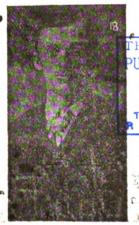
Vol. 1

NEW YORK CITY, APRIL, 1909

No. 1

NEW YORK CITY



FULLY AS IT CERTAINLY WILL BE OF GREAT VALUE IN A YORSHORT SPACE OF TIME, AND PUBLIC LIBRARX TER THIS EDITION IS EX-HAUSTED. THERE WILL BE NO ASTOR, LENOX AND REPRINTS ISSUED. SO THERE-EORE TAKE THE HINT AND SUB-SCRIBE FOR YOUR OWN AND ONLY BOYS' PAPER ON MAGIC "THE BOY MAGICIAN."

V. 2 - and Calking Chico. Unagreen

## TAKE NOTICE

Boys, if you wish to earn your subscription for this, your paper, try and do your share, in telling your friends about this paper. Do the trick that is explained in this issue for them and you will easily get subscriptions. On account of space we connot publish premiums in this issue. but we will send you particulars if you apply to the Presto Publishing Co. of New York City.

Further, look up the advertisements for they contain many good bargains in general use for magical effects.

## INTH this, our first issue, we appeal to boys whose ambition is to entertain their friends, to read this, our first monthly paper, study same, practise without getting disheartened, and surely this paper will be instrumental in making you expert in the art of MAGIC. We feel assured this PAPER WHICH IS PUB-LISHED EXCLUSIVELY FOR BOYS AND BOYS ONLY, WILL DO ITS **BEST TO INSTRUCT AND FASCI-**NATE YOU.—IN THE MYSTIC ART. MAGIC: WITH THIS IN VIEW WE BOW DOWN, AWAIT-ING YOUR PLEASURE IN SUB-**SCRIBING** TO A PAPER WHICH WILL BE BETTER. BROADER AND BIGGER, EACH AND EVERY AFTER SHOWING THIS TO YOUR FRIENDS. BE SURE PRESERVE IT CARE-

## Mental Nuts for You to Crack

A ..... sat in his ..... gray, Watching the mounteams ..... play, On a keg that in the bushes lay

And the leaves with their . . . . took up the

Thou.....the brave, thou.....the strong To thee doth . . . . of great battles belong. John Barleycom, my king.

(Continued next issue.)

Soaphubbles explode with pipe of clay and wool soaked in gasoline.

PRESTO PUBLISHING CO. 433 E. 76th St., New York City

## TRICKS FOR BEGINNERS

CIGARETTE PAPER TRICK

Effect:—Both hands are shown empty, fingers spread wide apart, a piece of cigarette paper is torn to pieces, rolled into a ball and instantly restored. The whole operation is performed by the thumbs and index fingers, the rest of the fingers spread wide apart.

Explantion:—A cigarette paper is rolled into a ball and attached to the base of your left thumbnail with the aid of magician's wax. In tearing paper slip off the ball from the base of the thumbnail and substitute for the torn paper. Open up: paper carefully and show hands empty: Under cover of showing the restored paper :: HARRY KELLAR. take off your ball and wax and put same in your pocket. You may, after restoring the paper hand it out to the audience with your right hand, while your left index finger peels off and palm away the ball and wax from the left base of the thumbnail.

#### EGG TRICKS

TO MAKE AN EGG STAND ON A POL-ISHED SURFACE, LET THE PERFORMER WHILE TALKING TO THE AUDIENCE, GIVE

THE EGG TWO OR THREE SHAKES THIS BREAKS THE YOLK WHICH WILL SETTLE TO THE END, MAKING IT HEAVIER AND AFTER SETTLING, YOU MAY MAKE IT WITH A STEADY HAND, STAND ON GLASS, PLATE, Etc.

#### UNTYING A KNOT-TRICK

Tie a double knot in a silk handkerchief. but opposite way to the common square knot, then slightly tighten by pulling the two upper ends; by pulling vigorously on the first corner of the handkerchief and as it belongs to the same corner you are in reality slipping same apart.

## ™ALEADERS IN MAGIC

Harry Kellar, known as the "Dean of Magic," has been a shining light in the mystic profession throughout the world. He was born in Erie, Pennsylvania, in the year 1849. As a youth he went into the drug business, and after a little mishap came to New York to be a news boy.

Mr. Harry Harcourt, a Christian gentleman, adopted him and gave him good education to fit him churchwork. But fate intended to make the name of Harry Kellar the watchword, the word which signifies everything first-class in the line of magic and its kindred arts. Seeing an advertisement in a Buffalo paper, saying that the "Fakir of Ava" wanted a boy to train as an assistant, Mr. Kellar applied for the job. Mr. Kellar was destined to get this position, which was allotted to him, by the Goddess Majah; and this opening proved a successful one, for after being with the fakir for several years, Mr. Kellar became assistant agent and afterwards manager for he well-known Davenport Bros. After learning rope ties and all the Davenport mysteries, he went into a combination known as Fay & Kellar, but left same to go into partnership with two Chinese magicians, known as the Royal Illusionists. Mr. Kellar has traveled quite extensively and has many good anecdotes as well as lessons for everyone up his aleeve.

His stage career was not always strewn with flowers, for he had his ups and downs like everybody else, but won out with one thought in mind: Try, try, try till you succeed.

And he certainly did. Mr. Kellar retired from the stage life after catching coins all his life and was banqueted by the S. A. M. on June 4th, 1908, on which occasion he was presented by the Society, of which he is an active-honorary

member, with a gold medal. He also is an honorary member of the Calif Society of Magicians. So, let us close this brief narrative with a cheer of long may he live.

## GREETING

With this, the first issue of "The Boy Magician," the editor doffs his hat and hopes that the publication may fill a long - felt want in the realm of magic.

As its name implies, the paper will be devoted to the dissemination of news of interest to boys who are inclined to the practice of magic. The reactice of magic. The ich nai will be published monthly, and its columns will be open to all for the discussion and interchange of ideas on all subjects relating to the "black art."

A feature of the paper will be a Question and Answer Department, to which everybody is invited to contribute.

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Vol I.

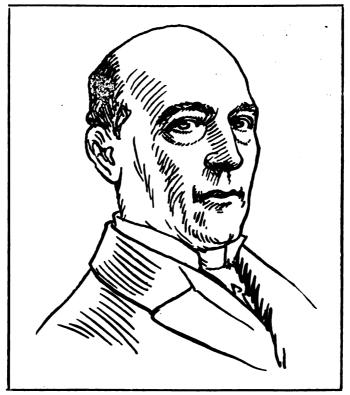
NEW YORK CITY, MAY 1909.

No. 2

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HARRY KELLAR EDITION

Single Copies, 5 Cents



The magician is a man, who wonders does work, He's sometimes an Englishman, sometimes a Turk; But always with wand and magic word too, He produces enjoyment for me and for you.

There is Ching Ling Soo and Chung Lung Foo, Both produces fire and water for you. There is Houdini, who, from handcuffs escapes, And Ten Ichi, who gets out of tapes.

There is Downs and Thurston and others galore, Who have puzzled many, and will puzzle more; But on the top, there stands by far, The King of magicians, HARRY KELLAR.

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#### RATES FOR ADVERTISING.

Fifty cents per inch in advance. Larger space or longer terms on application. All advertisements must be in on or beforaghe 10th of the month for the next publication.

## EDITOR'S NOTE BOOK.

The editor has the pleasure of acknowledging the receipt of the Twentieth Century Ropetie, with the compliments of Prof. A. Karleman. It is certainly good, easy and inexplicable.

Every subscriber can have an exchange ad. if he sends the subscription price to the editor. BOYS, GET IN LINE. Premiums for subscriptions.

The Question Box was used by one person only, so he received the answer by mail and leaves us room for more tricks. Questions will be answered if self-addressed envelope is enclosed.

With great pleasure I am looking over all the letters as they come from all parts of the Union. Suggestions and congratulations are the main topics. Suggestions will be used as we go along. Don't get scared. Write us if you can give us points how to improve this paper.

We circulated nearly one thousand copies last issue and would like to see it come up another one thousand before the close of the year. Kindly help push the good work, by either getting subscriptions or by advertising. Advertising space is cheap on a one thousand copy circulation.

The Society of American Magicians held their first magical show at Berkeley Theatre on the evening of April 15. Tickets were scarce at the door, proving a success towards starting a building fund. The following stars, members of the society, rendered free services: Nos. 1 and 4, Mildred & Ronclere Co., in their magical and telephathic sensation; No. 2, Ducrot worked his famous combination; No. 3, Okito worked shadow creations; No. 5, Waring had his oranges and Coindo the mystification; Nos. 6 and 7, Laureyns

with his watered stock and Werner with Wernerism pleases any nation.

Prof. Carto and your servant had the pleasure of being banqueted by Mr. Frank X. Chamberlin, the originator of Pippin. Excuse me from straying off, but I know Pippin is the next mystery after Thurston's card rising mystery. After lunch, Prof. Carto had the floor for just sixtyseven minutes, making coins, cards, matches and handkerchiefs do their funny stunts. But I found a surprise by being informed that the Pippin mystery was never performed in its own birthplace by its originator, and as I had the first set ever manufactured, I was asked to demonstrate what could be done. I, of course, was bashful. It's a shame to do it, but I had my quarter's worth out of it, when I showed six variations with this little card illusion.

## PROF. CARTO'S COLUMN.

Card Tricks--First Series.

## Find Selected Cards.

Take an ordinary pack of cards, and separate all the odd numbered ones in one pile, and the even num. bered ones in the other. Count Jack 11, Queen 12, King 13. To present the trick, place the odd numbered cards in the palm of the left hand, spread the even numbered cards like a fan over the palmed cards, have five or six cards selected from the even pile, and close up the fan and exchange them for palmed cards in which the selected cards are placed and shuffled. Performer then looks through the cards and finds the even numbered cards in with the odd numbered ones.

#### The Pile Trick.

shuffled by a spectator; performer receives the cards and secretly notes the bottom card, which I call the Ace of Diamonds. He then places the cards on the table and divides the cards into about about a dozen piles, keeping track of the pile which the Ace of Diamonds is at bottom. Now have some one take a card from any pile and look at it, and place it back on any pile; performer places all the piles together, and the pile with the Ace of Diamonds at the bottom is placed on top of the selected card.

Cards are now cut, a number of times, and in looking through the cards the selected card is found to be the card before the Ace of Diamonds.

## Catch a Selected Card

Have a card drawn by a spectator replaced by him in the pack, and by means of the pass or false shuffle brought to the top of the pack. Palm the card, and hand up the pack to the spectator, and request him to throw the whole pack loosely towards you, and you undertake, while the cards are in the air, to pick out the selected card. When the cards are thrown thrust the hand into the middle of the pack, deftly bringing forward the Palmed card.

## The Four Recruits

The following is a simple puzzle: Place the four Jacks out of an ordinary pack of cards in a row, state that they represent four recruits, two of whom were passed, and two refused upon the medical examination owing to the physical disability; ask the company to designate which were passed, and which refused upon

the medical examination owing to the physical disability; ask the company to designate which were passed and which refused, and why?

Nine out of ten people will fail to detect any difference; upon examination of most packs of cards it will be found that two of the Jacks are printed with two eyes on each head, and the others with only One Eye. The Kings are usually printed with three, with two eyes in each head, and one with one eye, while the Queens are all given two eyes each.

#### LEADERS IN MAGIC.

#### Howard Thurston-Article 2.

Mr. Thurston, who mystified the great mystifier, Alexander Herman, the Great, with his celebrated rising card trick on October 22, 1898, at Denver, Col., was born on the 20th day of July, 1869. After a five years' evangelistic course under the supervision of Lwight L. Moody at Northfield, Mass., Mr. Thurston started and became the premier card manipulator of the world. Cards were the start of his success. He can scale cards to the very dome of any theatre with grace. His patter is unique.

with a Cards were the scart of its saccess. He can scale cards to the very dome of any theatre with grace. His patter is unique.

His first entertainments were given at the Fountain Square Theatre, Cincinnati, Ohio, to the satisfaction of the audience, as well as to the performer. Through experimenting, Mr. Thurston gained many secrets so necessary for illusion work. Mr. Thurston has invented quite a lot of tricks, such as the floating ball, the inflated balloons, the cocoanut trick, and also a great levitation act. He also has a patent grant for illusions for sideshows and penny arcades.

tion act. He also has a patent grant for illusions for sideshows and penny arcades.

After a three years' travel around the world, performing before royalties, returning to America in May, 1907, Mr. Thurston joined Harry Kellar, touring the United States as star liners. Mr. Kellar gave his show to Mr. Thurston in August, 1908. So Mr. Thurston took up the mantle of the Dean and will continue the Great Kellar Show. May his prosperity be with him as it was with his predecessor is the wish of the readers of the Boy Magician.

#### MENTAL NUTS FOR YOU TO CRACK

Answer to April issue No. 1.—The seven missing words consisting of the same six letters are as follows: Sutler, Ulster, lustre, rustle, lurest, rulest, result.

No. 2.—A fish is fifteen inches long. His head is as long as his tail. If the head were twice as long, the head and tail would be twice as long as the body. How much is each?

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Again

# The Boy Mayician

is before its readers

and as we said in previous issue. "THE BOY MAGICIAN" is for the boys. We believe it is the only publication of its kind in the United States, and therefore will be highly appreclated by the younger "Black Art;" element. or Magic Is always fascinating to young old. and is a healthy diversion for both sexes. It is acceptable in the parior, lyceum or on the playground. It may be, and the chances are favorable, that there are many of the youngsters of the present geneation would make successful rivals or succescessors to the present leaders in the world were their talents: developed along this line and this is just the mission of

THE BOY MAGICIAN, to develop such talents.

Address all communications to
433 EAST 75th STREET, NEW YORK

Vol I.

NEW YORK CITY, JUNE 1909.

No. 3

Per Year, 50 Cents

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#### PROF. CARTO'S COLUMN. SECOND SERIES. COIN TRICKS.

#### VANISHING DIME.

A ten cent piece is borrowed, and apparently placed in the left hand, but is retained in the right. You

the right. You Dice.

turn to the right, and while rubbing the supposed coin into the right elbow, you unobserved place the coin in the right ear. Now show both hands empty; be careful not to turn or you will expose the coin in the ear. To reproduce the coin, you try to pick out the coin from the elbow into which it vanished, and in doing so you get the coin from your ear and produce it from the left elbow.

#### THE COIN CHANGE.

In the left hand have a half a dollar back-palmed, show hand empty by executing the back and forth palm; have a quarter examined, receive it in the right hand, pretend to place it in the left, but palm it in the right. Under cover of the right hand, reverse the half a dollar into the palm of the left, then close the left hand as if containing the quarter.



The quarter in the right hand can be vanished by dropping into servante or any method the performer chooses. Now, upon opening the left hand

the quarter has changed into a half a dollar.

# MAKE A COIN DISAPPEAR IN A GLASS OF WATER.

The articles required to perform this trick is a half a dollar, a piece of glass the size and thickness of a half a dollar; also a glass which the bottom is the same size as the piece of To present the trick come forward with the piece of glass palmed in the right hand, borrow a half a dollar, also a handkerchief; now hold the coin conspicuously between the thumb and the first finger of the left hand; now place the handkerchief over the coin, and while under cover change the half a dollar for the glass After having switched the pieces withdraw the hand, retaining the coin therein, and let a lady grasp the handkerchief in which she im-

(Continued on page 7.)

#### RATES FOR ADVERTISING.

Fifty cents per inch in advance. Larger space or longer terms on application. All advertisements must be in on or before the 10th of the month for the next publication.

## EDITOR'S NOTE BOOK.

The premium list still grows and holds good until August 10.

Mr. Howard Thurston played the Hurtig and Seaman theatres to the full capacity.

Prof. Carto has arranged six series of tricks, covering quite a selection, from which any amateur can arrange a program suitable for parlor.

The Society of American Magicians will hold their annual banquet on Thursday, June 3rd, and like the banquet of last years Kellar dinner, it looks as if the members will strive to even make this event more successful. We certainly with that it be a financial success for the newly created Building Fund.

As the publisher had the good for tune to receive a quantity of "Pippin" from the originator, F. X. Chamberlin, at wholesale price, it will be a treat to many who have not bought a set to know that by sending sixty-five (65) cents to the publisher their name will be entered on the subscription list for one year and the "Pippin" mystery sent by return mail. Better take advantage of the same.

Our advertising columns will undoubtedly be the means of many bargains being clinched. Mr. E. Jedlicka showed me through his well stocked establishment and I can dare say that many bargains can be had, as the proprietor imports his goods directly, saving extra expenses. First-class goods are handled only, thereby increasing his trade, to the satisfaction of all concerned. The mail order department is in the hands of an expert.

With our May issue, the publisher sent to all subscribers the April number for comparison. No doubt you noticed the changes. This is only a start in improvements. We feel sure that among our readers many could suggest improvements, therefore, I again ask for your co-operation to make your paper the best journal on magic. The Boy Magician has the good fortune of having a staff of prefessionals who explain their tricks thoroughly, so any one after reading any trick can, with little practice, mystify their friends. We wish to state emphatically that the Boy Magician is not intended to supplant or compete with any existing journal on magic.

#### MARLIN'S MYSTIC MEMOES.

This Series of First-class Mysteries will be Continued for an Indefinite Time.

# How to Perform the Davenport Brothers "Spirit Mysteries."

CHAPTER I.

My Dear Reader:

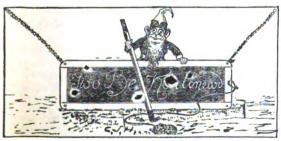
When we gave the biography of Mr. Harry Kellar, dean of magic and professor of the mystic cult, we mentioned his connection with the Davenport Brothers. Many of the older members of the art have seen the mystifying act, but most of the younger friends never seen nor heard of such an act, and therefore Mr. Marlin took it on his shoulders to carry, or rather to say, to write this column on such mysteries as from time to time may appear in this paper. At Buffalo, N. Y., on the 17th day of September, 1839, the elder brother, Ira Erastus Davenport, was born and soon found a worthy helper by the birth of his younger brother William Henry Davenport. Both had a desire for mystic work and developed their tricks and stunts in their early youth, so that at an early age they mystified many with so plain an apparatus as a rope and a cabinet. This should touch every boy that has a desire to adapt himself to do the mystic experiments, to start in his early days, so he may, when he reaches the age of a young man to be expert in the art. Originate; don't copy. The Davenports originated this sensational rope tie test, and it is worked on the stage at present by quite a few artists who became headliners by still improving the act.

Mr. Kellar, we stated was banqueted on the 4th day of June, 1908, and it was on this occasion that he performed the Davenport rope tie, and an improved tie known under the name, "Kellar's Rope Tie."

I wish to state that many rope ties have come to light, thanks to the originators of the first tie. We have on the market quite a few which are a good asset to the magician, such as the Wizards, the Twentieth Century, the Strangle, the Jacoby and, in fact, many more too numerous to mention. But we have gone away from our topic, which is so large, that I will not take more time for side issues.

The Davenports traveled all over the world and met with all kinds of treatment. In France, for instance, where they showed, they filled the houses to the capacity, while in Englahd they had to return the box receipts to the theatregoers.

"The manifestations" of the Davenports are produced in either a cabinet or a darkened room, and in no instance while the operators are in full view of the audience. They were bound in the most thorough manner and left in their cabinets, and after curtains being drawn, the most marvelous spirit manifestations would take place, such as guitars floating in the air, bells be ringing, tambourines making their noisy rattle, moving about in their most mysterious manner and with great rapidity. They usually extricate themselves from the tying after the lights are extinguished, in less time than the committee occupied in binding them. During their entertainment they were also bound with ropes, by what they assume to be a spirit power, without mortal assistance. To all appearance the tying done by the spirits is as secure as any human being could do. Still the very instant that the darkness supervenes, and all knots examined by the committee, the musical instruments before mentioned do their work and other manifestations take place while still hands and feet seem to be secure for to help in the mystifications. The very second that the lights are turned on the committee can examine the knots to see that same are not in any shape disturbed. They even turned the vest inside out, or have their coats removed or exchanged, while still bound securely hands and feet. This trick took only a few seconds to do and took well by the audience. To get the idea of their work, we first of all examine the mysterious cabinet and its inside furniture. The cabinet is elevated on three horses and measures about six feet in height and width and two and a half feet in depth. The front shows a division of three apartments, with a door to each, opening outward, although no partition is put between, so that the committee may send one of their men in the center of the cabinet to observe what is going on, while the brothers are using the ends. In each end is a seat with holes through which ropes can be passed in securing the performers. The middle door has a little wicket covered with a flap of b'ack c'oth or any other material. The bolts are on the inside of the door.



(Continued from page 1.)

agines is the coin. Then bring a tumbler half full of water, cover it with the folds of the handkerchief and ask the lady to drop the coin. It will be distinctly heard to fall in the glass. Then say Presto, and ask the lady to remove the handkerchief from the tumbler and the coin will have disappeared. The water can be emptied from the tumbler, and the suction will cause the glass disk to remain at the bottom, where it will be entirely invisible.

#### TO PASS A COIN INTO A BALL OF WOOL.

First, get a finsmith to make a flat tin tube, which will just allow a coin to pass through it, then wind a quantity of wool round it so as to make it into a ball. This trick can be worked in conjunction with the above trick. Have a coin marked and disappear it. Go to your table and pick up the ball of wool, drop the coin into the tube, and withdraw the tube, leaving the coin in the ball. A good squeeze will hold it tight and obliterate every mark of the tube. Place the ball in a tumbler, take the end of the wool and give it to some one to unwind. This being done, the coin will be found in the very center of the ball, with the end of the wool wrapped tightly around it.

#### TO TELL DATE ON BORROWED COIN.

The performer has his assistant borrow a half a dollar, which he places on the table. The performer instantly names date on coin. To do the trick your assistant has a duplicate coin, the date of which you are acquainted with, palmed in right hand, which he exchanges for the borrowed one in the act of throwing it on the table. You now state the date of the duplicate, which, being examined, is found to be correct.

Next month will be a series of Parlor Tricks.

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Fakir of Blackwell says: "It fools the smartest."

Prof. Karleman says: "It is the cleverest idea that has been used in connection with cards.

Mr. F. J. Werner, Secretary of the S. A. M., says: "Excellent, fine card, clean, Edwards' Monthly: "A brilliant idea."

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#### PROGRAM

OF THE

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As Played at the Metropolis Theater, April 26th to May 1, and at the Yorkville Theater. May 10 to 15

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Howard Thurston is the originator and inventor of almost every illusion he presents. Presenting the most bewildering array of tricks, illusions and scientific problems.

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#### "A Bit of Fun"

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PAUL KLEIST The Famous Black Art Comedy Musical Act from the Leading Theatres of Europe.

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The Magician's Assistant. 2 Pigeon Pie. 1 The Magician's Assistant. z rigeon rie.
3 Feeding the Baby. 4 A Serious Mistake.
5 An Appointment. 6 Eggs Extraordinary.
7 The Bridal Chamber. 8. The Glass Trunk.
9 Prisoner of Canton. 10 Mysterious Balloons.
11 The Inexhaustible Coccanut. 12 The Lady and the Boy. 13 FINALE—THE TRIPLE MYSTEPP. TERY—The most daring illusion ever attempted.



Vol I.

NEW YORK CITY, JULY 1909.

No. 4

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PROF. CARTO'S COLUMN. SERIES III. PARLOR TRICKS.

THE JUMPING COIN.

Place a small coin on the table and ask one of your friends if he cantake it up without either touching the coin or table.

To perform this feat place your hand half open at a little distance from the border of the table, near which the coin is placed, and blow suddenly on the table at about two inches from the coin and it will jump from the table into your hand. With a little practice you will succeed in doing this feat.

#### TO CUT A GLASS BOTTLE

Pour oil into the bottle until it reaches the point at which you wish it to be cut clean through, then stand it upon a table and plunge suddenly into the oil a red hot poker. You will hear a snap, and then perceive that your bottle is cut regularly through, level with the liquid which it contains. By removing each time a part of the oil you will get a series of glass rings.



BREAKING A GLASS WITH THE VOICE.

Borrowacut glass goblet and strike it with your finger so as to make it ring. It will

give a prolonged sound and generally of a grave nature. Then, while it is still sounding, take the glass, put it close to your mouth and shout into it as strongly as possible a similar sound. Nearly always the glass, whose vibrations are doubled, will break in pieces.

#### THE MAGNETIZED COIN.

Borrow a coin and place it in the palm of your hand, the hand stretched out flat. Take a clothes brush and invite your friend to brush off the coin, he will find it impossible to do so, he is forbidden to strike your hand violently with the brush, which will cause the coin to drop from the hand. Many of the readers will say it to be impossible to do, but I simply say try it, and see for yourself.

(Continued on Page 11.)

#### RATES FOR ADVERTISING.

Fifty cents per inch in advance. Larger space or longer terms on application. All advertisements must be in on or before the 10th of the month for the next publication.

### EDITOR'S NOTE BOOK.

The Editor acknowledges the receipt of one of Mr. Burling Hull's inventions, the Trance Card—it is Simply Clever.

Thanks to Dr. A. M. Wilson, Editor of the world's greatest magical papers, for their recognition of "The Boy Magician." We will grow, Doctor, and to the pride of the magical family, will be using your advice—"feel always like a boy."

It is with the sorrows of our heart to inform the magic loving public of the departure of Ill. Brother (S. A. M. 49) Leon Herman the Great. "The Boy Magician," in the name of its subscribers, wishes to express their sympathies to the bereaved family.

Space does not permit a lengthy explanation of what happened at the dinner of the S. A. M. Consult following papers and you will be convinced that it was a repetition of the Keller dinner, with "Oh! You Kid" (Mr. Thurston) as the guest:

New York American (morning) June 9, 09. New York Times, (morning) June 4, '09. New York World, (evening) June 5, '69, and the Sunday Metropolitan Section (1-2 page) June 6, '09.

Following letters received with suggestions, contributions, etc.:

Prof. Pinkham, E. D. Williams and Karlemann, Dr. Wilson, Hamleys, of England; Burling Hall, of Brooklyn; Clay Dean, New York, and many others. Thanks for dippings and letterheads. We will file same in the scrap book of "The Boy Magician."

## MARLIN'S MYSTIC MEMOES

#### CHAPTER II.

My Dear Reader:

As preliminary to the "Manifestations" and in order that it may not be supposed that they are the operators, the mediums submit to being bound by a committee from the audience. The doors are then closed and bolted, it being necessary for the mortal manager to reach through the wicket to secure the middle door. tremendous racket is soon made in The noise of the musithe cabinet. cal instruments being combined with the occasional whang-banging, which some of the audience believe in distinguishing the sounds of a cloven hoof kicking things around the inside of the cabinet which encloses the Usually, after the first mediums. performance, the doors of the cabinet are opened, and the committee requested to see that the operators are still bound; but sometimes there is an interval, just before the door opens, in which a rattling of the ropes is heard, and then the mediums walk forth free. If they are observed by the committee before the ropes are removed from them, the doors again closed until the untving is accomplished. Being again enclosed in the cabinet, the young men are bound by what they assert to be a spirit power, during the exercise of which they are passive. The spirit tying is submitted for examination to the committee, by whom it is pronounced to be apparently so secure as to preclude the possibility of the mediums being able to use their No sooner are the doors hands. closed, however, than hands are seen at the wicket in the middle door. These hands move visibly with rapid vibratory movements; so that it is impossible for the spectators to identify them as belonging to the mediums, however positively he might believe them to be theirs.

Immediately on the disappearance of the hands from the wicket the cabinet doors are opened, and the committee, after an examination, report the mediums still bound. The doors are again closed, and instantly the spirits strike up a lively tune on a violin, with bell and tambourine accompaniment. That the audience may be still more profoundly impressed with the wonderful powers of the young men, they sometimes request that flour be placed in their hands, as a security in addition to the spirit tying, against their being able to use those members. Their request being complied with, a hand or two is shown at the wicket, some noises are made with the instruments, and then the mediums exhibit their hands, still with the flour, none of it spilled on either clothes or floor.

Sometimes they permit one of the committee to sit in the cabinet with them for a short time while they are bound, but he, too, must be bound with his right hand secure to one medium's shoulder and the left hand to the other medium's knees.

(To be Continued)

(10 be Continuea)

# INTRODUCTION (G. E. Green)

Ladies and Gentlemen, your attention please,

I have here various paraphrenalia, as everybody sees;

Use your own judgment, and if you detect

The way my tricks are performed, or any defect,

I will kindly indulge you, and say you are right,

But be careful what you say, I may disappear from sight.

When the performer said "Now ladies and gentlemen notice the hen of tearts," we do not wonder the audience laughed.

# PROF. CARTO'S COLUMN (Continued from page 1)

#### NEW ADDITION

Having drawn three heavy chalk marks on a table, you undertake to convert them into none without dividing them or touching the piece of chalk. All you have to do is to slap your hand smartly on the chalk marks first, then on your coat sleeve.

#### THE FLOATING GLASS

Place a glass of water on a table and apply the palm of the hand squarely over the top, taking care to bend the fingers downward, at a right angle, then suddenly stretch out your fingers so as to give the palm its utmost tension, you will have produced a pratical vacuum beneath your hand sufficient to permit the pressure of the air to overcome the force of gravity, and the glass of water will adhere to your hand.

#### THE DRY HAND

Throw a coin or ring into a basin of water and tell your spectators that you will recover the object without wetting your hand in the least. In order to do so you sprinkle the surface with Powdered Lycopodium, which has no attraction for the water, and will not adhere to it. Come forward with your basin of water, borrow a eoin and throw it into the basin of water, show that your hand is without preparation, plungs your hand in boldly, recover the coin, and show that your hand is as dry as it ever was in your life. Powdered Lycopodium can be had at any drug store.

#### THE BENT MATCH PROBLEM

Bend a wooden match in the middle, which will almost break it through, the two parts being only held together by an uncertain section. Now place it at an acute angle across the mouth of an empty bottle with a dime on the top of it. Challenge anyone to cause the coin to drop into the bottle without either touching or breathing on the match or coin. They will try to solve the solution of the problem, but they are hardly likely to discover it without assistance. Dip your finger into a glass of water, and holding it over the angle of the bent match, allow a few drops to fall upon the broken part. Swollen by the moisture, the fibres of the wood will tend to strengthen themselves, growing larger and larger, until no longer supporting the coin, it will fall into the bottle.

You may be well advertised by your friends but you will never live long enough to get rich by such advertisements. Better place an ad. in the "Boy Magician," it is cheap and reaches nearly one thousand homes every month.

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Four cubes and a paper tube is all you need. Same effect as Selbit's Bricks. Secret, 75 cents, Siberian chain release, Selbit's Bricks. Secret, 75 cents, with chain, \$1.00.

 Tack It, new card wrinkle
 \$ 25

 Kellar's Rope Tie
 50

 Wizard's Rope Tie
 1,00

 De-Koltas Rising Card from the Glass
 Secret
 50

 Brooks' Card's from pocket
 1,00

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#### **STUNTS**

To Our Amateur Readers:

I will now describe a series of good stunts, which you could use in connection with your parlor programme, especially when troubled with "wiseone" who knows it all.

To bite an inch off a red hot poker.

2 To put one hand were the other cannot touch it.

3 To stand upon fire for two minutes.

4 To write your name in one letter.

5 To ask a question that cannot be answered except by "YES."

6 To push your head through a finger ring.

To put yourself through a keyhole.

8 To kiss the girl you love best without her knowing it.

9 To place a match on the floor so that no one can jump over it.

10 To stand in the middle of the room and draw a line around you so that you cannot get out of it without taking off your coat.

11 To put a book in such a place that every one in the room can see it except yourself.

12 To kiss a book inside and outside without opening it.

13 To put two chairs together, back to back, take off your shoes and jump over them,

14 To lay a sheet of paper on the floor and place two persons upon it in such a way that they cannot touch each other with their hands.

15 To bring some one half upstairs and then bring him down on a feather.

16 To stamp your foot, with a shoe on as usual, without making a sound.

17 To tell in the records of which Egyptian dynasty So-met-i-mes appears.

18 To tell which letter of the Dutch alphabet represents an English lady of rank.

19 To spell mousetrap in three letters.

20 To leave the room with two legs and return with six.

Answers to these will be in next month's issue.



Vol I.

NEW YORK CITY, AUGUST, 1909.

No. 5

Per Year, 50 Cents

Single Copies, 5 Cents

#### PROF. CARTO'S COLUMN. SERIES IV. PARLOR TRICKS.

#### DISAPPEARING INK.

This ink can be used in connection with spiritual tricks. It is composed of starch, mixed with water until it gets the



consistency of cream, together with a few drops of tincture of iodine. Dip a clean pen into the ink just made and write your name on an ordinary paper. The writing will appear of a deep brown color perfectly clear, and will dry immediately. To remove it, take a handkerchief or, with your hand, rub it off as you would chalk from a blackboard.

#### THE HINDOO SAND TRICK.

This trick was long kept secret by the Hindoo fakirs. Like most tricks, its explanation is simple. The sand is prepared beforehand by being heated in a frying pan, and a piece of parafine is dropped in when sufficiently hot and allowed to melt. The sand is then taken off the stove and allowed to cool and dry. The wax coats every minute grain of sand, which, when dry, does not ap-

pear to have been treated. To present the trick, the performer comes forward with a basin of water and a bag with the sand. Allow some

of the spectators to throw handfuls of sand into the basin of water. Performer then dips his hand into the basin and brings out the sand perfectly dry.

#### THE COLORED BILLIARD BALL.

You show about a dozen handkerchiefs, each a different color, and ask someone what color billiard ball they wish. He chooses red. You then pick off that color from your arm, crush it between your fingers and produce a highly polished red billiard ball, and the red handkerchief has disappeared.

Secret is that you have palmed a hollow glass ball, which can be purchased at any magical store, the color being named. You take that color handkerchief and push it into the glass ball,

(Continued on Page 16)

#### RATES FOR ADVERTISING.

Fifty cents per inch in advance. Larger space or longer terms on application. All advertisements must be in on or before the 10th of the month for the next publication.

## EDITOR'S NOTE BOOK.

Every subscriber should use the (free of charge) column.

N. Y C. Vaudeville houses made good where Paul Waldron, of "Kellar's fame," worked his deceptions.

The Bamberg Magic and Novelty Company of New York sent us their new Amateur Catalogue, which they mail to any one for ten cents.

Dr. A. M. Wilson comments on the Boy Magician, the wonderful "Kid" Eastwood, and the Philadelphia Exchange house sent their stationery to the scrapbook.

So I close, as space is limited, with THANK YOU, MY FRIENDS.

I have the pleasure in thanking my many friends, who sent their communications to the Boy Magician.

Mr. E. P. Conran of Philadelphia sent two out of print magical catalogues.

Mr. Hull of Brooklyn has favored me with something new from his stock, and I can say it will be bought by every progressive magician. Better watch out for particulars in next issue.

#### PRESTIGITATION.

In far off India many years ago, Black art was invented, as most of us know. From that far off country, it has since spread, And today it is earning many a man's bread.

Many are the young men, aye, and even the old, Who today mystify the prople by manipulations bold; In legerdemain, magic and prestigitation, Many a man has found his vocation.

And so ends the tale of magic, legerdemain, And prestigitation.

#### ANSWERS TO STUNTS.

#### (See Page 12)

- r Make a bite in the air, an inch away from the poker.
  - 2 Place one hand on the other elbow.
- 3 Write the word "Fire" on a paper, and stand upon it.
- 4 Make a large letter O and write your name in it.
  - 5 What does y-e-s spell?
- 6 Stick your finger through a ring, and push your head with your finger tip.
- 7 Write the word "yourself" on a paper, fold it up and put it through a keyhole.
  - 8 Kiss all the girls in the room.
  - 9 Place it on the floor, close to the wall.
- 10 Draw the line on your tightly buttoned coat, all the way round yourself.
  - 11 Place the book on your head.
- 12 Kiss the book inside the room and then outside the room.
  - 13 Jump over your shoes.
- 14 Lay a paper across the doorsill. Then close the door and stand one person inside the room and the other one outside, but on the same paper.
- 15 Bring him a feather with its own down on it.
- 16 Moisten a postage stamp and stick it on your shoe.
  - 17 The word is simply "sometimes."
  - 18 Duchess (Dutch S).
  - 19 C-a-t.
- 20 You must go out of a room and bring in a chair.

## MARLIN'S MYSTIC MEMOES

#### DAVENPORT

#### CHAPTER III.

The lights in the hall are then turned down, so that it is quite dark in the cabinet. The gentleman in contact with the mediums is banged over the head with a musical instrument, his hair is pulled, his nose pinched, and all other sorts of frolics played on him. After being released from this not very pleasant position, still scared, he reports the happenings of the mysterious inside, stating also that he did not detect any movement on the part of the mediums. "If not the manifestation of spirit power, what is it?" is a question which very naturally arises in the minds of those present. An answer is found in the following explanations: In a darkened room, the investigators being seated by the walls, the mediums grasp the guitars by the neck, next the keys, and swing them around, and thrust them into different parts of the open space of the room, at the same time vibrating the strings of the instrument with the forefinger, The faster the finger passes over the strings, the more rap'dly the instruments

seem to move. Two hands can thus use as many guitars, and a call bell clasped by the little finger of either hand, can be rung at the same time. This can be varied to suit and other instruments combined if get-able-accordion or concertino-can be played with the other hand while held under arm against the body. The audience, in the dark room, think the instruments go further than they really do; and the room being close, the sounds are echoed or reflected from the walls. When an investigator is sitting with the mediums at a table whereon musical instruments are lying, his hands resting on their heads, and their hands clasped to his arm above the elbow, the medium next the table removes one hand fro n the arm without being detected, simply because the presence of the other hand, which is nearer the shoulder, is so great as to cut off the feelings by means of the nerves of sensation from the arm below. It is therefore impossible for the investigator to determine whether one or the both hands of the medium are on his arm or not. He, of course, thinks they are, because the sensation in his arm remains the same. In the first place, the left hand of the medium is put heavily on the arm next the shoulder, and the right hand quite lightly close by the other next the elbow. Both hands are seen to be on the arm and are presumed to be pressing with equal force. The light is extinguished, and perhaps the medium takes the man's attention momentarily from his arm, by suggesting that their feet be placed in contact; then it is that with a gradually increased pressure of his left hand the medium carefully removes his right hand, and while he preserves a rigidity of the muscles of his neck and back, so as not to move his head, he takes the guitar or whatever he may wish to use from the table, and extending the body of the instrument as far as possible, moves it in a half circle, vibrating with his forefingers the instrument. To make it more striking to the investigator, he strikes him on the head. If he wishes to ring a bell at the same time, he can hold it with his little finger. If he wishes the concertina or accordion sounded, he can do so by putting the same under the arm, using the unoccupied fingers to finger the buttons. He can sound, in turn, all the instruments lying on the table; then carefully replacing his hand on the man's arm, he is ready for the lights to be turned on. The other medium really holds on with both hands to the arm he has clasped, feeling sure that while he does so it cannot be interfering with the operations of "The Spirits" at the table. Should the medium put his right hand on top of the extended thumb of his left hand, with an appearance, to the investigator, of both hands being on his arm, the same result could be produced with less risk of detection; for the presence of the thumb, where the right hand was seen to be, would lead the investigator to suppose, in the darkness, that the hand was still there. If, in their dark seance, phosphorus having been put on the instruments, you should see a phosphorescent light very far above the stage, you may take it that the instrument which is heard is not where the light is seen, but that the phosphorus has been rubbed from the instruments and some other put on a piece of card board, which is attached to a folding rod and elevated in the darkness, to the desired position. To the Davenports, the extrication of themselves, after being bound by a committee, is a brief and casy task. A simple "twist of the wrist" will

(Continued Next Issue)

## FINK'S CARD CHANGING TO A BUNCH OF RIBBONS

The performer takes a pack of cards, and after taking one of the cards, he passes his hands over, and waving them up and down, produces a bunch of colored ribbons, which are quite a great deal larger in bulk than the card.

Secret-The card is a folding card which folds in half, and then into quarters. On the back of the card is placed the ribbons which are rolled up into a ball. This card is at the back of the pack. The performer takes the card from pack, and holding it so as it looks like an unprepared card, he passes his hands over it and at the same time he folds card into its smallest size, at the same time he works his hands up and down, working out the ribbons which are at the back of the card. After the ribbon is all worked out he holds it with his one hand with folded card in his palm. He then placed ribbons over back of chair, allowing card to hang on back of chair, as the card is fastened to ribbons.

Monologue-Ladies and gentlemen: I will endeavor to show you a trick which will come in very handy when you need the necessary requirements that most all must have. All that is necessary to do when you need money is to grab into the air. When you need a hat, just grab for it; or when you need a lot of ribbons for anything, you just take a card and pass your hand over it when you have just what you want. Is it not simple? When you get time try it and see if it is not an easy matter to get what you want without working for it. You then proceed with the following:

Fink's Ball Changed to Rose-The performer takes a ball, and after passing his hand over it, changes it to a rose.

Secret-You must have a ball that is cut in half and is hollow inside. Have the rose inside with the two halves held together with your fingers, and when you pass your hand over the ball take the half along that is in front and palm it and at the same time the rose that is in ball will open up or spread out and be visible, hiding the half of ball that is in back of it.

Monologue-Like the trick that I have done a few moments ago, the following trick is also done; How I came getting to do this trick is that one day while playing pool with a few friends of mine I discovered that I was the only one without a rose in my buttonhole, and this bothered me so much that I could not play with any peace. While I was striking the ball with the cue I hit it with such a hard blow that it jumped off the table and rolled across the floor. The floor was dusty, and after I picked the ball up I commenced to brush it off with my hands. All the while the rose subject was worrying me, and to my astonishment, I found that I had brushed the ball into a rose and it was impossible to finish the game. Very simple, is it not? If you try this trick, see that nobody is around, or they may discover how it was first

Next month I will explain how to make a mind reading illusion, nothing being said during the whole course of the trick. Be sure you get next month's copy, or while you are at it subscribe for a whole year. It will pay you, as you are going to get ten times your money's worth in tricks in my dspartment. I want to surprise you with what the Boy Magician's aim is. It is to turn out professional magicians in a short time.

RAY J. FINK. Magician.

#### SUMMER IS THE TIME FOR RECREATION

Take a camera and sundries on your vacation. snap a picture and send it to your loved one. It is a joy to her and and to you much fun. For particulars, address the always "Ready Mail Order" home of

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#### THE EGYPTIAN CUBES.

Four cubes and a paper tube is all you need. Same effect as Selbit's Bricks. Secret, 75 cents, Siberian chain release, with chain, \$1.00.

Tack It, new card wrinkle	\$ 25
Kellar's Rope Tie	
Wizard's Rope Tie	
De-Koltas Rising Card from the Glass. Secret	
Brooks' Cards from pocket	1.00

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#### PROF. CARTO'S COLUMN.

(Continued from Page 1)

#### VANISHING TUMBLER.

Place a tumbler on the table and cover it with a newspaper, pressing the paper round the glass until it assumes the same shape; lift all up and show glass under. When replacing on table let tumbler fall out of paper on to your knees, and place paper only on table, which, retaining the shape of the glass, will still appear to cover same. You have now only to smash the paper flat to appear to drive the tumbler through the Finally, bring up the glass table. from below, which will lead all to believe it actually passed through the table.

#### TELL THE NUMBER OF CARDS BY THEIR WEIGHT.

Take a parcel of cards, say forty. among which insert two long cards; let the first long card be the fifteenth, and the other the twenty-sixth from the top. Seem to shuffle the cards, and then, cutting them at the first long card, say, "There should be fifteen cards here." Cut them again at the second long card, and say " are here only eleven cards. Then holding the remainder, say, "Here are fourteen cards.' Let the different heaps be counted to satisfy the audience as to the accuracy of the performer's judgment.

#### THE SNAKE AND EGG TRICK.

Take an ordinary hen's egg and make quite a large hole in one end and a small pin hole in the other end. Blow hard in the small hole and the inside of the egg will come out. Then let it dry and place the snake head first in the egg shell and have it in your coat pocket. After letting the audience examine the plate of eggs you make out to pick one out of the plate. but in place of doing so, you have the prepared egg in your hand, and be sure and keep the end with the hole in it concealed in the palm of your hand, and have someone crack the other You must get excited when you pull out the snake. Do not show anyone this trick, as it is too good a trick to have everyone know.

Vol I.

NEW YORK CITY, SEPTEMBER, 1909.

No. 6

Per Year, 50 Cents

Single Copics, 5 Cents

PROF. CARTO'S COLUMNS. SERIES V. PARLOR TRICKS.



B. G. HULL

B. G. Hull, professor of the necromantic, Your magic wand plays many curious antics. Gracefully you give wings To watches, coins and such like things. Your entertainments are never dull; We greet thee, B. G. Hull.

The editor wishes to state that Mr. Burling Hull is the inventor of quite a few tricks, such as the trance card, the card mysterious, and, in fact, many more which he manufactures. You may improve your act by adding some of his deviltry.

Subscribe for the BOY MAGICIAN.

#### A MYSTERIOUS ADDITION.

Take the number of your living brothers, double it, add three to it, multiply the result by five; add the number of living sisters; multiply the result by ten; add the number of deaths of brothers and sisters; subtract 150 from the result. The right hand figure will be the number of deaths; the middle figure will be the number of living sisters; the left figure will show the number of living brothers.

#### GUESSING DOMINO NUMBERS.

The object of this trick is to guess the ends of a line of dominoes. dominoes are carefully "shuffled," and at the conclusion of a set, the magician, who has left the room, can tell the two numbers on the ends. The dominoes are placed in the usual manner, one after another, according to corresponding numbers. This certainly appears very mysterious, so let us examine the manner in which it is accomplished. The magician, before leaving the room, shuffles the dominoes, and palms off one of them (not a double). This domino, being the missing one, has the same numbers as the ends.

(Continued on Page 18)

#### RATES FOR ADVERTISING.

Fifty cents per inch in advance. Larger space or longer terms on application. All advertisements must be in on or before the 10th of the month for the next publication.

## EDITOR'S NOTE BOOK.

Photographs of B. G. Hull of Brooklyn have been received and added to the scrapbook.

Mildred and Rouclere sent printed matter and a pocket-mirror, on the reverse of which are excellent likenesses of the artists in their clever and original act called Mildredism.

E. P Conran of Philadelphia presented us with clippings and also with a price-list of a supply house out of business.

Eastwood has favored us with his neat and pleasing letterhead, which will surely bring plenty dates to this artist.

The Bamberg Magic & Novelty Co., Slvey & Bugdon, H. A., ... L. Elcom and A. Karlemann

Last but not least, the editor of the official organ of the S. A. M., "The Sphinx," of Kansas City and "Edwards Monthly," reviewed the BOY MAGICIAN in their columns, and we are proud to say we are in a field of its own. We strongly recommend each reader to subscribe to the above mentioned magical papers.

New York City holds the record of having more magical clubs and societies organized than any other city. The latest addition in this line is the gathering of boys who are interested in the art, trying to master the tricks as they go along. This gathering is known as the American Boy Magician Club, and meets eevry second Saturday in the month.

The next issue will be a surprise, as the Presto Publishing Co. has had the good fortune of adding another artist who will still further improve the infant paper, which has grown so wonderfully in six months, by giving it a new dress.

Mr. Marlin will finish his Mystic Memoes in the next issue.

#### PROF. CARTO'S COLUMN.

(Continued from Page 1)

#### WINE, WATER AND INK TRICK.

The performer pours out a glass of water, and, to show that it is not chemically treated, drinks it. He then fills glass No. 1, which instantly turns red, like wine, next glass remains clear, the third assumes a dark color like ink, and the fourth remains clear. The performer then pours out another glass of water and drinks it. By this time the audience is greatly mystified, and to make them wonder still more, empties the glasses back into the pitcher and then turns out clear water.

Explanation—Glass No. 1 contains a few grains of analine, which is not noticed, but causes the water to assume a red color when mixed. No. 2 contains no preparation and therefore remains clear. When the water is poured in No. 3, which contains tannic acid, it changes the water to a dark or inky color. No. 4 remains The performer the same as No 2. has palmed under the thumb holding the pitcher a tablet of oxalic acid, which he drops into the pitcher, after he has poured out all the water. This acid tablet bleaches the colored waters on their return to the pitcher. and then again on being poured back into the glasses all clear white to the bewilderment of the audience.

#### RISING CARDS.

A good method to work rising cards a la Thurston without apparatus. A black thread about a yard long is attached to your trousers button, with a small pellet of wax at the end. After having three cards selected and returned, make the pass, bringing cards to top of pack. While asking the name of the first selected card, remove the wax from your button and attach it to the rear card. The pack is held in the left hand, while the right hand is passed over a few times to show it clear; then catch the thread between the first and second fingers and at the same time the thumb of the left hand catches the thread at the trousers and pulls it tight; now, by holding the right hand still in the air, the left hand moves downward, which carries the card upward to the right hand. Replace the card in the front of the pack, at the same time affix the wax on the back of the next card to rise. After the last card, break the thread and pass the cards for examination,

#### A THOUGHT READING TRICK.

EFFECT.—The performer takes 12 cards from an ordinary pack of cards, placing them on a table, leaves the room, and invites some one to touch one of the cards. and think of the name of it Performer on entering the room, goes up to the person, and names the card touched.

EFFECT—To perform this trick you must use a confederate unknown to your audience. The twelve cards are placed on a table in three rows, four cards in each row, and the following code used—the first card is called DAYS; second, WEEKS; third, MONTHS; fourth, YEARS. After this is understood between you and the confederate, you perform the trick. While you leave the room, your confederate is relating an incident which recently happened about three days ago, which

informs you that the card in the third row, first card, has been toucled, or we say two months, is the second row, third card.

## MARLIN'S MYSTIC MEMOES

#### CHAPTER IV.

#### The Broken and Restored Match.

EFFECT.—I'erformer gets any person to take a match and mark it so they can identify it ag un, and then place it in his own (performer's) handkerchief. Another person is requested to break the match, under the handkerchief, and after he has testified that he is sure it is broken, the handkerchief is unrolled and the marked match handed back restored for examination and identification.

To produce the above effect, place first a match in the border of your handkerchief so it can't fall out.

Wrap up the marked match, but instead of letting the person break the marked one, let him break the other one in the lining.

Remember, be careful not to let anyone get the handkerchief, and don't put it in your pocket as soon as you finish the trick, as this will give your audience the idea of a prepared handkerchief. Rather use it for your next trick.

#### How Many Apples Did Adam and Eve Eat?

#### [MAHATMA]

Some say Eve 8 and Adam 2, a total of 10. Now, W. D. LeRoy figured the thing very differently. Eve 8 and Adam 8 also, a total of 16; yet these figures are evidently wrong. If Eve 8 and Adam 8 2, certainly the total would be 90. Scientific men, however, on the strength of the theory that Antediluvians were a race of giants, reason in this way. Eve 8 r and Adam 8 2-total, 1163. Wrong again. What would be clearer than if Eve 81 and Adam 812, the total would be 893. If Eve 81 1st and Adam 81 2nd, would not the total be 1623. Eve 814 Adam and Adam 8124 Eve-total, 8938. Still another calculation is as follows: If Eve 814 Adam, Adam 81242 oblige Evetotal, 182,156. This, however, is not a sufficient quantity, for though we admit that Eve 814 Adam, Adam, if he 808142 keep Eve company-total, 1808956. All wrong. Eve, when she 81812 many and probably felt sorry for it, but her companion in order to relieve her grief 812, therefore Adam, when he 81814240fy Eve's depressed spirits, hence both ate 818,896,864.

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#### Answer to No. 2 on Page 3.

The length of the head is 3 inches. length of the tail is also 3 inches. The body is 9 inches long.

#### No. 3.

Take the ten figures (1 2 3 4 5 6 7 8 9 0) and arrange them in such a form that the addition will total this year, 1909, using each number only once.

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EFFECT Two —Any card freely selected, shuffled back in the pack by spectators. Farty from audience shows cards to audience, one at a time, while performer is blindfolded. When selected card is reached, performer commands him to son and announces name of card. Cards are not marked, arranged or cut. No sieights.

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two years, the second for one year, and the next eight answers will be entitled to six months' subscription.

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#### ARITHMETICAL PUZZLE.

If from 6 you take 9 and from 9 you take 10; and if 50 from 40 be taken, there will just half a dozen remain.

#### ANSWER

From SIX	From IX	From XL
Take IX	Take X	Take L
e	Ţ	X remain:



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NEW YORK CITY, OCTOBER, 1909.

No. 7.

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# DR. WILSON'S FIFTH ANNIVERSARY AS EDITOR

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Magic, Medicine and the Art of Masonry, whose words of encouragement have helped many, was formerly a Methodist minister. He is also an Honorary Member of the California Society of Magicians.

should be a pride of every lover of the Magic Art.

The Boy Magician congratulates Dr. Wilson upon his five years of successful management of The Sphinx and trusts that he will be with us for many more years to enjoy health and prosperity.



PUBLISHED ON THE FIRST OF EACH MONTH.

CHARLES J. HAGEN,

Editor

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success.

Thurston's show started in Brooklyn with big

New York City has had Imro Fox and Pauline on the Vaudeville Stage.

With pleasure, we look at the past six issues and see the reflection of our helping friends.

Mr. B. G. Hull has another book in preparation which will treat on Billiard Balls. Something entirely new. Price, \$1.00.

The Mysto Co. of New Haven, Conn., have a neat colored artistically gotten up Catalogue, and if you read their quarter page ad it will be a benefit to you.

We wish to apologize for the error committed in last issue, as The Bent and Restored Match Trick is a contribution of Mr. A. H. Robinson, and not Marlin's.

Contest for No. 3 "Mental Nuts," (see page 20) must be in on or before December 15th, so as to give out-of-town subscribers all the necessary time, the Presto Publishing Company extends the date.

Mr. Frank Barbeau informs us that his Magical Correspondence Club is fast increasing. The roll is swelling with the names of Professional and Ama-

•

teurs. If you are interested, send a self addressed envelope to 182 East 2nd Street, Oswego, N. Y.

Brother Kirsch, the originator of a Coin Jar, mystified the S. A. M. at their Social. It is the best coin dropper we have ever seen, and we can safely say, it is a boon to any Magician who wishes to adopt the trick for his program. It is a Magician's dream, and you have to dream long to guess its workings.

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Such papers being known as the leading papers, have done their share to bring The Boy Magician to the front of the Magic loving public.

As the past has been so encouraging, and knowing that our friends will help us along, we have decided to increase the paper to six pages. We have advertising space and can fill your wants. See the advertisements and convince yourself that The Boy Magician is improving, and we hope to see it advance to be recognized by the leading Societies as a paper of high standing.

#### HANDKERCHIEF COMBINATION.

Effect:—Hands shown empty and three white silks are produced, and the color changing trick is then worked, handkerchiefs being changed to blue, black and red respectively.

Three glasses are now shown and filled with water, and all covered with cardboard tubes.

The three handkerchiefs are taken and vanished, tubes removed, and water has changed blue, black and red respectively.

Magician now draws black handkerchief from black liquid, blue from blue, etc., all being dry. The first part of this trick is familiar to all and needs no explanation.

The glasses are the same as in the previous experiment, and set over minitature "Black Art" traps as described,

Handkerchiefs are vanished by any methol. Water can be colored by ink lozenge for black, a small piece of Reckett's blue will manage the blue, and the red is the same as in the "Wine and Water Trick." There is plenty of time for these to change whilst vanishing the handkerchiefs.

F. E. W.



## Marlin's Mystic Memoes

CHAPTER IV.

(Continued from Page 15.)

#### DAVENPORT

CONVERT a "square knot", usually considered secure, into two "half hitches", through which the part of the rope they enclose can be easily slipped with a little slack in the rope, any ordinary knot can be made a slip-knot. It is hardly possible to bind a man without causing him pain, so that he cannot get a "slack" in the rope. The writer although not a rope king has time and again been tied by people who were determined to do a good job, but found to their dismay that he very often released himself in much shorter time than it took to tie him.

The very first move the Davenports did after being tied by the committee, when enclosed in their cabinet, was to loosen the knots next to the This freeing of the hands took only a short space of time, often the hands were seen the very second the door was bolted. After making the usual noise with the instruments, they speedily got their hands back in the ropes, drawing the knots close to their wrists, while still making noises with the instruments. The knots are examined by the committee and reported to be "the same as they were"; the doors are again closed and this time every knot is opened. Sometimes after being tied by a committee, the Davenports could not readily free their hands and get them back as they were, in which case they did not open the door until all knots were untied.

The knots used in tying themselves were next their wrists, this looks "fair and square", but gives them all the advantages of slipping out.

There are several ways of forming such knots, this one is the easiest one of the many: Tie loosly a square knot in the middle of a rope, tuck the ends of the rope through, in opposite direction, below the knot, and the latter is drawn tight. This forms two loops which are large enough to pass the hands through them, the ends of the rope are then put through the hole in the seat and tied beneath and also to the feet. hands are put through the loops, and the knots drawn close to the wrists, coming between the latter. As the hands of the medium when thus tied are at the back, close to the end of the cabinet, the committee cannot have a very good opportunity to observe the most important knot, which is nothing more than a slip-knot. In making the music one medium holds the violin in the manner usual with most players of that instrument and with the little finger of the bow hand he clasps a bell which rings in time with the music. The other medium beats the tambourine on his head or knees with one hand, while the other hand is engaged in making noises with something else.

Many devices to produce startling spirit-manifestations are used in this line of work, which will be described in the near future.

So I close this chapter hoping to have my readers practice this mystery and become experts.

THE END.

#### A PRETTY OPENING TRICK.

The performer comes on and proceeds to divest himself of his gloves. First the right hand glove is removed and rolled up, upon which it vanishes entirely. Now the left hand comes in for similar treatment, but unexpectedly developes into a lovely bouquet of summer—I mean spring blossoms.

This pretty little effect is easily arranged for. Make up a bouquet of spring flowers (silk ones), and having secured them together by the usual strings, attach them to the inside of the left glove. The flowers are best attached by their 'roots' to the palm side of the glove, the string or roots of the flowers pointing to the wrist. Now fold up the bouquet, and you should find no difficulty in inserting the hand as usual, owing to the direction taken by the flowers. Immediately the hand is removed, however, with the familiar action of rolling the glove into a ball and so skimming it off the hand, (if you don't know the method any young lady friend will no doubt be happy to teach you-only be careful she dosen't secure your hand as well as your glove!) the bouquet is released and springs up in such a manner that the glove is completely hidden.

The first effect is produced by the subtle sleight which is pretty widely known amongst performers, consisting of making the pass from left to right hand which appears to throw it away. Then both hands are employed to hold open the coat lapels, etc., in demonstration of there being no hiding place for the wandering glove there. Similarly both hands go to bottom of vest and turn up same whilst performer remarks-"Did I hear someone remark that my vest was responsible? Well, of course, my gloves are capital n their way, still I don't invest all my capital, you see." Then he drops vest points, as he has clearly demonstrated that the glove is not concealed there, and in the act of doing so he leaves the glove beneath them, a move which deserves success if only for its unblushing impudence!



#### WINE, WATER AND INK TRICK.

(Continued from Page 18.)

INFUSE a few shavings of Logwood in common water, liquid is red, pour into bottle, then take three drinking glasses, rinse one with strong Vinegar, throw into the second glass, a small quantity of Pounded Alum, which will not be observed if the glass has been newly washed. Leave the third glass unprepared.

If the red liquid is poured into the first glass, it will assume straw color.

If the second glass is filled it will be blueish gray and when stirred with a bit of iron, (iron immersed in vinegar) it will turn to black.

In the third glass the liquid will assume a violet tint.

#### TO FILL A GLASS WITH SMOKE.

Prepare a glass by placing a few drops of chemically pure *Ammonia* in it. Prepare the plate by placing two or three drops of *Muriatic Acid* upon it. By covering the glass with the plate the chemical action produces smoke.

#### THE PASSE PASSE BILLIARD BALL.

Effect:—A red and white Billiard Ball are seen reposing in their respective egg cups on the Conjuror's table, also a red and white handkerchief. Performer takes red ball out of cup and wraps it up in the white handkerchief and requests a member of the audience to hold it. the white ball is next covered with red handkerchief and given to another spectator to hold. At the Conjuror's command the balls change places—the red ball is found in the red handkerchief and white ball in white handkerchief. The spectators are allowed to take balls out of handkerchiefs themselves.

Explanation:—The red and white balls are covered with half-shells of opposite colors, in the act of placing them in handkerchiefs the performer palms off shells and gets rid of same in his own particular method.

#### GAULING.

There was a young cobbler from Saul,
Who for Magic had spent his awl.
The best he could do
After a year or two,
Was to change a codfish into a ball.

-J. C. D

#### GLOVES CHANGED TO DOVE.

Effect:—Performer removes his Gloves, throws them up in the air, when gloves change into a dove.

Explanation:—Dove has been placed in the left breast pocket of the coat—the opening of pocket must be horizontal, not vertical. Gloves are rolled together and thrown in the air once or twice with the right hand, standing right side to audience. At the last throw the gloves are left in the right profonde, while the upward movement is continued with both hands, the left hand releasing dove, which it has previously secured from the pocket.

#### CAN YOU DO THIS?

Get the merry thought or wishing-bone of a fowl, and bore a hole through the top part; then place it on the bridge of your nose, and try to put a piece of thread through the hole.



- Use me well and I'm everybody Scratch my back and I'm nobody.
- 2. Why is the nose placed in the middle of the Face?
- 3. Why is the letter O the noisiest of all the yowels?
- 4. Why is the letter G like the Sun?
- 5. My first is French, my second English, my whole Latin. What is it?
- 6. Name me and you destroy me.
- 7. What three letters give the name of a famous Roman General?
- 8. What is the difference between a new Lincoln cent and a worn dime?
- My first is won and never lost,
   Reversed, it's now before ye;
   My next, reversed, is red as blood
   In veins of Whig or Tory.
   My whole's so wond'rous strange that I
   Must candidly confess it,
   Though you're ingenious, it will be
   A wonder if you guess it.
- Why should you not go to Washington by the 12:50 train.



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Vol. 1

NEW YORK CITY, NOVEMBER, 1909

No. 8

Per Year, 50 Cents

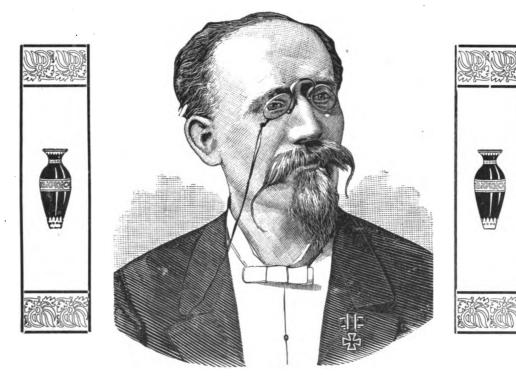
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## Prof. OTTO MAURER

THE BOY MAGICIAN presents to its readers this month a portrait of Prof. Otto Maurer, one of the pioneer manufacturers of Magical Apparatus in America.

He made friends everywhere, and his customers numbered many thousands, among them were Bowery, New York City, and there is hardly a magician of note who did not at some time drop in to take an accasional lesson or purchase needful snpplies, and he always had a pleasant word, or joke culled from his professional experience to amuse his callers.



Trewey, Imro Fox, Horace Goldin, William E. Robinson, Arnold De Biere, E. A. Hendrickson, Frank Ducrot, Herrmann, T. Nelson Downs, Harry Houdini, Howard Thurston, and hundreds of the leading lights in magic.

For over thirty years he was established at 321

He was born October 28, 1846, in the village of Gemeisheim, Germany, and died in New York City, May 15, 1900.

He was the founder of the New York Magical Co., now located at 1460 Broadway, Brooklyn Borough, New York City.

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CHARLES J. HAGEN,

Editor

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

The M. Lewis Co. sends us their latest Checker Board Puzzle which is ingenious.

Mr. Carl Marlin has sent us another article for publication which will appear in the December issue.

As some more photos, etc. have been added to Mr. B. G. Hull's book, it will not be ready until Nov.

The New York Magical Co. showed us the latest handkerchief color change "Crumble it" which is very good for close work.

Frank Ducrot enriched our library with a copy of Burlingame's "Life of Robert Houdin", which is very scarce.

Mr. E. P. Conran sent us photos of Signor Blitz and Barnello, also scarce.

Howard Thurston is playing the following theatres.

Nov. 7th to 13th, Crescent, New Orleans, La. Nov. 15th to 20th, Bijou, Memphis, Tenn.

Nov. 22nd to 27th, Bijou, Nashville, Tenn.

Nov. 29th to Dec. 4th, Bijou, Chattanooga, Tenn.

Letters received from the following with comments, suggestions, etc.

Frank Ducrot, of Brooklyn, N. Y. E. P. Conran, and Yost, of Philadelphia. W. Kirsch, of Newark, N. J.

Dr. Wilson, of Kansas City, Mo. B. G. Hull, of Brooklyn, N. Y.

G. E. Closson, of Troy, N. Y.
F. X. Chamberlin, of New York City.
Russel, of Batavia, N. Y.
Thurston, "The Great."
Clarence F. Hubbard, of Hartford, Conn.

The S. A. M. held their first Social Session under the new administration on October 9th in the well known Magical Palace of brothers Martinka.

The performance was a huge success. Among the artists were: Hal Merton, Elmer P. Ransom, Francis J. Werner, T. Nelson Downs and The Zancigs.

The Zancigs are opening a theatre of their own where they will present their act. If you have any intention to do Magic, you can get a try-out by applying at their little theatre.

A Joyous Thanksgiving to you is the wish of your Editor.

#### RIBBON FROM EGG.

L. COHEN, BROOKLYN, N. Y.

A piece of ribbon is given for examination and to be marked for future indentification. An egg is shown on every side and placed on an inverted wine glass. The ribbon is rolled between the hands, when it vanishes, and upon breaking open the egg the ribbon is produced from it.

The explanation is simplicity itself. Break a hole in the side of an egg and after removing the contents, cover the opening with a piece of tissue paper, which if done neatly, and the paper matches the color of the shell, will permit you to show every side of the egg. After exhibiting the egg puncture the tissue paper, and place it on the foot of the wine glass. Roll up the ribbon, palm it in the bend of the fingers, then, apparently transfer it to the other hand. Pick up the egg with the same hand that conceals the ribbon, exercising care so that the latter will not be exposed to the view of the audience, and should be held so that the opening comes directly over the concealed The other hand, held some distance away, apparently squeezes the ribbon until it is so small that it can be held with the thumb and first finger, from where it is commanded to pass into the center of the egg. The shell is broken with the aid of the wand and the ribbon removed from the hole just made. A piece of wire with a hooked end is a good help in removing the ribbon.

By courtesy of "Mahatma,"





#### HAVE YOU TRIED THIS?

If you ask a person to write down in figures without hesitation, the number thirteen thousand, thirteen hundred and thirteen, you will be astonished to find how often the mistake is made.

Try it yourself, this very instant.

#### A SURE THING.

You offer to bet any person that you will so fill a glass with water, that he cannot move it off the table without spilling the whole contents.

You then fill a glass, and laying a piece of paper or a thin card over the top, you dexterously turn the glass upside down on a table, and then drawing the paper or card away, you leave the water in the inverted glass. It will, therefore be imposible to remove the glass from the table without spilling every drop of water.

#### WHICH HAND?

Performer requests a person to hold a piece of silver money in the right hand, and a gold piece in the left. The hands are then closed and dropped to the sides. Performer leaves the room, and requests the person to open either hand, and hold the coin before his eyes; to look at it steadily for a few seconds; to again close his hand and place it by his side.

As soon as these directions have been carried out, the Magician is to be summoned into the room, and looking into the assistant's eyes for a second, grasps his hands as if reading the secret in the person's eyes, tells him whether the coin he has been looking at was either gold or silver.

SECRET—The hand that was held to the person's eyes, as compared with the other, will be found much lighther. This is caused by the blood partially ceasing to circulate in that hand.

#### FORMULA FOR TELLING A PERSON'S AGE.

To find out a person's age, tell them to write down on a piece of paper, the number of the month they were born, then multiply it by 2, then add 5, multiply by 50, then to add their own age, subtract 365, then add 115, then ask them to tell you the amount left. The two figures to the right will tell you the age, and the remainder the month of birth.

For example, the amount is 1125, the age is 25 years, the mouth of birth, the 11th. (November)

#### TO TELL THE DATE OF A COIN.

This experiment is on an entirely different principle from the one I explained in one of the previous issues.

Performer uses five or six quarters, or, any large coins, but all should be of the same denomination. These he places into a hat.

Performer then leaves the room, and requests a spectator to pick out a coin, remember the date, close his hand so that no one can see the coin. Performer returns to the room a minute later, tells the spectator to drop the coin into the hat and shake them up. Performer then places his hand in the hat and picks out the coin and tells the date.

SECRET—The coin that was held in the hand will be found to be much warmer than the others.

## A HANDKERCHIEF MENDED AF TER BEING CUT AND TORN.

Two persons are requested to come forward from the audience to hold the four corners of a hand-kerchief. Then beg several other handkerchiefs from audience and place them on the one held by the two persons. When several handkerchiefs have been accumulated, have some one person draw out one from the bunch and examine for any marks that will determine that this handkerchief is the one to be mended after being mutilated. He, as well as others, are to cut off pieces from this handkerchief and to finally tear it to pieces.

The pieces are then all collected and some magic spirits thrown over the torn and cut parts; tie them in a small package with a ribbon and put them under a glass, which you warm with your hands. After a few seconds' time, you remove the glass, as you have held it all the time, and take the handkerchief and unfold it; everyone will recognize the mark and be amazed not to find a cut or tear in the texture.

This trick is very simple. You have an understanding with some one in the company, who has two handkerchiefs exactly alike and has given one of them to a person behind the curtain; he throws the other, at the time of request for handkerchiefs on the handkerchiefs held for use in the performance of the trick. You manage to keep this handkerchief where it will be picked out in preference to the others, although pretending to thoroughly mix them up. The person selected to pick out a handkerchief naturally will take the handiest one.

When the handkerchief has been torn and folded, put it under the glass, on a table, near a partition or curtain. The table should be made with a hole cut through the top and a rmall trap door

fitted snugly in the hole, so it will appear to be a part of the table top. This trap door is hinged on the under side and opens into a drawer of the table and can be operated by the person behind the curtain who will remove the torn handkerchief and replace it with the good one and then close the trap door by reaching through the drawer of the table.

#### THE ROYAL MARRIAGE.

Take four Queens from the pack and place them on the table, remembering the order in which they are placed. Take four Kings which are in the same order as the Queens, and place them in one portion of the pack, and by the pass you bring them on top and palm them off. Let the remainder of the pack be thoroughly shuffled. Now replace, unobserved, the Kings on top. Take the first Queen and place it on bottom, and take the top card and place on bottom, make a false shuffle, and repeat until the four suites are placed on the bottom. After another false shuffle, you find the four suites of Kings and Queens united.

You may, before placing the four Kings on top, ask the audience to look at the four top cards.



# Answers to Conundrums which appeared in our October issue.

- 1. Mirror.
- 2. Because its the scenter—center.
- 3. Because all the rest are in-audible,
- 4. Because its the centre of light. (Li-g-ht.)
- 5. La-tin-Latin.
- 6. Silence.
- 7. C P O-Scipio.
- 8. 9 cents.
- 9. Won. Now. Red. Wonder.
- 10. Because it is 10 to 1 if you catch it.

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#### OPINIONS.

#### Dr. A. M. WILSON, Editor of "THE SPHINX":

" Not big, but just as good as the biggest."

#### F. X. CHAMBERLIN:

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Brooks' Cards from Pocket,			-		-	-	1.00

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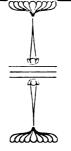
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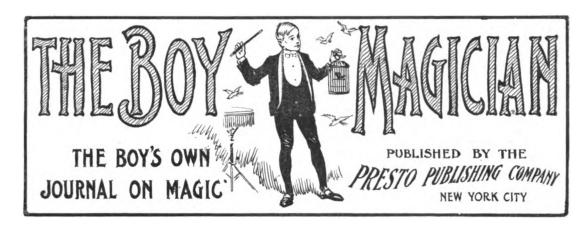
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Vol. 1

NEW YORK CITY, DECEMBER, 1909

No. 9

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# Prof. KARLEMANN

HE BOY MAGICIAN wishes to introduce in this month's issue, to the magical world, the photo of Prof. Augustus Karlemann, the originator of the 20th century rope tie.

Still a young man, he has the knowledge of the

As Mr. Gus. Domitz in private life, he is a collector of books and apparatus, and his den is filled with enriosities galore.

Professor Karlemann is quite a writer and has favored the magical literary field with many of his original articles.



oldest professionals, and is ready to converse on any magical topic. As sleight-of-hand performer he has quite a few original moves, and on hat loading he is expert. He is an active member in The Society of American Magicians. We wish to say that THE BOY MAGICIAN has the good fortune of having the Professor on it's staff of artists and it is THE BOY MAGI-CIAN'S desire to continue his services for the future.





PUBLISHED ON THE FIRST OF EACH MONTH

CHARLES J. HAGEN,

**Editor** 

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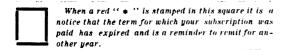
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Owing to increased reading matter in this issue we have to apologize to our readers for shortening our editorial column and also for not inserting all advertisements received. We will, however, straighten out these few shortcomings in our future issues. We have promised and kept our promises so far. We have another promise up our sleeve, which will be fully expounded in the next issue. The BOY MAGICIAN is growing to be a MAN, and it is the universal cry from all parts of the globes so you better read the next issue more carefully to understand the improvements we have up our sleeve.

As the Holiday season is nigh, it is my pleasure to wish all my readers, their families and friends, a glorious, prosperous Christmas and A Happy New Year.

The latest invention which has been recorded as a benefit to all concerned, is said to be ink made from India rubber. Quite a boon to writers of stories as this fluid has the magical power to work satisfaction to those inclined "to stretch a story."

### PUNCH BOWL AND FLAG VASE.

Load above apparatus in rotation bottom upwards as follows:

1st, American flag. 2nd, Coil of ribbon, (cut to suit). 3rd, foulard. 4th, Coil of ribbon. (like No. 2.)

Have about a half a dozen handkerchiefs concealed under vest so they can be reached easily. Load an opera hat with about a hundred of spring flowers and conceal it under your coat a la fire bowl

Have also a hundred of small flags suspended on inside of coat with the aid of black silk thread. Have also some wine or ink lozenges near the fake cover.

Effect—Show vase empty and fill nearly half full with water, drop the lozenges into the water, while putting on the fake cover. After a little patter lift off the cover producing the top of the 4th load, then the 3rd load (foulard). Show front and back producing the six vested handkerchiefs which may be thrown over chair for other productions.

Produce some more (2nd load) ribbons, you let fall with the first lot on floor, lift up ribbons and produce the hundred flags. Produce the last load (1st) the American Flag, under cover of same, the opera hat and its contents.

### EXTRACT FROM AN UNPUBLISHED BOOK.

By permission of the Author.

It is not good policy for an experienced conjuror to imitate one of less prominence merely because he does some one thing well enough to appeal to his fancy.

Let that man keep his trick. It may be the only thing that he can do perfectly and the chances are the imitator would make but a sorry spectacle of an imitation, which rightfully belongs to the orignator, who is also sole owner of the trick.

A conjuror's tricks are his capital and you should not filch them any more than his clothes or apparatus.

From another view point a master mind is justified in taking a trick to his own use with the consent of the originator, if he can take an original idea and improve it sufficiently to make it great.

That done, it will not lesson the dignity of that performer to give his confrere credit for the idea and both of them be benefitted thereby.

To take such tricks merely for the purpose of exposing it, particularly if it is a good one, lays one open to the just criticism of being incapable of doing that trick proper justice legitimately and is a form of forging and uttering which unfortunately cannot be reached by proper punishment.

"Mahatma."

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### Marlin's Mystic Memoes

WITH this issue it is Mr. Marlin's intention to contribute the second serial to the readers of The Boy Magician.

This chapter will treat on schemes of clever men, who, with their assistants, defrauded the general public.

This first instalment is a reprint of a periodical, but well worth the space taken in this column.

[ED. NOTE.]

### THE SPIRITUALIST.

RAFAEL SABATINI.

IN quest of local color in that part of France that once was known as Languedoc, I spent a week one autumn, in the little village of Aubepine. I stayed at the Hotel du Cerf, whereof Jules Coupri is host, and for companions of an evening I had the village Notary, a couple of Grocers, a Haberdasher—who was in his way a leader of fashion in Aubepine—the Post Master and a half a dozen young farmers who were in the habit of coming there to drink and exchange ideas.

A student of human nature in my humble way, I made a point of mingling freely with them, and I am afraid their patience and good nature drew me on to talk a good deal. But on the eve of my departure I was for once cast into the shade by a young seafaring man of the better sort, who was, he informed us, on his way to Carcassonne. He expatiated upon the wonders of Greece and Italy with such eloquent picturesqueness that he monopolized the attention which hitherto I had enjoyed without competition. But my revenge was to Toward nine o'clock a tall, swarthy man. dressed in black clothes, which if seedy, were of more or less fashionable cut, and wearing a chimney pot hat, stalked into the room, and called for the landlord. He wanted supper as quick as possible for himself and his driver. He traveled in a ramshackle carriage and announced to all that he must push on to St. Hilaire.

He was evil looking of face, yet not without distinction. The nose was thin as the bill of an eagle and as curved; the forehead high and narrow, with absurdly long black hair, brushed straight back; the eyes were close-set and piercing; the mouth a little more than a straight line above the square lean chin. He was, on the whole, a striking individual, and from the moment of his advent he absorbed the attention of all pres-

it. Seemingly aware of the impression he had

created, he came over to the table at which I sat, and fell easily into conversation with those about upon small matters of provincial interest. In less than five minutes the sailor and his voyages were forgotten.

I was still speculating upon the man's business in life--for I am of those who believe that a man bears upon him the outward sign of his profession-when a farmer happened to mention that his vineyards had been doing badly for the last three years, ever since his brother's death. The stranger's gimlet eyes were instantly turned upon him. "What do you suppose to be the reason of it?" he inquired in a voice that was curiously impressive. "Reason?" echoed young Passul, "there is no reason, it is an unpleasant coincidence." A saturnine smile overspread the stranger's face, "so the ignorant ever say," he depreciated, "Young man, there is no such thing as coincidence, in the vulgar sense." Then he galvanized the peasant by asking; "have you seen your brother since?" "Seen him? but then monsieur has not understood that he is dead."

To be Continued.

### SECRETS OF SUCCESS.

- "What is the secret of success?" asked the Sphinx.
  - "Push," said the Button.
  - "Take pains," said the window.
  - "Never be led," said the pencil.
  - "Be up to date," said the calendar.
  - "Always keep cool," said the ice.
  - "Do business on tick," said the clock.
  - "Never loose your head," said the barrel.
  - "Do a driving business," said the hammer.
  - "Inspire to greater things," said the untineg.
  - "Turn all things to advantage," said the lathe.
- "Make much of small things," said the mi-
- croscope.

  "Never do anything off-handed," said the glove.
- "Spend much time in reflection," said the mirror.
- "Never take sides, but be round when you're wanted," said the bell.
- "Get a good pull with the ring," said the door bell.
- "Be sharp in all your dealings," said the
- "Find a good thing and stick to it, " said the glue.
- "Trust to your stars for success," said the night.
- "Strive to make a good impression," said the seal.
- "Make the most of your good points," said the compass,

  Pittsburgh Disputsh.



### A DRAWING ROOM TRICK.

You take, say five or six pieces of paper, place two of them on the back of your hand. Then blow them away with a great deal of mystery, telling your audience that this is a very difficult trick and of an entirely new kind of magic. Then place the remaining pieces of paper on your hand and then ask your audience which piece of paper they would like to have remain after you have blown at them. After they have selected one, examine it with great care, then place your fingers on it and blow the others away. This is sure to create such amusement, as the solution of the problem is so absurd.

### TRAVELING BALLS.

Effect:—Pass for examination two tumblers, two handkerchiefs, and two billiard balls, a red and a white one. Red ball is wrapped in a handkerchief and placed in glass No. 1. White ball is also wrapped in a handkerchief and placed in glass No. 2. Upon removing the handkerchiefs the balls are shown to have changed places.

Explanation:—Use two handkerchiefs, two glasses, two white balls and one red ball. Have one white ball vested and get it in palm of left hand-throw handkerchief over hand and pick up the white ball and let red drop into palm, place handkerchief in glass No. 1. Pick up white and place on top of hand and exchange it for red one. The white ball is dropped into the *profende*.

In cutting glass for spectacles and other optical purposes, a Paris concern refrigerates the glass to keep it from chipping.

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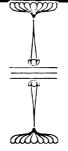
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Greetings came in bundles, so kindly excuse for

not specifying contents. All filed in the Scrap Book.

We are pleased to state that Mr. Gustavo Testa, the well known Italian magician is representing the interests of THE BOY MAGICIAN in Naples. We also state that cleverness of Magic, Spiritualism and his writings on kindred subjects, have made him famous in his native land, and the readers of this Journal will be benefited occasionally by his contributions.

It is always a help to the publisher to know how his Journal is sincerely regarded by those in whose interest it is published. Personal letters to the Editor from the pulse, which tells the condition of a publication.

Judging from the many letters received, of which a few have been recorded on dage 30, the growth or rather the outgrowth of THE BOY MAGICIAN is the universal opinion.

The Boy will soon be a Man. Again after writing to all our correspondents, we wish to emphasize that with the Anniversary number we will introduce the Boy into society as THE AMERICAN MAGICIAN The Editor wishes to state that improvements will be sought most anxiously and no money nor time will be spared to enlarge the paper to eight pages with the first issue.

Our time is occupied to improve the paper, boost our magical brothers, and not in wasting printers ink in knocking.

### FLAG COMBINATION.

Effect—Performer has a pack of cards. On each one being written (or printed) the nane of a country.

Two of these are selected by members of the audience, and placed in an envelope. A tumbler is now shown, and filled with water, placed on a table, covered with a cardboard tube (the tumbler not the table). Two flags are now produced from the tumbler, both dry, and it is found that they are the flags of the two countries selected, and on opening the envelope the two cards have disappeared, in their place being two portraits, the Kings or Emperors of the chosen countries.

A pack of about twenty plain cards are required; write on these the names of different countries.

Two of these are "forced" upon the audience, and placed in an envelope, which is in turn changed for a duplicate envelope containing the two photographs, (the old changing tray is the simplest method). A tumbler is now shown, this being the "Okito" glass with a tube in the centre.

Table should have a small trap, big enough to hold the two flags, these are attached to a fine wire which runs straight up. Tumbler is filled



with water and placed over trap, wire running up through tube in glass. In placing cover over tumbler give the wire a pull, and this will bring the flags into the glass, and can easily be produced, and envelope is shown to contain the portraits.

### A GLASS MYSTERY.

This little experiment is one with which you can have a great deal of fun and create a mystery.

First, take a wineglass or ordinary drinking glass.

Lay a piece of isinglass upon the table. Upon it rest the drinking glass, mouth downward. Mark a circle on the isinglass the same size as the mouth of your glass. Carefully cut out the circular piece of isinglass.

Practice holding the isinglass in the palm of your right hand.

A good time to introduce your trick is when some one asks for a drink of water. Offer to show the company that the water about to be drunk is mesmerized.

Produce your glass and have a person fill it half full of water. Hold the glass in your left hand and have the isinglass concealed in your right. Make a few passes over the glass and then lay your right hand over the mouth of the glass. In so doing you must place the isinglass in position directly over the mouth of the glass.

With the left hand tilt the glass bottom upward, holding the right hand over the mouth.

Now slowly remove your right hand, and to the amazement of the onlookers, the water will apparently hang without support at the edge of the glass.

After holding the glass in this position, for a while put your right hand under the glass, press firmly on the isinglass and turn the glass back to its former position. Remove the isinglass by again placing it in the palm of your right hand. Then permit the company to look at your magic glass. They will have to be mighty sharp to detect the trick.

### ENIGMA.

Odd and even, black and red, Now and then a crowned head; Lifeless, senseless, yet we play Many an idle hour away.

Those who love us often deal Harshly, as if our hearts were steel. What! our reader cries and starts, Though you live not, you have hearts.

Some of us the robbers weild, Some are used in the field; Some to courts still find their way, Tell us what we are now, pray?

Answer: A pack of cards.

### Marlin's Mystic Memoes

### THE SPIRITUALIST.

RAFAEL SABATINI.

(Continued from page 35.)

- "And since when may we not see the dead?"
- "Do you mean his spirit?" gasped Pascal.
- "Call it by what name you will, I mean your brother."
  - "Does Monsieur believe then in revenants?"

"No, monsieur, I do not. There are no revenants; that is to say, there are none who return. for they are always with us; here, around us evervwhere.'' And he tossed his arms about him. and glanced this way and that to emphasize his "It is the body only which they quit; meaning. the earth, never. And their souls, no longer clogged and stultified by the obsessing flesh, are not confined to the present as are we. For them the past is clear, and the future holds no mysteries. They know the causes of things, the origin of matter and its final ending. That monsieur, is why I ask you had you seen your brother. It is clear that you have not. That would be foolish, were it not that it is in ignorance that you have submitted to the fate which is ruining your vinevard. If you had been better informed touching these matters you would have held intercourse with your brother and obtained enlightenment from him. Thus might you by now have remedied the evil."

Those present sat silent and awe-stricken. To many of them, in their ignorant, credulous, superstitious way, this man, who spoke so seriously of communion with the dead, must have appeared a wizard, if not the very fiend himself—a belief to which his fantastic personality would lend color.

"Does monsieur mean that I can cause my brother to appear to me?"

"If you were enlightened you might do so. As it is—" He paused, shrugged his shoulders and curled his lips contemptuously—"I am afraid you cannot."

"But can such things be done?" cried the haberdasher.

"Assuredly," ansered the spiritualist, "In Paris they are done every day."

"Ah—in Paris," sighed one to whom nothing seemed impossible when associated with that wonderful name.

"Can you do it?" asked the haberdasher bluntly, yet with a certain awe lurking in his question.

The man smiled the quiet smile of one who is conscious of his strength.

To be Continued.

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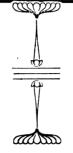
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Vol. 1

NEW YORK CITY, FEBRUARY, 1910

No. 11

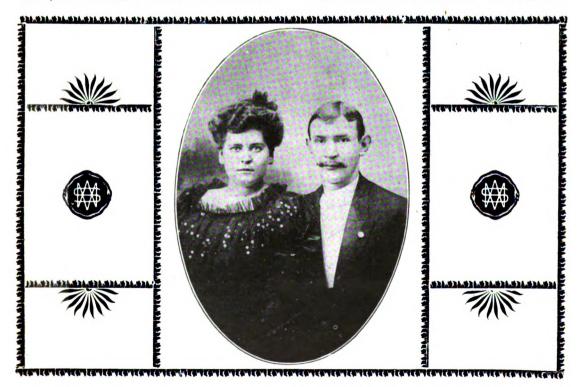
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assistant, many seasons of performances were given with acknowledgement from both press and public, of their skillful, original and exceedingly artistic entertainment.

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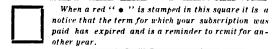
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The Sphinx has a De Land Inhumanato card effect in the December issue.

Donald Holmes' creations as advertised in this publication are ingenious and can be guaranteed by us. There is full value in the book for anyone who wishes his program in up-to-date style. We will review same in next issue.

The following sent the Season's Greetings to our office:

The eminent correspondent Herr Ottokar Fischer, Bro. Frank Ducrot, F. X. Chamberlin, Donald Holmes, E. P. Conran, The Roucleres, Marshal P. Wilder and Prof. Talboy of New Zealand.

Jan. 8th Gala Night for the S. A. M. Following helped to make it a night not easily forgotten:

Miss Johnson—Piano Recital. Frank Ducrot— Novelty Art, Werner—25 heads under one hat, Linnett—Card Combinations, E. P. Ransom worked a new card and dictionary combination for the first time presented on any stage. (Very clever.)

Roltare the affable, worked his famous paper ribbon trick with clever patter, and an expose which is not an expose.

Prof. Hartmann favored the Ladies with sweets

The holiday season is over, we are back to work, to improve and to boast. We are seeking now to enlarge our staff of writers. It is with pleasure, that, such well known Magicians as the following will conduct this new improved Journal

### "THE AMERICAN MAGICIAN"

Herr Ottoker Fischer, the eminent Vienese correspondent and public writer of Magic, Mr. Gustavo Testa, and Herr Conradi, besides all our other members who so greatly helped THE BOY MAGICIAN to be the only recognized Journal in the magical field. We are going to spare no time nor money to introduce into society on April 1st the BOY as

### "THE AMERICAN MAGICIAN."

Mr. Max Sterling's programme under the title Problems in Magic, can now be had by addressing our Manchester agent, Mr. Harry Whiteley of Kettle fame. The book contains 17 tricks and can be purchased for 60 cents;

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  - "Card swallowing effect."
  - "New rising Envelope and Card."
  - "Escape from a sealed pack."
  - "The wandering Aces."
  - "Production of any card called for."
  - "To secure a card."
  - "New recovery of selected card."

Last but not least, "The Jack as L'enfant terrible" which created a reputation in the hands of the originator, Herr F. W. Conradi, director of the Academy for Magic Art, Berlin.

Photographs may be rendered transparent for mounting on glass by immersing them in a mixture of four parts of paraffine and one part of linseed oil. The bath should be warmed to about 176° F. After immersion, the photographs should be dried between blotting paper. To fasten these photographs to glass, add one-fourth its weight of sugar to ordinary glue.



# Marlin's Mystic Memoes

### THE SPIRITUALIST.

RAFAEL SABATINI.

(Continued from page 41.)

"Have you ever of M. Delamort?" he asked—much as he might haved asked: "Have you never heard of Bonaparte?"

They were silent, rom which he seemed to gather that his fame, however great elsewhere, had not traveled yet as far as this.

"I am a member of the Societe Transemperique, which devotes itself to researches in the Spirit-World," he informed them.

Thereapon they fell to questioning him fearfully as to whether he had ever held communion with a spirit, to which he answered vaingloriously:

"With hundreds, messieurs."

At that the sailor, who, I imagined would be nursing a grudge against the man who had stripped him of his popularity, burst into a contemptuous laugh, which acted as a cold douche upon the audience. M. Delamort glared at him with angry eyes; but the man's expression of disbelief found many an echo, and from one or two I even caught the contemptuous word. Charlatan!

"Fools!" cried the spiritualist, his voice like a rumble of distant thunder. "Crass ignorant clods! You live out your animal lives in this corner of the world much as a rat lives in its burrow. As your minds are closed to intelligence, so, too, do you close your ears to knowledge. Derision is the ever-ready weapon of the ignorant, and because the things I tell you are things of which you never dreamed in your unenlightened lives, you laugh and call me 'charlatan'. But I will give you proof. I will let you see the extent of my powers."

He addressed us all, collectively; but ever and anon his glance wandered to the sailor, who had been the first to express his want of faith, as though to him he conveyed a special challenge.

Receiving no answer, Delamort looked about from one to another, until his sinister glance lighted on Pascal.

"Will you submit yourself to the test?" he asked. "Will you let me summon your brother's spirit for you?"

The young man recoiled and made the sign of the cross. "God forbid," he ejaculated.

With a contemptuous laugh the spiritualist turned from him to the sailor.

"Are you, also, afraid?" he demauded, witheringly.

"I" faltered the fellow, aed a sickly smile

spread on his wether-beaten face. "I am not afraid, I do not believe in vonr impostures."

"Excellent" exclaimed Delamort with a satanic grin. "You do not believe, therefore you are not afraid."

To be Continued.

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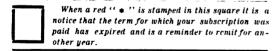
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Harlem Tarbell has moved to Morton III.

The Crest Magical Society of Jersey City held an entertainment January 20th at Whittier Hall in which Bro. Vitali and The Le Clairs were star features.

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that his growth compelled him to be introduced into society as the AMERICAN MAGICIAN.

Before the curtain rings down, we wish to thank the following:

OUR SUBSCRIBERS—Issue number one had six paid subscriptions, to-day it has nearly FIVE HUNDRED PAID SUBSCRIBERS.

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OUR FRIENDS, who helped by contribution of magical write-up, or criticism. They have stood with us, and we hope they will be more closely related in our future proposition.

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OUR REPRESENTATIVES, who done so nobly, in representing all the interests of the Presto Co.

And last but not least, all those who have consented to stay with us in the future, pushing the good work, so that the AMERICAN MAGICIAN will be at all times the only recognized Journal on Magic and kindred Arts.

### A MYSTIFYING CARD TRICK.

A pack of cards is handed to a person, requesting him to count off a number of cards from the top and remember the card and and at what number it is from the top. After receiving the pack, you ask him to take a card from the pack, and place it in your pocket. Then ask him what number his card was, (he says sixth). Count off six cards; and the sixth card is not his card. Let him look through the pack and he cannot find it; then take the card from your pocket and it is his card.

Explanation-On receiving back the cards, you place a palmed card on top of the pack or slip a card from the bottom to the top. If his card was the sixth, it is now the seventh. Now let him take any card from the pack, and don't let him see it, and place it in your pocket. Count off the number of cards he says, in this case it is six, which is not his card. While he is looking at the card, palm off the next card, which is his card. After he has looked through the pack, place your hand in your pocket and bring out the palmed card. A card is still in your pocket which you can use in another trick later on, or if you repeat the trick you can palm this card and place it on top of the pack.

### Marlin's Mystic Memoes

### THE SPIRITUALIST.

RAFARL SABATINI.

(Continued from page 47.)

"Certainly I am not afraid," answered the young man with more assurance. Delamort's contempt seemed to have roused him effectively.

"Then you will submit to the test, and you shall see whether or not I have the power to raise the spirit of the dead-to render them visible to mortal eyes. You will tell these gentlemen then whether I am an imposter. Whose ghost shall I evoke for you, monsieur?" he ended, rising as he spoke. All sat staring in horror and genuinely afraid. But the sailor's scepticism was not again to be shaken.

"I'll not submit to any mummeries of yours," he announced. "I know your ways, and I am not to be humbugged by any living conjurer."

"It is not mummery and it is not humbug, as I Why insult me so? Name rather shall prove. some dead friend or relative with whom you wish to commune, and I will gratify your wish."

A sudden look of cunning flashed in the sailor's face.

"Can I have my own way in this?" he asked briskly. "May I select the room in which I am to communicate with the spirit?"

"But certainly."

"And may I also keep it from your knowledge whose spirit I wish to see?"

His tone and manner were full of insolence and craftiness. Delamort hesitated for an instant.

"It were better that I should know," he said at last.

"There!" cried the sailor triumphantly, appealing to the audience. And he would have added more but that Delamort interrupted him.

"Fool, if you insist upon it, I will remain in ignorance of the name of your spirit. But lest you should tell afterwards that I have evoked the wrong one, I shall ask you to impart the name to these gentlemen while I am out of earshot. Come now, are we agreed?"

The sailor announced himself ready to comply and Delamort left the room at once, Pascal, at the sailor's bidding, stationing himself at the door. Then the sailor set himself to harangue us.

He had seen an illusionist do such things, he announced, at a theater at Marseilles, by means of ventriloquism and a magic-lantern. It was nothing but trickery, he swore, and if we would unite with him we should teach this imposter a lesson that he would remember.

With one accord we all pronounced ourselves ready to conspire with him-for what is there sweeter in all the world than to trick a trickster. to hoist him with his own petard?

His plan was simple enough. He would choose, at the last moment, the room in which to receive his ghostly visitant, and we were to remain outside with Delamort and see that he never for a second set his foot within it. Thus he would be completely baffled. Already he was laboring under serious difficulties by not knowing whose spirit he was desired to envoke. The sailor announced then to us that he wished to see the ghost of his friend Gravine who had fallen overboard on the last voyage.

To be Continued.

### LIGHTING A CANDLE BY SMOKE.

When the candle has burnt low so as to leave a tolerably large wick, blow it out, when a dense smoke will arise. If another lighted candle be applied to the farthest end of the smoke, a very strange thing will happen. The flame of the lighted candle will be carried to the one just blown out, looking something like a flash lighting proceeding at a slow rate. The experiment may be performed by blowing out the candle as often as it is lighted.

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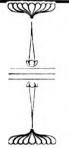
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