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MODERN MAGICIANS.

HOUDINI, (Alhambra)

The King of Handcuffs.

The Handcuff Trick, where a known pattern "cuff" and duplicate keys are used, has for many years been a favourite with so called spirit mediums and magicians who would duplicate their performances, but under a different rôle.

Mr. Harry Houdini, now filling a return engagement at the Alhambra after a more than successful tour in Germany, and whose portrait we present to our readers this month, has eclipsed anything yet produced in this line, either by mediums or magicians; had the mediums known his secret before he produced his act under the rôle of a magician they would, doubtless, have had another "flutter." Houdini undertakes to free himself from any regulation 'iron,' or from several at one and the same time, and he invariably succeeds in doing so in less time than it takes to bind him.

I have seen Mr. Houdini with three pairs of strange irons on his wrists, connected with others, equally strange, on his feet; and on another occasion when two sailors from H.M.S. "Powerful," who evidently took a keen interest in their task, screwed their ship irons on his wrists at the same time "trussing" him with a broom handle in such a position that he could not even roll into his cabinet but had to be carried there by the sailors who dropped him in a heap on the floor. In each of these cases Houdini succeeded in liberating himself in less time than it took to "fix" him.

He has lately added much to the effect of his act by introducing a small curtained enclosure only just large enough to conceal himself in a crouching position, thus showing that a cabinet is of no consideration beyond a cover to conceal his methods; this is demonstrated by the fact that he will at any time consent to be handcuffed (hands behind) then to kneel inside the tiny enclosure, with front open, and while in full view will release himself in a few seconds.



MR. HARRY HOUDINI.

The handcuffs are always properly opened and not in any way injured. To ensure the necessary irons being forthcoming at each show, and to maintain interest generally, Houdini offers £100 to any person who shall succeed in "fixing" him—at present the money has not been claimed. He also puts forward a \$5000 challenge to the world, and will forfeit the same to any person who shall duplicate his release from Cuffs, Irons and Straight Jackets, under test conditions. That is to strip stark naked, be thoroughly searched, mouth sewed and sealed up, making it impossible to conceal keys, springs, or lock pickers, and in that state escape from all fetters that may be locked or laced on arms, legs or body. His ability to accomplish all this is endorsed by the Chiefs of Police in the U.S.A., Germany, and by Inspector Melville of Scotland Yard, before all of whom he has submitted to the above test.

Houdini concludes his show with an exceptionally smart Box Trick in which he is ably assisted by Mrs. Houdini, whose untiring efforts to secure the maximum of effect are very apparent. Houdini, wearing a borrowed coat, and with hands tied behind, steps into an examined sack, which, duly tied and sealed, is placed in one of those beautiful large trunks,

which Americans are so fond of bringing over here to knock spots off our hotel porters. The trunk is locked and corded and placed in a large curtained enclosure. Mrs. Houdini now exclaims, "I will step into the cabinet and clap my hands three times—then notice the effect." The lady has barely had time to do as stated when Houdini rushes out minus coat and free. The box is next pulled out and opened, when Mrs. Houdini is found inside the bag, seals of which are intact, wearing the borrowed coat, and with hands tied behind her back.

The actual 'change' takes from three to five seconds, and it is obtained without the aid of duplicity, change of costume, or of concealed stage appliances, and on a stage not absolutely set apart for Magical Productions.

We consider Houdini justly entitled to the appellation, "King of Handcuffs."



Lessons in Magic

by Prof. ELLIS STANYON,

Author of "Conjuring for Amateurs,"
"Conjuring with Cards," "New Coin
Tricks," &c., &c.

Continued from page 19.

Japanese Bird Vanish.—The old Mouchoir du Diable, or Devil's Handkerchief, for vanishing small objects will be known to the majority of my readers; at the best it was but a clumsy expedient for producing a magical disappearance, and on that account was very little, if ever used.

The New Devil's Handkerchief, as used by Japanese Conjurers to cause the disappearance of a bird, will, on the contrary, I feel sure, be found of practical utility to the magical fraternity. In practise it is merely held by the four corners, ostensibly in the most careless manner possible, and any object as Egg, Ball, Orange, Bird, etc., dropped into the bag thus formed instantly disappears, the handkerchief being immediately shaken out and both sides shown.

This seeming prodigy is thus explained.—Two handkerchiefs, preferably of soft silk and rather large (neck handkerchiefs for instance), are sewn together all round their edges, with the exception of a portion at one corner as shown by the dotted lines in Fig. 14.

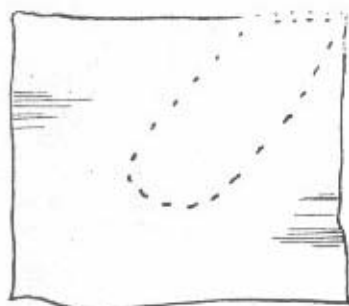


Fig. 14.

The handkerchiefs are also sewn together from the said corner to the centre as further indicated by the dotted lines in the fig. A bag is thus formed into which the object is actually dropped. The introduction of the object into the bag is facilitated by the insertion of a couple of whalebone strips in the silk at the mouth of the

bag. These strips keep the mouth of the bag closed until pressure be applied at their ends, when the bag will open, receive the object, and, on the pressure being removed, will close again, keeping all secure.

Coin through Hat, (Improved).—The performer shows a coin and forthwith proceeds to pass it into the hat by way of the crown.

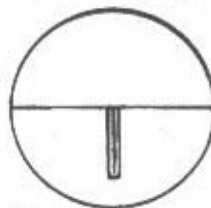


Fig. 15.

That there may be no doubt as to the actual passing of the coin it is left sticking half way through the hat; a final push and it is heard to fall inside. The coin used is a trick one constructed as follows.—A groove is first turned round its extreme edge deep enough to conceal a small india-rubber band. It is next cut in half across its diameter. A hole is drilled in the centre of one half in which is inserted a needle point. In the other half a slot is cut to admit the needle. The two halves are now placed together and kept in position by passing the band round the groove afore mentioned (see Fig. 15). This coin has a distinct advantage over the older form in which the one half only was used, in so far that it may at the outset be shown as an ordinary coin. When giving the final push it is, of course, withdrawn and palmed.

A NEW COIN PALMING COMBINATION.

By J. A. Jackson.

After having shown back and front of hand in the usual manner and while palm is towards spectators, you proceed to open the fingers a pair at a time, commencing with the 3rd and 4th, and next the 2nd and 1st. Then

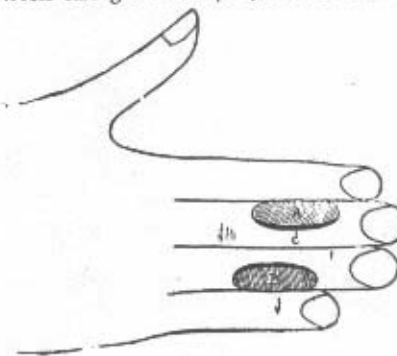


Fig. 1.

all the fingers are opened, you show that there is nothing between the thumb and side of hand the coin being immediately produced at the tips of the fingers. A glance at the accompanying Figs. will show how this is accomplished. Fig. 1 (a) represents the coin as held when opening the 3rd and

4th fingers. Before opening the 2nd and 3rd the sleight as illustrated by Fig. 2, is performed. To do this the 1st finger is drawn slightly over and down the back of the 2nd, when the coin will be found to follow the 1st finger's movements. It is then gripped between the 3rd and 4th fingers in position as Fig. 1 (b). The 2nd and 3rd are now opened and after that the 1st and 2nd. By a rever-

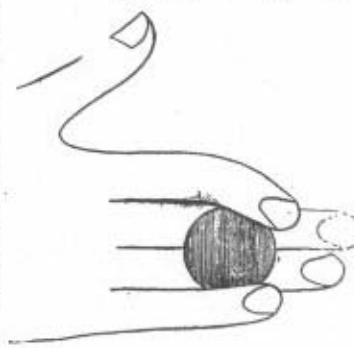


Fig. 2.

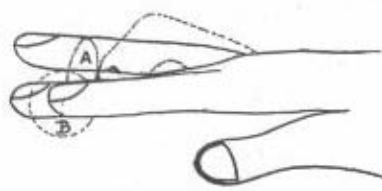


Fig. 3.

and down motion of the arm of about 12-in. as follows.

1. Coin as Fig. 1 (a) Open 3rd and 4th fingers.

2. Make Pass (Fig. 2 and 1 (b) closing 3rd and 4th fingers. (It will be found that this Pass is easier to make with the 3rd and 4th fingers in act of closing.)

3. Open 2nd and 3rd fingers.

4. Close " " " "

5. Open 1st and 2nd fingers.

6. Reverse Pass (Fig. 2) closing up 1st and 2nd fingers, and leaving coin as per Fig. 1 (a).

The next step is to transfer coin to Thumb Palm as per Fig. 4 (a). To do this the 3rd finger is drawn back on to the free edge of coin Fig. 1 (c) the 2nd finger also drawing back in a bent position and making coin (gripped by sides of 1st and 3rd fingers) perform a quarter revolution Fig. 3 (a). By straightening second finger coin will arrive at position for thumb palming Fig. 3 (b). It is then thumb palmed into position at Fig. 4. Both these movements are accomplished during a sweep of the arm from front to back and front again. All the fingers are now opened. To admit of thumb being shown free from hand I use a new method of gaining workable possession of the coin. Instead of closing the fingers in the usual way, the 1st and 4th are brought somewhat over the back of the 2nd and 3rd respectively (see Fig. 4.) The palm of hand is turned partially towards the floor and fingers are inclined in the same direction. At the same moment the pressure of the thumb on the coin is relaxed when it will be found to slip down back of fingers and be gripped between the 1st and 4th which form a kind of little hollow to receive it, Fig. 4 (b) and (c). Thumb can be shown separate from hand and coin dealt with according to fancy, its immediate production at tips of fingers being perhaps the most effective conclusion.

A NEW "COLOR CHANGE" FOR BILLIARD BALLS.

After making the ordinary color change, leaving say, the white ball visible in the left hand—the red being palmed in the right, take the white ball in fingers of right hand and show left empty back and front, then replace white ball in left hand, at the same time leaving red ball in palm of left hand and turning round so that left side is to audience. This act is really the change over palm with the red ball, but you have in addition the white ball in evidence all the time. You now show right hand, back and front. Repeat the change over and you will be standing right side to audience left hand empty—in right hand is the white balls, visible in fingers, the red ball palmed. Now toss white ball in air and catch again, being careful it does not *click* against red ball. At second throw let hand drop well, and leave white ball in pocket, letting hand go up again without pause and allowing the palmed red ball to leave palm and go up in air. Catch it and hand for examination.

T. HAYES, Magician.

LAFAYETTE. Magician and Quick-change Artist.

Programme, Hippodrome, September 14th, 1900.

Enters arena in his automobile, alighting, reaches stage by steps in centre, without speaking proceeds to make six lightning sketches on as many prepared boards (about 1ft. square) with coloured chalks; as each sketch is made it is thrown to an attendant in a careless manner; the subjects up to this point are not apparent, but in conclusion Lafayette takes the six boards and stacks them in rows of two, one above the other on an easel when the whole are seen to form one large finished picture, the subject of which is quite apparent.

Lafayette next gives an excellent imitation of Bandmaster "Sousa," at conclusion of which he steps off the stage (wings); attendant enters to put things straight; *it is Lafayette, not attendant.*

At the conclusion of this last change Lafayette retires to rear corner of stage where await him two attendants one in Khaki, and one in a dark uniform. Lafayette apparently takes a seat on a chair at the rear of a low screen, adjoining wings, leaving only his head visible; in reality he goes right off the stage while the attendants push up a dummy on chair. They next envelope this dummy (presumably Lafayette) in a cloak, then the khaki attendant retires to fetch a scarf to complete the attire of the dummy. The khaki attendant (really Lafayette who has had time to don khaki attire) returns with scarf which he places round neck of dummy; he next leads the dummy forward to footlights; the dummy, who up to this point is taken for Lafayette, suddenly collapses, and the khaki clad attendant, smiles blandly on the audience.

An imitation of Ching Ling Foo (Chinese Magician). Dressed as a Chinaman, in which garb one could produce almost anything from a doll's house to a castle, he produces from a cloth a dog (a full-grown spaniel), a full-grown turkey and two dozen pigeons in a large bowl; also a real live piccaniny about 2 ft. 6in. high. It must not be overlooked that the cloth from which the above live stock is produced is not smaller than a full-sized counterpane. Lafayette next fashions a tube out of a large sheet of cartridge paper with which he covers the piccaniny produced from cloth, and which we will call No. 1. On lifting the tube the child has vanished, but is a few seconds later shaken out of the paper. (The child simply clung to the hand lifting the tube). The paper is next opened and shown to be empty, then once more wrapped round piccaniny No. 1, while this is being done, piccaniny No. 2 contrives to run from skirts of performer, into tube which now contains "twins." The tube is next lifted from No. 1 and placed on a chair; when removed No. 2 is seen standing on chair. (No. 2 simply clung to the hand lifting tube on chair).

Variation of above.—Having produced Piccaniny No. 1 he is left standing in full view. The tube is now made and set aside presumably empty; really No. 2 has contrived to run in secretly as above. No. 1 is now lifted into tube over the top; tube is next lifted so that audience see the legs, as they think of No. 1, but really of No. 2 who is nursing No. 1; tube is lowered, the impression being that it contains one child only, on removing it a moment later two piccaninies are discovered.

A large bowl of fire probably 18 in. diameter is next produced from the cloth. In conclusion, the performer as Chinaman creeps under the cloth, and immerses changed to a charming damsel in appropriate robes, hair &c. The cloth used in the above act is covered with a dozen or so coloured incandescent electric lamps.

The stage is one mass of drapery and light, which detracts much from the magic element; but on the whole the show is extremely novel, and judging from the continued applause, well appreciated.

Biography of Prof. Anderson

Sketches from his Note Book, Anecdotes, Incidents, etc.
(Continued from page 18).

Anderson returned to Aberdeen and there gave his first entertainments in Magic, in the Hall then known as Morrison's. The success which attended these representations was much beyond his expectations, and afforded him sufficient encouragement to hold on in the course he had begun. Every performance added to the stock of his experience, and the confidence which he felt in his own ability; and he soon began to sketch out the outlines of that magnificent plan which in after years he so ably completed, by placing himself at the very top of his profession, and gaining for himself that celebrity and renown which everywhere are associated with the honoured name of "The Wizard of the North." After remaining for some time in Aberdeen, he made a short tour through the northern districts of Scotland, and then returned to the point from which he had started.

It was at this time that he came in contact with a person who afterwards, under the designation of M. Philippe became celebrated in France as a magician. Philippe, so named in Scotland, was originally a cook in the service of the late Lord Panmure. Leaving that employment, he settled down and remained for a number of years in Aberdeen. He heard of the fame of the youthful magician, was induced to visit his "temple," and was struck with his performances; and having made the acquaintance of Mr. Anderson, he obtained an insight into his profession, and *fac-similes* of his then humble apparatus. Philippe improved to such a degree upon the knowledge he thus acquired, that, leaving England for France, he earned the reputation of being one of the most accomplished magicians ever seen in that country.

Time passed on and John Henry Anderson became a better magician daily, working diligently to secure the apparatus his means would allow, and devoting his inventive powers to the discovery of new modes of pleasing the public.

He continued for a considerable time to amuse the citizens of Aberdeen, and having concluded his season there, he wended his way southwards. Arrived at Brechin, he was much gratified at receiving an order from the late Lord Panmure to call upon his lordship at Brechin Castle. Here an incident occurred, the description of which we extract from the "Wizard's Note Book."

PROFESSOR ANDERSON DINING WITH A LORD.

I called at the town of Brechin, where I engaged the Farmer's Hall, for the purpose of giving my entertainment. When here, I took up my quarters at the well-known Swan Inn, which was then kept by Mr. M'Bean, a bit of a wag, and quite a character in his way. After the first night's performance I was honoured by a message from Brechin Castle, to the effect that Lord Panmure desired an interview with me, previous to my giving a private exhibition before a company then staying with his lordship at the Castle. I had often heard of Lords, Dukes, and Earls, and had even seen Kings and Queens in the Theatre, but the idea of coming in contact with the genuine article in the way of business had never once crossed my fancy. Burn's description of his feelings on being invited to dine with Lord Daer conveys something of what were mine on that occasion. It was—

"A ne'er-to-be-forgotten day;
Sae far I sprangled up the brae,
I dinner'd wi' a lord."

But, as old M'Bean remarked, there was no help for it, so I mustered a sufficient stock of courage, and went down to the Castle, where, on telling my errand, I was at once ushered into the presence of Lord Panmure, whom I found to be just an ordinary mortal like myself—for

"The bent a bride, nae pride had he,
Nor sauc nor state, that I could see,
Mair than an honest ploughman."

His lordship received me most graciously, told me that he was that night to have a large party, and desired to know if it would suit my convenience to give my sleight-of-hand exhibition before them. I managed, in reply, to stammer out, "Y-e-s, my lord," when he remarked that I had better make

my preparations immediately, and showed me into the library, which he said he would reserve for my use. Having bowed my acknowledgments, I was making my way into the hall, when I encountered Lady Panmure, to whom his lordship called as I was passing along—"Lady Panmure, tell the conjurer to come and take dinner with us to-day"; upon which her ladyship, in the most courteous manner, intimated to me his lordship's wish. I thanked her ladyship, and made my way out of the great house in the best manner I could, and hurried back to the Swan in a state of fear and anxiety, such as I had never previously experienced. M'Bean, the landlord, observing my agitation, and being anxious to ascertain my reception at the Castle, eagerly inquired what had taken place, when I informed him that his lordship had summoned me to give my entertainment that night to a large party, and, what was worse, I had been invited in the afternoon to dine there, and never having seen a real living lord, much less dined with one, I was quite at a loss what to do or how to conduct myself. "Hoot, man," said M'Bean, "there's nae sae easy, you maun just keep your e'e on ilka body, and dee as ye see like other folks deeing, and if there are fifty dishes on the table ye maun taste of them all, and see that ye leave nothing on your plate." He further instructed me that "if my lord or my lady should ask you to tak' a glass o' wine wi' them, be sure to say, 'Weel, my lord, y'er guid health'; and if there should be a heap o' leddies in the drawin'-room, and ye see yin waitin' without a gentleman, ye maun tak' hand o' her arm, but just march on before her into the dinin' room, for fear her guid man may be angry wi' you; for," he added, "these great folk, ye ken, are awfu' jealous o' their better halves." With these, and a few such hints and advices anxiously administered by my friend M'Bean, whose true character at that time I was in ignorance of, I set about preparing my apparatus for the evening. Having completed my toilet, I made my appearance before M'Bean, who again rehearsed his code of instructions, at the close of which he suddenly exclaimed, with an air of astonishment—"Preserve us, man, ye'er no gaun in that coat?"—"I had on a plain dress coat"—"That's not a coat tae gang to a lord's table in," I said, "Is it not the fashion?"—"Fashion!" exclaimed M'Bean, "wha ever heard o' a body gaun to a lord's table in a dress coat? Ye maun get a frock coat to be in the fashion." I informed M'Bean that, unfortunately, I had not such a thing about me. "Never mind," said he, "I'll lend ye an." I thanked him kindly for the offer, and he immediately sent up stairs for his Sunday frock coat, which was a very excellent black one. I may inform the reader that M'Bean was rather a corpulent, stalwart person, and I was not then full grown and rather lanky. However, I made a fair exchange, and donned his frock coat, observing that I thought it rather large for me, but he declared with great seriousness that it fitted like a glove. Being fully accoutred to his satisfaction, off I started for the Castle, where I arrived half an hour before dinner. I once more took a look at my apparatus, to see that all was right, and was then shown into a room where there was a large party in waiting. As I entered, all eyes were directed against me, as if I had been the lion of the evening, and I took a seat in a corner of the room to avoid observation. Upon looking round the room I was somewhat surprised to find that every gentleman present wore that kind of coat my friend had advised me to put off, and that I alone had on a large frock coat. I consoled myself with the reflection, however, that M'Bean, in his anxiety for my welfare, had committed some mistake. By and by, after we had waited a short time, several of the gentlemen approached me, and having introduced themselves, said, "Well, Sir, I suppose you intend to astonish us to-night?" to which I answered, "Yes, I will if I can." At last a servant announced that dinner was on the table, when the whole party stood up and proceeded to the dining-room. I, of course, remained until towards the last, when I and a lady alone were in the room. Faithful to M'Bean's advice, I did not offer her my arm, and we stood looking at each other for a few seconds. At last the lady said "Mr. Anderson, I'll take your arm," which she did in a moment and led me to dinner. I do not know when I felt or looked so sheepish. No sooner had I got to the table than I seated myself down on a chair, and in order to keep pace with M'Bean's views of the customs of the great, I left my partner to do the same. At first I trembled lest I should commit some gross mistake at dinner, but after the two first courses I made myself quite at home, and most religiously followed the advice of my friend the innkeeper, as to leaving nothing on my plate, until I found that M'Bean's coat was not too large for me. Most assuredly I astonished them. There was not a person at the table with so good an appetite. While dinner was going on, my Lord Panmure said, "Mr. Anderson, I will take a glass of wine with you," to which I promptly replied, "Well, your very good health, my lord." The whole party looked at me, and then smiled at each other. They evidently soon discovered that it was my first appearance at the table of a lord, and no doubt thought I was fair game for their wagging. They all drank wine with me, and still following the directions of M'Bean, I drank "good health" to every one round, until I began to feel the effects of the generous liquor in my head. Dinner ended, the ladies rose to retire, when, not forgetting M'Bean's good counsel, I got up and went along with them, amidst a burst of laughter, which I was then somewhat at a loss to understand. Lady Panmure and her female friends proceeded to the drawing-room, and observing me rather at a loss how to act, her ladyship, doubtless with the view of keeping up the joke, beckoned me to go along with them,—a signal which I promptly obeyed. Here I seated myself down, but on looking round felt a good deal surprised that the other gentlemen did not follow my example. Being a little elevated with the wine, I asked Lady Panmure for an explanation, when she observed that there was nothing wrong, and that she hoped I would make myself quite at home. The request was made in such a courteous and familiar tone of address that I found no difficulty in obeying her. Here, surrounded by a bevy of beauties, I was induced to give Lady Panmure an account of my birth, parentage, and education, in the midst of which a messenger from Lord Panmure announced that Mr. Anderson was requested to prepare for his entertainment. On this I went to the library, put my necromantic apparatus in order, and in a few minutes afterwards had the honour of appearing before Lord Panmure and his party, whom I was fortunate enough to surprise and delight by a few of my magical experiments. All expressed themselves pleased and astonished, and at the end of my entertainment I was invited to supper. In the interval, Lord Panmure's steward, who was in attendance at table, and seeing me young and inexperienced, very kindly took me aside, and having ascertained that I had been following the burlesque directions of M'Bean, gave me a few hints, by which I was enabled to cut a more creditable figure at the supper table. I took my leave of the Castle that evening much better pleased with myself than I was at the beginning, and still more so when next morning I received from his lordship an envelope containing a ten-pound bank note (the first which I had ever seen), and a letter, of which the following is a copy:—

BRECHIN CASTLE, 12th March, 1831.
SIR,—Your performance last night at Brechin Castle much delighted myself and party. You far excel any other necromancer that I ever saw either at home or abroad.—I am, Sir, yours &c., PANMURE.

MONS. PAUL CINQUEVALLI.
THE INCOMPARABLE JUGGLER.

Continued from page 22.

"The aspirant who is to attain any success," observes M. Cinquevalli, in answer to the inevitable question—for it is surprising how interesting it becomes, even to a modest interviewer, to fathom the mysteries of juggling—"The aspirant who is to attain any success in this profession must, of necessity, possess perfect steadiness of nerve, a great deal of patience, and a quick and accurate eye."

Anything that comes to hand, from a pin to a crowbar, a scrap of paper to a cannon ball weighing forty-eight



pounds, all is the same to M. Cinquevalli. In front of the footlights he seems to operate in opposition to the laws of gravity. "All is skittles in the air with him," as Mrs. Brown would likely remark. He tosses them aloft, as he confessed he was wont to do with his mother's cooking eggs, in the initial stage of his training. The eggs sometimes broke. Well! that is not surprising. The wonder to me is that the cannon ball, which crashes through a deal table in front of the audience, does not break something else, when he throws it up some twenty feet or more in the air, and arrests its fall—oh, so easy!—on the nape of his neck, and sends it rolling up and down his arms, shoulders, and back, as though the missile were really endowed with life, and enjoying a romp with him.

"Don't you consider it a dangerous feat?" I queried, as I wondered to myself what kind of a soldier he would make.

"Well, I must admit I do," said he. "You see, the shot descends in an exact line until within a few inches



of my forehead, when I dart my head forward and receive the ball on the incline of the back of my neck."

An error of judgement would, of course, prove fatal; even to this day I feel goose-fleshy as the iron strikes me. Some day I will exclude it from my *repertoire*, as it affects my nerves, and causes me some anxiety. I vary this feat sometimes by tossing the cannon ball in the air and receiving it on an ordinary plate, without the slightest damage to the latter."

Another very clever business of M. Cinquevalli is to juggle with a cigar, a hat, a walking stick, and a half-crown piece. The half-crown, after pirouetting sometime in the air, drops on to his toe, at the same time that the hat falls on to his head, the cigar into his mouth, and the stick into his hand. Then he will kick the coin and catch it as a monocle in his eye.

He will take a cigar and holder, throw them up at different angles, and catch them in his mouth. Two more cigars and holders are placed, one on his chin and the other on his forehead: keeping them both balanced, he will take the cigar out of the first holder and place it on top of the cigar on his forehead, throw them off with a

jerk, and catch the top cigar in the holder, the other falls into his hand.

In fact, M. Cinquevalli is a psychologic wonder. He



is a consummate musician, and a composer to boot; the one man who is a living contradiction to the saying, "To do a thing well, you must do one thing at the time."

This article has been reproduced by the courtesy of Mr. Paul Naumann, Editor of "The Favorite."

The Editor's Letter-Box.

The Editor invites contributions dealing with any matters likely to be of interest to readers of this paper. He will also be pleased to receive items of news relating to special shows, apparatus, catalogues for review, etc. The Editor does not hold himself responsible for the views expressed by his correspondents.

To the Editor.

MODERN MAGICIANS' METHODS.

DEAR SIR.—Will you permit me to offer a protest through MAGIC on the modern methods of producing magical (?) effects. I have had the pleasure of witnessing the performances of several very expert pros, and amateurs, and I find their effects follow so rapidly upon one another that it is impossible to tell whether any Magic has been presented: in plain language it is Juggling not Magic. Compare the unique and finished style of De Kolta and others with that of the "ram-it-down-your-throat" performers. I admit one must be *au fait* with the game to work à la De Kolta, but what prettier magical effect can be imagined than the Billiard Balls worked at South Eastern Railway speed instead of at the velocity of Marconi Telegraphy?

I am invariably met with the remark "that's all very well but modern effects must be worked quickly"; nothing of the sort. Take the reverse palm with a coin, when the coin is on the back of hand it is only necessary to put the third finger over it, bringing it to the other side, at the same time turning hand over. This sleight can be worked as slowly as you please and right under the most acute of proboscides without detection. I submit the great goal to aspire to is Magical Effect, there is obviously no Magical Effect in vanishing a ball before the audience realize that the ball is in existence. I saw a gentleman in the North of England vanish a ball by palming in right hand and pretending to take it with that hand from vest, really leaving it there; he then worked

a couple of passes with an imaginary ball which vanished. The audience appreciated this latter effect more than they did those which had taken him months to perfect. *Verbum sat sapienti.* I consider modern magic (as generally practised, -Ed.) is bewildering not Mystifying. What do other readers say?

Yours mystically, SAMUEL BLAKE.

To the Editor.

DEAR SIR.—I feel I must express my entire satisfaction regarding the half-tone you have made for me. It is, as regards workmanship, faultless, and I am pleased with the neat and natty appearance of the print. In a word I am highly delighted with it, and shall not fail to recommend you whenever occasion arises.

Faithfully yours, ARTHUR MARGERY.

SOUTH AFRICAN NOTES.

Prof. Albert is still touring the towns of our Eastern Provinces and Press Notices show he is making a big hit with his Handcuff Trick.

Mr. Heyer was in Cape Town again recently, but I believe he leaves shortly.

Frank De Gruchy is preparing an 'Eye Opener' for his big engagement at the "Good Hope Hall" for Christmas and New Year. He gives both afternoon and evening turns I hear.

Bosco, Junior, is continually in evidence. I hear of him here, there, and everywhere, he is coming to the fore. He had quite an ovation recently.

Prof. De Caston has many dates booked ahead. He is accepting engagements for garden parties, etc., as well as his evening shows. He is now adding to his programme the "Indian Sack Trick" in combination with "Handcuffs" a novelty which takes well.

T. HAYES, Magician.

AUSTRALIAN NOTES.

Clive O'Hara has now made a fair start as a professional magician. He finished his Adelaide engagement, and starts in Melbourne next Saturday night (17th November) at the Bijou Theatre for a run of six weeks, doing a fifteen to twenty minutes turn each evening.—G. R. REEVES.

MANCHESTER NOTES.

"The Marvellous Steens," in an act consisting of Second Sight and similar mental phenomena, concluded a successful fortnight's stay at the Grand Theatre, on the 22nd December. They drew big houses.

Two excellent ventriloquial turns were presented here during the week ending December 15th, Professor Dunning appearing at the Tivoli Theatre, and Gillin at the Grand.

At the Tivoli Theatre, on December 10th, Kahn & Kahn presented their brilliant magical performance, concluding with a clever exhibition of lightning paper folding. The latter feat is worked in a somewhat novel manner by these artists; each performer is provided with a separate sheet of paper, and both go through exactly the same movements—after the manner of lightning drill artists—forming each shape simultaneously.

PROF. OAKDEN.



Items of Interest.

The "Music Hall" for November 30th contains nine interesting portraits of Mr. Howard Thurston in his card tricks.

A very great factor in the success of a conjuring entertainment is the capability of the performer to introduce his tricks with amusing chatter. A past master in this respect is Mr. Imro Fox, now appearing at the Empire. That the quickness of the hand deceives the eye is proved beyond a shadow of a doubt to all those who witness Mr. Fox's entertainment.

Prof. Anderson's Programme dated 1843, and which appeared in our last issue, was reproduced by the kindness of Mr. A. Margery, who has placed at the disposal of the Editor his portfolio containing an unique collection of old Programmes, Bills, &c., &c., dating as far back as 150 years. Amongst other Ancient Lights represented in this collection such names as, Sig.-Savren, Love, Sig. Blitz, Poletti, Andoe, Ching Lan Lauro, Herrmann, Robin, Robert Houdin, Adrean, Jules de Rovere, Phillippe, Jacobs, &c., are prominent.

The Christmas number of "Home Chat" contains a lengthy and interesting article on Hand Shadows by Mr. David Devant.

The sketch reproduced at the head of this column was received from Mr. Chas. Vallion, magician, and formed the address on a letter posted to this office.

It has occurred to the Editor that, possibly, many magicians take a delight in making a record of their most favourite tricks in this interesting manner. In view of this possibility he will give five Annual Subscriptions of Vol. II of MAGIC, gratis, to the five best sketches out of a hundred (or one in twenty) received during the present year. The sketches, which will be reproduced in MAGIC, must be three inches greatest measurement, and must be drawn with Indian Ink on white drawing paper.

The Combined Handcuff and Sack Trick, run by Profs. Hayes and De Caston (Cape Town), is being much talked about. De Caston is handcuffed and placed in a sack which is tied and sealed and placed behind screen: in less than a minute he appears in front of screen with sack (still tied and sealed) over his arm, and handcuffs (unlocked) in hand.

In connection with the Gardens Fancy Fair held in the Good Hope Hall and Gardens, and opened on November 30th by His Excellency Sir Alfred Milner, Mr. F. de Gruchy distinguished himself in a series of Magical Entertainments.

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GLASGOW, November 1st, 1900.
MR. ELLIS STANYON.—DEAR SIR,—I am very well
pleased with the result of my advertisement in
October "MAGIC." Seven replies to date, and all
good ones. With best wishes.
Yours truly, PAUL HEBER.

NORWICH, November 11th, 1900.
To the EDITOR.—DEAR SIR,—I have already had
answers to my advertisement in November "MAGIC"
and thereby deduce that your paper is a good adver-
tising medium.
Yours very truly, PROF. PEROC.

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