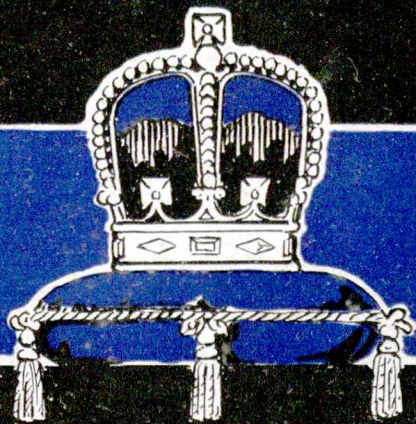
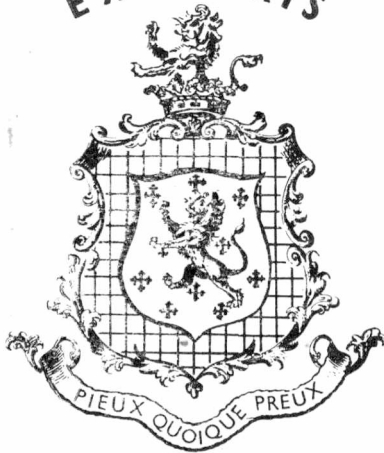


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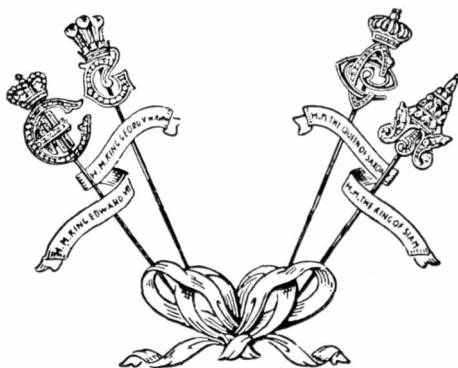
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Mysterious Tricks

BY

HORACE GOLDIN

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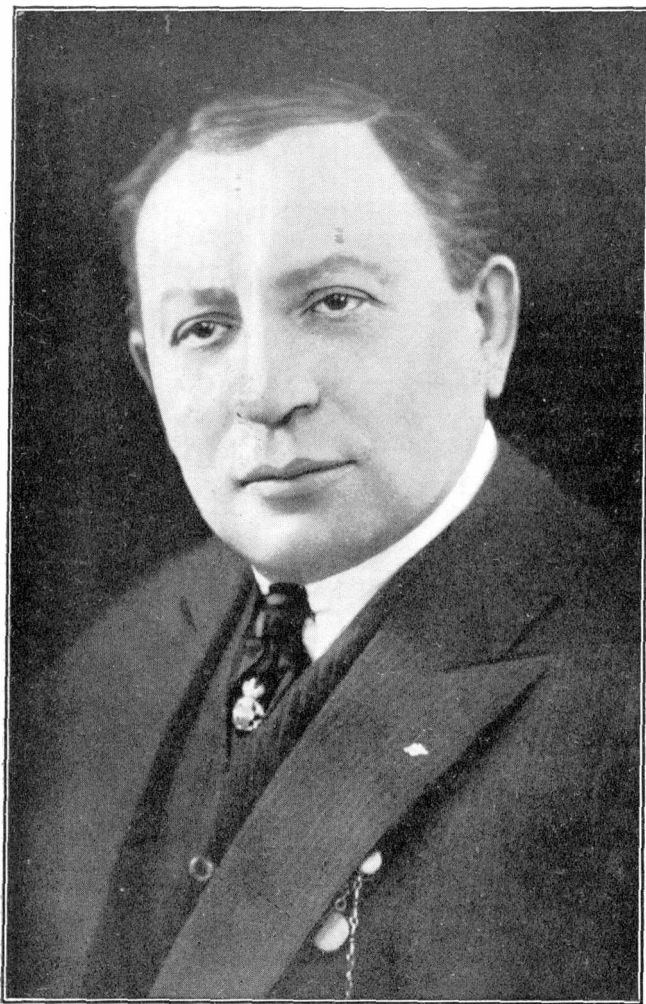
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HORACE GOLDIN.

INTRODUCTION.

IN the following pages Horace Goldin, the Greatest Magician of all Time, the King of Magicians and the Magician of Kings, steps down from his stage and, for the benefit of all amateur conjurers—from the rawest beginner to the most earnest student of the art of magic—shows the way to that fairyland known as “behind the scenes.”

Explorers of that enchanting country will soon find themselves in possession of some priceless treasures, the work of a Master Mind. Horace Goldin is known to the general public as a brilliant Illusionist, but every student of magic knows that this Master Magician is also one of the cleverest Inventors that this world has ever known. His problems are his own, and, therefore, the solutions of those problems are necessarily his own. His would-be rivals may try to imitate some of the illusions that emanate from this bewilderingly fertile brain, but their efforts to fathom the mysteries of Horace Goldin are absurdly futile and, compared with the finished work of the GREAT ORIGINAL their productions are as the feeble flicker of a candle is to the blazing majesty of the sun.

This Magical Genius writes in these pages for those who do not know the A.B.C. of the Art of Magic. Here are tricks which any amateur magician, man or woman, girl or boy, can perform, and every trick is so clearly explained that to follow the instructions of this famous magician is a very pleasurable pastime.

To the uninitiated some of these little magical problems may seem to be very simple things, and therefore it is well to point out that their very simplicity is proof of their great value. Whereas an incompetent artist will cover his paper with lines before he gets the effect after which he is striving, a finished artist will produce a very much finer effect with a few simple strokes.

Therefore, let no reader pass over any part of the contents of this little book as being “too simple”; let him rather be grateful to the author for smoothing away the difficulties that confront the novice who studies the fascinating art of magic.

A word or two of advice to those who wish to study these pages with good results to themselves

A professional magician, a man who devotes the whole of his life to the study and practice of the art of magic, will not present any trick to an audience until he has rehearsed it thoroughly. How much more necessary is it for an amateur, to whom magic is only a pleasant and absorbing recreation, to practice every trick systematically and thoroughly, before he attempts to perform it to any audience. Up to a certain point the art of magic can be learned by anyone—just as anyone can learn how to make a rough sketch, or how to play a simple piece of music on a piano. But beyond that point the lesson cannot be learned from anyone but the performer himself, and the performer cannot be his own teacher until he has mastered every detail of each trick he wishes to perform. He should practice until his hands make the necessary movements automatically and until he can present the trick without pausing for a second during any part of its performance.

When he has arrived at that stage in his studies the novice will probably realise for the first time he has much work to do before he can attain to the expert deftness of the professional magician and, maybe, he will also realise that Horace Goldin, the magician who has outdistanced all his rivals, must indeed be a Super-man, a Master of Masters, a Genius.

Consider any of the tricks explained in this book and then consider that the man who explained it also invented the greatest illusion of modern times, "Sawing a Woman in half," an illusion that has baffled the world. To many a magician the invention of such an illusion would be the work of a life time, but not so with Horace Goldin. This is only one of the many mysteries that he has produced for the entertainment of his vast public, and one is bewildered by the thought that such an inventor can still have the ability to be the great performer of all time. To see a magical entertainment by this Great Master is the finest lesson that any magician can have, and many students of magic make a point of never missing an opportunity of seeing the Great Master's bewildering performances whenever the opportunity offers.

We strongly advise the reader to do likewise. He must not hope, of course, ever to acquire the polished ease with which Horace Goldin presents his many magical problems, but he cannot fail to gain valuable help by a close study of the methods of the most brilliant magician and inventor the world has ever known.

WILL GOLDSTON.



HORACE GOLDIN

THE MASTER MAGICIAN

A FEW HINTS.

It is one thing to know how a trick is done ; it is quite another thing to know how to do it properly, so that it puzzles those who see it.

The tricks which are explained in this little book have been chosen with great care, for I did not want to put the reader to a lot of trouble. These tricks can be performed after a very little practice, but they should not be shown to any audience until they have been rehearsed.

It is a good plan to practice in front of a looking-glass ; then you can see for yourself how the trick will appear to an audience. This method has another advantage. By looking into the glass you will get out of the habit of looking at your hands when you are doing a trick—a fatal thing for a conjurer to do, as a rule, because the conjurer does not want the audience to watch his hands and the audience invariably look in the direction in which the conjurer is looking.

The reader who is going to master these little tricks will have an easy task, but if he wants to get the best effect out of them he should make up some "patter" to go with them. (*"Patter" is the conjurer's conversation.*) The performer should know his tricks and patter so well that he does not have to hesitate for a second during his entertainment.

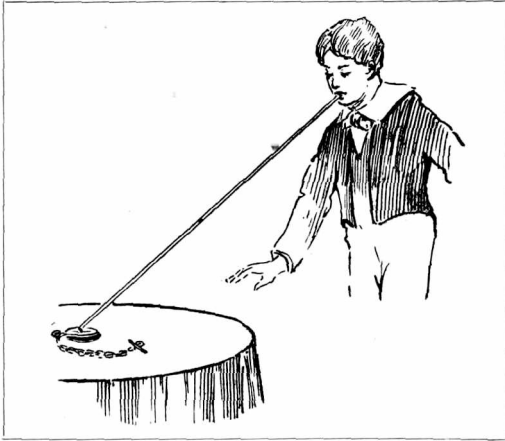
The best way to practice is to begin a trick and go on with it until you reach the point which seems difficult. Then practice that part by itself a few times and start again. You should know the tricks so well that you can perform them without thinking of what your hands are doing ; then you can concentrate on the task of entertaining your audience by talking to them in an amusing manner. The performance should be given apparently without an effort ; then it will be thoroughly enjoyed by everyone.

Whenever I am asked which are the best books to study on magic, I always recommend the works of Will Goldston.

HORACE GOLDIN.

HEARING WITH THE TEETH.

This is hardly a trick. It can be introduced as a puzzle. Ask anyone if he can hear with his teeth and the answer is sure to be "No." Then you assert that it is possible to hear with the teeth and you show how it can be done.

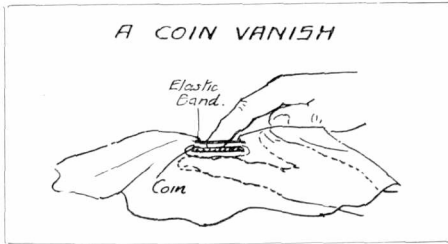


Place your watch on the table and stand a yard away from it. No one can hear the ticking of the watch. But if you hold a long, thin stick in your mouth, and place the other end of the stick on the watch, you will find that you can hear the ticking distinctly.

TO CAUSE A COIN TO VANISH.

One of the easiest ways of causing a coin to vanish is to go out and spend it, but there's nothing magical about that! If you want to surround the disappearance of the coin with mystery, proceed in this way.

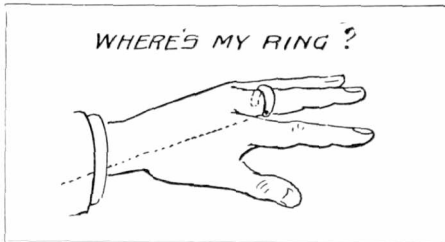
Secretly get hold of a small rubber ring—an umbrella ring answers well for the trick—and hold it in the left hand. Take care that no one sees it. Take out your handkerchief and throw it over the left hand, thus concealing the ring. Borrow a penny and put it in the centre of the handkerchief. As you place it there push it through the ring. In doing this you also push a small portion of the handkerchief with it, and this part of the handkerchief thus forms a little bag in which the penny is securely held. (But the audience do not know that). Now fold over the handkerchief and make a little bundle of it. Then take one corner and suddenly flick the



handkerchief in the air. The coin has disappeared! Put the handkerchief in your pocket and in doing so get hold of another penny. Give that penny back to the man from whom you borrowed it.

THE VANISHING RING.

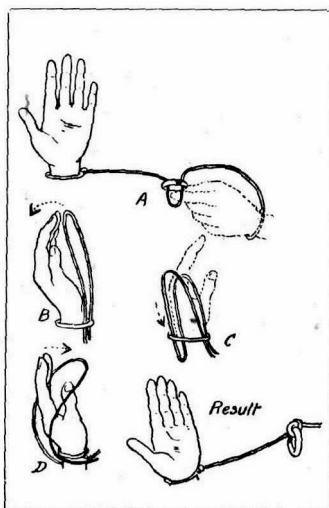
Hold out your hand to the audience and call attention to the ring on your middle finger. The fingers should be closed in while you do this. Then wave your hand quickly and show the audience that the ring has disappeared.



This is a very easy trick. The ring is really only half a ring ; hence the necessity of closing your fingers when you show your hand to the audience ; they must not see under the fingers. The half-ring is attached to a piece of strong cord elastic, the other end of which is sewn to the top of the coat sleeve (inside it, of course). Thus, to cause the "ring" to vanish all you have to do is to open the fingers and let the elastic carry the "ring" up your sleeve.

ANOTHER RING TRICK.

This is a capital little trick. The only articles required are a yard of thin string and a ring, and as both of these can be borrowed, it is obvious to the audience that they are not prepared in any way for the trick.

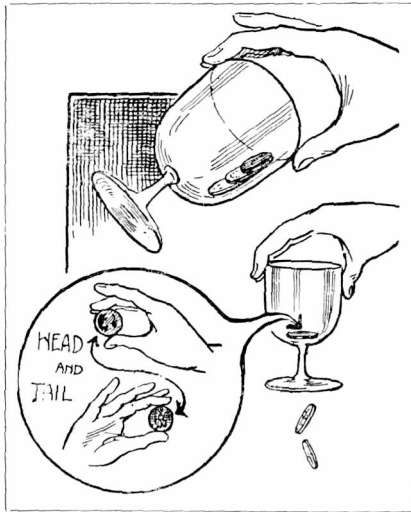


Ask a boy to assist you. Tie the string to his wrists, leaving about two feet of the string between the wrists. Now ask the boy if he can thread the ring on the string without untying that part of the string which goes round one of his wrists. When the boy has given it up you do the trick, and as it is very easy to do when you know the way you can throw a large handkerchief over the boy's hands while you do it, so that the audience do not see how you do it.

This is what you do. Take up a little loop in the centre of the string and pass it through the ring. (See Fig. A in the illustration). Enlarge this loop and pass it under the string which is round one of the wrists. Then pass the loop over the hand. (See Fig. B which also shows the direction the loop should take). When the loop is over the hand pass it under the string round the wrist once more and bring it right over the hand again. (See Figs. C and D.) The result of these movements will be that you have not only got the ring on the string but you have also tied it there, and you can pull the knot open to let the audience see that it is a real knot.

THE PENETRATING PENNIES.

The effect of this trick is very mysterious. You borrow a large wine-glass and place three pennies in it. Then you give the glass a shake and two of the pennies fall through it, and the audience see that there is only one penny in the glass.

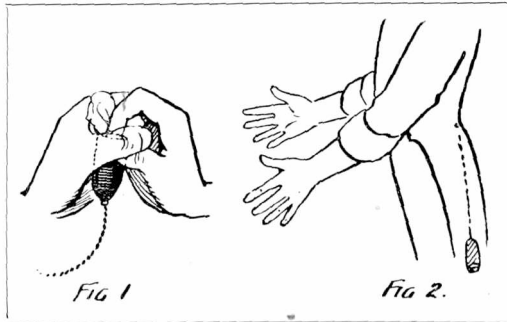


The coins are specially prepared for the trick. One of them is a little smaller than an ordinary penny. Hold the glass nearly horizontally—the illustration shows the right position—and place the small penny near the bottom of the glass. The other two pennies are known as “shell” pennies, being ordinary pennies with the “inside” removed. One of these fits over the penny you have put in the glass, so you lay it half over the penny. The second “shell” penny fits over the “shell” penny which you have put in the glass. Thus, when you give the glass a little shake and hold it vertically the first “shell” penny has fitted over the bottom coin and the other “shell” penny has fitted over the two, and thus the audience see only one coin.

At the beginning of the trick you secretly got hold of two real pennies and hide them in the hand holding the glass; those are the two pennies which the audience see falling through the glass! Then you can show the audience the glass; apparently there is only one penny in it.

THE VANISHING HANDKERCHIEF.

Having shown a small silk handkerchief you roll it between your hands for a moment and then open your hands. The handkerchief has vanished!



To perform this trick you use a "handkerchief vanisher," which is a small tube, closed at one end and fastened at that end, by a piece of strong cord elastic, to the back of the waistcoat.

When you are rolling the handkerchief between the hands you are secretly working it into the "vanisher" and when it is all in you merely have to open your hands and the "vanisher" takes it out of sight. If you are wearing a coat with tails the "vanisher" can hang down under the tails.

Another good way of fixing the "vanisher." Sew a small ring to the centre of the waistcoat. Pass the free end of the elastic through the ring and then round the body, finally attaching it with a loop to a button. Then, if you pull out the "vanisher" you are ready to do the trick; when it is released the "vanisher" flies to the back of the waistcoat.

A THOUGHT-READING TRICK.

Ask a boy to assist you in this experiment. Instruct the boy to sit down, close his hands, and rest his hands on his knees. Then hand the boy a sixpence and a penny and tell him that he is to put the sixpence in his right hand and the penny in the other hand. While your back is turned the boy is to think hard of one of the coins and while he is thinking he is to hold the hand containing the coin of which he is thinking close to his forehead.

Turn your back on the boy and wait a few moments. Then tell the boy to put his hand back in its original position. Turn round, face the boy, and look into his eyes. You can then tell the boy of which coin he was thinking.

Most of this little trick is just showmanship; in reality the trick is very simple. The hand which the boy holds to his head will

be slightly paler than the other, and so, when you turn round you merely glance for a second at the hands, and you have done the trick !

MORE THOUGHT-READING.

Put a dozen pennies on a plate. Hand them to a member of the audience with the request that one may be taken from the plate. Ask your assistant to mark the penny and then pass it round to other members of the audience so that they may see the mark and remember it. When this has been done pour the pennies from the plate into a hat and drop the chosen penny in among them. Shake the hat so that everyone may know that it is impossible for you to know the position of the chosen penny. Then ask all the members of the audience who saw the penny to think hard of its appearance. Dip your hand into the hat and take out the chosen penny.

This is easy, because the penny will be slightly warmer than the others which, you will remember, were on a plate. That was why you used a plate—to keep the other pennies cold !

THE VANISHING CIGARETTE.

Light a cigarette, take a few puffs, and then, closing your left hand, quietly put the lighted cigarette into that hand. Open the hand and the cigarette has vanished.

This trick is similar to that of the vanishing handkerchief, but instead of a tube large enough to contain a handkerchief you have a small, tapering tube of tin, fastened to your body with a piece of elastic. The "vanisher" is held in the left hand and the cigarette is pushed into it ; the "vanisher," being tapered, holds the cigarette securely.

A HOLE IN THE SLEEVE.

Throw a penny down the left sleeve of your coat. Bend the arm, so that the hand points upwards, and ask someone if he can see a little hole in the sleeve. The answer will be "No," because there is no hole there. Yet you pretend to draw the penny through the imaginary hole, and you openly show the penny and drop it on the table.

This is not as difficult as it seems, because you prepared for the trick by fastening between two of the buttons on the cuff of your coat sleeve. When you bent your arm you secretly pulled this penny out of place with your right hand, and it was this penny which you produced from your elbow ; the other penny remained in your sleeve. Of course you must take the first opportunity of getting rid of this penny, so that the audience do not see it.

THE FOUR COINS.

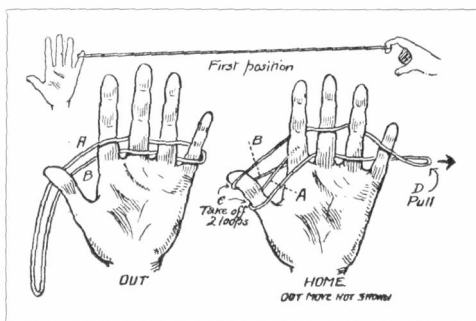
Borrow four sixpences, or show four of your own. Open your hands and hold them about a foot apart. Ask someone to put a sixpence into each hand. Close your hands and ask your assistant to put the other two sixpences on the nails of your two middle fingers.

Tell the audience that the little feat you are going to attempt is difficult and you are out of practice. Hold the hands farther apart and make a throwing motion with them. The two sixpences fall to the ground, and the trick appears to have failed. Say that you will have "another try" and ask your assistant to replace the two sixpences on your finger-nails. Hold your hands apart and give a sudden upward motion with them. Then open your hands and show that you have three sixpences in one hand and one sixpence in the other. One sixpence appears to have travelled across invisibly.

The trick was really done when you made the "mistake" at the beginning. It was not really a mistake. Unknown to the audience you opened one hand and allowed the two coins in that hand to fall to the floor. You also secretly opened the other hand, taking in the sixpence on the nail and closed the hand. The audience thought that the two coins which dropped were the two which had been placed on your two finger nails, but the audience were wrong! The two coins were picked up and placed on your finger nails and so, at the next attempt, all you had to do was to open your hands and take in the coins. Then you had the coin in one hand and three coins in the other.

STRING MAGIC.

This most entertaining trick is very little known, and may be performed at close quarters, and repeated with perfect safety.



The conjurer begins by putting the loop of string over his left little finger and holding out the loop with his right fore-finger. He now laces the string over his fingers in the way shown in the illustration 2nd position. When he passes the loop round the thumb he gives it a half turn to the right, making the strings cross. (See illustration of 3rd position). Now, if the thumb is slipped out of the loop, the string can be drawn clear away from the hand, leaving the hand at the little finger. The main thing to remember is that the string is laced on the fingers in such a way that the strings cross between the fingers. The directions shown in the illustrations must be followed exactly, or the string will remain fast on the hand.

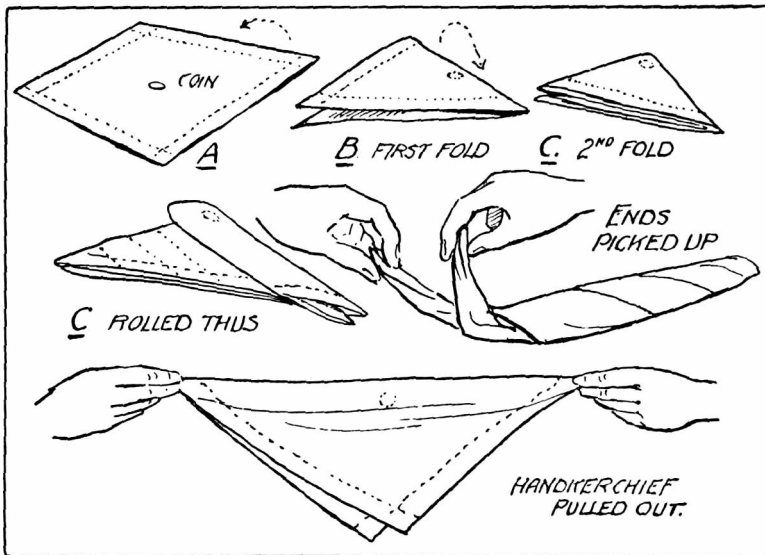
THE LATEST DISAPPEARING SIXPENCE.

INVENTED BY R. FINDLAY.

The novelty of this little trick consists in the way the preparations are made; the performer has nothing to do with them!

A handkerchief and a sixpence are borrowed and someone from the audience is invited to come forward.

Under the direction of the performer the assistant spreads the handkerchief out flat on the table and places the sixpence in the



centre of it. The assistant is then asked to fold any corner of the handkerchief to the centre, thus covering the coin, and then to fold the opposite corner over in the same way.

The performer then continues the folding until the little bundle is about two inches wide; he then brings the right corner over to the left, thus folding the rolled-up handkerchief in half. Suddenly the performer picks up the handkerchief by two corners and shows that the sixpence has vanished; at any time during the working of the trick the performer can show that he has not secretly obtained the possession of the coin; he does not touch it at any time.

The whole secret is in the rapidity with which the performer picks up the handkerchief. He must pull the two corners apart quickly so that the handkerchief is taut.

The sixpence is safely hidden in the handkerchief at the end of the trick; the folds prevent it from falling.

THREE HYPNOTIC TRICKS.

It has been truly said that in conjuring, as in other things it is not what you actually do that matters, but what you can persuade people you do!

The following three tricks are perfectly simple, but if dressed up with the requisite amount of showmanship, they will appear to be very mysterious—in fact, almost alarming!

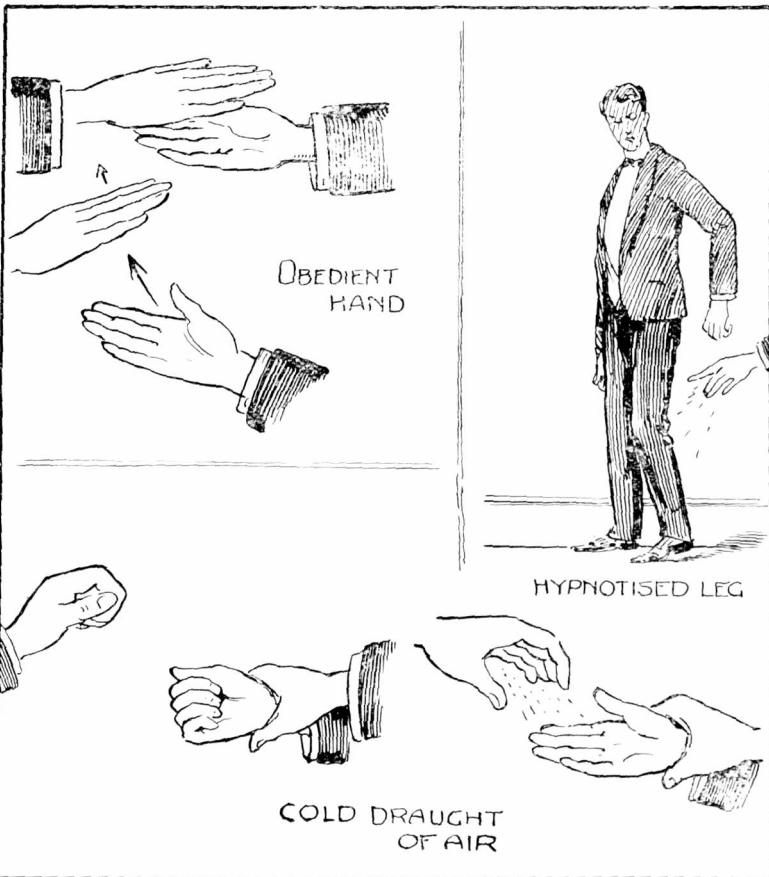
Ask someone to hold out the right hand, palm upwards. Instruct the person to hold the hand easily and to banish all thought of nervousness. Then, grasp your assistant's hand lightly with your left hand and rub vigorously, in a circular motion, with your right hand on his palm. Take your hand away and your assistant's arm will suddenly shoot upwards!

The simple secret is, of course—pressure. When you were rubbing your hand on your assistant's you were really pressing on it and when you took your hand away his arm naturally shot upwards. To an audience the effect is uncanny.

The next seems just as wonderful. You can volunteer to make anyone helpless without touching him.

Ask someone to stand close to the wall, with his right side next to the wall. The man doing this is to lean heavily against the wall. Then ask him to raise the left leg off the ground. He can't! That is to say, he cannot bend the left leg without falling and is therefore in a helpless position.

The next seems still more mysterious. Stand with your right hand behind you, and ask for the services of an assistant.



Instruct the assistant to hold out his right hand, palm upwards. Hold his wrist lightly with your left hand. Then, bending the fingers of your right hand—in other words, “cupping” the hand—bring this hand quickly over your assistant’s and he will feel a mysterious draught of cold air blowing on to his hand.

The effect is doubtless due to the fact that your half-closed hand, being brought round quickly, causes a disturbance of the air near your assistant’s hand, and so he “feels the draught.” Be this as it may, the effect is really good, and of course the experiment can be repeated with everyone in the room.

THE CANDLE AND FLAG TRICK.

This is a neat and effective trick for the platform or drawing-room. The conjurer having vanished a silk flag, goes to a candle burning in a candlestick, and, having blown out the flame, wraps the candle in a sheet of white paper. The paper packet is instantly broken in half, when the flag is discovered in place of the candle.

Prepare the "candle" by inserting a duplicate flag to that to be vanished, in the paper tube, and finish top with a piece of real candle, which may be allowed to burn during the early part of the experiment. The first move is to blow out candle and wrap it up in a piece of white paper and lay it on one side. Then take up a duplicate flag, and vanish it by pushing it into the fake concealed in your hand and letting the elastic pull take both under your coat tails. Now pick up the candle bundle, and breaking both cover and false candle reveal the flag, and the fact that the candle has vanished, In conclusion produce a real candle from the breast pocket.

PATTER.

Let me introduce to you this ordinary wax candle—the light of other days. This (*Pointing to the flame*) always reminds me of a Saturday to Monday—it's the week-end (wick-end). A little light on the subject is all very well but personally I prefer just a little less, so I hope you will pardon me if I blow the flame out. Now the poor candle has it's light out. This little piece of paper is pure white—the colour of purity and innocence—and into this I shall wrap the candle very carefully. Please notice it is not sent up my sleeve or behind my thumb nail. I shall leave the parcel in full view while I am performing my problem. This little Flag is very often called the Union Jack, but I prefer to call it Union John, as the other sounds so common. I simply take the little flag between my fingers in this manner, and you see it has vanished into thin air. Something seems to tell me that the Flag wandered in the direction of that little parcel. I wonder whether it went there when you all blinked. Yes, here it is, none the worse for its adventure and here is the candle in my breast pocket.

IN PREPARATION

"ALL THE BEST IN MAGIC"

BY

HORACE GOLDIN.

Further particulars from the publishers :

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KEDA.

" A SECOND-SIGHT EXPERIMENT WITH AN ORDINARY
PACK OF CARDS."

A good card trick is always to be appreciated, especially one which can be performed with an ordinary pack of cards.

The effect I am about to describe is one I adapted and built up some years ago from the fragments of an old route that happened to come my way. For drawing-room work the experiment has always proved very acceptable, and with hopes that it may be of interest to brother magicians, I have much pleasure in detailing the effect and *modus operandi*.

EFFECT.

The performer introduces a card-case and relieves it of its contents, which prove to be nothing more than a usual pack of fifty-two; these he exhibits fanwise in order that the spectators may readily perceive the cards are all different and thoroughly mixed—without, of course, making special mention of the fact, for a remark uttered to that effect would be bound to arouse your audience to suspect that something fishy really existed, whether it did or not—the fan is closed, the cards ruffled and then placed face downwards on the table.

The performer now calls for a volunteer assistant from the audience, and when this helper is secured he announces that he (the performer) will retire from the room, and during his absence he will be very pleased if the audience's representative will cut the pack and enclose the upper portion of the cards cut in the case, which he can place in his pocket for further security. The lower portion of the pack is left untouched on the table. When the assistant has executed these little duties, the performer is duly warned; he comes forward, picks up the remaining heap of cards, apparently weighing them in his hand, and states that he is able to ascertain the number of cards missing by the weight of the remaining cards, and immediately gives proof to this remark by declaring the number of cards placed in the case. The spectator is now requested to open the case and count out the cards, the number of which it is found corresponds with the given by the performer.

HOW TO PREPARE AND ACCOMPLISH THE MYSTERY.

1. The first step in the essential preparation is to arrange the four suits face upwards on the table in the following order:—

Diamonds	..	Ace	2	3	4	5	6	7	8	9	10	J	Q	K
Club	..	K	Ace	2	3	4	5	6	7	8	9	10	J	Q
Hearts	..	Q	K	Ace	2	3	4	5	6	7	8	9	10	J
Spades	..	J	Q	K	Ace	2	3	4	5	6	7	8	9	10

The next step is to pick up the cards into your hand—still keeping them face upwards—the first card being the “Jack of Spades” the second the “Queen of Hearts,” followed by the “King of Clubs,” and “Ace of Diamonds.” You continue gathering up the cards in this fashion, always starting with a spade, until every card is in hand It will be noticed the top card of the pack is the “Jack of Spades,” and the bottom card the “King of Diamonds.” Place the cards in their case, and then you are ready to present the trick.

2. The performer introduces the effect, and passes through the various stages as previously mentioned until he comes to the part where he returns to the room and picks up the remaining heap of cards. It is at this point that he executes an upward and downward weighing movement of the hand, an act intended only as a mere blind, for it is under cover of this manoeuvre the performer gains sight and knowledge of the top card's value. This can very easily be done by raising a corner of the card with the thumb, and noting the index, or any other of the many known methods may be applied as the performer chooses. Once the value of the top card has been ascertained the rest is simple, for you hold the key to the mystery, and all that remains to be done is to apply the following table:—

If the card be a *diamond*, multiply its value by 4 and *subtract* 1.

If the card be a *club*, multiply its value by 4 and *add* 2.

If the card be a *heart*, multiply its value by 4 and *add* 5.

If the card be a *spade*, multiply its value by 4 and *add* 8

The value of “Jack” is eleven, the “Queen” twelve, and the “King” thirteen.

This table, needless to say, should be memorised.

P.S.—Should the total sum exceed 52, simply subtract 52, and the result will give you the required information.

This clever method has been devised by Mr. Henry Tunstill, and permission to publish from Mr. Will Goldston.

READERS PLEASE NOTE: The apparatus to perform the tricks described in this booklet can be purchased at the following prices:

Where's My Ring, 9d. The Penetrating Pennies, 1/6. The Vanishing Handkerchief, 2/9. The Candle and Flag Trick, 10/-.
Post paid.

WILL GOLDSTON LTD.

14, Green Street, Leicester Square, London, W.C. 2.

"FIGARO," MONDAY, 21st, 1930.

TRANSLATION.

HORACE GOLDIN AT THE EMPIRE THEATRE, PARIS.

I was going to write—how imprudent—this: among the many attractions which the Empire offers us, and which have a very great success, the celebrated American Illusionist, Horace Goldin, is the most important dish.

Delete that phrase, because we know too well now what Horace Goldin does with his favourite dishes—a woman, for example. Nothing can resist him, he is, to use the adjective by which he is described in the programme, he is "formidable"! And in his particular way, this is true. I have never, for my part, seen such a talent. What a man, so uncertain to his colleagues, and at the same time, so certain of his extravagant effects! Would you like to marry an illusionist, young lady? I would advise you against it. I think that the place for such a demon would be rather in the League of Nations than in a household. In his own home this gentleman, who amuses himself tying Gordian knots in all the serviettes of the linen cupboard, to pile them on the chairs, and then to take them up again one by one, delicately, untied and free—(they did this all by themselves); this gentleman would complicate the daily work of the washerwoman. I know that on mail day, parcels and packets, precious perhaps, would become all untied, since, with the greatest ease, despite tying and cutting, he returns you the cord intact and supple. But worse still, he perforate his visitors, not only with revolver bullets, but also with enormous instruments which from the stomach come out at the back, and he submits them to all sorts of other joking welcomes. I know that here is a method of ridding oneself of unwelcome guests? Not at all. The Orientals in flowing robes who present themselves to H. Goldin are enchanted to be thus treated; as if they were leaving the hairdresser or the manicurist, after having been riddled through and through they reappear respectable, polished, and with a smile on the lips. One only is reduced to cinders by being fired from a cannon, unless he has found it more prudent to disappear, to evaporate by some magical means. The house dog also submits to the fantasies of the master. It is held stretched out on a table; Goldin opens it up and then—extracts a white rabbit! With rabbits and the classical pigeon also Goldin performs charming effects. As to the mistress of the house, he cuts her in two with a large saw. He is so pleased with this terrible crime that he has two spectators on the stage; one holds the feet of the poor lady, projecting from a long box, where she is laid out flat, and her head comes out at the other end, and is held by the second spectator; she needs support and encouragement,

the poor victim! During the brief time that the two spectators, very much moved, participate in this crime and share the responsibility, Goldin, assisted by another and robust sawyer, with an enormous saw which they bear on from either side, cut right through the box and the woman. We see, yes, actually we see, during a long instant, a large gap in the middle, and on either side, the separate halves of the box and of the lady, still sustained by the gentleman who holds her head on the right, and by the other gentleman who holds her feet on the left. Don't go and fetch the police. The lady is miraculously rejoined, entirely resuscitated, at least, apparently but can one be sure that she recovers all the bits of herself? The box itself remains in two parts, and is cleared away by the terrible assistant, whilst Goldin receives terrific applause for his crime. For this hall is perhaps filled with those assiduous readers of detective magazines, which inflame the schoolboy and the apache, inspiring them to the most sinister deeds.

I give you a very small insight into the performance, astonishingly rapid and varied, of Goldin, illusionist. See him, manipulating scarves blue, white, red: and then from these scarves, a large flag is formed in less than a second, and floats before our eyes. Here is another lady, shut in a box also, but this time vertically; between the woman and the lid a solid piece of glass is placed. How can the woman liberate herself? Nevertheless she escapes from her strange prison, the cover falls, the lady appears and goes off. And yet the sheet of glass which imprisoned her in the bottom of the sarcophagus remains in place, immovable, etc., etc.

What astonishing feats! and which one could use perhaps to greet visitors of importance.

One of the most ingenious ideas of Horace Goldin is to show us a little film in which the talking pictures are under his direct control, Goldin real and living. He shakes the hand of the young lady in the film, lights her cigarette, etc. And then there comes a moment when the living being is so familiar with the shadows that he passes in his turn on to the screen, seizes an individual who does not please him in the film, throws him into reality through a little window, and thus on to the stage. What a beautiful recreation. How adroit, clever, inspiring!

H. Goldin is a very remarkable magician; he merits his fame and the title formidable. And from a distance—I do not see very well—so you must excuse me if this is not quite true, he reminds me a little of M. Pierre Benoit. Well, there is nothing astonishing in that, is there? since for three-quarters of an hour he makes us believe things that we really know are not so.

The idiomatic phrase "prendre les vessies pour des lanternes et meme pour des 'Soleils de Minuit' is not translatable."



Horace Goldin, the Master Mind, has brought from Calcutta, India, the wonder of the twentieth century, in **YOUGE**, the man that can look at you, or at your hand-writing, and tell you in one minute what no one in the world knows but yourself; and more than that, what you do not know correctly about yourself.

Mr. Goldin has succeeded in inducing **YOUGE** to produce for this book a series of forms whereby you can be aided in your own development and at the same time understand your fellows.

The key to the system on pages 18 to 30 inclusive is the letters in Horace Goldin's name.

- H-1** or **H-2**—A person born between December 20th and January 17th.
O-1 or **O-2**—A person born between January 18th and February 16th.
R-1 or **R-2**—A person born between February 17th and March 18th.
A-1 or **A-2**—A person born between March 19th and April 16th.
C-1 or **C-2**—A person born between April 17th and May 18th.
E-1 or **E-2**—A person born between May 19th and June 16th.
G-5 or **G-6**—A person born between June 17th and July 19th.
O-5 or **O-6**—A person born between July 20th and August 16th.
L-5 or **L-6**—A person born between August 17th and September 15th.
D-5 or **D-6**—A person born between Sept. 16th and Oct. 19th.
I-5 or **I-6**—A person born between October 20th and November 18th.
N-5 or **N-6**—A person born between Nov. 19th and Dec. 20th.

This system is not based on the Zodiac or upon phrenology, but upon a Hindu system. Two different forms have been given under one date so that you may be able to see the vast differences in a given type and not be mistaken in what you see.

The following set of figures represent a puzzle. The object is for you by using any six numbers, to add up a total of twenty-one.

1	1	1
3	3	3
5	5	5
7	7	7
9	9	9

KEY H-1 :

A commercial type with commercial instincts. Fitting the non-productive part of either the manufacturing business, or trained, come through the accountancy and as a good type executive in banking.

Prevalent trait—Strength. To be determined and have courage of your conviction, and with it the will to do. Precise, accurate and discriminating. Weakness—to be stubborn and set in opinions and not always open to reasoning—headstrong. Given to irritate others.

Ability—Calls for the developing through study and sticking to things of the Brain. Then to increase proper force in personality the next ability—preciseness, accurateness and discriminating—needs either thorough training along the lines of figures or training in manufacturing that fits you for a production department. Third—ability that is, to handle authority, is depended for growth on the style of training and the type of work. Therefore you can lead better than follow.

Keynote—Not too blunt.

KEY H-2 :

A professional type with commercial instincts. Impulsive individual. Restless and not set in purposes. Continually desiring to change position. Given to form habits. To procrastinate—to be lazy.

Training and position—Public school and commercial or night school training. Should have strong obedience instilled in youth. Women or girls—trained domestic science. Occupation—Office work and strong leadership. Training is the solution to this life.

Abilities—The brain has also the use of the hands. So that you should not alone think things out, but do things by hands. Because you have strong imagination and a degree of originality in mentality. Mechanically you could come through in the production end, and be of service in working out ideas of merit. Will develop faster under leadership rather than being the leader. Third ability—is to express self. You talk at times without thinking and are over-talkative. Use this ability after careful mental preparation.

Keynote—Avoid degrading habitual companionships. Save your money.

KEY O-1 :

A professional with commercial instincts. Determined with temperament. Fitting the commercial world—in the selling end rather than the production or office end.

Prevalent trait—Strength—Energy and vitality with remarkable courage and good assertiveness with strong tenacity of purpose. Precise and accurate. Weakness—not sceptical enough and will

take for granted—assume you are correct—worry and fear as to the outcome of things. Will get depressed and sullen and can be impetuous with anger. Will not procrastinate and will stand up and fight for a friend.

Abilities—Develop your brain—commercially along expressive lines—for selling—teaching—or theatrical work. Because you have strong sentiment and emotion and also originality. This will take care of your imagination which otherwise will help you into difficulties. Temperament—Can devise and plan but needs self-confidence and training to bring it out correctly. Executive ability—to inspire others. To enthuse others.

Keynote—"Stick-to-itiveness"—and lookout for over-sensitiveness and going to extremes.

KEY O-2 :

A professional type with the need for acquiring instincts to apply self properly. Impulsive of action—Man fitting the professional world—woman—should be developed in youth along the lines of designing or drawing. Also can be trained for teaching and should study music.

Training should be early developed along the lines of strict obedience. Care should be exercised in the proper physical educational development. Proper placement through early schooling of a strong energy.

An individual desiring expression—Impetuous and contrary with strong remorsefulness. Highly sensitive and shy on first approach. Needing strengthening of the personal confidence and the power to rely upon the experience gained in life.

Registers impressions many times without giving proper thought to the reasoning of the same—therefore inconsistent—and—erratic with strong determination.

KEY R-1 :

A professional type with professional instincts. Fitting the professional rather than the commercial world. In doing copy work, in advertising-abilities make possible the acquiring of knowledge quickly, therefore, apply self in expressive arts—such as speaking, and if equipped properly, singing. Trained fit the theatrical profession.

Can do many different things, therefore should be taught early that experience counts materially—That you should do one thing well.

Abilities—Call for expression and power to do things in a way different from that in which others would do them. Avoid controversies and disputes. You are self-centred at times. Again foolishly over-generous.

KEY R-2 :

A commercial type with professional instincts. Fitting the commercial world along the lines of leadership, because you can carry heavy responsibilities.

Determined with courage and tenacity of purpose. Very opinionated and not always open to counsel and advice. Given to form excessive habits and want your own way most of the time. Jealous and sarcastic.

Working for self you will find the best way of advancing. Keep away from petty detail and avoid legal tangles.

A creature of many abilities—the best thing being executive and the ability to handle responsibilities. Should have commercial administrative training to equip you for life and also an understanding of others.

KEY A-1 :

A virile type with temperament desiring system—harmony—order and also like to be humoured and petted. Good self-control. Avoiding entanglements. Frank and cautious in actions—refined in manners. Always one way. Takes too much for granted although very precise and accurate; not sceptical enough.

Determined and thorough with courage, needing greater self-assurance to bring out the abilities—such as, power of dissecting things. A good mental development—power to plan and devise through strong originality in mentality.

Trained along the lines of analytical chemistry or mechanical or civil engineering. Or on the other hand, office executive training with accountancy in mind. Can handle responsibilities, but sort of fear and has anxiety as to your ability. Take stock as to how you have succeeded through past experiences and the amount of education you possess—then realize that regardless of heredity or environment you can help yourself.

KEY A-2 :

A placid type—meaning a calm type, following the environment that you find yourself in and saying to your self that you cannot do what others are doing. Experiences build, but you hold back from responsibilities and shirk taking on good obligations.

Increase your self-confidence and stop being fearful and worrisome of the outcome of matters. Why—It is HOW you do things (providing you are right) and not WHAT you do that counts.

Take a straight commercial education and get into the material side of the commercial world. Department store, or Manufacturing

concern. Stick and follow strong leadership. Be more self-assertive. Your brain trained—you will find that a course in salesmanship for man or woman will be the means of giving you stronger expression. Stop Procrastinating. Act to-day.

KEY C-1 :

Possessing strong abilities along the professional rather than the commercial side of life. For commercial life take a training along lines of salesmanship and from that into commercial law or stenography, typewriting, commercial English and commercial bookkeeping.

Avoid excessive habits and stop changing positions and remember you cannot have everything at once in this world. Rome was not built in a day—nor can your success be measured in this fashion. Stop using your imagination and allowing yourself by an impulsive action to do different things without using the originality you possess. You can determine and have confidence in others but will "guess or maybe" as to what you should do.

Have the ability to inspire others and to give pretty good judgments also, can express self. But headstrongness and contrary-wiseness cause you to speak before you think or to be stubborn.

KEY C-2 :

Allowing impulses, impressions and influences to upset your determinations and therefore what you propose to do is weak and ineffective. Need to acquire commercial instincts and to be more calculating as to the reason why you do things.

A salesman—yes—under strong leadership you would develop to a sales executive. Play as consistently as you would work. Three discouragements do not constitute a day's work.

Egotistical at times and then give the impression that you would know it all. Very affectionate and too sentimental.

Increase your tenacity and learn to save early in life.

Spend your evenings in training yourself in music—or reading—or studies of different kinds.

KEY E-1 :

An alert type with strong temperament—that is, sentiment and emotion and imagination and originality. Possessing commercial instinct and very shrewd and calculating. Have the power to lead with strong determination, courage and the will to do.

A creature with good ability and also the power to express yourself in a satisfactory way. Look out for worry and the burning up of excessive nerve forces in trying to handle all the detail of matters. Take the type of training that equip you for making money. As an executive or trader, or both seller and buyer and you fit either of

these avenues. Also develop strong aesthetic nature. Relax as easy as you work, have a hobby and work it hard. Plenty of sleep and be careful of excessive foods.

Very accurate in handling responsibilities and very analytical in regarding to gauging the worth of others. Selfish at times and this retards the help that others could give you in life. Ideals are as important to you as ideas.

KEY E-2 :

A temperamental type—Zealous of an attainment and Jealous to reach the objective. Have a way of finding out what you desire to know easily.

Should be trained along commercial lines and fit the retail selling line rather than the wholesale. Like to meet others and very energetic and desire to get the most out of everything you do. Over-generous and too genial at times.

You are given to brood over your weaknesses and instead should in a masterful way develop your strength. Take a course in personal development—also—how to develop executive ability.

Have ability to express and also to inspire others and to do many different kinds of things—be careful of “too many irons in the fire.”

KEY G-5 :

Fitting the professional world. Engineering—medicine—nursing or strong leadership. With commercial instincts. Very calculating as to the necessity for the doing of given things.

Sensitive and dislikes harsh criticism, but open to counsel and advice. Likes harmony—order and quiet—and avoids controversies and disputes. Have a strong sense of honour—loyalty and devotion—with sympathies and affections.

Strengthen your initiative and use the great creative power in your mentality and do things of magnitude—this force lies in your power. Therefore develop consistently your mentality, apply yourself to research and keep everlastingly at the problem.

Avoid companionships that tend to degenerate; work along scientific lines. Develop strong resistance—as Thos. Parker said: “Self denial is indispensable to a strong character.”

KEY G-6 :

A professional type. Needing careful training, so that your imagination does not run away with you. Bear in mind that you are versatile—therefore, as Emerson said: “There is nothing so much worth as a mind well instructed.” Training is the answer in your life. Pay strict account to why you are studying given subjects.

Commercially a good type private secretary. Professionally practical sciences.

Need an increase of applied courage—tenacity—self-confidence—intensity of purpose. Use your ability to express self and also use your judgments regarding executive matters—not biased by petty detail or annoyance. Look-out for over-irritation.

Over-impulsiveness and self-consciousness are both weaknesses that cause you annoyance. Therefore strong self-control and not over-talkativeness is the key.

KEY O-5 :

Strong intellectual development. Good insight and tuition into matters. Therefore a keen deliberateness should exist in your forming of judgments. Do not be guided by and allow a strong confidence to form on the basis of your first visual impressions. They are not your best.

Even in disposition and not given to the forming of excessive habits. Like refined things. Will be given to be impetuous and then get contrary and be very sorry. When once your confidence is lost it is gone forever. You do not hold enmity. Will defend a friend to the last.

A good type executive can sell and also buy. Have strong powers for leadership. Like to be humored. Giving to chiding others. Worry upon taking on added responsibilities. Assuming that something might take place to defeat your purposes.

Possess good powers of expression. Like a select companionship. Home life and also club life of a particular variety. Constant in your love.

KEY O-6 :

A temperament type. Impetuous in nature. Cyclonic in anger. Given to procrastinate and to follow the lines of least resistance. Lackadaisical to the full extent of your purpose. Frank and too blunt and given to sarcasm. Bear in mind what Martin Tupper said : "The tongue is not steel—yet it cuts." A commercial type—fitting the manufacturing end of the business world—should develop mechanical ability and allow yourself to grow in one concern rather than allowing your restless energy to cause you to make constant changes.

Look out for excessive egotism and then giving others the impression that you know it all ; at times, not given to be reasoned with.

Have good ability, but should learn to think first and speak afterwards. Are precise in what you want others to do—be more precise and accurate yourself.

Avoid degrading companionship. Habits that destroy others confidence in you. Spend more time reading and avoid controversy. You should save more consistently.

KEY L-5 :

A staple type with temperamental forces in mentality and keen mental preceptions. Quick to see a given point. Given to procrastinate and expect others to be punctual. A professional type—untrained fitted the mechanical field; trained fitted for the field of law—teaching—lecturing. Acquire knowledge.

Very discriminate and sceptical, in youth cynical as to what is right. Like orderly and well arranged things.

Be more exacting as to your application of self toward the problems of life. Save your physical strength—preserve your nerve energy and also save your money and stop being so over-generous.

Your abilities need training of a technical nature and then your greatest strength is shown. Develop stronger determination and use your courage when you receive conviction on a subject—do not treat it in a sentimental, wasteful fashion.

KEY L-6 :

A staple type without temperamental forces. Given to do the things set before you and not active for growth. Being wasteful in the things that you possess. Like amusements and constant good times. Have energy and sort of fear as to responsibilities and your own powers to come through.

Fit the non-productive fields of activity. Should take early training along the lines of office detail and then give yourself over to the acquiring of executive ability—providing it has not been inherited in good volume.

Stop working on your impressions and be more assertive with well reasoned out opinions.

Your ability demands the technical as well as the practical side of matters—so therefore, apply yourself diligently to training. Arts and letters and then commercial training. Could write well.

KEY D-5 :

Commercial and professional instincts. Untrained and sticking to things—can come through as one able to handle the authority placed upon your shoulders. You are never “too busy” to aid another. Strongly sympathetic with the weaknesses of others.

Trained make a good legal type and also a managerial type.

Good determination—courage and will force with self reliance. Intense with your purposes. Have abilities to bring chaos out of the most depressing situation. When you analys yourself firmly you will note that when things go wrong you are at your best.

Be careful of the type of companionship you choose for life and avoid arguments and discussions that tend to irritate and disturb. Forget and forgive easily although when your confidence is gone you are through.

Strong abilities and also individualities throughout your personality. Like to have the best things in life and are not wholly materialistic in your view. Strong sense of devotion and remarkable self-control.

KEY D-6 :

A positive type with temperament. Therefore, have useless sentiments and apply these through your intense sympathy. A professional type with commercial instincts. Given to the wasting of energy and feel that you are constantly under an obligation to others and must please many. Affable and genial, but not secretive enough.

Increase your initiative and as you will form one weak habit avoid the companionship that produces this habit.

Ability to handle responsibility, but avoid the detail of some matters and this weakens the effect given others and destroys their confidence in you.

Get technical training and keep everlastingly at it until you have the proper leadership. Fit banking and insurance better than any other field.

Very expressive in your manner and therefore trained can enter the theatrical field. Don't allow your imagination to run away with you.

KEY I-5 :

Commercial with commercial instincts. Fitting directly the commercial world. Economy, thrift and given in later life to avarice—and as Bancroft said: "Avarice is the vice of declining years."

Good type as manager and can handle large authorities. Will get into legal entanglements and not give up when beaten. Given at times to argue and to be opinionated and give also the impression that you know more than the others. Foolishly generous. And, then dreadfully tight.

Impatient with the weaknesses of others and will be irritated when they do not do as well as you do. Be more calm and self-composed and do not allow your poise to be upset.

Have a hobby and work it hard. Then you will be freshened for the activities of another day.

An individual of few abilities, but they are very strong and the practical side of all matters appeals. But, you can be attracted by the novelty of a situation and will take some matters for granted.

KEY I-6 :

A commercial type with mechanical abilities. Fit the mechanical world. Learn early in life some practical things and then stick and do them correctly.

Should have training along the apprenticeship line and also study commercial subjects so that your mentality will be co-ordinated and you can grow.

Selfish and inconsistent and like to have your own way. Stubborn and headstrong. Will get discouraged their course, rather than you stepping out and changing them.

Have ability to do and originality to do things in a way different from that of others. Read and study and avoid excessive habits and coarse companionships.

KEY N-5 :

A positive expressive type. A professional type with commercial and professional instincts. A strong, decisive, promotion type. Courage and tenacity with assertiveness are the foremost characteristics.

Imagination—vacillating in mentality and then strong originality. Need technical training along practical lines.

Law, Medicine, Lecturing, Acting—as well as promotion manager—are some of the fields in which you can find a proper place for the use of your abilities.

You think before you speak and can render strong opinions. Calculating and analytical and desire preciseness and accurateness. Loathe coarseness and disorder. Impulsive of action.

A course in commercial training would be of great help in your development. Over-generous and then contrary and get cold quickly on propositions.

KEY N-6 :

A temperamental type with creative ability. The power to plan things, devise ways and means and then put them over. Not set in what you propose to do and overlook the importance of detail.

Have good expressive ability and also can handle authority but, in giving confidences, you can be sarcastic and then too affable. You are exasperating at times.

Like to have your own way and impulsive of action. Work better for yourself and then have great energetic forces to assist you. Good determination and your courage is of worth under adversity. When things go well you are extravagant and do not count the cost.

Proper training and care in rest periods—so that nerve energies are preserved. Take good scientific education, such as engineering or medicine and this will be the basis for higher training. When you start something finish it. You let go too soon.

4-11-11
10-11-11

G S G M



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