was an artist to his finger tips and only lacked a magical education to make a topnotcher.

Do not sigh for the old timers like Anderson, Robert Houdin, Alexander Herrmann and Heller. Today, Howard Thurston, Kellar's successor, puts on a better show than those good fellows ever dreamed of. And there are several other *living* magicians who are trying to work along new lines.

Understand me, I am not a magical grouch or knocker. I am just unsatisfied. I crave something more from magic.

I once saw a good card juggler give a conventional card manipulation act to an indifferent audience and for days afterwards was haunted by a vision of what his performance might have been.

I saw in mist a stage setting of clean, white canvas painted with enormous red and black card pips and a floor covering of cloth on which thousands of playing cards had been glued, face up.

as though the stage were ankle deep with them. To the right was a low, black mission table on which was standing a giant card case of imitation leather about three feet high. In center of the stage, towards the back, was a mammoth ace of hearts, apparently made of paper pasted on a steel or heavy wire frame. This big card was resting on an iron stand, elevated slightly from the floor.

Suddenly, through the big ace of hearts, the performer burst and ran smiling to the footlights. He was made up as a clown—white face and white silk costume decorated with card pips. In his hand he held a card case—a miniature of the big one on the table. The act was a silent one. The performer removed the cover from the big card case, showing it to be full of gigantic playing cards. With amusing pantomime he then removed the cover from the little card case and took out a regular pack of cards. Then followed an exhibition of high class card manipulation. The performer did not pose as the world's greatest, but concentrated his endeavors to entertain his audience with laughable diversion and skillful dexterity. Wonderful, immense playing cards rose from the big case, some of them floating about the stage subject to the command of the clown. Finally, the cover was put back on the giant case and after making ridiculous passes over it, the clown again removed the cover. The cards had vanished. An enormous crushed silk flag burst out. Removing this, the clown proceeded to pull out of that case enough junk to start a dry goods store. A half dozen big collapsible suit cases filled with silk flowers and vari-colored balls came out, followed by big inflated balloons, dolls, waste paper baskets—the hat production extraordinary!

The climax came when a little child, dressed as a clown in fac-simile of the performer, jumped out of the card case. Amid the generous applause of the audience, the two clowns bowed themselves off the stage.

That act made a big hit with me! In a future number I am going to illustrate and describe it in detail. In the meantime it is just an idea. But you are welcome to it! Take it, work it up and use it. I make no claims to *anything* in magic. I call it "Pierrot and the Giant Card Case." It is only a suggestion.

To be a great magician a man must first be a good actor. Then, in addition to having the magical microbe well developed, he must now and then sit down on an idea. Some magicians have *more* than one idea in a lifetime.

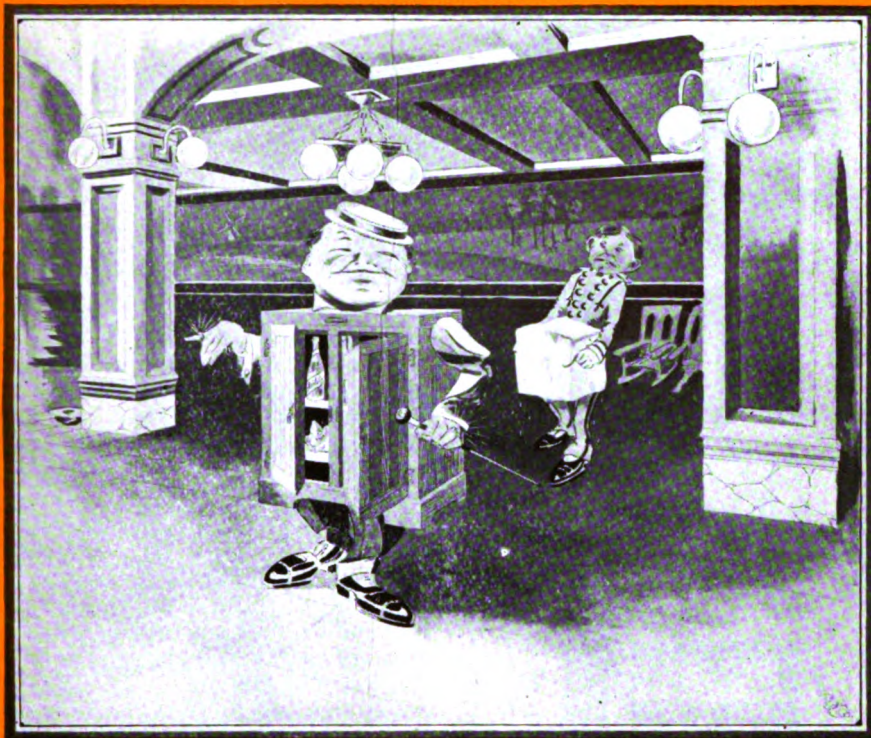
Surely you don't call a man who goes into a shop with a bankroll and buys the biggest tricks in the catalogue, a great magician. A great magician must invent his own tricks, originate his own act, create his own methods and presentation. The big fellow in the magic game will never worry about a newspaper exposing an old stock trick. The sooner the public knows a lot of tricks that would tire an audience in a nickle show, and forgets them, the better.

Once I saw a man work the sliding die box and then proceed to swallow a couple of swords and eat a glass lamp chimney! He was billed as the Great Somethingorother. If that is magic, give me death!

Give us something sensational, but *new*. Put on, for instance, a "Revolving Hoop of Fire," and have the "Queen of the Circus" come flying through the hoop apparently from nowhere. I am going to put it on in this magazine. Watch early numbers for further particulars! Shortly, too, I am going to show Houdini, that really clever handcuff expert, how he can make the greatest hit of the century, and tell him about an act that will make an ordinary handcuff king look like a speck of last summer's dust.

The Golden Age of Magic will not dawn for the professional. There are not fifty men in the whole world devoting their whole time to magic as a business and *making good*. The glories of magic are reserved for the artistic and enthusiastic amateur who works for love. It is he who is responsible for the impetus given the art during the past year or two. It is he who fans the flame of interest when the big magic show comes to town. And it is the amateur, too, who furnishes the velvet for the magical dealers and manufacturers, and stays up nights devising new magical schemes and tricks.

A graduate of Yale University, in touch with some prominent men, recently told me he knew of very few who were not carrying around a few practical pocket tricks with them. There are lots of men doing magic just for the love of the art and the fun they get out of it.



THE ARTIST'S IDEA OF "THE ANIMATED REFRIGERATOR"

The Animated Refrigerator

An Original Suggestion for a Comedy Magical Sketch

By Ernest Evangeline

CHARACTERS

THE ANIMATED REFRIGERATOR
BELL HOP

"Gee, ain't it warm tonight!"
Sylvester U. Keepthechange

SCENE—Lobby of the Swell Hotel

EXPLANATION—This is merely a suggestion for a magical entertainment. Some will ask, "Where is the magic?" But just the same I submit it to the readers of this magazine confident that, if properly worked up and really performed, it would at least be entertaining.

Only part of the dialogue and business is given here. The present size of the magazine will not permit me to devote very much space to any one subject. However, I will be pleased to furnish the rest of the matter to anyone who will work up the act and try it out.

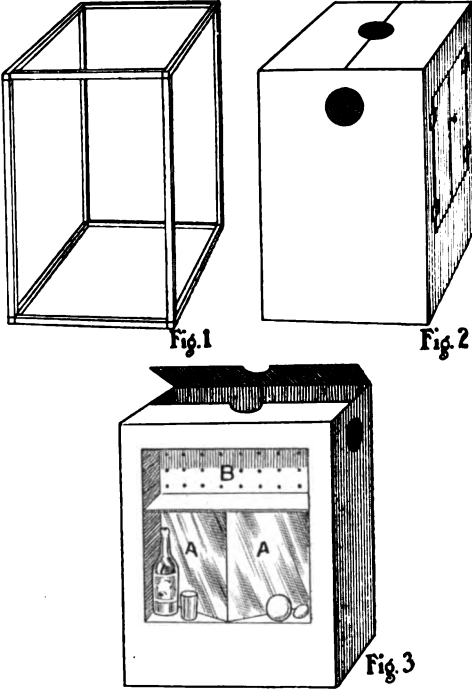
I have talked with lots of magicians who claim to be looking for something different that would not take a lot of money and trouble to put on; that would be suitable for presentation in "one,"

or in front of the first drop scene on the vaudeville stage. "The Animated Refrigerator" is an attempt to meet these requirements. It may have merit.

The refrigerator case or box, to fit over performer's shoulders and waist, can be constructed of thick bookbinders' card or millboard tacked to a simple frame (Fig. 1) and then covered with glazed paper made in imitation of white tile. Paper lithographed in imitation of oak can also be obtained for pasting over the millboard. The doors in front can be made of the same material and attached with hinges as fancy as desired.

Fig. 2 shows the completed case with openings for the arms and neck. The top consists of two flaps hinged at front and back so that they can

drop after head is inserted and fit snug around the performer's neck. The case is open at the bottom and quite hollow inside except for three or four inches in front, back of the doors. Fig. 3 shows the doors removed. AA are small mirrors joined at the center in front, and running back on each side about three or four inches, leaving two small triangular shaped spaces for a bottle, glasses, eggs and fruit, or anything intended for use during the performance.



Above the space occupied by the mirrors is a little shelf about three or four inches wide. The space above this shelf is backed by a piece of perforated zinc to suggest a place for ice (B).

No attempt is made to explain the tricks suggested, as any with which the performer is familiar can be substituted.

I will be glad to correspond with anyone regarding this sketch, only asking that a stamp be enclosed for reply.

[Enter THE ANIMATED REFRIGERATOR, moping face with red handkerchief.]

T. A. R. Gee, ain't it warm tonight! [Pulls handkerchief through fingers—turns blue] Just been talking with the janitor. [Vanishes handkerchief] There is a sick man, that janitor. Says he has been ailing for weeks. He was eating a wienerwurst and looked like a piece of oiled paper round a pound of creamery butter. I said, "Gee, man, why don't you stop eating—skip a few meals." He said, "Stop eating? Why I just figger on eating when I get sick—I just figgers on it."

. . . Gee, ain't it warm tonight! [Opens front of refrigerator case, takes out bottle of beer and glass and pours out a drink] . . . Here's looking at you! [Drinks and puts back bottle and glass] Wish I had a hot wienerwurst myself! I was in (nearby city) last week. Big mystery over there. Miss Anna Bell's dog disappeared. I solved the mystery accidentally. Went into a restaurant on (swell street in nearby city) street and ate a wienerwurst. In it was a dog tag—number 4413. I certainly went crazy when I bit on that tag! . . . Well, after the police had quelled the riot, I brushed off my clothes, went up to the city hall and asked the license clerk whose dog was numbered 4413. He looked carefully through his many records and then he said, "Miss Anna Bell's. It's a Scotch terrier named Daisy!" . . . I told him, "I've eaten her; better cancel the license!" . . . When the beef trust puts up prices so high that a restaurant keeper can't afford to serve anything but dog, its time to put hens on silver dollars instead of eagles, and change the motto to "E Pluribus Henum." . . . What good are eagles, anyhow. Whoever heard of a farmer going to town with a basket full of eagle's eggs and exchanging them for a pair of shoes, a suit of clothes, a stove and a motor cycle? [Opens front and takes out an egg] Here is an egg laid by a hen that has just been invented out in Kansas. This hen lays eggs with the date stamped on them and the very valuable property of disappearing if kept in cold storage for more than thirty days. [Egg vanishes and performer appears surprised] Gee, that egg worked with me for two years! . . . My, ain't it warm tonight! . . . I was over talking to the hotel clerk awhile ago when one of those real lady swells comes up to the desk and says, "Say, is der a guy goes by de name of Wenolds stoppin' here?" She had the clerk going too all right! He said, "I beg your pardon?" . . . "I say, is der a guy by de name of Wenolds stayin' here—Wenolds, Wenolds, do you get it?" Well, that clerk got red in the face, stammered, stuttered and said, "I beg your pardon, lady but I don't get that yet." . . . Then she leaned over the bar—I mean desk—and came back strong: "Say, young fellow, if dis slab was much wider a lot of good stuff would get past you. *Isay*, is der a guy what's named

Wenolds, R-e-y-n-o-l-d-s [*spells it*], Wenolds, stoppin' here?" . . . "Oh, you mean Reynolds—Reynolds, the gentleman that comes here every Saturday with his boss?" . . . "Yes, dat's de guy, dat's de guy, is *he* here? I saw him three times last week and every time he gave me the Dr. Cook!" The clerk said, "Why, do *you* know *him*?" . . . "Do I know him? Do I *know* him? Say, he fell for dis [*indicates imaginary hat*], and dis [*feather boa*], and dis [*tailor made gown*], do I *know* him?" . . . Gee, ain't it *warm* tonight!

(Enter BELL HOP.)

B. H. Oh, you Ice Box!
 T. A. R. 'S'nuff in the business, kid, look him in de face! Want an orange?
 B. H. Sure.
 T. A. R. [*Opens front, gets orange, hands it to BELL HOP.*] That's a ticker orange.
 B. H. [*Examines orange closely*] Why is a ticker orange?
 T. A. R. [*Takes orange in left hand, rubs it with fingers of right and suddenly jerks out two or three yards of yellow ribbon*] Because, my young friend it is full of tape. [*Throws ribbon to one side and hands orange to BELL HOP, who cuts it in half and shows it to be unprepared.*]

The Paper Rings



AMONG those who have not been initiated in the manner of performance, this little arrangement, which we are about to explain, will create some astonishment; it gives rise to some very interesting geometrical questions. We will show how it is done.

Look at the illustration (Fig. 1). Here are three paper rings. They ought to be in reality of much greater diameter in proportion to their length, but in the cut we have reduced the circumference so as not to insert such a large picture as would be necessary if the true dimensions were given.

First, I give you ring No. 1 with a pair of scissors, and request you to cut it as indicated by the dotted line. You will then obtain two rings, as shown underneath. The dotted line will not be in the paper bands in practice.

Then I request you to cut ring No. 2 in the same manner; but this time you will be surprised to find in your hands, when you have finished cutting round the ring, not two rings as at first, but one long ring, twice as large as either of the former rings.

Now for No. 3. There is another surprise in store. As you cut the third ring you will be astonished with the result. You will again obtain two rings, but one will be looped inside the other. Let us explain this trick.

You must prepare paper bands 2 inches in width, and about 50 inches in length. Take the first strip, cut and join its ends directly in the ordinary manner, as shown in No. 1, so that the same side

of the paper forms the edge all round. The second band is united after it has been twisted on itself, so that one of

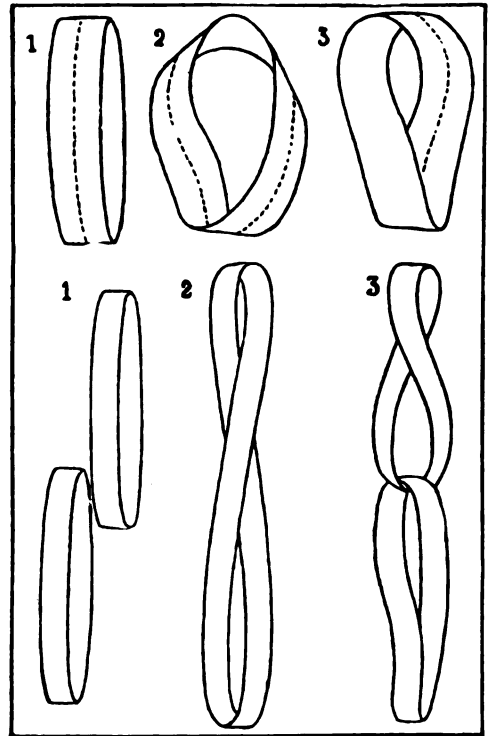


FIG. 1

the ends is united with the opposite surface of the other extremity; as for the third band, you must give it two turns before you unite the ends. Let the paste dry, and then your apparatus will be ready. The longer the rings are the less apparent will be the turns in them.

Card Through a Handkerchief

One of the Simplest and Most Effective Tricks in Magic

(C. Lang Neil)



AN effective little trick, that every amateur can perform when called upon to give a convincing demonstration of the powers of magic, is to shake a playing card through a borrowed

handed pass is made (See January number of *MAGIC*) and the chosen card is brought to the top of the pack. The handkerchief is now picked up from the table (or one may be borrowed), and the gentleman or lady assistant is asked to hold it for a moment. As if by an afterthought the performer says, "Oh, but perhaps you will be so good as to shuffle the cards," palming the chosen card and then handing the pack with the right hand, and the handkerchief is taken back and held as in Fig. 1.

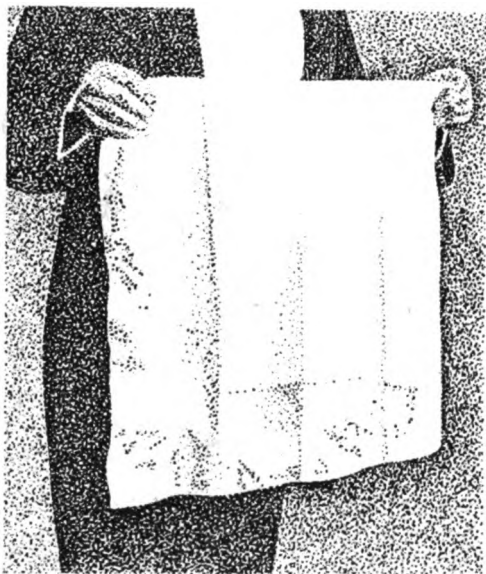


FIG. 1

The handkerchief is shaken out thus. The card is palmed in right hand.

handkerchief. For convincing it is; at least it was to me the first time I saw it.

A member of the audience chooses any card from the pack, and replaces it, laying the pack upon the handkerchief, into which it is entirely folded. The corners of the handkerchief are held, and the chosen card is shaken right through the center of the handkerchief.

The performer offers the pack of cards to someone, whom he asks to choose a card and show it to the company. He then takes the rest of the cards in his left hand, and desires that the chosen card be replaced, dividing the pack at about the middle by lifting off about half of the cards with the right hand. As the card is placed on the lower half, which is in his left hand, the little finger of that hand is inserted above it, and as the top half is placed upon it the two-

The right hand is quickly placed under the handkerchief at about the center. The pack, which is now shuffled, is taken from the assistant with the left hand, and placed upon the handkerchief immediately over the chosen card, which is in the right hand underneath as seen in Fig. 2.

The handkerchief is now folded over the cards as in Fig. 3, saying, "We will now cover the pack in the handkerchief—so."

The left hand grasps the pack and also the card beneath (Fig. 4), and the right hand gathers up the loose ends of the handkerchief, allowing the pack to fall gently into the position of Fig. 5 Fig.

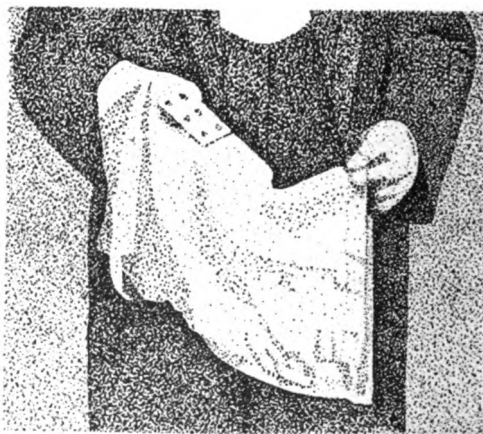


FIG. 2

Pack placed on handkerchief directly over the chosen card in right hand.

is a back view of the handkerchief and pack as in Fig. 5, showing the chosen



FIG. 3
The handkerchief doubled over the pack.



FIG. 4
Left hand grasps pack and card beneath, and right hand gathers ends of handkerchief.

card between the folds of the handkerchief.

A pretence is made of drawing the card out by passing the left hand up and down in front of the handkerchief, saying, "You can see your card, can you not?" The assistant will reply in the negative, whereupon a slight shake of the handkerchief will bring the card out of the fold as in Fig. 6, the performer exclaiming, "No! Why there it is."

If instead of allowing the assistant at the beginning of the trick to choose any card one is forced on him, its name may

be told. This adds a little effect when the hand is being passed in front and the performer says, "You can see your card, can you not?" He may point to the pack and say, "No! Why, I can; there it is. Look, the eight of diamonds," or as the case may be.

Those who cannot execute the two-handed pass can use a prepared pack of thirty or forty cards all alike. But the use of such a pack naturally detracts from the trick. It is much more effective to show your audience an ordinary pack upon beginning the trick.



FIG. 5a
Back view of Fig. 5.



FIG. 5
Handkerchief is held thus.



FIG. 6
The card is shaken slowly out.

Flower Production

Spring Flowers from a Paper Cone one of the Prettiest Deceptions Known to Magic



THE production of paper flowers of all sizes and colors from a piece of paper shown freely on both sides and then rolled into a cone, or the production of big, beautifully colored

inches long, and a little less than a quarter of an inch wide; each strip must then again be cut down its center to within three-eighths of an inch of the opposite end, as *c*, and the two portions then bent apart as *d* in the same figure—when it will be found that however often they may be closed, they will when released revert to the expanded position. Taking one of the green papers fold it across the middle, and placing one of the steel springs between, secure it with strong paste to the center of the leaf, pasting a strip of the same paper, three-eighths of an inch wide, over it to conceal the spring. Lay these aside to dry, and meanwhile taking pairs of the smallest pieces of paper (each pair being of the same color), paste two of their edges together, and let them dry in like manner. This done, take one of these and inserting it in the opening of one of the green papers, paste the free edges to the corresponding edges of this latter. The effect will now be as shown in Fig. 2, a sort of compromise between a sweet-pea and a butterfly. By pressing the sides together, the flower becomes perfectly flat, though it instantly expands when the pressure is removed.

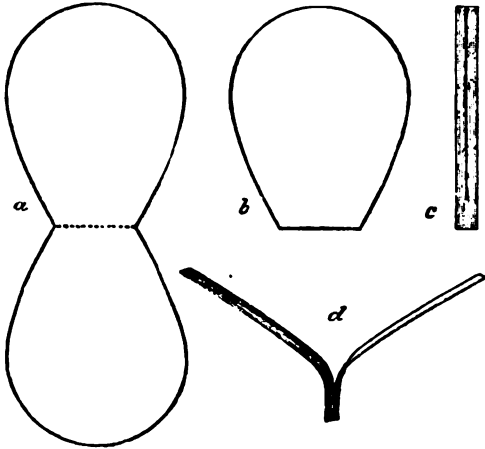


FIG. 1

feather flowers and magnificent long plumes, from a handkerchief or flag, forms one of the prettiest deceptions in the art of magic.

The whole secret of this really beautiful illusion lies in the grace with which it is performed, and in the spring flowers and feathers used.

The construction of the paper flowers is extremely ingenious. They are made as follows: The first step is to cut out a number of pieces of green tissue paper (not too thin) of the shape shown at *a* in Fig. 1. The extreme length of each may be 4 1/2 inches, and its greatest width an inch and three quarters. Next should be cut out double the number of mixed colors, red, yellow, blue, pink, mauve and white. These should be of the shape of *b* in the same figure. They may be of the same width as the green leaves, but are only one and three-quarter inches in length.

The next step is to provide the necessary "springs" to made the flowers expand. These are made by cutting a sheet of rolled steel or hardened brass, the thickness of heavy paper, into strips two

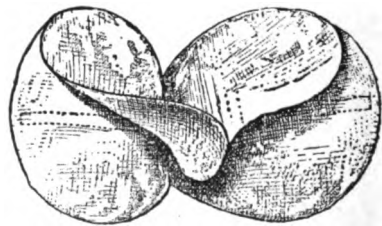


FIG. 2

Having provided himself with the flowers, of which a couple hundred will be required, the performer should divide this quantity into (say) three "loads." Taking the flowers one by one between finger and thumb, he presses each flat upon its predecessor, and when he has thus dealt with a sufficient quantity, secures them with an elastic band, or, better still, between two slips of stiffish cardboard, 3 by 2 inches, with an elastic band passed round these in the direction

of their greater length. If the ends of the cardboard be pressed they naturally separate in the middle, and at once free the flowers. The getting off of a couple of elastic bands from the flowers themselves takes longer, and even seconds are of importance to the effect of a conjuring trick.

Having thus prepared his "loads"

bag and pins it. Some introduce the load in the act of making the cone; by palming it and forming the cone around the hand containing the load—then dropping it into the bottom.

The production of a second load is a very easy matter, for the general attention being drawn to the gush of flowers from the mouth of the cone gives the



THE PRODUCTION OF FEATHER FLOWERS FROM A FLAG

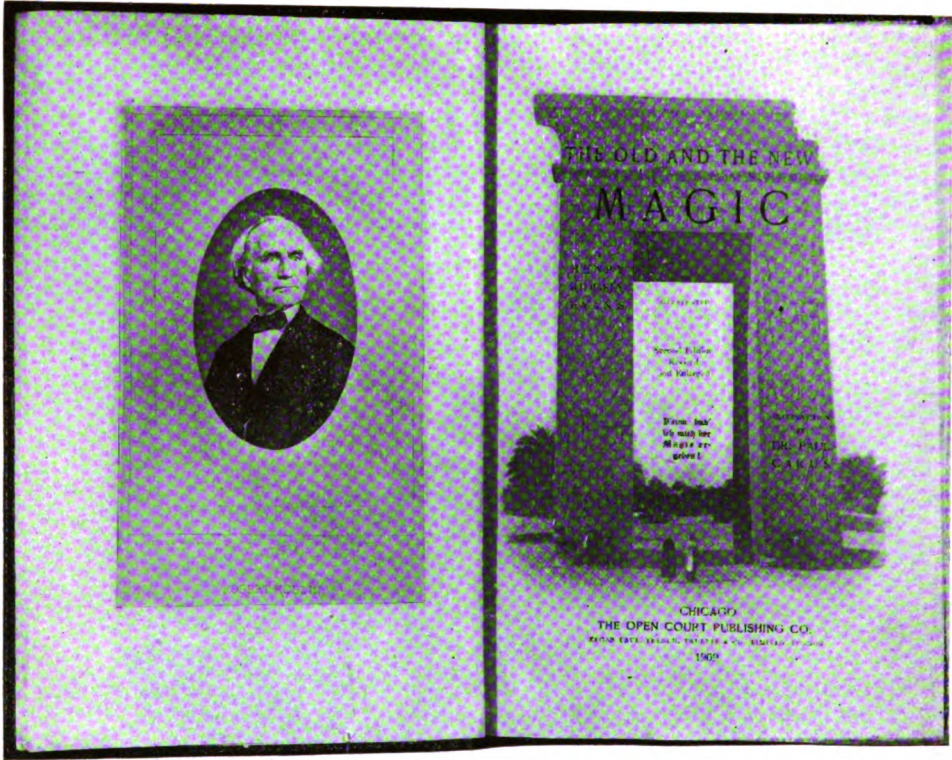
(which will comprise about seventy flowers in each), and disposed them about his person so as to be instantly get-at-able when needed, the performer is ready to show the trick.

His only further requirements will be a full-sized sheet of wrapping paper, and a pin, which he may stick into the collar of his vest till needed.

Showing both hands and paper to be empty, he twists the sheet into a conical

performer a chance to produce it.

The performer gets the third load in the palm of his left hand, opens out the empty cone. Then spreading the paper over his right hand, he brings the left hand down on its center, as if merely crushing the paper, and twists it into a crumpled ball, the load safely secreted in the center. He now unfolds the paper and again a flood of flowers comes pouring from it.



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second sight. No better idea of the complete manner in which the whole field of magic is covered can be given than by reproducing the entire table of contents:

Introduction by Dr. Paul Carus—History of Natural Magic and Prestidigitation—The Chevalier Pinetti—Cagliostro: A Study in Charlatanism—Ghost-making Extraordinary—The Romance of Automata—Robert-Houdin: Conjurer, Author and Ambassador—Some Old-time Conjurers—The Secrets of Second Sight—The Confessions of an Amateur Conjurer—A Day with Alexander the Great—A Twentieth Century Thaumaturgist—A Gentleman of Thibet—Magicians I Have Met—The Riddle of the Sphinx—Treweyism—Thurston the Thaumaturgist—The Davenport Brothers—The Great Slate Test—Mysterious Mr. Maskelyne—Automata: A Sequel to "The Romance of Automata"—The King's Conjurer—A Master of the Magi—The Necromancy of Numbers and Letters—Appendix: Additional Notes on Preceding Chapters—Index.

One of the most entertaining chapters in the book is "The Confessions of an Amateur Conjurer," in which Mr. Evans

THE OLD AND THE NEW MAGIC. By Henry Ridgely Evans. Second Edition, revised and enlarged. Introduction by Dr. Paul Carus. Illustrated. 550 pages. Price, \$2.00. Published by The Open Court Publishing Co., 358 Wabash Ave., Chicago, Ill.

tells of his own introduction to the mysteries of magic.

The Old and New the Magic is the greatest inspirational work on magic art ever written, and will arouse, stimulate and inspire every professional and amateur magician and make magical enthusiasts of those who read its enchanting pages.

Writing of magical books and literature, Mr. Evans says:

"The literature of natural magic is not extensive. Thirty years ago, first-class works on legerdemain were rare. Houdin's 'Secrets de la Prestidigitation et de la Magic,' which was published in 1808, was out of print and, says Prof. Hoffmann, 'the possession of a copy was regarded among professors of magic as a boon of the highest possible value.' Hoffmann picked up an old second-hand copy of the work in Paris, and translated it in the year 1877. To-day, books on sleight of hand have been multiplying rapidly. Every professor of the art thinks it incumbent upon him to publish a treatise on magic. Strange to say, the good works on the subject have been written by amateurs. Prof. Hoffmann (Angelo Lewis), a member of the London bar, has written the best book; following him have come Edwin Sachs and C. Lang Neill. The autobiography of that arch-master of magic, Robert-Houdin, was translated, in 1859, by Dr. R. Shelton Mackenzie of Philadelphia. Thomas Frost, in 1881, produced an interesting work on 'Lives of the Conjurers,'

but it is now quite out of date. I know of no really scholarly treatise extant to-day on the history of prestidigitation."

Mr. Evans is too modest. *The Old and the New Magic* is the most scholarly treatise on magic that I know.

I cannot refrain from also quoting a few words about Charlier, the card adept and one of the most unique characters in the history of magic:

"Charlier is a name to conjure with. He was a species of Don Quixote and Robert Macaire fused together; a 'Man in the Iron Mask,' minus the covering of wire and velvet. But masked he was, with the impenetrable face of an Egyptian sphinx. There never lived outside the history books a more mysterious personage. . . . Some say that Charlier taught card manipulation to Robert-Houdin in Paris, and instructed many other famous professionals of the Continent. Some say he was a German, some a Frenchman, some a Turk, some a Russian, some an Italian, some a Greek. Some men say he was the 'Wandering Jew,' Ahasuerus, about whom so many legends cluster. No one seems to know exactly who he was. He spoke many languages well, and preserved the secret of his identity and nationality. He appeared mysteriously in London, and as mysteriously disappeared. I ask again who was this sphinx-like Charlier, this old man, possessed of such astonishing vitality: dried up like a mummy, yet vigorous as a fellow of twenty?"

The Dazzling Top



ALL the scientific playthings ever invented do not compare, to my mind, with the "Dazzling Top." This remarkable toy, founded upon the persistency of impressions upon the retina, occupies the position of honor in my cabinet of curious optical illusions. I have entertained children, and grown-ups too, for hours at a time with this charming novelty.

It is an ingenious specimen of a perfected Helmholtz top—a metallic toy put in motion by means of a cord wound round a groove. It is well described by M. Gaston Tissandier in *Les Recreations Scientifiques*. The axis is hollow, admits a metallic stem and fits into a handle which is held in the hand.

The top is placed upon a little cup in an upright position, and it is then set spinning in the usual way with a cord. The stem and handle are then withdrawn and as the top will continue to spin for a long time, discs and various outline shapes can be fixed upon it and various objects will be shadowed thereon. Cups,



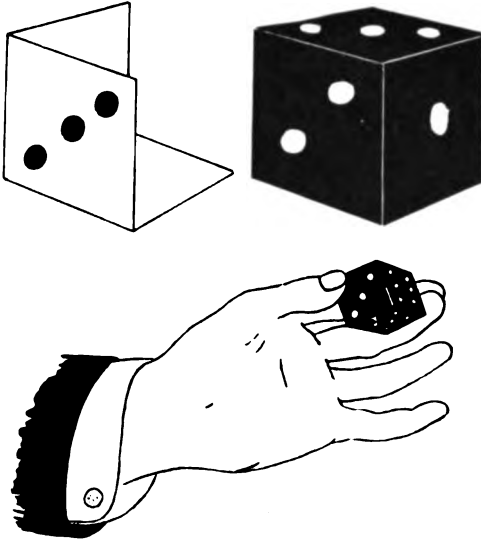
bowls, candlesticks and jugs can be seen plainly revolving as the top carries the wire representation in outline rapidly past the eyes.

The Changing Die

(See paper cut-out apparatus inserted as Frontispiece)



VERY few pocket tricks will be found more effective than this charming little deception. An examined die is made apparently to change



THE CHANGING DIE

completely from black to white, though it is in reality only of the first named color. A black paper or wooden die, about an inch square, is submitted for examination in a casual, off-hand way. It is then taken and held between a finger and thumb of the left hand by two di-

agonally opposite corners, as shown in the illustration, three of its sides being thus simultaneously exposed. The performer has but to pass the forefinger of the opposite hand over it, in an upward direction, when it is seen not only to have changed points, but color, being now white, with black spots. Another touch of the right hand, and it becomes black as before. It is immediately handed for examination, but nothing can be found to explain the mystery.

The secret lies in the fact that the die is used in conjunction with a paper or tin shell, which exactly fits over it, covering three of its sides. This is enameled white with black spots. After the die has been examined, this is privately passed over it, and the die is arranged in the hand, as shown in the diagram, in such a way that only the three uncovered sides are visible.

When the die is for a moment covered by the opposite hand, it is made to perform a semi-revolution, bringing the three white faces to the front.

When the trick is over, the die is taken in the right hand, and allowed to drop out of the shell, the latter being then palmed, and the die offered for examination.

NOTE—The explanation given here is from Professor Hoffmann's "Later Magic." A neat wooden die and white enameled tin shell for this trick may be obtained from any of the magical dealers whose advertisements can be found in this magazine.

The Penetrative Penny

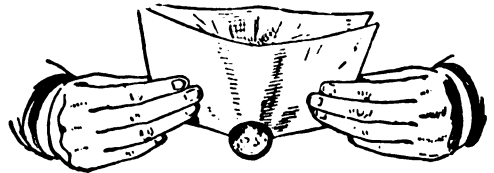
(Professor Hoffmann)



IN a piece of stout paper cut a circle three sixteenths of an inch less in diameter than a penny. Invite any one to pass a penny through the hole without touching the coin or tearing the paper. He will naturally tell you that it can't be done, the penny being larger than the hole. And yet the thing *can* be done—easily done.

Fold the paper exactly across the center of the hole; then take it in both hands, and ask some one to drop the penny into the fold. Let it rest just over the hole, its lower edge projecting below.

Bend the corners of the paper slightly upwards, as indicated in the illustration.



This elongates the opening and, if the movement be continued, the penny will, after a second or two, fall through by force of its own weight. The paper remains uninjured.

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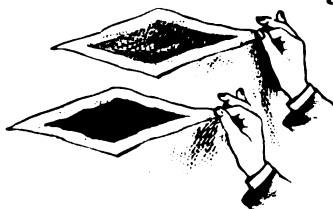
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The January Issue of MAGIC

The January number of MAGIC is of great interest to magicians in general, as a glance at the Table of Contents will show:

The Magic Shop—What a Conjuror Can Do—Josette's Marvelous Rising Cards—An Effective Match-Box Fake—A Vanishing Card—Bertram's Two-Handed Pass—Handkerchief and Rubber Band—Conjuring as a Social Advantage—The Magical Market.

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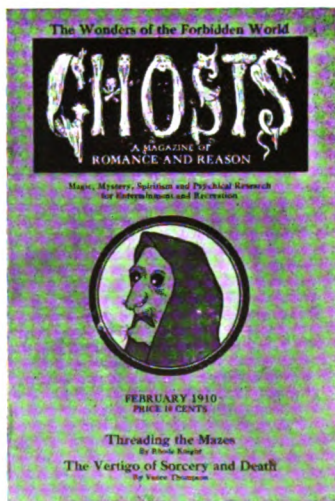
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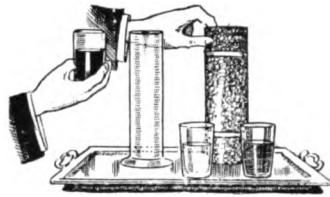
Imro Fox
Comic
Conjurer

The Ribbon
from an
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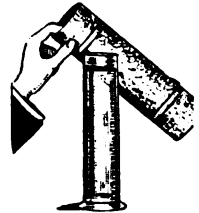
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MAGIC

THE MAGAZINE OF WONDER

VOLUME 1

CONDUCTED BY A. M. WILSON, M D.

NUMBER 3

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MAGIC is published every month by Ernest Evangeline, 3619 Thompson Avenue, Kansas City, Missouri, U. S. A. Yearly subscriptions, \$1.00. Foreign postage, 25 cents extra. Single copies, 10 cents.

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His only regret is that he has so little time for letter-writing. He has been able to acknowledge personally only a few of the many subscriptions and letters of appreciation received from all parts of the world. He will make this, therefore, an opportunity to thank every one who has shown an interest in his little magazine. He is pleased to announce that among his subscribers are most of the men who are making magical history.

A Twenty-five Dollar Prize for Magicians

In the last two issues of *MAGIC*, reference was made to an annual prize to be given for the best contribution made to the art during 1910. It has now been decided to offer this prize upon the following terms:

Twenty-five Dollars (real money) will be paid January 1, 1911, for the best contribution offered to *MAGIC* for publication during the present year. The length of the article and the style in which it is written will not be considered. The award will be made on the merit of the idea expressed, and is offered to the magicians of the

world for the best trick, illusion, idea, method, book or article that is invented, designed or written in the year 1910.

The award will be made by a committee comprising the following gentlemen: Mr. Adrian Plate, Mr. Howard Thurston, and Dr. A. M. Wilson.

The picture of Imro Fox accompanying Mr. Evans' article in this number, was made from a photograph of the memorial picture on exhibition in the rooms of Martinka & Co., New York. The original is an oil painting made by a friend of the late comic conjurer, an eminent artist in Munich, Germany. All of the apparatus used by Fox has been turned over to Martinka to dispose of for the benefit of the estate.

Mr. Hereward Carrington's article on "Tricks in the Gambling Game," announced last month for publication in the April number, has been reserved for the May issue on account of additional time being required to complete the illustrations.

The illustration entitled, "The Production of Feather Flowers from a Flag," used with the article on Flower Production printed in the March number, was reproduced from a photograph of a "Mysto" demonstrator, kindly furnished by the Mysto Mfg. Co., Westville, Conn.

So many requests have been made for the rest of "The Animated Refrigerator," that it has been decided to complete it at once and run it in an early number.

Mr. Henry Ridgely Evans has written for the May issue of *MAGIC* a very interesting article on "The Wand." It will be illustrated from photographs of famous wands and explanatory drawings of trick wands.

Mr. Donald Holmes, whose original "Card Mystery" appears in this number, is the author of "Some Modern Conjuring," one of the best of the new books on the subject.

MAGIC

VOLUME I

APRIL 1910

NUMBER 3

“And while Time has been flying, Magic has not lagged behind. The Art of Deception, like other arts, has made vast strides during the last quarter of the dead century. Indeed, probably at no time in the world’s history has so much thought and ingenuity been brought to bear upon this subject. New and brilliant illusions have been devised, new sleights and improved methods have been invented, and old tricks have been so rejuvenated as to be practically new.”

—PROF. HOFFMANN

Imro Fox, Comic Conjurer

By Henry Ridgely Evans



MAGIC! And so the curtain has rung down forever on genial Imro Fox, the comic conjurer. The stage has lost one of its most unique figures. He died in Utica, N. Y., on March 4th. I met Fox in Martinka’s “little back shop” some ten years ago. He remarked to me, “I am no conjurer; I am a comedian.” He was both. He took Magic seriously, like all students of the art, but his presentation abounded in humorous features. The man who has a contempt for magic exposes it on the stage. This Fox never did, so far as I can recollect. He had many little eccentricities, such as pretending to stumble and pick up a pin. The spectators usually thought this to be a part of Fox’s comic act, but it enabled him to execute many subtle magical moves unbeknown to the audience. He would clumsily drop the solid “cannon ball” and exchange it for a hollow one “well loaded.” This

feat was accomplished behind a table. I always thought it a bad move, an inartistic piece of sleight of hand, but it was *à la* Imro. Enough said! Fox differed from most necromantic comedians in this way—he always made himself the butt of his own jokes, not some poor devil of a spectator, dragged upon the stage unwillingly to be the victim of a Roman holiday. Imro

Fox was not a great conjurer, but he was a most genial, a most amusing entertainer. No one looked bored when the curtain fell on his act. He was the prince of good fellows. Concerning his early career, I quote the following from my book, *The Old and the New Magic*:

Imro Fox, “the comic conjurer,” was born May 21st, 1852, in Bromberg, Germany. He came to the United States in 1874, and after serving as a *chef de cuisine* in several New York hotels, finally came to Washington, where he presided over the kitchen of the old Hotel



IMRO FOX

From an oil painting by an artist friend

Lawrence, a famous resort for vaudeville people. When not engaged in culinary duties, he practiced sleight of hand tricks. In the year 1880, a strolling company came to the city, having as its bright, particular star a magician. The man of mystery, alas, was addicted to the flowing bowl, and went on a spree after the first night's performance. The manager of the troupe, who was staying at the Lawrence, was in despair. He told his woes to the proprietor of the hotel, who informed him that the *chef* of the establishment was a conjurer. Descending to the "lower regions" (a capital place, by the way, in which to seek a disciple of the black art) the theatrical man discovered the genial Imro studying a big volume. Near by a black cat sat blinking at him. Upon the stove was a hugh caldron. The *mise en scene* of the place was decidedly that of a wizard's studio. But things are seldom what they seem.

The book which Fox was so industriously conning proved to be a dictionary of the French language, not a black-letter tome on sorcery. The *chef* was engaged in making up a menu card, in other words, giving French names to good old Anglo-Saxon dishes. The caldron contained soup. The cat was the regular feline habitue of the kitchen, not an imp or familiar demon.

"The *chef*, I believe," said the manager, politely.

"I am," said Fox.

"You are an amateur conjurer?"

"I amuse myself with legerdemain oc-

asionally."

"You're the man I'm looking for. I am the proprietor of a vaudeville company playing at . . . The gentleman who does the magic turn for me has disappeared; gone on a prolonged debauch . . ."

"Ah, I see," interrupted Imro, "a devotee of the 'inexhaustible bottle' trick."

"I want you to take his place," said the manager, and fill out the week's engagement. I will arrange matters with the hotel proprietor for you."

"*Donner und Blitzen!*" cried Fox. "Why, I never was on a stage in my life. I'd die with fright. Face an audience? I'd rather face a battery of cannons."

"Nonsense," answered the theatrical man. "Do help me like a good fellow. It will be money in your pocket."

After considerable persuasion, Fox consented. The culinary department was turned over to an assistant. That night Imro appeared on the stage, habited in a hired dress suit that did not fit him like the proverbial "paper on the wall." With fear and trembling he made his bow, and broke the ice by the following allusion to his very bald pate: "Ladies and gentlemen, why is my head like Heaven? . . . You give it up! Good! Because there is no parting there!" Amid the shout of laughter occasioned by this conundrum, Fox began his card tricks. In the argot of the stage, he "made good."

This event decided him; he abandoned cooking for conjuring; menu cards for the making of programmes.

A Card Mystery

By Donald Holmes



TWO packs of cards are shuffled, and one placed in the hands of a spectator, performer retaining the other. The spectator is requested to mentally select any number; then to privately count down the cards in his pack to such number, and turn up the card next in order. The performer follows his example by counting down the cards in his own pack until stopped by the spectator, when it is found that the two cards turned up are exactly the same in suit and value.

While the above effect is not new in

card magic, I believe the means employed are not generally known. A little preparation is necessary before presentation. Obtain two packs of cards, and from one remove any card you may elect, say the three of spades. Cut a section out of one end of this card, as in Fig. 1, of such size that it may easily be covered by the ball of the thumb when held as in Fig. 2. Place this prepared three of spades on top of the pack. This pack, which I shall designate as No. 1, is the one you retain in your possession during the trick.

Pack No. 2 is unprepared, except that

just previous to the beginning of the trick under consideration you take pains to have the three of spades of this pack on the top.

You come forward with pack No. 2, carelessly shuffling the cards, but taking care that the position of the three of spades remains undisturbed at top. (If you are able to palm a card, you may palm off this card and offer the pack for shuffling.)

Hand the pack to a gentleman and request him to mentally select any number he may elect, and to count a like number of cards, one after the other, off the top of his pack. You caution him to count his cards noiselessly, so that it will be impossible for you to easily determine the precise number chosen. Meanwhile, you may turn your back as an extra precaution in his favor.

When your assistant announces his task accomplished, you request him to replace the counted packet on the top of the pack. (Note: The mere process of counting the cards off the pack shifts *top* card—the three of spades—to the *bottom* of the packet. Therefore, when the assistant has counted packet and it is replaced on the pack proper, the three of spades rests in the pack at the number mentally chosen by the spectator.)

You then take the pack in your own hands, plainly showing, without verbally calling attention to the fact, that your hands conceal nothing. You explain to your auditors what has so far taken place. You say, "This gentleman has counted off a few cards from the pack, the precise number of which is known only to himself—cer-

tainly not to me." As you say "counted off," you suit the action to the words, and with a careless gesture apparently draw off the top card of the pack, instantly replacing it thereon. Now, as a

matter of fact, you actually draw off *two* cards, the *top* and *bottom* cards of the pack. Fig. 3 shows the operation in detail, and just a little practice before a mirror will enable you to execute this simple sleight effectively. You hold pack, face down, in left hand in position for dealing, but slightly elevated off the palm. The right hand approaches the end of the pack nearest to it, fingers above, thumb below. Then,

as the fingers of the right hand draw the top card off the end of the pack, the thumb simultaneously draws off the bottom card, pressure between the fingers and thumb bringing the two cards together as one the instant they clear the pack, and as such they are replaced on the top. A little practice will enable

you to perform this operation so that the two cards come away from the pack fairly squared up together, but even should they show as two cards, audience would have no reason to suspect anything, merely supposing that you had drawn several cards together off the top of pack.

You replace the two cards on the pack, and hand the latter back to your

volunteer assistant. By the secret transfer of the bottom card to the top, the three of spades now occupies a position one card lower down in the pack than it did when the assistant counted off his packet. You obtain pack No. 1 from the table, and after a little shuffling, during which the prepared three of spades is

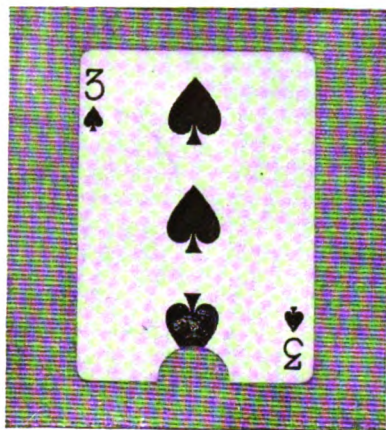


FIG. 1

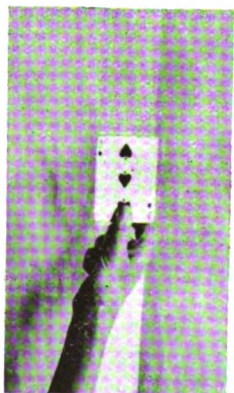


FIG. 2

Photographs after drawings by Mr. Holmes

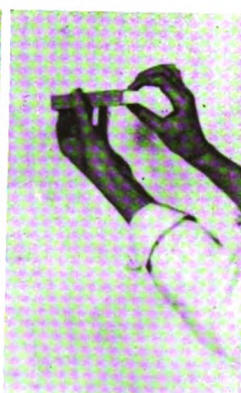


FIG. 3

retained on the top, you place the cards in your left hand in position for dealing, with the prepared end of the three of spades towards the right. You state that you are about to deal a few cards off this pack, and you will ask the gentleman to call "stop" when you have dealt off a number of cards corresponding to the number originally chosen by him. You proceed to draw one card at a time off the top of the pack, dropping them in a packet upon the table. In other words, in each case you draw the card directly *under* the prepared three of spades, the segment cut out of this top card permitting the tip of the right forefinger to withdraw the card next below it. When

the spectator calls "stop," you immediately seize the *top* card (the prepared three of spades), and draw it off the pack between the thumb and fingers, the ball of the thumb masking the missing segment, as in Fig. 2, when you show the face of the card. Show plainly that this card is actually drawn off top of pack.

You now request the gentleman to count off a like number of cards from the top of pack in his possession. When he complies, request him to turn up the next card on pack proper, and he will be amazed to find the three of spades occupying the identical position in his pack as the same card occupied in your own.

The Ribbon from an Orange

By Ernest Evangeline



HIS brilliant parlor trick is described by Professor Hoffmann as, "The Bewitched Orange," and by David Devant, "The Weird Orange."

In the actual presentation of this trick I have found it advisable to depart from their methods. The effect of the

open. It is found to be quite innocent of any intent to deceive.

The pictures tell the whole story. I use a darning needle or bodkin with an "eye" long enough to just take the ribbon through flat. I color the needle by heating it over a lamp or gas flame to give it a "gun metal" finish, so that

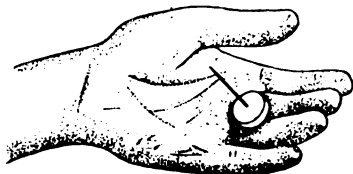


FIG. 1



FIG. 2

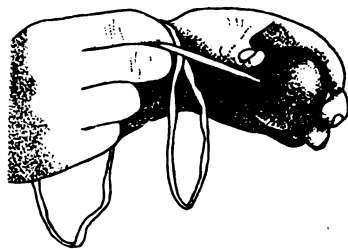


FIG. 3

trick is the same in every case. A small unprepared orange is selected by one of the company from a plate containing several. It is examined and returned to the entertainer, who immediately seizes a knife and begins to peel it. After one or more small pieces have been torn off, he suddenly jerks out about a foot of "baby" ribbon. Laying down the knife he proceeds to pull out of the orange a long strip of the ribbon which is handed to any lady present, and the orange passed for inspection after being cut

when it is dropped with the knife on a table with a dark covering it cannot be seen.

I prepare for the trick by purchasing three or four "Sunkist" oranges of the same size, with the tissue, trade-marked wrapper on them, having my needle and ribbon coil with me and selecting oranges which, when pressed on the needle and coil of ribbon, will just allow the point to appear on the other side. I use two yards of the best narrow orange-colored silk ribbon with smooth edges.

One end of this is passed through the eye for about one and a half inches, and the rest of it wound tightly round the needle in the form of a little coil. A pin stuck right through the coil keeps it from coming undone. I present the trick in the following manner:

I ask my friends to excuse me for a moment and disappear in the direction of the kitchen, returning immediately with a plate of oranges with the tissue wrapper still round them as though I had just picked them out of a full box, and with the needle and ribbon coil concealed in my left hand (Fig. 1), from which I pull out the pin that holds the ribbon in place. As I enter the parlor I commence my "patter."

"My wife's uncle, out in California, wrote us a couple of weeks ago that he was sending a box of silk ribbon made of silk spun by California silk worms. We have not seen the ribbon but we received a box of Sunkist oranges and have discovered our uncle is something of a practical joker."

Here I offer the plate to someone in the room.

"I want you to select anyone of these oranges. That's right, take the wrapper off and give it a close inspection. Looks just like a regular orange does it not?"

I put the plate and remaining oranges

on the table.

"Now if you will let me take the orange, I will show you where the joke comes in."

I take the orange with my right hand and press it home full on the needle in my left hand. Then with my right hand I pick up a fruit knife and tear off a part of the peel where the needle comes through. With the knife blade on one side of the needle and my thumb on the other I jerk the needle out, bringing some of the ribbon with it, the end inserted in the needle eye slipping out. With my thumb I work the needle against the side of the knife blade between the company and myself and put them both on the table, the knife on top.

About a foot of the ribbon comes through at the first jerk. As I pull out the rest of it I say, "I once saw a snapshot of a California girl with her hair done up in oranges, but I never knew before how it was done."

Handing the ribbon to one of the young ladies present, I again pick up the orange and cut it in half, endeavoring to cut in the same direction taken by the needle. It is then offered for examination, and of course, is found in a perfectly natural condition, with nothing whatever to account for the presence of the ribbon.

The Man with the Mystic Shadow

By Max Sterling



HERE is a novelty necessarily intended for the stage only, and involves an entirely new principle in magic. The conception is entirely original, and although the author has never staged it, on a miniature scale it proves thoroughly practical. It is now published for the purpose of stimulating further application of the system, or the act may be adopted in its entirety.

In effect, the rising curtain discovers a narrow raised platform supported by a number of slender trestles, behind which, centered at the back of the stage, is a single projecting lantern with folding screens at either side.

The performer enters, and describing the exceptional character of shadow pantomime he is about to introduce,

draws special attention to the absence of all apparatus, etc., and the impossibility of utilising stage traps, or the side entrances of the stage itself, for the remarkable phenomena produced, for during the entire performance it will be observed his isolated shadow does not for a second leave the sheet. He now mounts the platform and the white sheet descends in front of him.

His shadow and that of the platform are immediately thrown into strong relief by the turning of the stage lantern up and the "Front of House" lights down.

The performer commences in the orthodox manner by baring his arms, slowly turning his hands to proclaim them empty. Without further movement than closing the fingers an egg is produced. A second later it is a living chicken;

again it changes into a full grown fowl. A series of handkerchief tricks provide sufficient cover to produce tables, chairs, or any other desired objects the solidity of which are demonstrated by slowly re-

which are the whole key to the mystery. The center lantern is turned low with open lens, on the curtain rising.

The two side lanterns have been previously keyed to the point of fusing the

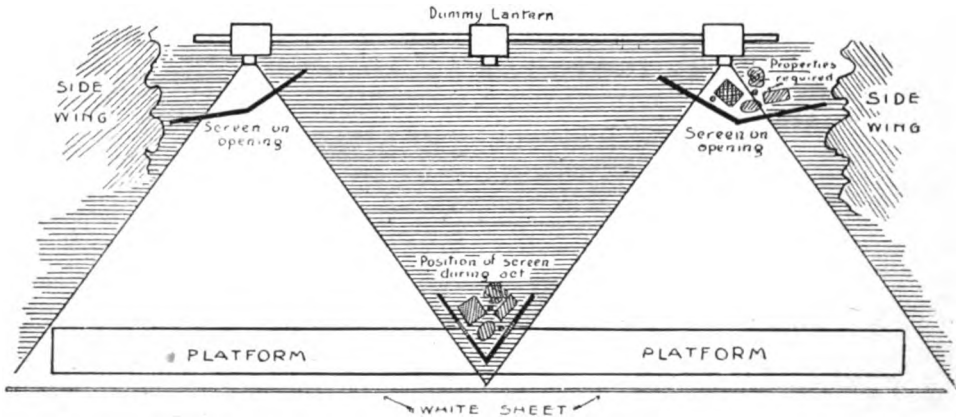


DIAGRAM OF STAGE SET FOR "THE MAN WITH THE MYSTIC SHADOW"

volving that the shadow of all sides may be cast.

Possibilities of the most extravagant effects are only limited to the ingenuity of the artiste himself.

The accompanying illustration fully explains the stage setting and preliminary screening of two secret lanterns

focus in the center of the sheet, to obtain which each lens is masked with one side square. The center lantern is of no importance, and acts simply as a "misdirection" while the stage is exposed.

NOTE—Mr. Max Sterling is the author of "Problems in Mystery," and the novelty described above, which is completely explained in that book, is one of the most valuable contributions made to the art of magic in years.

Problems in Practical Magic

New Problems in Subtle Conjuring for Magical Students

"The work of a conjurer is so subtle that to the enthusiast it will have as much fascination as the unravelling of a mystery has for a great detective."—DEVANT

These "Problems in Practical Magic" will be a regular feature of MAGIC. Original problems and solution to those printed are desired and will be paid for when acceptable. Send rough pen or pencil drawings when necessary and a stamp for return if unavailable.

1

An Original Handkerchief Production

For the first problem I have selected an excellent suggestion submitted by Mr. Harold Latham. As his trick stands, without any changes whatever, it is a splendid effect and well worth while. I will give his version just as written:



FIG. 2

EFFECT—The left hand shown empty and sleeves right up. Performer pretends to see handkerchief floating in air and makes a grab with left hand. A fan is taken in right hand. Left hand is fanned for a while. Handkerchief is now pulled out of the closed left hand.

SECRET—A fan is lying upon a table spread out. Under handle end of fan is lying a small tube of brass or tin, 1 1-4 or 1 1-2 in. in diameter and 2 1-4 in. long.

open at both ends. This tube contains the handkerchief. Left hand is now shown empty, and closed. Right hand picks up fan with tube at same time. Performer now stands left side to audience. Right hand now fans left, during which a slight stroking movement is made with fan over left hand, which for a moment conceals left hand from the audience. It must be understood that when fanning the left hand, the right should be just above left.

During one of the stroking movements, tube is simply dropped by right hand, under cover of fan, into left. The movement is so natural that it is unnoticeable. Right hand now pulls handkerchief out of closed left hand (really from tube in left hand).

In placing handkerchief on table or over chair back, tube is dropped under cover of handkerchief into servante or got rid of by means which suit the performer best.

I believe Mr. Latham's trick can be made still more artistic by endeavoring to have the handkerchief appear slowly while fanning, after dropping the tube into the left hand (See illustration). A beautiful and perfect illusion will thus be created.

It is possible that the handkerchief could be worked up and out of the tube with the finger. I would like to have some other opinions on this point.

2

Diminished Cards

In this capital deception, sent in by Mr. J. J. Charles, Jr., is the making of a stunning pocket trick suitable for impromptu performance on any occasion. The trick should be executed without the use of the card box.

EFFECT—The performer comes forward and has three cards chosen. He then shows his pocket empty and tells the audience that he is going to pass the cards into his pocket, and to make it more wonderful he is going to reduce them in size in the passing. The cards are shuffled back in the pack and are commanded to pass. The cards are found in the performer's pocket, but greatly reduced in size. Then, being afraid that they cannot see them well, he restores them by putting them in a box.

SECRET—The secret is simple enough. The performer forces the three cards on the persons by the aid of a forcing pack, if he is not adept at the common way. The pocket is shown empty by the simple way of having the small cards, which are duplicates of those forced, in the upper corner of the pocket. When the cards are in this position the pocket may be turned inside out without disclosing the concealed cards. The cards are restored by the use of a card box which almost everybody knows. It is usually made of some polished wood. It is about half an inch deep and has a loose flap which may be placed against the top or bottom, for the box opens in the middle and looks the same from

which ever side it is opened. The large cards are placed in top or bottom and the flap put on top of them. In this position the box may be shown apparently empty. The cards to be changed are placed in the box and the box closed. The box is then turned over, thus letting the flap fall down on small cards and disclosing the large ones when box is opened.

I believe it possible to reduce this trick to simpler terms. The card box should be omitted and cards restored to original size in a less obvious manner. Can the whole trick be executed from the pockets? Here is a chance for some magical inventor to score! Mr. Charles' idea is a good one.

3

A Small Flag Change

Mr. Loual Sugarman submits the next trick. It needs a little working over to obtain more natural movements.

EFFECT—Two small pieces of paper about four inches square and a small silk flag are shown. One piece of paper is formed into a tube around the forefinger and the silk flag tucked in. The ends of the paper tube are then folded in and sealed, and the tube hung up in full view or put in a glass. The second piece of paper is then rolled up empty, sealed and put in another glass. The flag is then commanded to change from the first tube to the empty one, and both glasses handed, without touching paper tubes, to two different spectators, who open tubes and find flag transposed.

SECRET—Get a piece of tubing (brass preferable but pasteboard will do), about three inches long and just large enough to fit over forefinger. A piece of vaseline camphor ice tube with slide is just the thing. Place this on two pins stuck into the back of a cigar-box as in Fig. 2. A folded handkerchief under the tube makes a pad on which to drop the loaded tube.



FIG. 2

Lay papers on top of cigar box so that one edge projects over tube. Show flag and in picking up one of the papers insert forefinger in tube and roll paper round it. Stuff flag in, fold in one end and in doing so let the tube containing the flag slide out on table back of cigar-box. Then tuck in other end and seal both ends. Roll up the other paper around finger, fold the ends in and seal as before, and in turning back for glasses exchange for sealed tube already loaded with duplicate flag and kept in coat pocket or vest. Place this in glass and hand both glasses to audience.

A very pretty trick. While similar to other tricks that have recently appeared, I believe it to be worth further consid-

eration. I object to it for the reason that the first tube, when formed, must have the "load" secretly dropped out of it behind the cigar-box on table in the act of closing one end of the tube. Now

this is a difficult thing to do in a *natural* manner with a tube of this size. The problem, therefore, is to devise some other means of getting the flag out of the first tube.

Box, Ball and Handkerchief

By Harold Latham



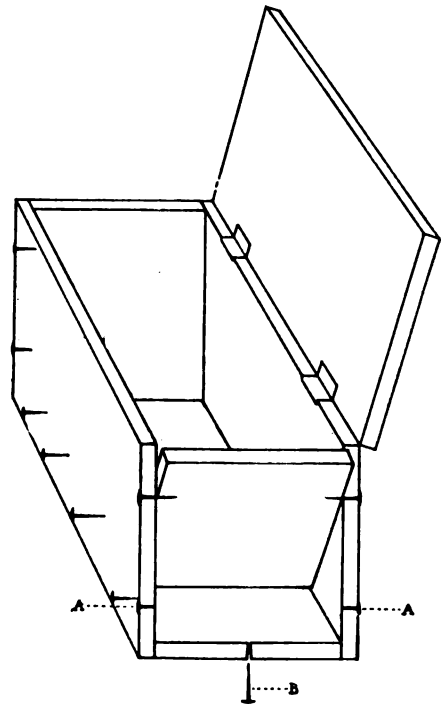
SMALL wooden box, five inches high, five inches wide and eight inches long, is given for examination. A billiard ball is then placed in the box by the audience, together with a borrowed handkerchief. The box is now tied up with string or tape, *by the audience*. Knots can be sealed if desired, and the string can be supplied by the audience. The box is now given into the hands of the performer who goes behind a screen for only twenty seconds and reappears once again with the billiard ball and handkerchief in his hands. Box is again examined and knots found to be exactly as they were tied and sealed.

The box can be easily knocked up at home. The wood should be a quarter of an inch thick. The sides must be nailed together with one inch nails. One end of box is faked in the following manner:

To outward appearances both ends seem alike, having five nails to secure each end. If the reader will glance at the illustration a moment he will see that the two nails at bottom of one end piece (AA) are imitation ones; that is to say, they are knocked in before the end is fitted and then filed off flush with the sides, thus letting the end piece swing backwards and forwards. The end piece is put in place and the nail B driven home. Thus, it will be seen, by withdrawing B, the end piece is free to swing as described. The nail B is now worked in and out a few times, so as to make a fairly loose fit, but not too loose.

Performer should have concealed in his pocket, a small screw-driver. On gaining possession of the box he retires behind the screen. The moment he is out of sight, he takes screw-driver from pocket, inserts the point under the head of the nail B and presses it out from the bottom. He next catches hold of it by his fingers and pulls it right out. It is then quite a simple matter to press side inwards, extract ball and handkerchief,

after which, performer presses the top of end piece, causing it to swing into place again. He then replaces nail, press-



ing it hard into place again and comes before audience showing ball and handkerchief out of box, which can be untied and examined once more.

Care should be taken to have the two top nails as near the top of end piece as possible, as the string and tape, if tied tightly, prevents to a certain extent the end piece being pushed in any great way, the top pressing against string when bottom is pushed inwards.

It does not matter how much string is used. It is quite easy to pull handkerchief and ball through it.

I invented this trick some five years back, and have never had the secret discovered, although continually working it.

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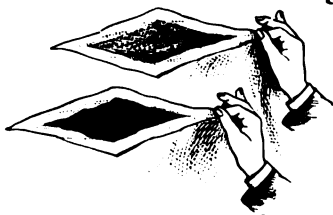
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The January Issue of MAGIC

The January number of MAGIC is of great interest to magicians in general, as a glance at the Table of Contents will show:

The Magic Shop—What a Conjuror Can Do—Joseph's Marvelous Rising Cards—An Effective Match-Box Fake—A Vanishing Card—Bertram's Two-Handed Pass—Handkerchief and Rubber Band—Conjuring as a Social Advantage—The Magical Market.

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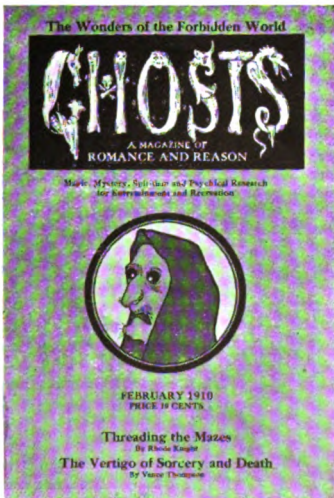
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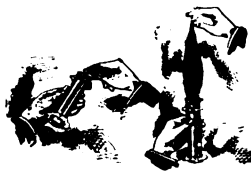
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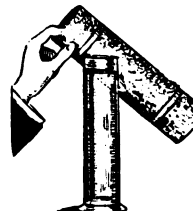
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MAGIC

THE MAGAZINE OF WONDER

VOLUME I

CONDUCTED BY A. M. WILSON, M. D.

NUMBER 4

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MAGIC is published every month by Ernest Evangeline, 3619 Thompson Avenue, Kansas City, Missouri, U. S. A. Yearly subscriptions, \$1.00. Foreign postage, 25 cents extra. Single copies, 10 cents.

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The Publisher Says

Flowers for the Living

I suppose every publisher gets a lot of letters from discontented ones—the never-can-bes that sputter round the big flashlights. A few have come my way lately. But I am too busy trying to make my paper worth a dollar a year, and insure my advertisers some profit on their investment to answer letters of this kind, or give them any consideration. With the writers, however, I want to go on record as standing for the distribution of flowers and bouquets to a deserving man before he is dead.

Therefore, if I err in handing out a few posies to a man who is working in magic and making good by entertaining the public, inventing new tricks, or writing about magic, please bear in mind that I believe in respecting the dead and in flowers for the living—when they can appreciate them.

With the June number *MAGIC* will be six months old. While no increase in size of the magazine is contemplated, I am making that number the best one issued so far. One of the "big store" features will be "Selbit's" charming lightning artist sketch, *A Night With the Moon*, Special permission for the reproduction of this sketch has been granted by the English Publishers, and it will be given complete with all the original drawings, patter and instructions.

A Night With the Moon is one of the very few up-to-date entertainments of this character that are available to the amateur for production without much practice and very little expense. With a few hours' study of this sketch, any bright young man, with a small blackboard and piece of chalk, can give a lightning "chalk talk" that will get some real laughs. No experience in drawing is necessary to do this sketch.

Commencing with the June number, the regular feature, *Problems in Practical Magic*, will be profusely illustrated with photographs made by one of the best amateur photographers in America, one who makes magic a "Sunday" hobby. No expense will be spared to make this department of great value to all interested in the art.

A most remarkable mystic drawing by Charles Ricketts entitled, "The Tree of Creation," forms the cover of the June number.

A Twenty-five Dollar Prize for Magical Students

Twenty-five Dollars (real money) will be paid January 1, 1911, for the best contribution offered to *MAGIC* for publication during the present year. The length of the article and the style in which it is written will not be considered. The award will be made on the merit of the idea expressed, and is offered to the magicians of the world for the best trick, illusion, idea, method, book or article that is invented during the pre-year.

The award will be made by a committee comprising the following gentlemen: Mr. Adrian Plate, Mr. Howard Thurston and Dr. A. M. Wilson.

Beginning with the June number, two new departments on Paper Manipulation and Shadowgraphy will be added to the regular features. While no great amount of space can be given to these subjects, enough good material will appear every month to make them worth while. They will be completely illustrated with drawings and photographs. Experiences and ideas on these subjects are desired and will be paid for when acceptable. Other regular departments will be added as fast as possible on Lightning Sketches, Practical Ventriloquism, Chapeaugraphy and other subjects related to magical entertaining.

ERNEST EVANGELINE

MAGIC

VOLUME I

MAY 1910

NUMBER 4

"It might seem that if the public became familiar with the methods of magicians who give public entertainments, their business would be gone. But this is not the case. As a peep behind the scenes and a knowledge of the machinery of the stage only help us to appreciate scenic effects, so an insight into the tricks of the prestidigitateur will only serve to whet our appetite for seeing him perform his tricks. The prestidigitateur will be forced to improve his tricks before an intelligent audience; he will be obliged to invent new methods, but not to abandon his art."—DR. PAUL CARUS.

The Story of the Wand

By Henry Ridgely Evans

"Come, bring thy wand, whose magic power
Can wake the troubled spirits of the deep."

—HEMANS: "Address to Fancy."



HE marshal carries his baton, the general his sword, the king his sceptre, and the wizard his wand. Every profession, every calling in life,

has its peculiar insignia or symbol. A magician without a wand would be like the play of "Hamlet" minus the melancholy Dane.

The use of the wand is very ancient indeed. In the Old Testament we read that Moses struck the rock with his rod (wand), and the water gushed forth to quench the thirst of the Israelites, during their journey in the Wilderness. When the Lord "multiplied his signs" in Egypt he sent Moses and Aaron to Pharaoh to contend against the Egyptian sorcerers. Aaron "cast down his rod before Pharaoh, and before his servants, and it became a serpent. Then Pharaoh also

called the wise men and the sorcerers: now the magicians of Egypt, they also did in like manner with their enchantments. For they cast down every man his rod and they became serpents: but Aaron's rod swallowed

up their rods." [Ex. vii: 10, 11, 12.]

Robert Heller, the famous prestidigitateur, told me once that he had seen this feat performed in Cairo by the Dervishes. The rods actually were serpents and hypnotized to such an extent as to become perfectly rigid and stiff. When thrown upon the ground and recalled to life by sundry mystic manipulations,

they crawled away alive and hideous as ever. Pressure upon the neck will often paralyze a snake. This, perhaps, will explain the miracle of the ancient magicians.

Dr. Paul Carus, in his introduction to



MOSES AND AARON PERFORMING THE MIRACLE OF THE SERPENTS BEFORE PHARAOH

(After Schnorr von Carolsfeld.)

The Old and the New Magic, says: "The early Christians (who, we must remember, recruited their ranks from the lowly in life) looked upon Christ as a kind of magician, and all his older pictures show him with a magician's wand in his hand." In a fresco of the catacombs, discovered in the St. Callisto Chapel, and dated by Franz Xaver Kraus (*Geschichte der Christlichen Kunst*, 1, p. 153) at the beginning of the third century, Jesus is depicted holding in his left hand the scriptures, while his right hand grasps the wand with which he raises Lazarus from the dead. Lazarus is represented as a mummy. The miracle of turning the water into wine, at the marriage feast of Cana, is portrayed on a Christian sarcophagus as being performed by the Saviour with a wand.

The ancient peoples, as will be seen from the above examples, always associated the performance of miraculous or magical feats with a wand. These wands were sometimes of metal as well as wood, and were engraven with mystical characters, zodiacal signs, and emblems of power. The Egyptian sorcerers possibly were acquainted with the magnetic properties of metals, and their wands played an important part in the curing of diseases. The old Druids of Great Britain and Gaul carried wands. The student of the so-called genuine sorcery should consult the works of Eliphaz Levi, where much curious information may be obtained about the magic wand.

The modern professor of sleight of hand and illusions carries a wand for two reasons: 1st, *Because of the historical significance of the magi's rod*; 2nd, *Because the wand subserves many useful purposes*. It materially assists in concealing large articles in the hand, and it affords a convenient excuse to turn one's back on the spectators, in order to pick up or lay down the mystic rod, thereby effecting some

secret sleight. Every magician should have his wand. It lends grace to his art. When some magical result is to take place, he should bring about the transformation presumably with the wand.

As Houdin says: "A touch of the wand on any object, or even a wave in that direction, forms the ostensible cause of its transformation or disappearance. . . . Last but not least, the wand is to the conjurer what a fan is to a lady: it gives ease to his movements, and saves him from the well known stage bugbear, the consciousness of possessing *arms*, and not knowing what to do with them."

The wand should be about thirteen or fourteen inches long, and tipped with ivory. An ebony rod is the most effective looking. The celebrated magician, John Henry

Anderson, had a small ivory skull fixed to one end of his wand. He set great store on this weird wizard's baton. Alexander Herrmann always used the wand with great effect in palming oranges. He spoke of his wand as his "little stick." "Give me a little stick!" he

would say, in the middle of a trick. Then turning round to look for the wand would effect some clever "hat-load." Mesmer, the famous magnetizer, carried a white wand and used it in his seances.

There are some tricks where the wand is absolutely indispensable. For example: in the cup-and-balls. The Jacob's Rod, or wand, is the supposed receptacle for the little cork balls used in the trick. The balls are extracted from the rod—at any rate they look as if they were squeezed

from it by the clever sleight of hand of the magician. To see Alexander Herrmann apparently extract eggs and oranges from his wand was something to remember. For straight out palming I have never seen his equal, because his work was so natural and convincing. In



ONE OF THE OLDEST REPRESENTATIONS OF CHRIST

From a Fresco of the Catacombs



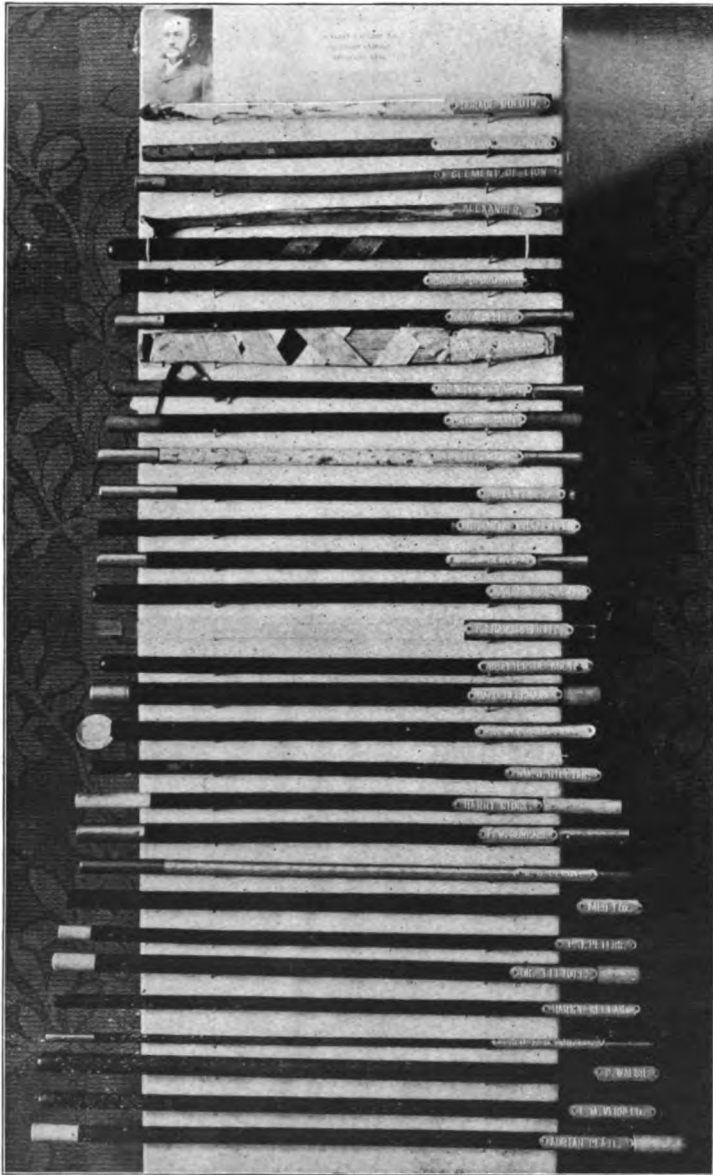
CHRIST TURNING WATER INTO WINE

From a Christian Sarcophagus

his day "backhand" palming was almost unknown. I doubt if it has added anything to conjuring.

Conjurer's wands are now made to disappear and produce handkerchiefs

mark to his audience: "This little stick I have in my hand is called the magic wand. It is absolutely of no use. I only carry it because the Magician's Union compels me to do it." This speech pro-



SOME FAMOUS WANDS IN THE ELLISON COLLECTION

and perform other magical effects too numerous to mention. The old coin-producing wand is known to all amateurs, but a number of fine improvements have been recently made in it.

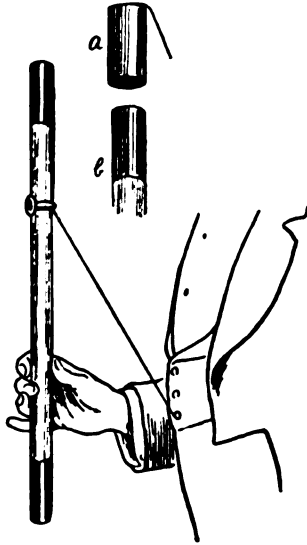
I once heard a prominent conjurer re-

voked a laugh, but it was inartistic because it disparaged the historical emblem of the wizard's calling: the supposed instrument of his power. Far better to say: "Ladies and gentlemen, behold the mystic wand. It was found in the num-

my-case of an Egyptian sorcerer, who lived two thousand years ago. It possesses great magnetic powers," etc., etc. Then let the conjurer proceed to execute some of the clever wand tricks described by Professor Hoffmann in his "Later Magic." Innumerable pretty tricks may be executed with the wand, such as wrapping it in paper, and making it disappear, etc. I advise amateurs to study the uses of the magic rod. One of the prettiest is the ring and the wand. "Old," you will say! Yes, old, but very clever. The Chinese and Japanese magicians use the fan instead of the wand.

So much for the wizard's wand. Long may it wave. To lay it down, means for

the conjurer to retire from the boards or to disappear forever into the realm of shadows. The great collection of wands of famous magicians made by Dr. Saram R. Ellison, of New York City, has recently been given by him to the Astor Library along with his magical books.



THE CLIMBING RING
From "Later Magic"

NOTE—In the Climbing Ring here illustrated, the wand is an ordinary one with a nickel-plated mount at each end. A cap of very thin metal, and plated in like manner, is made to slip over the mount at either end. On one side of this cap is a minute hole through which is threaded a piece of fine black silk, secured by a knot on the inside. The opposite end of the thread is attached to the lowest button of the performer's vest. The cap, till needed, may be tucked under the vest, or be hidden just inside the vest pocket. The illustration plainly shows how the trick is worked.

Having handed the wand for inspection, the performer gets the cap into his right hand, and when the wand is returned to him slips its lower end into it. He then takes the wand by the opposite end, in the left hand, so that the cap is now on the outer end. The slack of the thread is secured by the thumb, and lying along the wand, cannot be detected.

Some New Magical Wrinkles

Another Valuable Collection of Practical Conjuring Secrets



VERY valuable little volume by Mr. S. Willson Bailey and Harold A. Osborne has just recently been published. It is advertised as being sold for 50 cents, and contains more useful and practical material than any book ever offered for that money. A glance at the list of good things contained therein reveals some suggestive titles:

An Advanced Billiard Ball Vanish.

CARDS—An Effective Card Vanish, Marked Cards, A New Force, The Unique Rising Cards, Another Rising Cards, The Cards Out of the Pocket.

MISCELLANEOUS—Fuel for the Fire Bowl, The Nest of Boxes, The Confetti-Glass, The Tape and Rings, A Load for Umbrella Flowers, The Emergency Dial, A New Fish Pole, The Vanishing Glass, A Single Slate Message, Appearing Glass and a Lemon.

The short but charmingly written Foreword is especially attractive and is reproduced here:

"Wrinkles is an unpretentious little volume with no well defined mission as a sponsor for its inception. The suggestions and innovations which are contained in the subsequent pages are not presented as original creations,

but rather as a collection of rare curios, each of which was at one time the cherished child of another's genius—the zealously guarded gem of a contemporary.

"Through strange and devious but legitimate paths they have journeyed into our hands, until,

Wrinkles

A FEW SUGGESTIONS AND INNOVATIONS

BY S. WILSON BAILEY AND HAROLD A. OSBORNE



*S. Willson Bailey
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New York City*

TITLE PAGE OF "WRINKLES"

HANDKERCHIEFS—The Cloth Finger, A New "Kellar" Finger, An Excellent Method of Rolling Handkerchiefs for Production, The Trap-Fold, Handkerchief from Paper Tube, A Flag Harness, A Second Flag Harness, The Knotted Handkerchiefs, The Handkerchief and Candle, The Match and the Handkerchief, The Handkerchief and Nested Envelopes, The Soup Plates.

COINS—Finale to the "Miser's Dream," Improved Glass of Water Vanish for Coin, The New-Era Coin Tray, A Spectacular Coin Vanish.

BILLIARD BALLS—Barton's Billiard Ball Box,

by a veritable process of metabolism, such a change has been wrought that it is quite impossible, in the great majority of instances, to discover the original in the metamorphized.

"We do not expect that all the material will be novel to each reader but we do cherish the hope that each reader will find here and there a novelty—perhaps a suggestion of value."

The Psychology of Illusion

From the *New York Medical Journal*



It is characteristic of the thoroughness of French methods of education that more than one essay has been written in that language for the purpose of popular instruction in the art of the prestidigitator—an art that American pedagogues would probably consider beneath their notice. When we reflect, however, that religions have been founded on the apparent miracles of sleight of hand and the judicious management of illusory processes, the importance of the subject becomes manifest. We have read with interest a small volume on this subject recently issued in France.

It is not a manual for instruction in conjuring, but an analysis of the methods used by modern stage illusionists to amuse an audience by baffling and confusing it. These methods are substantially the same as those of the Egyptian magicians, as recorded in the Bible and elsewhere, and it is curious to learn that the same methods are used all over the world, and have been known to the magician caste everywhere from before the dawn of history. They are as much a part of human psychology and have played as important part in history as any other human characteristic.

There is nothing in the little work that is not already known to every amateur conjurer, but what he has learned in

detail is here scientifically generalized. The fallacy that "the quickness of the hand deceives the eye," which has satisfied so many spectators, is exposed and the real secret is explained—suggestion or misdirection at the proper moment. The skeleton of a given trick, the apparatus used, is least important; what tells is the performer's manner, his personality, his handling of the *mise en scene*. A trick that in the hands of a schoolboy would merely excite the derision of his companions becomes in the hands of a Robert Houdin a thing to stupefy a king, his court, judges and princes of the Church. These last, by the way, along with women, are the most easily taken in; while curiously enough, children are the hardest to deceive. The more highly intelligent and educated—as the word is generally understood, i. e., well read—an audience is, the more thoroughly is it taken in; this accounts for the imposing names cited in support of the genuineness of the silly tricks of siritualistic "mediums."

For reasons into which we have not space to enter, physicians have always furnished a large proportion of the students of magic; physician and magician were once the same individual. We recommend the perusal of *L'Illusion*, not only to our colleagues, but to all who are interested in human nature and the history of its development.

Problems in Practical Magic

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These "*Problems in Practical Magic*" will be a regular feature of *MAGIC*. Original problems and solutions to those printed are desired and will be paid for when acceptable. Send rough pen or pencil drawings when necessary and a stamp for return if unavailable.

Unable to obtain the illustrations for

this month's installment of this feature I am compelled, at the last moment, to omit it. Some very interesting material has been received, including an original method for vanishing small articles on a table or chair, and a very clever rising cards from the pocket. These, together with others, next month.—EDITOR.

The Million Dollar Mystery

Theodore L. De Land's Latest Card Stunt



It is certain that no other than Mr. Theodore L. De Land, Jr. could take an old, almost forgotten mathematical card trick like the ones with funny little colored pictures in old German trick boxes, and make an up-to-date mystery. "The Million Dollar Mystery" consists of nine regular sized playing cards on each of which is printed thirty miniature playing cards in colors. The instructions accompanying the trick explain the mystery further:

"Offer the enclosed nine cards to anyone, requesting that they mentally select any cards from a pack of cards and return to you any of these cards upon which their card is found. Instantly you name the selected card. Example: If the person selecting the card had thought of the Ace of Spades, the cards to be returned to you would be card A,

and cards No. 1, 8, 2, 9 and 7; these numbers total 27. Therefore, the 27th card on card A (counting down from the two little red arrows), is the Ace of Spades. In some cases you will be handed card B, instead of A, the same rule applies. The cards A and B will be known as the KEY cards; there are five little cards in each row, so it is an easy matter to count down by fives, as five, ten, fifteen, etc. Always hold the KEY card with the two little arrows pointing upwards."



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Mr. De Land is the inventor of more new, original and startling mechanical card effects than any other man living or dead. Some of his creations are: "Pick-it-Out," "The Devil's Own Trick," "The Haunted Ace," "Knock-Out," "Fadeaway," "Cagliostro's Card," "Yogi's Wonder," "Two from Five Leaves Nothing," "Rainbow Cremation," and many other effects.

A Watch Dial Problem

(David Devant)



THIS is a trick which any one can learn in half a minute, yet it is a trick that will baffle ninety-nine people out of a hundred. Take out a watch, put it on the table, and ask some one to think of an hour and then to consider that they have counted up to that number. Tell them that you will tap on the watch and that they are to stop you when the hour they thought of and the number of taps that you make added together come to twenty. It is then found that the performer always stops on the hour that the person thought of. Let us suppose that some one has mentally

chosen the hour of eight. When the performer has made twelve taps on his watch the audience tells him to stop, and his pencil stops on the hour of eight. The secret of this trick lies in the fact that the performer remembers that his eighth tap must always be on the twelve, and also, that then he must go backwards round the watch from twelve to eleven, then to ten, and so on. It will always be found that the hour selected by the audience will be the hour at which the pencil stops when the number of the hour added to the number of taps amount to twenty. If a large clock dial is used, it adds greatly to the effect in this trick.

Tricks in the Gambling Game

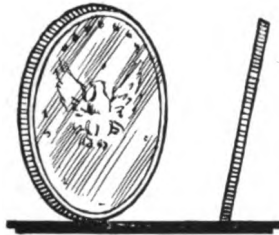
The Methods of the Cheating Gamblers and Card Sharpers

By Hereward Carrington

PART ONE



SHALL endeavor in this article to explain the methods of well known gamblers and card sharpers—such as we see at the race course, the saloon, and the gaming table. I begin by a very simple trick, often seen,—the “three-card trick.”



A BEVELLED COIN

The “sharp” takes up three cards, two suit cards and (say) a King. He places them on the table, face downwards, in order, and it is apparently very easy to see just where each card is placed. The King is at once picked out. Money is bet; it is again picked out. More money is bet, but this time, when the card is turned over, it is not the King, but one of the lower cards. The sharper had in some manner succeeded in changing the cards under our very noses, and making us lose our money—after allowing us to win the first time, so as to increase the bet! How did he do that? In this way:

Let us call the two suit cards, 1 and 2. The King we shall call 3. 1 and 2 are picked up, one in each hand, and then 3, the King, in the fingers of the right hand, under 1, which is held also in the right hand, only higher up in the fingers. Now, in laying down these cards, the first time, the lower of the two cards in the right hand is laid down first, then the top card, 3; but the second time, this top card, the King, is slipped out from under the other *first*, and the lower card placed on the table last. If this is done quickly, by an expert, it is almost impossible to detect the substitution; and we could swear that the lower card

was placed down first, and the higher one last. We bet accordingly—and lose!

Now, let us pass on to something else. We approach a group of men, three of whom are matching coins by spinning them. The “odd” man loses his coin—that is the bargain. Soon we notice that one of the men is losing nearly all of the time; the two others spin either both heads or both tails, all the time. And yet the spin seems to be fair: how is this?

Each of the two “sharps” (for they work in pairs) has two coins that have been “faked.” The edge of the coin is bevelled, so as to make the coin slant one way or the other slightly—enough to determine on which side it will fall, when spun. Now, on a certain signal, A and B both spin heads, or tails, as the case may be, and the coins cannot do anything else *but* agree. The third man, therefore, runs the chance, either of spinning the same as they do—making all heads or all tails—or of being the odd man, in which case he loses his money. But it will be seen the two sharpers cannot lose, no matter how many spins are made.



BLOCK OUT WORK

Undoubtedly the finest work put on cards. “a” shows the ornament marked for ace, and “b” shows unmarked scroll.

A trick often seen on the English race courses is what is known as the “purse trick.” The sharp, in this case, throws a shilling and a two-shilling piece into a large purse, and ties them in it. He then offers to sell the purse, money and all, for six pence or a shilling, as the case

may be. Needless to say, he finds many buyers. But when they open the purse, it contains only a penny and a half-penny.

The trick which is absurdly simple, is based on sleight of hand merely. The sharp throws a real coin into the air several times, and finally into the purse. But in throwing it into the purse the last time, he exchanges it, by palming, for another just the same size. [In England the penny is just the size of the two-shilling piece, and the halfpenny as the shilling.] This is twice repeated, and the coins can be felt through the leather of the purse. In that manner is another "flat" hoodwinked.

When we come to cards, marked cards are the most frequently employed, of course; and the methods of marking them are as ingenious as varied. Some-



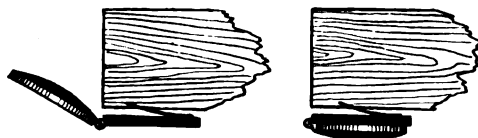
TWELVE DIFFERENT MARKINGS

Details of the little scroll have been blocked out to indicate a suit from the deuce to the king.

times the cards are glazed highly, all except in one spot; sometimes they are glazed more highly in one spot than elsewhere; sometimes a dot is imprinted on the back of the card, to indicate what it is—in some portion of the printed scroll work—and it would be practically undiscoverable to everyone unfamiliar with the marks, no matter how long he might look. Sometimes the scroll itself is a little different in every case. Sometimes, the stripes of a plaid, on the back of a card, will not make the corner all in the same way—the difference indicating the card. The slightest difference in the printing will serve to identify a card if you know what to look for, but can never be detected otherwise. Of course, the employment of marked cards is not always possible; the sharp has to play

with cards that are offered him: What then?

In that case, he proceeds to mark them himself, all unknown to the players, during the actual progress of the game. To do this, he may employ a number of different devices, one of the sim-



THE TABLE REFLECTOR

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plest being a finger ring, on the inner side of which is a tiny needle-point, and this he presses into the card at the proper place, when it is in his hand. When that card comes round again he will know it. All the important cards may soon be marked in this manner. He wins from that time on.

Another means used is a small mirror. By its aid, the sharp can see every card that he is dealing to those present, and this without any markings whatever. A mirror is simply hinged onto a stout needle, and this is embedded in the table, below its edge. The glass is then hinged out, and it will then reflect everything held above it. In this manner, every card dealt will be reflected in the mirror. Another means used is to insert a small mirror in the bowl of a pipe; and this, lying on the table, bowl towards the dealer, will reflect every card likewise. This mirror is sometimes inserted in a ring, which may be slipped round into the palm of the hand at will. This is a very common device. Even a



A STICKER REFLECTOR

A small reflector that can be stuck to the palm of the hand.

quill toothpick has been employed—a very small magnifying mirror being inserted in the hollow of the quill. Or a small mirror is stood on the table, behind a pile of chips; or fastened to the inside of the hand by means of a bit of wax. The simpler the means, the better, as a rule.

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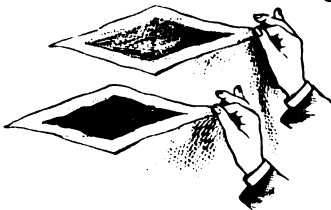
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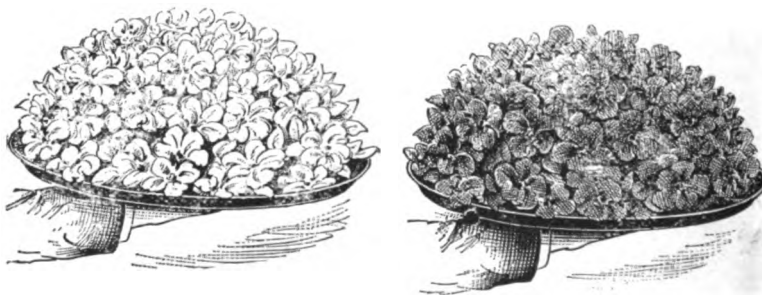
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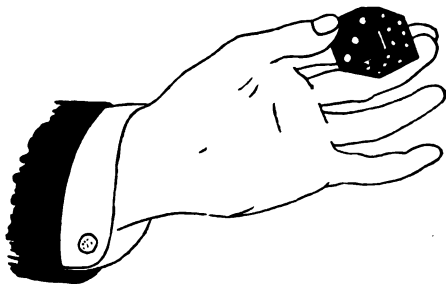
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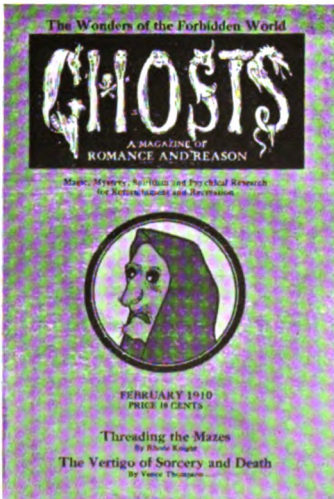
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VOLUME I

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NUMBER 5

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interest. Moreover, an act so "dressed" provides invaluable misdirection by dividing attention on the dual parts.

Original suggestion is contained in every line of that editorial and it is just what magicians have long been waiting for.

Provide more such articles treating upon similar stagecraft, with the same ingenious brilliancy of effect; propose other problems to which your readers can themselves apply true magical principles; project novel schemes for individual research, then shall "The Golden Age of Magic" dawn in your own time, in your own beautiful little publication, at the waft of your own magic thought,

Wishing you complete success in your labor of love, believe me,

Yours fraternally,

MAX STERLING

The July number of *MAGIC* will contain two tricks that will be worth many times its cost to discriminating amateurs. "The Reversed Oatmeal Cartons," and "A Black Art Box and Bottomless Tumbler" will be completely illustrated from drawings and photographs, and will form a valuable addition to an up-to-date parlor or club-room program.

A Twenty-five Dollar Prize for Magical Students

Twenty-five Dollars (real money) will be paid January 1, 1911, for the best contribution offered to *MAGIC* for publication during the present year. The length of the article and the style in which it is written will not be considered. The award will be made on the merit of the idea expressed, and is offered to the magicians of the world for the best trick, illusion, idea, method, book or article that is invented during the present year.

The award will be made by a committee comprising the following gentlemen: Mr. Adrian Plate, Mr. Howard Thurston and Dr. A. M. Wilson.

MAGIC

VOLUME I

JUNE 1910

NUMBER 5

“Magic is an art, by means of which a man can exercise a kind of spell over others, and persuade them into believing that they have seen some natural law disobeyed.”—DAVID DEVANT.

“Magic is among the earliest growths of human thought. It is and ever has been present in some form or other, among all the races of mankind.”—HERMANN PALLME.

A Night With the Moon

A Practical Lightning “Chalk Talk” for Amateurs

By “Selbit”

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IN submitting the following performance the author would preface his instructions with the remark that no artistic merit is claimed

given as examples. Furthermore, the experience gained by introducing this number will give the reader confidence to extend his repertoire in this branch of entertaining to include the more per-



A PARLOR PRESENTATION OF "A NIGHT WITH THE MOON"

for it. This item is merely something that each reader, be he or she never so ignorant of the art of sketching, may produce without much practice and, by its means, provoke considerable merriment even though the “sketches” be, if possible, worse than those we have

fect studies to be given later in this magazine.

Obtain a black-board such as is sold by dealers in artists’ materials, and firmly outline a circle with white paint thereon. The size of the board and circle must be subject to the entertainer’s particular

requirements. For drawing-rooms, quite a small board will answer the purpose admirably. The board shown in the illustration is a "dough" board painted black. The total cost was twenty-five cents.

A duster to wipe out the expressions as they are done with, and a pennyworth of prepared chalk complete the outfit. The chalk may be obtained in lumps from the druggist; it is the same that ladies use for purposes that are outside the scope of this treatise.

For further information we can only refer the reader to the accompanying sketches. Taking each expression as it is portrayed herein as a copy, the budding artist must enlarge it to fit his own circle. Then he must practice until, without hesitation, he can create the same expression in the fewest number of strokes. There is no necessity to keep the sketches exactly as they are given in the examples; so long as the different lines are given an approximately correct slope the drawing will tally with the patter set out to give point to some of the sketches. Should the reader suddenly find that one of his "creations" does

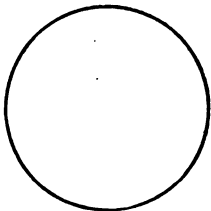


Fig. 1. A Vacant Expression.

not match with the remark he intended to make, he must alter his patter in preference to having a second shot at an elusive expression. If a sketch somehow falls very wide of the mark we can, with a clear conscience, recommend the reader to sign the drawing and inform his audience that he did so to indicate which was the bottom of the sketch. On one of our first attempts with this unastrolological lecture we escaped from a dilemma this way, and the chance remark "went" considerably better than a well-executed sketch might have "gone."

PATTER

Ladies and gentlemen, having drawn such a large audience, permit me to draw your attention to this drawing board. Here you see the moon, and I want you

to particularly notice its expression. Notice how pathetically vacant it looks. (Fig. 1.)

By stroking this face in the proper way with a piece of chalk I hope to illustrate the different expressions that appear on the face of the man in the moon during a single night. You may verify each character by looking upward on a dark night with a long telescope. You get a better result if you shut both eyes. All drawings are made up of high and low lines. Here are a few "eye" lines. These are the nose lines. Of course

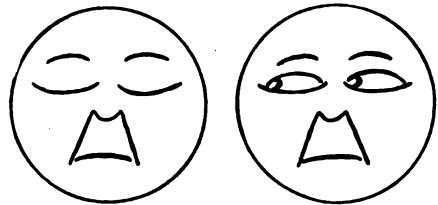


Fig. 2. The Moon Asleep. Fig. 3. The Moon Awake. (Do not rub out Fig. 2. Simply add eyes to make Fig. 3.)

the moon requires no clothes line because he only wears an expression. It is very hard lines, and I really believe the moon pants for an overcoat these cold evenings. There you see the moon snoring. If he was a trifle nearer you would hear him. (Fig. 2.)

Having all day to sleep through this is just about the time he wakes up. He always wakes when the sun casts reflections on him. You notice he has caught a bit of the cast in his eye. (Fig. 3.)

I must now wipe him off the face of the family circle. There go his eyes and his mouth, and now we will wipe his nose. You have all heard of yawning chasms, and I want to show you the moon giv-

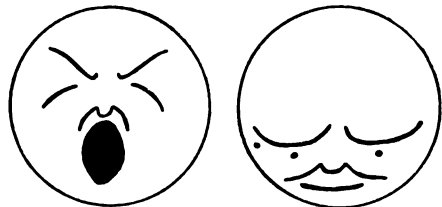


Fig. 4. The Moon Yawns. Fig. 5. Looking Downward.

ing an imitation of that kind of scenery. Of course when the moon can see everything that goes on in [local town] he has to close his eyes to a lot of things. For the benefit of a lady and gentleman at the back of the hall he is shutting them now. This gap is an important item of the

moon's face. He uses that to yawn with. (Fig. 4.)

Having stretched his face sufficiently he has a look down stairs to see if all married men are safely at home. At the present moment he is looking at [local town]. He actually sees a policeman who is sleeping on his beat. (Fig. 5.)

Naturally the moon is very much surprised that a [local] policeman should be out in the cold street at this time of night. You know that when people are surprised they say, Oh! The moon says five O's. There are his Eye O's—fortunately he has no need of I. O. U.'s—a little nose O, and a big mouth O. (Fig. 6.)

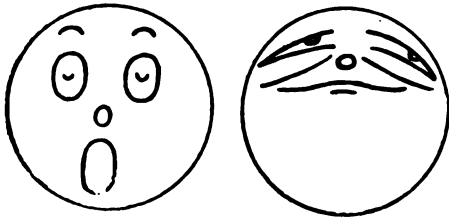


Fig. 6. Oh! What a Surprise. Fig. 7. Looking Upward.

People are apt to imagine that the moon is lonely. Such is a long way from the truth. If he wants company he merely looks round until a star winks at him. Tonight, I am sorry to say, he is carrying on with the milky way. That forward young lady is just over the moon's head, and in this picture you may see him looking pleasant at her. (Fig. 7.)

He has reason to think that the milky way favours his pursuit. Mind, he has no ground for his belief, because she is an "airy" young lady, but at any rate he sees his way clear to a flirtation. In our next figure you can see him weighing up his possibilities. (Fig. 8.)

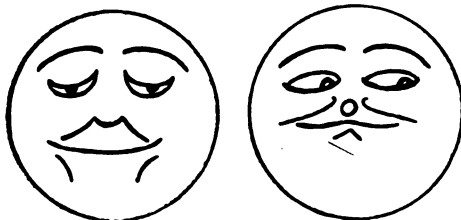


Fig. 8. "I wonder if she saw me?" Fig. 9. Looking for Trouble.

The moon stands well in his own estimation, although he has no legs. He thinks he can outshine any rival, and trusts himself to cast an encouraging glance on Miss Way. It isn't much of a glance I must own, but perhaps if the

young ladies will look at it quickly they will see the effect this look has on their susceptibilities. (Fig. 9.)

The Milky Way twinkles, and the gentlemen here will perhaps tell the ladies how they feel when they are twinkled at. It has a very curious effect on the moon. His features break away from each other, and he indulges in a perceptible smile. (Fig. 10.)

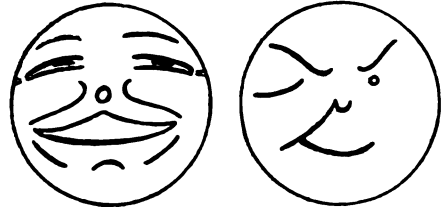


Fig. 10. "I've been twinkled at." Fig. 11. "I understand."

I am very sorry to say that the moon is not so well-behaved as the gentlemen in [local town]. I am sure no one here would wink at any young lady even if she did twinkle first. The moon, however, so far forgot himself as to let one eye slide away from the other like this. (Fig. 11.)

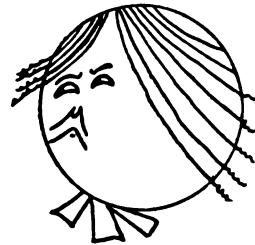


Fig. 12. "Sir!"

Although the milky way lives in the same sphere as the moon she is too uppish to move in a similar circle. The lady has many graces and several [h]airs: here area few of them. When noses were being dispensed she only just turned up in time. This stroke (the mouth) is the line on which she airs her views. That face is merely a condensed expression of opinion—the milkywayturnedsour. (Fig. 12.)

Just at this moment, Madame Moon, who had been hiding behind a cloud, gives her husband a pleasant surprise. You see she was not due for another ten minutes. Madame believes in being gentle but firm—sometimes more firm than gentle. You can see by her face she is a vegetarian. She calls her husband a bad old mormo(o)n, and other Brigham

Youngish names, and treats him to her honeymoon look. (Fig. 13.)

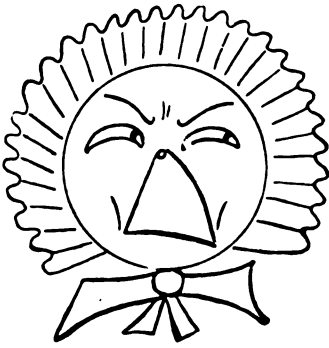


Fig. 13. Madame Honeymoon.

Of course Mr. Moon hasn't a leg to stand upon. He said he laughed because a cow had just jumped over him and broken its leg. But Madame wouldn't have the tail of the cow. She said it was a lame excuse, and gave her husband some tongue for his supper. Luckily, ladies do not do that kind of thing in [local town]. Mr. Moon became angry, and nearly told his wife to go to [local town]. (Fig. 14.)

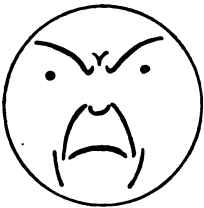


Fig. 14. "Oh, the women!"



Fig. 15. "Boo-er."

Instead of doing as she was told, Madame picked up the nearest star and hurled it in her husband's eye. It is a common belief that up above women never throw things in men's faces; but that is only moonshine. After seeing more stars than usual, our friend's feelings descended in the form of rain upon

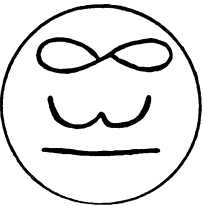


Fig. 16. The New (mercal) Moon. (831 turned over.)

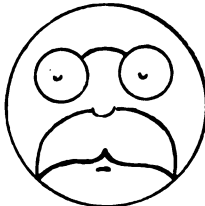


Fig. 17. Herr Moon.

the earth, and here you see the moon in tears. (Fig. 15.)

You will understand, ladies and gentlemen, that the number of different expressions that may be drawn in a circle is practically limitless. At a very mean estimate I should say there are 831 ways. You see, it is simply a question of ways and means. This, you will notice, is the eight hundred and thirty-first face or a "newmerical" moon. (Fig. 16.)

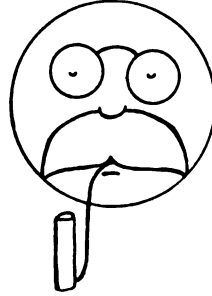


Fig. 18. Drawing a Pipe. (Add pipe to Fig. 17.)

Every country has its own moon, and you may be very sure that Germany has one to itself. Herr Moon necessarily has a moustache, and a German band round his spectacles. This one shines



Fig. 19. A Drawn Face. (The Empty Moon.)

specially for the Kaiser. It is periodically cleaned with Globe polish. (Fig. 17.)

If any lady or gentleman present will try to draw a moon they will find it quite as easy as drawing a conclusion, and a



Fig. 20. The Full Moon.

little harder than drawing a check. At the same time it is often very difficult to draw a pipe. (Fig. 18.)

Moons, as you are doubtless aware, usually feed on herbs and ginger beer.

There was one moon who was a personal friend of mine that lived entirely on oysters. When they were discovered to be unfit for food he lived on air, and this is how he looks today. Notice how I have "drawn" his face. (Fig. 19.)

My last picture is one of a moon that lived on volcanoes and eggs. Being the

last of this series you may be delighted to know that I offer it for sale to the highest bidder. I merely make a small reserve of fifty dollars to defray the cost of the chalk used, and now it only remains for you to settle among yourselves who is to possess the full moon. (Fig. 20.)

Practical Magic

Problems in Subtle Conjuring for Magical Students

Arranged by Ernest Evangeline

"The work of a conjurer is so subtle that to the enthusiast it will have as much fascination as the unraveling of a mystery has for a great detective."—DEVANT.

These "Problems" are a regular feature of MAGIC. Original problems and solutions to those printed are desired and will be paid for when acceptable. Send rough pen or pencil drawings when necessary, and a stamp for return if unavailable.

4

The Magnetized Cards

I have never seen this simple but interesting trick performed. The only description of it I ever read is in Mr. Devant's *Magic Made Easy*. The performer is instructed to group the cards *under* the



FIG. 1. THE MAGNETIZED CARDS

first card placed in the hand. I have found that the thread across the face of the first card can be completely concealed by grouping the cards on top as in Fig. 1, the corners of several cards being tucked under the thread and the other corners allowed to support adjoining cards.

EFFECT—The performer announces that he will give a proof of the mastery he has over the cards by mesmerizing them. He proceeds to put a card lengthwise on the palm of his right hand. Under this card he inserts other cards until he has a number of cards arranged in his hand. "So far," says the conjurer, "the trick is perfectly simple. Any one can arrange the cards in this way; the trick comes in when you do this." The performer then puts his other hand on the cards and turns the hand containing the cards completely over. The performer takes his other hand away, and to the surprise of every one, the cards do not fall to the floor, but remain apparently glued to the conjurer's hand; held there, so he asserts, by the mystic power he is exerting over them.

SECRET—The power, however, is no more mystic than that conveyed by a loop of very fine flesh-colored thread, which the performer slipped over his hand before he commenced the trick. Unperceived by any one, the performer slipped the first card through this loop, and thus invisibly fixed one card in his palm. The card being thus fixed, it was an easy matter to insert the first two cards under it, and the remainder could be added quite easily. To conclude the trick, the performer can turn his hand round again, get hold of the loop of thread with his thumb, snap it, and then throw the cards in the air, to prove that they are not prepared in any way. Under cover of the mass of cards in the air the performer can easily get rid of the thread, or it can be allowed to drop on to the carpet, where it will probably remain undiscovered.

5

Some Pretty Floral Effects

Mr. Max Sterling, author of *Problems in Mystery*, and one of England's leading and most artistic magicians, has very kindly contributed some notes on "Floral Effects." They are submitted without their simple solutions, that they may call forth the personal ingenuity of those desiring to work them in applying natural principles. They are actual effects of his own, worked in conjunction with

other more intricate novelties in his current "Carnival des Fleurs." Mr. Sterling's own method of working these effects will be published later. In the meantime, interested readers kindly write.

The full beauty of M. Bautier de Kolta's famous spring flowers, and the older feather creations have never, except in rare instances, been adequately displayed on the magical platform.

Perhaps the monotonous similarity of method adopted by performers has so hackneyed their employment that their popularity has to a great extent departed. This applies more particularly to the "Cone of Flowers" and "Bouquet Production."

Personally I have always entertained a warm regard for floral effects, although I cannot plead guilty to ever having worked them "in the usual way"—i. e., I have always carefully avoided the prescribed instructions sold with the goods.

In this manner alone can individuality be established and with it the success that follows originality.

Toward this desirable end I now submit a few effects arranged in natural sequence for general acceptance or further improvement.

EFFECT—Performer enters in conventional evening dress, gloved hands and crushed hat. The hat may be placed on the table for the moment or under the left arm—to be discarded or used later.

Apparently proceeding to take off his gloves, the fingers of the right hand approach the left and produce instantly at the tips a single carnation. From this flower several others are produced separately until quite a bouquet of them is held, and that without once nearing the body.

These placed in suitable vases or otherwise disposed of, the gloves are removed and vanished. The arm bared to the elbow, hands exhibited empty back and front, without any confusing movement a small bouquet of natural flowers is taken from the atmosphere—a la the "Miser's Dream"—and handed down to a favored patron. With "feather" blossoms this can be repeated ad. lib., each in single sprays about six inches long. One of these the performer can place in his own buttonhole, when it instantly vanishes without covering in any way.

For a finale a larger "feather" bouquet is similarly produced from which hundreds of spring flowers are allowed to fall in a brilliant cascade to the carpet, and two mammoth bouquets secured under such cover form a fitting close.

A distribution of fresh flowers from the hat can be introduced with advantage immediately after the production of the small natural bouquet at the finger tips; this however may be found too expensive an item to include regularly in a programme.

6

Disappearing Vase and Flower

Apropos of Mr. Sterling's plea for more flower tricks, I have arranged a little parlor table floral effect of my own that seems to meet all the require-

ments for a simple and perfect illusion. Criticism and suggestions for improvement desired.



FIG. 2.

ments for a simple and perfect illusion. Criticism and suggestions for improvement desired.

EFFECT—A little vase containing a single natural flower spray is placed on any table. A silk handkerchief is lowered in front with both hands and then pulled back across the table, when the vase and flower is found to have vanished.

SECRET—This is a new vanish and is effected by means of two little wire rings fitting rather loosely over each thumb and connected by a strong white thread. In taking the very successful photographs reproduced here, a black thread was used. A white thread would have been invisible to the camera. Two small brass curtain rings are shown in the pictures. In the actual performance of the trick, I use rings made of catgut, which is practically invisible.

The two rings, with the thread loosely coiled on top, can be picked up with the handkerchief and retained in the right hand, held securely between the joints of the first finger. (Fig. 2.) In showing the handkerchief front and back, and in turning it round from corner to corner, the hands

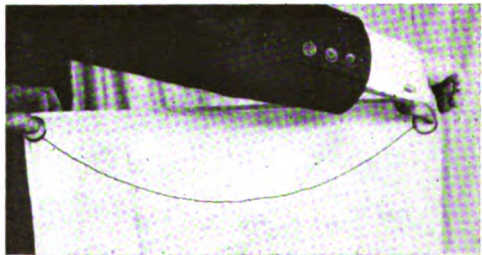


FIG. 3.

approach each other several times, affording opportunity to get the rings over the two thumbs. Even held as in Fig. 3, the handkerchief can be shown front and back, if care is taken not to let the thread fall over the top and show against the dark background of your clothes.

The vase is prepared with a fine wire loop just under the rim at the top, twisted tight with the two ends forming a little hook which is kept at the back when placed on the table.

The manner in which the illusion is performed is plainly shown in Figures 4 and 5. The handkerchief is lowered in front of the vase and flower and dropped to afford the spectators a final glimpse. With this move, the thread is permitted to fall behind the vase. The handkerchief is then slowly raised and pulled backwards, sweeping over the table top, the thread catching the wire hook at the top of the vase, and raising it clear of the table.

To lower the vase and flower into the little

cloth bag at the back of the table is the work of a second, the catgut rings and white thread being also dropped into the bag. The bag is made

one side, so that the vase will tilt back slightly. A large thumb-tack serves to attach the wooden rim to any position at the back of the table. These



FIG. 4.

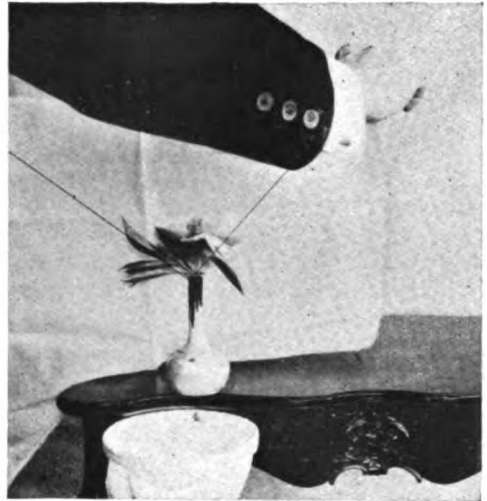


FIG. 5.

of dark cloth, to match the color of the table (a white cloth bag used for the picture), sewed round a small wooden embroidery hoop, and the bottom of the bag is cut and sewed to taper to

embroidery frames can be obtained in circles and ovals for a few cents at any dry goods store and with thumb-tacks make excellent servantes for any purpose.

Tricks in the Gambling Game

The Methods of the Cheating Gamblers and Card Sharpers

By Hereward Carrington

PART TWO



NOW come to consider "hold-outs." These are mechanical devices so arranged as to 'hold-out,' or keep to one side, certain cards until they may be needed, later on in the game. Of course in those games in which all the cards are distributed, they cannot be employed; but in poker, for example, they can be used very effectively. Certain cards are substituted by their means, and played later on, thus winning the pot when it is most needed.

Hold-outs are of variouts kinds. The simplest, perhaps, is that known as "the bug." It consists of a small shoe-maker's awl, into the handle of which has been inserted a bit of watch spring. Now, when this awl is dug into the table at a certain angle, the spring presses against the under side of the table, and forms a sort of clip, into which cards may be

slipped. This is done in the act of taking the cards off the table, or placing them on it. A sweep of the hand will cover the action. Cards may be substituted, in this manner, with a little practice.

Next there is the cuff hold-out. It is really a little pocket within the sleeve, into which cards are slipped. It has many disadvantages. Then there is the ring hold-out, which simply clips the cards in the hand by means of a bit of wire. This wire is attached to a ring, worn on the finger. It is a very risky method. A number of other elaborate hold-outs are in operation, which would take too long to describe. They are all very ingenious, and are intended to shoot cards out into the hand, from the sleeve generally, when a spring is pressed. Some of these are very complicated.

But the expert will generally depend

on sleight of hand, more than on clumsy mechanical devices. This branch of the art is known as "Manipulation." Cards are manipulated, in the deft fingers of the sharp, so that he knows just what cards each player has; either by means of marking, shuffling, dealing, or handling, he is perfectly familiar with the cards that are dealt, and knows just what hand each player holds. This may sound incredible, but it is the truth. I shall give a few such methods only.

First, there is the old trick of dealing the bottom—instead of the top—card. This is probably too well known to need explanation. Next, there is the trick of dealing the next-to-the-top card, instead of the top card itself, which is "held over." Again, there are many varieties of false shuffles, as they are called—shuffles which do not in reality shuffle the pack at all, but leave it precisely as it was before. Generally, it is only necessary to see that a certain section of the deck is undisturbed, and this is easily enough done, on any method of shuffling. The cards are left together at the top or the bottom of the deck, and the rest are shuffled. Or the deck is "riffled" from different angles, and the two halves simply pushed *through* one another, leaving the cards as they were before. There are many false shuffles which would take too long to describe. There are also various devices of offsetting the cut, and leaving the cards as they were. The ingenuity displayed in some of these feats is simply amazing.

Let us turn our attention to dice for a minute. Loaded dice are familiar to all; but these are a small part of the stock-in-trade of the professional gambler. He uses them but seldom. There are other devices. For instance, he has a table, the surface of which can be charged by an electric current—thus making the table a magnet (the surface is of iron). One side of the die is of iron also, and so, when the current is turned on, this side naturally comes down to the table, while it is "true" at all other times. Again, when dice is thrown into a box, one is frequently retained in the fingers, and the side with the high spots retained uppermost. This method of palming and substituting dice is very common.

Did space permit, I could explain the tricks employed in such games as faro, roulette, high-ball-poker, etc., and may

on another occasion. This installment will at least serve, I hope, to open the eyes of the unwary, and to show them that it is absolutely unsafe to gamble in any way whatever, in public resorts; there is invariably some trick, whether discovered or not, and, you can depend upon it, you will be fleeced sooner or later, however sharp you may be. When you come in contact with men who make their living by these means, you will probably find that you are very much of a "flat"—to put it squarely!

The Shadow World

Contributions under this heading will be devoted to Shadowgraphy, Silhouette Shows, and Shadow Plays and Entertainments. Articles, illustrations, notes and items of interest solicited.

Any one can make shadows on the wall, but to reduce this to an art considerable ingenuity and practice must be called into play.

In making hand shadows, you require a point of light—the smaller and the brighter the better. In a parlor an ordinary candle will give all the light necessary. Turn out all the lights before you set a match to the candle; the flame will then appear to be brighter than that of an ordinary candle.



BALLET. APOTHEOSE
Silhouette cut out from the French shadow spectacle, "Le Mariage de Betinette."

If an oil lamp is used, care must be taken to turn it so that the edge of the flame is towards the sheet; otherwise the shadows will be blurred and hazy. The glass chimney also breaks up the light.

Mr. David Devant on one occasion gave his shadowgraphic entertainment in the dazzling glare of a noon-day sun, the figures being produced on a sheet spread on the lawn at a fash-

ionable garden party; much maneuvering was necessary however.

Shadowgraphy can be learned, with perseverance, in less than a month by any person who has a taste for it.

Ladies can make hand-shadows as well as men—often better—for piano playing renders a woman's finger-joints much looser than those of the average man.

Mons. Trewey, who has done more in the way of inventing and improving novel parlor amusements than any other man in his day, can make anything with his hands, from a monarch to a mill wheel.

Some simple finger exercises will be given next month for students. To execute artistic hand-shadows it must be possible to move at will every joint or part of the fingers and hands.

Papiergraphy

Contributions under this heading will be devoted to Paper Folding and Paper Tearing and Manipulation. Articles, illustrations, notes and items of interest solicited.

MAGIC acknowledges with thanks the receipt, from Mr. A. G. Smiley, of a set of ten beautiful photographs of a child with different head coverings made of a sheet of folded paper formed to represent the various styles of head dress.



THE SPHINX

Tearing sheets of paper into fancy shapes is the simplest form of Papiergraphy, as nothing is required but a few sheets of white and colored paper, which, after being folded and torn with the fingers, are opened out and a more or less elaborate design displayed.

At present, there are a number of artists on the variety stage who make a complete turn of paper tearing, and in order that the time taken to tear the paper, which is usually a very large sheet, about eight or nine feet square, will not drag on the audience, they sing a song, or introduce a little patter.

Paper Folding is known under the names of "Papier Multiforme," "Chinese Paper," and "Trouble Wit."

The art of paper folding is very ancient, having been a favorite amongst the Chinese a thousand years ago, and in modern times that consummate French artist, Trewey, has shown the papier multiforme all over the world.

The performer may prepare his own paper, and will find this cheaper than buying, if he goes by the directions that will be published in future issues of this magazine. Two things must be carefully kept in mind, the quality of the paper, which must be strong and tough, and the folds must be most accurately made.

MAGIC ADVERTISEMENTS

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Ventriloquism

Contributions under this heading will be devoted to Practical Voice Throwing and Vocal Mimicry. Articles, illustrations, notes and items of interest solicited.

Considering the vast store of amusement that may be derived from ventriloquism, it appears at first somewhat surprising that comparatively few persons have been able to acquire the accomplishment. This, however, can be readily accounted for. The prevailing impression respecting ventriloquy is so thoroughly erroneous, that the majority of persons, without inquiry or examination, have accepted the theory that peculiarly-formed organs were necessary for its acquisition; consequently they have refrained from attempting a task which time and application would have rendered easy.

Centuries ago, Ventriloquism, like conjuring, was extensively practiced by the priesthood to compel people to acknowledge their divine inspiration. Miracles were performed and the credulous and ignorant paid a high price for what was really an ordinary entertainment.

Ventriloquism is not in any sense of the word a "gift"; that is to say, it does not depend on any abnormal development of the muscles of the vocal organs, nor does it call for any extraordinary shape or formation of the throat. If ventriloquism were a gift, a child without previous practice could give an exhibition of ventriloquial powers; this we know to be impossible. Of course, many persons, by the formation and adaptability of the muscles of the throat are more readily taught the art, but it is possible for all and any to learn.

The first thing necessary to be done is to acquire complete control of the facial muscles, to prevent their moving when they should be kept still. Absolute and complete control is necessary, as the lips and jaws must be still or active at will, without effort. An example of the necessity for this, is in a dialogue between the ventriloquist and one or more figures, in which one sentence is said apparently by the "figure," when of course the lips and jaws are kept still, and perhaps the next by the performer; in the latter case of course the face should be moved the same as in ordinary conversation. Moreover, seeing that the best and most entertaining dialogues are interspersed with many short and sharp interruptions and exclamations, it will be evident that great attention should be paid to this matter.

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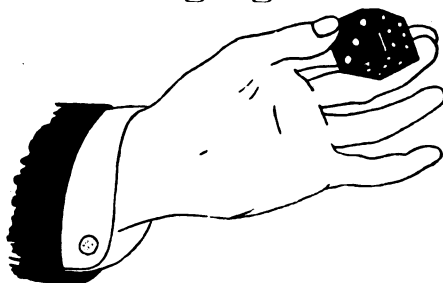
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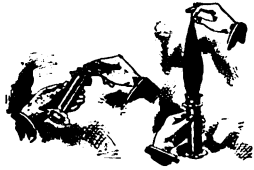
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THE MAGAZINE OF WONDER
 VOLUME II NUMBER 6
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MAGIC is published every month except July and August by F.T. Singleton, 3619 Thompson Avenue, Kansas City, Missouri, U. S. A.
 Yearly subscriptions, \$1.00. Foreign postage, 25 cents extra. Single copies, 10 cents.
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The Publisher Says

Your publisher has taken a two months' vacation. There will be no issue of *MAGIC* for July and August, 1910. On account of the slight reduction in size this September number begins a new volume. Succeeding numbers will be mailed as near the 1st of every month thereafter as possible except July and August, making ten issues a year. Present subscribers will receive twelve consecutive numbers; new subscribers will receive ten numbers for \$1, including the big twenty-five cent Christmas number.

This action is necessary because, since starting the paper, the publisher has discovered that he cannot write, edit, arrange, draw plans, make photographs, get up tricks, write articles, answer correspondents, set the type and print the paper two pages at a time on a job press for one issue in evenings of a single month, his time during the day being employed in making a living.

"The Flying Card Pips" next month.

An Acknowledgement

With this issue *MAGIC* parts company with Dr. A. M. Wilson, editor and publisher of "The Sphinx." I cannot make this announcement without also making due acknowledgement to Dr. Wilson for the great help he has given this little magazine from the start. The small percentage of gross receipts he has received will never repay him for the time, experience and valuable publicity in his own paper that he has given freely. Dr. Wilson's mailing list of magicians was placed at my disposal at the beginning, and he has been of help in many ways in getting the magazine going.

I believe Dr. Wilson will feel repaid if *MAGIC* forges ahead and lives up to the reputation of his own publication for square dealing and loyalty to the art.

MAGIC

VOLUME II

SEPTEMBER 1910

NUMBER 6

The Reversed Oatmeal Cartons

By Ernest Evangeline

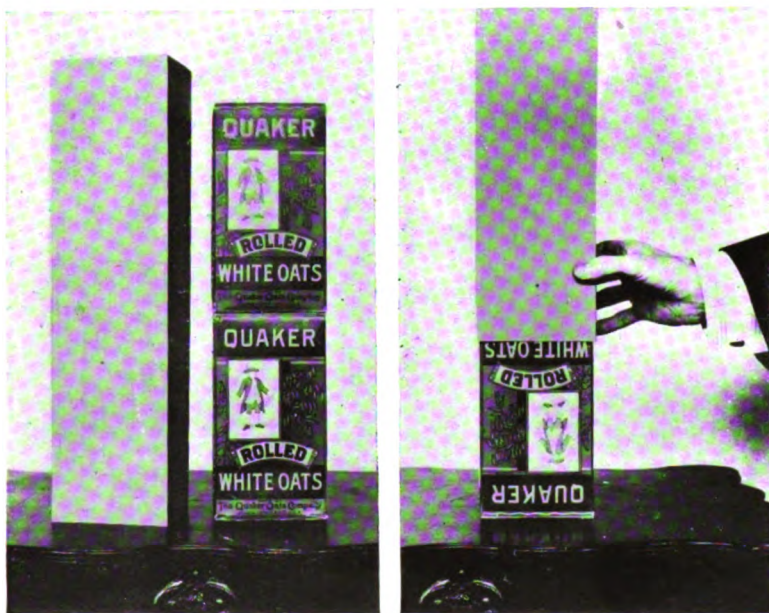


FIG. 1. THE REVERSED OATMEAL CARTONS

The principle involved in this illusion is as old as magic itself, but its use in this case is the newest thing under the sun. The trick consists in passing for examination two boxes, or cartons, of oatmeal (or any other cereal package food), and, after stacking them on a table one on the other, putting a cardboard cover over them for a moment. When the cover is withdrawn the cartons are found to be upside down (Fig. 1). They can be restored to their original position by placing the cover over them again.

Four boxes of "Quaker Oats" will be required. Select ones

MAGIC

that are not dented or broken and with labels in good condition. As the oatmeal is rather heavy and has a tendency to bulge out the cartons somewhat, the contents of two of the boxes must be removed and replaced with cotton or any light material that will fill out the boxes evenly without bulging. Care must be taken in doing this so that the boxes will not show any evidences of having been opened. The contents of "Quaker Oats" cartons can be removed very easily at the bottom by splitting the double thickness of card folded over the bottom from the sides. After stuffing with excelsior or cotton, these folds can be glued together again.

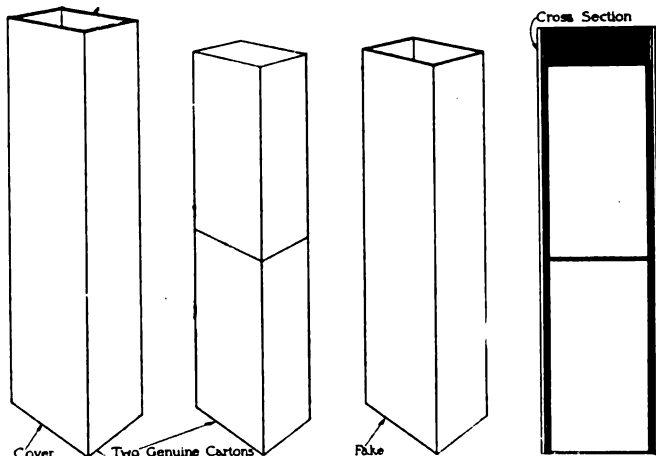


FIG. 2.

The other two boxes can be emptied very easily, as the tops and bottoms will not be needed at all. The sides of these two boxes can then be split down at each corner, making four separate pieces to each box. The eight pieces should be put in clean water to soak the labels off.

A thin shell of cardboard must next be made to just fit over the two filled cartons. Strips of yellow paper to match the background of the oatmeal labels should be pasted down the four corners and top and bottom edges of this shell, and the eight pieces of labels pasted on neatly so that at a short distance the shell, when placed over the two genuine cartons, will appear to be the same. To prevent the pasted labels from warping the cardboard shell, corresponding pieces of plain paper the same thickness must be pasted on the inside of the shell.

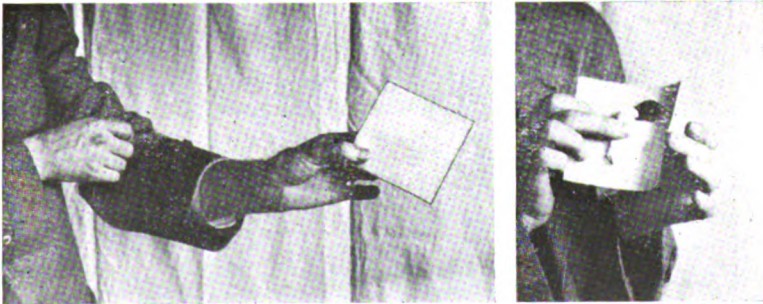
The explanatory drawings give an excellent idea of the very

simple apparatus required. The cover can also be of cardboard, scored at the corners to fold neatly. It must be flexible enough to grip the shell or faked cartons when placing the cover and shell over the genuine boxes. The cover must have a flange around the inside of the top about one and one-half inches wide and about an eighth of an inch thick. A neat edging of colored paper can be pasted around the top edge to conceal the double thickness. The cover, with the fake in it, can be shown to the spectators so that they can see through it from one end to the other. The top or double thickness end only must be held towards the spectators. The cross section in Fig. 2 shows how the flange at the top will hide the presence of the shell.

A Subtle Handkerchief Production

By Donald Holmes

The magician comes forward with a little piece of note paper, showing it freely both sides, and indirectly calling attention to the otherwise emptiness of his hands. As a further precaution against deception, he draws his sleeves well back to the elbow; then rolls the paper into a tiny tube, and immediately extracts therefrom a pretty silk square, which is passed out for inspection.



FIGS. 1 AND 2. A SUBTLE HANDKERCHIEF PRODUCTION

This most subtle method of magically producing a handkerchief especially recommends itself, not only from the standpoint of effect, but from the fact that no "fake," or apparatus, of any kind remains to be secretly disposed of after the production. The only requisites, in addition to the handkerchief, are two pieces of common note paper, one about 4x4 inches; the other 3x3, or a trifle smaller. The latter piece is beforehand formed

into a tube about three-quarters of an inch in diameter, and secured with glue. When dry, the handkerchief is packed into it, and the ends of the tube pressed inward to prevent any premature expansion of the silk. One corner of the handkerchief should be permitted to protrude from the parcel to the extent of a quarter of an inch. Thus prepared, the little tube is laid on the left coat sleeve, in the bend of the elbow, and the fullness of the sleeve *above* the elbow drawn downwards over the tube. It will now be found that, by holding the left arm in a slightly bent position across the body (a very natural one), the little parcel is easily retained in concealment.

These preparations duly made, you make your entrance with the larger piece of note paper held at finger tips between both hands, palms outermost, thus indirectly showing the hands otherwise empty. Making a few introductory remarks based on the "mystical process of silk creation," you proceed to draw back your sleeves, holding the paper, for this purpose, in the left hand. Standing with your left side to the company, you draw back the right sleeve. Then, *without changing your position*, you draw back the left sleeve in like manner. The instant the fingers of the right hand grasp the sleeve, a half turn is made, thus bringing your right side to those in front. By this time the right hand has grasped the left sleeve at elbow; the fingers seize the concealed parcel (crosswise, in the bend of the fingers), and, assisted by the thumb, this hand draws the sleeve well back (Fig. 1). Of course, during the whole of the time that you are drawing back the sleeves; your eyes have not once left the palm of the hand for the time being presented to the company; therefore no importance is attached to the hands approaching the sleeves. Up to this time the visible piece of note paper has remained in the left hand. You now make a half turn to the right, at the same time bringing the hands together, with the extreme edge of the paper covering the palm of the right hand, and therefore concealing the palmed parcel. The left hand immediately rolls the paper into a tiny tube, around the parcel, the latter being passed down to the opposite hand by the fingers at the beginning of the roll. Fig. 2 shows the relative position of the two hands, which are turned over to show precise position of fingers and parcel. Now, holding the completed cylinder in the left hand, you insert the tip of the right forefinger at top; seize the little corner of silk protruding from the "load," and slowly extract the silk. You then tear the tube (both tubes) into pieces and cast them carelessly to one side, thus destroying the only visible source of the production. By employing handkerchiefs of the finest silk, upwards of three or four may be produced from a single tube, and the effect is all that could be desired.

MAGIC

The Little Black Box

By Ernest Evangeline

This is a gold medal trick box for amateurs who care. It should be covered with black velvet and lined with white or light

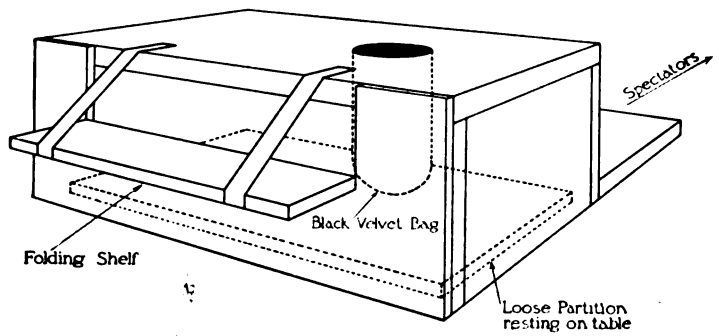


FIG. 1. PERSPECTIVE

Showing the box placed ready for use as it will appear before covering with black velvet.

colored silk, and can be brought into the parlor full of silk handkerchiefs, flags and small accessories intended for use dur-

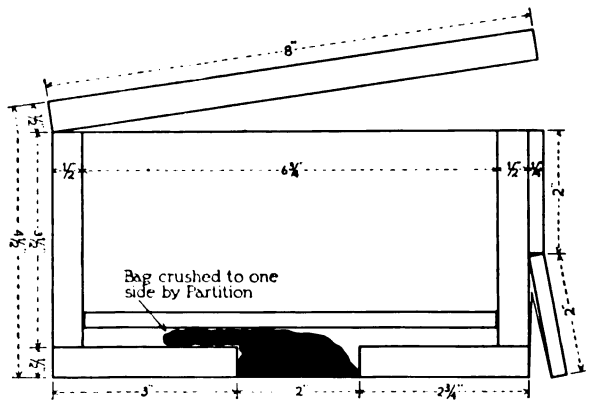


FIG. 2. CROSS SECTION

ing the evening's entertainment. The contents can be emptied out and the box freely shown (not inspected) and placed bottom up with lid opened out flat on the table towards the spectators.

as in Fig. 1. A few billiard balls, a glass tumbler, mirror glass, or any small bright piece of apparatus can be placed on the lid and will show up fine against the black velvet of the lid and side of the box, serving remarkably well to catch the eyes of spectators. The presence of the "black art" trap and the little shelf in the back will never be suspected.

The box will provide all the assistance necessary to put on a parlor magical entertainment anywhere. Its presence, when at a friend's house, will be accounted for by the fact that it serves to pack your accessories in; and to place it carelessly to one side of the table, bottom up, with the lid out flat in front, seems most natural after emptying it. It is particularly adapted for working with a bottomless tumbler, and in many other ways will prove the most valuable all-around assistant an amateur could wish.

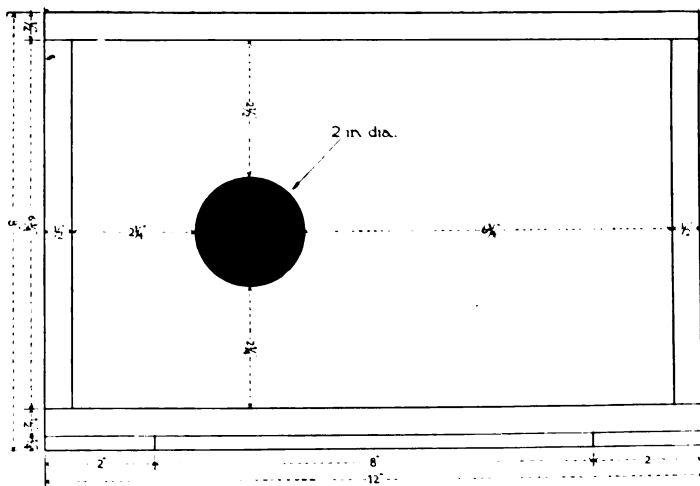


FIG. 3. PLAN

The drawings are self-explanatory. Half-inch boards are used for the sides, bottom and lid of the box, with an extra quarter-inch board nailed on one side out of which the folding shelf is cut. The shelf, when open, is supported by half-inch wide black silk ribbon or tape. The bag is three and one-half inches deep and should be made with the nap or finished side of the velvet out, the dull back of the cloth serving better to prevent any reflection of light.

MAGIC

The Best Parlor Card Trick

At a recent gathering of several clever and experienced amateur magicians in Kansas City, a discussion arose as to what was the most effective parlor card trick suitable for performance by



SIGHTING THE BOTTOM CARD

beginners without sleight of hand, apparatus or much practice. A great many good card tricks were executed by those present and the palm was finally awarded to what, for want of a better name, I will call, "Sighting the Bottom Card."

With the secret of this trick in your possession you can throw a pack of cards face down on the table and "force" anyone to pick out any cards from the pack you may name.

In looking up the trick in my library I find that Mr. David Devant has "covered" this illusion in a most complete manner in his *Magic Made Easy*, and I will present his instructions.

You name any card and ask the person to pick it out of the pack. He or she will naturally say that they do not know where it is but you tell them that with your mystic will-power you will direct them to the right card you have named, which, we will say, is the six of spades. They pick up a card and hand it to you; you thank them and assure them that they are quite right; it is the six of spades. You then ask for another card—say the ten of diamonds. They pick up the card, hand it to you, and you thank them again. They are quite right, it is the ten of diamonds. You then say that you can do it quicker yourself. You



can explain, if you like, that you often have curious presentiments which are sometimes fulfilled, and that on this particular occasion you have a presentiment that a certain card you take up is the ace of clubs. You pick the card up and say that you are pleased your presentiment in this case has been fulfilled. Turning round to the person with whom you have been doing the trick, you say, "Let me see, I asked you for the six of spades, ten of diamonds, and I said I would take out the ace of clubs. There are the three cards."

This trick is done by sighting the bottom card of the pack. When you throw the pack down on the table, apparently carelessly, and separate the cards, you really keep the bottom card in sight all the time and know what it is. We will suppose that in this case it is the six of spades. You ask the person with whom you are doing the trick to hand you the six of spades. The chances are fifty-one to one that he or she will hand you some other card, which, in this case, is the ten of diamonds. You then say that you have asked for the six of spades, and that you have got the six of spades, whereas in reality you have the ten of diamonds, and you then ask for the ten of diamonds and get the ace of clubs. When you announce that you will get a card out yourself, you pretend to pick up the ace of clubs, but really pick up the card which you know to be the six of spades. In this way the interested spectator has apparently handed you the two cards which you told him to pick out, and you have taken out the card which you announced that you would find. This is a trick which requires no practice, but it goes all the better if the amateur will invent a little suitable patter, and will take care that the cards are apparently strewn carelessly all over the table. The amateur's eyes must not be fixed on the card which he knows. Let him sight it when he throws the cards down and then remember whereabouts on the table it is.

VENTRILOQUISM

Contributions under this heading will be devoted to Practical Voice Throwing and Vocal Mimicry. Articles, illustrations, notes and items of interest solicited.

Mr. P. Selbit, in his *Magician's Handbook*, devotes a most interesting and valuable chapter to Ventriloquism. I can do no better this month than to quote one or two paragraphs from the same:

"The entertainments that are most appreciated by the average audiences of the present day are not the distant-voice experiments that used to be the mainstay of the old-time professors, but the comic dialogue with dolls; and ventriloquists nowadays will find that the people who visit places of

amusement will more highly appreciate the man who is funny than the man who is clever.

"To carry on a dialogue with your figure then is not really ventriloquism, because there are no distant-voice effects brought into play. This branch of the art is called "Colloquism," and means imitating the human voice, therefore what the so-called ventriloquists do is to carry on a conversation with themselves, at the same time leading the audience to believe that it is the figure who is answering the question and cracking the chestnuts which, if presented in any other form, would scarcely raise a smile. To produce a "colloquial" voice is an easy matter, but will require practice; this is best done in front of a mirror so that you can observe the lips, which should be nearly closed. Always assume a natural expression; commence to articulate by first repeating the alphabet right through—study to do this without disturbing the repose of the features. It is impossible to pronounce B, P, and M without a slight movement of the lips, so you must slur these letters and substitute those most resembling them in sound. For B, and words containing B, substitute V, such as ball—"vVall," basket—"vasket," etc. P is very similar, and in its place must be used V or F. M, the third difficult letter, must be pronounced "ng," such as "ngarvel."

"When arranging your dialogue, try as far as possible to avoid using words with these difficult letters accentuated in them. After having repeated the alphabet until you can do so without any facial movement, commence practicing short sentences: practice them first of all by forcing the sound against the top of the teeth, keeping the tongue as low down as possible, then repeat the exercises again, this time raising the tongue a little and forcing the sound toward the back of the roof of the mouth. This will enable you to talk in two distinct tones of voice. When this is thoroughly mastered, the student may consider himself well on the way towards being what is technically styled a 'colloquial' humorist."

THE SHADOW WORLD

Contributions under this heading will be devoted to Shadowgraphy, Silhouette Shows, and Shadow Plays and Entertainments. Articles, illustrations and items of interest solicited.

I have made some photographs of finger exercises that turned out to be quite excellent pictures, but they have been left out of this issue for lack of room. At least some, if not all, of them will appear in the October number.

A copy of Hercat's new book on Shadowgraphy has just been called to my attention and I cannot refrain from quoting his little historical note on the origin of this form of entertainment:

"As a public entertainment it possibly came to England from Italy, for about the beginning of the last century a Sig. Gallanti, an Italian, started a shadow entertainment in London which was patronized by all the fashionable people of the day. In 'Gallanti's Show,' as it was called, the shadows must have been created by small puppets and dialogue was introduced.

"Gossip of the time says that in one scene a carpenter was seen repairing a bridge; a traveler came up and asked him if the bridge was safe, what

time it was, etc. The carpenter appears to have been of a musical turn, for he sang a reply to each question. It is said that Gallanti's Show enjoyed a long run in London."



SCENE FROM THE SHADOW PLAY. "THE BROKEN BRIDGE"

CRYPTOGRAPHY

Contributions under this heading will be devoted to Hidden or Secret Writings, Ciphers and Cryptographs. Articles, illustrations, notes and items of interest solicited.

The meaning of the word "cryptography" is, as we all know, "hidden or secret writings," and was used in ancient times, when conspiracies were common and murders an everyday occurrence, as the means of communicating from one person to another in such a manner that it could not be read by anyone save those who were admitted into the secret of its construction.

A widespread conspiracy, or, as it would be more properly termed, rebellion, could not be carried on between persons at a distance from each other unless they resorted to Cryptography—in fact, the means of correspondence was, in those times, of so slow and dangerous a nature, that without the utmost care and secrecy in the arrangement of the cipher, it would certainly have been discovered, and then death would be the consequence.

In order to mature their designs in safety, and to throw off all suspicion, men were obliged to put their wits to work and invent some way of informing each other of everything that did transpire, so that no one else should be the wiser for it; thus was Cryptography discovered; and wonderful cunning and ingenuity were displayed in its construction, as you will see by the examples that will be given.

It was also used in former times in transacting affairs of state, in communicating messages from one general to another in time of war, and in many other ways of a more innocent nature, too numerous to mention.

Now, at the present time, when all is peace and prosperity, and news is brought to our very doors by post and telegraph, Cryptography is only

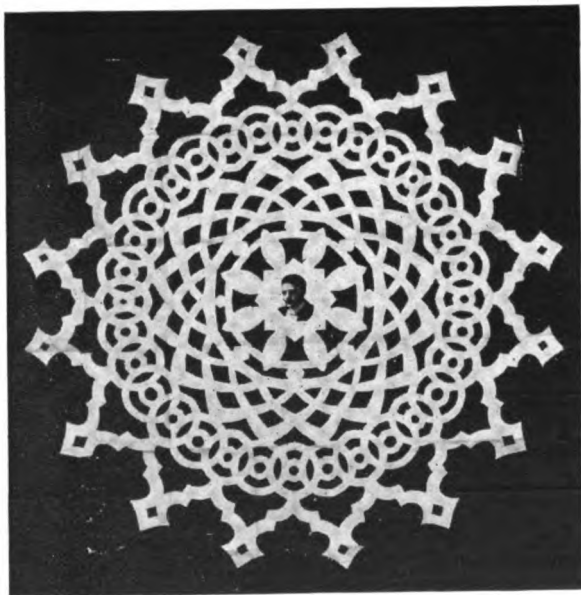
interesting as a curious study or to amuse ourselves in an idle hour in finding out its hidden mysteries.

The first and most common form of Cryptograph we read of was by the transposition of letters, and is, as we may see, capable of great improvement; indeed, it is the basis on which most of the letter ciphers are formed at the present day.

PAPIERGRAPHY

Contributions under this heading will be devoted to Paper Folding and Paper Tearing and Manipulation. Articles, illustrations, notes and items of interest solicited.

The publisher of *MAGIC* is pleased to announce that this department will hereafter be conducted by Mr. Louis Nikola, author of *Paper-Tearing Extraordinary* and many magazine articles on this and allied subjects. Mr.



EXAMPLE OF PAPER TEARING BY LOUIS NIKOLA

Nikola's contributions have appeared in the leading English periodicals during the past seven or eight years, and the readers of this magazine can look forward to being favored with some interesting talks on what can be done with a sheet of paper.

Mr. Nikola has been taking a holiday in Germany during August, and on his return to London will take up his new editorial work. A beautiful and original paper creation by Mr. Nikola is presented here. Looks like the real thing!

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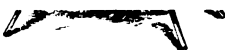
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THE MAGAZINE OF WONDER

VOLUME II

NUMBER 7

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MAGIC is published every month except July and August by F. T. Singleton, 3619 Thompson Avenue, Kansas City, Missouri, U. S. A.

London: A. W. Gamage, Ltd., Holborn, E. C.

Yearly subscriptions, \$1.00. Foreign postage, 25 cents extra. Single copies, 10 cents.

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The Publisher Says

A big treat is in store for the readers of **MAGIC** in the form of a big double Christmas number. I hope to have it (the December issue) ready before the 15th of that month, and am able to announce at this time two very valuable features.



A RARE HOUDINI POSTER

The Christmas number will contain twice the number of pages in regular issues, and will be beautifully printed and illustrated with many half-tone and line reproductions of photographs and drawings made especially for it.

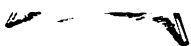
In "The Romance of Magical Collecting," Mr. Harry Houdini will tell the fascinating story of his first interview with that famous old time English parlor magician, Mr. Henry Evans Evanon, and how he obtained the most valuable items in his remarkable collection of magician's posters, announcements and programmes. Mr. Houdini's article will be illustrated with reproductions of rare examples from his collection.

Another article of great merit will be "The Hand," by Henry Ridgely Evans, illustrated with photographs of the hands and palms of famous magicians.

The Christmas number will contain twice the number

F. T. SINGLETON

(ERNEST EVANGELINE)



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VOLUME II

OCTOBER 1910

NUMBER 7

"It is easy enough, no doubt, to play the conjuror without possessing either dexterity or mental ability. It is only necessary to lay in a stock of apparatus of that kind which of itself works the trick. This is what may be called the "false bottom" school of conjuring. Cleverness at this sort of work is of the same order as that of the musician who produces a tune by turning the handle of a barrel-organ. Such performers will never merit the title of skilled artists, and can never hope to obtain any real success.

"Conjuring makes too heavy a demand upon the faculties of the spectators to admit of being unduly prolonged.

"A conjuror is not a juggler; he is an actor playing the part of a magician; an artist whose fingers have more need to move with deftness than with speed."—ROBERT HOUDIN.

The Bottomless Tumbler A Magical Accessory of Great Utility



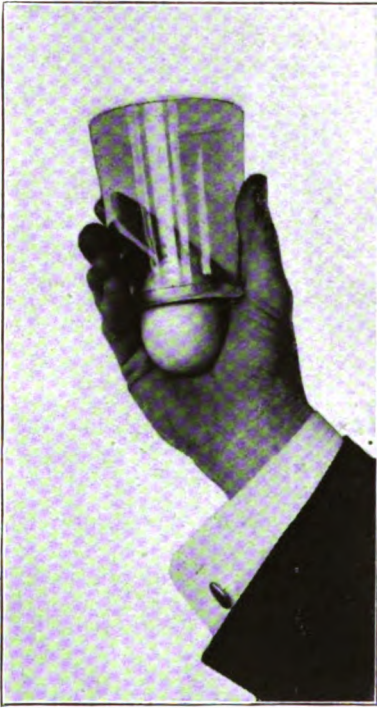
HE bottomless tumbler, like Topsy, "just grewed." The utility of such an appliance is so obvious that it may well have been invented, and reinvented, half a dozen times over. Professor Hoffmann had an ordinary glass tumbler from which the bottom had been cut out, and for some years believed himself to possess a monopoly of the idea. It has, however, for a long while past been common property.

It is truly remarkable how freely a bottomless tumbler may be turned about and shown right under people's noses without fear of detection, so long as the bottom, or the end where the bottom ought to be, is not turned directly towards the spectators. When used in connection with a "Black Art" table or "The Little Black Box" described in the last number of *MAGIC*, the bottomless tumbler will produce some very surprising effects.

Bottomless tumblers may be had of the leading magical dealers in several styles and prices, from the plain tumblers at fifty cents with all the bottom missing and those with only the central portion removed, leaving a rim, a quarter of an inch or so wide, all round, to the more elaborate ones with the bottom

ground off perfectly even to permit a disc of thin glass cut precisely to the shape of the bottom to adhere to it when smeared with vaseline. A glass so arranged will be for the time quite water-tight, so long as the loose bottom is kept from shifting.

It is well to have a genuine glass, or even two, exactly similar to the faked article, lying upon the table, and used, if possible, for some other trick previous to the one requiring the use of the bottomless glass. A genuine one may be examined by the audience, and changed for the faked one under cover of the body while returning to the table.



THE BOTTOMLESS TUMBLER

The magical effects which may be produced by the use of one of these glasses are many. An egg may be placed in the glass while it is resting upon the entertainer's open hand; the whole is then covered with a handkerchief. The glass is then removed (still covered) by the free hand, the egg remaining palmed in the other hand. The tumbler is placed upon a table or chair, and the cover removed, showing the glass to be empty. The egg can then be reproduced in any manner.

By the use of a glass with a reduced opening at the bottom and a wide rim all round, an egg may be laid lengthwise in the tumbler and shown without placing the hand beneath. The ends of the egg rest, so long as it is kept horizontal, on the edges of the opening, but the moment the glass is tilted, in ever so slight a degree, the egg falls through as readily as though the whole bottom of the glass was wanting. A gentle shake, professedly to show by the sound that the egg is still in the glass, will instantly dislodge it.

The greatest value of the bottomless tumbler, however, is in connection with a "Black Art" table or box with invisible black velvet pockets or traps. Indeed, the one may almost be said to be the complement of the other, from the extraordinary



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facility the two combined afford for the vanishing of small objects. An egg or billiard ball, say, is placed in the glass as it rests on the table beside one of the pockets, and the glass is covered with a handkerchief. (In such cases, by the way, it heightens the effect to secure the handkerchief by stretching a rubber band over it, round the rim of the glass.) The glass has then only to be moved an inch or so in the direction of the pocket; the article falls in, and the glass is empty.

The Elusive Postage Stamp

By Ernest Evangeline



ERE is a very pretty table illusion with a postage stamp, a wine-glass, a paper cone and three small name card envelopes made in different sizes to nest one within the other. A box of cigarettes, a small square of white paper, a tray or plate, a duplicate stamp and duplicates of the two smaller sized envelopes are used incidently. The trick consists in causing a postage stamp to disappear when covered with the wine-glass and paper cone. The stamp is then discovered in the inside or smallest of the nested envelopes, after they have been examined and sealed by the spectators, the envelopes being kept in plain view all the time.

A little preparation is necessary. Take a wine glass, and, having placed a little glue all round the top edge, turn it over on a sheet of white paper. When dry, cut away the paper close to the glass. Obtain a tray or plate (the fancy one in the picture cost ten cents!) and on it lay a square of white paper same as that glued to the mouth of the glass and place the glass on it, mouth downwards. Make a neat paper cone of stiff decorated paper to fit over the glass (Fig. 1).

A cigarette box must be prepared as shown in Fig. 2. A duplicate of the postage stamp to be used is placed in a duplicate of the smallest sized envelope, which is then sealed and put in a duplicate of the middle sized envelope. This is then sealed in turn and attached to the bottom of the cigarette box in such a manner that it can easily be slipped off when needed. I used a small folded piece of celluloid, from a little pocket case of court plaster given away as an advertisement. The little slip of celluloid, folded at both ends, which held the gummed cloth inside the case, was cut apart and one end glued to the bottom of the cigarette box. The envelope was freely but securely held by the fold which is visible in Fig. 2.

The cigarette box, which should have some real "smokes"

in it and with the prepared duplicate stamp and envelopes slipped in the celluloid clip, can be placed, bottom down, on a shelf or any place where a box of cigarettes would naturally be kept, or it can be produced from the pocket at the proper time. The box used by the writer is a box holding twenty cigarettes.

The use of an attractive foreign stamp is desirable. For my own presentation of this little trick, I was lucky enough to obtain a pair of green English penny stamps from a package of London papers that had been cancelled with bars running across both stamps exactly alike. When doing my trick I call attention to the marks on the stamp and ask that they serve to identify it.

To present the trick, first hand out the stamp for examination. I produce my stamp from the stamp compartment in my

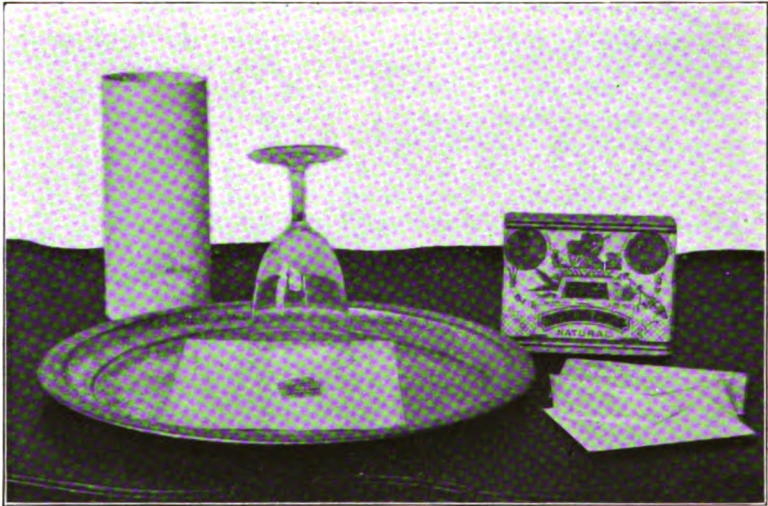


FIG. 1. Accessories for "The Elusive Postage Stamp."

wallet and make some remarks about the care given it because of its great value as a talisman. I patter of how it was carefully taken off a letter from London which dropped from the ceiling at a gathering of Theosophists in New York recently.

While the stamp is being examined I place on the table the tray with the white paper square, the faked wine-glass, the paper cone and the three envelopes on it. On receiving back the stamp I place it deliberately on the white paper on the tray just in front of the wine-glass (Fig. 1). In a parlor or other room



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in one's home the trick would be performed at close quarters and the stamp could easily be kept in sight of all the spectators. The three envelopes are then handed out with the request that they be carefully examined and sealed one within the other to make a single packet consisting of the largest envelope in which are the two others, the smaller one sealed within the middle sized.

When the sealed envelopes are given back I hold packet in plain sight and look around for something to lean it on. I pick up the prepared cigarette box with the free hand, from a shelf or from my pocket, and place it on the table on one edge, with the top or lid facing the spectators, and with the bottom of the box as shown in Fig. 2. The packet of sealed and nested envelopes is then placed upright against the box, practically hiding it, the largest envelope being just a trifle larger than the box.



Fig. 2. Back view of cigarette box.

The next move is to vanish the stamp on the tray. This is done by first placing the paper cone over the wine-glass and then raising both by gripping the glass through the paper and placing them over the stamp. The stamp is then commanded to disappear, and on removing the paper cone it will seem to have done so, the paper over the mouth of the glass, being the same color and character as that on the tray, effectually concealing the stamp. The tray can now be shown right under people's noses, care being taken that no one touches the wine-glass.

Returning the tray to the table, you reach for the exposed packet of envelopes resting against the prepared box of cigarettes. Your right hand picks up both the packet and the box, with the thumb in front of the visible envelopes and with the remaining fingers falling behind upon the substitute envelopes containing the duplicate stamp. Turning about to face the spectators, the left hand approaches the right and grasps the box by the thumb and middle finger. By pressing the thumb and finger of the right hand on the top and bottom packets of envelopes, and withdrawing the box quickly with the left hand, the two packets will be retained in the right hand, the larger one masking the packet of smaller ones.

It now remains to throw the box of cigarettes carelessly to one side and prepare for the final effect. Keeping the larger packet towards the eyes of the spectators, the end of the visible envelope is torn off preparatory to withdrawing its contents, but instead of so doing, draw the substitute envelopes from their seclusion, behind this original or exposed envelope. The illusion is perfect and there is not one person in a thousand who would realize that such a subterfuge had been adopted. It only remains to open the two remaining envelopes, ultimately exposing the stamp which has been apparently passed into the center one, or the two envelopes can be handed to the spectators to open. The original packet can be thrown aside with the cigarette box.

Applause and curtain!

NOTE—Magical students will recognize in the above some features of the "Coin and Harness Ring" and "Coin, Wine glass, and Paper Cone." I acknowledge my indebtedness to Prof. Ellis Strayton and to Mr. S. Willson Bailey and Mr. Harold A. Osborne for explanations of some of the details of the above little trick.

CRYPTOGRAPHY

Contributions under this heading will be devoted to Hidden or Secret Writings, Ciphers and Cryptographs. Articles, illustrations, notes and items of interest solicited.

As an example of the first and most common form of Cryptography, the following is given:—

For—a b c d e f g h i j k l m n o p q r s t u v w x y z.
Use—d e f g h i j k l m n o p q r s t u v w x y z a b c.

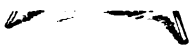
The sentence, "We meet tonight," in this cipher would become, "Zh phlw wr-qljkw."

The next is formed on the principle of the above, but is rather more intricate; for instance, if I wanted to inform some one that, "All going on well, send supplies as soon as possible," I should put it down in the following order:—

a	g	s	p	s	o
l	o	e	l	o	s
l	n	n	i	o	s
g	w	d	e	n	i
o	e	s	s	a	b
i	l	u	a	s	l
n	l	p	s	p	e

You must read it down the first perpendicular column, then down the second, and so on. You must then form the letters in the horizontal columns into imaginary words, and place them down on paper as you would a common sentence, thus:—"Ag spso loelos lnn iosgwden ioes sabiluas lnlpse."

You must arrange with your correspondent beforehand that the width of the horizontal column should consist of six letters (or more, if you like), so by placing the letters six in a line one under the other, without regard to words, the puzzle is easy to solve.



The caldron illusion



Aerial suspension

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VENTRILOQUISM

Contributions under this heading will be devoted to Practical Voice Throwing and Vocal Mimicry. Articles, illustrations, notes and items of interest solicited.

The following excellent advice to would-be ventriloquists is from Hecat's "Ventriloquist and Ventriloquial Dialogues," and is good advice, indeed:

"In commencing to practice the student should strain his chest a little, and then make a prolonged noise in his throat—what Sir Morell Mackenzie calls "phonation without articulation"—a kind of grunting noise in a high key, allowing the air to escape slowly, which will produce a sound resembling "ah." Practice this first a quarter of an hour, and later half an hour, daily, being most careful not to tire or strain your throat. When your throat becomes accustomed to this new form of exercise, try the word "hello" in the same manner, at the same time contracting your abdominal muscles, which will give quite a distant sound to the word. Practice this diligently, but without tiring your throat, until you can sound the word without the slightest difficulty or inconvenience. Then stand before a mirror, hold your lips in a natural position, slightly apart, your jaws rigid, with your upper teeth resting firmly upon your lower lip; keep your features perfectly immovable, and repeat the words "ah" and "hello" in the way already described. Practice this continually before the mirror until you are able to make the sounds without an effort and without the slightest facial movement. Make haste slowly. Beginners frequently try to progress too rapidly and injure their throats in consequence. The mucous membrane of the air passages are, according to Sir Morell Mackenzie, more delicate than the covering of the eye, and therefore great care must be taken not to subject the throat to violent exercise at first; but allow it to become gradually accustomed to the strain. As soon as you have acquired the knack of sounding the two words you have been practicing without any movement of your lips or features, try other words and short sentences, such as, "I say, where are you?" "I'm coming," etc., and you will soon be able to use longer phrases with ease."

THE LIGHTNING ARTIST

Contributions under this heading will be devoted to Lightning Sketches, Cartoons, and Smoke, Sand and Rag Pictures, etc. Articles, illustrations, notes and items of interest solicited.

The title of this new department was suggested by the title of a very valuable book on the subject by Mr. J. F. Burrows.

Lightning cartoon sketching consists of drawing caricature and other portraits of celebrated men and women; also of well known types of people, such as Dude, Tramp, Policeman, etc. Both the genuine and fake methods for making lightning sketches of this character will be described in this department.

Transformation Cartoons are very amusing. You first draw an egg or other object, then with a few additional lines it is transformed into a face.

Smoke pictures are so named from being drawn on a plate which has been covered with soot from the smoke of a torch.

Pictures made from pieces of rag, etc., are at the present time a very novel, though simple, form of entertainment.

Fake pictures are so called from the paper used being prepared, having a very faint outline on it, made by several methods which will be described later in this department.

PAPIERGRAPHY

CONDUCTED BY LOUIS NIKOLA

Contributions under this heading will be devoted to Paper Folding and Paper Tearing and Manipulation. Articles, illustrations, notes and items of interest solicited.

Than paper tearing nothing can be easier. But like many absurdly easy, simple things, it can be developed by artistic application to a height that compels wonder and admiration.

In principle it is so simple as scarcely to need explanation. One folds a sheet of paper so that several thicknesses are torn together and when open form a repeating design of certain symmetry.

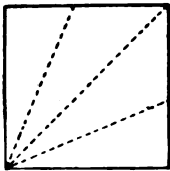


Fig 2

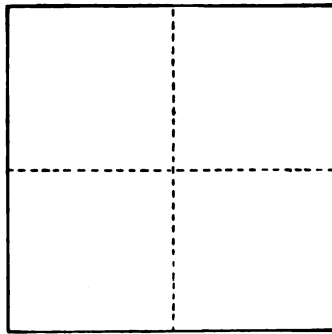


Fig. 1



Fig. 3

DIAGRAM FOR PAPER TEARING

For your first attempt take a square of common paper, say a news-sheet; fold it on each axis, as on the dotted lines of Fig. 1, and then fold radially into two, three or four, or more, as indicated by the dotted lines of Fig. 2. This gives a triangular folded paper as Fig. 3. Tear holes along each edge at random or fancy. When opened out you will have a circular design—a crude one doubtless, but the basis of an art.

A study of design and the exercise of taste, judgment and skill will produce unending variety of beautiful effects.

In your future attempts direct attention not upon merely tearing holes, but have regard to the lines and form of the paper left. Have a definite scheme of design in view. Study each design produced, repeat and perfect its details and critically judge the balance of the whole, and make it again



and again until perfected. With the accumulated knowledge of experience and practice, creditable designs can be made right away, just as an accomplished draughtsman can set down, sketch or design with facility. Paper tearing is itself a form of graphic art, and as with other arts the early attempts of the learner must naturally be labored and faulty.

NOTE—An example of a circular design by Mr. Louis Nikola was given in our last issue.—Editor MAGIC.

The Magical Matinee

News and Notes About The Magic Show

"Albini, the incomparable," played the Empress theatre, Kansas City, Oct. 16-22. He gave an entertaining show with some good illusions done on a bare stage without scenery and with the theatre's back brick wall as a drop. His small sleight of hand work was exceptionally good and he "got away" with his manner of "cussing up" the spectators. Friday night's show was devoted to an expose of spiritualistic tricks. Some of the darling secrets of the medium business were given away to the great delight of the audience.

Donald Holmes, the magical specialist of San Angelo, Texas, reports an increased business with excellent prospects for the coming winter. He has just issued a new catalogue.

"Knarf, the Mysterious," has been running the "Palace of Mystery" at Electric Park, Baltimore, all summer with great success.

It is to be greatly regretted that "The Wizard," that excellent English monthly, has been discontinued. Some say it was the best of all the magic papers.

Mr. Max Sterling announces a new periodical to be called "The Magical World," an illustrated 16 page weekly at 2d. Mr. Sterling says his paper will be more of a newspaper than a technical journal, although there will be magical problems in addition. The first number will be issued the last week in October and will be looked for with great interest all over the world.

Richard Nadrage, ventriloquist, introduced a novelty in his dancing clowns at the Orpheum, Kansas City, Oct. 23-29.

The Century Co., New York, announce a new magic book by Henry Hatton and Adrain Plate entitled, "Magician's Tricks." It is illustrated with over 250 pictures. 12 mo, 350 pages.

A. Sundaramurthi, 86, Avadanam Papier Road, Choolay, Madras, India, would like to have someone recommend to him "one of the best publications in English that lucidly treats Magic in the form of a drama for two or more characters and in one or two acts. The characters must be more mysterious than funny."

Joseffy, the Chicago magical artist, has issued a very artistic announcement in the form of a little booklet containing an appreciation by Charles Sandburg. The entire effect of the little book is artistic and a refreshing departure from the unrestrained broadsides sent out to announce some of our magical friends.

NOVEMBER 1910

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This is the question invariably asked by the modern magician in his quest for new material in his chosen profession. His insatiable thirst for more knowledge ("something new") is responsible for the wonderful advancement of the Art in recent years.

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DONALD HOLMES

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L'ILLUSIONISTE Journal for Professional and Amateur Magicians. The only Magical Magazine printed in the French Language. Published Monthly. Illustrated. Annual subscriptions, 8 francs (\$1.60). Sample copy, 75 centimes (15 cts.). Editor, **CAROLY**, 20 Boulevard St. Germain, Paris, Fr.

The Magician Monthly Edited by Will Goldston. A journal for all interested in Magic and Mystery. In its sixth year of success. Annual subscription, \$1.15. Sample copy, 10 cts. Foreign stamps not accepted in payment. **THE MAGICIAN, Ltd.**, 6 Robin Hood Yard, London, E. C.

MAGIC (London, Eng.) The pioneer of Conjuring Magazines. Its tenth successful year of publication. Oldest, brightest, best and most widely circulated monthly for magicians. The recognised Journal of the professional magician. Features every month—Original lessons in Magic, being illustrated explanations of all the latest tricks and stage illusions. Explanatory programmes of prominent magicians, showing the order of tricks presented, with an explanation of each trick, etc. Sample copy, 6 1/2d (15 cts.). Twelve months, 5/6 (\$1.50). Table of Contents of the ten volumes mailed free. American stamps and Dollar notes accepted. **STANYON & CO.**, 76 Solent Road, West Hampstead, London, N. W., England.

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The caldron illusion

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We have also a splendid selection of Table Legs without tops, as follows: Cheap Table Legs, 3/6 (84c); Superior Nickel Plated Table Legs, 8/6 (82.00); Fancy Brass Table Legs, 15/6 (83.72).

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The four Jacks are taken out of the pack, laid face upwards on the table; on each Jack three indifferent cards are dealt, the audience choose one pile, this is left on the table in full view of everybody and the other three piles are returned to the pack; the latter is now spread out on the table, the Jacks have vanished, and on turning over what appeared to be one Jack and three indifferent cards, they are found to be the four Jacks. Price 1/1 (24c). Post free 1/1.

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VOLUME II

NUMBER 8

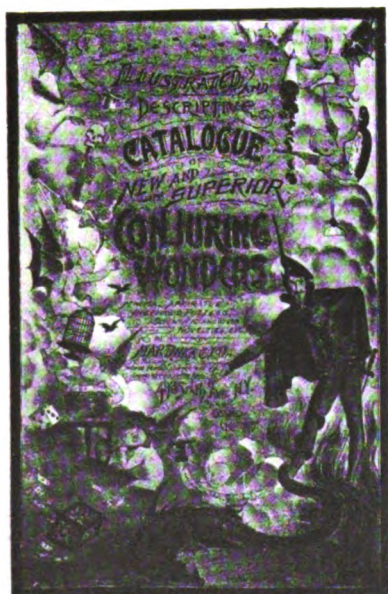
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MAGIC is published every month except July and August by F. T. Singleton, 3619 Thompson Avenue, Kansas City, Missouri, U. S. A.

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The Publisher Says

The Christmas number of *MAGIC* will be mailed to subscribers on Dec. 17. Will be the best issue of a magical paper ever published. The cover design will be in colors and gold, and many beautiful illustrations will appear throughout the text. Among the leading articles will be: "The Romance of Magical Collecting," by Harry Houdini; "The Hand," by Henry Ridgely Evans; "The Flying Card Pips," by Ernest Evangeline; "Our Next President," a spectacular mind reading trick. "Recollections of Robert-Houdin's Home."

News about the doings of magicians, ventriloquists, mind readers, shadow and picture artists and novelty entertainers of all kinds will hereafter be a regular feature of *MAGIC*. Many thanks to the kind friends who sent in news items for this issue. Four additional pages have been added to get them all in, and much valuable matter had to be omitted.

Let me, here on this page, "boost" Mr. Max Sterling's new weekly, "The Magical World," the first issue of which I received Nov. 14. It sets a high standard and cannot help but contribute largely to the rapid advancement of the art of magic. Mr. Sterling's paper will attempt to record each progressive move while it is yet news rather than history, and endeavor to promote research and encourage originality by illustrated example. Address: The Magical World, 8, Lawson St., Moss Side, Manchester, England.

Note that this number of *MAGIC* is out earlier than usual. I hope to keep this up every month hereafter. Have an assistant in the printing shop now.

If you are not a regular subscriber to *MAGIC*, you had better send in your order for the Christmas number in advance. Price, 25 cents.

F. T. SINGLETON

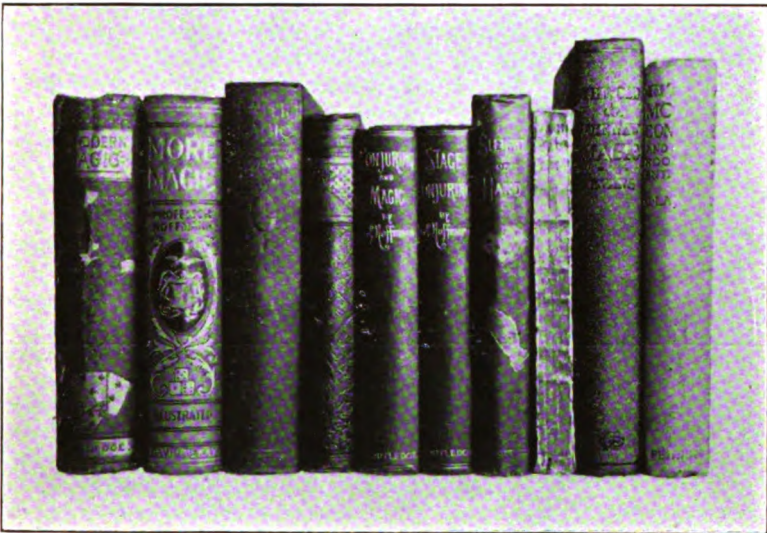
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MAGIC

VOLUME II

NOVEMBER, 1910

NUMBER 8



TEN BEST BOOKS ON MAGIC

TEN BEST BOOKS ON MAGIC

SELECTED BY A. M. WILSON, M. D.

1. MODERN MAGIC. By Professor Hoffmann.
2. MORE MAGIC. By Professor Hoffmann.
3. LATER MAGIC. By Professor Hoffmann.
4. KING OF CONJURERS (Autobiography). By Robert-Houdin.
5. CONJURING AND MAGIC. By Robert-Houdin. Translated by Professor Hoffmann.
6. STAGE CONJURING. By Robert-Houdin. Translated by Professor Hoffmann.
7. SLEIGHT OF HAND. By Edwin O. Sachs.
8. MAGIC MADE EASY. By David Devant.
9. THE OLD AND THE NEW MAGIC. By Henry R. Evans.
10. THE MODERN CONJURER. By C. Lang Neil.



Ten Best Books on Magic

By A. M. Wilson, M. D.



GOOD set of books—a well selected, but not necessarily large, library of magical works—is as essential to the making of a real magician, either amateur or professional, as is a solid foundation to the support of a good building.

The above list covers the entire ground of modern magic in both theory and practice as it relates to manipulative skill and the presentation of a program in the parlor or on the stage; and more, for in Houdin's *Autobiography* and in Evan's *The Old and The New Magic* will be found historical matter pertaining to magic that is of great value to the genuine student of the art. The latter mentioned book also gives the explanation of a number of tricks and illusions not found in the others named.

My advice, based on almost fifty years experience in magic, is: procure as many of the aboved named books as you can, but do not attempt to master them all at once. Hoffmann's *Modern Magic* and Sach's *Sleight of Hand* are best to begin with, as they give great attention to the foundation principles of sleight of hand.

I am well aware that many will take issue with me as to the selection here offered as the ten best books on the subject, but out of several hundred which I have in my library I do not know of any other ten complete works that come so near filling the bill as do these, especially for the beginner in the art.

EDITORIAL NOTE—The above article was very kindly prepared last summer, by Dr. Wilson, but lack of space has prevented its publication before this.

The Enchanted Table Knife

By Ernest Evangeline



HIS trick requires nothing but "nerve," a copy of *The Saturday Evening Post*, some gummed stickers, a piece of thread and two table knives, not necessarily of sterling silver! The effect of the trick is that a table knife is wrapped in a sheet of paper torn from a periodical with the end of the blade protruding as in Fig. 1. The knife so wrapped is then held in plain view of the spectators and suddenly crushed into a small ball between the hands, showing the knife to have completely disappeared.

The trick is in the sheet of paper in which the knife is wrapped. The paper should be the inside double page sheet of a copy of

MAGIC

The Saturday Evening Post, or any other popular periodical that has an everyday look. This sheet is prepared without separating from the paper, with a pocket made by pasting a quarter page advertisement, cut from another copy of the periodical, over a quarter page advertisement (lower inside quarter of underside) on the sheet to be used. The extra advertisement (select one with a border) is trimmed down neatly to the printed edge and pasted to the full sheet along the top and two sides only, leaving an opening at the bottom with the central part forming a loose pocket. A duplicate knife blade end, with a small hole in the top, is fastened by a thread and gummed sticker within this pocket so as to allow the knife blade to protrude about three inches when it is dropped to its utmost length.



FIG. 1.

Fig. 2 shows a portion of the full sheet to be used with the duplicate knife blade end attached by a thread and gummed sticker to the center of a quarter page advertisement as it will appear before pasting on a duplicate quarter page advertisement.

In presenting the experiment, the performer must take the knife, and, after letting it be demonstrated that it is quite the usual thing, it should be laid on the table while looking about for something to wrap it in.

The faked copy of *The Saturday Evening Post*, thank you, is conveniently near at hand. This is opened out at the middle with the pocket side away from the audience. The knife is then wrapped up and held with the mouth of the paper pocket pointing upwards. If introduced as a dinner table trick the performer may now lower the parcel to the level of the table and allow the genuine knife to slide out on his knees. If given as a parlor trick the knife must be conjured into a convenient pocket during the process of turning to someone to feel that the knife is still in the package.

Directly the real knife has been transferred, the hand is turned



over and the duplicate blade end permitted to fall to the end of its tether. The action of showing the blade end is illustrated in Fig. 1.

No one not a conjurer himself will dispute the presence of the knife in the paper. It only remains for the conjurer to push the blade end quickly back into the pocket, crush the paper between the hands and toss it carelessly to one side to furnish sufficient proof to the average human that it has disappeared. The original knife may now be reproduced from any place the entertainer may choose—from an old gentleman's sleeve to the chandelier.

In another version of this trick in which a napkin is used prepared in a similar manner to the sheet of paper, the use of a "body bag" is recommended. This is a cloth bag held in the performer's back between his coat and vest by means of elastic cord fastened to his coat collar. The elastic must be of a length to enable the performer, while seated

at table, to hold the bag between his knees. When standing up the elastic cord draws the bag up under the coat so that it is not noticeable. The conjurer is thus enabled, when seated at a table, to make all sorts of things disappear by letting them fall in the bag on his lap, held in position with his knees. The bag has only to be let free and the articles with the bag immediately fly up behind him under his coat.

This bag plays a most important role in this trick, as the performer, when enclosing the original knife in the cloth, makes it slip into the bag. This is not noticeable, the more so as the performer, just at the moment when the knife is slipping into the bag, allows the faked blade contained in the cloth to be seen. The spectators, of course, think that they are seeing the real knife. Once the blade has been put inside, it is an easy matter for the performer to bring the trick to a close.

When the napkin is used, the knife blade end is arranged to disappear up in the cloth pocket when the napkin is shaken.

NOTE—Credit for invention of the above trick is due Mr. Fullam McGlade. Some of the details of the explanations are from "The Wizard," Aug., 1907, and "The Magician Annual," 1909-10.

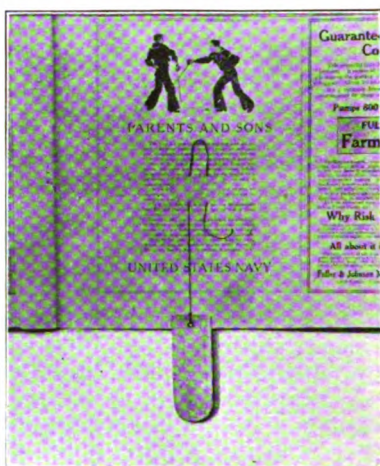


FIG. 2.

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33

A New Magical Periodical



THE first number of *The Magical World*, the new English weekly, was received in Kansas City on Nov. 14. The price of single copies is given as 2d. The annual subscription price, however, is not stated. The principal articles are devoted to a description (not explanatory) of Mr. Oswald Williams big act, a new card levitation by Dr. A. C. Lindsay Smith and "A Japanese Floral Fan-cy" by Max Sterling. A feature of interest to English readers is "Whereabouts This Week," giving the location of the leading performers for the week.

Advertisements of the leading dealers are present in generous proportions, and the paper has a prosperous, healthy, come-to-stay appearance that is very promising.

The Lightning Artist

Contributions under this heading will be devoted to Lightning Sketches, Cartoons, and Smoke, Sand and Rag Pictures, etc. Articles, illustrations, notes and items of interest solicited.

After a busy season, FRANK LEWIS, lightning artist, is spending a few weeks at his home in Pittsburg.

R. L. GOLDBURG, cartoonist, at Proctor's, Newark, N. J. Oct. 24-29.

ROSSI ASHTON, who does not like to be billed as a "Lightning Cartoonist," but whose black and white work is none the less one of the popular features of London vaudeville, is doing some fine studies of music hall life and character for the London "Music Hall."

LIEUT. ELDRIDGE, "The Sand Man," opened the show recently at Hammerstein's, New York. He made a sinking ship of sand, a snowbound cottage and set San Francisco on fire with red flames made of colored sand.

EDWARD TODD, cartoonist, at the Savoy, Baltimore, Oct. 24-29.

ALFRED JACKSON, poster cartoonist, substituted at Hammerstein's Victoria, New York, for two performances, Oct. 23. Is a decided novelty. Booked for return Nov. 28.

THE TRILLERS, rag artists, at the Grand, Nashville, Tenn., Oct. 17-22.

FRANK PALMER, cartoonist, at the Thirty-first Street theatre, Chicago, Oct. 17-22. A newcomer. Not quite at home on the stage but will improve and be well liked. Has a string of talk and pictures. New jokes. Draws on sheets of paper which are turned over, making an awkward reach. Improved way is to have the paper roll up like window curtains.

REOUBLE SIMS, cartoonist and "the thinnest thing in vaudeville," will shortly go on the S. & C. circuit.



Hypnotism

Contributions under this heading will be devoted to Hypnotism and Mesmerism, Crystal Gazing and allied kindred interests. Articles, photographs, illustrations, notes and items of interest solicited.

VERNON, hypnotist, at Aurora, Mo., Oct. 31-Nov. 5.

HERBERT L. FLINT, hypnotist, at Rock Island, Ill., Oct. 31-Nov. 6.

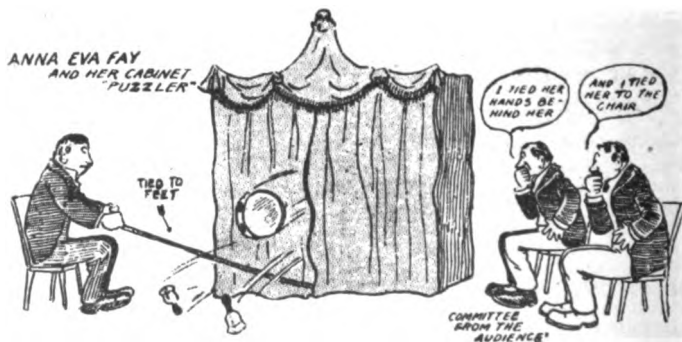
FRANK J. POWERS, hypnotist, at Beeville, Tex., Oct. 24-29.

PAULINE was at the American, Chicago, Oct. 24-29. As usual the end of his act found the house in tempests of merriment and applause.

Psychical Phenomena

Contributions under this heading will be devoted to Mind Reading, Second Sight, Telepathy, Muscle Reading, Thought Transmission and kindred subjects. Articles, photographs, illustrations, notes and items of interest solicited.

COUNT AND COUNTESS CHEILO, thought transmission, at the American, New Orleans, Oct. 24-29. Critics say that the act is different from anything of the kind ever done.



ANNA EVA FAY'S CABINET MYSTERY
From "The Kansas City Post," Nov. 3, 1910.

ANNA EVA FAY was the big feature at the Empress, Kansas City, Oct. 31-Nov. 5. She did look the mystic in her simple white dress and quite manner. As usual, she was carried off the stage to recover from her trance after reading the questions from the audience. Entire performance was convincing.

MILE. WARRN, cabinet mystery, at the New Nickleodeon, Boston, Oct. 31-Nov. 5.

THE SHARROCKS, in lightning mental suggestion, at the New Cozy, Houston, Tex., Oct. 17-22.

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At the Coronet theatre, London, a psychic play, "Behind the Veil," will be produced immediately.

LILLIAN BOON, mind reader, was featured at the Globe, Kansas City, Nov. 7-12.

CHESTER D'AMON, mind reader, at the Orpheum, Schenectady, N. Y., Oct. 24-29.

At the Union Square, New York, Oct. 24-29, **ALETHEIA AND ALEKO** offered their mind reading act. Aletheia, in Oriental grab, blindfolded, sits in the center of the stage, while Aleko, a big broad-shouldered Greek in his native attire, approaches different persons. After a whispered conversation he asks Aletheia to tell the first name, initial and wish of the person in question. This the woman proceeds to do in a loud, clear voice.

Another "EVA FAY" was in the olio with "The Knickerbockers" at the Star and Garter, Chicago, Oct. 24-29. Made a big hit with her mystic work. Voted the best entertainer, showman and comedian of all the mystic ladies.

THE GREAT BENEDICT, master of mental telepathy and second sight, at the New National, Cleveland. Answers questions written in any language, the question being placed inside an envelope and not opened.

HAGAN was on the bill, Oct. 24-29, at Hammerstein's Roof, New York. Removed his clothes while enclosed in a big ball-shaped contrivance and followed it up with some quick straight jacket releases. Closed by crawling in a long steel tube, 14 inches in diameter at one end and twice as large at the other, again removing his clothes and appearing at the finish in a bathing suit.

JACK ARK, Diabloist, appeared for the first time in America at the American, New York, Oct. 24-29. Although the novelty of this form of entertainment has worn off, Ark handles the spools in an interesting manner and has a well devised routine of tricks with them, some of which called forth hearty applause. He had the full stage for about eleven minutes.

ADELAIDE HERRMANN is working up a new act in which she will impersonate Cagliostro and work several new illusions. Shortly to appear in New York.

Talk of a magical theatre for New York after the pattern of the old London Egyptian Hall is going the rounds. It should prove a big money maker.

A new book on magic is being looked for from **MASKELINE AND DAVANT**, the St. George's Hall (London) producers. It will probably be published in January.

LAWRENCE CRANE acted as stage manager for the concert held on the ship on his way to Europe. He opened at the Palace, London, Oct. 31.

The famous Maskelyne automaton, **PSYCHO**, recently revived after many years of retirement, met with an accident the other day in a collision with a scene shifter. It will be laid up for repairs for some time to come.

GARCIA, the great European shadowgraphist, has arrived. He opened at the Fulton Street theater, Brooklyn, Nov. 7.



Novelty Entertaining

Contributions under this heading will be devoted to all kinds of unique forms of entertaining such as Hoop Rolling, Plate Spinning, Bubble Blowing, Fire Acts, Handcuff and Straight Jacket Escapes, Punch and Judy, etc., Articles, photographs, illustrations, notes and items of interest solicited.

GALLANDO, clay modeling, at the American, Chicago, Oct. 24-29.

MILSE, fire king, recently appeared at the Princess, San Diego, Calif.

At the Trevett theatre, Chicago, **THE RINALDOS** presented their novelty hoop act, "The Dawn of Day in Flowerland." They carry two cars of special scenery and made good.

SAM RUSSELL, plate spinner, **LIONETTE**, paper king, and **PROF. LYNCH'S** Punch and Judy were all on the bill at the New Nickelodeon, Boston, Oct., 24-29.

THE STELLINGS, hat spinners, at the Star, Chicago, Oct. 24-29.

HARDEEN, handcuff king, headliner at Pantages, Spokane, Wash., Oct. 17-22.

OLLIE YOUNG AND APRIL, diablo and soap-bubble manipulators, at Shea's, Toronto, Can., recently. Very interesting act.

JACK KELLY, an Australian whip expert, was at the Temple, Rochester, Oct. 24-29.

BEAL'S Punch and Judy is meeting with success all along the line.

Ventriloquism

Contributions under this heading will be devoted to Practical Voice Throwing and Vocal Mimicry. Articles, illustrations, notes and items of interest solicited.

THE GREAT HOWARD, ventriloquist, at the Majestic, Chicago, Nov. 7-12. Billed as "The Premier Ventriloquist of Scotland." Dresses in Highland costume. He is supposed to be a physician. The rising curtain shows him toying with a violin. The talk that follows makes it plain that he is a doctor without patients. He is wishing that someone would require his services when the bell rings. He meets his visitor at the the door and manipulates the figure so that a stuttering boy walks in and explains that he is in search of another young fellow who has toothache and was headed for the physician's office when last seen. Another ringing of the bell and the second dummy, in Scotch costume like the ventriloquist, is brought in. He has his jaw wrapped up and the physician removes the molar, a clever bit of comedy. The Great Howard displays skill as a ventriloquist and makes his dummies talk entertainingly, and by using a telephone to introduce the voice of a girl singing (it is "Central") presents three different singing voices besides his own. The finish in one is where he takes the dummy into the auditorium and has it address some folks in the audience and carry on a conversation with an assistant dressed as an usher.

MAGIC

FRED NEIMAN, the popular English ventriloquist and agent was given a benefit performance recently on the occasion of his fiftieth birthday.

At the President, Chicago, Oct. 24-26, McCormick and Wallace made good with a really funny ventriloquial sketch.

Edward F. Reynard, clever ventriloquist. A whole show in himself. At Shca's, Toronto, Can., Oct. 17-22.

PROVOL, experiments in ventriloquism, at the Majestic, Chicago, Oct. 24-29. Minneapolis and St. Paul to follow.

BINGHAM, ventriloquist, at the Scenic, Hartford, Conn., Oct. 24-29.

JOHNSON CLARK, called by the critics, "A ventriloquist above the ordinary," was at the American, Chicago, Oct. 24-29.

DAN HARRINGTON'S ventriloquial act made a big hit recently at Kenney's Third Avenue theatre, New York.

CHARLIER, foreign ventriloquist, billed to open at the American, New York, Oct. 31, had not arrived up to Oct. 27.

CORAM has an elaborate military setting for his ventriloquial sketch now running in London.

W. E. WHITTLE was on the bill recently at the Princess, St. Louis, with his "Teddy" ventriloquial specialty. At the American Music Hall, Chicago, Oct. 24-29.

LANDER, ventriloquist, at the Lyric, St. John, Can., Oct. 17-19.

GREAT HOWARD, ventriloquist, at the Majestic, Milwaukee, Oct. 24-29.

The Shadow World

Contributions under this heading will be devoted to Shadowgraphy, Silhouette Shows, and Shadow Plays and Entertainments. Articles, illustrations and items of interest solicited.

HIPPOLITA D'HELLAS appeared at the Palace, London, Oct. 17, in "The Silhouette Dance." The dancing is done behind a screen with the shadow only visible. Certainly a novelty.

MR. AND MRS. STUART DARROW were at the Colonial, New York, Oct. 24-29. Their artistic sand and shadow pictures were executed in a most excellent fashion.

FREVOLI has a shadow novelty. He works in front of the sheet. His finger work shows up to good advantage and gets appreciation. He wears a wonderful hat. At the Trevitt, Chicago, Oct. 24-29.

HOLDEN AND LECLAIR, "Shadowgraphs That Are Different," at the Victoria, Baltimore, Oct. 24-29.

GARCIA, shadow maker, at the Alhambra, Paris. Will come to America soon to open on Morris time.



The Magical Matinee

News and Notes About The Magic Show

CARTER, illusionist, just finishing a world's tour, is in London. May go on at the halls.

HERR BOWMANN and **LA ZOLA** were in Chicago recently.

THE VANDER KOORS and their mind reading duck, **Felix**, were at Poli's, Hartford, Conn., Oct. 24-29. They will work in the East this season.

RISMER, illusionist, will play several Chicago houses this month.

THE SOCIETY OF AMERICAN MAGICIANS will hold their big show January 14, 1911. A handsome souvenir programme will be issued for the occasion. Particulars regarding it can be had of the President, Mr. Elmore P. Ransom, 224 St. James Place, Brooklyn, N. Y.

RAMESES, clever magician, at the Garrick, San Diego, Oct. 24-29.

HOWARD THURSTON packed the Lyceum, Paterson, N. J., Oct. 24-26; Jersey City, Oct. 27-29.

HENRY CLIVE made his first appearance at Hammerstein's Victoria theatre, New York, Oct. 24-29, scoring a big hit in a take-off on mental telepathy and sleight of hand. He was assisted by **MAI STURGIS WALKER**.

A trunk mystery was shown at Keith's Fourteenth Street, New York.

HARRY BOUTON AND Co., played New Rochelle, N. Y., recently.

Marshall, mystic, at the Gem, Philadelphia, Oct. 24-29.

C. PORTER NORTON at the Grand, Knoxville, Tenn., Oct. 24-29.

THE GREAT RAYMOND has a new illusion, "The Boy Scout's Dream." All the scouts turn out to see it. He opened the new Empire, Kingston-on-Thames, England, Oct. 24. Thirty-five people in company, twenty tons of baggage. Soon in London for indefinite period.

VAN HOVEN, comedy magician, on the bill at Hammerstein's Victoria, New York, Oct. 31-Nov. 5.

AVON, at the New Nickelodeon, Boston, Oct. 31-Nov. 5.

LE ROY, **TALMA** and **BOSCO** are one of the big features at the Alhambra, Paris, doing magic and illusions.

Alberto, conjurer, and **VALLI**, another one, recently sailed for America from Australia.

Chris Krispen tried to break into magic at a recent Bush Temple (Chicago) tryout. Could not be heard over the footlights. Tricks were poor. But keep at it, old man, you can beat 'em yet.

Professor Hoffmann, dean of the magical writers, has just finished a new book, "Magical Tit-Bits." The book will contain twelve tricks, carefully explained, giving the author's methods of doing them.

MAGIC

THE MAGICAL MATINEE

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MARVELOUS WALKER recently opened one of the Bush Temple weekly tryouts (Chicago) with a magic act, but did not score a big hit with the critics.

ADOLPHE BLIND, "Le Professeur Magicus," Villa Elizabette a Chemin des Chalets 1, Petit Saconnex, Geneva, Switzerland, is making a unique collection of magical folk's autographs on the card index plan. The idea is a very good one from the collector's standpoint.

THE LINGERMANS (Samuel and Lucy) are back home in Philadelphia for the winter. They will present their act of Ventriloquism and magic at local church and society entertainments.



RUSH LING TOY & CO. IN "A NIGHT IN THE ORIENT"

Cartoon from "The Show World," Chicago, Nov. 5, 1910.

The mystic creation, "A Night in the Orient," presented by GEORGE REUSCHLING as "Rush Ling Toy & Co.," was at the Kedzie, Chicago, Oct. 24-29. Favorable comment was made of the act by the Chicago papers. The audience does not know that a Chinese magician is not entertaining until the necromancer removes his wig for a final bow. Sufficient comedy is introduced to get away from a straight act. The comedy tricks are old but introduced in a new way. The magician appears from a Sedan chair carried on the stage by his two assistants. The chair is smaller than has previously been seen in magic acts and does not appear to be sustaining any weight. A double production of a fire bowl and a water bowl discloses the nature of the offering and it is followed by a presentation of ducks and other tricks along usual lines. A box mystery, a frame vanish and a departure from the usual cabinet trick, which is billed as "Yoi Koi Yoi," are presented in such a manner as to reflect credit on the artists. At the last the magician appears in the audience when he is thought to be snugly boxed up on the stage.

MAGIC ADVERTISEMENTS



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MAGIC

MAURICE, the new English Illusionist, claims to have no fewer than three thousand tricks.

HORNMANN put on a new act of magic at Keeney's Third Avenue theatre, New York.

HERR JANSEN, of the magical firm of Halton, Jansen & Le Roy Co., played at the Lyric, Terre Haute, Ind., Oct. 24-29. He had six people in his show, five big illusions and the usual small stuff. Jansen's work with the billiard balls is extra fine. He is booking himself right over the managers' heads, but will only be out a few weeks, returning to Chicago in time for his firm's busy season.

"Magicians' Tricks," the new book by **HENRY HATTON** and **ADRIAN PLATE**, is receiving some good notices from the press.

KARL GERMAIN was at the Princess Theatre, Brandon, Man., Oct. 20-22.

LOLO, mystic, at the Maryland, Baltimore, Oct. 24-29. Held over.

MAHATMA, a new mystery act, at the Verdi, Chicago, Oct. 24-29.

Lovers of magic in Phoenix, Ariz., recently had the pleasure of witnessing **FREDERICK THE GREAT** with his own magic and mystery show.

THURSTON'S big show will be in Cleveland, Nov. 21-26; Dayton, O., Nov. 28-30; Columbus, Dec. 1-3; Wheeling, Dec. 5-7; Youngstown, Dec. 8-10; Akron, Dec. 12-14; Ft. Wayne, Dec. 15-17.

ADAMS AND MACK, quack illusionists, at the Majestic, Schenectady, N. Y., Oct. 17-22.

That wonderful Japanese magical water act of **THE GREAT ASAHI** was at the Orpheum, Spokane, Wash., Oct. 17-22.

LEIPZIG returned to London on Oct. 10th from a provincial tour. He put in the week at the Hippodrome, making his third appearance there this year, and will shortly sail for South Africa and Australia.

CLEMENT DE LION was at Keith's Columbia theatre, Cincinnati, Oct. 23-29. **CLIVETTE** was showing at the Orpheum at the same time. Clivette at Princess, St. Louis, Oct. 31-Nov. 5.

JARROW'S clever palming and breezy patter wins his audiences. At Keith's, Philadelphia, a few weeks ago, he worked his famous "lemon" and coin shifting trick on a young man in a box. When the shift was made the youngster was so angry that he threw the coin in Jarrow's face while the house gave him the laugh.

WALDEN & Co., magicians, at Mexico, N. Y., Nov. 5.

HARRY E. THURSTON, brother of Howard Thurston, will manage the Young Buffalo Bill Wild West next season. He has had considerable experience in the amusement world, rising from ticket seller to special agent for Adam Forepaugh and Sells Bros.' Shows. Later he was business manager for his brother on the latter's trip around the world. He controls the Chicago Museum and other places of amusement in Chicago.

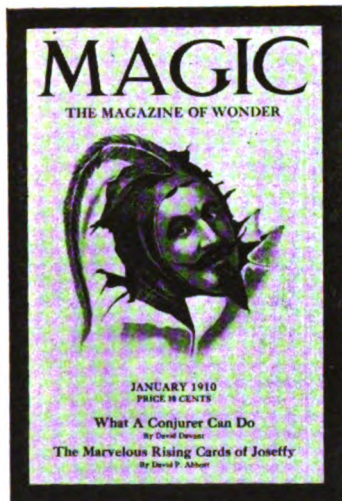
At the Victoria, Philadelphia, **SARTELLA** was on the bill, Oct. 24-29, with magic and crayon sketching.

MAGIC

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Back Numbers of MAGIC



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The first volume of MAGIC can now be had neatly bound in cloth with title page and index. It consists of the first six numbers, January to June, 1910, including the February number, *GHOSTS*.

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A Few Copies of the Only Number of *GHOSTS* Issued

The second issue (February, 1910) of MAGIC was given the title of *GHOSTS*. A few copies remain and can be had for 15 cents, while they last.

CONTENTS—The Sphinx Riddle of Humanity—Spectral Illusions—Threading the Mazes—An Afternoon in A Magical Library—How I Became A Spirit Medium.

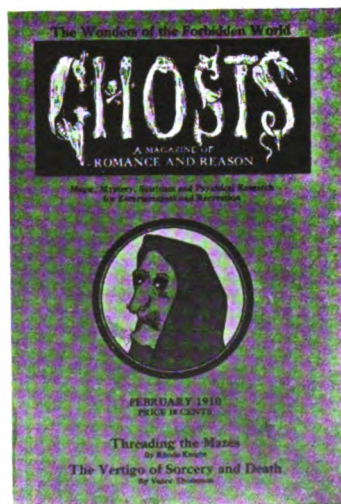
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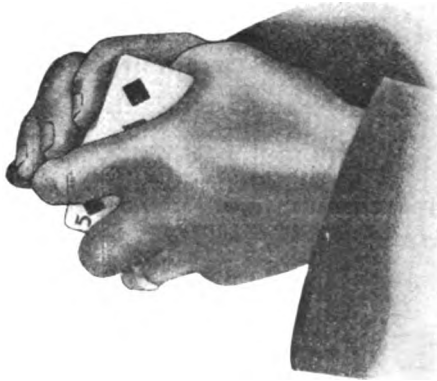
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THE MAGAZINE OF WONDER

VOLUME II

NUMBER 9

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MAGIC is published on the first of every month except July and August by F. T. Singleton, 3619 Thompson Avenue, Kansas City, Missouri, U. S. A.

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Of the ten numbers published during 1910, the best was reserved for the last, somewhat reversing the usual course of most new periodicals. This ought to augur well for the future of this one.

Hereafter, **MAGIC** will contain 32 pages, or more, every month.

Referring to the very complete magical news service now a regular feature of this paper, attention is called to the fact that I endeavor to give **ALL** the news, without prejudice or personal criticism. Merit alone will get performers' notices and pictures in the news pages.

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By Harry Houdini



HENRY EVANS EVANION

From a lithograph in the collection of Harry Houdini



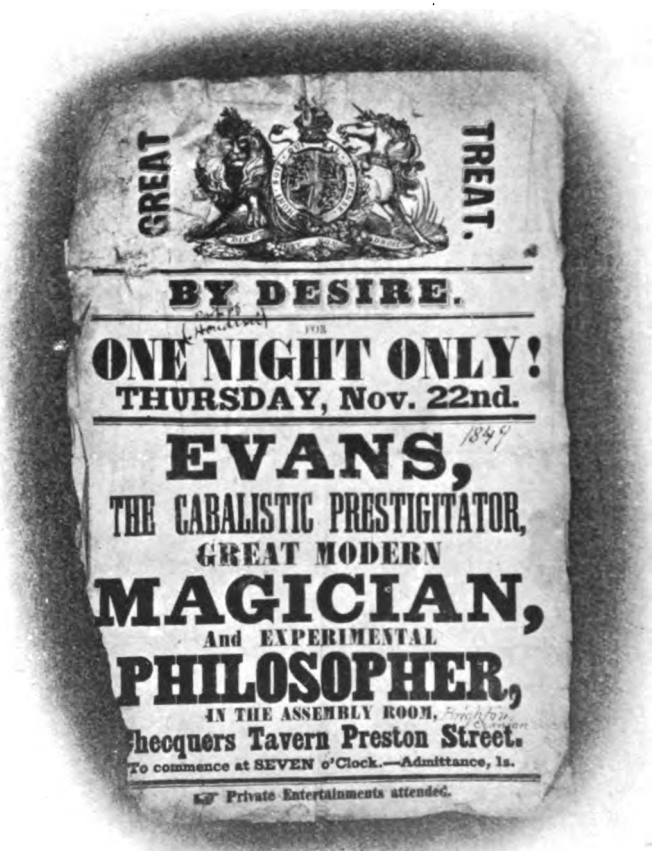
O the late Henry Evans Evanion I am indebted for many of the most important additions to my collection of conjuring curios and my library of magic, recognized by fellow-artistes and litterateurs as the most complete in the world.

Evanion was an Englishman, by profession a parlor magician, by choice and habit a collector and savant. He was an enter-

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tainer from 1849 to the year of his death. For fifty years he spent every spare hour at the British Museum collecting data bearing on his marvelous collection, and his interest in the history



ONE OF EVANS' EARLY POSTERS, 1849
From the only one in existence, Harry Houdini collection.

of magic was shared by his excellent wife, who conducted a "sweet shop" near one of London's public schools.

While playing at the London Hippodrome in 1904 I was confined to my room by orders of my physician. During this illness

The caldron illusion

Aerial suspension

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I was interviewed by a reporter who, noticing the clippings and bills with which my room was strewn, made some reference to my collection in the course of his article. The very day on which this interview appeared, I received from Henry Evanion a mere scrawl stating that he, too, collected programmes, bills, etc., in which I might be interested.

I wrote at once asking him to call at one o'clock the next afternoon, but as the hour passed and he did not appear, I decided that, like many others who asked for interviews, he had felt but a passing whim. That afternoon about four o'clock my physician suggested that, as the day was mild, I walk once around the block. As I stepped from the lift, the hotel porter informed me that since one o'clock an old man had been waiting to see me, but so shabby was his appearance, they had not dared send him up to my room. He pointed to a bent figure, clad in rusty raiment. When I approached the old man he rose and informed me that he had brought some clippings, bills, etc., for me to see. I asked him to be as expeditious as possible, for I was too weak to stand long and my head was a-whirl from the effects of la grippe.

With some hesitancy of speech but the loving touch of a collector he opened his parcel.

"I have brought you, sir, only a few of my treasures, sir, but if you will call—"

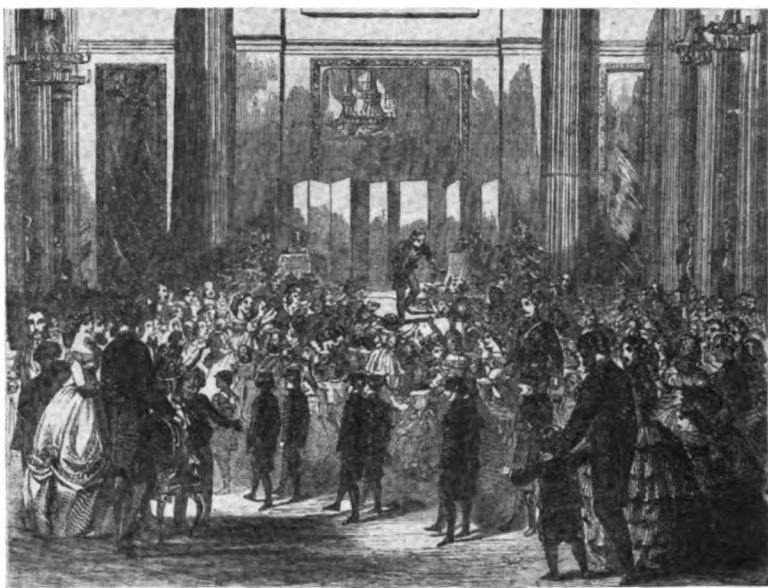
I heard no more. I remember only raising my hands before my eyes, as if I had been dazzled by a sudden shower of diamonds. In his trembling hands lay priceless treasures for which I had sought in vain—original programmes and bills of Robert-Houdin, Phillippe, Anderson, Breslaw, Pinetti, Katterfelto, Boaz, in fact all the conjuring celebrities of the eighteenth century, together with lithographs long considered unobtainable, and



AN EVANION POSTER OF 1863
From the Harry Houdini collection

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EVANION ENTERTAINING A JUVENILE PARTY AT THE MANSION HOUSE, 1861

From a woodcut in *The Illustrated London News*, Feb. 9, 1861. In the accompanying text the paper said: "On the evening of Tuesday week the Lady Mayoress entertained a juvenile party at the Mansion House. . . . From half-past six till eight there was an exhibition of conjuring, in the Egyptian Hall, by M. Evanion, followed by one of Marionettes in the saloon at intervals, and at nine Mr. Hilton amused the company with a display of ventriloquism. . . ." Reproduced from a copy of the paper in the collection of Harry Houdini.

newspapers to be found only in the files of national libraries. I felt as if the King of England stood before me and I must do him homage.

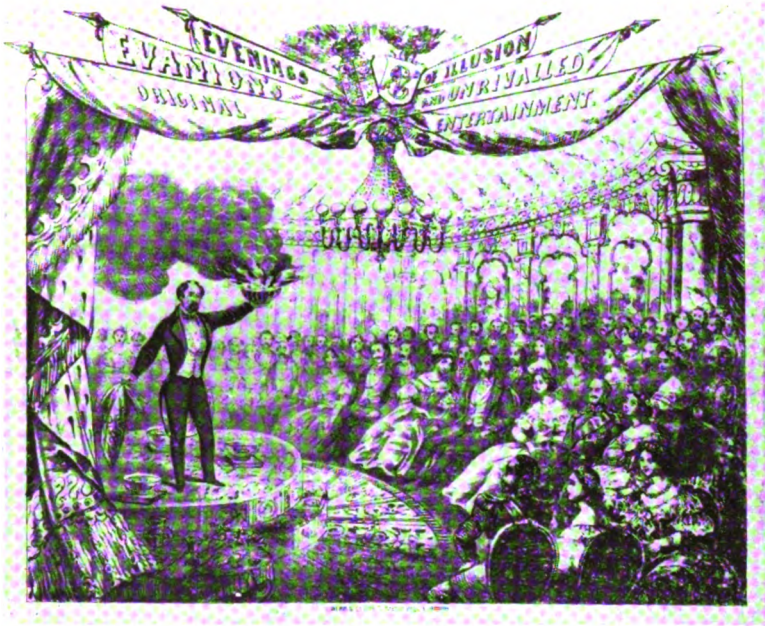
Physician or no physician, I made an engagement with him for the next morning, when I was bundled into a cab and went as fast as the driver could urge his horse to Evanion's home, a musty room in the basement of No. 12 Methley Street, Kennington Park Road, S. E.

In the presence of his collection I lost all track of time. Occasionally we paused in our work to drink tea which he made for us on his pathetically small stove. The drops of the first tea which we drank together can yet be found on certain papers in my collection. His wife, a sympathetic soul, did not offer to disturb us, and it was 3.30 the next morning, or very nearly twenty-four hours after my arrival at his home, when my brother, Theodore Weiss (Hardeen), and a thoroughly disgusted physician appeared on the scene and dragged me, an unwilling victim, back to my hotel and medical care.

The caldron illusion

Aerial suspension

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ONE COLOR (BLACK) LITHOGRAPH USED BY EVANION
 Size of original, 18x15 inches. From the Harry Houdini collection

Such was the beginning of my friendship with Evanion. In time I learned that some of his collection had been left to him by James Savren, an English barber, who was so interested in magic that at frequent intervals he dropped his trade to work without pay for famous magicians, including Dobler, Anderson, Compars Herrmann, De Liska, Wellington Young, Cornillot, and Gyngeell. From these men he had secured a marvelous collection, which was the envy of his friendly rival, Evanion. Savren bequeathed his collection to Evanion, and bit by bit I bought it from the latter, now poverty stricken, too old to work and physically failing. These purchases I made at intervals whenever I played in London, and on June 7th, 1905, while playing at Wigan, I received word that Evanion was dying at Lambeth Infirmary.

After the show, I jumped to London, only to find that cancer of the throat made it almost impossible for him to speak intelligibly. I soon discovered, however, that his chief anxiety was for the future of his wife and then for his own decent burial. When these sad offices had been provided for, he be-

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came more peaceful, and when I rose to leave him, knowing that we had met probably for the last time, he drew forth his chiefest treasure, a superb book of Robert-Houdin's programs, his one legacy, which is now the central jewel in my collection. Evanion died ten days later, June 17th, and within a short time his good wife followed him into the Great Unknown.

EDITORIAL NOTE.—The foregoing contribution is one of the most interesting chapters in Harry Houdini's famous book, "The Unmasking of Robert-Houdin." We are permitted to reprint it here through the courtesy of the publishers, Messrs. Geo. Routledge & Sons, New York. Houdini very kindly loaned the original posters, programmes, etc., from which the illustrations were made and they appear here for the first time.

Mr. Houdini practically supported Mr. and Mrs. Evanion the last few years of their lives, and raising a fund for Mrs. Evanion after her husband's death, doubled out of his own pocket the total amount raised. Among the other contributors to this fund were: Harry Day, Hardeen, Phil Doreto, Hackenschmidt, Maskelyne & Devant, Max Sterling.

Mrs. Evanion did not long survive her husband, and both are sleeping peacefully together in the quiet Lambeth Cemetery, Tooting. Mrs. Evanion died March 10, 1906.

One of Mr. Houdini's most valued treasures is a letter from Mr. R. Evans, nephew of Mr. and Mrs. Evanion, written just after her death. At the close of this letter to Mr. Houdini, Mr. Evans says: "I enclose a memorial card and thank you once more for all your kindness to the poor old couple, and feel assured that you will receive the reward which always in some indefinable way seems to follow the performance of a good action and vice versa."

Magic needs more men like Harry Houdini!

The bill shown on page 48 is a programme of the first date Evanion ever played. He wrote the date on it himself. Two other programmes of Evanion's in the collection of Mr. Houdini, not shown, are dated 1867 and 1874.

GREENWICH SOCIETY
For the Acquisition and Diffusion of Useful Knowledge.
ROYAL HILL, GREENWICH.
JUVENILE NIGHT.
On TUESDAY EVENING, JAN. 3, 1882,
M. EVANION

Will give, in the Hall of the above Society, his unique Entertainment, entitled

"An Evening of Illusions,"

in which he will introduce some wonderful Experiments in

NATURAL MAGIC.

THIS NOVEL PROGRAMME

is arranged with a view to interest and amuse all without introducing anything in which the most fastidious persons could object to participating.

Inimitable Recreations, Magical Illusions, Enchantments, Cabalistic Surprises, Singular Developments, Amazing Deceptions and Transformations.

A SELECTION WILL BE GIVEN FROM THE FOLLOWING —

PRESTIDIGITATION.

THE WONDERFUL GOLDFISH ILLUSION.

LES CARTES SYMPATHIQUES.

THE ARABIAN SWORD FEAT.

THE NOVEL AUTOMATON, OR ANIMATED FIGURE.

VENTRILOQUISM

introducing a Laughable Instance of the Hammer Head.

THE TELEGRAPHIC BACCHUS.

MODERN MYSTICISM.

The National Standard.

A CELEBRATED HINDOO FEAT

Nineteenth Century locomotion.

NOVEL LEGERDEMAIN.

AROUN - EL - RASHID'S WATCH.

LE GAST VOYAGEUR AND FAITHFUL RESTITUTION.

EVANION here, EVANION there, and EVANION everywhere!

EVANION'S Souvenirs to his Patrons.

The WONDERS OF ALADDIN, and CHRISTMAS TREE.

PROGRAMME OF NEXT EVENING.

Members Free. Non-Members 6d.

ON TUESDAY, JANUARY THE 10th,

The CREMONA MUSICAL UNION

will give a VOYAL AND INSTRUMENTAL CONCERT

at 8 o'clock, St. James' Hall, Greenwich.

AN EVANION BILL OF 1882

From the Harry Houdini collection

The cauldron illusion

ACQUA SUSPENSION

When writing to advertisers, kindly mention MAGIC

Our Next President

A Sensational Thought Reading Trick



ALL magic seems to be divided into three parts; card tricks, handkerchief tricks and billiard ball tricks. For a change let us get on the magical merry-go-round and see what old stunt we can dish up for our Christmas entertainment.

Running rapidly through some of the books in our magical library for an inspiration, our glance falls on Mr. Robertson-Keene's explanation of his brilliant version of the following excellent trick. That it is a good one we have Mr. Keene's word that he has found it a trump card on many occasions. The effect is great and difficult to fathom.

EFFECT—Performer comes forward with a sheet of paper which is quite unprepared and may be even supplied by audience. This he divides into six strips, and requests the spectators to give him the names of six likely candidates for our next President. As they are called performer writes them down one on each slip. These slips being duly folded and mixed up are laid upon a tray in a heap, and one is selected by a member of the audience, who retains it without opening it.

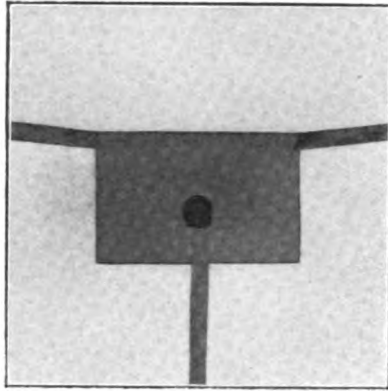


FIG. 1

An ordinary envelope is now shown, and freely examined. A length of tape, having at right angles to it a similar length of tape, is now placed under the flap of the empty envelope, which is then fastened down by audience—in the manner shown in Fig. 1—with the central tape hanging from point of flap,

The two ends of tape on either side are tied upon hooks, or in the case of a drawing-room performance, the backs of two chairs may be used, thus suspending the envelope in the air. Meanwhile the remaining five slips are destroyed beyond recall, by being torn into shreds and burnt up. This of course precludes any possibility of performer learning name of candidate chosen from the remaining five slips.

He now requests several of the spectators to come forward, and giving the loose end of the hanging tape to the one who

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chose the slip, he requests the remaining spectators who have volunteered to join hands round, he himself completing the circle by taking the disengaged hand of the gentleman who is holding the tape.

I said *completing* the circle, but this is scarcely correct, as the circle is broken by the aforesaid gentleman who holds the tape and only joins the circle with one hand.

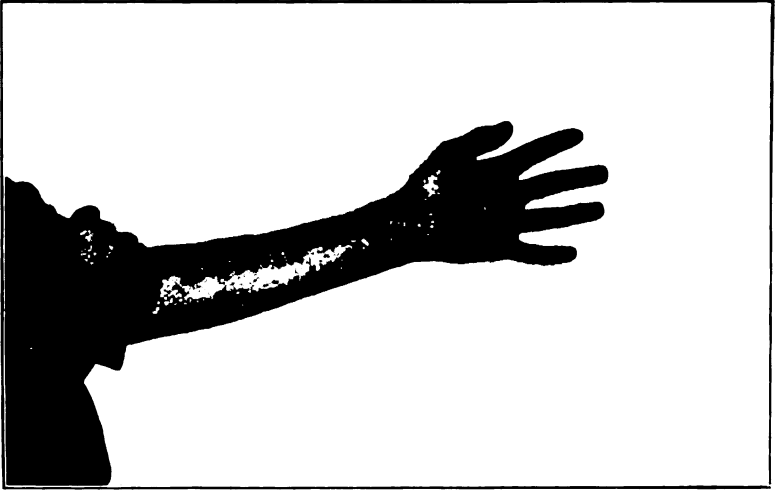


FIG. 2

Nothing taking place, this latter gentleman is requested to complete the circuit by joining his hand to that of the person next him, still holding the tape. No sooner has he done so than a violent shiver convulses the performer, who drops the hands which he is holding, and rapidly rolling up his sleeve he shows written in thick red letters upon his arm the name of the candidate selected (Fig. 2).

The hanging envelope is cut down by one of the spectators, and upon being opened, it is found to contain a photograph of the identical candidate whose name is upon performer's arm, and when the chooser unrolls his slip of paper this is found to be exactly the man selected.

EXPLANATION—Readers acquainted with the "dodge" will of course know at once that instead of writing the names given by audience, the performer cheerfully scribbles on each slip alike the name of the man whose name he has arranged to appear, so that whatever slip is taken the result is precisely the same.

Very little difficulty will be found in getting the correct name

given. It is almost a certainty that the name of Roosevelt or Gaynor will sooner or later be given by someone in the audience.

One of the slips being selected, the remainder are torn up and burnt, ostensibly for destroying the last chance of the performer discovering the candidate selected; really it prevents anyone, by accident, discovering that all the names were alike.

All the operations with the envelope are quite *bona fide*, examination, sealing, etc., except that in going to take the envelope from audience the tape is coiled up in the left hand with the sealed envelope on top, in turning round to affix it to hooks or chairs the free hand takes from vest another envelope prepared in exactly the same manner, and with the proper photograph inside; this envelope is kept well in front of the body, until the hand, which is holding the legitimate envelope in full view of the spectators all the time performer's back is turned, during his return to table or stage, crosses to the front of the body, ostensibly placing it in the other hand, which in turn holds it out from body in full view of the audience. This is made necessary, apparently, to allow of the performer moving away a chair, etc., upon that side of him, or to arrange chairs for attaching envelope to.

What really happens is that the legitimate envelope is vested, immediately it comes in front of the body, the duplicate being extended in opposite hand, and then, later on, hung in mid-air, this being the reason for coiling the tape.

The rest of the trick is simply a matter of "effect," and acting, except for the writing upon the arm, which is of course produced by the prosaic means of writing it there beforehand with red ink or paint. To understand and appreciate the effect of this trick, it needs actually to be witnessed.

The Hand

By Henry Ridgely Evans

"It is to the hand, that instrument of instruments, that man owes all his dexterity."

— ROBERT HOUDIN.



THE hand is the most perfect instrument of the will. Fortune tellers regard it as an index of character, and claim to read in the lines of the palm, the characteristics and temperament of a person, aye, even events in one's past life! Among the ancient Egyptians the hand was the symbol of strength. The Romans regarded it as an emblem of honor and justice. We speak of the Hand of Justice, the Hand of Fate, etc. Among the philosophi-

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cal Greeks, the open hand was the symbol of eloquence, and the closed hand that of argument. The Pope blesses the faithful by extending over them the thumb, the index and second fingers, thus representing the Holy Trinity. Students of the occult like Eliphas Levi, have shown that the very same symbol also represents Evil Principle, or the Goat of Mendes, according as the back or front of the hand is exhibited.

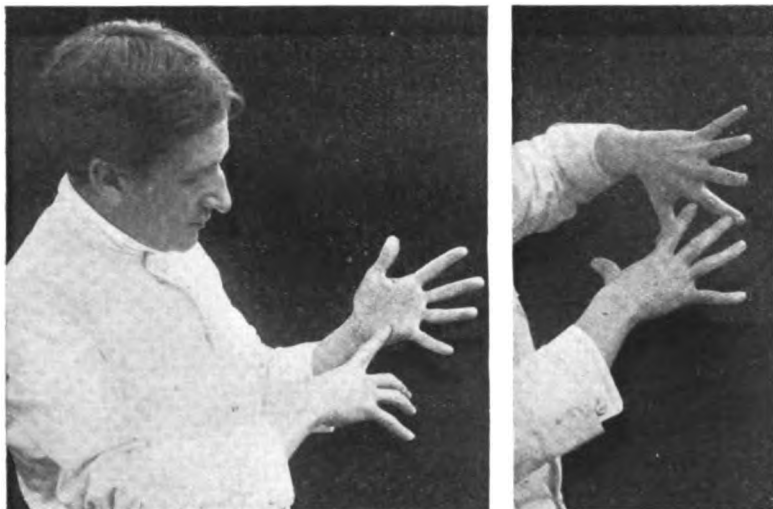
No observation is more frequent on the tongue of the uninitiated than the following: "The quickness of the hand deceives the eye." This is for the most part a fallacy, as every magician knows. It is not the swiftness of the hand that leads the eye astray, but the perfect imitation of some natural movement that brings about the deception, and that movement may be as slowly executed as the pace of a snail or the tortuous locomotion of a tortoise. For example: the conjurer takes a dollar in his right hand and to all appearance places it in his left hand, the fingers of which close over the coin. He then blows upon the left hand, or pronounces some mystic word like *Abracadabra*, and upon opening the hand, the astonished spectators discover that the money has melted away into "thin air." The operation has been performed with the most extreme deliberateness; no hurry; no shuttle-cock business; no fantastic parade of dexterity on the art of the prestidigitator. Simply a natural movement, and the eye is completely deceived. What really takes place is the following subtle sleight: the magician only pretends to place the dollar in his left hand. In the movement of the right hand towards the left, he presses the coin in the palm of the right hand, holding it securely between the thenar and hypothenar muscles. During the passage his fingers naturally turn over, and the back of his right hand masks the sleight from the spectators. The performer follows the movement with his eyes, which adds to the illusion, and after sufficient time has elapsed, shows that the coin has vanished. So much for the fallacy that the hand is quicker than the eye in conjuring tricks. As Robert-Houdin says, and he was the past master of the psychology of legerdemain: "*Prestidigitation* seems to imply, from its etymology, that it is necessary to have nimble fingers in order to produce the illusions of magic, which is by no means true. A conjurer is not a juggler; he is an actor playing the part of a magician; an artist whose fingers have more need to move with deftness than with speed. I may even add that where sleight of hand is involved, the quieter the movement of the performer, the more readily will the spectators be deceived. The conjurer claims to possess supernatural powers; he holds in his hand a wand the might of which nothing can resist. Why then should he need, in order to work his wonders, to exaggerate the

The caldron illusion

on the suspension

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quickness of his movements? Such a mode of proceeding is illogical and inconsistent. In view of gestures of unusual rapidity, the spectators will be generally bewildered, puzzled, but not convinced, while, on the other hand, an easy, quiet



HOWARD THURSTON'S HANDS

manner will always induce confidence, and so promote illusion."

There is another observation made by Houdin, which is a fact, although I have seen many exceptions to this rule. But "the exception always proves the rule" is an old adage. To quote Houdin: "It has been remarked by a celebrated observer that 'the dexterity of the fingers is in inverse proportion to their length.' Notice, my dear reader, henceforth all the fingers of your acquaintance; see how they accord with the saying I have just quoted, and you will admit that it is strictly correct."

Short fingers mean a large palm, as a rule. It would be an interesting study to collect pictures of the hands of celebrated performers. I give illustrations of the hands of Robert-Houdin, Alexander Hermann, T. Nelson Downs, and F. Trewey. Trewey excels in shadowgraphy—casting silhouettes of animals and human faces upon an illuminated screen. In this art, "dexterity is largely dependent upon the formation of the hand; one of the particular characteristics of skillfulness being the faculty of

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reversing the metacarpal phalanges of the fingers, so that when the hand is extended it is convex." Trewey possesses this faculty. Another peculiarity of his hands is the formation of the fingers; they differ very much in length. The middle finger exceeds the ring-finger by nearly an inch. The hands of Alexander Herrmann were aristocratic and graceful, and he was proud of them. The fingers were long, forming an exception to the rule laid down by Houdin. Harry Kellar's hands are the hands of "a worker in brass and other metals" like Tubal Cain. Without exception Kellar has the strongest hands and wrists I have ever seen. In some former incarnation he was doubtless a gladiator. In setting-up his illusions he could do the work of two stage assistants. His powerful wrists enabled him to stand a tremendous strain in the rope-tying tricks of the Davenport Brothers. Houdini, the handcuff king, has powerful hands and wrists, but with all he possesses a delicate touch and handles cards beautifully. T. Nelson Downs has wonderful hands. As a manipulator of coins he is the peer of the profession. Says Chicot: "Herrmann was once considered the most skillful palmist, but in his particular line Downs far exceeds him in point of skill and artistic finish."

EDITORIAL NOTE—Owing to the fact that this number of *MAGIC* was out somewhat earlier than was originally planned, several photographs intended for Mr. Evans' article had to be left out, not having been received. They will appear in future issues.

The Flying Card Pips

By Ernest Evangeline



HE problem in this trick is to paste a blank playing card on a slate, have several cards, freely drawn by the spectators, put into an envelope and retained by one of them, and then invisibly transpose some of the pips on the cards to the blank card on the slate, which is held by another spectator, wrapped in a newspaper.

A forcing pack of four different cards will be required to insure the selection of the four cards to be used. One set of these four cards must have some of the pips carefully cut out with a sharp knife as shown in Fig. 1. The large ace of spades was originally printed in open work design on the cards but I inked all in the forcing pack solid black to heighten the effect. The choice of cards and pips for this trick depends on those contained in the forcing pack, unless they are assorted to order.

A trick slate with a flap will also be required. I used the frame of a small single slate, substituting rather heavy black cardboard for the slate, and a black cardboard flap, covered

with newspaper on one side, to just fit snugly inside the frame. The slate is prepared by pasting (by the corners only, to avoid warping) a blank card in the center of one side, on which the cut out card pips have been pasted in scattered fashion. The black cardboard flap is fitted (it should fit just snug enough to

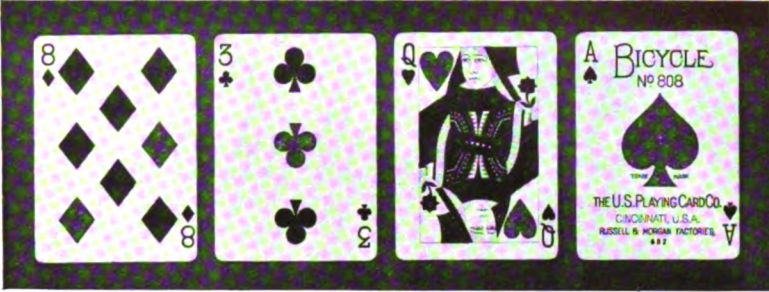


FIG. 1

prevent it from falling out easily, but so that a slight rap will dislodge it) in over the prepared card with the black side exposed, and the slate is ready for use. Fig. 2 shows the slate, prepared card and the flap with a duplicate blank card pasted on. This duplicate blank card is not pasted on, however, till later in the trick.



FIG. 2

The set of cards from which the several pips have been cut must be placed in a duplicate of the envelope to be used, sealed, and placed on top of several sheets of newspaper lying on the table. A piece of newspaper, cut just a trifle larger than the envelope, is now put on top of the prepared envelope, concealing it from view. The prepared slate can be also placed on the newspapers, just in front of the envelope. An empty envelope and a blank playing card are left lying on the table where they can be seen by the audience.

The four cards are now selected by the spectators. A good way to use the forcing pack with safety is to have the sides of all the cards but three shaved off slightly. The three wide cards

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can then be put back in the pack between each of the four different lots.

The pack can then be fanned out in sections easily marked by the wide cards, which are just wide enough to be felt, but not seen. The first spectator is offered a card from the first section, and the fourth man gets one from the bottom, etc.

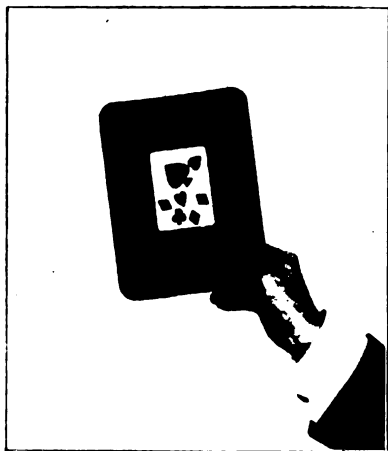


FIG. 3

The four cards are left for a moment in the possession of the spectators while the performer retires to the table, places the rest of the pack on it and advances with the empty envelope. The four cards selected are collected and placed deliberately in the envelope by the performer, who returns to the table and lays the envelope right on top of the piece of newspaper covering the other envelope containing the prepared cards.

The slate is then picked up with the blank card which is pasted on the slate (on the flap) in plain view of the spectators. The slate is wrapped up in a sheet of the newspaper on the table. In clearing the table preparatory to doing this, the envelope is moved to one side, and in the doing of this both envelopes and the piece of newspaper between them are picked up and put aside on another part of the newspaper, reversed, with the the prepared envelope uppermost. Before wrapping the slate the flap must be dropped off on one of the extra sheets of newspaper. The underside of the flap being covered with newspaper, it will not be detected if care has been taken in pasting to extend the newspaper over so that it will completely conceal the black edges of the card-board.

The slate can be tied with cord after wrapping, and it is just as well to do this to prevent any premature exposure of the slate beforetime. Giving the slate to a spectator to hold up in plain sight, the envelope (the prepared one now being visible on the table) is handed to another. The rest of the newspaper on the table can be folded up and put away with the slate flap and original envelope safe inside.

The trick can be concluded to suit. A pistol shot can be used, or some saner and more modern substitute, to mark the mo-

ment of transposition. When the wrapping on the slate is torn off and the envelope opened, the card pips scattered over the previously blank card are found missing from the four cards in the envelope.

EDITORIAL NOTE—The original suggestion for the foregoing trick came from "Some New Magic," by J. F. Burrows.

Magicians' Tricks: How They Are Done

A Valuable New Conjuring Book

MAGICIANS' TRICKS: HOW THEY ARE DONE. By Henry Hatton and Adrian Plate. Over 250 illustrations. Price, \$1.60 net; postage, 12 cents. The Century Co., New York.



THIS is the best of books for amateur magicians, and indeed for any person, young or old, who wants to entertain a company in a novel and delightful fashion. Here are instructions, clear, simple, definite—telling how to perform successfully tricks without number, tricks with cards, tricks with handkerchiefs, tricks with coins, with balls and eggs, paper tearing, and so on; describing fully many kinds of "passes" and "changes;" telling all about shuffling, dealing, and forcing cards, and all about palming, etc., etc.

Nothing is left to chance or guess work. The amateur is told how to provide his clothes with the necessary secret pockets, how to manage the servante, the use of the wand, and, in fullest detail, the equipment for every trick and just how the finished result is to be obtained to the complete mystification of the on-looker. The secrets of many old favorites are revealed; and there are many new and novel effects, gathered by the authors, Henry Hatton and Adrian Plate, through their years of amateur and professional experience, in this country and abroad.

There are scores of illustrations making the clear, helpful text clearer and more helpful. Young folks—and folks not so young—will find a great fund of pleasure in this book.

From the authors' foreword: "There is a distinct fascination about conjuring not easy to understand. In the many years that we, the writers of these papers, have practiced the art, we have known many men and some women, who took it up for pleasure or money, or both, and we have never known one to lose interest in it. . . ."

"That 'the hand is quicker than the eye,' is one of those ac-

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cepted sayings invented by someone who knew nothing of conjuring—or, as is more likely, by some cunning conjurer who aimed still further to hoodwink a gullible public. The fact is, that the best conjurer seldom makes a rapid motion, for that attracts attention, even though it be not understood. The true artist in this line is deliberate in every movement, and it is mainly by his actions that he leads his audience to look not where they ought, but in an entirely different direction. Mr. David Devant . . . has said: 'The conjurer must be an actor. By the expression of his face, by his gestures, by the tone of his voice, in short, by his acting, he must produce his effects.'

A MONTH OF MAGIC

All the Magical Entertaining News Without
Prejudice or Personal Criticism

ACKNOWLEDGEMENT—Besides regular and special correspondents in New York, London, Boston, Philadelphia, Chicago and San Francisco, and occasional correspondents all over the world, MAGIC'S news service is obtained from the leading daily newspapers, and the theatrical and vaudeville press as represented by The Billboard, The New York Clipper, Variety, The Player and The Show World. And last, but not least, from our esteemed contemporary, The Magical World.

ACCURACY—The Publisher desires to make this magical news service dependable, and will be grateful when his attention is called to any misstatement of fact or errors of any kind.

ADDRESS ALL CORRESPONDENCE to F. T. Singleton, Publisher, 369 Thompson Ave., Kansas City, Mo., U. S. A.

ADELAIDE HERRMANN'S NEW ACT

By Samuel R. Schneider, MAGIC'S Chief of Correspondents

Those who imagine that magic is dead would change their views after having witnessed the new act presented by Adelaide Herrmann, week of November 28, in New York, at the Victoria theater. Her act was the third on the program, reading:

ADELAIDE HERRMANN

(Widow of Herrmann the Great)

AS "CAGLIOSTRO," THE MASTER OF MYSTERIES

Introducing her Latest and Greatest Illusions: "The Mystic Tea Chest," "Electrocution," "The Phantom Bride" and many others.
Unique Special Scenery and Light Effects.

She presented nearly an entirely new act of illusions and magic, given in a very elaborate stage setting, with her shapely self costumed as the modern "Cagliostro." Mme. Herrmann made her appearance in male costume, and her departure scored an undoubted hit.

The stage setting represents a carnival scene with beauty predominating

The caldron illusion

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everywhere. The two female attendants represent natives of China, and the two male attendants represent the famous Pierrots of the Old World. The four attendants enter the stage holding lanterns and take places in the corners of the stage. Then comes Mme. Herrmann carrying a closed umbrella, accompanied by the usual orchestra fanfare. Artiste swings umbrella and it suddenly turns into a small table supported by an iron stand. Then she throws a handkerchief over an apparently empty plate, and upon removing handkerchief, two pigeons fly from the plate over the stage.

The male attendants then bring in a large tea chest which is shown to be empty. Small cases of tea are poured into the large chest. The chest is then removed to rear of stage center, and closed. After doing the usual magical passes with her wand, the lid of the chest is opened and out comes a handsome young woman. This illusion is known as the "Mystic Tea Chest," and is a dandy.

Next, a huge arm chair is placed in the center of stage. A lady takes a seat on chair and is strapped to it, and covered with a four-fold screen. Upon touching the bottom of the screen with her wand, Mme. Herrmann produces a great electric flash, and when the screen is opened to view, the chair is found vacant. This illusion is "Electrocution." A small dummy, dressed, representing "Baby Mine," is then brought out and placed in standing position on a chair. She undresses the dummy and places its clothes on a screen erected on back of stage, and a wind-mill, water, land and houses are produced on this screen by the arrangement of these clothes. Then, a lady dressed as a bride comes on the stage. She removes her bridal veil, and lays



MME. HERRMANN AS "CAGLIOSTRO"

down on what resembles a shelf which is situated on back of stage center. Mme. Herrmann then places a white sheet over her entire body. Slowly the covered form is seen rising into the air, without any means of suspension, and remains there for a few seconds. She is then slowly lowered. Upon removing sheet, she has vanished. This illusion, "The Phantom Bride," is one of the greatest, if not the greatest, presented on the stage.

After the act, I interviewed Mme. Herrmann, and asked her if she would say just a few words to the magicians of the world, through the pages of "MAGIC." To this she replied, "I send them my compliments, and wish each and every one of them success for the coming new year."

Let me say here that credit for the act is also due to her clever assistant, Mary Koltar, widow of the famous illusionist and creator of "Creation," which closed lately its sixth successful season at Dreamland, Coney Island.

In conclusion, let me say, that her act was a big success and that she well deserves the title, "Queen of Magic."

JANUARY 1911

PRICE 10 CENTS

COUNT AND COUNTESS CHILO, mind readers, at the Princess, St. Louis, Oct. 31-Nov. 5.

LOLO, "manifestations of occult power," seems to be creating quite a sensation everywhere she goes. She is presented by her father, J. L. Cotton, and has been held over for a second week several times lately.

ANNIE ABBOTT, mysterious act, at the Wilson, Baltimore, Md., Oct. 31-Nov. 5.

ANNA EVA FAY will be at Keith's Mary Anderson, Dec. 5-10.

"EVA FAY," mind reader, at the Arcade, Toledo, Nov. 7-12.

D'AMON, mind reader at the State Street theater, Trenton, N. J., Nov. 7-12.

ANNA EVA FAY opened the New Empress theater (formerly Avenue), East St. Louis, as the headliner, Nov. 6.

THE NOVELTY ENTERTAINERS

VALAZZI, a juggler who is rapidly making his way up on the English music hall bills, returned to the Empire, London, Oct. 31.

ALBURTUS, juggling, at the Majestic, Kalamazoo, Mich., Nov. 7-12.

KASHIMA, juggler, at Young's Pier, Atlantic City, Nov. 14-19.

JACK ARK, diabolist, at the American, New Orleans, La., Nov. 14-19.

Mrs. LERRY, formerly Carrie Monroe, the original paper tearing queen, recently entertained THE AHERNS, novelty equilibrists, when they were in Phoebe, Vt., recently.

FRED ROWLAND is a European heavyweight juggler who works with everything that's loose on the stage.

W. C. FIELDS, famous comic juggler, is at the Circus Variety, Copenhagen, for a month.

HILDA, handcuff queen, at the Family, Elmira, N. Y., Nov. 14-19.

THE GREGORYS' hoop rolling act was at the Palace, London, Oct. 31-Nov. 5.

After finishing twenty weeks on S. & C. time, BOYLE BROS. will show their club juggling and hoop rolling act around Chicago for a few weeks.

THE OZAVS, burlesque jugglers, opened at the Family, Buffalo, Nov. 13. They will do twenty weeks on the Loew time.

THE FOUR MULLERS, jugglers and hoop rollers, put on a very strong act at the Lyric, Terre Haute, Ind., Nov. 21-26.

JOHN TOMBLIN, Otterville, Ont., Canada, wants to know where he can get the figures for "The Babes in the Woods," a marionette show.

THE GREAT VENTO, handcuff expert, is in New York.

GEO. TALLMAN succeeded in making a good act out of his exhibition pool playing at the American, New York, Nov. 14-19. Mirrors show the shots to every spectator in the house.

The caldron illusion

to the suspension

When writing to advertisers, kindly mention MAGIC

BERTINI, handcuff king, at the Lyric, Dover, N. H., Nov. 7-12.

KARLAND, handcuff king, at the Opera House, Palmyra, N. Y., Nov. 5.

ZENTO, handcuff and escape expert, with his own company is playing through Louisiana and Texas.

CUNNING, handcuff expert, at the Rapides, Alexandria, La., Nov. 5-6.

THE BRAMSONS, hoop rollers, at the Majestic, Chicago, Nov. 7-12.

THE ALPHAS, hoop rollers, at the Orpheum, Denver, Nov. 7-12.

FRANCIS WOOD, hoop rolling and juggling, was on one of the recent twenty-two act bills at the American Music Hall, New York.

IRWIN'S Punch and Judy at the Ninth and Arch Street Museum, Philadelphia, Nov. 21-26.

THE CROMWELLS

THE CROMWELLS, novelty jugglers from England, opened at the President, Chicago, Nov. 21. Work done by a young lady with a lad as an assistant. Starts juggling with shuttlecocks and battledores and works up to heavier objects. At the finish, a bucket, a wash bowl, a mop, a plate and a shovel are kept in the air at one time. Expert diabolo spinner. Catches the wheel from behind while skipping the rope. Balances a billiard cue on chin with two balls on top of it, and keeps a dust pan spinning on the handle of a duster with one hand and four ball going in the other. The lad helps out with the fun. They do lightning club work, too. The girl juggles two clubs with one hand and manipulates one club with the other.

THE VENTRILOQUISTS

GRACE WALLACE, ventriloquist, at the American, Davenport, Ia., Nov. 7-12.

MARSHALL MONTGOMERY, ventriloquist, at Shea's, Buffalo, N. Y., Nov. 14-19.

TROVOLLO, ventriloquist, at the American Music Hall, New York, Nov. 7-12.

TRAVIS, ventriloquist, arrived back in England last month from Australia.

NAN ACKER, ventriloquial sketch, at the Bijou, Bayonne, N. J., Oct. 31-Nov. 5.

THE GREAT LESTER is back in New York from England.

BARROW, ventriloquist, at the Theato, Houston, Tex., Nov. 14-19.

THE GREAT HOWARD rehearsed a new act with five people during his recent Chicago engagement.

GREAT BARRINGTON, ventriloquist, at the Hopkins, Louisville, Ky., Nov. 7-12.

ED REYNARD, ventriloquist, at the Alhambra, New York, Nov. 14-18.

GRACE DEWINTERS, ventriloquist, at the Majestic, Montgomery, Ala., Nov. 14-19.

JANUARY 1911
PRICE 10 CENTS

ALEX WILSON, ventriloquist, at Opera House, Rutland, Vt., Nov. 21-26.

HILDA HAWTHORNE, ventriloquist, started around the Orpheum circuit at Spokane, Nov. 20.

PROF. BROOKS, ventriloquist, at the Ninth and Arch Street Museum, Philadelphia, Nov. 21-26.

A. O. DUNCAN, ventriloquist, at the Grand, Evansville, Ind., Oct. 31-Nov 5.

THE GREAT BURTON has had a new ventriloquial act written for him.

THE GREAT MORAN, ventriloquist, recently in Schenectady, N. Y.

WILL ADAMS, musical ventriloquist, at the Maryland, Cumberland, Md., Nov. 7-12.

The Silhouette dance promises to become the rage. First produced at the Palace, London, last month, it is on in New York and will soon be seen on all the big time soon. It makes a very novel act, weird but artistic. The dancer appears as a silhouette—just a black, mysterious figure in flowing robes—and uses her arms with great effect.

MAXINE WELLS, ventriloquist, at the Orpheum, Alliance, O., Nov. 14-19.



LES F. WILSON

revolving ladder. Pronounced a wonderful act. Three assistants required to keep props moving.

"On the Farm," DAVE RAFAEL'S ventriloquial offering, is booked solid for the rest of the season.

LES F. WILSON, at the Globe, Kansas City, Nov. 7-12. Does remarkably well-executed poster cartoons in colors upside down at lightning speed. Also does a complete oil painting in full colors in three minutes. Made a big hit Saturday night by caricaturing a light haired "cut-up" who was leading a crowd of college boys in general merriment, at the expense of the audience, in a lower front box. Will certainly get on the "big time" soon.

CHARLES CREGIER, Chicago, has invented a ventriloquial device that causes music to float about a theater auditorium in a most mysterious manner.

RIGOLETTO BROTHERS

Now appearing for the first time in America. At the Majestic, Chicago, Nov. 14-19. They do musical juggling, Chinese magic and big illusions, plastic poses and acrobatic work. Conclude with work on a

HORNMAN appeared on Hammerstein's Roof Nov. 14-19. Received favorable mention in the "New Acts" reviews. Shows particular skill in palming. Has a special drop. Good flag trick for close.

MRS. IMRO FOX now resides at 450 High Street, Newark, N. J. She will be pleased to see any of her late husband's friends.

THE GREAT BARNELLI, black art act, at the Maryland, Cumberland Md., Nov. 7-12.

HORACE GOLDIN has a new illusion. Four bowls of water are placed on a stand and covered with a cloth. They disappear when the stand is lifted and shaken.

BESTON and his magic stick at the New Nickelodeon, Boston, Nov. 21-26.

HARRY BOUTON AND Co., comedy magic, at the Congress, Portland, Me., Nov. 7-12.

MILDRED AND ROUCLERE in "The Flight of the Princess Iris," at the Baldwin, Wellsville, N. Y., Nov. 4.

BRUSH, magician, at the Calumet theatre, Calumet, Mich., Nov. 4.

THE GREAT ALBINI was at the Princess, Ft. Worth, Tex., Nov. 7-12.

HERR JANSEN AND Co., tricks and illusions, at the Plaza, Nov. 14-16.

VAN CAMP, burlesque magic, at the Crescent, Schenectady, Nov. 21-26.

THE LIGHTNING ARTISTS

ALFRED JACKSON, poster cartoonist, will appear again at Hammerstein's, New York, Dec. 12.

THE LELANDS, transparent paintings, at the Lyda, Chicago, Nov., 21-23.

OLSON, cartoonist, tried out at the Bush Temple, Chicago, Nov. 5.

REGUBLE SIMS, comedy cartoonist, at the Walnut, Louisville, Ky., Nov. 21-26.

JOHN ZAUBOUKAKIS, clay modeling, at the Orpheum, Newark, O., Nov. 14-19.

LEO CARRILLO, cartoonist, at the Bronx, New York, Thanksgiving week.

HOWARD DOTSON, clay modeling and smoke fantasies, at Rutland, Vt., Nov. 7-12.

MR. AND MRS. STUART DARRROW, artistic sand and shadow pictures, at the Orpheum, Brooklyn, Nov. 7-12.

CHALK SAUNDERS, crayon drawings, at the Colonial, New York, Nov. 21-26.

E. A. BUSHNELL, cartoonist, at the Orpheum, Cincinnati, Nov. 21-26. First appearance in vaudeville.

HI GREENWAY closed the bill at the Lyda, Chicago, a few weeks ago, with his juggling and lightning sketch act.

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BERT LEVY, the famous cartoonist, arrived back in New York Nov. 20, from London. He appeared at Hammerstein's in his famous specialty the following day. He also assisted Mr. Hammerstein in arranging the artistic features of a silhouette dance at the Victoria. Mme. Heloise did the dancing.

SARTELLE, at the Empire, Bridgeport, Conn., Nov. 7-12.

LONDON PROGRAMME OF CARTER THE GREAT

CARTER THE GREAT appeared for the first time in England at the Palace theater, Manchester, Nov. 7. Stage setting of green and crimson plush, five small tables and a center glass-topped stand with small properties on them. Enters regular, without mystery or music. Commenced by taking up one of two decanters and a red silk handkerchief. Moving down to the foot-lights he places the handkerchief in the decanter he holds and without covering, it vanishes to appear filling the decanter left standing upon a distant table. From bran, sawdust, and paper cuttings he proceeded to extract coffee, cream, and sugar, poured out steaming hot and sweetened to taste. Stage then cleared and a trunk, traveling on a small isolated platform, was introduced. The front was opened, the lid raised, glass sides and panels fixed within by attendants, the whole closed up again and wheeled entirely round. When the front is again allowed to fall, a lady is discovered within.

The "spirit hand" forms his next item. Then the back tableau curtains parted to disclose the distant stage draped in a dull setting of Indian striped pattern extending to the stage itself to form a partial carpet. In front of this lay a couch. Lady assistant mesmerised and carried rigid to the couch. From there she rises up beyond the height of the performer. Couch removed. Carter gets on chair to pass hoop over body.

The back curtains partially close again, and a trellis garden cloth fills the opening. A stand cabinet partly erected is wheeled toward the back and the remaining doors and roof are added. It is shown empty, but manifests the usual spiritualistic phenomena the instant the front panels are closed. For a second the stage is in half-lights and a materialised "spirit" face protrudes from an opening of the cabinet.

Once more the curtains are drawn aside to reveal a cage cabinet, displayed open on each side and shown empty. A lady enters, gates closed and curtains drawn. A soldier opens the cabinet and steps out, while the lady is discovered in the audience. Cage is suspended in the air; she enters a duplicate cabinet and at command is transposed invisibly to suspended cage.

The final item is a cleverly worked version of the familiar illusion, "Gone."

HANLON BROS., illusionists, at the Orpheum, Lincoln, Neb., Nov. 7-12.

PRINCE ALBENE AND LEBRANDT, mystifying act, at the Family, Pittsburgh, Nov 7-12.

ZISKA AND SANDERS were seen last month at Keeney's Third Avenue theatre, New York.

CARL HERTZ may return from Europe to tour this country after an absence of several years.

MYSTERICUS MOORE was recently tried out in New York for the United Booking Office. Presented about seven minutes of card tricks and finished up with trunk mystery. Comedy patter while working.

T. NELSON DOWNS, "King of Coins," at the National, San Francisco, Nov. 14-19.

The caldron illusion

and suspension

When writing to advertisers, kindly mention MAGIC

RUSH LING TOY, Chinese illusionist, will work over the Western Association time until next July.

THE KUMA FAMILY, magic, mystery and balancing, at the Maryland, Baltimore, Nov. 7-12.

WILSON AND WARNER, singing, dancing and funny magic, at the Crescent, Schenectady, N. Y., Nov. 10-12.

THE GREAT ASAH AND CO., Japanese magical water act, at the Orpheum, San Francisco, Nov. 21-26.

THE FOUR LA DELLS, magicians, are resting at their home in Decatur, Ind. Frederic La Delle is meeting with great success with his new book, "How to Enter Vaudeville." He is conducting a correspondence course in connection with the book.

FREDERIC ELMORE, magician, is home in Lowell, Mass., for a few days.

POWELL AND COMPANY, magic and illusions, at the Plaza, New York, Nov. 21-26.

WILLIAM B. CAULK, the well known magical collector, enthusiast and correspondent of Terre Haute, Ind., is back in harness again. He has his date sheet well filled with club, lodge and church contracts for the season.

TWIN CITY MAGICIANS

At their last meeting, The Society of Twin City Magicians elected the following officers for the coming year: DAVID E. STIFFT, president; F. H. FORD, 1st vice-president; A. C. BOESE, 2nd vice-president; E. A. MCCHESENEY, treasurer; J. J. BROWN, secretary. A banquet will be held at an early date at the Rogers Hotel. This lively society, organized about two years ago in Minneapolis, holds monthly meetings which are very successful. The president's address is 240 Lyndale Ave., Minneapolis, Minn.

HENRY CLIVE AND MAI STURGIS, are still making good with their funny magic around New York. They were at the Orpheum, Brooklyn, Nov. 21-26.

RUSSELL, comedy magician, was in New York a week or two ago arranging for a new act.

MANNIKINS IN A BLACK ART ACT

At Hammerstein's, New York, Nov. 21-26, SCHICHTLER'S MANNIKINS appeared for the first time in America. The artistic manipulation of the little figures, and the beautiful miniature scenic effects and transformations won heavy applause. This act has no open time in America until 1912. A miniature "black art" act was one of the features, introducing a skeleton mannikin.

HARRY MOORE, paper tearing, and VILLIERS DE GASTON, magician, were among the newcomers on the bill at the Holborn Empire, London, Nov. 14.

THE STANLEYS, shadowgraphs, at the Savoy, Atlantic City, Nov. 21-26.

KHALDAH, from the land of the lotus eaters, will soon put on a Svengali-Trilby mystery act.

MYSTO, at the Girard, Philadelphia, Nov. 7-12.

JANUARY 1911
PRICE 10 CENTS

Last month, **HARRY HOUDINI** visited the old men at Music Hall Home, England, and passed around tobacco.

CHEFALO AND CAPRETTO, illusionists, will do the English halls for the next few months.

The Albany Club, of Albany, N. Y., were recently entertained by **CARL STEVENSON**, a wizard from Great Britain.

HARRY SELLMANN ARRESTED

HARRY SELLMANN complains that he was arrested for improper use of hypnotism while presenting his new levitation a few weeks ago at the Idle Hour, Grand Rapids, Mich., and imprisoned for two weeks. After investigation he was found to be innocent and released. He is presenting a travesty on modern magic and mind reading, closing with the levitation.

ALLAN SHAW, expert coin manipulator, is doing some nice work out on the coast this month.

RUSH LING TOY AND Co., magic and illusions, at Waukegan theater, Waukegan, Ill., Nov. 14-16.

HORACE GOLDIN was at the Palace, Hull, England, Oct. 31-Nov. 5.

JARROW, magical jester, at Hammerstein's, New York, Nov. 7-12. Very popular around the big Eastern towns. Is a master at magical fun making.

HARRY CLARK, **CHARLES CARTER** and **THE GREAT RAYMOND** had a "grand blow-out" at the Savoy Hotel, London, one Sunday night last month. "Lasted till 2.30 a. m!"

NEWS FROM THE GREAT NICOLO

Letters from **GUY D. LUNDY**, in advance of **THE GREAT NICOLO**, magician and illusionist, touring China, have been received in New York. Mat sheds with seating capacity of 2500 were erected in some of the towns under the personal direction of Mr. Lundy. In Peking, a big sign, 14x35 feet, was put up over one of the principal gates to the city on the ancient wall of China. On it was the word, "Nicola," in big letters. It was the talk of the town but the city officials ordered it torn down. It had done its duty, however, and helped to pack the house. Nicolo's company includes: **NADOLY**, comedy juggler; **ALVON ARX**, illusionist; **MARGUERITE SUTTON**, hypnotic subject. After visiting Manila, India and the Straights Settlements, the company will proceed to Australia.

That popular wizard, **NATE LEIPZIG**, on the eve of his departure from London for a South African and Australian tour, was given a dinner at the German Club by American and English friends. He sailed for Cape Town Nov. 8. He was also presented a silver magician's cabinet from his many admirers.

THE GREAT LAFAYETTE was at the Empire, Liverpool, England, Oct. 31-Nov. 5.

HARRY HOUDINI was at the Palace, Hammersmith, England, Oct. 31-Nov. 5.

LOLO, mystic, at the Shubert, Utica, N. Y., Nov. 7-12.

The cauldron illusion

When writing to advertisers, kindly mention MAGIC

GARCIA, SPANISH SHADOW PROJECTOR

GARCIA, the Spanish shadowgraphist, appeared last month in New York for the first time in America. His work is done in front of the screen, in full view of the audience. He gets many laughable figures and situations with his manipulations, including two monks, who gravely scratch themselves and each other. Does a pantomime of a man visiting his lady love and the dog's objection. Shows two figures juggling a ball on their heads and noses. Has a Romeo and Juliet scene. He kept the audience in good humor and got on the "All-star" bill, week of Nov. 14.

P. T. SELBIT COMING OVER

P. T. SELBIT, formerly editor of *The Wizard* and one of England's cleverest and most skillful conjurers, will shortly arrive in this country to do twenty-four weeks on the Orpheum circuit, beginning Christmas. Mr. Selbit has lately been featuring Dr. Wilmar's spirit pictures, finished oil paintings that seem to come on the canvas from nowhere according to the free selection of the audience.

PROGRAMME OF RAMESSES

RAMESSES, Egyptian Wonder Worker, was at the Orpheum, Kansas City, Nov. 28-Dec. 3. Act entitled, "The Temple of Mysteries." Stage setting mystical, awe-inspiring, superb. The performer is assisted by a company of men and women who wear rich, showy Egyptian costumes. They are as solemn and peculiar as Rameses himself. He keeps his audience guessing and gasping from the start.

The act is completely silent. Curtain rises with stage set for the appearance of Rameses from space. At the back is an altar approached by a short flight of steps. Behind this, across the back, is a drop with paintings of the sphinx and pyramids. At the sides of the altar, guarding the steps, two bronze lions support large flaming urns. Clusters of purple lights abound. To the left, in front, are two oddly designed small tables or stands holding a few properties, and immediately back of them a decorated oblong box (afterwards shown to be full of paper cuttings) supported on a light pedestal table. To the right, front, is a light stand holding a lighted globe. In the center is a movable, curtained cabinet, with the curtains drawn open on all sides. Two assistants stand at the sides. They quickly close the empty cabinet and as quickly pull aside the curtains again. Rameses is discovered inside. Stepping down he picks up a glass cylinder and a handkerchief which is placed in the cylinder. This, in turn, is placed on one of the stands. Suddenly the light in the globe on the right goes out, and the handkerchief fills it. The glass cylinder is found to be empty.

Then a copper goblet is filled with paper cuttings and the paper turned to water. A small pyramid is now erected on the floor of the cabinet. A door in the front of the little pyramid is closed and when opened again a woman steps out followed by a big white goose. A stand is brought to the front and what looks like a large chafing dish is placed on it. Eggs and water are put in and a fire lighted underneath. Rameses eats a few spoonfuls of the fire. Eggs and water changed to three pigeons. A woman is then bound and led, screaming, to the altar where a cloth cone is lowered over her. Fire is applied and the cloth falls. Woman has vanished and is discovered in the cabinet after curtains are drawn and opened. Several other disappearances and reappearances in the cabinet conclude the show.

THE TREWEY BROTHERS, hand shadows with battle and electrical effects in new form. Recently seen in Philadelphia.

JANUARY 1911

PRICE 10 CENTS

PROF. CARL GROSSI is now touring the Phillipine provinces with magic and illusions.

MORTON AND MOORE, chalk comedians, now have a hindoo valet who does magic.

THE GREAT ALBINI will start his tenth consecutive season on the S. & C. circuit Feb. 26 with a new act, carrying five assistants.

LAUREYNS recently gave a magical entertainment at the Bedford Avenue Y. M. C. A., Brooklyn, N. Y.

IN THE SHADOW WORLD

MARCUS, shadowgraphs, at the Garrick, Burlington, Iowa, Oct. 31-Nov. 2.

HOLDEN AND CLAIRE, shadowgraphs, at the Palace, Philadelphia, Nov. 7-12.

FRAZEE'S SHADOWGRAPHS, at the Family, Pittsburg, Nov. 7-12.

CHASSINO, shadowgraphist, at Keith's, Columbus, O., Nov. 7-12. Makes figures with hands and feet.

M. BARNULS offered a new act at the Olympia, Paris, last month. Drawings made on blackened glass in view of the audience were thrown on a screen, throwing the design out in strong relief.

OLIVETTE, veteran shadowgrapher, at the Princess, St. Louis, Oct. 31-Nov. 5.

SHADOW ACT STOLEN?

LEWIS BRAHAM complains that THE SILVENOS are using his original Phantographs act, or shadowgraphs with illuminated scenery. Mr. Braham first produced his act March 28, 1910, at which time The Silvenos were doing straight shadowgraphs on a plain sheet.

WITH THE BRAINSTORMERS

Spiritualism has been utilized with some little success in "The Seventh daughter," a play by Richard Harding Davis, now at the Cort theater, Chicago. The story concerns Vera, a medium, who is surrounded by a band of trickster spiritualists. Many of the usual manifestations seen at seances are offered on the stage with thrilling effect.

CARL S. LOHREY, the necromantic comedian, writes: "I am taking a much needed rest at my home, 50 Garfield St., Dayton, O. I will play vaudeville time again after the Holidays, presenting my new comedy novelty magic, act twenty minutes in one, which was framed up by H. Helms of Milwaukee, Wis."

POWERS HYPNOTIC SHOW, Columbus, Ga., Nov. 16-26.

The psychic play, "Behind the Veil," was withdrawn at the Coronet theater, London, Nov. 12.

THE GREAT POWERS, hypnotist, at Rutland, Vt., recently.

The caldron illusion

and the suspension

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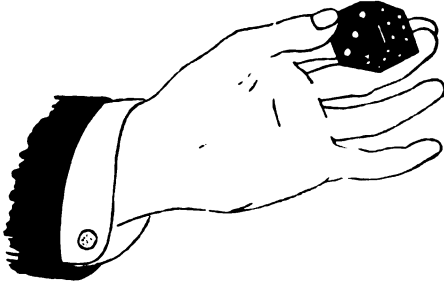
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Paper Cut-Out for the Changing Die



The March number of **MAGIC** contains a genuine novelty in the form of a paper cut-out apparatus for the Changing Die. With a pair of scissors and a little glue, a beautiful black paper die and white shell can be made that will enable anyone to perform this charming illusion. Complete instructions given. A few copies left. 10 cents each, while they last.

F. T. SINGLETON, Publisher, 3619 Thompson Ave., Kansas City, Mo.

L'ILLUSIONISTE Journal for Professional and Amateur Magicians. The only Magical Magazine printed in the French Language. Published Monthly, Illustrated. Annual subscriptions, 8 francs (\$1.60). Sample copy, 75 centimes (15 cts.). Editor, CAROLY, 20 Boulevard St. Germain, Paris, Fr.

The Magician Monthly Edited by Will Goldston. A journal for all interested in Magic and Mystery. In its sixth year of success. Annual subscription, \$1.15. Sample copy, 10 cts. Foreign stamps not accepted in payment. THE MAGICIAN, Ltd., 6 Robin Hood Yard, London, E. C.

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THE SPHINX

A Monthly Magazine for Amateur and Professional Magicians.

Tells you more about magic than any magazine published. News letters from correspondents in all parts of the world are a special feature. \$1 a year. Single copies, 10c.

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JANUARY 1911

PRICE 10 CENTS

Back Numbers of MAGIC



VOLUME ONE READY BOUND IN CLOTH

The first volume of MAGIC can now be had neatly bound in cloth with title page and index. It consists of the first six numbers, January to June, 1910, including the February number, **GHOSTS**.

Price, \$1.00.

SINGLE COPIES

Single copies of only the January, March, April and May issues remain. They can be had, as long as the supply lasts, for 10 cents each. Complete your file before they are out of print.

A Few Copies of the Only Number of GHOSTS Issued

The second issue (February, 1910) of MAGIC was given the title of **GHOSTS**. A few copies remain and can be had for 15 cents, while they last.

CONTENTS—The Sphinx Riddle of Humanity—Spectral Illusions—Threading the Mazes—An Afternoon in A Magical Library—How I Became A Spirit Medium.

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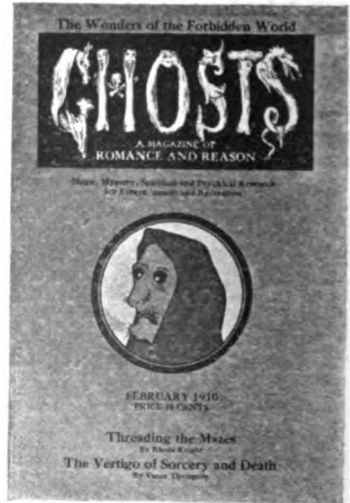
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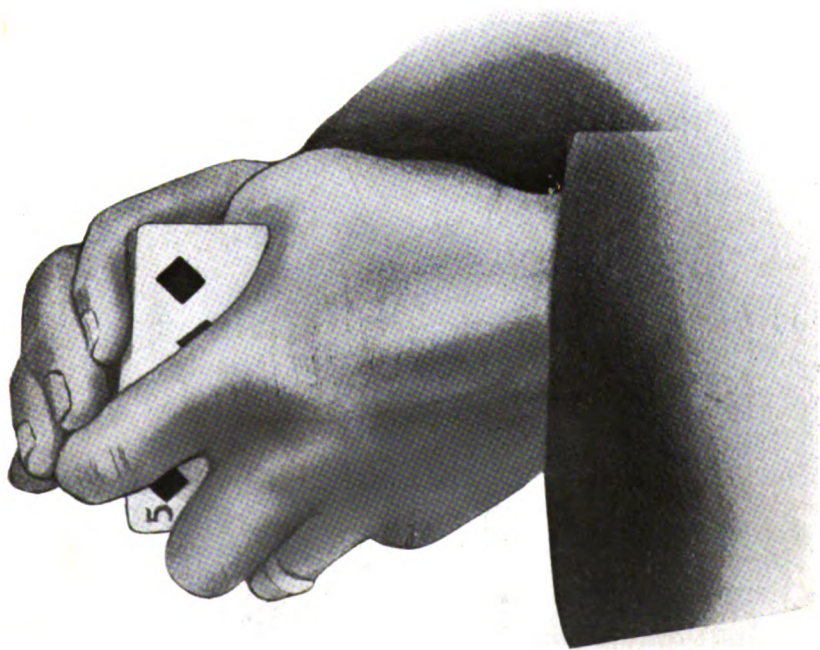
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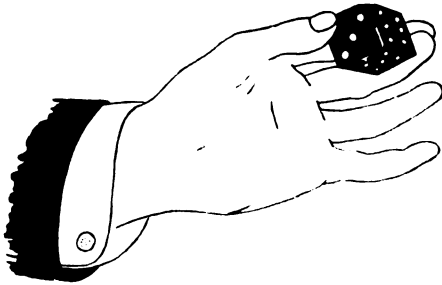
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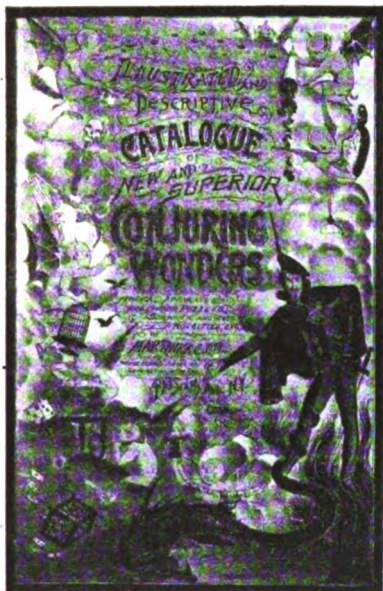
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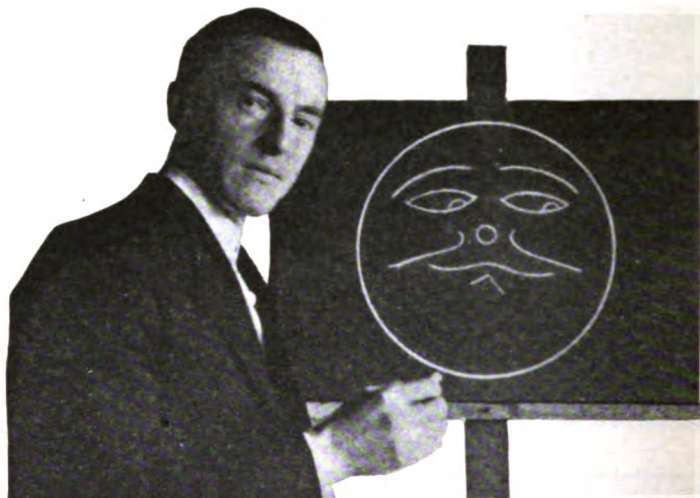
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THE MAGAZINE OF WONDER

VOLUME II

NUMBER 10

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The illustration on the cover is a reproduction of a retouched photograph of the hands of the late Charles Bertram.

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MAGIC is published on the first of every month except July and August by F. T. Singleton, 3619 Thompson Avenue, Kansas City, Missouri, U. S. A. YEARLY SUBSCRIPTIONS, \$1.00. Foreign postage, 25 cents extra. Single copies, 10 cents.

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3619 THOMPSON AVENUE, KANSAS CITY, MISSOURI, U. S. A.



The Publisher Says

Your magazine has made giant strides during the past three months. The October number of *MAGIC* contained 12 pages. This January number has 32 pages inside the cover. The February number will also require 32 pages to hold all the good things in store. This will be welcome news to the many friends the publisher has made during the past year, many of whom have already renewed their yearly subscriptions, although the publisher's contract to guarantee twelve numbers for a dollar will not expire until February.

A very valuable "First Lesson in Shadowgraphy," announced last month has been crowded out of this number. It will appear later. A veritable shower of manuscripts has fallen upon *MAGIC* during the past few weeks, including a splendid article by Mr. Henry Ridgely Evans, "A Master of Magic," being some new facts on Cagliostro. Illustrations are now being gathered for this article and it will appear soon.

Other articles in hand for early publication are: "A Disappearing Bird Cage," by Ernest Evangeline; "A New Telepathic Card Mystery," by T. C. Bonney; "Improved Dove Pan," by Wilford Hutchinson; "A New Card Frame," by M. C. Wakefield, and "The Severed Apples" by W. H. H. Pugh.

The publisher acknowledges with grateful thanks the receipt of a beautiful letter from Mr. P. N. Ganguly, Calcutta, India. Mr. Ganguly expresses his appreciation of this little magazine in terms of highest praise, and offers his firm conviction that *MAGIC* will someday "top the list." It is the many letters of this nature, received by the publisher that encourage him to constantly renewed efforts, and the writers will some day see their bright hopes and substantial appreciation bear fruit of real value.

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VOLUME II

JANUARY, 1911

NUMBER 10

A Magician's New Year's Resolution

RESOLVED: That I will try to add one or two tricks to my programme this year that are unusual and somewhat different from that other fellow's, good though his are. I will acknowledge his cleverness but try to excel him. If I do this, I will tell him how much he has helped me and thank him. If I can not excel him I will think more of him than ever.

I will try to control my mind so that every unkind or evil thought will be killed like a disease-bearing rat before it has time to eat at my heart and clog within me the wheels of mercy and justice.

I will try to live correctly and simply so that my body will stand by me, strong to the end, pumping red blood to my head that my brain will ever be on the alert for good ideas and my lips first to mouth a gentle word of praise and encouragement to my fellow conjurers.

—ERNEST EVANGELINE.

An Invisible Lemon Flight

By Donald Holmes



HERE is a clever little transposition trick that any wide-awake amateur can easily master. In effect, an unprepared lemon is dropped into a borrowed hat, which is then covered with a man's handkerchief. The performer next borrows a lady's handkerchief, and, retiring to some distance from the hat, mysteriously changes the handkerchief to a lemon; and upon uncovering the hat the lady's handkerchief is found therein instead of the lemon. All the articles used in the trick can be examined, as they are really quite unprepared.

You will need for this trick two lemons, as near alike as possible; also a piece of black silk thread about twelve inches in length. To one end of the thread attach a pin, bent into the shape of a hook, and to the other end fasten a black button—a trouser button, for instance.

Have one of the lemons in view on your table. As the company are to have knowledge of but one in the trick, put the second lemon under your vest. Drop the "button" end of the thread into your outside coat pocket on the right hand side, and stick the bent pin, on the opposite end of the thread, just



inside the flap of the coat on the same side. Have a cigar-box, or a thick book, on your table.

Begin operations by bringing forward the lemon for examination. When it is returned to you, ask for the loan of a stiff hat.



FIG. 1.

A little pause always follows such a request, and you make the most of it by secretly getting possession of the bent pin, in the right hand, which you press into one end of the lemon. The hat will be forthcoming by this time, and you receive it in left hand, the right hand holding the lemon.

Walk over to your table, at the same time slightly extending the arms away from the body, which suffices to draw the button on the thread from the pocket, permitting it to dangle, unseen, from the lemon,

behind the hat in opposite hand. Place the hat mouth upwards on the cigar-box (or book), and, holding the lemon about a foot above, drop the fruit visibly into the hat. The opposite hand should steady the hat slightly, at the same time preventing the button on the thread from being jerked into view when the lemon falls. This operation leaves the lemon in the hat, with the button on the thread dangling just behind the brim of the hat. Borrow a gentleman's handkerchief (or use your own), and cover the hat with same.

Borrowing a lady's handkerchief (a plain one is best for the trick), you walk over to the other side of the room, holding the handkerchief well up in view. This enables you to get secret possession of the second lemon from your vest, which is easily accomplished without detection, as the hand that goes to the vest is on the side for the time being turned away from the spectators.

Face your table, with your right side to those present, at the same time bringing the hands together, permitting the handkerchief to cover the lemon.

Before going farther with the trick you should impress upon

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the minds of your auditors the precise status of affairs. The lemon has been visibly deposited in the hat, and covered with a gentleman's handkerchief. The lady's handkerchief is in your possession in view of everyone.

Now under cover of a slight up and down motion with the arms you cause the handkerchief to grow smaller and smaller between the palms. This is accomplished by rolling the material into a compact parcel, under cover of the right hand whose back is turned towards the company. Leave the resulting parcel "palmed" (that is, retained) in the bend of the fingers of right hand, taking care that no corners protude in view. Just as the corners of the handkerchief are drawn into the palms, you permit the lemon to come into view at the finger tips, the effect to the spectators being, that the lady's handkerchief has suddenly transformed itself into the lemon. Immediately toss out still retaining the borrowed handkerchief in the bend of the fingers, and with the opposite hand remove the large handkerchief, with an upward movement, from the hat. At the same time this hand grasps the button dangling on the thread behind the hat, and lemon No. 1 is therefore drawn out of the hat under cover of the handkerchief. The instant the handkerchief clears the hat, you lower it to the table behind the hat, releasing your hold on the button, and thus permitting the lemon to slip noiselessly onto the table *behind* the cigar-box. Meanwhile, your right hand has performed the necessary operation of misdirection by dipping into the hat, quickly releasing the lady's handkerchief from the palm, and seizing it by one corner, and drawing it daintily from the hat at the finger tips. The left hand, which retains its hold on the large handkerchief, seizes the hat, and the two borrowed handkerchiefs and hat are brought forward for another round of inspection.



FIG. 2.

There are many similar so-called "transposition" tricks in



the magician's repertoire, but for a clean little mystery in the drawing room I have found the above a prime favorite, both from the standpoint of the performer and his audience. I first made its acquaintance some twelve years ago in Roterberg's *Modern Wizard*, now out of print.

A Short History of Ventriloquism

(Fred Russell)



VENTRILLOQUISM can be traced back 3000 years, and was utilized by the expert among our early forefathers for purposes altogether different and more reprehensible than its professors would dream of now. Where ignorance or superstition reigned almost supreme, the man who mastered the secrets of Ventriloquism had an excellent chance of acquiring an abundance of this world's goods—to say nothing of "kudos," which was almost as valuable in those days—at the expense of people not so wide awake as himself.

It is generally conceded that the various kinds of "divination" exercised by the ancients, and which were stated by the spiritual pastors and masters to be by a "familiar spirit," were really affected by means of Ventriloquism. In his book on the Art published in 1772, Mgr. l'Abbe la Chapelle, Censor-royal at Paris, tells us that the responses of the Greek and Roman Oracles in reality emanated from the priests in attendance. Apollonius Tyaneus, a philosopher born at Tyana, the Capital of Cappadocia, shortly before the Christian era, professed to work miracles, and is said to have gained some of his most startling effects by addressing himself, ventriloquially, from the branches of a tree. The ancient Greeks believed in what is called *gastromancy*, the priest replying to questions put to him without moving his lips, so that the enquirer was led to believe that a "Minister of the interior," was actually enlightening him from the region of the priest's diaphragm.

In the Middle Ages Ventriloquism appears to have been a source of greater danger to its professors than to anyone else, for it is recorded that many persons who practiced it were accused of witchcraft, and put to death in consequence. Early in the Seventeenth Century, however, people became wiser, or at least more tolerant, and permitted themselves to be amused by that which had before filled them with superstitious awe.

Louis Brabant, valet to Francis I., King of France, is the first Ventriloquist of whom we have any definite knowledge, and,

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according to all accounts, he was a wonderfully expert operator. It is related of him that by the exercise of his Ventriloquial powers he obtained a very desirable wife, although he had failed to satisfy the lady's parents as to his fitness to become their son-in-law by the ordinary procedure in these matters.

In the bygone days Ventriloquists were called "whisperers," and Charles I. had attached to his Court one Henry King, a native of Oxford who was styled, "The King's Whisperer." Cardinal Richelieu, the proud, ambitious, and unscrupulous statesman of France, who died in 1642, is said to have pressed a Ventriloquist into his service to help him in one of his many political difficulties. A female "whisperer" named Jacobi astonished the natives at Haarlem, the capital of the province of North Holland, about 1680. Then we have a long interval of silence in respect to the Art and its professors; and the next exponent we hear of is a blacksmith named Honeyman, who resided in London, and commenced operations in the early part of the eighteenth century, Honeyman was nicknamed "The Talking Smith."

About 1750 Ventriloquism became very popular, and its most noted English exponents at this period were Macleroy and Moore. Twenty years later two Continental Ventriloquists created sensations in Paris and Vienna respectively by reason of their extraordinary powers. The Austrian representative, Baron Mengen, made use of a "figure" to illustrate the Art, and his humorous conversations with a wooden doll gained for him a great measure of popularity. He was also very expert in the imitation of animals, and is said to have been the first to reveal the secrets of Ventriloquism, which hitherto had been very jealously guarded by its professors.

The Parisian Ventriloquist, whose name was St. Gille, followed the occupation of a grocer at St. Germain-en-Laye, until he discovered that fame and fortune awaited him as a public entertainer. From descriptions given of this artiste's performance he appears to have brought the art to the highest pitch of excellence, and in the presence of a Board of Commissioners of the Royal Academy of Sciences he did some wonderful things.

In the memoirs of Empress Josephine there is mentioned one Thiemet, a Ventriloquist and Facial Artist, said to have been a great favorite with the Emperor Napoleon. He visited London in 1786.

James Burns, an Irishman, attained great popularity in the North of England about 1790. He usually performed with a wooden doll, but was also an expert "Distant Voice" Ventriloquist and Imitator of Musical Instruments. Among other stories told of this person is one which relates to a visit he is said to



have paid to the Sheffield Fish Market, where he astonished the stall attendants by making the fish talk.

Sugg, another famous Ventriloquist, was a contemporary of Burns, and practiced the Art for many years. He died in 1831, having attained the age of 80 years. Sugg was a man of resource, as will be gathered by the following story. He had arranged to give a series of entertainments in one of the suburbs of London, but the good folks of the neighborhood being rather "backward a comin' forward," as the showman says, the Ventriloquist decided to try a sensation as a means of advertisement. He dressed a doll in baby clothes, and at the busiest hour of the day ran through the streets, the "child" in his arms apparently screaming lustily. Stopping at a baker's shop Sugg entered, seemingly with the intention of purchasing a cake for the infant. The crying still continued, however, and Sugg, apparently at his wits' end, rushed from the shop to a bakehouse in the rear, and threw the doll into the furnace. He was at once arrested and taken before a magistrate, and it was with the utmost difficulty that he convinced "his worship" it was all a joke.

Fitz James, "Val," and Professor Charles all ministered to the amusement and astonishment of our great grandfathers at the beginning of the nineteenth century. About 1820 two Continental Ventriloquists became known to fame—one a Swiss doctor named Compti, and the other a famous Frenchman, Mons. Nicholas Marie Alexandre, generally conceded to be the finest Ventriloquist who, up to that time, had appeared in public. Alexandre visited London in 1823. He quickly became a great public favorite, and was patronized by Royalty. Alexandre's success led to a boom in Ventriloquism, and the number of professors increased by leaps and bounds. His most notable successors were W. Nightingale, who lived until 1840; Jacobs, a clever Ventriloquist and Mimic, flourishing in the early fifties; Law, Askins, Sutton, Gallagher, Fritz Renard, and Joel. Macmillan attained front rank, and Thurton, the monologue entertainer was also a Ventriloquist. Mr. W. E. Love comes next in order and he was undoubtedly a great "distant voice" exponent. He died on the 16th of March, 1867, at the age of 62 years.

We now arrive at what may be termed the "figure" era. Prior to 1860, Ventriloquists seldom availed themselves of the assistance of mechanical dolls to illustrate the Art, but for the most part, were content to amuse and astonish with distant voice illusions and polyphonism. One of the first to make use of figures was Professor James. He was followed by Charles Young, Professor Grant, Frank Mordaunt, Jester, E. D. Davis and Lieutenant Walter Cole, who first carried out the idea of working with a group of life-sized figures. Cole made his initial appear-

MAGIC

ance in London in 1870, and for over 30 years remained a great favorite. He divided public esteem with Fred Maccabe, a fine "distant voice" Ventriloquist. The art has many clever representatives before the public today whose names will readily recur to those who take an interest in the subject.

One Hundred Good Tricks Without Sleight of Hand

Part I. Ten Good Card Tricks

Selected and Edited by Ernest Evangeline

I. THE AEROPLANE CARDS. (HENRY HATTON AND ADRIAN PLATE.)—A Queen of hearts is forced on some lady spectator by means of a pack consisting of all Queens, or otherwise. When it is returned the pack is shuffled and a rubber band is put around it lengthwise. It is then momentarily placed aside while the performer explains the situation. "I noticed," he says "that in replacing the Queen of hearts, which was drawn, the lady took no pains to put her side by side with the King. That is wrong. They should be together, and we must try to remedy the wrong." He turns now to get the pack, but instead of taking the one just used he substitutes for it a prepared pack. From this the King and Queen of hearts have been removed, after that a fine, small rubber band is placed, lengthwise, about the pack. The pack is then stood

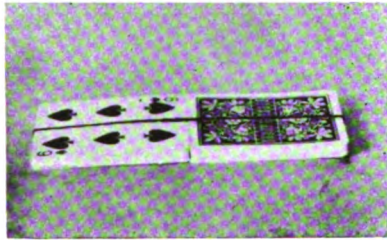


FIG. 1

on one end on a table, opened in the middle, bookwise, and laid flat as shown in Fig. 1. The King and Queen are now laid, faces down, over the rubber band, and the part with the faces upward is folded over. Two or three cards are placed top and bottom of the pack and another rubber band is put around it, lengthwise, to keep the cards in place. Turning to his audience with this pack, he says, "Let us hope that their exalted highnesses have met. Will your Majesties kindly make your appearance?" Removing the outside rubber band, but holding the pack tightly pressed together, the performer slightly relaxes his hold, when the two cards will rise slowly from the pack. "Ah, that is well," exclaims the conjurer. "And now

for a trip in an aeroplane," saying which he relaxes the pressure entirely when the two cards will go soaring in the air.

II. A DIAMOND ACE OF HEARTS. (HERCAT)—You show the ace of diamonds, the ace of spades, and the ace of clubs, and lay them face down on the table. You pick up one ace, which you place in the middle of the pack; the second ace at the bottom, and the third ace at the top of the pack. You then

ask a spectator to cut the pack wherever he or she may like, and no matter where the pack is cut the three aces will be found together. You commence by withdrawing the four aces from the pack; the ace of diamonds you secretly place on the top of the pack, and arrange the other three aces fan-wise, as follows: The ace of hearts must be inverted, and with the other two cards you hide the lower part of the heart and the small heart in the indicator, leaving the point of the large heart in view and covering the small heart in the indicator (Fig. 2). Show the three cards thus arranged quickly, and no one will imagine that the centre card is not the ace of diamonds.



FIG. 2

Lay the three aces faces down on the table, still arranged fan-wise, pick up the centre card, which is really the ace of hearts, and without letting any one see its face slip it anywhere in the pack; place the second ace at the bottom of the pack and the third, after showing it, on top, of course covering the ace of diamonds which is already there. It does not signify in which place the pack is cut, the three aces will be found together when the two parts of the pack are rejoined.

III. ACE OR NINE? (HERCAT)—Take the ace, four, six, and nine of diamonds; conceal the nine behind the four, and very deliberately (so that all can see what you are doing) place the ace between the four and the six so that the pip is visible. Then turn the cards over, without disturbing their relative positions, and, presenting them faces down, say, "You will find it impossible to lift the *ace* from the centre; try!" Some one

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will lift up the ace, and naturally look at it, whereupon you exclaim, "Ah! but you mustn't look at it. Just lift up the card and then lay it with the face down on the table, and then I'll tell you whether you have taken the ace off or not." You then pick up the ace, and holding the faces of the cards to you—this time not letting the others see what you are doing—you substitute the nine for the ace, covering up the four pips on each side of the card with the four and six, leaving only the centre pip visible. You then show the faces of the cards so arranged, and your audience will naturally think the ace is still in the centre. Turn the cards over as before, and when the centre card is lifted and laid face down on the table you say, "The ace is now on the table, and I challenge any one to dispute it." The person who placed the card on the table will agree with you, and say he knows it is the ace. Whereupon you turn the card up, and show it is the nine.

IV. TO INSTANTLY NAME A CHOSEN CARD. (ELLIS STANYON)—The performer holds the pack as shown in Fig. 3, and with the second finger of the right hand draws back the

top cards, one by one, inviting the bystanders to stop him at any card they please. When requested to stop, he removes the upper portion of the cards, with the one selected, ostensibly, at the bottom; in reality, however, in manipulating the top cards, the thumb of the right hand quietly draws out the bottom one, which is thus brought away at the bottom of the upper portion, and appears to the onlookers to be that selected. As the performer had previously made himself acquainted with the bottom card, he may at once name it; or the two portions may be placed together, due note having been taken of the card, and the pack handed to be shuffled. When returned, the performer may at once pick out the chosen card.

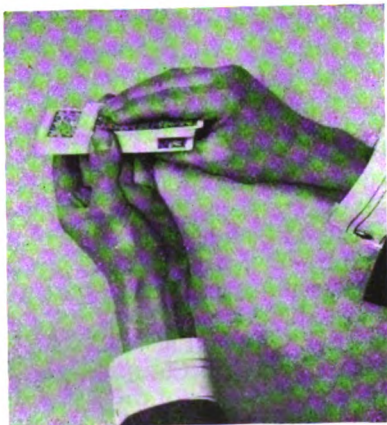


FIG. 3

V. THE WIDE MARGIN.—In most packs, the white margins at the edges of the court cards are of different width at top and bottom, and also at the sides. Select the court cards, and arrange them with the broad margins all the same way.



Ask a person to pick out and note a card, and then watch closely whether he turns it. Hold forward the pack for the card to be replaced in such a way that it goes back with the broad margin reversed from those in hand. Shuffle the cards, and then display the card that is disarranged.

VI. THE CHANGING ACES. (HERCAT.)—Fix on the ace of diamonds, with soap, a heart, cut from another card, and on the ace of hearts a club, in such a manner that they will easily slip off. Show these two aces to the company; then taking the ace of diamonds, desire a person to put his foot on it, and as you place it on the ground draw away the heart. In like manner place the seeming ace of hearts under the foot of another person. Then command the two cards to change their places.

VII. THE TWO HEAP CATCH. (HENRY HATTON AND ADRIAN PLATE.)—The four sevens are sorted out of a pack and placed in a heap on the table. Then seven indifferent cards are placed in a heap along side the first, and some one is asked to come forward and assist the performer. Looking the man earnestly in the eyes for a moment, the conjurer writes on a slip of paper: "You will select the seven heap." This is folded and handed to the assistant with the request that he put it in his pocket. He is then asked to select one of the heaps of cards. When this is done he is requested to read what is written on the paper. When he has done so, he is told to turn over the heap. No matter which heap is selected the prediction is verified. Should it be the heap with the four sevens, the conjurer turns over the other heap with the remark, "You see these are all different cards." On the other hand should the heap of seven cards be selected, the performer merely counts them out one by one, without showing the faces of the other heap, merely spreading the cards apart to prove that there are only four cards there.

VIII. THE INSEPARABLE CARDS.—Display the four Jacks fanned in the hands, hiding three other cards behind the Jack at the back of the set. Close the cards together, and place them on the top of the pack, informing the company that the Jacks are the four top cards, as they have seen. Then take the top card, and without exposing it place it in the center of the pack, and then place the second and third cards in other parts of the pack, keeping up a running commentary that the company are sure the Jacks are being properly separated. Then ask some one to cut the cards, *i. e.* placing those removed beneath the others, and the four Jacks will be discovered together in the center of the pack.

IX. THE MAGNETIC ACES.—Divide the pack into three piles, and lay them face downwards upon the table. Exhibit

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the two red aces and lay one on top of the first pile (the top card of which you will have previously noted) and the other on the second pile. Then place the second pile on top of the first, and cover with the third pile so that the aces are in different parts of the pack. Hold the cards face downwards in the left hand, and with the right hand draw the cards one at a time from the bottom of the pack, and expose them on the table. When the card that was at the top of the pack is brought forth, draw back and retain the next card, which is, of course, the first ace, and proceed to draw the other cards. When the second ace is produced, the first can be brought forth as the next card, and the effect of the two aces having come together is produced.

X. A "SILLY" ONE. (HERCAT.)—Here is a little trick, almost absurd in its simplicity, and yet it frequently causes wonderment. It requires the aid of three persons. Take three cards, and, holding them in front of the first person, request him to choose one and think of it. Then lay the three cards, faces down, in a row on the table, and take three more cards, which show to the second person, and tell him to remember one of them. Place these cards on top of the other three, and ask the third person to think of one of a third lot, which you show him; then lay the last three cards on top of the others. You now have three packs of three cards each. You lift one pack at a time, and request each of the three persons to inform you which pack contains the card he thought of. Of course, you know that the first person's card must be at the bottom of one of the packs, the second person's card in the middle, and the third person's card on top. I have frequently seen sharp-witted people completely puzzled by this silly little trick.

A Phenomenal Manipulating Screen

By Max Sterling

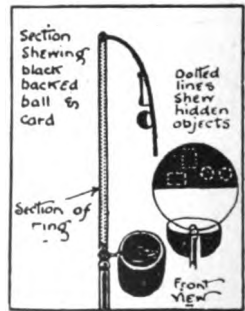


A GREAT deal of the finer manipulations of the modern prestidigitateur is necessarily lost upon the spectator by reason of its very minuteness, especially in thimble and coin work. It was at the suggestion of an exceptionally skilled magician of Leeds, that this screen has been devised, and now offered as a practical means of saving the beauty of genuine dexterity, as well as to render possible a series of remarkable effects limited only by the ingenuity of the performer. "Black art" is the principle utilised, consisting of a back curtain of black velvet drapery,

innocent of any preparation. So much cannot be claimed for the plated ring, mounted on a telescopic music-stand. It is in this the secret lies.



The diagrams and sketches are practically self-explanatory. The upper half of the hoop carries a hooded curtain, of black velvet, supplied with such hooks, pockets, slots, etc., as the nature of the production may require. All articles are so fixed as to be readily received and clipped by the first and little fingers when the hand is placed within the circle, palm outward to the audience. For a production, the hand is first placed through the lower half of the ring from behind, and waved entirely around to convey an idea of a vacant space; withdraw the hand, and repeat the movement from the front, slowly turning the back and front with fingers fully extended and open; close the fingers very deliberately, at the same time clipping the object desired from the velvet, and produce. To vanish anything it is only necessary to drop into the servante attached to the lower part of the hoop. Every article must be black backed with velvet. Billiard balls in black shells or pockets, watches lengthwise in slots, thimbles in supports opening outward with the linings blacked dead. Handkerchiefs rest in pockets with black beads protruding, etc. Such a screen is portable, cheap, easy to construct, and entirely obviates the confusion of hand movement which is too frequently associated with manipulating acts.



There are tricks in hundreds lying on our shelves only waiting newer costumes, tricks unknown to the majority of the present generation. The egg bag was forgotten and thought beneath the dignity of many until one man had courage to introduce it and show what a bag of mystery it really was.

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An X-Ray Photograph of Kellar's Right Hand



THIS very interesting reproduction of an X-ray photograph of Harry Kellar's right hand was intended to accompany the article on "The Hand," by Mr. Henry Ridgely Evans, which appeared in the last number of *MAGIC*. It was received too late for insertion in that issue and is now published through the courtesy of Messrs. Martinka & Co., New York, who very kindly loaned the original photograph.

Mr. Evans said: "Harry Kellar's hands are the hands of 'a worker in brass and other metals' like Tubal Cain. Without exception Kellar has quite the strongest hands and wrists I have ever seen. In some former incarnation he was doubtless a gladiator. In setting-up his illusions he could do the work of two stage assistants. His powerful wrists enabled him to stand a tremendous strain in the rope tying tricks of the Davenport Brothers."



A Man From a Coffin

(P. T. Selbit)



HERE is a novel "lightning" sketch that you can learn to execute rapidly on a blackboard with chalk, or with charcoal on a sheet of drawing paper. The basis takes the form of the curious shape shown in the figure to the extreme left, which bears a near enough resemblance to a coffin for the performer to represent it as such. A dividing line is brought down the center of the figure and continued some distance below it. To each side of the shape are added sleeve lines within the outline, then leg

strokes, seams and coat collar as is made clear in the diagram. A head and then hands are fitted to the slowly-developing

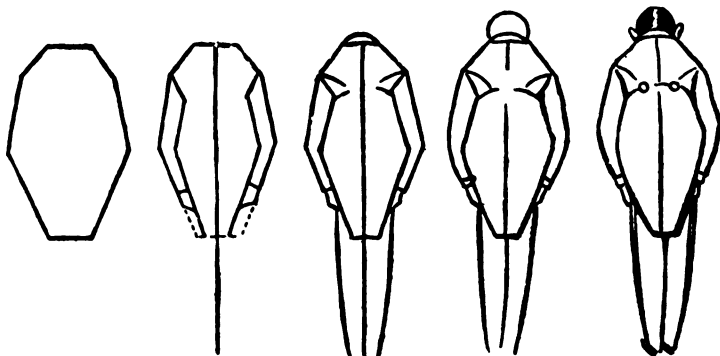


DIAGRAM OF "A MAN FROM A COFFIN"

sketch, and lastly, ears, hair, buttons and a suggestion of feet, when we have the finished drawing—the performer making his bow. Try it. You will be surprised to see how easy it goes.

EDITORIAL NOTE.—This delightful sketch is from "The Magic Art of Entertaining," by P. T. Selbit. Published by G. Ornum & Co., London.

What Every Conjuror Should Know

I. How to "Palm" a Coin

Selected and edited by Ernest Evangeline.

EDITORIAL NOTE.—This is the first of a series of ten articles on standard sleight of hand for beginners. The instructions of the masters of the art will be illustrated by modern photographic illustrations.



HE aspirant to magical fame should possess fair intelligence, the usual number of fingers and thumbs, and a sufficiency of perseverance, and he shall be enabled to develop into a very respectable conjurer. Of course it will be understood that mere reading will be of little avail without practice; but the amount of practice need not be very formidable. An hour, or even a half an hour a day, well employed, will soon give the beginner very considerable skill in sleight of hand. The first power which the novice must seek to acquire is that of "palming," and this once thoroughly mastered, he is already half a conjurer.

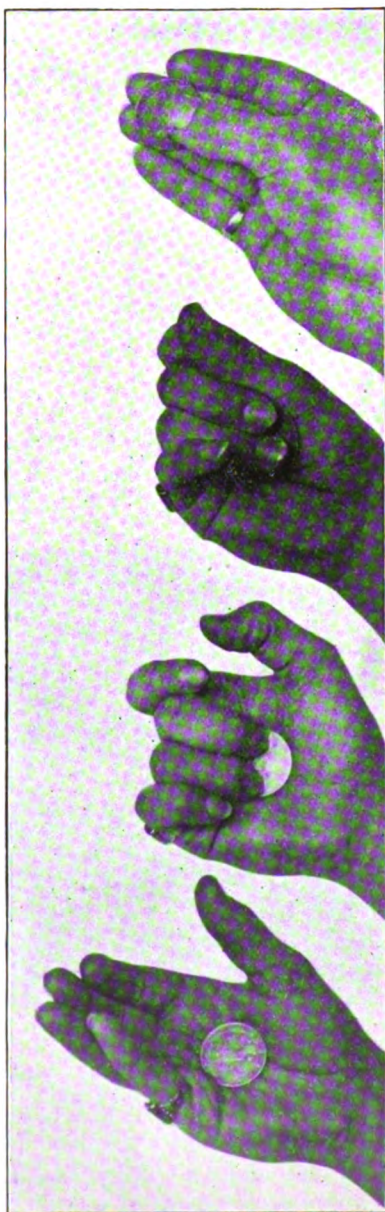
The word "palming," is used in two senses—first, as mean-

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ing the mere holding of a given object concealed in the palm, and secondly as meaning the act of placing it in that position.

To acquire the power of palming, take any good-sized coin, say a half-dollar, lay it on the palm of the right hand, slightly contract the palm, and let the hand fall to the side. At first you will probably drop the coin, but after a few attempts you will find that it is retained, its edges being clipped between the ball of the thumb and the opposite portion of the palm. Holding a small coin, say a quarter or a dime, in the same manner, is less easy, but will quickly follow. When you find that you can carry the coin in this manner with ease, keeping the hand easy and natural, and only slightly closed, proceed to lesson two.

Take the coin between the thumb on the one side and the second and third fingers on the other. With these two fingers draw the coin along the thumb into the palm of the hand, fixing it there by a smart pressure; then open the hand again. The four figures in the illustration show these movements. When you can do this neatly and quickly with the hand at rest, practice doing the same thing with the hand in motion towards the left hand, which should come up to receive it, and should close as if the coin had been transferred thereto.



HOW TO PALM A COIN

A MONTH OF MAGIC

All the Magical Entertaining News Without
Prejudice or Personal Criticism

ACKNOWLEDGEMENT—Besides regular and special correspondents in New York, London, Boston, Philadelphia, Chicago and San Francisco, and occasional correspondents all over the world, MAGIC'S news service is obtained from the leading daily newspapers, and the theatrical and vaudeville press as represented by The Billboard, The New York Clipper, Variety, The Player and The Show World. And last, but not least, from our esteemed contemporary, The Magical World.

ACCURACY—The Publisher desires to make this magical news service dependable, and will be grateful when his attention is called to any misstatement of fact or errors of any kind.

ADDRESS ALL CORRESPONDENCE to F. T. Singleton, Publisher, 3619 Thompson Ave., Kansas City, Mo., U. S. A.

DR. WILMAR'S SPIRIT PAINTINGS

By William R. Grace, Special Correspondent

Mr. P. T. Selbit presented Dr. Wilmar's Spirit Paintings for the first time in America at Keith's Columbia theater, Cincinnati, O., Dec. 25. The act created considerable interest and was pronounced the most inexplicable mystery ever brought to Cincinnati. It is comparatively easy to produce spirit pictures in a darkened, silent room, where a collection of highly nervous and excitable people are gathered together, under depressing and uncomfortable circumstances, to wait for something they cannot very well define, but it requires magic of a different sort to produce on blank canvasses in the glare of full light, celebrated paintings chosen by the audience.



A SPIRIT PAINTING

This beautiful mystery act is the invention of Dr. Wilmar (William Marriot) and is presented by P. T. Selbit, one of England's cleverest conjurers, and formerly editor of The Wizard. Selbit has been presenting the pictures with great success in England and on the Continent for the past seven or eight months. The picture reproduced here is from a photograph of a spirit painting made at a press performance at the London Pavilion last summer. A newspaper representative asked for the famous Rokeby Venus to be materialized. A blank canvas was chosen, placed in a frame with a brilliant light behind, and the beautiful picture shown here slowly made its appearance. In a playful mood, the "spirits" had added the portrait of the artist, Velasquez, in the corner.

The secret of this beautiful effect is simple, like all good magic, but it is not my intention to reveal it. Selbit steps on the stage in the full glare of the limelight and invites anybody in front to come on the stage and examine the

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blank canvasses. They can select and mark them as they choose, and can remain on the stage until the end of the act. The audience is then asked whether they desire any particular picture to be produced, or whether they would prefer an example of any artist, living or dead. To help them in the selection, screens are exhibited containing the names of many well-known painters and the titles of their favorite works. The audience is not tied down to this list. They can come prepared with special requests.

Everything being ready, the "seance" starts, and in full public view the desired picture begins to appear, and in from fifty to sixty seconds is completed. There is always something weird and uncanny connected with slow music as a stage adjunct, and sure enough, a creepy feeling pervades the auditorium as the picture begins to materialize in obedience to Mr. Selbit's command. The pictures are finished with a wealth of color, shade and detail that is most astounding. The voluntary inspectors pass beneath the easel and hold their hand behind the canvas during the period of operation—keeping it in sight all the time—but nothing suspicious can be observed. A powerful arc light illumines the canvas from the back all the time.

TREBOR (Mr. J. J. Brown, Secretary of the Society of Twin City Magicians), contributed his act of manipulation and standard magic to the big entertainment given for the benefit of the Newsboy's Club, St. Paul, Dec. 10. He has been kept busy all season playing club and society dates.

The Christmas week New York All-star Bill contained the following acts: Silhouette Harlequinade, Pewitt, Bert Levy, Kara.

CLIVETTE, the Man in Black, is planning a trip around the world to last two years. He will be accompanied by Mme. Clivette, the Veiled Prophetess, and a clever supporting company who will introduce magic, mind reading and shadowgraphy.

A HARLEQUINADE IN BLACK AND WHITE, being an old-style pantomime silhouetted on a screen, was one of the Christmas week novelties in New York at the American. The Clown, Pantaloon, Harlequin and Columbine, in extravagant make up and funny actions, were all there. Amusing effects were obtained by jumping over the light. The diversion proved a seasonable one. Produced by Karno's English Comedians.

RAMESES, one afternoon during his recent Minneapolis engagement, produced a living Santa Claus from his magic cabinet. All the children present were invited on the stage to receive a gift.

The banquet given by the **SOCIETY OF TWIN CITY MAGICIANS** at Rogers Hotel, Dec. 20, was attended by over forty members and invited guests. A brilliant program of magic was run off.

HARRY HOUDINI stirred up a lot of excitement at the Holborn Empire, London, last month, by protesting on the stage against the effort of the theater management to intimidate him by refusing to let him appear after being announced.

PAUL LA CROIX, juggler, at the Majestic, Milwaukee, Dec. 12-17.

HENRY YONKERS, juggler, at Cumberland, Md., last month.

CAFFREY AND GALLEY, jugglers, at the Majestic, Toronto, Nov. 28-Dec. 3.

THE WHEELERS, novelty jugglers, at the Colonial, St. Louis, Dec. 5-10.

RHOAD'S MARIONETTS were touring cities in Maine last month.

A BRILLIANT SEASON FOR HOWARD THURSTON

HOWARD THURSTON and his big magic show played the twin cities of St. Paul and Minneapolis to crowded houses nightly, Dec. 26-Jan. 7. The famous Kellar-Thurston "Mantle" poster used by Thurston since Kellar's retirement is reproduced on this page. It will soon become as familiar to the theater-going public as the famous "Mephisto" lithograph used by the late Alexander Herrmann, which adorned the cover of *MAGIC*'s first issue.



THE KELLAR THURSTON "MANTLE" POSTER

of Thurston's show, seen by him Tuesday evening during Christmas week in St. Paul: "His opening is as last year, "Magicians Past and Present;" after this his inimitable card passes. The changing ducks and the Diogenes tub or barrel were put on, finishing with that illusion of beauty, "The Levitation of Princess Karnac." This to my mind the prettiest of all acts in magic and put on as he puts it on, it is grand. His first part closes as follows: The fortune telling ball, the spirit cabinet, the crystal cage and the amusing effect of a person's hair raising; then the final production of a large duck from his coat. "The Lady and the Lion" was the opening hit of the second half, and received merited applause. Theo. Bamberg then presented about fifteen minutes of as clever shadowgraphy as it has been my good fortune to

(Concluded on page 101.)

It is a pleasure to see the enthusiastic appreciation which greets Thurston everywhere. His gentlemanly manners, and engaging stage presence carries an appeal with it that makes a great many friends for him. Kellar's prediction that "Thurston will be the greatest magician the world has ever known," bids fair to become a fact in so far that he is rapidly becoming the most popular one. Dates for January are as follows: Indianapolis, 9-14; Peoria, Illinois, 16-18; Springfield, Ill., 19-21; St. Louis, 23-28; Cincinnati, 30-Feb. 4.

Mr. A. C. Boese, "Trebtor," sends us the following account

WITH THE NOVELTY ENTERTAINERS

TBUR, handcuff and milk can escape expert, says she was restrained from going on with her performance by the police of Wallaceburg, Ont., after making an announcement regarding the dangerous nature of her act.

SEVERUS SCHAFFER, juggler, a new one, at the Coliseum, London. He will go over the Moss-Stoll tour.

AUSTRALIAN WHEELERS, hoop manipulators, at the Orpheum, Denver, Dec. 5-10.

POLLARD, comedy juggler, at the Yong Street, Toronto, Can., Dec. 5-10.

JACK and VIOLET KELLY, Australian whip manipulators, at Shea's, Toronto, Can., Dec. 5-10.

JOHN H. COUGHLIN, human dynamo, at Richmond, Ind., Dec., 5-10. Gives scientific exhibition of the electric chair and does an electric lighted club-swinging act.

GLOCKEN NOVELTY JUGGLERS at the Colonial, Lawrence, Mass., Nov. 28-Dec. 3.

KARA, juggling, at the American Music Hall, Chicago, Nov. 21-26.

THE ALPHAS, hoop rollers, at the Orphem, Kansas City, Dec. 5-10. They are soon due in the East where their sensational act will surprise.

VOLTA, electric marvel, extra attraction with The Midnight Maidens, at the Gayety, Detroit, Dec. 5-10.

BRINDAMOUR, handcuff expert, at the Nickel, Lawrence, Mass., Dec. 5-10.

SAM RUSSELL, plate spinner, at the Ninth and Arch Street Museum, Philadelphia, Pa.

SELMA BRAATZ, who has added soap bubbles to her juggling act, will sail for Europe Jan. 31.

HARDEEN at the Chutes, San Francisco, Dec. 5-10.

PAUL SPADONI, juggler, at Keith's, Philadelphia, Dec. 5-10.

THE ARVI MYSTERY, a Paris novelty, at the American, New York, Nov. 21-26. It represents the latest developments in living pictures. Pictures grow from nothing, coming and going without apparent change of scenery or personages. The effect suggests Kellar's "Blue Room."

IRWIN'S PUNCH AND JUDY at the Ninth and Arch Street Museum, Philadelphia, last month.

GEORGE MOORE, juggler, at the Avenue Grand, Washington, D. C., Nov. 28-Dec. 3.

BOYLE BROTHERS, Hoop Rolling and Juggling, at the Erie, Chicago, Nov. 28-Dec. 3. One works straight and the other makes up as a tramp. The comedian juggles cannon balls and catches them at the back of his neck. Both manipulate hoops and clubs skillfully.



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A SPECTACULAR HOOP ROLLING ACT

THE RINADLOS, spectacular transformation, "The Dawn of Day in Flowerland," at the Hamlin, Chicago, Dec. 12-17. Their first scenic production was "The Vineyard of Dreams," which was followed by a series of beautifully laid pictures, including "The Nightingale's Paradise," "Birth of Spring," "Fairyland," and finally, "The Dawn of Day in Flowerland." These pictures consist of gorgeous scenic effects, which are brought out beautifully by colored lights. The hoop-rolling was very well executed, and the difficult feats were well applauded. At Fargo, N. D., Dec. 19-24. Winnipeg to follow.

ROLAND TRAVERS, illusionist extraordinary, at the American, Chicago, Dec. 19-24.

EL GARDO, magician, at the Casino, Washington, Dec. 12-17.

T. NELSON DOWNS is working his way East on the Orpheum Circuit with his "Coin King" act.

The New York magical colony will soon see RAMESES. He is just finishing a wonderful trip on the Orpheum Circuit.

ZISKA AND SAUNDERS, at the National, New York, Dec. 5-7.

SUREN, European prestidigitateur, at the American, Chicago, Nov. 28-Dec. 3.

PROF. HAWK, magician, is the mystery man with Bailey's Southern Specialty Company. At Oneonta, Ala., Dec. 1. BARTHOLOME is also with the show, doing cartoons.

A LIFELIKE MANIKIN

During one of the performances of JEWELL'S MANIKINS at the Orpheum, Oakland, last month, a cord operating one of the manikins broke, allowing the figure to fall to the floor with a resounding crack. Seated in a box with her mother, a little girl, who had been an admiring and interested spectator, no doubt thinking the figure was a live personage, and that it had been severely injured, burst into tears, which were found impossible to stop. Mrs. Jewell, hearing of the little one's grief, had her brought behind the scenes and showed her that the figure was wood, which sufficed to assuage the child's grief. Mrs. Jewell considered it one of the greatest compliments she ever received for the lifelike work of her manikins.

RUSH LING TOY, illusionist, has in preparation a new act of mystery, "The Man of a Hundred Faces," which he will present at the end of his present bookings, which run to July 2. Eight people, special scenic and electrical effects will be used.

CARL HERTZ, illusion show, at the Canterbury Music Hall, London. Does "The Bridal Chamber," a good vanishing bird cage, and "Stoombaika," the glass hat, where the assistant appears.

CHESTER, magician, in Chicago during the holidays, is just in the middle of forty weeks of good time through the Central Stage in his playlet, "The Dashingtons."

PROF. BRAHAM'S EDUCATED FLEAS are being exhibited in the lobbies of some big Eastern vaudeville houses. At Keith's, Boston, Dec. 12-17. A private press exhibition is given on Sundays. Opera glasses are supplied.

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JUPITER BROTHERS, cowboy magicians, on opening bill at the just completed New theater, Baltimore, Dec. 19-24.

MRS. J. M. VERTELLI, wife of Prof. J. M. Vertelli, a magician, died Nov. 20. She had been an assistant to her husband. Their son, Harry, was a marionette worker and fire king.

THE GREAT ELDON, in his portrayal of famous magicians, at the Family theater, Buffalo, N. Y., Dec. 5-10.

VAN LEAR AND ROME get some extra laughs for their magic with a rooster and duck. At the Palace, Philadelphia, Nov. 28-Dec. 3.

OTTO HEISSEMAN, inventor of the "Aga" illusion, will come to America soon with a new illusion.

THE GREAT SAHERA, illusionist, at the Orpheum, Newark, O., Nov. 28-Dec. 3.

JOHNNY WILLIAMS, Chinese magical act, at the Manhattan theater, New York, Dec. 12-17.

HOWARD THURSTON gave a benefit performance for the Santa Claus Association while playing Akron, O.

THE GREAT CLIVETE, magician and shadowgraphist, at the New American, Davenport, Iowa, Dec. 19-24.

PAUL POOL, magician, at the Victoria Roof Garden, New York, Dec. 19-24.

ADELAIDE HERRMANN, as "Cagliostro, the Master of Mysteries," at the Poli, Scranton, Pa., Dec. 19-24.

A HUMAN ADDING MACHINE

MARVELOUS GRIFFITH, human adding machine, at the Orpheum, San Francisco, Dec. 19-24. This act seems to be a decided novelty. Griffith (Arthur Griffith) multiplies a row of nine figures with a row of nine figures instantaneously without pencil or paper. Looks like William Jennings Bryan, only younger. All talking is done by an assistant, an immaculate young man who emits mild badinage with an air of supernal wisdom. Griffith has a good system of telling the number of children in a family, and gets a great deal of merriment out of it. Tells in a flash the day of the week upon which any date given by the audience fell. Is the real thing, being well known to mathematicians throughout the country.

Datas, the memory man, is back in London from Australia.

LOLO THE MYSTIC, mental suggestion, at Polis, Bridgeport, Conn., Dec. 19-24.

THE ZANCZS open Jan. 9 at the Williard theater, Chicago. They will put in a month around the Windy City.

LORA, encased in a big parrot frame, answered questions and described articles placed in a small box taken around the audience at the City theater, New York, Dec. 12-17.

CHASSINO produced his new subjects, worked out with his hands and feet, at the Victoria, Dec. 5-10.



THE "EVA FAYS" CLASH IN CHICAGO

ANNA EVA FAY and EVA FAY clashed last month in Chicago. An injunction was obtained by Anna Eva Fay's manager, who was appearing at Hamlin's, preventing Eva Fay from using the billing of Anna Eva Fay. Eva Fay was at the Casino at the time and the billing announced Anna Eva Fay. After the injunction was served, this was changed to plain "Eva Fay," and "Mysterious Eva Fay."

PROGRAMME OF GUSTAVE FASOLA & CO.

At the New Cross Empire, London, Nov. 7, 1910. To Oriental music rise of curtain shows stage set with Eastern scenery. A model of a balloon and car is suspended at rear in recess hung with black cloth. Two Hindoo coolies approach bearing a palanquin. Fasola steps out of it closing door behind him. Attendant then shows all sides of the palanquin. At the sound of a gong, a lady suddenly jumps out. She is then strapped to a board standing on four small rollers, and lifted into a cabinet standing to one side. Curtains of cabinet are drawn, the gong sounds again, and one of the assistants is discovered strapped to the board in place of the lady. A large bowl of water is then produced on a table from under a silk cloth.

The balloon comes next. A young lady gets into the car of the airship and suddenly vanishes, the car falling to the floor simultaneously. A vase is filled with water and a number of small flags, quite dry, are taken out and placed on a small table. The flags are then gathered together and a large silk banner produced, which is hung across the stage. Performer next transforms a soup plate into a small pagoda from which a lot of paper ribbon is pulled and thrown into a tub on a small stool. The gong again, and instantly three ducks appear through the paper in the tub.

On a low, elevated platform, a small tent is erected. From this a young lady appears wearing a black hat of enormous size. The "Twentieth Century Handkerchief" comes next and then a lady is magically produced from a box, previously shown empty and lined with glass in front of the audience. An assistant brings forward an oblong glass case filled with cloth balls. These are all shot into a cylindrical metal case in hands of Fasola. Suddenly the balls are seen to be back in the glass box, which is held by an assistant, while two large bird cages are taken from the cylinder.

Next, a skeleton cabinet, on four legs clear of the table, is introduced, proved empty and covered up by curtains. When the inside is again shown, a big cage is discovered suspended from the top with a young lady within. Then two small birds are taken from a cage and put into a paper bag. The cage is taken to pieces and put together again. Without covering, a pistol shot blows the bag to pieces and apparently transports the birds back to the cage.

The orthodox "bridal chamber" is next presented. Fasola steps into the chamber and does a couple of small tricks. Performer borrows a hat and proceeds to catch money from the air. He also finds money in caps of members of the audience, etc. Coming back to the stage, he appears to throw handfuls of coins into the air. Before returning hat to owner he removes a few small alarm clocks, and finally a solid cannon ball.

His concluding effort is firing a lady from a cannon into the inner of three boxes, which had been suspended from flies right through the performance.

FRANK HEWES was at the Eden Musce, New York, recently, featuring the target trick.

SYLVESTER was at the Bismarck Garden, Brooklyn, Nov. 28-Dec. 3.

JACK ARK IN CHICAGO

JACK ARK reached Chicago with his diablo spinning act. Had a prominent position on a bill at the American Music Hall, Nov. 28-Dec. 3. Has excellent control of the spoons and shows something new in having them "loop the loop," do a "seven loop loop" and make one run from the stage to a position in the rear of the auditorium near the spotlight.

THE GREAT MYSTO is touring Canada with his company of novelty entertainers.

FRANK BLITZ, son of the famous SIGNOR BLITZ, a noted magician of his day, died in New Orleans, Nov. 22. Mrs. Blitz will continue to reside in New Orleans at 121 South Johnson Street.

HOLDEN AND LE CLAIRE, comedy magic and shadowgraphy, at the Colonial, Philadelphia, Nov. 28-Dec. 3.

MRS. ROSALIE HERRMANN, wife of Carl Herrmann, died Oct. 9, at Dresden, Saxony, after a brief illness.

THE GREAT SAVANT is back in New York from a Brazilian tour.

FRANK M. LINDSLEY, of thimble manipulating fame, is filling a responsible position with the Proctor & Gamble Co., Cincinnati, O. A commercial line may pay better than magic, but Frank is sure to return to the fold.

KYROGA AND HIS MYSTICS at the Victoria, Baltimore, Dec. 5-10.

THE GREAT NICOLA broke all records for box receipts and length of engagement at the Lyceum, Shanghai, China, during his engagement there. Hongkong follows, with Manila later, at the Grand Opera House.

LAWRENCE CRANE was among the Americans who contributed to the success of a Vaudeville Club smoking concert several weeks ago in London.

DARIO, Spanish magician, at the Opera House, Palmyra, N. Y., Dec. 12.

EXPOSING MAGIC IN THE PHILLIPINES

PROF. GROSSI, magician, received much publicity in the Manila papers for his expose of the mystifying masterpieces of the Great Nicola, who has met with great success in all the cities he has shown in the Orient. Grossi began a three nights' engagement at the close of Nicola's season. A leading Manila paper of Nov. 4 said: "Woe betide the next magician who makes his appearance in Manila soon, after the expose of the Great Nicola by Prof. Grossi, who opened a three nights' engagement at the Grand Opera House, Oct. 31. Grossi not only showed up some of Nicola's tricks, which mystified everyone in Manila, but he showed some brand new ones of his own. The principal trick exposed was the milk can escape. Grossi, assisted by Mlle. Renee, performed the same stunt and then showed how it was done. The Chinese ring trick also appeared simple, also the trunk mystery, which was performed by Grossi in less time than it took Nicola and was exposed in full view of the audience. This was followed by an expose of the packing case trick, Grossi escaping after being nailed inside the case." Grossi has been touring the provinces of the Philippine Islands under the direction of Louis M. Levy, formerly owner and manager of the Orpheum theater, in Manila. The tour has been a successful one and Grossi will visit China and Japan early in the New Year.

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HENKELA, comedy magician, at the Bijou, Bayonne, N. J., Dec. 19-24.

TED PETERS, comedy magician, at the Lyric, Bayonne, N. J. Dec. 19-24.

GERMAIN is now playing dates in Florida.

VANDER KOORS at Hathway's, New Bedford, Mass., Dec. 19-24.

CREO puzzled them at the Park, Youngstown, O., Nov. 28-Dec. 3.

"THE WOMAN IN THE CASE," an illusion, at the American, New York, Dec. 12-17.

ALLAN SHAW finally landed in New York after his Western tour, and was at the American Dec. 12-17.

MARTIN AND MAXMILIAN were at the Orpheum, Denver, several weeks ago.

THE GREAT BARNETTI AND CO., black art act, at the Colonial, Richmond, Va., Nov. 28-Dec. 3.

JARROW worked his famous lemon trick at the Columbia theater, St. Louis, Nov. 28-Dec. 3.

ALBINI got on the Chicago, All-star Vaudeville Bill Dec. 19-24. He was at the Trevett for the week.

VAN HOVEN at Keith's, Columbus, O., Dec. 5-10.

THE GREAT ASAHI, Japanese water act, at the Orpheum, Los Angeles, Dec. 12-17.

The fourth annual dinner of THE MAGIC CIRCLE, London, was held Nov. 26.

ROBERTS AND CO., magicians, at Grand Island, Nebr., Dec. 22-24.

VICTOR, magician, at Bardolph, Ill. Dec. 24.

DANIEL, magician, at Greenwood, S. C., Dec. 20-21.

CRAWFORD, magician, at Marinette, S. C., Dec. 22-23.

RAMESES, "Egyptian Temple of Mystery," at the Orpheum, Des Moines, Dec. 5-10.

JAMES HARRINGTON, magician, opened his season at Clyde, N. Y., on Dec. 16.

HENELLA, magic and illusions, on Shea and Shay Circuit.

PAUL KLEIST at Star, Chicago, Dec. 5-10.

HURDIN, illusionist, with the Gladys Klark Co.

HORNMAN at the Whitney, Fitchburg, Mass., recently.

FRIZZO, Italian magician, now in Cuba, will return to New York in January.

HERBERT BROOKS, trunk mystery, at the Grand, New York, recently.

RAGO, wonder worker, at the Victoria Roof Garden, New York, Dec. 5-10.

HENRY CLIVE at Keith's Hippodrome, Cleveland, O., Dec. 12-17.

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PROGRAMME OF SATANI

From *The Magical World*, by courtesy of Max Sterling

At the Oxford Hall, London, Nov. 19, 1910. This act is introduced in a very novel manner by Satani, attired in conventional evening dress, coming through the front curtain and explaining the *mise-en-scene* of his act. In a few well-chosen words he explains that the show is the interior of a conjuring depot, and the hour midnight. He, accompanied by an uncouth companion, breaks into the premises with intent to commit burglary, but being an old magician he determines to have a little amusement among the various pieces of paraphernalia instead. He, in conclusion, asks the audience to take his word of honor that he duplicates none of the characters used in his sketch, there being really but one monkey, one burglar, one policeman, one lady, and himself.

Retiring through the curtain, a few seconds later the setting of the sketch is revealed to us, on a partly-lighted stage. A taut rope, in front center of stage, is provided to enable a "man monkey" to perform upon, and standing beside this rope we see a liveried attendant. After performing a few very clever feats on the rope, the monkey descends to stage and executes a fine bit of pantomime with a roll of paper, after which he again climbs the rope. The hour of midnight chimes whilst the monkey performs. Suddenly lights go out, and Raffles and his assistant come upon scene. Raffles has donned mustache, beard, and a half-mask, and makes his entrance as a swell cracksmen in silk hat and opera cloak. Lights are turned on, and assistant gets straightway to work on an iron safe standing in wings on left side of stage. Sundry notes are rifled from safe and handed to Satani, but he disdains them altogether. At this instant the pair are surprised by a police whistle. Going to the front of a skeleton cabinet, surrounded by a gauze-like curtain, he sets fire to some chemical device and waits the entrance of the policeman. Immediately the policeman sights Raffles, he says "hands up," but Satani hastens to the front of cabinet and stands between it and gauze. Policeman advances to take him, but is prevented by a blinding flash of light, which, although instantaneous, has enabled Raffles to vanish. Before the policeman has recovered his surprise, Satani steps out of a cage on opposite side of stage. A struggle ensues between policeman and Satani, the policeman being finally forced into the cage just vacated by Satani. The monkey now rolls out of safe, and seeing Raffles' assistant, the two struggle. Raffles opening the door of cage reveals a pretty young lady in place of policeman. Satani, hearing the approach of policeman closes himself in the cage, but the policeman sees him go in and makes sure he has his man this time. On opening the cage door, however, he realises that the cracksmen has again eluded him. No sooner has policeman turned to search for the missing Raffles, than we see the latter open the door of cage and shake his fist at the constable. A second later Satani again steps from the cage, and picking policeman up in his arms, he proceeds with the aid of his assistant to force the "limb of law" into a barrel and close both ends with paper. Despite these precautions, monkey breaks through paper in place of constable. Monkey is now placed in cabinet on opposite side of stage and curtains lowered round him. This cabinet is about two feet off the stage, and monkey shows he is there to last second by placing his head through opening in curtain, yet a pistol shot causes curtains to fall and show cabinet empty. To prove the monkey is really non est, the cabinet is taken to pieces. A large ornamental star which has been suspended in air right through act is next lowered to stage. Constable and Raffles now struggle. Raffles finally hypnotises the policeman and determines to make short work of him by firing him from a large cannon. Picking the constable bodily up, he thrusts him into the muzzle of the cannon, leaving his arms protruding. Monkey again appears from

safe, and is invited by Raffles to accept a cup of tea, which is poured out by the cracksmen. The tea, however, turns to flour, which is smeared all over the monkey's mouth. This is a most ingenious incident, as will be noted in a few moments. Door in star is opened and monkey stands inside. Raffles shakes constable's hand and then applies match to touch hole, whereupon a loud report is heard. Immediately star is opened, and there stands the policeman. Another struggle between the pair, and monkey steps out of cannon, still with flour on head, proving no duplicate is used. Another pistol shot at star, and out steps Raffles' assistant, and star again pulled into mid air. Raffles, burglar, monkey, and policeman join hands and take curtain. As a last effect, Raffles fires at star and immediately it opens and reveals the young lady.

This act, from beginning to end, is exceptionally good, both from audience's and technical point of view. The setting is in perfect harmony with the plot, and the various transpositions are accomplished with wonderful rapidity. The act is distinctly original, and has this advantage—it leaves the audience thoroughly bewildered, so smartly is it worked.

A BRILLIANT SEASON FOR HOWARD THURSTON. Concluded from page 96

see. "The Auto Mystery" is a quick change and a substitution, but it takes well and is well put on.

The third part is his big illusion stuff, and the following effects were presented: The glass trunk, 'Prisoner of Canton,' 'The Piercing Arrow,' the water from the cocoanut, 'The Lady and the Boy,' and the triple trunk mystery.

His entire show was well received and the effects of the boy and girl with the eggs, and the scared assistants were well worked and were a scream from start to finish."

THE D'EOLEMONS, handcuff and mystery, at Lubin's, Baltimore, Md., Nov. 28-Dec. 3.

JAMES HARRIGAN is still putting over the old cigar-box stunts with great success. He was on the bill at the Manhattan Opera House, New York, Dec. 5-10.

DE LISLE, lightning juggler, at the Orpheum, Salt Lake City, Nov. 28-Dec. 3.

THE LISETTS, a new European novelty juggling act is in New York arranging for time.

LEE'S MARIONETTES at the Monticello, Jersey City, N. J., Dec. 12-17.

THE TOSSING AUSTINS at the Bijou, Bayonne, N. J., Dec. 19-24.

HYMACK at the Orpheum, San Francisco, Dec. 19-24.

TOM HEARNE is doing a quick change act, introducing a little juggling at the Coliseum, London.

WILL CAMPBELL, juggler, is filling a ten weeks engagement in England.

SCHICHTLERS MARIONETTES at the Temple, Rochester, N. Y., Dec. 19-24.

THE JUGGLING JOHNSONS at Loern's Seventh Ave., N. Y., Nov. 27-30.

JUGGLING JEWELS at the Manhattan Opera House, N. Y., Nov. 28-Dec. 3.

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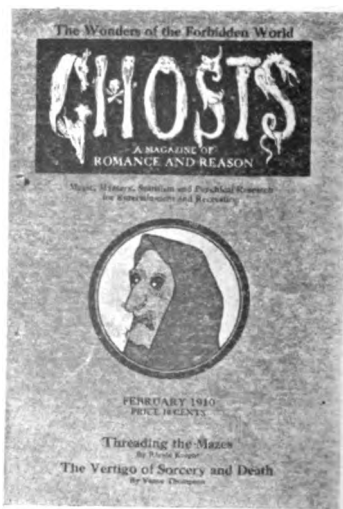
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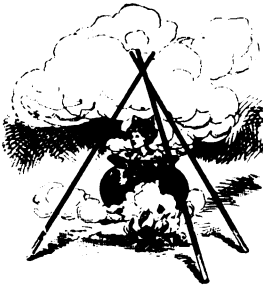
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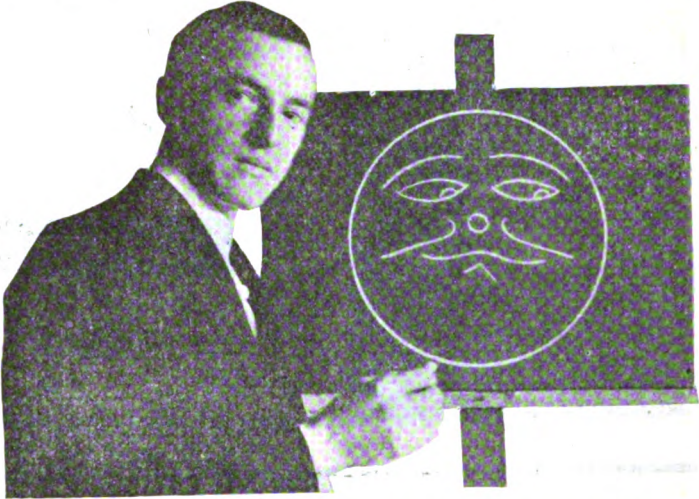
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THE MAGAZINE OF WONDER

VOLUME II

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MAGIC is published on the first of every month except July and August by F. T. Singleton, 3619 Thompson Avenue, Kansas City, Missouri, U. S. A.

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Compare this number with the first number issued a year ago.

Then try to see what this paper will be in 1912 if the improvement is as great during the present year.

This number completes the publisher's original contract to supply 12 numbers for a dollar.

Therefore all the original subscribers who have not already renewed will please note that this will be the last number they will receive.

For the first time the publisher is obliged to apologize for the presswork on his paper, this number being marred by poor printing on some of the pages. This was due to the phenomenal weather conditions effecting the ink rollers of his press before he could obtain new ones.

Although several additional pages were added to this number it was found necessary at the last moment to omit some of the very best features, including much late magical entertaining news and illustrated department of "New Tricks from the Dealers." Room will be found next month for this last feature.

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VOLUME II

FEBRUARY, 1911

NUMBER 11

A Disappearing Bird Cage

EDITORIAL NOTE:—This splendid parlor illusion has been the star item on the editor's programme for several years. If it looks difficult to you, or imperfect in any way, please bear in mind that your editor has performed it many times right under people's noses in a crowded room, and has never failed to make it a convincing demonstration of his magical powers, and has always received a great round of applause. Let me add here that few tricks appear in *MAGIC* that have not been tried out and actually performed before spectators. Credit for the invention of the trick goes to Mr. David Devant, and the following description is mostly in his own words.

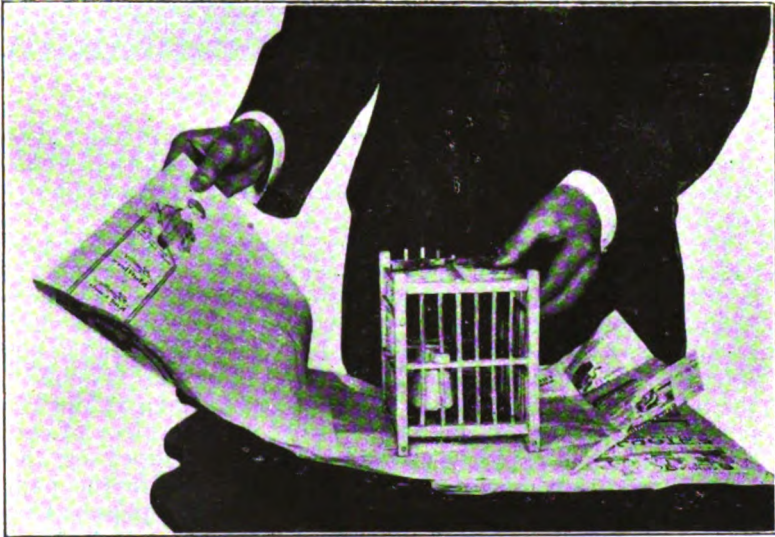


FIG. 1. WRAPPING UP THE CAGE



HE conjurer brings forward a little wooden bird cage with a living bird in it. He hands the cage round for inspection, opens out a copy of *The Saturday Evening Post* on the top of his table, tears out some of the sheets and carefully wraps up the cage in one of them. Holding the cage thus, in both hands, he advances

towards the spectators, and asks two persons, one on either side of him, to hold his wrists. In spite of the difficulty of the feat which he has set for himself the conjurer once more triumphs, for he suddenly squashes the paper into a ball and throws it into the air. The cage has absolutely disappeared, and, with a polite bow to his audience, the conjurer follows suit.

A copy of *The Saturday Evening Post*, or any large popular periodical, is prepared in the following manner: Two or three of the middle sheets are removed without disturbing the wire binding staples. These are afterwards laid in loosely and used in wrapping up the cage. Now another double page sheet is taken out and backed up with white linen to strengthen it. (For a single performance of the trick the linen reinforcing could possibly be dispensed

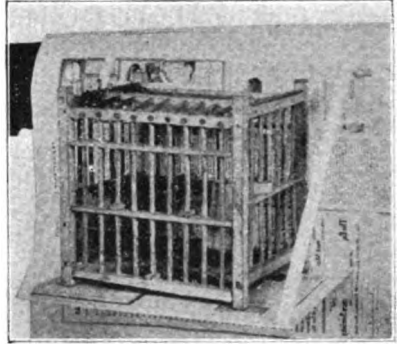


FIG. 2. CAGE ON SHELF.

with.) In the center of one page a stiff piece of cardboard about nine inches square is glued on the linen, and another double sheet is taken out of the middle of the paper and pasted over the linen and cardboard.

The conjurer now has two double sheets from the *Post* pasted together with a piece of linen between them and a piece of cardboard between them on one side. The edges of the linen should be trimmed neatly to the size of the paper sheets. Another piece of cardboard, about nine by seven inches, is covered on both sides by odd pieces from the pages of the *Post* and fastened to the first piece by gluing on a hinge of strong linen at the bottom edge. Now, when the paper is held up, this piece of cardboard falls down by its own weight. Two white tapes are then passed through it, and attached to the cardboard in the paper so that the flap is held out at right angles to the paper. Thus, when the paper interleaved with linen is placed on a table so the part prepared with cardboard hangs over the edge, the flap of cardboard falls down and forms a little shelf (See Fig. 2.)

This prepared sheet of paper is folded again with the shelf flap inside, and bound back in the center of the *Post*. The wire staples can be bent out for this purpose and then bent back securely. The several loose sheets of double pages are then laid in between the prepared sheets without being secured by the staples. Along the top edge of the prepared paper, several sheets back

from the cover, a strip of cardboard about nine inches long is glued, and into the extreme ends of this strip of cardboard two drawing pins, or thumb tacks, must be placed. A small wooden bird cage with a bird in it will be required.

In laying the *Post* on the table for the performance of the trick, the thumb tacks must be pressed firmly into the table, and the periodical placed so that the hinge of the paper will be against the edge of the table.

"I will show you a little experiment," says the conjurer, "with an ordinary bird, a canary. I keep him in this cage, so that he may not fly away, but I can assure you that it would be quite a simple matter to do the trick without the cage. Perhaps you would like to examine the cage." (Here the conjurer passes it round for examination.) "Now, I am going to wrap the cage in this piece of paper, because the bird won't do what I want him to unless he is in the dark." (Here he pulls out one of the inner loose sheets which you will remember are in our prepared *Post*. He takes it out in such a way that the prepared side of the paper which is fixed with drawing-pins drops over at the back of the table. If the cardboard shelf has been fixed properly, it stands out by its own weight directly the paper falls down.) The conjurer makes a great show of wrapping the cage in the loose paper (Fig. 2), and takes an opportunity of letting the cage drop on to the shelf. If the sheet of paper has been nicely pressed round the cage beforehand, it will retain the shape of the cage. Holding the paper thus, the conjurer goes down to the audience and asks two members to hold his wrists. He then calls attention to the difficulties under which he has placed himself, and with a rapid movement of the hands, squashes the paper together, and throws it away. The cage and bird have vanished instantaneously. The audience should now be in a state of great bewilderment. The conjurer returns to the stage, bows, and retires.

The Magic of Spiritualism

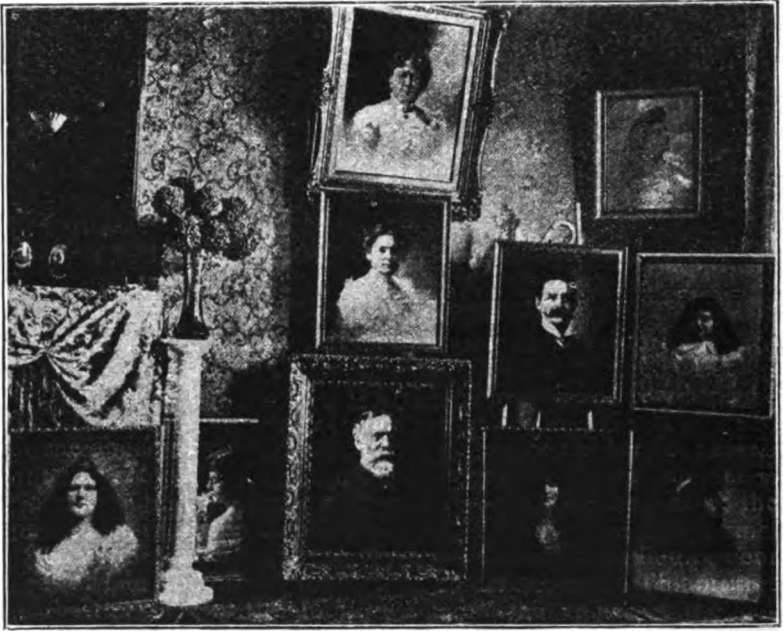


THE study of spiritualism is a fascinating pursuit, no matter from which point of view you start investigations. In many circles mediumistic phenomena has of course been accepted as an absolute fact, and it is impossible to dismiss the sworn testimony of eminent men with a wave of the hand. So long ago as 1869 papers were read before the Dialectical Society on the possibility of obtaining written communications from beyond. This carries us past the region of dabbling with a toy, or plaything. Wheth-

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er the agency by which such things are accomplished is natural or supernatural, it is certain that trustworthy, scientific men—"cranks," perhaps, upon this one subject—have certified to the phenomena happening.

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pheum Theater, Kansas City, we thought the opportunity for an interesting and unbiased investigation had arrived. Let us say right here that we were not mistaken. The more you probe this subject the more interesting does it become. To start with, you are face to face with a mystery. The detection of crime is not half so absorbing as the attempt to pierce the veil between the known and the unknown. Moreover, the sordidness of the former is unhealthy, and in the latter, the environment charms.

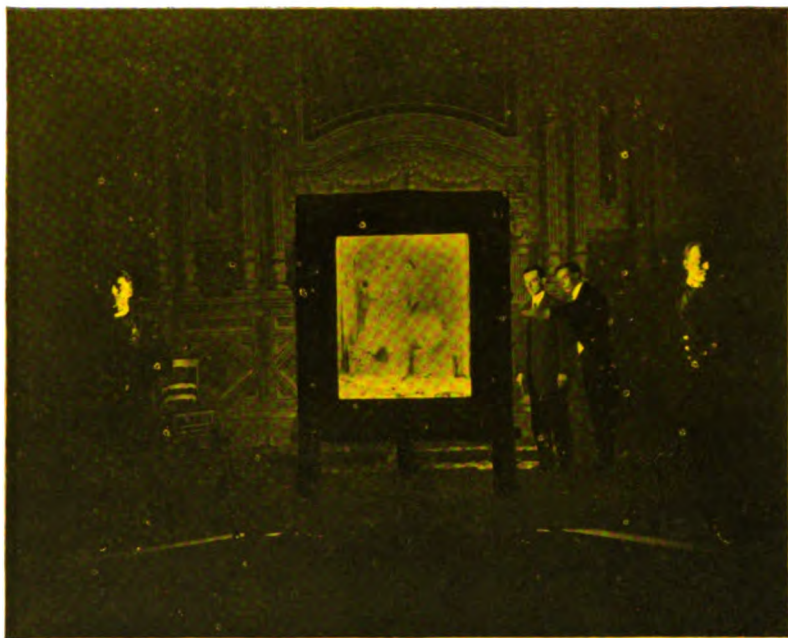
In Mr. Selbit's mystery you see the thing happen before your eyes. Then you are invited to solve the riddle. The performance does not end there, for the whole thing is repeated detail for detail, and, if you desire it, you may impose your own

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conditions. All the evidence and every clue that is possible is right there under your nose. You do not have to go searching for something that a criminal may have tried to hide with fiendish cunning. On the other hand you have a polite, urbane and interesting individual in the person of the performer to assist your investigation, an entertainer whom you may cross examine to your heart's content. We started out with the full in-



A SELBIT SPIRIT PAINTING SEANCE.

tion of discovering how it was possible to take an unprepared canvas, and in full view, cause a beautiful reproduction of any old masterpiece to appear in lasting colors on its surface. Perhaps we tried Mr. Selbit with the impertinence of our questions and the length of our interview. If we did, he has an elegant manner of concealing his impatience. If we did not, he has acquired the philosophy of Job. Our investigations began at the matinee. They continued in Mr. Selbit's dressing-room, were prolonged at the night show, and they are not yet completed.

If you think the canvases are prepared Mr. Selbit begs you to help yourself to as many as you please and have them an-

alysed If you find any preparation of any kind you will be rewarded for your trouble with \$500 for each canvas that will not stand the test. We were asked to inspect six canvases and see them carried on to the stage for the show. To make sure they were not going to be changed we asked permission to mark them and this was cheerfully granted.



MR. P. T. SELBIT

Then came the call for Mr. Selbit's turn. We were invited to watch the setting of the stage, and we even assisted to the extent of carrying on the canvases just marked. We stood in the wings while the performer introduced himself and, a committee being invited on the stage, we walked on with all the assurance of a chorus lady. We were asked to choose the blank for the first subject; we indicated one at random, and another investigator selected a second canvas. These were placed face to face on an artist's easel that we had carefully inspected at the outset. Then a strong electric lamp was placed behind the two can-

vases, and the light shining through them proved at once their absolute clearness of deception.

Then we were asked what subjects we would like materialised. There was a list of famous artists and another schedule of well-known masterpieces exhibited for our guidance. We chose a picture by Landseer.

"Do you happen to be familiar with any of Landseer's works?" enquired the demonstrator. Having primed ourselves with a little artistic lore for the occasion we truthfully said we should recognise a copy of Landseer's "Dignity and Impudence." Who would not?

"Well, I never guarantee which subject Landseer will incline to produce, but there is no harm in you mentally desiring that work." explained the professor.

The caldron illusion

Aerial suspension

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So to the best of our belief we hoped that we would catch the artist in the right mood to supply the subject we should recognise. We sat quite close to the canvas, and, sure enough, presently a faint color became discernable. We were asked to touch the canvas to see that it was neither hot nor wet. It was neither. We walked behind, looked underneath, overhead, round behind the scenery at the back, and no clue to the trick was apparent. By the time we returned to the front of the easel the picture was all but complete. Here and there a little detail remained unfinished, but these were soon supplied, and there was the finished picture. It was indeed Landseer's "Dignity and Impudence." And we pledge our faith no better copy of the original seemed possible. According to the entertainer the whole operation had taken but sixty-five seconds. We did not time the performance but are quite willing to concede this point, which is interesting but quite immaterial. Then the canvases were separated. On the front one was our subject. The other was free from any suggestion of color. We verified our marks, tested the canvas, and found that a slight powdery substance adhered to the finger when you rubbed a patch of color.

The effect was inexplicable. No indication of any kind remained as to the cause, but here was the result. Here was art if you like. Perhaps it might be described as a triumph of artistry. You see an elegant, refined performance of which you can carry away a pleasurable remembrance. But something more remains—something beautiful and eminently tangible—one of the world's greatest pictures --all done on the vaudeville stage in sixty-five seconds!



MRS. P. T. SELBIT.

A Telepathic Card

By T. C. Bonney



THE following little trick when presented either as a feat of magic or an experiment in mental telepathy, will be found very mystifying and has the advantage of being easily mastered. It can be performed anywhere, the only accessory needed being a pack of common playing cards.

I will give my method of presenting it as "an exhibition of thought transference," in the hope that some of the many readers of Mr. Singleton's excellent magazine will find it useful when they are unexpectedly called upon to "do a few tricks." The cards are thoroughly shuffled and someone requested to draw one, note what it is and allow the other members of the audience to do the same.

No "forcing" is required, the spectator being really allowed free choice of the cards. When the card is returned to the pack, insert the tip of the left little finger under it, and square up pack. Turn the pack in position for shuffling, remove all the cards from under the tip of little finger and shuffle them onto the top of balance of cards held in left hand. The chosen card is now on the bottom.

Again grasp lower half of pack in right hand and do over-hand shuffle, being careful towards the last to run the cards one at a time till you come to the last (chosen card,) which you place on top.

Now do any false shuffle or riffle that will leave the chosen card at its position on top of the pack and continue "pattering" something to the following effect:

"You will observe that the cards have been thoroughly shuffled and the chosen one lost to view. It is not on the bottom (showing the bottom of the pack,) nor on top." (Here you lift the *two* top cards by grasping them with the fingers at one end and the thumb at the other, and exhibit them as one.)

Replace them on the top of pack and continue:

"I have shown you the top and the bottom cards to prove beyond any question of doubt that I have made no effort to keep track of the chosen card, and I now desire to prove the truth of my former statements regarding the transmission of thought, by having the audience themselves locate the card for me." You then invite some one to step forward and cut the deck into four little heaps, keeping in view the chosen card which, you remember, is still on top of the pack.

Then "force" the heap containing the chosen card upon the audience by the well known method of "Choose two of the heaps, please, . . . one of the remaining heaps, thank you," and place the heap containing the chosen card in the inner coat pocket of some member of the audience, at the same time requesting all who saw the card to think of nothing else for the time being.

After a few moments, during which you pretend to be thinking deeply, reach quickly into the pocket and remove the top card from heap contained therein, and the trick is done.

If you glance at the bottom card of upper half of pack when you first commence shuffling, you can easily see the chosen card and if you wish to add effect to the trick, name it before taking it from pocket.

You may vary the shuffling if you wish, by inserting the tip of little finger under *one card beneath* chosen card, and when the shuffle is finished it will be the first card below the top one, and you can then really lift the top card *alone* when you reach that point of the trick.

The only objection I find to the latter method is, that one cannot produce card from pocket so quickly, which, in my opinion, detracts somewhat from the effect.

A Cigar Box Servante

By Max Sterling



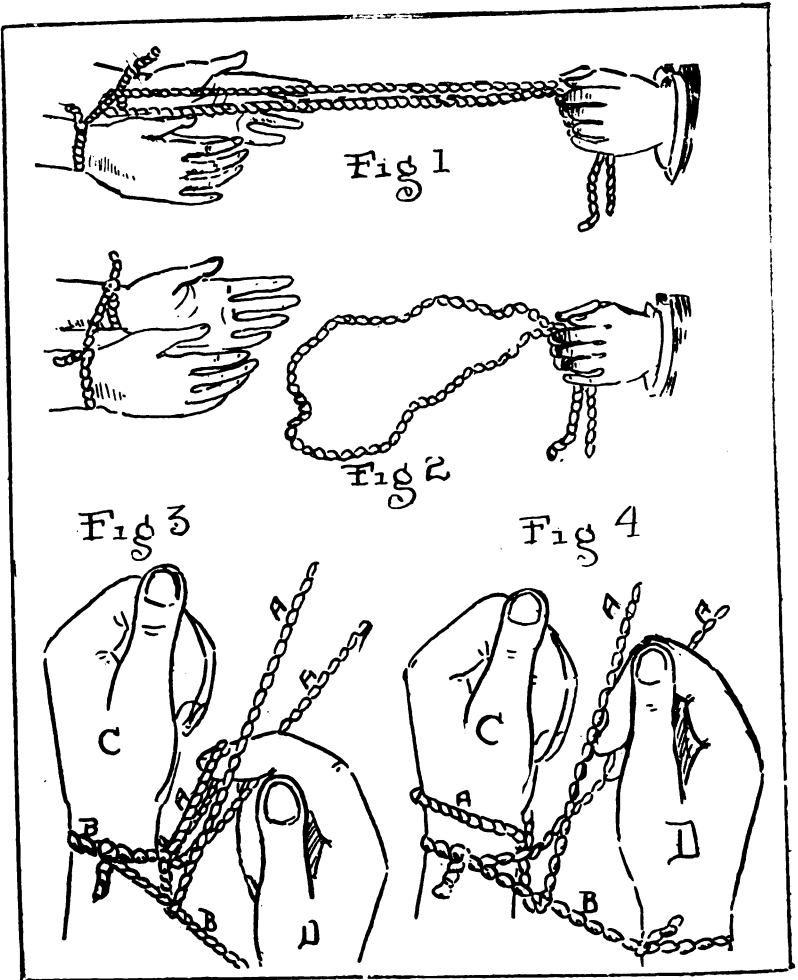
At smoking concerts, or other entertainments where difficulty of setting tables is experienced, a cigar box (providing a reasonable excuse is advanced for its introduction) may be readily converted into one of the most illusive servantes ever constructed.

The special advantage claimed for the design now submitted is that at any moment—before and after use—it conveys the impression of absolute innocence. It is therefore suitable for use on a glass-topped table or any impromptu support the place of entertainment may offer where a special table is not available.

The drawing practically reveals the secret and its details. First, a portion of the back is cut out by a fret-saw, to follow



the lines of the usual paper binding. This is supplied with two side supports, cut as illustrated, and mounted on pivots of wire arranged at the base to allow of a free swinging movement. A



AN EFFECTIVE ROPE RELEASE

stop piece on the inner side of the box prevents it falling too far outward. The box can then be lined with any soft material to deaden the sound of anything falling within it. A shell, re-

The caldron illusion

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presenting cigars, with a small well at each end to contain the simon pure, should be fixed so that on opening the lid the apparently genuine article is visible and actually taken from the box. This can be done with the servante "up" or closed, and on placing on the table quietly "let down" without raising the slightest suspicion. After use, at the finish of the show, the fingers naturally close it again, and the "clever ones" are left wondering.

An Effective Rope Release

By A. E. Bloom



THE following rope trick is about as good as any you can wish for, when called upon to do something mysterious—an advantageous feature being that the necessary paraphernalia can usually be borrowed from the audience.

First borrow two pieces of rope or clothes line—one of which should be several yards in length, the other long enough to allow your wrists to be tied in the manner depicted by Fig. 2.

Instruct someone to place the long rope, which we will call A, behind the rope B, which is tied between the wrists. Then tell him to grasp the ends of A and pull as hard as he can. You now explain that you will cause him to pull rope A through rope B, without injury to either of the ropes.

This seemingly impossible experiment is accomplished by the following procedure: While your assistant is pulling rope A, move your hands backwards and forwards, so as to slightly loosen the ropes around the wrists. While continuing this motion the fingers of the right hand are given an opportunity to bring rope A, up under the rope B, which is tied around the left hand C. (Consult Fig. 3 of the accompanying illustration.) The fingers of the right hand D continue to pull rope A up over the back of hand C, (Fig. 4). A hard pull on the ends of rope A will now dislodge it, and the release has been accomplished.

Presuming that you are doing a card trick and that a lady will not select the card you are attempting to force, do not swear at her. Swearing is not considered polite in society.

If you bungle a trick, and the audience notice it, do not explain the mistake by saying that you must be a fool. Possibly they might fall in with your belief.

MARCH 1911
PRICE 10 CENTS

One Hundred Good Tricks Without Sleight of Hand

Part II. Ten Good Coin Tricks

Selected and edited by Ernest Evangeline

I. COIN AND CARD. —Balance a playing card on the tip of the second finger of the left hand, and on the center of the card, *i. e.* immediately over the finger, lay a penny. Flick the corner edge of the card sharply with the second finger of the right hand, taking care to strike quite straight. The card will spin away and leave the penny balanced on the finger.

II. VANISHING COINS ON A PLATE. —Half a dozen coins are swept from the table into a plate, on which they are heard to clatter. The plate is immediately displayed empty. Half a dozen pennies and two plates are necessary. One of the plates is secreted in the servante, and the other laid upon the table. Lay the coins on the table. Take up a position behind it, hold the plate just below the edge of the table and—apparently—sweep the coins into it. They will be heard to clatter on the plate (for they really fall into the plate previously secreted in the servante,) and the empty one is then produced with all possible alacrity.

III. BALANCING COINS. —Use three coins with thick edges, and a thin strip of wood, slightly longer than the three coins placed on end. Lay the three coins edge too edge in a row in the left hand, and upon them place the wood that has been concealed in the palm of the right hand. Grip the ends of the stick between the thumb and second finger of the right hand, at the same time holding the top and bottom coins tightly. The coins can then be raised perpendicularly, and shown as if self-supported upon their own edges.

IV. THE WALKING COIN. (WILL GOLDSTON) —A borrowed coin is placed at the end of the table nearest the performer. At command the coin will slowly move to the other end when the conjurer walks away. A length of fine black thread is laid across the table; one end is fastened on to the performer's vest button, and the other, which contains a small pellet of wax, is on the end of the table near the conjurer. The borrowed coin is placed over the wax; the thread, it will be seen, is carried under the table. When the performer walks backwards the coin is made to go in the opposite direction. After the trick has been repeated the coin is taken off the table and handed to owner.

V. COIN AND HANDKERCHIEF. (WILL GOLDSTON) —A

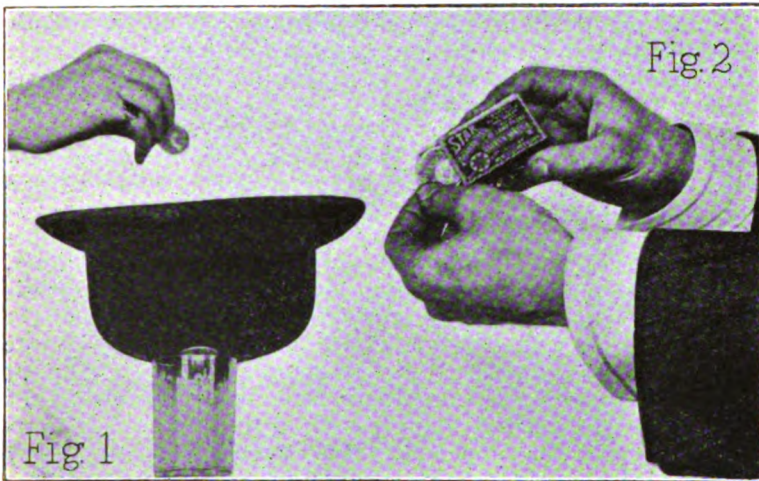
The cauldron illusion

Aerial suspension

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borrowed coin and handkerchief are handed around for examination. The performer places the coin in the center of handkerchief so that the movement can be followed by the entire company. Everybody is quite satisfied that the handkerchief contains the coin, until the conjurer opens it out, shaking it thoroughly. The only requisite required for this startling yet simple trick is a small fine rubber band. When the coin is shown the conjurer slowly pushes it into the center of the handkerchief; the rubber band, which is at the back of the handkerchief, grips the coin and holds it securely, enabling the performer to shake the handkerchief, proving that the coin has completely disappeared.

VI. COIN THROUGH A HAT INTO GLASS. —Three coins are thrown into a borrowed hat, which has been stood upon a glass, and one of the coins passes right through the hat into the



ILLUSTRATIONS FOR CARD TRICKS

glass. A derby hat, a tumbler, and four coins are necessary. The bowl of the hat is laid on the rim of the tumbler, and just underneath it a coin is wedged half-way in the glass. Two coins are then dropped into the hat, and the third one thrown at the side of the hat, so that it releases the coin, which falls into the glass. Take the coins out of the hat with the right hand, palm one by holding it against the inside of the hat with the thumb, and display two. (Fig. 2.)

VII. COIN INTO A MATCH BOX. (ELLIS STANYON)—Prepare a match box as follows: push open the sliding portion

about one inch. Then fix between the top of the slide and the back end of the box, a coin, the greater part of which is overhanging the box, the whole being out of sight of the casual observer. Arranged thus, give the box to someone to hold with instructions that when you count three the box is to be closed smartly. This will have the effect of jerking the coin into the box. You now take a duplicate coin and vanish it by means of any convenient method, counting "One! two! three!" when, upon acting according to your instructions, the person who is holding the box will close it and the coin will be heard to fall inside.

VIII. DISAPPEARING COIN. (WILL GOLDSTON)—A dime is dropped into performer's open hand, then closed. Without his hand touching any part of his body, it is opened, and the coin is nowhere to be seen. Before commencing the trick secretly cover the third finger nail of the left hand with soft soap. Place the small coin in the hand, near the ball of the thumb. Instantly the hand is closed the coin will adhere to the finger-nail. When opening the hand, take care the finger-nail holding the coin should not be seen.

IX. HEADS OR TAILS. (DAVID DEVANT)—This is an easy catch. The performer takes a coin, spins it on the table, and without looking at it announces to the audience whether it has fallen head or tail uppermost. He repeats this trick over and over again, and is always able to tell which way the coin has fallen. All you have to do is to get a quarter or half-dollar, notch a little place out, and then raise it up. The notched side will always sound quite differently from the other when the coin falls on the table. The audience must not be allowed to suspect that you do the trick by listening to the fall of the coin. Keep them in suspense for a little time before you tell them the result, and ask them to look at the coin and to think of it. Remember that this trick must be performed on a bare table.

X. A GOOD CATCH. (DAVID DEVANT.)—This is only a catch, but it will puzzle any any one who does not know it. Put three coins on the table, and pick them up one at a time, counting "One, two, three." Put them down again, one at a time, counting, "Four, five, six." Pick them up again, counting "Seven, eight, nine;" but when you get to "nine," hold up the coin quickly, and put it down again. Then put the other two down, counting "Ten, eleven." You appear to have altered the multiplication table, and made four times three eleven. Now give the coins into anyone's hands, and ask them to do it. They will assuredly fail, even if they partly see through the trick, because the coins must be on the table at the beginning of the trick.

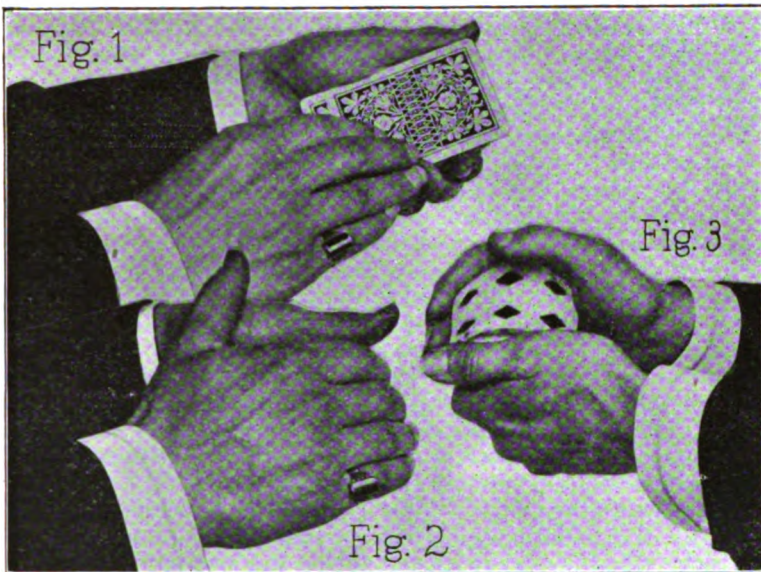
What Every Conjuror Should Know

II. How to "Palm" a Card

Selected and edited by Ernest Evangeline



THE card which you desire to palm should be brought to the back of the pack, which should be held face downwards in the left hand. The right hand approaches the pack to cover it and at the same time the left thumb pushes the top card up a little (Fig. 1 is slightly exaggerated). The right hand, half closed (Fig. 2), covers the pack with the fingers pressing down on the projecting card. A slight pressure on this card will force the other end up



HOW TO PALM A CARD

into the palm of the hand when it can be gripped as in Fig. 3, which is a back view.

Another method is to push the top card to the side, towards the fingers of the left hand. With the third finger of the left hand, which is now immediately below the card, press it upward into the right hand, which should half close over it.

You must not mind about bending the card, which will lie

curled up against the inside of the hand. You may either let the hand drop negligently to your side, or, still better, take the pack between the fingers and thumb of the same hand and offer it to be shuffled. This will give you the opportunity, often very valuable, of seeing what the card in question is. When it becomes necessary to return the card to the pack the mere motion of taking the pack in the right hand, whether from the left hand or from the table, will effect that object in the most natural manner.

Second Sight Card Divination

By M. Michel

From *The Magical World*, by courtesy of Max Sterling



THIS effect must be worked by two persons, one of whom retires from the room during the selection of a card from an ordinary pack offered to the audience by the second party. When the card has been chosen (not forced) it is placed within any ordinary box, which in turn is covered with a black cloth, and left in full view of the spectators. The absent "thought reader" is now invited into the room, blindfolded, and led to the platform. He is then seated upon a chair and his hands are allowed to rest upon the wrapped up box. Without a word being spoken he is now able to describe the face value and suite of the card chosen, after some little pretence of mental exertion.

METHOD.—The trick is worked by a prearranged series of signals given by the second performer, consisting of barely perceptible flicks with the nail of his second finger upon the thumb of the same hand, which can easily be done without the audience being any the wiser, if a careless attitude is assumed with the hands behind. The code is, diamonds one flick, hearts two flicks, spades three flicks, clubs four flicks. A second's pause after the suite is indicated, then ace one flick, and so on up to the jack, which receives eleven flicks, the queen twelve, and the king thirteen. Suppose, for example, that the seven of diamonds has been selected, one flick would convey the suite, and after the slightest pause, seven flicks in quick succession give the "pips." All that is necessary for the satisfactory performance of this trick is a pair of sharp ears.

"I believe that there would be more amateur conjurers if the old method of teaching conjuring could be swept away."

—DAVID DEVANT.

A MONTH OF MAGIC

All the Magical Entertaining News Without
Prejudice or Personal Criticism

ACKNOWLEDGEMENT—Besides regular and special correspondents in New York, London, Boston, Philadelphia, Chicago and San Francisco, and occasional correspondents all over the world, MAGIC'S news service is obtained from the leading daily newspapers, and the theatrical and vaudeville press as represented by The Billboard, The New York Clipper, Variety, The Player and The Show World. And last, but not least, from our esteemed contemporary, The Magical World.

ACCURACY—The Publisher desires to make this magical news service dependable, and will be grateful when his attention is called to any misstatement of fact or errors of any kind.

ADDRESS ALL CORRESPONDENCE to F. T. Singleton, Publisher, 349 Thompson Ave., Kansas City, Mo., U. S. A.

HORACE GOLDIN'S NEW MAGICAL PLAY

Mr. Horace Goldin, the famous "illusionist," has now determined to cross the Rubicon which separates the variety from the theatrical stage. Some little time ago Mr. Goldin was struck by the idea that a play in which dramatic action and magic were neatly blended would prove to the liking of the public. A newspaper paragraph provided him with the ground-work for a plot, and that he at once set himself to elaborate. Having finished his part of the task, he sought the assistance of a collaborator. The net result is a three-act play, entitled "The Tiger and the Pretender," for which a short provincial tour, beginning in March, has been booked by Mr. Wentworth Croke, and which, if a suitable theater can be obtained, will be seen in the West-End of London two months later.

In conversation with a representative of the "Daily Telegraph," Mr. Goldin himself gave some details of the piece. "The plot," he said "is based upon actual events which occurred some two or three years ago. The story opens in the courtyard of a Moorish palace in Mekinez, a town in Morocco. The principal characters are the Pretender, whose aim it is to recover the throne from the usurping Sultan, and a beautiful young girl, called Safia, who has a powerful rival in the fascinating Leila, a spy in the pay of the Sultan. Among the visitors to Mekinez is Horace Goldin, at the moment considerably perturbed because he is due in Paris to fulfil an important engagement. Events lead up to the capture of the Pretender by the Sultan's soldiers, and Goldin is called upon to effect the release of the former, by means of his magical powers, whereof he has already given substantial proofs. He urges, in reply, that time presses and he must at once set forth for Paris. Thereupon an attempt is made to seize him, but eluding the guard he slips into an empty box. When that is opened—well, you can imagine the surprise and the bewilderment of the soldiers on discovering that it is, as before, full of nothingness!

"Act 2," continued Mr. Goldin, "is divided into two scenes, the first representing the exterior of the Theatre Houdin in Paris, the second the stage of that playhouse. There I shall give an entertainment ranging over six centuries. In world's greatest conjurers: Blitz of the fifteenth century, Houdin of the sixteenth, Dekolta of the seventeenth, Ching Ling Foo of the eighteenth, Hermann Pickett of the nineteenth, and here you must make a little allowance for my natural modesty—Horace Goldin of the twentieth. That finished, away we go to Morocco again, which, of course, is the easiest thing in the world for a magician. There, I can tell you, matters have

arrived at a pretty pass. The Sultan's triumph is complete. By his orders the Pretender is to be put to death by means that declare his persecutor to be a master of the art of reigned cruelty. The prince is to be thrown into a den of a ferocious tiger and there torn to pieces. Confined in a dungeon he is even now awaiting his awful fate. The Sultan, however, has reckoned without the arrival of Horace Goldin, to whom the difficulties of time and space are es nothing. To penetrate through the solid walls of the Pretender's prison-house is but the work of a moment; to change places with the Prince an act of becoming magnanimity.

Then comes the last scene of all. It is laid in the city square. In the center of the stage stands the tiger's cage, with the tiger--mind you, a real, live tiger--pacing about in it. The square is crowded with people. A procession enters, headed by the Sultan and Leila. Goldin, disguised as the Pretender, is introduced. Three pistol shots will be the signal for the opening of the cage into which the prisoner is to be thrown. But somehow a mistake is made and the door of the cage opens before the attendants are ready. Profiting by the chance the tiger springs out. The magician catches him in mid-air, carries him down to the footlights, and rends him in twain. The people madly acclaim the Pretender's triumph, the Sultan and Leila are promptly dispatched, and--quick curtain.

S. A. M. MAGICAL CARNIVAL

The S. A. M. Magic Vaudeville was given at Carnegie Lyceum, Saturday night, January 14th. The house was well filled with members of the organization, and lovers of the magic art. The following well known magicians took part:

Ziska and Saunders (vaudeville's classiest magicians), magic singing comedy.

Kobb, a bit of patriotic magic.

Frank Ducrot, novelty act.

The trickiest trickster in tricks is Hendrickson (of Hendrickson and Rosani), an entertainment of pure sleight-of-hand--some old tricks newly dressed.

Hewes, the white Yogi (assisted by Miss Frances Frizonette), "The art of magic."

Dante (courtesy of New York Hippodrome). Challenge handcuff escape. Famous mail bag escape. Marvelous escape from sealed milk can.

The smart entertainer, Henry Clive, assisted by Miss Mai Sturgis Walker.

Mme. Adelaide Herrmann and Co., mysterious entertainment.

Ziska and Saunders made a phenomenal hit. Ziska's work is clean, his humor is not overdone, and he is without a doubt, an ideal-looking magician. His talented wife sang one difficult number, and scored a hit.

Kobb presented a bit of patriotic magic, assisted by a draw-box well filled with American and foreign flags. The turn showed class, and was well received.

Frank Ducrot and his rag pictures scored the usual hit, his paper tearing stunts were also done well.

Ed. Hendrickson did 30 minutes of rapid magic, each experiment well executed; by many he was the "hit" of the bill.

Hewes, the white Yogi, surprised the audience with his clever work. He is an old showman and knows a lot about magic. He was ably assisted by Miss Frizonette. The target trick was a hit.

Henry Clive and Mai Sturgis Walker did a clever bit. Clive is very good, and his humor most excellent. He burlesques magic without exposing the secrets. The act is classy.

Mme. Adelaide Herrmann and company were the real headliners of the

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bill. The act made its usual hit, and was received with round after round of applause.

Charles Roltare filled a few minutes with some clever handkerchief work. He has wonderful stage presence and is a clever magician.

Dante, the handcuff expert, closed the well-balanced programme, and most tied the audience with his marvelous escapes.

Many out-of-town magicians were in attendance.

The entire programme was arranged by Charles Roltare, and reflected great credit on his ability as a purveyor for entertainments.

The S. A. M. show was the best entertainment of its kind ever given in New York. It will be very hard to equal.

A SHADOW SHOW

At the American Music Hall, New York, the "Three Maids of Sais," an illusory living shadow show made a hit. The shadow effects were executed by three graceful girls and are very attractive and artistic. The act is in three parts, each requiring special scenery. The final effect representing a Grecian frieze, on a red back ground received merited applause. The act was brought over from the London Hippodrome by Otto Heineman.

KARA, juggler, left for Germany Jan. 28. He will return to America the latter part of the summer and open at the American Roof Garden, New York.

THE GREAT MYST is touring Canada with his company.

DUNNINGER, the mysterious, and EUGENE FREUND gave a program of magic, mystery and spiritualism at the Broadway Central Hotel on Friday, Jan. 13. Eugene Freund's work consisted of feats in spiritualism and thaumaturgy. Dunninger entertained with magic and illusions. He is truly a king of cards and rinks with the best and he introduced many new tricks and mystifying illusions.

CHARLES CARTER, illusionist, is having a very successful tour in the English provinces.

MELVILLE presented his mystery of the Moto girl at the Majestic theater, Montgomery, Ala. It was well received.

There are no less than fifteen magic acts shown at the various halls in London. Two Americans, Goldin and Lafayette are among the favored magicians.

HEWES, "The White Yogo," is at the Eden Musee, New York.

JARROW, the comical trickster, has an imitator who copies both Jarrow's tricks and patter. The "copy act" showed for three days in New York, but was not very well received.

ADAMS AND MACK at the Nemo, New York. They expose many of the tricks they do but have toned this feature of their act down somewhat.

PROF. SURIANI, illusionist, has returned from Europe and is playing on the Western coast. He has brought numerous new material home with him and will use this in his act.

MARVELOUS GRIFFITH at the Orpheum, Los Angeles, Jan. 2-7.

MARCH 1911
PRICE 10 CENTS

THURSTON'S COMPLETE PROGRAMME

By A. C. Boese, Minneapolis, Special Correspondent

PART ONE: In opening of performance, curtain rises on dimly lighted stage, draped with heavy, dark red plush. Large book of magicians in center of stage, opened by two assistants, showing past and present masters of the art.



MR. HOWARD THURSTON

Thurston steps out of book, walks to front, producing a large bowl of fire, one of water and a large bouquet of flowers from which a number of doves appear. Then follows: original card passes and his famous rising cards. The changing ducks. The tub of Diogenes. The crowning achievement of Mr. Kellar, "The Levitation of Princess Karnac." The fortune telling ball.

Kellar's well known spirit cabinet. The crystal cage illusion. The wandering handkerchief. Handkerchief disappears from hand and is reproduced from collar of spectator. Rabbits and duck also produced from collar, concluding the first part with a comedy experiment entitled, "A Bit of Fun."

PART TWO: Mr. Thurston's latest creation "The Lady and the Lion." Curtain rises on stage set with two large cabinets which set two feet from floor. Lady is placed in one cabinet, curtains drawn on both, shot is fired, curtains raised and lion appears in iron cage in place of lady. Lady is seen swinging in iron cage in other cabinet. The Lady and Lion is a masterpiece of sensational mystery. Theodore Bamberg, who does some very clever shadow work. The great automobile surprise, or "Mystery of the Abbott-Detroit '30.'" Thurston accompanied by a lady appears on scene in an automobile, and stops for refreshments. Thurston goes inside the wayside inn, leaving the lady in the auto. No

sooner is he out of sight than robbers appear and attempt to rob the lady. She screams and Thurston rushes back to her aid and grapples with the robbers. The next moment an officer appears and the robbers surrender, then the illusion is shown. One of the robbers unmask and is shown to be the lady thought to be in the car. The other robber proves to be Mr. Thurston. Then the lady proves it was she who arrested the robbers as the sheriff.

PART THREE: Pigeon pie. Feeding the baby. The lady's hat. Hat is borrowed, placed in cannon, lady assistant gets in way of cannon when cannon is fired, hat appears fully restored, on assistants head. An appointment. Eggs extraordinary. The glass trunk. "The Prisoner of Canton," or the

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upside down illusion—The piercing arrow—The inexhaustible coconut. The lady and the boy. In which a trunk and cabinet are used. (Cabinet in mid air.) Several unexplainable changes taking place—closing the entertainment with, "The Triple Mystery." Two light boxes standing on elevated platform are shown empty. Large trunk suspended from ceiling of theater. Boxes are nested and lady appears. Lady is placed in Egyptian Mummy casket which is then hoisted in air. Shot is fired and lady disappears from casket. Suspended trunk is brought down, placed on elevated stand from which two smaller trunks are taken. Lady appears in last trunk.

THE GREAT WILBER AND CO., who offer novelties in ventriloquism at the Virginia theater, Chicago, in Jan. The act has recently completed a tour of the Pantages circuit and is now booked up by agents who are members of the Theatrical and Vaudeville Agents' Association of America.

ALETHEIA AND ALEKO at the New Broadway theater, Camden, N. J., Jan. 9-14.

SHERMAN, magic act, at the 31st St., theater, Chicago. His magic is of first quality, his personality pleasing, talk good and his act was the hit of the bill.

FRANK PALMER, cartoonist, is appearing at various theaters around Chicago. His offering is really creditable and the comedy is both amusing and interesting.

LA FAYETTE at the Coliseum, London, is in his second yearly engagement. His performance lasts one hour. He is still using the big finish with the flags and guns.

VICTOR, ventriloquist, at the Union Square, New York, Jan. 9-14. He uses but one "dummy." He walks through the audience singing, thus giving them a chance to inspect his voice deception at close range.

KALKRATUS, juggler and hoop roller, who has been ill of pneumonia, in Cleveland, died Dec. 28.

JACK ARK, diabolo expert, at the Plaza, New York, Jan. 9-14.

HOWARD DOTSON, clay modeler, at the Plaza, New York, Jan. 9-14.

THE FRANK L. GREGORY TROUPE introduced a new hoop-rolling trick that made a hit at the Palladium, London.

FRED NEIMAN died in London Christmas day, very suddenly. He was a ventriloquist of much merit, and he appeared in America for three years. Of late he has been an agent. He was a member of several lodges.

VAN LEAR AND ROME, burlesque magicians, at the Armory, Binghampton, N. Y., Jan. 9-14.

LAMB'S MANIKINS at the American, New York, Jan. 9-14. They have improved their stage setting somewhat and their act was well received.

BRAHAM'S PHANTAGRAPHS at the Oak, Chicago, Jan. 9-14.

GREAT ELVERTON, juggler, gave an excellent performance at Young's Pier, Atlantic City.

DUNCAN HYPNOTIC COMEDY Co. opened to a large audience at the Auditorium, Hot Springs, Ark., Dec. 26-31.

WALTER J. KEENE AND Co., magical entertainers, at Polis, New London, Conn., Dec. 28-31.

THE GREAT RUNTONS, in a good novelty juggling act, appeared at the Lyric, Rome, N. Y., Dec. Dec. 22-24.

VAN LEAR AND Co., burlesque magical act, at the Lyric, Rome, N. Y. Dec. 22-24.

MILDRED AND ROUCLERE at the Darling, Gloversville, N. Y., Dec., 26.

W. C. FIELDS, juggler, is playing a month's engagement at the Apollo, Vienna.

PAUL VALADON AND Co., at the Crystal, Chicago, Jan. 2-7.

THE VAN DE KOORS at Keith's, Boston, Jan. 2-7.

FRANK HARTLEY, juggler, at the American, New York. He works alone, introducing bits of humor himself. Most of his tricks have been seen but Hartley's execution of them is very creditable. He shows particular skill in a cup, saucer, and spoon trick, in which each article is thrown from his toe to his forehead one at a time, each setting in place without a miss.

NORMAN, magician, at the Ninth and Arch Street Museum, Philadelphia, Pa. Jan. 2-7.

RAESES, at the Majestic, Milwaukee.

MME. HERRMANN at Poli's, Hartford, Conn., Jan. 2-9.

BOSWORTH AND OTTO, jugglers, at the Linden, Chicago, Jan. 2-7.

EDWIN GEORGE, billed as "The Juggling Jester," was at the Empress, Chicago, Jan. 2-7. His act consists of juggling stunts and an amusing line of talk.

LAKOLA AND LORAINE opened the show at the American, Chicago, with some good juggling, Jan. 2-7.

W. E. WHITTLE, ventriloquist, at the Circle, Chicago.

RUSH LING TOY was at the Verdi, Chicago, Jan. 4-8. He produced a new European illusion, a Chinese triple mystery entitled "The Transmission of Souls."

GEORGE S. LANDER, Australian ventriloquist, is playing the Loew circuit.

RIFFNER AND COOKE, comedy jugglers, were on the bill at the Princess, St. Paul, Christmas week.

NED MAC, clay modeler, at the Orpheum, Lima, O.

THE GREAT LESTER, ventriloquist, at Poli's, Scranton, Pa.

PHASMA, electrical act, at the Victoria, Wheeling, W. Va.

SCHECHEL'S MANIKINS, at the Orpheum, Montreal.

The caldron illusion

Aerial suspension

When writing to advertisers, kindly mention MAGIC

LAROLA, juggler, at the American, Music Hall, Chicago.

RANDALL, sand pictures, was on the bill at the American, Chicago.

FIVE JUGGLING JEWELS were at Hammerstein's Victoria, New York, during the holidays.

AM GOZA, fire eater at the Ninth and Arch St., Museum, Philadelphia, Jan. 9-14.

FREVOLI, at the Orpheum, Savannah, Ga., Jan. 2-7.

VAN HOVEN, the mad magician, who has been playing the Inter-State and United time is back in Chicago. While in the East he played Hammerstein's three times and several return dates on the Keith time.

BOLAND TRAVERS AND Co., magician, presented his illusions as the Orpheum, Cincinnati, O., Jan. 9-14.

"CHINESE" JOHNNY WILLIAMS at the Casino, Providence, R. I., Jan. 9-14. He has recovered from his illness and was assisted in his act by his wife and their talking dog, "Foolish."

MYSTERIOUS MOORE AND BILLY WALDRON DO A "STUNT"

Mysterious Moore and Billy Waldron of the Waldron Bros., pulled off a funny stunt at the Scamper, Philadelphia, Pa., Jan. 9-14, just after El Gordo, the magician presented his lemon trick. Waldron was introduced by Moore as the world's greatest magician and out popped our little Billiken Billy. Instead of using the lemon, he produced a huge pumpkin, cut it open with a butcher cleaver and to the astonishment of the audience, out fell hundreds of ten dollar bills, with the advertisement of Dad Frazier's Hotel on the back. The two wonderful magicians received large applause and took an encore.

ED RUSS, magician, at the winter garden, New Orleans.

CLIVETTE, "The Man in Black," has engaged A. H. McKechnie to direct his world tour. The Company will leave Chicago in March.

THE LISSETTS, equilibrist, at the New theater Baltimore, Md. Jan. 9-14.

THE GREAT ASAHI at the Orpheum, Salt Lake City, Jan. 9-14.

LIGHTNING HOPPER is a crayon artist of considerable merit. He appeared at the Victoria theater, New York, week of Jan. 9-14.

CHASSINO, shadowgraphist, at the Manhattan Opera House, New York, Jan. 9-14.

AL FIN FOO, Chinese magician, with the Boheman Burlesquers made a big hit recently in Cincinnati.

PAUL CINQUEVALLI, juggler, at the Argyll theater, Birkenhead, Eng. He assisted on an impromptu, benefit performance for the relief of the impoverished shipbuilders of that district.

THE TOMSONS, mystery act, appeared at the Casino, Harrisburg, Pa. Owing to the National theater Co.'s canceling their lease to the theater, their engagement lasted but three days.

KESTERSON BROS., are on the Webster time. Their act of singing dancing and novelty paper tearing has more than made good in the Chicago houses.

THE ZANCIGS at the Williard, Chicago. They have disposed of their moving picture interests in New York.

THE GREAT LEON, Hindoo illusionist, at the City Opera House, Watertown, N. Y.

HENELLA, with his novelty mystery, "The Singing Head," Gloversville, N. Y.

HESSE, juggling comedian, has just closed on Fisher time. He will return to his home in Los Angeles.

TROVOLLO AND CO., ventriloquists, were on the bill at the American Music Hall, Chicago. They presented "The Boston Road Inn." Their act was a decided novelty in the ventriloquial line, the comedy bright and clean and even the "dummies" were above the ordinary.

PROF. GRAHAM'S EDUCATED FLEAS were at Keith's, Providence, R. I. These little insects perform really wonderful feats and make quite a sensation wherever shown.

HARRY LAMORE at the Alhambra, Paris, Christmas week. His act was a parody on the conjurer and juggler and caused much laughter.

SELMA BRATZ, juggler, at the Colonial, Akron, O.

PEWITT, the man with many faces, at the American Music Hall, N. Y., Dec. 26-31, is really novel. A gigantic head, a perfect copy of his own Pierrot face, at the word of command duplicates Pewitt's changing facial expressions, tragic or comic—all given with extreme skill and truly marvelous.

KARA, the juggler, at the American Music Hall, N. Y., Dec. 26-30, introduced new features in his already clever act. Entertaining in full dress, he did the regular work, umbrella and hat, but sheds his coat by somersaulting his valet over his back. Manipulating oranges and knives, he halved and quartered the fruit in the air. A clever bit was the juggling of a score of billiard balls as they rolled down an inclined rack, balanced on his chin on a billiard cue.

BERT LEVY, the cartoonist, at the Fifth Avenue theater, New York, Dec. 26-31, presented his original picture idea in full stage setting, showing an artist's studio. He drew his cartoons in lamplack upon a glass plate about four inches in diameter, and projected them on a colossal screen through a stereopticon. Mark Twain, an Indian, and a twentieth century girl were some of the subjects displayed, and Mr. Levy interjected written comedy between, whistling as he sketched.

POLLARD, the juggler, opened at the Fifth Avenue, New York. His tricks are effective and begins them with rapidity. He excels in the juggling of billiard cues, keeping four of them in the air at once. He balances a cue on his chin, catches a socket in the end of this cue, then tosses a large ball into the socket. In his work with balls and plates, he keeps five plates in the air at one time. His "shooting" a couple of objects on the table with a cue, and "scoring" on the rings of a portier caused laughter. He concluded with the spinning of a long stick by the means of two small ones.

The cauldron illusion

Aerial suspension

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MARTINI AND MAXIMILLIAN

At the Empress, Kansas City, Jan. 16-21. They get laughs and applause for their funny magic, making up as a youthful magician and a comic old man. The youngster wins with his charming self confidence and the old man is a splendid subject for the boy's fun making, accidentally exposing some of the better known tricks in the most innocent manner. Good fun is obtained with a red plush chair or throne seat mounted on four pedestals against one side of the back drop. The old man runs off stage after some comedy accident, with the boy and a big knife in pursuit. The youngster returns bearing something covered with a cloth and announces that he has cut off the old man's head, which he proceeds to place on the chair. The cloth is withdrawn and, sure enough, there is the old gentleman's head, being stuck through the back drop and chair by the old man himself, the seat of the chair being on a level with his head when standing up. For the last a good comedy disappearance illusion is worked with a cage and curtains.

THOMPSON'S TURKISH TROUBADOURS opened the New Palace theater, Lowell, Mass, Dec. 24. Their program consisted of singing, dancing and magic.

THE VAN DE KOORS at Manchester, N. H., Dec. 26-28.

THE KOPFES, hoop rolling experts, at the Victoria Roof Garden, New York, last month.

LAFAYETTE at the Coliseum and HORACE GOLDIN, Hippodrome, the week before Christmas made quite a gathering of conjuring folks around the west end of London. Goldin introduced a new illusion. An assistant is seated at a piano, covered with a large cloth, and Goldin fires a gun, wherefore both the piano and lady disappear. His engagement at the Hippodrome will last for seven weeks.

HERR. JANSEN & Co., at the Majestic, Cedar Rapids, Iowa, Dec. 26-31.

PAUL POOLE, magician, has a very entertaining act consisting of good card tricks and the water changing illusion.

THE TWO VAUDELLS, clay modelers; CHARLIER, ventriloquist; WALTER BELLONINI, juggler, appeared on the opening programme of the Casino de Paris last month.

SOME GOOD JUGGLING BUSINESS

CHRISTY AND WILLIS were seen around New York last month in their excellent juggling act. Christy has some very funny props and does some fine work with small objects. Miss Willis makes her appearance by bursting through a large paper hoop. Christy starts out with a grotesque miniature auto which blows up. He shoots a balloon as it goes up, "winging" it and bringing it down, fires at the rising moon and brings that down, and shoots eggs out of a duck that is flying across the stage. His hat tricks are a scream, and his work with the little rubber balls is wonderful.

ALLEN SHAW mystified the audience at the Fulton theater, Brooklyn, N. Y., Christmas week. His coin palming and card tricks gained him much applause.

THE BALZARS at the Majestic, Chicago, Dec. 26-31, offered an act of legerdemain that scored heavily. The straight man proved uncommonly deft in the coin manipulations and the comedian provoked much laughter.

LOLO THE MYSTIC, mind reader, at Poli's, Scranton, Pa., Dec. 26-31.

THE GREAT LESTER, ventriloquist, at Poli's, Wilkes-Barre, Dec. 26-31.

POLLARD, juggler, opened the show at the Fifth Ave., New York, Dec. 26-31.

JACK CARRIGAN AND EARL W. STANFIELD, have combined in producing an electrical scenic act entitled "The Phantom Maid." Miss Daisy Brandon and Miss Viola Stanley are included in the cast. The opening date is Jan. 15, at Chicago.

CLEVER CONKEY, juggler, was substituted on the bill for Little Count Teddy at Robinson's, Cincinnati, Dec. 26-31.

CURRENT PROGRAMME OF VILLIERS DE CASTON

From *The Magical World*, by courtesy of Max Sterling

Seen at the Greenwich Palace. Instead of walking on stage from "wings" as is customary, this artiste, after having his stage setting discovered, preferred to have all stage lights extinguished so that he might be revealed when they were switched on a moment later.

For his first trick he introduced the mechanical version of the Flower Growth trick. Showing a pot empty, he placed an ornamental cover over it and produced a large floral display in pot. Another flower trick followed this. An empty basket, on being covered with a large handkerchief, was filled with spring flowers. Next, taking a large shawl, shown both sides, something was seen to make its appearance; this "something" proved to be a large basin of water when placed on a table.

A larger effect followed this. A skeleton box was exhibited on a large platform and sides of black velvet fitted in. On raising this into mid-air, performer produced therefrom sundry flags and, finally, a young lady. Assistant was next locked in a large wooden trunk, and the trunk taken to extreme rear of stage and pushed under back cloth so that only the front remained visible. A large box that had been suspended from "flies" throughout the act was next lowered, and when opened was found to contain another box. This later, on being placed on to platform already alluded to, was opened and disclosed another box, which in its turn being opened revealed the assistant who was supposed to be ensconced in the box peeping through back cloth. This latter box, on being brought forward, was found to contain an entirely different assistant.

Next came the ever-green Linking Rings trick, followed by the effect of instantly changing the colors of two handkerchiefs knotted together, by passing hand over them.

From the apparatus known as "The Noah's Ark" performer produced a number of live animals and, finally, two young ladies. An egg taken from table vanished to be reproduced a few seconds later from a large bag about a foot square. A piece of paper was then burnt and from the ashes a few tiny pieces of narrow ribbon were evolved, which, on being rolled in hands, apparently changed to a little Union Jack flag about a foot square.

His last trick was the production of a few small silk squares from a "dissecting drawer box." This done, performer blew a whistle, and once again "out went the gas." When the lights were switched on they revealed a tableau formed by assistants, one of whom was dressed as Britannia, posing in front of a large cotton flag dropped from "flies." Performer waved a flag handed to him from side, and to the strains of patriotic music from the orchestra curtain dropped to denote conclusion.

The caldron illusion

Aerial suspension

When writing to advertisers, kindly mention MAGIC

KENNEDY AND ROONEY were at the Kedzie, Chicago, last month, with their "Happy Medium." The act on takes place in a spirit medium's office with a setting of skeletons and bones. Just nonsensical nonsense.

T. ROY BARNES AND BESSIE CRAWFORD made them laugh around New York last month. Barnes puts over some clean cut comedy.

THE LISSETS, in difficult ladder stunts, were at Keeney's Third Avenue, New York, recently.

CLIVETTE at the American, Chicago, Dec. 26, added variety to the program with his shadowgraphing.

MABEL JOHNSON, ventriloquist, will go abroad in February for her first appearance on the other side.

THE KRATONS, hoop rollers, at Keith's, Boston, Dec. 26-31.

MARSHALL MONTGOMERY, ventriloquist, has introduced some new material in his act which appeared at Keith's Philadelphia theater, Dec. 26-31.

HOWARD, ventriloquist, at the Orpheum, San Francisco, Dec. 25-31.

SAM BARRINGTON, ventriloquist, at the Majestic, Rock Island, Ill., Dec. 26-28.

PAUL WAGNER, comedy juggler, at the Garrick, Burlington, Iowa, Dec. 26-28.

THE MYSTERIOUS HENELLA at the Armory, Binghamton, N. Y., Dec. 26-28.

NORTH, THE SNOW MAN, who offers scientific demonstrations, scattered ready-made snow balls throughout the audience at the William Penn theater, Philadelphia, Dec. 26-31.

NAN AKER AND Co., ventriloquial act, at the Plaza, Philadelphia, Dec. 26-31.

TANNA, juggler, at the Happy Hour, Erie, Pa., Dec. 26-31.

THE SIDONIAS, novelty cartoonists, at the Cozy, Houston, Tex., Dec. 26-31.

THE GREAT COLONIS, hypnotists, are doing big business in the North.

KALCRATUS, juggler, is seriously ill at the City Hospital in Cleveland, O.

HENRY CLIVE, magical entertainer, will produce a new act before long.

RAMBHUIJ SUED BY AN ASSISTANT

The necromancer Rambhuj was recently defendant in a law suit, brought against him by a girl who had been his assistant for awhile. She had been used in a water illusion, but one night when the trap would not work, she got her feet wet and took a severe cold which caused her to be unable to appear on the following evening. Rambhuj gave her two weeks notice, but paid her only one weeks' salary. Hence the law suit, which was decided against the illusionist, who was directed to pay the other weeks' salary of \$12. He also had to pay the court costs of the suit. Rambhuj will be seen in America in April, having been booked by Wm. Morris.

MARCH 1911
PRICE 10 CENTS

LEWIS DAVENPORT, the well known English dealer, was married Dec. 26 in London.

A new English comedy drama, "The Doctor's Experiment," announced for early production, will introduce illusions.

PROGRAMME OF CAPRETTA AND CHEFALO

At Bedford Music Hall, London, Dec. 9, 1910. Billed as "The Garden of Mystery." Setting shows an ornamental wall about 6 ft. high, recessed in the center, two statuettes on each side, a small table, a nicked frame and a black assistant standing in recess at back.

Mlle. Capretta attired as a fairy; Chefalo wore an old-fashioned court dress. The following tricks were executed in the order given: Wooden bowl of flower bouquets produced from shawl - Doves from the shawl - "Strip" change with two knotted handkerchiefs - Dying tube - Three handkerchiefs passed through tube changed to a large one - "Homing Bells" - About 12 cards produced from air - Seven cards vanished, one by one, and reproduced at finger tips - Handkerchief placed on muzzle of a gun and reproduced on the point of a sword - A handkerchief vanished between hands is discovered knotted between two others previously knotted and held by musician - Shower of spiked bouquets from a shawl - Linking rings (brilliantly executed, mostly down in the audience) - Capretta produced from three sided cabinet proved empty - Flowers from a paper cone - Flowers from a bowl of bouquets - Paper coil from bouquet - Live ducks from a small tub.

For the conclusion a large wooden drum was proved empty and both ends closed up with brown paper. This was raised on a table while Capretta drew a sketch of an imp's head on one side. Drum then suspended in mid-air and flags of all nations produced when paper ends were broken. Chefalo finally revealed in drum made up as John Bull.

THE CROMWELLS worked around New York last month, being at the American Music Hall early in the month. The "girl" in the act turns out to be a boy. He is a star in speedy and finished juggling and balancing.

FRANK HARTLEY, the English boy juggler, has arrived in America.

CARLTON, comedy magician, had a part in the Birmingham, England, pantomime. He has a mysterious blackboard that materialises everything that is drawn upon it.

MYSTERIOUS EDNA at the Colonial, Erie, Pa., last month.

RELANDO, clay modeler, at Plaza Music Hall, New York.

DAVID WARFIELD'S new play, "The Return of Peter Grimm," was produced at the Hollis theater, Boston, Jan. 2. The play is based on the great riddle of the ages, "Is there life after death?" The return of Peter Grimm to earth constitutes the action of the play.

EMORY MANLY, the entertaining whistler, juggler, paper tearer and acrobat, is working on the Gus Sun time.

ALFRED JACKSON, cartoonist, was held over for another week during his recent engagement at Hammerstein's, New York.

MYSTERIOUS MOORE at the Avenue Grand, Washington, D. C., last month.

The caldron illusion

Aerial suspension

When writing to advertisers, kindly mention MAGIC

RIZAL AND ATIMA, jugglers, at the Mission, Salt Lake City.

THE CROMWELLS made such a big hit on the Pantages circuit that they have been engaged for a return date, which begins when the first round is ended. This will be in St. Joseph, Mo.

MARCUS, shadowgraphist, at the Empress, Milwaukee, Wis., Feb. 6-11.

GREAT WEAVER, handcuff king, was at the Clark, Chicago, Feb. 6-11.

THE GREAT RUSSELL, with the Chauncey Kieffer Stock Co., is meeting with success. His mind reading act is sensational.

THE GREAT RAYMOND opened at Vigo, Spain, Oct. 29. The big reception which was planned for him at the landing was a great success. The show was to open at Madrid Dec. 8 but owing to washouts on the railroads the route was changed. The Colyseu dos Recreios, Lisbon, at which the Great Raymond appeared Dec. 11, has the largest stage of any amusement house excepting the New York Hippodrome. The show was at Lisbon until after the holidays, then played in Oporto, and Southern Spain, and will arrive in Madrid next April.

HOUDINI, while at Newcastle, Eng., proved his skill. A special case was made by the men employed at the Elswick Engineering works which they believed would baffle the handcuff king, but much to their surprise he escaped.

NATE LIEFSIZ, touring in South Africa, had brilliant success.

ALBINI at the American Music Hall, New York. He presented his regular line of work. While he exposed many popular tricks of other magicians, he exposed none of his own. He gave way, fully, the entire act of Eva Fay; handcuff escapes, slate tricks, second sight, etc.

PROGRAM OF CARTER THE MYSTERIOUS

Carter the mysterious, is giving his full show at the Rotunda, in Glasgow. The entertainment is divided into four parts, as follows: Modern miracles, consisting of eight very clever sleight of hand effects and new tricks; the seance of Simla, similar to the illusion of the same name shown here by Prof. Kellar; Corinne Carter, presenting psychic phenomena; "A Night in China," where Carter shows his versatility by impersonating the famous Ching Ling Foo, duplicating the Chinaman's most difficult tricks; the Magical Divorce, a clever disappearing illusion--new levitation, the most astounding of its kind. Needless to say his act, wherever shown, fills the theaters.

THE MEXICAN HERRMANN, makes a feature of the coin ladder. He was recently at Proctor's, Utica, N. Y.

GREAT POWERS, hypnotist, at the Apollo, Atlantic City, Jan. 23-24. He advertised as "Pauline's Only Rival."

ITA, the Mentalist, at the Gennett, Richmond, Ind., Jan. 12-14.

ANNA EVA FAY at the Miles, Minneapolis, Minn., Jan. 16-21.

ALLEN SHAW at the Orpheum, Cincinnati, O., Jan. 16-21.

CANARIS, illusionist, at the Clintes, San Francisco, Jan. 23-28.

MARCH 1911
PRICE 10 CENTS

THE GREAT ALVIN at the Palace, Philadelphia, Jan. 23-28. His act is a very showy one and his handcuff escape work is well received.

MCCORMACK AND WALLACE produced a new ventriloquial act at the Hudson, Union Hill, N. J., Jan. 30.

HILDA HAWTHORN, ventriloquist, at the Orpheum, Lincoln Neb., Jan. 9-14.

GRIFF, the English juggler, arrived in New York Feb. 1. He will appear at the American Feb. 6-11.

CLAUDE GOLDIN, the Australian card king at the American, Chicago, Jan. 23-28.

SOCIETY OF TWIN CITY MAGICIANS

By David E. Stitt, Special Correspondent.

We had a rattling good meeting of the S. T. C. M. Feb. 7th, with an enthusiastic number of Magicians present. The Society is growing stronger with each meeting, and is in good financial condition. After a most appetizing lunch, the Social Session began. Count De Boese led off, as usual, with a few choice selections in Card Tricks. Trebor, Chas. Way, Huey, and Krawczyk kept the crowd interested to a high pitch with their own select Illusions and Sleights. Letters were read from Bros. Roterberg, of Chicago, Harry Kellar, Los Angeles, and F. T. Singleton, Publisher of *MAGIC*.

THE ROBERT-HOUDIN CLUB

The Robert-Houdin Club, Kansas City's new magical society, is now fairly organized. Frequent meetings will be held for the next month or so until the complete success of the society is assured. Dr. T. S. Blakesley is President, and Donald Holmes is Secretary, 311 Hall Building, Kansas City, Mo.

CHESTER, magician, at Center Junction, Ia., Jan. 19-20.

VAN CAMP at the Music Hall, Chicago, Jan. 30-Feb. 4. His act consists of light magic and comedy patter. His act pleased.

HONA AND PRICE, comedy cartoonists, at the Colonial, New York, Jan. 30-Feb. 4.

F. REYNARD, ventriloquist, at the Colonial, New York, Jan. 30-Feb. 4.

MERCEDES, mind reader, at the Family, Moline Ill., Jan. 30-Feb. 1.

LAWRENCE JOHNSTON, ventriloquist, made his first New York appearance at the Greenpoint, Jan. 30-Feb. 4. He works with a single "dummy," does the regular smoking and drinking while talking and adds eating. Perhaps the cleverest part of his offering is the quick talking where he and the dummy seem to both be speaking at once. Aside from Arthur Prince no other ventriloquist has heretofore used this feature. Johnston's manipulation of his dummy is effective.

CHESNO AND Co., magicians, at the Bijou, Bayonne, N. J. Jan. 30-Feb. 4.

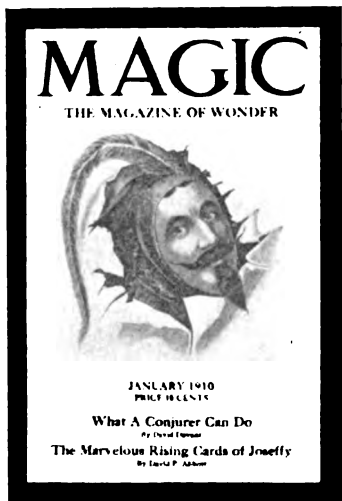
HARRY ROSE, ventriloquist, at the Bijou, Bayonne, N. J., Jan. 30-Feb. 4.

The caldron illusion

Aerial suspension

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Back Numbers of MAGIC



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The first volume of MAGIC can now be had neatly bound in cloth with title page and index. It consists of the first six numbers, January to June, 1910, including the February number, GHOSTS.

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Single copies of only the January, March, April and May issues remain. They can be had, as long as the supply lasts, for 10 cents each. Complete your file before they are out of print.

A Few Copies of the Only Number of GHOSTS Issued

The second issue (February, 1910) of MAGIC was given the title of GHOSTS. A few copies remain and can be had for 15 cents, while they last.

CONTENTS—The Sphinx Riddle of Humanity—Spectral Illusions—Threading the Mazes—An Afternoon in A Magical Library—How I Became A Spirit Medium.

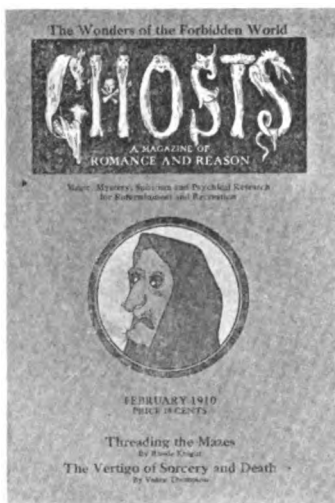
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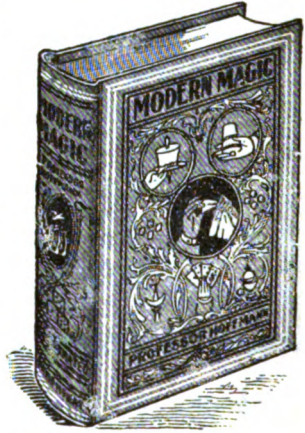
Magical Books

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LATER MAGIC. Professor Hoffmann's latest book. Most up-to-date book on magic. Explanation of the latest tricks. 557 pages, 221 illustrations. Price \$2.00.



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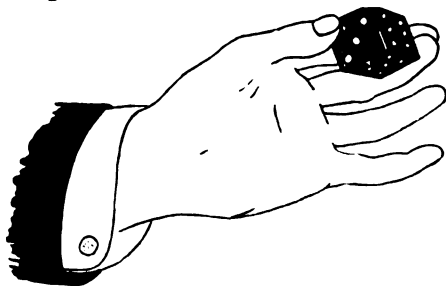
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A PRETTY THIMBLE VANISH (See page 5)
FROM A PHOTOGRAPH OF THE HANDS OF THEO. BAMBERG

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THE MAGAZINE OF WONDER

VOLUME III

NUMBER 12

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MAGIC is published on the first of every month except July and August by F. T. Singleton, 3619 Thompson Avenue, Kansas City, Missouri, U. S. A.

YEARLY SUBSCRIPTIONS, \$1.00. Foreign postage, 25 cents extra. Single copies, 10 cents.

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The Publisher Says

I was in Chicago recently. Saw Thurston's magic show and met some of the leading magical lights of the town.

The most enthusiastic magic "bug" I ever ran across is Harry O. Pearson, Secretary of the World's Master Magicians, Chicago's new society of conjurers. He is a splendid organizer with stick-to-it qualities. With my own eyes I saw him collect \$3 apiece from Mr. A. Roterberg and R. W. Read, the well known Chicago dealers, for annual dues as charter members. Mr. Howard Thurston was also persuaded to add his name to the roll. This Chicago society is in a flourishing condition and a good example of what push and persistence will accomplish along any line of effort.

I spent a pleasant hour with Mr. and Mrs. Roterberg, famed the world over for their excellent conjuring apparatus. Mr. Roterberg was slightly indisposed, having just returned that morning from a holiday in Milwaukee, beer town. Mr. Roterberg is another good organizer, but puts all his energy into his business, which is conducted along systematic lines that would put to shame the methods of some of the biggest businesses in the country. Roterberg is an independent cuss, too. No man can come into his place, lay a row of bright \$20 bills down on the show case and expect to get away with anything he wants. Mr. Roterberg says: "Yes I will sell you anything—but there is the price—take it or leave it."

I spent some time in the establishment of Messrs. Read & Covert, with some profit, too, for I got their signature to an advertisement contract. Their first advertisement appears in this issue. Under pressure, and while enthusiastic about my magazine, Mr. Read contributed a splendid trick to this month's issue, "The

The Spirit-Photo Card

Ghostly Silk," after performing the trick in a most finished manner for my pleasure.

In time, however, I was badly "stung," biting hard when Mr. Read in an adjacent room smashed his finger badly and, after running water on it for sometime, came out with his finger bandaged in a blood stained rag, requesting me to tie a string around to hold it. Full of solicitude and sympathy, I did, to suddenly find a faked finger tip rag in my hands, his sound finger withdrawn and compelled to join in the riot of fun that ensued. This novelty, an imported one, will soon be on the market as, "The Bloody Finger."

Just a word, now, about the Society of Twin City Magicians, of which I have the honor to be a member. Although I have never met any of the members of this hustling club, face to face, I have been given some pretty good evidence of their caliber. A finer lot of fellows it is not possible to get together in any association. From Stiff (The Great Naicigam), the President, down, they all seem to be engaged in the occupation of lessening the tragedy of existence. In their correspondence, hardly ever a word of themselves; always of the other fellow. A spirit of good fellowship prevades this society that can be emulated by any kind of an organization.

The first installment of "Secrets" of the Society of Twin City Magicians has just been sent to members. It is strictly limited in circulation and is put up in most unique format—typewritten manuscript with gray cover tied with shoestring. A splendid souvenir, containing several excellent tricks and magical effects. Every magician in the West should join this society. Dues are moderate and real value is assured from a membership. Write to the Secretary, Mr. J. J. Brown, 595 Aurora Ave., St. Paul, Minn., or to the President, Mr. D. E. Stiff, 2400 Lyndale Ave. So., Minneapolis, Minn.

The very excellent drawing accompanying the article on "An Effective Rope Release," in last month's MAGIC, should have been credited to the author, Mr. A. E. Bloom. Another trick by this well known writer will appear soon.

F T Singleton

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VOLUME III

MARCH, 1911

NUMBER 12

Bunkum Conjuring Patter

"Ladies and gentlemen, with your kind and polite attention I shall commence my entertainment, which I have had the honour of performing before the King of the Cockatoo Islands, by turning up the sleeves of my coat and trousers (does so), not to show you my arms and ankles, of which my mother tells me I may justly feel proud, but to convince you before I begin that I have nothing secreted in my sleeves nor in the legs of my trousers, nor do I resort to them to produce articles used in my experiments.

"The best professors in the art of pres-ti-di-gi pres-ti-di-gi—well, the best conjurers use very little apparatus, I use none at all, nothing but the ordinary articles found in any dwelling-house.

"I require, for my first experiment, a small table—round, square, octagonal, or oblong. I prefer borrowing it from a member of the audience, as it looks less suspicious than if I borrowed one of my own.

"Is there no lady or gentleman present who will lend me a small table? I assure you that I will not injure it in any way, and that I will return it. I would much prefer to borrow it than to have it lent to me. Any kind of table will do."

—ROBERT GANTHONY

A Pretty Thimble Vanish

By Ernest Evangeline

With Illustrations from Photographs of the Hands of Theo. Bamberg, the Man With the Mysterious Fingers, now Presenting Hand Shadows with Howard Thurston's Big Magic Show

Photographs posed by Mr. Bamberg expressly for this article in Chicago, Feb. 21, 1911.



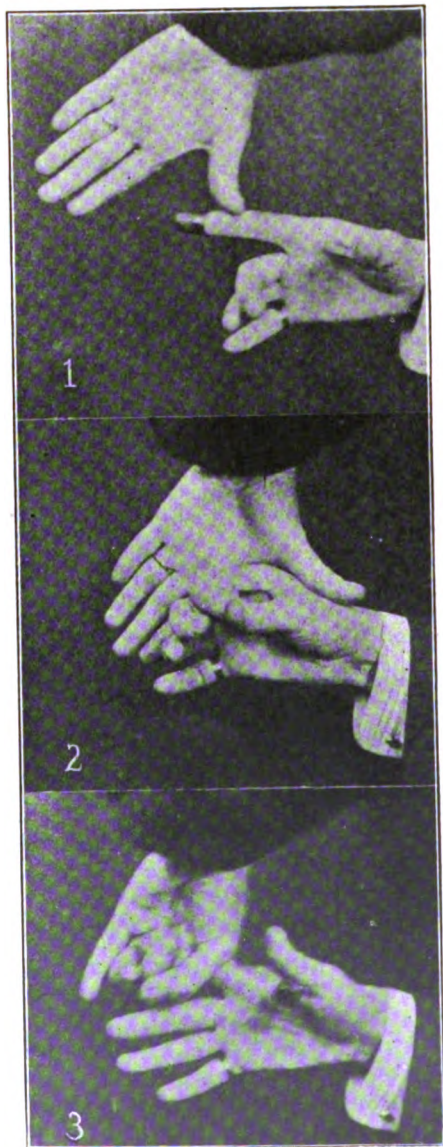
THE Flying Thimble, one of the prettiest sleight of hand tricks ever devised, "in its original form," says Professor Hoffmann, "is the invention of Mr. David Devant, but it has been expanded in half a dozen directions. In its essence, it is simply the passage of an ordinary sewing thimble from the forefinger of one hand to that of the other, or elsewhere, but the amount of diversity which may be introduced even into so simple an effect is surprising."

The beautiful thimble work performed recently for the writer

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A PRETTY THIMBLE VANISH

From photographs posed by Theo. Bamberg, the
Man With the Mysterious Fingers

in private by Theo. Bamberg, one of the best teachers of sleight of hand now living, is artistic to a degree, and would excite the admiration of the most blasé magical fiend. Mr. Bamberg was kind enough to pose for several photographs of a simple thimble move, which are presented herewith to the readers of *MAGIC*. We advise them to get a red celluloid thimble and start in to learn this charming vanish. You will become fascinated with this form of magical work.

The thimble is placed on the tip of the right forefinger and apparently transferred to the left hand, which closes as if containing it. The thimble, however, is thumb-palmed when covered by the left hand as shown in the second photograph. A little explanation of this thumb-palm will be necessary. The thimble is placed by the forefinger clear back into the fork of the thumb, as very clearly illustrated in Photo. No. 2. In this position the top of the thimble rests on the loose skin or "web" between the thumb and forefinger. The top of the thimble is pushed down by the forefinger rather smartly against the loose skin and the base of the thumb pressed against the side. The thimble gripped in this

MAGIC

manner, the forefinger can be withdrawn and the hand opened out. The thimble, securely nesting in the loose skin down in the fork of the thumb, will be found when the hand is opened out, to have turned, mouth downwards or outwards, in the position shown in Photo No. 3 and, more clearly, in the photograph on the front cover, which shows the move completed and hands opened out.

When making this thimble move, Mr. Bamberg stood with his right side to the spectators, his hands slightly extended in front of him. The photographs were taken from the rear, the camera facing the audience.

The thumb-palm once mastered, it will be an easy matter for the amateur to devise moves and passes for himself; though it will probably be some time before he is able to execute them with the ease and finish of Mr. Bamberg.

Many surprising passes can be made with one thimble only, but for a complete trick two thimbles exactly alike are required. When the thumb-palm can be executed with equal facility with both hands, a thimble can be made to disappear from the forefinger of the right hand and appear on the corresponding finger of the left hand, or vice versa, without the hands approaching each other.

For a quite complete exposition of thimble sleights and tricks, the reader is referred to Prof. Hoffmann's *Later Magic*. There will be found a description of "The Thimble and Paper Cone," "The Patriotic Thimble," "The Multiplying Thimble," and "The Vanishing Thimbles."

A Master of Magic

Some New Light on the Life of Cagliostro

By Henry Ridgely Evans

I



AGLIOSTRO! The name is one to conjure with. It has a cabalistic sound. Who in reality was this incomparable master of magic and mystery, this Rosicrucian and arch necromancer of the Eighteenth century, who suddenly emerged from profound obscurity, flashed like a meteor across the stage of life, and then vanished in darkness in the gloomy dungeons of the Castle of San Leon, Italy, charged by the Church with magic, heresy, and freemasonry? He hobnobbed with princes and potentates;

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he was the bosom friend of the Cardinal de Rohan, Grand Almoner of the Court of France; and was mixed up in the Diamond Necklace Affair, which was the precursor of the French Revolution.

Cagliostro was the founder of the Egyptian Rite of Freemasonry, an occult order, now defunct. He claimed to be able to evoke the spirits of the dead. In fact, he was the prototype of the modern spirit medium.

Was he a knave or a martyr?

The question is worthy of investigation.



COUNT AND COUNTESS DE CAGLIOSTRO
From rare portraits in the collection of Harry Houdini

One hundred fifteen years have passed away since his death. In drama, romance, and history his personality has been exploited. Alexander Dumas made him the hero of his novel, "The Memoirs of a Physician;" grim old Carlyle wrote an essay about him full of vituperation and condemnation; the great Goethe wrote a drama in five acts portraying his career, called "Der Gros Cophta;" and at this very moment, Madame Herrmann, the lady conjurer, is presenting a magical skit called, "Cagliostro," in which she impersonates the celebrated sorcerer of the old regime. Perhaps there never was a character in modern history who has been so denounced and vilified as Cagliostro. Were there no good points about him? Was he simply a character preying on a credulous public; heartless and unscrupulous? Did he not have some redeeming traits; some ideals?

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Recently a voluminous book has been published in London, which treats the subject of the arch hierophant of the mysteries in an impartial manner. It is entitled "Cagliostro, the Splendor and Misery of a Master of Magic," by W. R. H. Trowbridge. The author has, in my opinion, partially lifted the black pall of evil which has rested upon the name of the sorcerer, for a century and more, and shown very clearly that Cagliostro was not guilty of the hundreds of crimes imputed to him, but on the contrary was in many respects a badly abused and slandered man. As all readers of history know he was mixed up in the Diamond Necklace trial, which dragged the fair name of the beautiful and innocent queen of France, Marie Antoinette, in the mire. But the necromancer was acquitted, after having been imprisoned for over a year in the Bastille. He was afterwards banished from France. The French Minister of Police then sought to blacken his reputation, by endeavoring to identify him with an imposter, forger, and all-round rascal named Joseph Balsamo, who some years before the advent of Cagliostro in Paris had made a criminal record for himself in France and other countries and then mysteriously disappeared.

A French Police-spy and editor of a newspaper in London, named Morande, an infamous blackmailer, published a series of vitriolic articles about the magician, claiming that he was Joseph Balsamo, but the evidence added was flimsy and insufficient. A book was published at Rome in 1791, purporting to be an account of the trial of Cagliostro by the Inquisition. It also identifies him with Balsamo, but no dates are given, and it is to be taken with many grains of salt. Upon the letters of Morande and the Inquisition biography all subsequent authors have based their opinions that Cagliostro, the arch-enchanter and occultist, was Joseph Balsamo, blackmailer, forger, swindler, and panderer for his own wife, who was "wanted" by the police of France, Italy, Spain, and England. "But," says Mr. Trowbridge, "there is another reason for doubting the identity of the two men. It is the most powerful of all, and has hitherto apparently escaped the attention of those who have taken their singular theory of identification for granted. Nobody that had *known* Balsamo ever *saw* Cagliostro.

"Again, one wonders why nobody who had known Balsamo ever made the least attempt to identify Cagliostro with him either at the time of the Diamond Necklace trial or when the articles were published in Morande's paper brought him a second time prominently before the public. Now Balsamo was known to have lived in London in 1771, when his conduct was so suspicious to the police that he deemed it advisable to leave the country. He and his wife accordingly went to Paris, and it

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was here that, in 1773, the events occurred which brought both prominently under the notice of the authorities. Six years after Balsamo's disappearance from London, Count Cagliostro appeared in that city. How is it, one asks, that the London police, who 'wanted' Joseph Balsamo, utterly failed to recognise him in the notorious Cagliostro?" And so with his identification in Paris. The Balsamo legend seems to be punctured. But, after all is said, who was "Cagliostro?" He admitted that the name was an alias. Balsamo was devoid of education, or even the appearance of respectability; grasping, scheming, and utterly disreputable. Count Cagliostro was a highly accomplished charlatan and past-master in wonder-working, a chemist of no mean ability, an empiric, who made many remarkable cures. He was charitable and generous to a fault, and gave away immense sums of money to the poor. As head of the Egyptian Rite of Freemasonry he was fairly worshiped by his followers. How could Balsamo have transformed his character so completely. As Trowbridge says: "Whoever Cagliostro may have been, he could certainly never have been Joseph Balsamo." Now let us turn "to the man whose career under the impenetrable *incognito* of Count de Cagliostro" astonished all Europe.

II

In July, 1776—the exact date is unknown—two foreigners arrived in London, and engaged a suite of rooms in Whitcombe Street, Leicester Fields. They called themselves Count and Countess Cagliostro. They were presumably of Italian origin, and possessed money and jewels in abundance. The Count turned one of the rooms he had rented into a laboratory. It was soon noised abroad that he was an alchemist and Rosicrucian. To please some people whom he met, he foretold the lucky numbers in a lottery by cabalistic means. Refusing to be mixed up any further in such matters, he was persecuted by a gang of swindlers, and spent some months in the King's Bench prison, on various technical charges. To avoid further troubles—and the evidence is conclusive that he was the innocent victim of sharpers—he left England. But before doing so, he was initiated into a masonic lodge in London. It was known as Esperance Lodge, No. 369, and was composed mainly of French and Italian residents in London, holding its sessions at the King's Head Tavern (Gerard Street). It was attached to the Continental Masonic order of the Higher Observance, which was supposed to be a continuation and perfection of the ancient association of Knights Templars. The date of the initiation of the

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famous sorcerer was sometime in April, 1776. Immersed in the dreams of Rosicrucians, Cagliostro determined to found an Egyptian Rite of Freemasonry upon the first three degrees of the Fraternity, where magical practices were to be perpetuated. Some claim that he originated the ritual of the new order himself, others that he borrowed it from the writings of an obscure spiritist, George Caston, which he picked up in a bookstall, in London. He gave out that he had been initiated into the order in Egypt by the Grand Cophta, or High Priest of the Egyptians. According to him, freemasonry was founded by Enoch and Elias. He declared Moses, Elias and Christ to be the Secret Superiors of the Order, because having "attained to such perfection in masonry (or occultism) that, exalted into higher spheres, they are able to create fresh worlds for the glory of the Lord. Each is still the head of a secret community."

Power over the spirit-world was promised to those who became adepts in Egyptian masonry. The meetings of the Egyptian lodges were in reality spiritualistic seances. The medium was either a young boy (pupille) or young girl (colombe) in the stage of virgin innocence, "to whom power was given over the seven spirits that surround the throne of the divinity, and preside over the seven planets." The boy or girl would kneel in front of a globe of clarified water, which was placed upon a table covered with a black cloth, and Cagliostro, making strange mystical passes, would summon the angels of the spheres to enter the globe, whereupon the youthful clairvoyant would behold the visions presented to his or her view, and often describe events transpiring at a distance. Many eminent people have testified to this fact. This is what is called Crystal Vision, though the object employed is usually a ball of rock crystal, and not a globe of water such as Cagliostro used. The Society for Psychical Research has shown that people in a state of hypnosis frequently develop clairvoyant powers. Undoubtedly Cagliostro was an accomplished mesmerizer. He possessed in a remarkable degree "psychic powers," which he confessed that he did not understand. But like many modern mediums, who have genuine psychic gifts, he often resorted to trickery and sleight of hand to accomplish results when power was not forthcoming.

From England Cagliostro went to the Hague. Throughout Holland he was received by the lodges with masonic honors—beneath "arches of steel." He discoursed volubly upon magic and masonry to enraptured thousands. He visited Milan and St. Peters in 1779. In May, 1780, he turned up at Warsaw. A leading prince lodged him in his palace. Here the necromancer "paraded himself in the white shoes and red heels of a noble."

(To be concluded in the April number)

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Comedy Picture Building

By "Chilton"



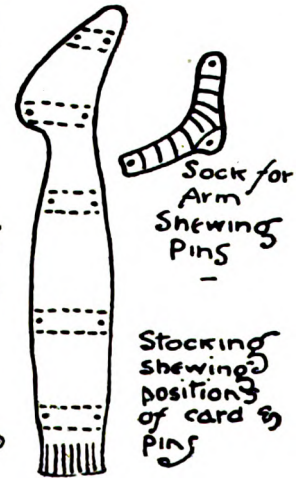
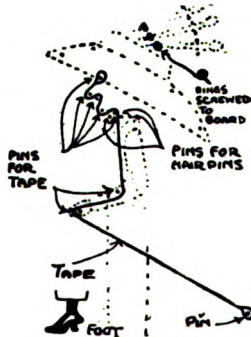
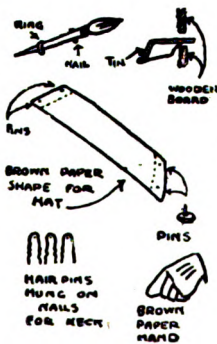
If you are provided with some humorous patter on the ludicrous materials employed, this simple "sketch" will create uproarious fun even with a highly proper aristocratic audience.

A basket or tray upon your table contains a stocking, a sock, three paint brushes, a piece of brown paper, a small flat tin, a piece of crepe hair, some hairpins, a length of black tape, and a small teddy bear.

An easel holding a white board is used to work on, and is pierced in position to hold the tin (see diagram).

To commence the drawing, the tape is twisted round pins or fine nails already fixed in the board, to form the face, and continued down to bottom right-hand corner of board, as in the sketch.

Next the stocking is added—pins being already fixed in it with cardboard stiffener—foot uppermost.



brown paper to form brim of hat, over which is placed the tin and brushes. Screw eyes hold the latter in position.

The sock is next arranged toe uppermost, so that the leg portion forms the arm. A ready-made hand follows, and if correctly gauged will appear to be holding the tape.

Add the teddy bear to end of tape; paint in foot; fix crepe hair for her tresses and a trouser button for the eye, and the caricature is complete.

A Deceptive Coin Pass

By T. C. Bonney



ABOUT the first thing a student of conjuring learns is the art of palming a coin, for the reason that a pocket piece of some sort is carried by nearly everyone and one can always find a little time each day in which to practice with it, something not always possible with tricks and sleights of a different nature. In the January number of *MAGIC* appeared an excellent article, "How to 'Palm' a Coin," under the general title of "What Every Conjuror Should Know," showing exactly how to do what is sometimes spoken of as the "ordinary" palm, and it is this sleight which forms the foundation of the following pass or vanish which, while not new, is very effective and well worth mastering by anyone desirous of acquiring a passable skill in sleight of hand.

The pass in question was shown me by my father nearly twenty years ago, and I have never happened to see any one do it besides himself and as it does not appear in any of the literature I have at my command, I offer it to the readers of *MAGIC* in the hope that that they will derive as much pleasure in mastering it as I did, it being my first lesson in the interesting study of magic.

The description follows: Roll up sleeves and take coin in right hand in a position for ordinary palm. Apparently take coin in left hand but in reality palm it in right, which drops to side, with fingers spread apart in a natural manner. The coin is now apparently placed in the mouth with left hand which you at once open and show empty, at the same time lifting right hand (taking care not to expose coin palmed therein), and tapping on cheek with ends of fingers. By slightly inflating the cheeks and giving a few quick taps you can produce a sound very similar to that which would be produced if you really held a coin between your teeth and cheek.

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Again drop right hand to side, at the same time making a wry face and go through the act of swallowing as though with difficulty. If you have mastered the "palm" herein described you will find the rest of the trick is simply *acting*.

The act of swallowing, like the other moves, should be done naturally, always remembering that you are trying to make your audience believe you are doing something more or less difficult. Do not produce coin too quickly, but give it time to "gravitate" and bring it to light from bottom of vest with fingers of right hand which, during the supposed act of swallowing coin, has been brought up to that position.

The Ghostly Silk

A Star Trick for An Amateur Programme

By R. W. Read



THIS is an easy trick requiring absolutely no apparatus of a mechanical nature, and there is, probably, no experiment with handkerchiefs any more effective. It possesses the advantages of being easily prepared without expense (except for the handkerchiefs) and can be presented under almost any circumstances.

EFFECT:—The operator states that many persons have mental delusions, in other words, are continually "seeing things." These delusions, he explains, are phantoms of the mind. The "ghosts" which they see are not material, in fact, do not actually exist, although the impression is often so vivid and realistic that the subject would swear he had really seen something. A small red handkerchief is introduced, and although quite innocent in appearance, it is said to be composed of "Ethereal Silk." This variety of handkerchief can quickly dematerialize itself, in which invisible condition its "Astral" form floats about creating ghostly impressions in the minds of certain people.

To illustrate this fact, a glass goblet is borrowed, shown perfectly empty and covered with a large handkerchief, being then placed on a side table. From a sheet of newspaper is formed a cone into which the small red silk is placed, the hand pressing it down. As the hand is withdrawn, an impressionable spectator imagines he sees the ghostly form of the handkerchief removed as well. It is explained that the silk never assumes its spectral form at this stage of the experiment; however if the spectators insist, an investigation will be made. The hand is shown to contain nothing, while the handkerchief is seen to be

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still within the cone, its supposed absence being merely a delusion. The handkerchief is again thrust down into the cone which is laid upon the table. The operator announces that he will now cause the handkerchief to dissolve and pass invisibly into the covered goblet. Hardly has he made this statement than a spectator remarks that the handkerchief is already gone from the cone—he “actually saw it go—caught a flash of the red silk” as it left. This time he is quite positive, in fact, the entire company seem to have received the same impression and loudly proclaim the fact. The operator is openly accused of deception—the very idea! To prove his innocence, he once more shows the handkerchief still safely within the cone. To remove all further doubts and prevent the spectators from again “seeing things,” the handkerchief is thrust down into the cone by the aid of the wand and the mouth of the cone folded over. Being assured that no further suspicion exists, the operator lays the cone upon the table. A few passes are made over it and the silk commanded to invisibly pass from the cone to the goblet. He asks if anyone saw it go. “No? It is strange that you have previously seen it wandering around so many times when it had not moved at all. And this time, when it actually travelled from the cone to the goblet, some ten feet, you failed to observe its passage.” The goblet is uncovered and sure enough, there is the handkerchief. “Although the peculiar properties of ‘Ethereal’ silk enable it to become invisible, it cannot occupy two different places at the same time, as you have already discovered. The handkerchief has left the cone, and here it is.” The performer is about to pass to the next experiment, when there seems to be a lingering doubt regarding the emptiness of the cone. This doubt will exist, although the spectators at this point are not apt to express their belief as freely as before. The cone is finally taken and unrolled while the paper is held by one corner, both sides being freely shown, and no trace of the handkerchief.

PREPARATION—Three small colored silk handkerchiefs exactly alike and one large handkerchief, preferably of a color similar to the small ones. Also a double sheet of newspaper (four pages, folded once). This is prepared by pasting together the three open sides, except four inches on each side of one of the open corners. Roll this into a cone of such size that when pressed flat, it will be exactly the width of the open corner at the top. If properly rolled, one pasted corner will come exactly opposite the open corner, both projecting an equal distance. With the cone pressed flat, it is impossible to tell whether you actually open the cone proper, or the inside compartment. Insert one of the small silks in the inner compartment pushing it fairly

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ly well down and as flat as possible. Unroll the cone, fold the paper over once and lay on your table with the open corner away from the audience. The second small handkerchief is rolled into a ball and concealed in a fold of the large handkerchief which is placed on a side table. The remaining small handkerchief is left in full view upon the center table. After showing the goblet, the large handkerchief is picked up, and with it the small concealed handkerchief, the large handkerchief being casually shown and placed over the empty goblet. The small handkerchief is, of course, allowed to drop into the goblet during this operation.

After the introductory remarks, the prepared newspaper is formed into a cone as described and the last outside corner is pinned to make all secure. Stand with your left side to the audience holding the cone in the left hand. Take the small handkerchief from the table with the right hand which places it into the cone proper, pushing it to the bottom where it is left. The right hand is removed quickly and makes a feint as though getting rid of something in the back pocket. The movement of the coat tails adds suspicion and some one is sure to "discover" you. Of course you can show the same handkerchief still in the cone. This time you hold the handkerchief by one corner and simply allow it to drop into the cone which is laid upon the table with the mouth away from the audience. While announcing his intention of causing the handkerchief to dissolve and pass from the cone to the empty goblet, the operator stands with his right hand near the mouth of the cone. With the left hand he indicates the goblet, at the same time quickly extracting the handkerchief from the cone with the right hand which drops it on the servante or upon a chair close to and behind the table. Loud will be the objection to this procedure. After protesting his innocence, the operator picks up the cone, pressing it flat. He reaches into the cone (really into the inner compartment) and shows the handkerchief to be still there. With the wand the handkerchief is pushed well down into the inner compartment, the mouth of the cone is folded over, being then placed upon the table. All that now remains to be done is to command the handkerchief to pass and show that it has appeared in the goblet. The by-play regarding the emptiness of the cone will be readily understood. In opening the cone, hold it by the open corner, extract the pin and cause the paper to unroll with a shake. The paper can be rolled into a ball and thrown carelessly aside. In any event, see that the paper is out of reach of the audience. If you use an assistant, you can step close to the wings, or to your screen, and have him reach into the cone extracting the handkerchief instead of you jerking it from the

open cone and dropping it upon the chair. The trick is not at all difficult, but the patter should be well rehearsed. I have often introduced the trick as an extra item in my program when I discovered my audience to contain one of those persons who "know it all." As a means of taming such a person, this trick ranks almost with the well known and justly popular "Sliding Die Box."

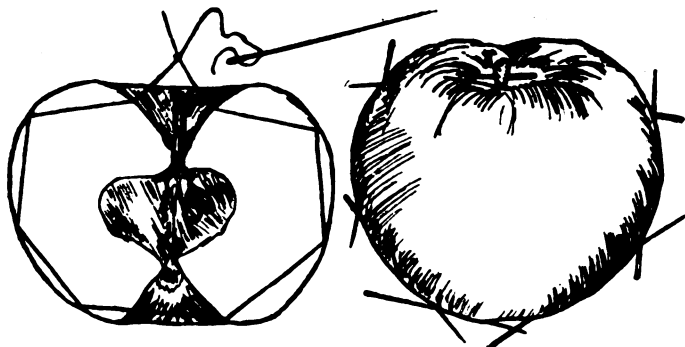
The Severed Apple

By W. H. H. Pugh

EDITORIAL NOTE--Mr. W. H. H. Pugh is a veteran magician 70 years old, who long ago retired from the stage, after a successful career of 36 years. His home is in Burlington, N. J., where he is always glad to see and hear from the younger generation of magicians.



Any party where apples are used for refreshments, take two apples and a needle and strong thread, sew around one apple as near the skin as possible, putting the needle back in the same hole so as to make no mark. After going all around as in picture, tie the thread as shown. Then pull on the knot until the thread comes out and your apple will be cut in two. Now take another



THE SEVERED APPLE

From an original drawing by W. H. H. Pugh

apple and sew it two ways and you will have it cut into four parts and so on. If a little care is taken in sewing no one will see the needle holes. Take apple in left hand, give turn with the right hand and it will fall apart of itself. No one need see the movement of the hands.

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What Every Conjurer Should Know

III—How to Throw a Card

Selected and Edited by Ernest Evangeline



THIS sleight belongs rather to the ornamental than to the practical part of conjuring, but it is by no means to be despised. It is a decided addition to a card trick for the performer to be able to say, "You observe, ladies and gentlemen, that the cards I use are all of a perfectly ordinary character," and by way of offering them for examination, to send half-a-dozen in succession flying into the remotest corners of the hall or theater.

The card should be held lightly between the first and second fingers, in the position shown in the illustration. The hand

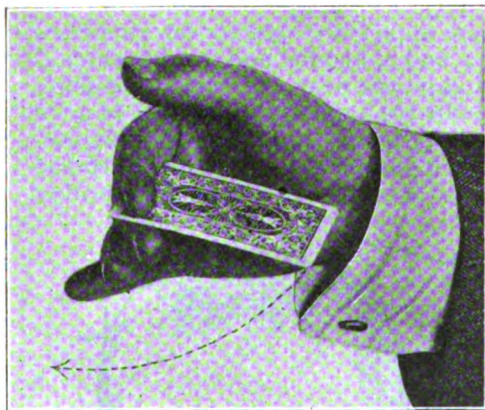


DIAGRAM FOR THROWING CARD

should be curved inward toward wrist, and then straightened with a sudden jerk, the arm being at the same time shot sharply forward. The effect of this movement is that the card, as it leaves the hand, revolves in the plane of its surface in the direction indicated by the dotted line, and during the rest of its course maintains such revolution. This spinning motion gives the flight of the card a

strength and directness which it would seem impossible to impart to so small and light an object.

A skilled performer will propel cards in this way to a distance of sixty or eighty feet, each card travelling with the precision, and well-nigh the speed, of an arrow shot from a bow. The movement, though perfectly simple in theory, is by no means easy to acquire in practice. Indeed, we know no sleight which, as a rule, gives more trouble at the outset; but, after a certain amount of labor with little or no result, the student suddenly acquires the desired knack, and thenceforward finds no difficulty in the matter.

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One Hundred Good Tricks Without Sleight of Hand

III—Ten Good Handkerchief Tricks

Selected and Edited by Ernest Evangeline

XXI. HANDKERCHIEF FROM COLLAR—Hold the wand under the left arm, take a small silk handkerchief, and roll it as small as possible between the hands. Clench the left hand tightly, and pretend to hold the handkerchief with it, but actually palm it in the right hand, holding it in position with the thumb, and well display the back of the hand with fingers open. At the same time take the wand from under the left arm with the right hand, which will enable you to clench the hand and effectually hide the palmed handkerchief. Now tap the clenched left hand with the wand, open it, and show that the handkerchief has vanished, put the left hand up to the collar, and produce the handkerchief which was secreted there before beginning the trick.

XXII. HANDKERCHIEF THROUGH LEG (WILL GOLDSTON)—A borrowed silk handkerchief is tied around the performer's leg, yet without untying a single knot he pulls the piece of silk through, and hands it for examination. Obtain a large soft silk handkerchief or muffler, twist it round and put it around the leg under the knee half way making a loop, then bring the ends back and tie them into three knots. Call the company's attention to the secure manner in which the handkerchief is tied, then pull forward by taking the silk double under the knots and hand it round for inspection.

XXIII. WATCH THROUGH HANDKERCHIEF (WILL GOLDSTON)—A borrowed watch is placed in the center of a silk handkerchief, the four corners are pushed through the inside of a small ring and the corners are held by two members of the company. With all these precautions the performer removes the watch from the handkerchief without taking the ring off the latter or requesting the people to remove their hands. Slowly work out of the ring the center edge of the handkerchief (the four corners are firmly held); when you have sufficient space remove the watch. This is a most interesting trick and easy to perform.

XXIV. A PUZZLING KNOT—The company are asked to let some one hold each end of a handkerchief, and tie a knot in the center without letting go. Roll the handkerchief rope-wise, and lay it flat upon the table. Then cross the arms, catch

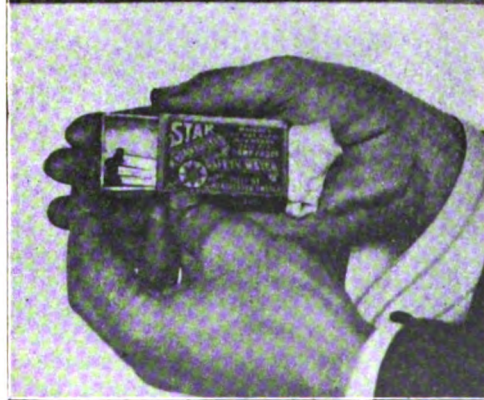
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hold of an end of the handkerchief with either hand, and on unfolding the arms, a knot will be tied. This is a very puzzling trick to one uninitiated (See illustration).

XXV. THE BALANCING HANDKERCHIEF—A handkerchief is made to stand perpendicular on the finger. A handkerchief and a piece



ILLUSTRATIONS FOR HANDKERCHIEF TRICKS

kerchief and a piece of stout wire about 20 inches long, on to the end of which fix a very sharp hook or point, will be required. Push the wire up the sleeve, leaving the hook towards the hand. Take a handkerchief by the corners diagonally, twist it in the form of a rope, then attempt to balance it on a finger of the left hand. In this you will be unsuccessful, and the handkerchief will collapse. Now take a corner of the handkerchief in the right hand, and hook it to the wire protruding from your sleeve; drag this through your left hand so that the wire is concealed by the handkerchief. Directly the whole of the wire has been pulled out of the sleeve, and you again twist the handkerchief rope-

wise—with the wire inside. You can then quite easily balance the handkerchief on your finger. The hooked end, of course, must be at the top, to prevent the handkerchief from slipping down.

XXVI. TWO HANDKERCHIEFS KNOTTED (WILL GOLDSTON)—Two borrowed silk handkerchiefs are thrown into mid-air, when they descend tied by the corners. This trick is highly recommended as an impromptu trick, and can be per-

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formed almost anywhere. The performer only requires a small fine rubber band, which can be obtained at any high-class stationers. The band is concealed over the conjurer's coat button. When handkerchiefs have been borrowed the performer secretly obtains possession of the rubber band and holds it over his thumb and fingers. In the act of throwing the silks up he slips the band over the corners.

XXVII. HANDKERCHIEF AND APPLE—An apple is placed in the center of a handkerchief, the four corners of which are joined together, tied, and the bag then suspended by a cord from a rod or a hook. Take a saber or a strong knife with a thick blade but very sharp edge—the thicker and sharper the blade, the more likely is the experiment to succeed. A clean upward cut must be made underneath the apple, without sawing, and perpendicularly to the point of suspension. The apple will jump up slightly, and the handkerchief will enter with the blade and be uncut.

XXVIII. HANDKERCHIEF FROM MATCH BOX—A household matchbox and a small silk handkerchief are required. Have matchbox lying half open on table, and the handkerchief secreted inside the open end of the outside case. Take a match from the box, close it, and the handkerchief is pushed into the hand and produced when wanted (See illustration).

XXIX. THE MYSTERIOUS KNOT—A handkerchief is wound round a stick, an assistant places his hand upon it, and the handkerchief is wound round both hand and stick; the ends are tied together, the stick is held at each end, the hand is removed, and the handkerchief drawn away without the knot being untied. Ask two persons to hold a stick between them, twist a handkerchief ropewise, and wind it twice around the stick, leaving the ends hanging over the stick; let one of the persons lay a hand on the fold, carry the ends of the handkerchief backwards, and wind again, this time around both stick and hand, but carrying the handkerchief the reverse way of other wind. Tie the ends of the handkerchief together, let the assistant show that he can hold stick unsupported, and then have his hand drawn away. Pull the knot sharply, and the handkerchief will come away from the stick. Care must be taken not to cross the handkerchief.

XXX. BURNT HANDKERCHIEF RESTORED—Conceal in left palm a small piece of cambric. Borrow a white handkerchief; take it by the center with the same hand, and draw out between the thumb and forefinger about half way the piece of cambric you have concealed. Set the false piece on fire. When it has almost reached your fingers blow it out and rub it with the other hand, drawing the piece away.

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THE MAGICAL REVIEW

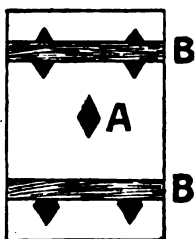
Some of the Best Tricks From the Current Conjuring Periodicals

PUBLISHER'S NOTE—A man recently asked me why I spent so much space "boosting" other conjuring papers. He said: "Don't let your readers know that there are any magical papers in the world other than your own."

AN ORIGINAL CHANGING CARD EFFECT

From *The Magic Wand*, February, 1911

Prepare a Four of Diamonds by fastening on it an extra pip, "A," as shown in the illustration, with a small portion of wax so that the appearance will be a Five of Diamonds. On the end of the wand have a small dab of wax as shown in the figure. The back of the extra pip is the colour of the end of the wand.



Bring the pack in with a duplicate Four of Diamonds ready to force, and the Five (?) of Diamonds the third card from the bottom. Force the Four, and burn it, showing the bottom card as the chosen one, and when it is told that this is wrong, lay aside, as also the second. Place around the pack two rubber bands, "B B," and show Five (?) of Diamonds. When told of mistake say you will make it the chosen card. Touch the pip with the waxed end of wand, but do not show change as yet. (As pip is same colour on back of end of wand it cannot be seen.) Holding face downwards, ask audience to hold it, pronounce any magical formula, showing that the card has changed.

If only a little wax is used on the extra pip, the pack of cards may be examined.

This effect is original with myself; have never seen it described in a book or even performed by anyone but myself. Find it good for the "wise guy."

"THE IMPOSSIBLE POSSIBLE"

Percy Naldrett, in *The Magical World*, February 22, 1911

Like many another "original" trick, this bewildering effect owes its inception to a familiar principle of earlier origin—in the present case to the "Drumhead Tube."

An ordinary glass tumbler, a piece of tissue paper, and a wide, strong, rubber band, are handed to the audience for thorough inspection and personal treatment. Some one is respectfully requested to place the paper over the mouth of the glass, and secure it by means of the rubber band. As a further protection against any substitution of glasses a circular gummed paper ticket is also handed out, to be attached anywhere on the outside of the glass itself, and marked in pencil or ink with any identifying initials or design. In this sealed and secured condition it is shown to be perfectly empty, and then placed at some distance away within a borrowed hat. A handkerchief is vanished by any of the numerous ways, and is eventually discovered within the original sealed and covered glass, and the tissue-paper head has

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to be actually broken to get the silk out. This proves a "licker" to the average audience.

Procure from your dealer a tumbler neatly fitted with an inner shell of celluloid. Place a duplicate silk handkerchief in the celluloid lining, and fix a paper disc to the upper edge, with gum, to enclose the silk. This is secretly loaded into the borrowed hat while the real glass is under examination. If left in the hat in an inverted position, the glass, after sealing, etc., is simply pressed over the fake, which pierces the paper head, replacing it with its own, while the torn edges are hidden by the rubber band around the outer glass. The rest is obvious.

SUGGESTION FOR CARDS TACKED TO CEILING

John Nelson, in *The Sphinx*, February, 1911

The trick of having a card taken from the pack and then throwing the pack to the ceiling and the chosen card sticks there, is certainly one good trick and will always be good. But to pick the cards up afterwards never did agree with me. Whenever I do the trick now I always have a rubber band. After bringing the card to the top and the tack has been placed, I take a rubber band and place around the pack, but not around the card that is to be stuck on the ceiling. In placing the rubber band around the cards, I have the tack card on the bottom and draw it back from the rest of the cards, and then it is an easy manner to place the band around the rest of the cards. Those wishing to do this trick will like it when they see no cards to pick up afterwards.

THE PROPHETIC SILK

R. H. Townshend, in *The Magical World*, February 15, 1911

A member of the audience is asked to select a card and replace it in the pack. The performer, going to another member of the audience, asks permission to remove a portion of the lining of the victim's coat; this he does with a tearing noise. The magician then produces magically a large white handkerchief. In this he wraps the pieces of lining, wrapping the bundle up in a piece of ordinary newspaper, previously shown both sides. The packet is then given to a member of the audience to hold.

After a magical incantation, the packet is opened by the performer, who finds that the pieces of coat lining have attached themselves to the white silk handkerchief, roughly forming an eight of spades, which was the card actually taken by the first person in the audience.

PREPARATION A pack of cards, with the ace of spades on the bottom, or a forcing pack, is placed in readiness on the table. A piece of black coat lining is put in the right profunde. A representation of the eight of spades is made by cutting out eight spade pips, and sewing them on to a large white silk handkerchief. A plain sheet of newspaper is put flat on a table, and the silk eight of spades is placed flat over it and covered by a second piece of newspaper, and both sheets securely pasted together round the edges. This faked sheet of paper is also placed to hand on the table.

In presenting the trick, the eight of spades is forced, then the lining and handkerchief are wrapped together in the prepared sheet of paper. To extract the silk eight of spades the outer piece of paper only is torn. If it is found to difficult for the beginner to produce a handkerchief magically, it may be previously arranged to "borrow" one.

The February *Sphinx* contains a fine series of card shuffles by Surgeon Rell M. Woodward.

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THE MAGICAL MARKET

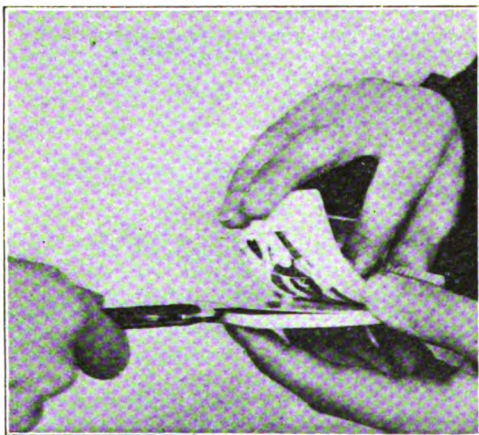
Latest Tricks, Sleights and Apparatus From the Conjuring Shops

PUBLISHER'S NOTE—All tricks, sleights and apparatus reviewed here will be considered strictly on their merits, no effects being described as being possible that cannot actually be obtained. The secrets involved in these new tricks, of course, cannot be given.

THE LANIGIRO CARD PACK

From Bamberg Magic Co., 1193 Broadway, New York

The principle involved in this trick is one of the most interesting developments in later day card magic, and is capable of application in many directions. The secret alone is worth more than the price asked, although a prepared pack of beautiful



KNIFE BLADE FORCE WITH LANIGIRO DECK

ivory finished cards, with red plaid backs is provided. A dozen or more effective tricks can be performed with this deck without sleight of hand or much practice. One of the most important effects obtainable is that any spectator can insert a knife blade or finger in the pack at any place in the deck while the operator is running over the cards from the end (See illustration), and the card on either side of the inserted blade can be withdrawn by the spectator; yet the card thus selected is instantly known to the operator. We have made a hit with this pack by thus forcing a card, having it placed back in the pack anywhere, the pack placed in the hand of another spectator, or the same one who selected the card, and covered over with a handkerchief. After a great show of mental effort, we brought forth the selected card. All, be it remembered, without sleight of hand. The price of the pack is \$1.

THE "GO AND COME" COIN TRICK

From W. D. Leroy, 103 Court St., Boston, Mass.

This is one of Leroy's latest coin effects. An examined, unprepared silver quarter is placed on the open hand to vanish and appear at will. Hand can be shown front and back. No sleight of hand or spider used. No skill required. A most ingenious little piece of apparatus, easily worth the 25 cents asked for it. Good enough for a professional. If you do it in front of a mirror you will deceive even yourself.

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A MONTH OF MAGIC

All the Magical Entertaining News Without
Prejudice or Personal Criticism

ACKNOWLEDGEMENT—Besides regular and special correspondents in New York, London, Boston, Philadelphia, Chicago and San Francisco, and occasional correspondents all over the world, **MAGIC's** news service is obtained from the leading daily newspapers, and the theatrical and vaudeville press as represented by *The Billboard*, *The New York Clipper*, *Variety*, *The Player* and *The Show World*. And last, but not least, from our esteemed contemporary, *The Magical World*.

ACCURACY—The Publisher desires to make this magical news service dependable, and will be grateful when his attention is called to any misstatement of fact or errors of any kind.

ADDRESS ALL CORRESPONDENCE TO F. T. Singleton, Publisher, 3619 Thompson Ave., Kansas City, Mo., U. S. A.

QUEEN ALEXANDRIA ACCEPTS BERTRAM'S BOOK

Her Majesty Queen Alexandria has graciously accepted a copy of the late Charles Bertram's book, "A Magician In Many Lands," which deals in an interesting manner with his travels and experiences in various parts of the world. The book is profusely illustrated. Intending subscribers for the edition de luxe should communicate with Mrs. Bertram at 41, Christchurch Road, Streatham Hill, England.

P. T. SELBIT will put on his "Spirit Paintings" at the Orpheum, Spokane, March 20-25; Seattle, March 27-April 1.

HOWARD THURSTON will play the Haymarket, Chicago, March 20-25; Pittsburg, March 27-April 1.

DAVID DEVANT may come to America shortly for a trip around the big vaudeville houses. He is England's favorite conjurer, well known in this country through his popular writings on magic.

One of the results of the recent controversy between Sir Hiram Maxim and Mr. Maskelyne will shortly be seen at St. George's Hall, London, where Messrs. Maskelyne and Devant will present a series of spiritualistic manifestations entitled "The Maximum Miracles."

HEWES, the white Yogi, is still at the Eden Musee, New York. He is preparing a new illusion to be called, "The Bride."

KINNARD submitted a puzzling and cleverly conceived magical act to the patrons of the Empire, Wakefield, England.

MADGE TEMPLE has arranged to exhibit in the foyer of a West End, London, hall a magic mirror. When one looks at it, it appears to be an ordinary looking glass, but every few seconds a picture of the lady appears mysteriously in the glass, vanishing no one can tell where.

THE ZANCIGS have gone to England for a long stay.

RUSSELL, Batavia, N. Y., has sent us a copy of an excellently arranged leaflet describing his original novelty magical acts: "The Mysterious Silks," "A Night in Wonderland," and "Russell, Master of Sealed Manacles."

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CHRIS. VAN BERN: THE SURPRISE PACKET

By Max Sterling, Special Correspondent

Seen at the Oxford, London, February 17. This very novel act is not presented as a conjuring performance, the magical part being apparently introduced without design in the course of some smart patter. Attired in a grey frock suit, with gloves and tall hat of same colour, artiste enters, carrying bag and stick in left hand and white handkerchief in right. After a few pithy opening remarks, the white handkerchief suddenly changes into a crimson one. His walking stick next takes the liberty of setting at defiance the law of gravity by rising between his fingers. Asserting that stick possesses magical virtues, one of them being that a mere tap with it suffices to produce anything desired, artiste demonstrates its properties by tapping the lapel of his coat, the appearance of a red flower being the immediate result. Picking up a box, which occupied a position on the stage prior to artiste's appearance, it instantly transforms itself into a chair. Remarking that he has nowhere to put his hat, performer picks up chair and transforms it into a table. The box he originally entered with likewise changes into a table and occupies opposite side of stage. A particularly good effect was the next item which consisted of instantly changing a blue silk cloth into a full-size broom. Explaining that he has a weakness for mislaying his gloves, performer places them for safety within his hat only to find a moment later they have again eluded him. A bottle, after having a drink poured out, is transformed into a black baby to the evident disgust of performer. A particularly neat version of the wine and water trick, using but one tumbler and glass jug of water, was the next surprise.

Explaining that professional singers might combine other items with their vocal efforts, Van Bern illustrates his theory by singing, "Love, could I only tell thee," and performing tricks at same time. In the twinkling of an eye, an umbrella is changed into a light tripod table. Glass of wine is poured into a vase from which, the next second, a host of coloured ribbons are produced, leaving vase quite dry. After instantly changing a coloured silk handkerchief into a billiard ball, performer introduces a funny comedy "wheeze" with a sheet of brown paper and a cigarette, which latter vanishes in a flash of flame on having a match applied to it. After proving his versatility by giving a mimetic banjo sketch, he proposes retiring to bed, and a mere turn of his body shows him ready attired in a pyjama sleeping suit. Advancing to a four legged table, which has done service throughout the act, it in turn becomes a "trunk," which is carried off by artiste as conclusion to his act.

The applause which was lavished on this unconventional act proved it was quite to the taste of a large audience.

VALADON IN KANSAS CITY

Week of Feb. 20, Kansas City magical "bugs" had the pleasure of witnessing the performance of Valadon, a finished and painstaking performer. His "My next swindle—I mean, trick," will be remembered pleasantly for a long time. He is doing a well-chosen selection of tricks, opening with tri-colored ribbon throw-outs from colored tissue, producing an American flag from the gathered-up ribbon. The act closes with the levitation of a girl, covered with a sheet, from a table. When suspended in the air the table is removed, the sheet covered body lowered and suddenly vanished completely.

R. L. VILAS, the popular local manager of the Pluto Powder Company, Ishpeming, Mich., who is a clever magician, was an extra attraction at the Owl's minstrel performance recently held in that city.

THURSTON'S EXTRA CHICAGO BILLING

We were in Chicago a few weeks ago and saw Thurston's big show. The city looked as though a fortune had been spent on extra billing, eight-sheet lithos of Thurston being put up lavishly all over town. The very first thing our eyes caught as the train entered the city was one of these lithographs. Thurston is a believer in good advertising and is insuring himself for the future. The two big new illusions, "The Lion and the Lady," and "The Automobile Mystery," are successes of the unusual kind, and are put over in a most convincing manner. A most artistic bit is "The Piercing Arrow," which is shot through a young girl to the target, with long red ribbons trailing through her body. Theo. Bamberg adds class to the show with his splendid hand shadows done in view of the audience.

PROF. A. E. MATTRON gave a demonstration of mind-reading and thought transmission at the first semi-annual banquet of the Twin City Freight Rate Clerks' association, Minneapolis.



GEORGE HUEY

filled to the brim with water. The can is transparent and will also be used for a water test. It sounds good, Oaks; may surpass the famous can mystery.

CANARIS, the French magician, at Pantages, St Joseph, Mo., Feb. 27-March 4.

T. NELSON DOWNS IN KANSAS CITY

T. Nelson Downs, incomparable "King of Coins," was at the Empress, Kansas City, Feb. 27-March 4. Few conjurers appear more often before the public than Downs. His superb manipulation is unsurpassed by any living man, and his bold patter helps him to hold his audiences. His act has become a vaudeville classic, and we hope will come around regularly for many years to come.

GEORGE HUEY, who is one of the only two men in Minneapolis who could mystify Kellar, the magician, when that wizard was entertained by the local magicians' association, was one of the headliners at a recent post-exam "Riot," at his college. Although he is a junior he had never before exercised his art in campus circles, having given his entire leisure to practice and over-town engagements.

W. H. H. PUGH, Burlington, N. J., writes that he used to do the rope release given in *MAGIC* last month with a handkerchief tied around his wrists in place of the pieces of rope.

MIGHTY OAKS is working on a new escape that he says will outclass anything in this line. It is a large glass tank which, after being thoroughly examined, is

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HENRY CLIVE'S NEW ACT

Henry Clive presented a new act at the Fifth Avenue, New York. He has left the magical comedy tricks, and does not walk into the audience. To replace the former matter, Mr. Clive has a humorous travesty on lightning calculations, with Mai Sturgis Walker once again as his pretty assistant. Another new bit is a little skit on ventriloquism, with Clive wearing a drooping mustache, holding a "dummy" on his knee. While speaking he makes a large jar of milk disappear ostensibly drinking it. To conclude, a little magic with handkerchief and billiard ball is explained as the orchestra drowns out his voice through loudly playing "The Glow Worm." It is another act, with Clive still the easy going, pleasing entertainer. In an important spot at the Fifth Avenue, the house evinced so strong a liking that Mr. Clive and Miss Sturgis bowed many times. Clive is always laughable, and his present material is much preferable to the other.

RECENT DATES PLAYED

HAL MERRITT, poster caricaturist, at Keith and Proctor's Fifth Avenue theater, New York—TOM EDWARDS, ventriloquist, at the Colonial, New York—GRIFF, juggler, at American Music Hall, Chicago—PAUL SPADONI, juggler, at the Orpheum, Brooklyn—MRS. EVA FAY, mind reader, at the Greenpoint, Brooklyn—MCCOY, Mystic, at the Colonial, St. Louis—LAWRENCE JOHNSON, ventriloquist, at Keith's, Providence—MARSHALL MONTGOMERY at Hammerstein's, New York.

VAN CAMP, magician, will make a world tour with Vesta Victoria.

FANNY RICE put over her novel cabinet entertainment at the Alhambra, New York. She has added a "kid" and a "Suffragette" character to her miniature bodies, for which she forms the head. She still leads all her imitators.

SEARS produced "The Court of Mystera," a new illusion, at the Alhambra, Glasgow, last month. It is on a big scale and was a success.

PAULINE, hypnotist extraordinary, starts on a return trip over the Pan-tages circuit March 5.

CLAUDE GOLDEN, card manipulator, opened at Omaha, Neb., for seven weeks of time for Walter Keefe.

THE INQUISITION: A DARING MYSTERY ACT

We take great pleasure in presenting to the readers of MAGIC this month a description of Carlton's new mystical episode, "The Inquisition," a brilliant creation by Max Sterling.

In arranging this daring subject for the stage the greatest delicacy has been exercised to avoid the slightest possibility of offence towards the historical associations of any Religious body, and that without sacrificing the powerful dramatic intensity of the blood-stirring spectacle of the Torture Chamber itself. This has been treated with such artistic skill that, however realistic the horrors of the situation may appear, subtle stagecraft relieves the momentary tension of anything approaching vulgar brutality.

While the instruments and engines of torture used in the act are exact replicas of their terrible originals, the story is advanced as a mythical episode under the regime of the "Fehringericht," a notorious secret tribunal

all-powerful throughout Westphalia during the 14th and 15th centuries; an influence which actually lingered far into the 18th century.

THE ARGUMENT—A bewitching maiden accused by her spurned lover with traffic in the Black Arts (witchcraft), is arraigned before the Bloody Tribunal. The President of the Inquisition falls a victim to her beauty, and, in a stolen interview vows to save her from the wrath of the "Fehngericht" in spite of torture and death, even though he sells his soul to Hades. The action covers the weirdly mysterious fulfilment of his oath.

DETAILED SYNOPSIS—With the Tableaux held by two cowed inquisitors the performer steps forward to disclaim any religious inference in the strange title of the act, etc.; he is attired in ordinary evening dress, which instantly changes to German costume as the curtains rise on the stolen interview between the President of the Inquisition and the fair victim, within the judgement hall or crypt.

She points the way to her own liberation and calls for a certain book. By apparent occult force she is obeyed; a huge folio detaches itself from a number of chained volumes in the wall, descends to a lectern, mysteriously opens and turns over leaf after leaf unaided until a blaze of fire illuminating the entire crypt indicates a passage wherein lies an evil spell to aid him. Horror-struck and trembling he reads how he may accomplish his task—at the cost of his soul.

The deep booming of a muffled bell announces the hour of trial and approach of the councillors in torch-lit procession chanting a weird dirge. Hastily donning his robe of office the President mounts the dais, and the trial proceeds.

Condemned to torture and death the fair victim prostrates herself in an unavailing, impassioned appeal for mercy. Seized by halhardiers and stripped to the waist, she is secured to a column, while the torturer sears her "naked" back with a red hot instrument heated in an open brazier on the stage. The frightful realism of the scene is accentuated by the agonized screams of the sufferer, and the sizzling of the burning flesh under the steaming iron completes the awful illusion.

Unconscious, the girl is then placed within the yawning embrace of the "Iron Maiden," whose fatal knife-studded gates close to fill the penalty demanded. A terrific thunder-crash strikes consternation and confusion among the swaying "Freischoffen" (Free Judges) still droning their sombre melody. A blinding column of light bursts from the "Iron Maiden" and the "Spirit of Evil" leaps out over the heads of the Inquisitors. At a flash of the Satanic hand the chanting councillors are strangely vanished into nothingness, while the armed guards rush in abject frenzy for safety. In an attitude of protest, the President rises from the dais and the limelight concentrated upon him reveals an invisible and instantaneous transformation to the original maiden none the worse for her tragic experience. His head-dress removed discloses the "Evil One" to be the President himself who has thus fulfilled his vow.

Fifteen people are required for the act, which runs thirty minutes.

HERR RICHARD A. BOLKE has an act that is creating something of a sensation wherever shown. It is called "Creo," and consists of the formation of a woman from wood, plaster and cloth. Special scenery, an artists studio, and electrical effects are included.

HOWARD DOTSON put on an act of smoke pictures at the American, New York. He made two sketches on a smoked glass surface, to which a gilt frame was added after the picturers were completed. Very well done. Performer makes a good appearance, dressing oddly, but attractively.

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SATANI, wonderful illusionist, was at the Palace, Bristol, England.

PERRIER, a smart and very popular ventriloquist, was at the Hippodrome, Eastbourne, England.

DAVID TOOLE, another smart ventriloquist with entertaining patter, was at the Empire, Edinburgh.

TEDNAC, comedy magician, was at the Nickelodeon, Boston.



A JOSEFFY POSTER

JOSEFFY, the incomparable, spent a Sunday evening with friends in Kansas City recently. He is filling dates in the South and reports good business. His "Talking Skull" still makes them sit up and take notice, and his violin is as enchanting as ever.

PALERMO AND CHAFALO, with their very pretty magical act, were at the Rotherhithe Hippodrome (England). Miss Palermo is an accomplished magician and impersonator. Chafalo is known as the "King of the Magic Rings." He certainly can do this mystifying trick.

MAUDE EDWARDS, the famous English lady ventriloquist, has a new act in preparation of a novel character.

CHING LING FEE, another Chinese magician, was at the Aberdeen, England, Palace theater with smart conjuring tricks.

ALBERT E. BODIE, a worthy son of a talented sire, proved himself a most

dexterous wizard at the Blackpool, England, Hippodrome.

IONIA: THE GODDESS OF MYSTERY

By Max Sterling, Special Correspondent

At the Hippodrome, Birmingham, England, Jan. 30. "Ionia" (in whom we recognise the younger daughter of a famous Paris magical dealer) is of charming presence and handsomely costumed in a mixed Egyptian-Oriental style. Her act is nicely staged in spectacular fashion and neatly performed. She is assisted by a troupe of some seven or eight attendants.

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Her opening effect introduces two decanters, one on either side of stage. A handkerchief put in one finds an invisible way to its opposite neighbor at a pistol shot. A raised platform is then introduced, with a contrivance resembling an umbrella supported in the centre. The apparatus is brought forward and displayed empty. A curtain of draperies masks the vacant space for a moment—another shot—and curtains fall to disclose a lady wearing a gigantic "Merry Widow" hat, with which she walks off. The umbrella has disappeared.

The production of a fish bowl forms the next effect, and living goldfish are secured from the atmosphere by the aid of a net similar in design to that used to "produce" pigeons.

An Egyptian mummy case, supported in an upright position on steps, is next displayed. A lady assistant is secured within and raised to mid-air and steps removed. The coffin cabinet is spun around, and while still suspended, the lid is opened to apparently display the lady still within. The revolver shot signals her disappearance, the cabinet is thrown open—empty, and the lady reappears from the auditorium. A version of the parasol trick was the next effect. In this, handkerchiefs placed in a paper bag vanish at revolver shot, and the skeleton parasol, unwrapped from its matting, shows the handkerchiefs properly attached to the ribs, forming the conventional parti-colored covering.

For the final effect a large platform is placed in the centre of the stage. Uprights at each corner carry draperies to allow of enclosing. It is presented as empty; top, flooring, sides, etc., are thoroughly exhibited. The curtains are then drawn, and the revolver again brought into play. On the re-opening of the cabinet the "chamber" is discovered containing two fair maids in picturesque attitude.

The show was well received, and should do well in England, as Ionia has practically the field of mystery to herself as far as her sex is concerned.

PROGRAMME OF THE GREAT JUPITERS

Seen at the American theater, New York, Feb. 20. The act is a comedy turn, pure and simple, with a little mystery attached. The Jupiters dress in the approved cowboy fashion and work in a wood set, employing horse blankets to frame up their tent for a sort of a black-art cabinet. One of the brothers calls for a committee from the audience. Among those answering are several "plants," who help the laughs. The committee is seated on the stage. The comedy is gotten from a trick chair with a needle spring attachment. The other brother is seated on a high stool, his hands bound to his thighs and the shirt sewn to his trousers, and blindfolded. The front cover is then let down. There is an opening through which his face is shown. Suddenly there is a hand waved above the covering, then it shows from another part of the impromptu cabinet. Just as suddenly two hands are shown. The play of palms and fingers goes on for some few minutes. Although the trick may be meant for comedy the audience seemed too mystified to laugh. The hands are commanded to bring forth fresh flowers. These are distributed in the audience. Finally a bouquet is brought forward and a "plant" from the balcony comes down to receive it. This gives the man in the blanket time to return to his bondage and when the curtain is pulled aside, he is still tied and sewn. The act is one that can fill in on any bill and get laughs.

CAPTAIN SPAULDING, the fire-proof man, found molten lead palatable at the Palace, Halifax.

BERT LEVY, cartoonist extraordinary, at Keith's, Boston.

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A BRILLIANT ENGLISH MAGICAL SEASON

By Max Sterling, Special Correspondent

There is every indication that the present year is destined to mark greater progress in the Art of Magic than in any like period of the past. Never has there existed such public demand for good mystery, and never at any time has such strenuous energy been exercised by the professional magician to meet the situation.

Competition for originality and public favour stands almost at breaking point. The competitors are not unknown, untried men. They embrace the most famous names our modern stage history holds—Chung Ling Soo, Harry Houdini, Horace Goldin, Lafayette, Carter, Sears, and many others of no less renown.

Chung Ling Soo for many months has been secretly concentrating his energy upon a mammoth spectacular mystery symbolising "The Dream of Wealth." Houdini, who demonstrates the impossible as being possible, has promised a new sensational escape from a solid block of ice. Goldin is to shine in mystical drama at an early date, in which the centuries of magic past will be revealed.

Of the grand spectacular order, the most pretentious effort yet made is that of the American wizard, Sears, who occupied the entire programme at a special Press performance given at the Peckham Hippodrome recently. "The Blue Pearl," as the majestic spectacle is named, employs no less than 45 people in its action, while elephants, camels, horses, snakes, etc., help to create an atmosphere of Oriental realism. The show is good, and likely to prove a popular success.

Another gigantic production, practically ready for the stage, is that of Picitt and Lizette. This involves six special scenes and settings, with effects of a novel character. Of purely dramatic character is "The Inquisition," to be produced in March by "Carlton." In this a legitimate story runs throughout, which the illusions only help to intensify. Of other acts, "Satani" has a broad comedy production well in hand, with which he intends to follow up the successful "Mysterious Raffles." Harry Lamore is staging new work in new settings, and Herbert Lloyd, "The Diamond King," meditates a burlesque of cabinet illusions. Collins and Bretma are launching a new act, and from what we personally know of these young creators of magic we are liable to have some brilliant novelties to record to their credit.

In all this striving for place there is possible disappointment in store for some, and in some cases heavy loss. Of recent years the tendency has been to duplicate popular effects and illusions without regard to the rightful owner or originator, the consequence being a surfeit of similarity distasteful to the public and detrimental to the performer. Novelty and showmanship must go hand in hand if success is to be won, and we sincerely trust to find novelty in the forthcoming acts, for without question they are in the hands of perfect showmen.

THE MAID OF THE MIST

Mr. Max Sterling sends particulars of the new spectacular mystery he designed and produced for Lewis's Exhibition, Manchester. It is called "The Maid of the Mist and Her Flaming Fountains of Fire." A vision of enchanting beauty is seen. In the middle of a beautiful garden is a fairy fountain playing jets of water and flames of fire, out of which is evolved a charming Maid, gradually materialising in full view, without the aid of mirrors, traps, or cabinets.

SCHICHTLER'S MANIKINS were at Keith's, Philadelphia.

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MILWAUKEE NOTES

By Ora S. Harmas, Special Correspondent

Performers here recently: HILDA HAWTHORNE, ventriloquist; RICHARD NADRAGE, ventriloquist; MORTON JEWELL TROUPE, club jugglers and baton spinners—CHAS. WEBER, juggler, has just signed for 13 weeks on S. & C. time, to open in Butte, Mont. His act is full of comedy and skillful work. Recently played the Orpheum circuit—Although Milwaukee is a small town for its size, it boasts of 3000 people who are interested in magic, a magic shop where illusions and acts are built, and a retail magical store where one can buy anything from an "Imp's Bottle" to a stage illusion. Drop in most any day and you will find "would-be Kellars and Thurstons" adding to their stock of tricks—A magician's impression of Milwaukee: Bounded on the East by Blatz, on the West by Pabst, on the North by Jung and on the South by Miller. The Milwaukee river flows between and "schooners" are constantly crossing the bar (joke). But you can't get a drink on Sunday—the saloons are too crowded.

CRIS VAN BERN WRITES A BOOK

Few people who have seen and appreciated the volatile and versatile Chris Van Bern on the stage, would imagine that he has written works on philosophic research and occult mysteries. He has, however, just been honored with the decoration of the Bronze Star of Merit and diploma from the Grand Chancery of Great Britain and Ireland A. P. R. for his services during the past eight years in Masonic, occult and philosophic literature. His writings and essays which comprise two large volumes, will shortly be published by Wm. Tait and Co., booksellers of Belfast. Mr. Van Bern was one of the original pioneers of New Thought in England and is well-known in many societies as a lecturer upon abstruse subjects.

BAMBERG STORK NOTE

Mr. Theo. Bamberg informs us that the stork left a beautiful girl baby at his Brooklyn home, March 2, 1911.

WILLIAM B. CAULK, Terre Haute, Ind., reports all time filled for rest of season with club, lodge and church engagements in his home town and nearby.

Theo. Bamberg gets a lot of notices about his mysterious fingers. He is the representative of the sixth generation of magicians, and his hands show, if anything does, the result of application by successive children to the same business. Bamberg says: "Magic is just like music; there's always something to be learned and practiced."

GREAT POOL, stunts in magic, at the Lincoln Square, New York.

HENRY E. DIXEY introduced magic into his act at Hammerstein's, New York.

CHESANI, Russian magician, at the Dixie, Philadelphia. Produces large carp in glass bowl instead of goldfish, doing the trick in the midst of the audience.

WILLIS AND ESTELLE made good with a novelty and ventriloquial act at a recent Thirty-first Street theater, Chicago, try-out.

LIGHTNING HOOPER, cartoonist, at the Majestic, Chicago.

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one is now asked to choose any one of the rows of figures on the cardboard (no forcing, etc.). The moment the row is called out, the performer turns around the disc in his hand and shows that the numbers on his disc are exactly the same as those chosen, much to the astonishment of the spectators. Easily performed, no sleight of hand being required. Repeated as often as desired. Complete with neatly printed cardboard, discs and full instructions.

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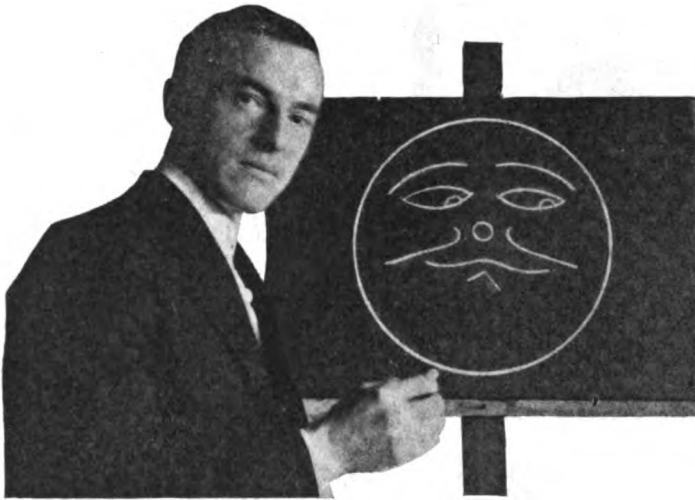
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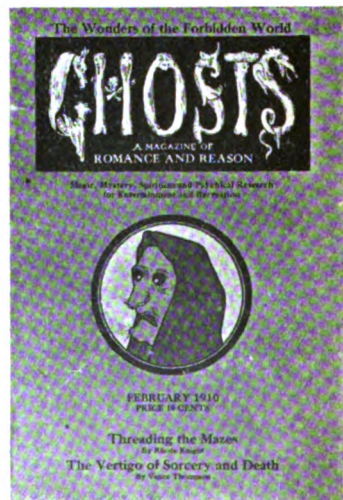
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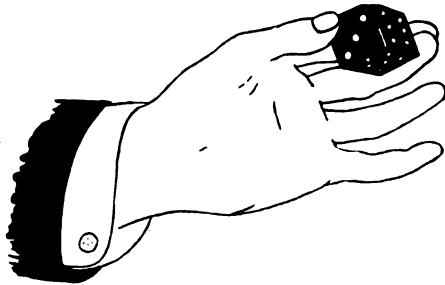
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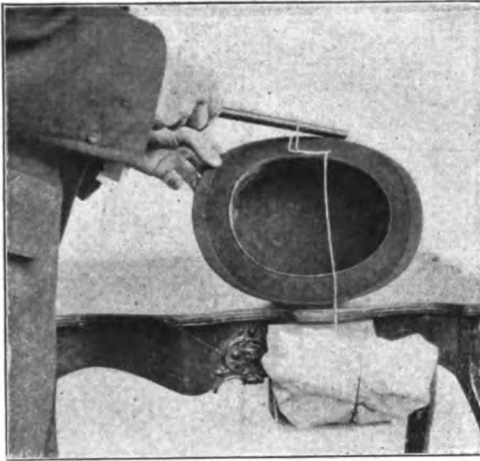
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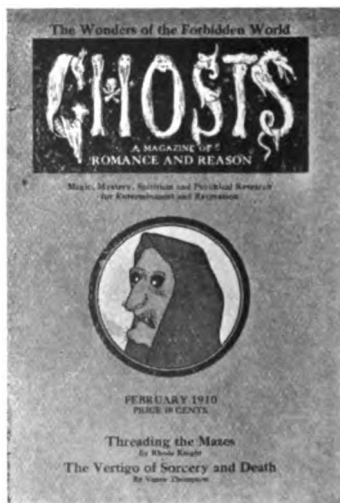
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VOLUME III

NUMBER 13

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MAGIC is published on the first of every month except July and August by F. T. Singleton, 3619 Thompson Avenue, Kansas City, Missouri U. S. A.

YEARLY SUBSCRIPTIONS, \$1.00. Foreign postage, 25 cents extra. Single copies, 10 cents.

ADVERTISING, \$5.00 a page; smaller space proportionately.

ADDRESS all business and editorial communications to

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PUBLISHER

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MAGIC

VOLUME III

APRIL, 1911

NUMBER 13

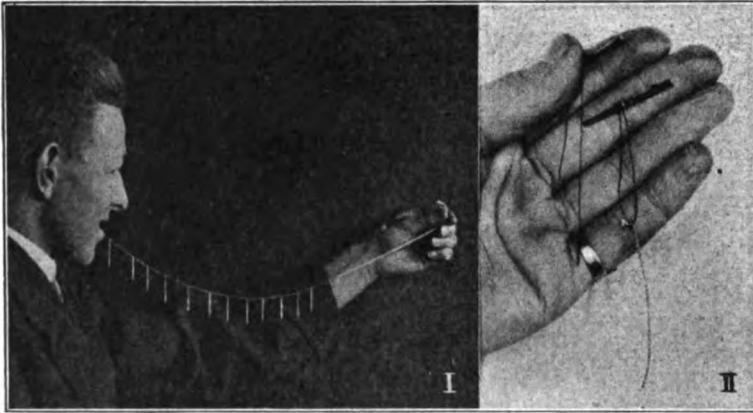
The Great Needle Trick

Performed by Houdini and Clement De Lion

By Rob G. Williams



HE needle threading from the mouth is essentially a parlor or club room trick, and in the hands of gifted operators like Harry Houdini and Clement de Lion is a remarkable and startling deception. To tell the truth, I do not know just how these two gentlemen do it, but I have succeeded several times lately in doing the trick myself before a good crowd and getting away with it. It is worth while to practice this trick.



THE GREAT NEEDLE TRICK

I first saw the trick explained in "Magicians' Tricks," by Henry Hatton and Adrian Plate. A number of needles (I use twelve), and a piece of thread about eighteen inches long, are shown to the spectators. The thread is wound around the needles. A piece of bright colored sewing silk is selected by the audience from several pieces offered and tied to the end of

the thread with which the needles are bound. The operator then puts the needles and thread into his mouth, leaving the short length of colored silk thread hanging out. After some facial by-play and swallowing efforts, the operator pulls on the silk and brings out of his mouth the needles *threaded* (Fig. I).

In the first place, the points of the needles must be rounded off by grinding, and then some little practice in private is necessary before attempting to perform the trick. A duplicate lot of needles already threaded is used; "the rest of the length of thread is wrapped around them, except about three inches. This bunch of needles is passed under a ring" of flesh colored thread "on the second finger of the performer's left hand, and is kept there concealed, as shown in Fig. II. A similar number of needles and a thread are now exhibited. The needles are bunched together and the thread is wound around them except about three inches. Then they are put between the thumb and the first and second fingers of the left hand for a few moments, and the loose end is, apparently, run between the fingers and left hanging outside. We say, *apparently*, for in fact it is dropped inside the hand and the end of the other bunch of needles is allowed to show outside. One of the colored threads is now selected and tied to the loose end that belongs to the threaded bunch. When about to 'swallow' the needles, the performer takes them, seemingly, with his right hand, but drops them into the left hand and takes those that are under the thread. The audience have no suspicion that any change has been made, for they see the colored silk that they suppose was tied to the needles first shown. The needles are put into the performer's mouth, the silk thread dangling outside, and the trick is brought to a conclusion, as described."

A Master of Magic

Some New Light on the Life of Cagliostro

By Henry Ridgely Evans

II (*Concluded*)



IN September, 1780, he arrived in Strasburg, where he founded one of his Egyptian Lodges. He lavished money right and left, cured the poor without pay, and treated the great with arrogance. The Cardinal de Rohan invited the sorcerer and his wife to live at the Episcopal palace. He presented the Cardinal with a diamond worth 20,000 francs which he pretended to have made,

the churchman claiming to have been an eye-witness of the operation. A laboratory was fitted up in the palace for alchemical experiments. Cagliostro persuaded the Cardinal that he was able to make gold. The skeptical Baroness d'Oberkuch, in her memoirs, says that while at Strasburg, he successfully predicted the death of the Empress Maria Theresa. "He even foretold the hour at which she would expire," relates the Baroness. "Cardinal de Rohan told it to me in the evening, and it was five days after that the news arrived." What is the explanation of this feat? A lucky guess, or psychic powers above the ordinary? We leave it to the occultists.

In the year 1785, we find him at Lyons, France, where he founded the world-famous Lodge of Triumphant Wisdom, and converted hundreds to his mystical doctrines. But his greatest triumph was achieved in Paris. A gay and frivolous aristocracy, mad after new sensations, welcomed the magician with open arms. The way had been paved for him by Mesmer. He made his appearance in the French Capital, January 30, 1785. The Cardinal de Rohan selected and furnished a house for him. Prints, medallions, and marble busts of him decorated all the shop windows. There were neckties and hats a la Cagliostro. His home was always thronged with noble guests, who came to witness the strange seances, where ghosts were summoned from "the vasty deep." How were these phantoms evoked? Confederates, concave mirrors, and images cast upon the smoke arising from burning incense explain many of the phenomena. We do not doubt the truth of the telepathic, hypnotic, and clairvoyant feats, for we have seen enough to warrant the genuineness of such, but the materializations were undoubtedly fraudulent. Says Trowbridge: "To enhance the effect of his phenomena he had recourse to artifices worthy of a mountebank. The room in which his seances were held contained statuettes of Isis, Anubis, and the ox Apis. The walls were covered with hieroglyphics, and two lacqueys, 'clothed like Egyptian slaves as they are represented on the monuments at Thebes,' were in attendance. To complete the *mise en scene*, Cagliostro wore a robe of black silk on which hieroglyphics were embroidered in red. His head was covered with an Arab turban of cloth of gold ornamented with jewels. A chain of emeralds hung *en sautois* upon his breast, to which scarabs and cabalistic symbols of all colors in metal were attached. A sword with a handle shaped like a cross was suspended from a belt of red silk."

On August 22, 1785, Cagliostro was arrested under a *lettre de cachet*, and cast into the Bastille, charged with complicity in the affair of the diamond necklace, a *cause celebre* familiar to all readers of French history. He was acquitted by the Parli-

ament, but was banished from France by order of Louis XVI. He fled to England, where he was attached by the editor Morande, as previously explained. From England he went to various places on the Continent. But his reputation was ruined. In the year 1791, fate drew him like a lodestone to Rome, where he attempted to found a lodge of Egyptian masonry. He was arrested and condemned to death as a sorcerer and freemason, but Pope Pius VI commuted the punishment to life imprisonment. In a subterranean dungeon in the Castle of San Leon, Urbino, he fretted away his life in silence and in darkness until August, 1795, when the news of his death leaked out. The cause of death and place of sepulchre of the famous sorcerer were never divulged. His wife died in a convent in Rome.

Many theosophical writers declare that Cagliostro was a secret emissary of the Illuminati, an order devoted to the destruction of thrones, and the elevation of the people.

Cagliostro's house in Paris still remains. The curious reader will find it at the corner of the Rue St. Claude and the Boulevard Beaumarchais. It is a gloomy old mansion, just the sort of abode for a wizard. It has a court yard with cordons of large stones blackened by time. Two summers ago I visited it, accompanied by my good old friend, Monsieur Treway. I ascended the ghost haunted, time-worn staircase, feeling my way carefully along in the semi-darkness, and holding on to the forged-iron balustrade, thinking all the while of the high-born seigneurs and ladies who once passed up and down that winding way. The place seemed full of echoes. I climbed to the very attic of the mansion. I slowly descended the stairs. A door on the landing below me noiselessly opened. I stopped. Was the phantom of the great necromancer coming out to greet me? No, it was but the wind!

The laboratory and seance rooms have been cut up into smaller apartments. The present tenants of the house comprise a carpet dealer, a furniture manufacturer, a dealer in chains for motor cars, a furrier, and a keeper of a wineshop.

Alas, how the glories of the place have departed, since Cagliostro held his mystic seances in the Egyptian Room.

Don't Give It Away

"How clever that is!" your friends will often say, as you conclude a trick. But, beware; if you desire to retain your prestige, don't be tempted to reveal how the trick is done. If you do show the method by which the mysterious change is accomplished, the inevitable reply of the spectators will be: "Is that all?" and your reputation for cleverness will have forever vanished.—FRANK DESMOND.

A Match Box Sleight

By P. T. Selbit

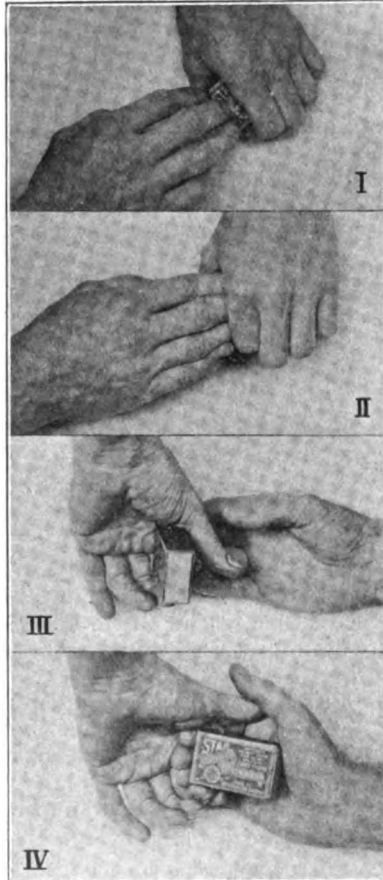


THE following sleight with an ordinary match box is extremely deceptive, as will be ascertained if the movement is performed before a mirror.

Place the box in such a position that it protrudes from between the thumb and first finger of the left hand as in Fig. I. Then with the fingers of the right hand apparently place it fairly into the closed left hand by an upward push (Fig. II). Really, the box is finger palmed in the right hand. Instead of pushing the box upward, the right hand remains stationary while the left moves downward, this action turning the box around on a pivot made by the base of the thumb and the tip of the first finger of the left hand. Fig. III is a back view of the position in Fig. II, showing the box half turned over. Fig. IV shows the move completed, with the box finger palmed in the right hand, and the left hand ready to apparently close over the match box and be withdrawn as though containing it. The performer's eyes must, of course, follow the imaginary box in the left hand.

The box can now be rubbed away, or vanished from the left hand in any suitable manner, and the hand shown empty. The box can be produced with the right hand from behind the right knee, or elsewhere.

The continuous back and front hand palm can also be executed with a match box.



A MATCH BOX SLEIGHT

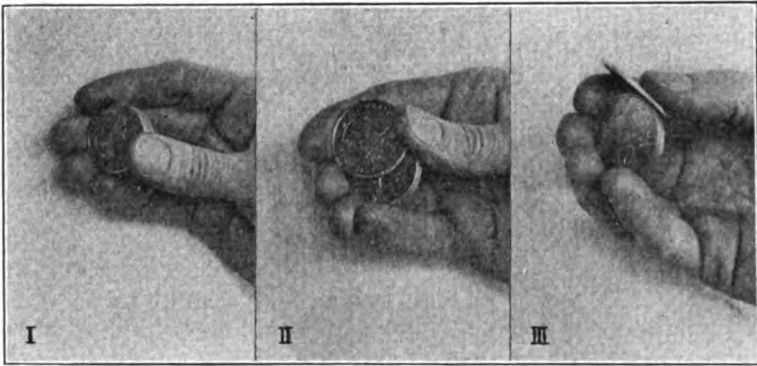
The Tumbling Coins

By Ernest Evangeline



THIS is merely a pretty bit of coin juggling, although after some practice it will enable you to pick up a stack of coins from a table and put them down immediately, without apparently changing them in any way, but with the bottom coin brought secretly to the top.

Take several coins in the fingers as shown in Fig. I. Now press the thumb on the edge of the front coin and roll it up against the forefinger (Fig. II) until it hangs over the other coins. Then let it drop back in behind, guided by the thumb, which presses against it on the lower half as in Fig. III.



THE TUMBLING COINS

The entire move is made with the thumb, the hand and all the other fingers being held perfectly still, except for a slight upward turn of the entire hand made simultaneously with the movement of the thumb. The extent of this turn of the hand can be seen by comparing the three illustrations. The entire revolution of the coin is made against the forefinger.

A very little practice will enable you to keep a stack of coins continuously tumbling over from front to back in this manner, one after the other in regular order, making a showy illustration of the saying, "The first shall be last."

 We have known many men, and some women, who took up magic for pleasure or money, or both, and we have never known one to lose interest in it.—HENRY HATTON AND ADRIAN PLATE.

An Old Card Trick Improved

By T. S. Bonney



IN the following trick you will need a pack of cards, one of which (we will say the Jack of Clubs) must have a white back. This can be made by soaking a card in water until the back comes off, then drying the front (face) half and pasting a piece of medium weight white paper on. Two duplicate Jack of Clubs, and ten or fifteen pieces of plain white paper about the size of a playing card will also be required. The prepared card must have a trifle shaved off of one edge and be placed at the bottom of the pack, which is laid on the table along with your wand and the blank slips.

The table thus set, and having one of the duplicate Jacks in the upper inner corner of each trouser pocket, you are ready to begin. Exhibit both trouser pockets empty (the position of the cards makes this an easy matter), and as you replace pockets push cards down to bottom where they remain till you are ready to produce either of them. Allow someone in the audience to choose one of the slips of paper, and throw the rest carelessly on the table, allowing them to scatter a little.

Now write "The Jack of Clubs" on the chosen slip (without allowing the audience to know what you have written), fold and give it to some one to take care of till the end of the trick. Pick up pack and give it a false shuffle, leaving the prepared card at the bottom. Take pack in the left hand, with the fingers of the right above and the thumb below,¹ and draw back the top cards a few at a time with the fingers of the right hand requesting any one to stop you when they wish. When you have been requested to stop, draw off with the fingers of right hand all the cards you have drawn back, at the same time bringing away with the thumb the prepared card from the bottom, and exhibit it to the audience, calling attention to the fact that you have not seen it and request them to note what it is. Place cards in right hand on those in left, leaving the tip of left little finger under chosen (prepared) card. Turn pack in position for ordinary shuffle, remove all the cards from beneath little finger tip and shuffle them on to balance of pack in left hand. The chosen card is now on the bottom. Make any false shuffle that will leave the prepared card on the bottom, and lay pack on table on top of the scattered pieces of white paper.

Show hands perfectly empty and ask some one to choose the

¹ See MAGIC, January, 1911, page 85, for description and illustration of this move.

right or left hand empty (?) trouser pocket. We will assume the left is chosen. Pick up pack from table leaving the prepared card on slips of white paper, where it is absolutely unnoticed at the distance of even a few feet, on account of its white back.

The prepared card having been slightly reduced in width renders it a very simple matter to carelessly pick up pack and leave it on the table. Touch pack with your wand and command chosen card to vanish. Pass pack for examination, reach into left trouser pocket and produce (duplicate) Jack of Clubs and request the party holding slip of paper to open same and see what is written thereon.

The effect is all that you could desire and while I do not claim originality for the trick, I find the added effect of having the name of the chosen card appear on slip of paper, a decided improvement, and I think also the method of using the blank slips an improvement over the old method of backing the card with newspaper and laying the pack down on a newspaper, which is on the table for no apparent reason. If the blank slips are thrown carelessly on the table and the pack laid down and picked up from them in a natural manner, the prepared card will be left free from detection even though the spectators are standing right around the table. Be sure to get your card smooth when preparing it, so it will lay flat on the blanks when balance of pack is picked up.

The cards known as "Steamboats, No. 999," you will find well suited for preparation, as by soaking them for a few moments in warm water the colored backs can easily be removed, and drying and putting on a new back takes but a little time.

If you are proficient enough, you may make the pass to get chosen card to bottom of pack, but I suggest the shuffle referred to as an excellent substitute for that sleight, being easily learned and very natural both in execution and effect.

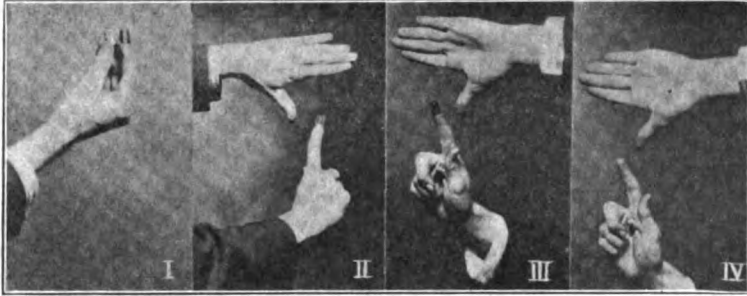
Three Good Tricks

By Ora S. Harmas

I. The Chameleon Thimble



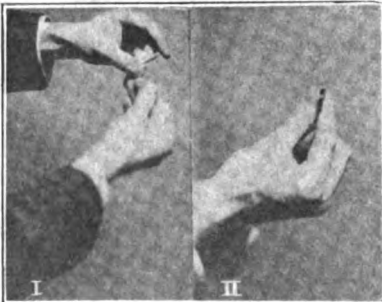
WHITE thimble on the forefinger of the right hand changes to black when covered by the left hand, which is at once shown empty. Covering the black thimble for an instant it is found to have returned to its original color. Again the white thimble is covered and this time when the hand is removed no sign of the thimble is seen, both hands being shown empty.



THE CHAMELEON THIMBLE

Two thin metal thimbles fitting one within the other are needed. The outer one is painted white and the inner, or smaller one, black or any contrasting color you wish (Fig. I). The two thimbles are nested and placed on the forefinger of the right hand. The right forefinger approaches the left hand (Fig. II) and is covered by it for a moment. The top or white thimble is then instantly thumb-palmed by bending the finger into the fork of the thumb, where it is gripped in the loose skin or "web" between the thumb and forefinger. When the left hand is removed the black thimble remaining on the right forefinger is exposed (Fig. III).

When the finger is once more covered by the left hand the white thimble is restored to its original position. For the final disappearance both thimbles are thumb-palmed when covered again by the left hand (Fig. IV), and the hands shown empty by means of the "change over." The white thimble can be reproduced from the elbow or from behind the arm, or from anything that will "cover" the insertion of the finger into the nested thimbles.



A MATCH TRICK

II. A Match Trick

(That Can't Be Matched)

Two ordinary flat paste-board matches (such as are used for cigar ads, and put up in "books") are shown and marked on one side with pencil or any distinguishing mark. Held by the ends, with the fingers of the left hand (Fig. I), the matches are shown both sides. Then

taking them between the thumb and forefinger of the right hand (marked side up), they are deliberately and openly turned over, but on exposing the upper side to view the marked side is still up. This may be repeated as many times as desired without fear of detection, marked or plain side appearing up at will. I believe this to be the very best little impromptu trick in existence.

The matches are turned or rolled between the fingers (once over) in the act of turning them over to show the other side. Fig. II shows the matches (end view) just half turned and held on edge. If the printing extends from end to end of the match it must be scratched off and the ends on both sides made to appear the same, so that no change will be noticed in the matches after turning them until after you have removed your fingers.

III. The Black-and-White Changing Card

For a simple home-made changing card that makes them say, "That is all right, old man," this changing four-spot is hard to beat. A fifth pip is cut out of the center of a four of spades after first being carefully outlined in the proper position with a pencil. The correct position can be obtained from a real five-spot. A piece of tissue or tracing paper can be used to get a perfect outline of a spade pip. A sharp pointed knife blade will be necessary to make a clean cut-out. It is wise to be a little bit "fussy" about this.



THE BLACK AND-WHITE CHANGING CARD

If this prepared four of spades is placed in front of the two, and the pair held in front of the performer's black clothing or in front of any dark background, and the two-spot suddenly withdrawn, the four instantly changes to five. A perfect illusion. Cards without indexes may be used to good advantage, but not one person in a hundred will notice the corner indicators after the back card is withdrawn, the attention being drawn entirely to the additional pip in the center.

Loading the Hat

By J. Caroly

Translated from L' Illusionniste by Charpiot Ch.



HOWEVER pompous or barbaric may be the titles by which innovators have essayed to restore, at least by name, the classic experience, among all, of the inexhaustible hat, it is no less true that this trick, of a good old age, has always remained the same.

So that the trick may be effective, all magicians are unanimous in recognizing that one must be able to produce, as coming from the hat, a quantity of objects which will finally form on the scene an important and voluminous unloading.

In effect, the first apparitions produce a very ordinary surprise to the public, which knows vaguely that all that is shown as coming from the hat could be bundled up and held in the head covering; but it no longer conceals its admiration when the quantity of objects which have appeared exceed what it estimates as the capacity of the hat. And when the load attains five or six times this dimension the applause becomes contagious.

It is then necessary to the magician, anxious for success (and is it not the case with us all?), to reload the hat several times under the eyes of the audience to whom this move of reloading must remain absolutely unperceived.

Occasionally an artist (?) receives from a confederate, when it is not taken from a back table, a hat already loaded from which he proceeds to take in a cool way a few collapsible balls and a serpentine (paper roll) or two, after which he (the artist) passes to other tricks. This is a shabby trick, and under such conditions forbearance is preferable.

Since we have spoken of serpentines (paper rolls), let us recognize that paper ribbons coming in streams from the head covering no longer surprises anyone, even though the magician tries vainly to return the mass to the hat. Well, as it is known that before its introduction into the hat, that these paper ribbons are tightly rolled and form a very small compass, there is always some of your audience who are amused and by contagion, the amusement spreads to the whole audience.

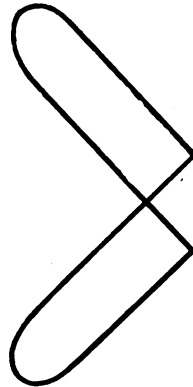


FIG. 1

This virtue of the paper rolls would find no favor with me for its use, if it did not constitute one of the best "cover all" for the following load. When the mass of ribbons has formed a "real mountain" on the scene you show the hat saying, "At last, I have succeeded in emptying it," and lifting the mass of paper to your table you continue, according to custom, and say,

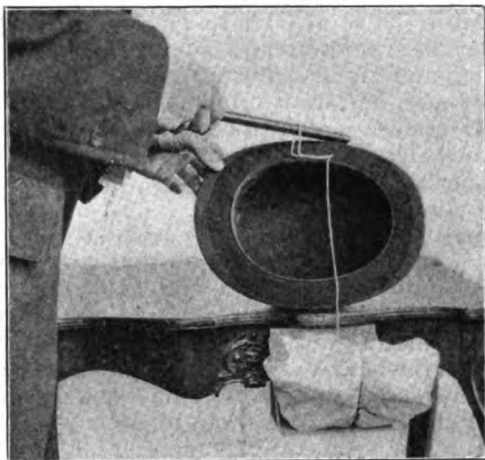


FIG. 2

A white wire and thread were used to show in the photo.

"I will, sir, return your goods to you, not wishing to keep that which does not belong to me." Under cover of the paper you take from a servante the load already prepared which you place in the hat while pretending to replace the mass of paper ribbons in order to return the whole to its owner. It is evident that the mass cannot go into the hat, as you have in it your second load, so addressing its owner you say, "It

won't all go in (making a pretense to force it in with your knee) so I will send it to the lobby where you may get it on leaving the theater. In the mean time, here is your hat, but hold, it is still full." And you continue to unload.

This method cannot be repeated without attracting attention to the system employed and killing the novelty of the surprise. By the aid of a small apparatus which I will now describe this inconvenience is wholly avoided, and the closest observer cannot detect the manner of your reload. I tried this trick before a confrere who is well known for his perspicacity (this one time was at sea) and I gave him the secret as I shall now do for you.

Take a wire about 1-16 inch thick and bend it into an elliptic shape about three inches long by one inch wide. Bend again in center to form a right angle (Fig. 1). The ring in this shape offers the peculiarity that placed on the table in any position it is always possible to slip into it your magic wand.

Attach to the ring a strong thread about 14 or 16 inches long, to the other end of which is attached the load you intend for the hat which reposes in your servante, the wire ring resting in

center of table. As you are about to execute the loading, slip your wand into the ring attached to thread, and having in hand the hat you turn to back of table holding hat in position shown in Fig. 2. Raising your wand, as you pronounce some appropriate words, the load comes up right back of hat, and by moving hand towards audience load naturally falls into hat, both hands visible to the audience at all times.

This method also offers the advantage of loading without use of servante, in which case load is attached to table cover at back by means of a pin in such a manner that pin will pull out easily on raising load with the thread.

It is up to you, my dear readers, to judge my small invention, and may it prove the means to make easier and doubly marvelous the surprises that delight the small and mystify the big.

A Novel Card Frame

By W. C. Wakefield

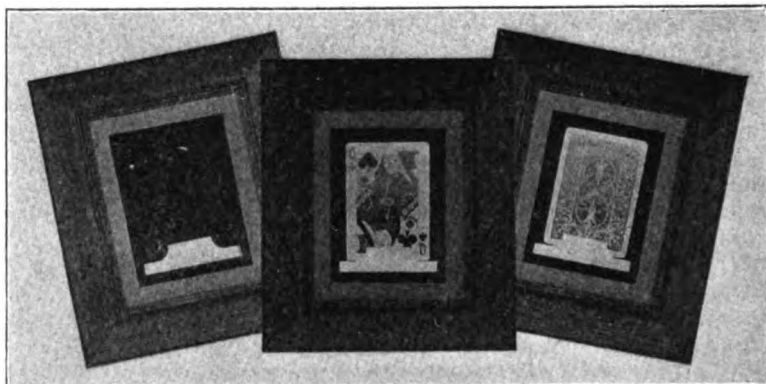


THE effect of this new card frame, partly my invention and partly the work of a friend of mine, is that a card selected by one of the spectators is put into an envelope from which it makes an invisible flight, to appear a few seconds later in the card frame while the frame is covered for a moment with a handkerchief. When the handkerchief is withdrawn the card is shown, but with the back facing the onlookers. The performer, not noticing this until the spectators call his attention to the matter, apologizes for what is evidently a blunder, and covers the frame with the handkerchief for a second time. Upon instantly withdrawing it the selected card appears, this time with the proper side to the front. The frame and card are then given for examination.

The selection of the card can be forced by any method familiar to the operator. The envelope is faked by pasting the address side of two envelopes together. The chosen card is inserted in one side right under the noses of the spectators, and in carrying it to the table the empty side is turned up.

The frame is backed with thin black silk on which is pasted a strip of white cardboard with a loose projection, or tongue, which serves as a clip to hold a duplicate of the forced card. This is shown in the center of the illustration. A narrow mat of thick paper is now placed over this, and a second piece of black silk inserted on which is a duplicate of the cardboard strip and a card reversed as shown in the right hand frame in the

illustration. The playing card on this piece of silk is lightly pasted down so that it will not be pulled off. Another mat is now put in and another loose piece of black silk inserted, on which a triplicate of the cardboard strip is pasted as shown in the left hand frame. A third mat is then put in.



A NOVEL CARD FRAME

Apparatus by Ernest Evangeline from specifications and drawings by W. C. Wakefield.

The card is first forced and put in the envelope. The frame is then covered with a handkerchief for a second and when pulled off the fingers also grip the first piece of loose black silk. This is dropped on the table behind some object. The next piece is also removed in the same manner at the proper time, showing the chosen card.

After handing out the frame and card, and showing the card to have vanished (?) from the envelope, the trick is completed.

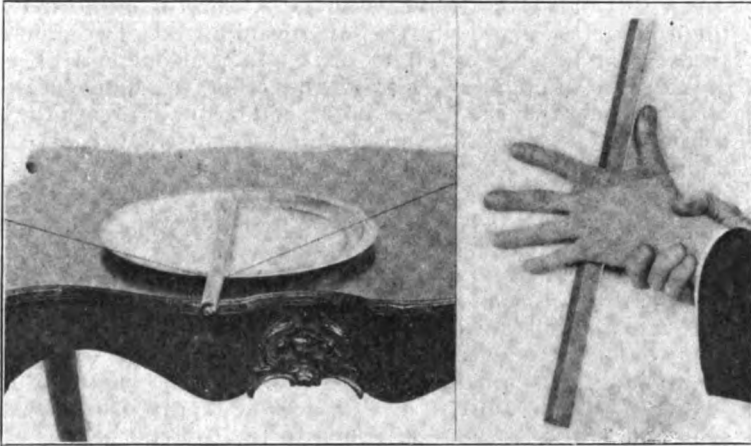
One Hundred Good Tricks Without Sleight of Hand

IV. Ten Good Anti-Spiritualistic Tricks

Selected and edited by Ernest Evangeline

XXXI. THE HYPNOTIC MATCH BOX. A match box is placed on the back of the performer's hand, and at the word of command it is made to rise or fall. One end of the box is opened slightly and pressed on the back of the hand, catching a bit of the skin when closed. Bend the fingers and box rises.

XXXII. THE HYPNOTIC MATCH. Two common wooden matches are placed on the table crossed one over the other in the center. By means of a silver coin the operator apparently makes the top match move anyway he chooses. The coin has nothing to do with the moving of the match. The performer quietly blows the top match and passes the coin over it in the same direction.



ILLUSTRATIONS FOR ANTI-SPIRITUALISTIC TRICKS

XXXIII. THE RAPPING WAND (See illustration). A wand and tray or plate are given for examination and placed on the table, the wand projecting over the side of the tray in the direction of the spectators. The performer stands quite away and puts questions, the wand replying by raising its forward end a couple of inches, and bringing it sharply down on the edge of the tray. It will rap out numbers in like manner. The secret lies in a fine black thread passing across the room over a door or shelf into the hands of an assistant. The wand and tray can be passed out for examination at any time.

XXXIV. THE MAGNETIZED TUMBLER. An examined glass is made to adhere to performer's hand by apparent hypnotic passes made with the other hand. A glass with a smooth, hollow bottom must be used. Dampen the palm a little and place it on the bottom of the tumbler, twisting the palm until you feel that the suction securely holds it, when the fingers can be straightened out and the hand raised with the tumbler clinging to it.

XXXV. THE MESMERISED RULER (See illustration). A

ruler is made to adhere to the palm of the hand, which is held palm down. Hold the ruler in the palm of the right hand tightly clenched, and with the left hand hold the wrist of the hand containing the ruler. Then, while talking, extend the forefinger of the left hand, and hold the ruler in the palm of the right hand with it. Gradually open the fingers that clench the ruler, affecting great nervous tension the while, and the ruler will appear to be adhering to the palm of the hand.

XXXVI. THE AERIAL WAND. A wand is exhibited and then made to hand in the air unsupported. Two pieces of thread 3 or 4 inches in length, with a loop at one end of each and a piece of conjurer's wax at the other, are hung on waist-coat buttons with the waxed ends secreted underneath the bottom hem. The loops are slipped upon the first finger of either hand while securing the wand from the table. The waxed ends of the thread are attached to either end of the wand, when the hands can be gradually drawn away, leaving the wand apparently suspended in the air.

XXXVII. THE CLIMBING RING. Another pretty experiment with a wand and ring. A lady's ring is passed over end of the wand, which is held in a perpendicular position. The ring now commences to climb up the wand very slowly, stopping or descending at command, finally jumping off the wand. Another black thread is required, about twice the length of the wand. One end of the thread is attached to the top end of the wand and the other secured to a coat button, with the slack running down the side of the wand. When the ring is placed over the wand it can be stopped at any point by extending the hand holding the wand.

XXXVIII. THE SPIRIT LIGHT. Performer takes a match and strikes it on the box, holding the burning match in his right hand. By blowing down his left sleeve the match is seen to go out. Use a wooden match, as this is the only kind the trick can be performed with. Hold the match upright, blow down the other sleeve, and at the same time strike the other end of match with some force with the third finger.

XXXIX. THE JUMPING HANDKERCHIEF. The effect of this trick depends upon a black thread stretched across the room, one end being in the hands of an assistant. Several knots are tied in a handkerchief, one of them, towards the end, being tied right over the thread. The handkerchief is dropped to the floor, the thread being lowered with it. The thread can then be jerked by the assistant when the handkerchief will jump about in the most amusing manner.

XL. THE MESMERIZED HAT. A piece of black thread about 26 or 27 inches long is tied at the ends and placed over

the operator's hand like a necklace, hanging down in front of him. If a stiff hat is passed through the loop of thread underneath the hand, the hat can be pressed on the crown by the fingers, the thread supporting the hat. The effect is that the hat appears to adhere to the finger tips.

What Every Conjuror Should Know

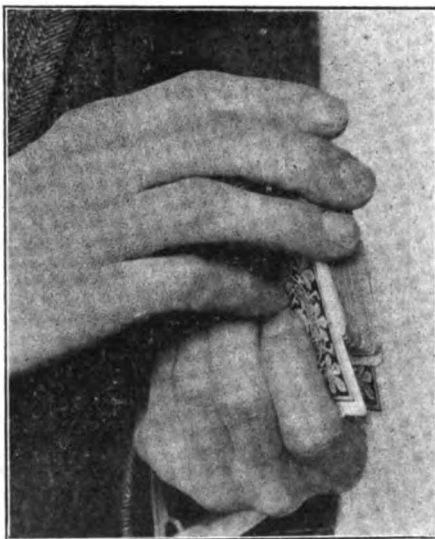
IV. How to Make a False Shuffle

Selected and edited by Ernest Evangeline



HE selected card is brought to the top of the pack by any method. Take the pack in the left hand, holding it upright on its side, the edges of the cards resting on the palm, the four fingers (which should be slightly moistened) being at the back or top, and

the thumb on the face of the pack. Now, with the thumb and middle finger of the right hand (see illustration) lift out edgewise that portion of the cards which now forms the middle of the pack, and drop them by packets of five or six at a time upon *the face* of the cards remaining in the left hand, moving aside the left thumb to allow of their passage. The pressure of the fingers will always keep the top card in its place, however many of the remaining cards you lift out with the right hand; and as you only shuffle onto the face of the pack, however often you repeat the process, this card will remain at the top. If there are three or four cards to be kept in view, it makes no difference in the mode of operation, save that you must treat those cards throughout as the single card, and keep them together.



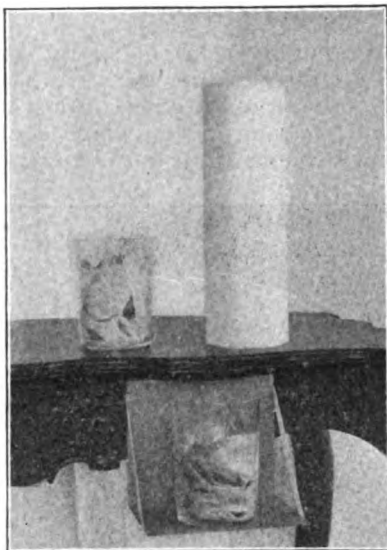
HOW TO MAKE A FALSE SHUFFLE

THE MAGICAL REVIEW

Current Tricks and Conjuring Methods for Busy Amateurs and Professionals

HANDKERCHIEF COLOR CHANGE IN GLASS

Mr. L. B. Burrow, in an American contemporary, develops a good idea as an aid to the 20th Century Flag and Handkerchief trick, or for the change



HANDKERCHIEF COLOR CHANGE

of color of handkerchiefs, etc. Use two tumblers (alike) and having perpendicular sides, a paper or cardboard cylinder through which the tumblers will slide easily but not too loose, and a table with a servante on back. Place the tumblers and cylinder as in illustration, the tumbler on the little shelf containing a red handkerchief and the one on table a yellow one. Show cylinder empty, grasping near the bottom with right hand. While still holding the cylinder, pick up glass on the table and pulling the handkerchief out show both to be unprepared. While holding up in left hand to show it, the right holding the cylinder is slowly lowered over glass on servante, which is grasped by squeezing cylinder, then the hand rises and places cylinder containing tumbler on the table. Right hand now grasps cylinder and with left hand the other glass is let into top of cylinder and allowed to slide down until it almost touches the hidden one, where it is stopped by a gentle squeeze and

the cylinder lifted up, showing the yellow handkerchief having apparently turned red in the process of covering the glass. While the left hand picks up the tumbler to show that it contains a red handkerchief, the right hand lowers the cylinder (containing the exchanged tumbler) onto servante. Cylinder is then shown empty.

THE POLE UN-"COOK"-ED

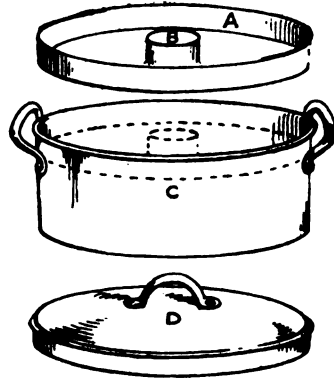
Prof. Leslie, B. S. A. M., by courtesy of Max Sterling

I will endeavor to describe a little improvement on the old pudding sauce pan which may prove useful to a few of my magical confreres. I have worked the trick in the following manner for some time past, always with gratifying success. Requirements and cost are altogether small in proportion to the

value of the effect. First procure a large tin saucepan or stewpan, about 25c. Take it to a tinsmith and get a tray 3 in. deep fitted in, with a little cup in the center. A glance at Fig. 1 will convey the best idea of what is required. The pan itself is loaded with a quantity of oranges or other articles intended for distribution, and topped with handkerchiefs or flags, a coil, etc., and in the middle a giant "Barber's Pole," sold by most dealers at 75c or \$1 each. The upper tray is now fitted in the top, with a small quantity of ether, containing a piece of metal potassium placed in the center raised cup. All preparations are now complete, and the lid is rested cross-wise on the stewpan.

After performing a general program, leave is asked to retire to allow of a change of costume, stating at the same time it is your intention to give a conjurer's idea of how Dr. Cook discovered the Pole. You then leave the platform, and in a few seconds return garbed as the conventional French cook in white jacket, apron, cap, etc., and carrying stewpan in both hands. You now proceed with the regular "Pudding-in-the hat" process, placing the usual ingredients into the pan, mixing with water

poured from a glass jug. When sufficient fun has been obtained from the humorous lesson in cookery, a further quantity of water is allowed to flow into the center cup, and it bursts into flame. As a suitable extinguisher the lid now covers the pan, fitting closely into the tray containing the pudding mixture. The pistol is fired, and lid is removed, carrying with it the tray, and the Pole is produced several feet in height un-"Cook"-ed. This is followed by the rest of the productions, and finished by distributing the fruit or bon-bons to the audience. Of course, the presentation must be made in a broadly humorous manner, with appropriate comical patter suggested by the title given. As a rough guide, shape jokes in sequence around this skeleton: "A certain, or rather, uncertain cook went on a voyage of discovery. Appropriated any materials, found himself in hot water, burned his fingers, but discovered a pole, if not the genuine, at least to his own satisfaction, and I trust it is illustrated, uncooked, to yours," etc.



A. Tray fitting top of pan. B. Cup to hold ether and potassium. C. Body of pan holding production. D. Lid.

THE CAPTAIN CARD

For a London paper The Great Maurice has prepared an original card trick called "The Captain Card." The conjurer has a card selected and returned to the pack. The pack is well shuffled and dropped into a hat. After that, the patter is as follows:

"Ladies and gentlemen, I am going to attempt rather a difficult trick, and it will help me if you kindly exercise your powers of imagination. I want you to imagine, if you will, that this hat is a ship at sea, and the cards are the ship's crew. Further, will you also imagine that the sea is rather rough—I am sorry to call up any unpleasant memories of bad Channel crossings—perhaps it will assist you if I just show you how a ship dips and tosses in the waves." (Here the conjurer shakes the hat up and down in imitation of a ship at sea). "Now I am going to ask you to imagine the sea is so rough that the crew decide to take to their only boat. We must imagine that the

table is the boat. The crew launch the boat and scramble into it anyhow." (Here the conjurer throws the cards out of the hat on to the table.) "But, of course, the captain of the ship, being a good captain, would not desert his ship, and therefore remained until the last moment, and you can see for yourselves that he is in the ship still. What card did you take, sir? The three of spades? Well, we must call that the captain card, and you will see that the three of spades is still in the hat." (Shows it there, and then removes it, thus showing that it is the only card retained in the hat.)

When the card is returned the conjurer brings it to the top of the pack and palms it off. The pack can then be given out for shuffling. When it is returned the conjurer holds the hat in his right hand and thus easily conceals the card which is in that hand, and gets the chooser of the card to drop the cards into the hat and to shake the hat, so that the cards are obviously mixed up. It will be quite an easy matter to slip the palmed card into the hat directly the hat has been turned over and the other cards have fallen from it.

A NEW RISING CARD EFFECT

This exceptionally attractive sleight will appeal to all on account of its simplicity. It is taken from an English contemporary.

Performer squares up the pack, and placing the forefinger of the right hand upon it the chosen card rises up clear of the pack, clinging to the finger as though to a magnet. Left hand then removes the card, and hands it for examination.

The secret is simple, and is revealed by the figure. The little finger of the right hand is slightly moistened and pressed on the back of the card, when the card will rise with ease. When the left hand is about to remove the card from the right, care must be taken to close the little finger, so as to give no clue.



NEW WATER TO WINE TRICK

This clever version of the ever popular water to wine illusion is the invention of Will G. Perkins, and was published in an Australian paper.

An ordinary letter envelope is shown empty. It is then sealed and held length way up, top cut off and glass of water (which performer drinks some) poured in envelope. One bottom corner of envelope is cut off and water allowed to run into glass changed to wine. Silk flags and flowers are then produced from the envelope.

Get two envelopes, cut front off one and just tip the edges with gum and stick on front of a second envelope, previously placing in a few silk flags and spring flowers. In most envelopes the flaps are not gummed down to the corners; if so, put a little gum right along flap and allow to dry, and when sealing up be sure to damp right along flap, corner to corner. Put a few grains of Condy's Crystals in one corner of the envelope proper.

Show envelope (apparently) empty, seal up. Hold end ways up, and cut top off (not end where crystals are). Show and sip glass of water, pour in envelope portion containing Condy's Crystals. Place glass on table, wave hand or wand over envelope (this will allow crystals to melt and discolor water). Hold envelope over glass and cut one corner of envelope to allow colored water to run into glass. Now produce silks and spring flowers.

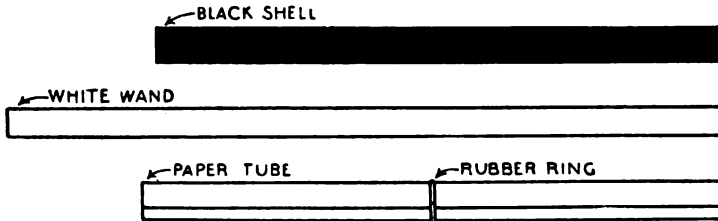
ANOTHER SUBSTITUTE FOR THE PISTOL SHOT

Mr. Will Cook, a well-known magical artiste, introduced a motor horn as an effective substitute for the conventional pistol shot at a recent seance of the British Magical Society. Its use, however, is not recommended by any performer less clever in handling comedy.

A COLOR CHANGING WAND

This very subtle and baffling color change of a wand is the invention of an Englishman, Mr. A. A. Alldrick, and was recently described in a London paper. A black wand is pushed through a paper tube, two and one-half inches shorter than itself, coming out at the other end white.

An ordinary "disappearing" wand is used, made of a tube of white glazed paper to match your regular black wand in thickness and length, with solid wood for about an inch on each end, the glazed white paper being wrapped over the wood ends. A hollow tube of black glazed paper is made to fit neatly over the white wand, but two and one-half inches shorter. The white wand with the black shell over it, pushed to one end, is put behind something on the table so that the white end cannot be seen. Your regular black wand is placed in your inside coat pocket, or elsewhere.

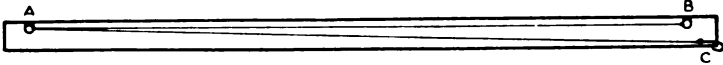


A COLOR CHANGING WAND

A piece of white paper a quarter of an inch longer than the black shell, is rolled up into a tube, in view of the audience and secured with a rubber ring. The wand is picked up so that the hand hides the white end. It appears to be the performer's regular black wand. The wooden ends permit it to be struck against a plate or something to prove it solid. The paper tube is held between the first finger and thumb of the left hand, with the little finger over one end. Insert the faked wand into the open end of the tube. As soon as it is inserted, the white wand inside the outer black shell can be allowed to slide through, the little finger over the end preventing it from coming out at the other end of the paper tube. The thumb and finger of the left hand can now grip the wand and shell, leaving about half of the black wand to remain visible. Remove the right hand from the tube and draw attention to the fact that the solid wand has been pushed in about three parts of the way. With the right forefinger push the black shell slowly into the tube and allow the white wand to come out at the other end. The wand will appear to change color as it goes through the tube. Pull white wand out, show hands empty, pass the wand through the tube once more to prove tube empty and then crush tube (and black shell) and throw it out of sight and reach. Wrap white wand in newspaper and crush paper and paper wand to a small ball, which is in turn thrown aside. Solid black wand can now be produced from pocket or in any manner desired with suitable patter and explanation.

RUSSELL'S HANDKERCHIEF VANISHING WAND

W. A. Russell has originated a simple but effective handkerchief vanishing wand that deserves more than passing notice. It consists of thin brass tubing enameled black with open ends, and is described by the inventor in the current issue of an American contemporary.



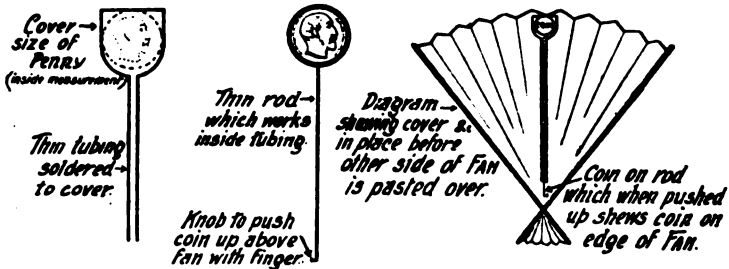
RUSSELL'S HANDKERCHIEF VANISHING WAND

A and B are two small brass rings, soldered inside the tube. A cord elastic fastened securely to B runs freely through A and is tied to C, a small minnow fishhook filed clean and smooth. A handkerchief can be vanished by merely passing the "loaded" end of the wand over it. Possibly the most artistic effect is to hold the handkerchief in plain view in the left hand, with the center drawn through the fingers to the back of the hand. The wand is applied behind the hand and the handkerchief apparently vanishes through the palm.

A COIN PRODUCING FAN

By courtesy of Max Sterling

In the first place allow me to give credit for this effective piece of apparatus—as far as the central idea is concerned—to the "Coins, Glass, and Fan," described by Robertson-Keene in his "More Novel Notions." I have tried the hinge for the coin which he suggests should be fastened to the fan, and found that if not given the necessary "jerk" would frequently fall behind the fan and make matters a bit uneasy.



A COIN PRODUCING FAN

I, therefore, have made and used the improvement I now describe, and find it not only safe and sure, but possessed of other advantages, as any number of coins could be produced, and, if desirable, left on top of the fan.

The idea is this: I have a small cover of tin, made to exactly cover a penny or other coin to be used. This has one end open, the sides are closed, and the bottom also closed, with the exception of a small hole in the center to hold the rod, which will be explained later. The cover is exactly the width of a penny, i. e., when placed over the penny. To this I have soldered a small thin tube exactly the length of a fan, and which is fastened at its lower extremity to the handle of the fan behind. So much for the fan. Now the

coin. This is soldered to a thin wire rod, which will just work with ease within the tube, which is fastened to the cover. This rod with the coin is exactly the length of a penny in excess of the tube, so that its end will not project more than the length of the fan, when open. I fasten the cover and tube on the center of a fan lengthwise, and then paste over this another fan exactly the same as the first one, so that whichever way the fan is turned, either back or front, is alike. This, I may say, is not pasted over the top of cover which holds the coin. The coin fastened to the rod is then inserted, and will lay in position inside its cover until required. I may further say that at the end of the rod with the coin I have a minute knob to facilitate the working of the operation. It will be seen, therefore, that the fan can be practically closed and opened out and shown both sides, but with a little flicking or fan movements, the knob can be pushed up with the finger which is holding the fan handle behind and so produce the penny or coin on the edge of the fan. This can then be pushed down in the action of taking a coin off, and is so ready for the production of another coin. The coin is held on top of the fan until required to be pushed down again by the tip of one finger, which, as above stated, is holding the fan and fanning.

I think this way is better than having a hinge to the coin, as the coin will keep a firm position until ever you wish to remove (?) it.

THE MAGICAL MARKET

Latest Tricks, Sleights and Apparatus From the Conjuring Shops

PUBLISHER'S NOTE—All tricks, sleights and apparatus reviewed here will be considered strictly on their merits, no effects being described as being possible that cannot actually be obtained. The secrets involved in these new tricks, of course, cannot be given.

DELAND'S PERFECTION CHANGING CARD

This latest production of the world's greatest inventor of card tricks is the most perfect and artistic of all his wonderful creations. A ten of spades actually melts into a ten of clubs and back again while held by the performer at finger tips. An entirely new principle involved. No holes or flaps in card. Back can be shown at any time. Made of celluloid. One of the most satisfactory tricks ever offered to the public. Price 50 cents.

ANOTHER CARD TRICK

Another new trick from London is, "The Baffler." Two selected cards are covered with an empty handkerchief and given to a member of the company to hold. Then the performer takes any two cards from the pack and fixes them in a clip on the cork in a bottle. At command the two cards leave the handkerchief and appear in the place of the two cards on the cork in the bottle. The handkerchief is shaken and shown to be empty. The cards previously placed on the cork are nowhere to be seen.

REAL EGGS FROM A NET BAG

A new trick recently offered in London is named, "Materialization of Real Eggs in a Net Bag." The performer introduces a net bag having a measurement of 9 inches square. The bag may be handed to the audience

for examination since it is innocent of anything in the shape of preparation. Holding it in front of him, the performer gives the bag a gentle shake, when an egg is seen to appear in one of the bottom corners of the bag. This egg is removed, the bag shaken again, and another egg appears. The producing process is carried on until six or eight eggs have been obtained, when the bag is again given into the hands of the audience, who fail to discover the secret of the "mystery."

A MONTH OF MAGIC

All the Magical Entertaining News Without Prejudice or Personal Criticism

ACKNOWLEDGEMENT—Besides regular and special correspondents in New York, London, Boston, Philadelphia, Chicago and San Francisco, and occasional correspondents all over the world, MAGIC's news service is obtained from the leading daily newspapers, and the theatrical and vaudeville press as represented by The Billboard, The New York Clipper, Variety, The Player and The Show World. And last, but not least, from our esteemed contemporary, The Magical World.

ACCURACY—The Publisher desires to make this magical news service dependable, and will be grateful when his attention is called to any misstatement of fact or errors of any kind.

ADDRESS ALL CORRESPONDENCE TO F. T. Singleton, Publisher, 3619 Thompson Ave., Kansas City, Mo., U. S. A.

MILWAUKEE NOTES

By Ora S. Harnas, Special Correspondent

MAGIC's correspondent has just returned from a pilgrimage to the shrine of Louis C. Haley (at Madison), that veteran magician and author of the famous book, "The Dramatic Art of Magic," which was received so well. Mr. Haley is in very poor health, compelled to abandon his magic and music entirely for the present and is not looking on the bright side of life just as he might.

Madison has several magical enthusiasts, foremost among them being Emil Fauerbach, Ed. Swain and Walter Fischer, who are always on the lookout for something new in their line and were, of course, much impressed with the magazine of wonder, MAGIC.

RUSH LING TOY AND CO. were at the Majestic (Madison) week of March 27, presenting their mystery act entitled, "A Night in the Orient." Many of the illusions are the invention of "Rush Ling" (Mr. W. A. Randall), whose "upside down" is of an entirely new and novel principle. Mr. Randall is a gentleman and if he comes your way don't fail to see his act and call on him. He will treat you more than right as he did the representative of MAGIC.

BOTZ, a product of Milwaukee and a magician who is making a name for himself, was at the Columbia recently, where he made a big hit with his pure sleight of hand, handkerchief work and flag production.

HENDERSON, a wielder of the magic wand, kept them all guessing at a minstrel show given at the Y. M. C. A.

A State "Brainstormer's" Convention was held here recently. "The power of communication with the spirit world is scientific rather than religious,"

says their leader. Some of the professional mediums have the "communication" business down to a science.

The act of HAYMACK at the Majestic might be classed as one of the "allied arts" of magic. It consisted of lightning changes, magical appearances and vanishes and a bewildering succession of surprises that kept the audience in a constant amazement.

He works alone, using full stage with trick furniture and a complicated "break away" case which develops into a dummy while Haymack makes a complete change of costume during the few seconds that the attention of the audience is attracted by the opening of the trick case.

MCCORMAC & WALLACE at the Orpheum house have a novel ventriloquist act using four figures, chief among them being an old man "who" keeps the audience in a constant uproar of laughter.

The public Library here contains 20 volumes on magic including some very old and rare books, a donated volume of "Tricks," a monthly magazine long since discontinued.

CHAS. WEBER ADDS NEW FEATURE TO HIS ACT

CHAS. D. WEBER made a tremendous hit with his eccentric juggling, being every bit as clever as that great juggler, W. C. Fields. He keeps everyone in splendid humor and does some difficult tricks with great ease. He certainly has some act and deserved all the applause he received. He has just added a harem skirt to his wardrobe, which makes his act more of a "riot" than ever, but not the kind of a riot that some of the first of these freaks of fashion received.

ELMINA AND GREGOIRI at the Empire last half of the week of Marco 20. They do a novel balancing and juggling turn, using all the theater "props" lying around loose, featuring the balancing of an ordinary lounge while performing on a ladder.

LA PETITE MAGICIENNE

Grace Hazard, in her great opera hit at the Victoria Theater, New York, recently, introduced some very startling magical features in her act. She produces several sensational transformations—a long staff is changed into a clothes rack, on which to hang the numerous costumes which are changed with lightning like rapidity. A fan changes to flowers. A basket of roses into kilt jacket of a Scotchman, and lastly, the sudden appearance of a drum from which she extracts as much noise as Fritz Scheff from the real article. Hereafter she desires to be called "La Petit Magician."

THE GREAT LEON was recently at the Odeon Theater, Y. N., duplicating some of Thurston's illusions.

HAL MERTON, the magician and ventriloquist played recently in San Francisco.

HORNMAN was at Proctor's One Hundred and Twenty-fifth Street Theater N. Y. with a new program recently.

WAGSTAFF, magician and illusionist, was at Mount Holly, N. C. recently with his mystery and illusion show.

GERMAIN performed before the Milwaukee Auto Club recently, and the fact that he had the undivided attention of the entire company of this "worldly wise" assembly is proof enough of his ability to entertain. "His work was superb, his patter chosen and his appearance pleasing," was said of his entertainment.

NELLO, juggler, was at the S. & C. house, Milwaukee, week of March 19. His act pleased.

MENETEKEL, THE MYSTERY OF BABYLON

The baffling European illusion, Menetikel, the mystery of Babylon, introduced by William Bevol, was at the American Music Hall, Chicago. Upon a drawing board, hung in the middle of the stage, an ordinary tennis ball, covered with ink is placed. Any person in the audience may choose a name, and immediately the ball will write it.

EARNEST HIPKINS, known to magic fame as "Earnesto," is night clerk at the Reeves Hotel, New Philadelphia, O. He recently did some of his magic and handcuff work at the Band-Elk's minstrel show.

MILDRED AND ROUCLERE will finish their most successful season April 29. They have leased their hotel at Ridgewood, N. J., and will be at their new home in Bogota, N. J.

PROGRAMME OF CHUNG LING SOO

By Max Sterling, Special Correspondent

Seen at the Grand theater, Birmingham, England, February 25th, 1911. Chung Ling Soo, in his truly wonderful matinee performances, proves up to the hilt his title of the "Marvelous Chinese Conjuror." More than that, he has demonstrated by overflowing houses the popularity of the "Big Magic Show," at the same time drawing to the variety palaces throughout the land a class of public who have never previously entered a vaudeville theater. The lengthy programme performed entirely by himself and assistants demands more than an ordinary repertoire and comes as a revelation to those who believe a professional limited to a 15 minutes' show. There is more real magic in this single entertainment (worked entirely in silence on Chung Ling Soo's part) than in any dozen average programmes now before the public. It is impossible to detail all the effects in their respective perfection, but a small idea may be gleaned from the actual programme. The performance is given in the following order:

PART I.—The demon smoke—Mystic change of water and ink—Enchanted knots and rope—The phantom egg and handkerchief—With a piece of paper—The wandering milk and wine—Where did it come from?—The charmed dove and bouquet—The rice of the mandarin—Sun and moon—Mesmerised cards—Something from nothing—Unlucky finger rings—A chain of handkerchiefs—The traveling cannon ball—Aerial catching of gold fish—Misfortunes of a watch—A knotty problem—The creation of flowers—The girl who changes to an orange tree.

PART II.—The flying handkerchief—The flags of all nations—Aladdin's lamp—How to make coffee—Fairy casket of balls—The flight of the canaries—The escape of a penny—A bottle of ale—The unfortunate sunshade—The drum of the Geni—Egg production extraordinary—The omelette—Sword walking—The Chinese linking rings—The human volcano—A living target—The bewitched dice—The birth of the pearl—The crystal lamp of enchantment—The mystic cauldron.

A FLOATING MAGIC THEATER

Translated from *Das Programme* by Harry Houdini

The idea of building a theater like a ship, independent of halls and permanent buildings, has already been realised by the father of Willi Agoston; he acquired such a vessel, in 1872, from the old Circus Lend, and he named it "The Floating Palace." It accomodated 1500 people. Later (1905) a similar ship was launched in Hamburg Yard of Blohm and Voss; it held 1200 persons and was destined for America. Now the Rheinische Ruhr Zeitung speaks of a floating Magic theater, for the building of which the well known magician, Bellachini, has already got interested parties. The ship, which will visit the larger towns on the Rhine, between Strassburg and Rotterdam, it is said, will be a large wooden building on iron pontoons, replete with every comfort of modern times. Outside of the space occupied by the theater, there will be a first-class restaurant, which will be under separate management from the theater, and which is already let. The constructional costs of the interesting Magical theater will amount to about one and a quarter million marks. The auditorium will seat 1000 people. According to the paper above mentioned, a meeting of the interested parties, to further discuss the scheme, was held on the 13th instant, at Ruhr.

A NEW SPECTACULAR MYSTERY ACT

"Satan's Defeat and the Resurrection" is the name of a new mystery act just finished by William Schumacher. The act is claimed to be founded on the feats of the Oriental Hata Yogi, who were adepts in producing spontaneous creations. It is the more mysterious from the fact that no glass or other illusions are used.

It begins by showing the creation of a woman from nothing by his Satanic Majesty. He then places her upon the altar and cremates her before the eyes of the audience without concealing or lowering the lights, until nothing is left but a tray of ashes. An angel suddenly appears and commands Satan to restore the woman to her original form and life. It is upon his failure to obey this command that brings about a series of brilliant happenings. This is the Resurrection. "The end crowns the work," for the woman at the end appears full of life and beauty.

W. H. B. MASON, the well known Denver magician, says of the Selbit's spirit paintings that it is "the greatest spirit mystery ever shown in Denver—the best ever put on the public stage anywhere."

MARTINELLE has a "Phroso" act. Was at the Palace, Philadelphia. Used two girl assistants. Emerges from a packing box and works through the audience. For the finish he is placed back in the box and "comes to life" before the lid is put on.

CLEOPATRA is an Egyptian enchantress and wonder worker presented by Professor Leanjeant. Now playing dates from Chicago to New York. Will go to London in June.

J. W. COOPER is presenting a novel ventriloquial sketch, "Fun in a Barber Shop." Five dummies are used in a setting representing a barber shop.

CHARLES CARTER, now touring Scotland, will pay a short visit home soon.

FRED W. MORTON, at the Victoria, Philadelphia, played the mouth harmonica and tore designs in paper.

A TRICK GAMBLING EXPOSE ACT

J. P. Quinn, at the Grand, Hamilton, O., a reformed gambler, thoroughly exposed the various methods, tricks and deceptions practiced in gambling. He illustrated his statements with practical gambling devices of various sorts. The act, aside from its novelty, possessed educational and reform features which deserve approval.

FANNY RICE, miniature mimic stage, at the Dominion, Ottawa, Canada.

MORTON AND MORTON, lightning crayon artists, at the Savoy, New York.

MYSTERIOUS MOORE, magician and illusionist, at the Dominion, Ottawa, Canada.

D. J. POWERS, ventriloquist, is featuring Paulina, whose impersonation of a big wax doll is letter perfect. An electrical storm at sea is introduced in the act. Recently at the Grand, Hamilton, O.

LONDON NOTES

From Correspondence of Harry Houdini, by permission

CARL HERTZ, for the next six weeks, is playing the English provinces, with companies of his own, playing the music-halls on percentage. At the present time, there is a controversy on, between Williams and Hertz, as to who is the originator of the "Merry Widow" illusion; perhaps the thing will be brought to an arbitration committee, and perhaps not.

DE BIÈRE is at the Alhambra, Paris.

ALEX WEYER, the Continental magician, was over in London for 24 hours, and has gone back to Germany. He is booked for an opening, in June, in one of the prominent London Halls. Weyer is a wonderful magician and producer; he is assisted in his performance by his beautiful wife and two children. I am certain that he will make good in England.

THE ZANCIGS have arrived in London; they are very busy advertising new material, but, up to date, have not appeared anywhere.

I saw the opening of Maskelyne's introducing his "Rope-tying Cabinet Mystery," which he presented during his controversies regarding the Davenport Brothers. I believe I was the most interested spectator in the audience, as you know the history of Magic appeals to me more than the tricks themselves. I might mention that the world in general has been under the impression that both Davenport Brothers had died. I believe I am the last man who has had a personal interview with Mr. Ira Davenport, as I was his guest for a number of days and spent all the time talking about his past battles. Mr. Fay is also very much alive, and has settled down, a very wealthy man, in Melbourne, Australia.

HORACE GOLDIN is having very expensive scenery painted for his forthcoming production.

CHEFALO AND CAPRETO, the Italian necromancers, are doing a very nice show and, I believe, they have made good; they now call themselves Chefalo and Palmero.

CARLTON, the card manipulator, who played a short engagement at Keith's in America, played Wolverhampton last week and, as a feature, exposed the "Mysterious Cross" trick. He did the trick for four nights, and then announced he would expose it for the Friday evening.

NEW ZEALAND NOTES

By William C. Talboys, Special Correspondent

HASSAN, Indian conjurer, is the star turn on the Fuller Circuit.

FASLOA is the star turn at the Tivoli, Sydney, Australia.

LEIPZIG is a big draw at the Tivoli, Adelaide, Australia.

When Fasola was in Melbourne, he caused a great sensation with his illusion, "The Lion and the Lady." One night when putting on this illusion, the lion escaped and took a walk along one of the main streets. They had a great hunt and captured the lion in a shop.

HOLMES, comedy magician, has gone East for the rest of the season.

W. E. WHITLE, ventriloquist, opens in England, June 12, at Southport.

ANNA EVA FAY, the famous mind reader and cabinet expert, at the Hopkins, Louisville, Ky. Anna has brought suit against Albini for exposing her act.

HOWARD THURSTON finished a three weeks' engagement around Chicago. Phenomenal business was reported, with every body well and happy.

PAULINE, hypnotist, at Pantages, Seattle.

PROF. HALL, magician, at the New Nickelodeon, Boston.

 THE MAXIMUM MIRACLES

At St. George's Hall, Langham Place, London, Mr. J. N. Maskelyne has re-introduced a series of so-called spirit manifestations entitled "Maximum Miracles," with which he created considerable excitement forty years ago. He had no intention of ever introducing these mysteries again, but the controversy he had last year with Sir Hiram Maxim in the Strand Magazine has revived an interest in such tricks, and in compliance with numerous requests he has decided to show some improvements he made in the cabinet manifestations of the Davenport Brothers, the secrets of which he has never explained and no one has ever discovered. Feeling himself hardly equal at his age to the task of manipulating these illusions, he deputed the duty to his son. The manifestations are simply inexplicable and will, no doubt, puzzle the present generation quite as much as they did visitors to the Egyptian Hall forty years ago. The proprietors of the Strand Magazine have reprinted the articles showing the controversy between Sir Maxim and Mr. Maskelyne, in pamphlet form.

 OLD TIME MAGICAL APPARATUS

W. H. H. PUGH, of Burlington, N. J., whose clever apple trick appeared in last month's MAGIC, has been in magic over 50 years. His famous collection of old-time apparatus is known all over the country. A party of Philadelphia magicians recently made a special trip to Mr. Pugh's home to view this collection. It includes apparatus that was used by Anderson, Signor Blitz, Weyman and others. Some of his visitors have funny ideas about magic; one of them some time ago asked him how many tricks he could teach him for 50 cents! This reminded Mr. Pugh of the story of the fellow who asked the door-keeper of a show if he could have a ticket to go in the show without paying. The showman said "No, but you can pay without going in."

THE POST CARD ALBUM is a new electrical novelty in the posing line, consisting of a hugh frame resembling an album. The different poses are shown by the swinging of the door or cover.

HYMACK at the Orpheum, St. Paul.

FREVOLI, shadowist, at the Academy, Chicago.

HERR JANSEN AND CO. at the President, Chicago.

VAN HOVEN, "dippy" magician, at Keith's Philadelphia.

NATE LEIPZIG will reach San Francisco from Australia to start over the Orpheum Circuit.

THE VAN DER KOORS, comedy conjurers, with their famous mind-reading duck, were at the Colonial, New York.

HENRY CLIVE kept them laughing all the time at the Majestic, Chicago.

T. NELSON DOWNS was at the Hamlin, Chicago.

CHASSINO, shadowist, at the Prospect, Cleveland.

MEPHISTO, THE MYSTERIOUS

By Max Sterling, Special Correspondent

Seen at the Alhambra, Glasgow, March 6th, 1911. In this elaborate act the curtains rise on a tableau disclosing Mephisto, attired in the costume honored by his name, supported by several assistants. The setting is entirely black, relieved only by sundry pieces of apparatus.

Fire flies into the air from Mephisto's fingers, and at the wave of his sword two braziers, mounted on graceful tripods, break into flames. A young lady is introduced, and finds aerial support upon the point of a single iron bar. Defying all laws of gravity, she revolves in every direction, with her elbow for a fulcrum. Added draperies represent her as of various nationalities, and a casque, trident, and shield convert her into Britannia on her descent from her mystical voyage. This finished, a tambourine is constructed of loose rings and tissue paper, and a quantity of real flowers are produced from its apparently empty interior and distributed to the public. Standing in the center of the stage is a pillar-box painted in orthodox post-office red. A maiden rushes on to post a letter, followed by Mephisto, who opens the box. This allows it to clear itself of a great quantity of post-cards automatically. These are thrown into the auditorium. A see-saw is constructed, upon one end of which the lady assistant stands, beneath a canopy of drapery. Mephisto, from the opposite end, fires; the drapery falls; the lady gone, to be recovered from the post-box. In the next item three buckets are employed. These are full of water. They empty and refill themselves. Fans and birds are produced from them, etc. Two draped fans permit a third to be fired between them. Next in order is presented a particularly fine illusion. Several boxes are nested one within the other until a miniature case containing a doll completes the series. These are hoisted by chains from the stage, and the lid opened in mid-air to show the contents intact. A pistol shot, and a lady "doll" steps out in place of the vanished interior series. Lady possesses umbrella without a cover. Mephisto produces one from an empty canister, also a quantity of parti-colored drapery. Mounted over the umbrella a cabinet is improvised, from which a "polar bear" breaks out, is caught and led off in chains. An artist's lay figure falls to pieces. The several limbs, etc., are collected and brought to life while laid upon a table under cover of a piece of drapery. A huge phonograph

horn is filled with colored balls, small and in great quantity. A cup of suitable proportions contains a large sphere. The positions are effectively transposed. The best effect is reserved for the finale. In this a lady is cremated without apparent covering, the flames enveloping her full figure. The back draperies are then drawn aside to disclose a magnificent electrical butterfly. The body opens and discovers the lady none the worse. The brilliance of the final tableau is well worth seeing, for it is as unexpected as it is beautiful.

THE GREAT FREDERICK at the Bijou, Savannah, Ga.

ZOMAH presented an almost silent thought-reading act at the Alhambra, London. An assistant passes through the audience to obtain material for tests, and Zomah immediately describes with unerring accuracy the objects held by her assistant.

KELLAR will open a theater to be devoted exclusively to magic, says New York gossip.

SARTELLO at the Auditorium, Lynn, Mass.

ZISKA AND SAUNDERS at the Colonial, Indianapolis, Ind.

SALVAIL, "The Card Sharp," at the Star, Chicago. Few more clever with the cards. Does some wonderful things.

PRONOL, ventriloquial whistler, at Sittner's, Chicago.

HENRY E. DIXEY proved that he has not forgotten all he knew about magic at the Victoria, New York. In his sketch he burlesqued a magician, but his coin and card palming and card throwing was real art.

OWEN CLARKE, who has been on the bill at St. George's Hall, London, for some time will shortly start out at the music halls.

MORTON AND ELLIOTT, musical paper manipulators, will tour Europe for fifteen months, opening at The Hague, Holland.

THE BLUE PEARL

By Max Sterling, Special Correspondent

Seen at Finsbury Park Empire, February 13, 1911. This stupendous and magnificent production, redolent of the Orient, with all its fabled mystery, is by far the most superb magical spectacle ever witnessed on the variety stage of Europe. The cost enormous; detail perfection; stage craft and setting beyond praise.

The "Blue Pearl" is a mystical pantomime phantasy in five scenes. Scene 1 discloses a busy bazaar in the principal street of Benares. Merchants selling their wares, customers buying, Devotees, Fakirs, dancers, natives, guards, etc. The scene had an absolute scent of the East, it was so realistic. In this scene one of the natives gave imitations of animals, etc., very cleverly. Then came Indian dances, an Indian fakir stopped a crowd of Europeans and performed the Egg Bag trick and the Indian Basket trick. In this scene one of the snakes escapes and nearly bites one of the maids, who is saved by the priest, with whom she falls in love. Scene 2 is the interior of the temple of Siva, where priests and slaves are offering jewels, etc., to their god. The Rajah enters on a pilgrimage to see the "Blue Pearl," the eye of the god Siva. He covets the pearl and determines to steal it. Two British soldiers blunder into the Temple and try to loot it, but they are surprised by the priests and slaves, who give chase to the soldiers. The Rajah, finding the

Temple deserted, succeeds in stealing the pearl and escapes unseen. The priests returning notice its absence, and are distracted and appeal to their High Priest, who goes into a trance and sees in a vision the enactment of the theft. Then he instructs the priest to follow the Rajah, get into his service, and steal from him the pearl. In this scene a cauldron emits huge clouds of vapor and on this the vision is seen, as on a lantern slide. Scene 3: The road to Bahar (evening). In this scene there is a procession of animals and attendants, and the full strength of the company is seen, but there are no illusory effects. Scene 4: The borders of the Sacred Jungle (night). The Rajah enters at the head of his caravan, and, seeing as he supposes a roadside fakir, he demands to see his tricks. The fakir performs several tricks, including the rope trick. In this the boy climbs the rope with the rapidity of a monkey, and as soon as he is out of sight the rope falls to the ground and the boy comes running from the back of the crowd, who are watching the fakir. Then the Rajah wishes life brought back to the skeleton of one of his favorite dancing girls. The skeleton at once becomes a beautiful girl, and executes a graceful dance. The Rajah is enraged and tries to kill the fakir, who in his anger causes the Princess to disappear from a palanquin, and the priest snatches the pearl, but is discovered by the Rajah, who orders his execution by having his head crushed beneath an elephant's foot. The slave girl who loves him pleads for his life, but to no purpose. The High Priest (the fakir) at the last moment gives convincing proof of his powers and saves the priest, and the Rajah, overcome with fear, gives up the pearl, which is restored to Siva's eye. Scene 5: The King of Mysteria and his court are entertained in the palace of a famous illusionist, who also uses his power to prevent the death of the King by a desperate anarchist, who forces his way into the throne room. In this scene Sears comes on in evening dress and performs his principal illusions.

His first act is to produce a male assistant from a tub, now familiarised as that of "Diogenes." Then three cylindrical cases are brought forward, each fitting within the other and provided with lids. All are shown empty, and raised in the air. A platform, about a yard square, standing on four legs, is next introduced. This supports four brass uprights and canopy. A fourfold screen is displayed, lifted, and placed completely around the uprights. From this improvised cabinet a girl is produced who executes a Russian dance. Some quick-fire effects follow, in which the lady assistant is put into a trunk and elevated into the air. Sears enters a cabinet at the "Wings," lit by electric lamps, to appear the next instant behind a large fan opened out at rear of the stage. In place of the lady in the elevated trunk, a 500lb. weight is discovered, which a second or two later is burst open to display a small boy within. The lady herself appears in the center one of the three suspended cylinders, while the male assistant appears in the cabinet at the side of the stage recently vacated by the Wizard. The final illusion consists of building a box upon a table, placing an assistant within, and causing the inevitable disappearance.

HERR CONRADI, Berlin's famous magical expert, has recovered from a serious illness.

MASKELYNE AND DEVANT are preparing for another Australian tour.

R. F. MOORE, cartoonist and ventriloquist, at the Bijou, Philadelphia.

HERBERT BROOKS, in his "\$25,000 Trunk Mystery," at the Family, Ottawa, Canada.

MR. "X" is an American conjurer who is meeting with success in the English provinces.

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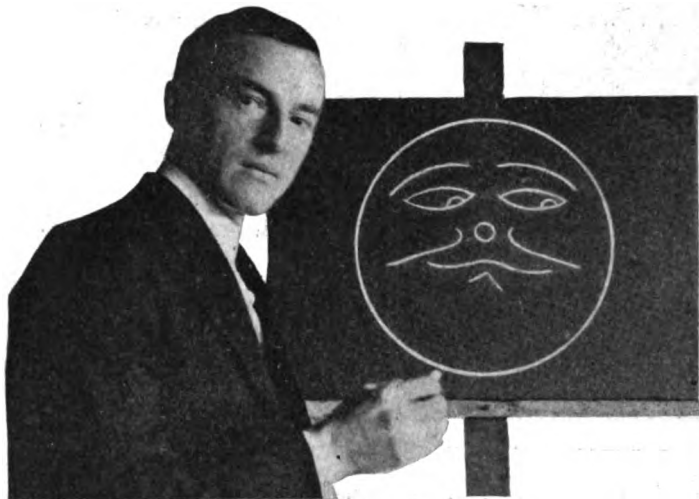
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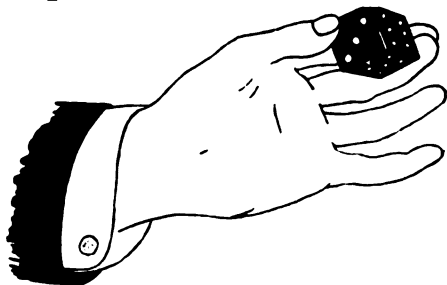
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