

The only paper in the British Empire devoted solely to the interests of Magicians, Jugglers, Hand Shadowists, Ventriloquists, Lightning Cartoonists and Speciality Entertainers.

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### SPIRIT MEDIUMS OR PSYCHISTS.

An aptitude for deception is all the capital that a person requires in order to become a "spirit medium" or "psychist," or, rather, to gain the reputation of being one. Backing up the pretence to mediumship with a show of something mysterious, is all-sufficient to enlist attention and ensure the making of converts. But "mediums" at this date are somewhat played out; the same class now call themselves psychists, palmists, and other high-sounding names, and in order to safeguard themselves against the interference of the police, request their victims to sign a specially-printed form (I have one of these forms in my possession) whereon is a long rigmarole to the effect that the sitter pays the psychist to AFFORD AMUSEMENT ONLY, which, on the face of it, *i.e.*, on his own confession, lowers him to the rank of—shall I say—a common conjurer. In other words, the mediums, now psychists, are glad at this date to come under the protection of the ART—the beautiful art of sleight-of-hand and magic—that in bygone days they belittled and poohpooched, albeit to no purpose other than their undoing.

**The Ballot Test.**—The psychist and the person to be amused being seated opposite each other at a table, the latter is handed several slips of blank paper, with the request that he write the Christian names—one on each paper—of several of his deceased relatives, to fold the papers, and then to touch each in order, until one should be designated, by three knocks or tips of the table, as containing the name of the spirit who would communicate. The selected paper is laid aside, and the others are thrown on the floor. The auditor is now further requested to write upon another set of slips the RELATIONSHIP (to himself) of the spirits whose names he wrote upon the first set of papers. Supposing the names were Alice, John, and Leonard, being respectively the auditor's mother, father, and brother. One of the papers from the latter class is now selected, as in the first instance. The respective ages of the deceased persons at the time of their decease are next written, one upon each, of another set of papers, and one selected out as before. The first test

consists in having the selected name, relationship, and age correspond—*i.e.*, refer to the same party, and the auditor is requested to look at them and state if this is the case. If all this is affirmed, a communication is soon forthcoming, with the selected name, relationship, and age appended. Questions written in the presence of the psychist (conjurer, now), are answered relevantly, if not pertinently. Auditors generally do their part of the writing in a guarded manner, interposing their left hand between the paper and the psychist's eyes, and they are, naturally, very much astonished to receive a message, couched in affectionate terms, with the name of their spirit friends attached.

By practice the medium is able to determine what the auditor writes *by the motion of his hand*. Nine out of ten, too, write the relationship and age first that corresponds with the *first name* written. Therefore, if the psychist selects the *first of each class*, they, in the majority of cases, refer to the same spirit. He waits till the auditor has affirmed the coincidence before proceeding, for he would not like to write a communication appending to it, for instance, "Your Uncle John," when it ought to be "Your Father John." The psychist prefers christian to surnames, in that the former are common to many people, and he is familiar with the motions the hand must make in writing them. There are few people who have the same surnames, and to determine them would be more difficult.

In conclusion, the psychist spasmodically writes a letter of communication purporting to come from the departed spirit; but no facts are communicated that have not been surreptitiously gleaned from the auditor. If nothing definite has been arrived at, the communication is couched in such general terms that (as in the yarn of the palmist) it may be relied upon to fit any case.

A method little known, by which a table may be made to "tip," is as follows:—The psychist's left hand very naturally rests on the edge of the table, but in such a manner that the "pisiform bone" (which may be felt projecting at the part where the wrist joins the hand) is pressed against the edge. By pushing straight from the elbow, and with no apparent exertion, the table tips

forward, the legs nearest the psychist being raised an inch, to drop down bang on the pressure being released. The hand does not seem to play any active part. On the contrary, *the table appears to lift the hand*. Success is sure if the table be light, with square edges and without a cloth, and if spikes are fitted into the two front legs to prevent them slipping on the floor. I have tested this.

*Second method.*—In this case, the auditor writes the names of his spirit friends *in full* on separate slips of paper, as usual, folds the papers, and throws them on the table. The psychist then seizes one of the papers, and asks, "Is this spirit present?" Dropping that and taking another, "Or this?" So he handles all the papers without getting a response. During this time he palms one of the ballots, which, while telling his victim to be patient, he opens with his left hand, on his knees, under the edge of the table.

A mere glance enables him to read the paper. Refolding it and retaining it in his hand, he remarks, "I will touch the ballots again, and perhaps one will be designated this time. The palmed ballot is dropped among the rest in the act of touching the first; it is, however, soon picked up again, whereat three "tips" of the table occur in quick succession. Table tipped as already explained.

"That paper," says the psychist to his auditor, "probably contains the name of the spirit who rapped. Please hold it in your hand." Then, seizing a pencil, he writes a letter couched in endearing terms, on the lines already explained, and signed, to the astonishment of the auditor, with the name on the ballot-paper.

If the ballot-papers are few in number, a blank is put in, that the one palmed may not be missed; in other words, a sleight-of-hand "change" is made.

It seems the spirits can never give their names without being reminded of them by their friends on this sphere; and even then they are so doubtful of their own identity that they have little to say for themselves.

*Third method.*—Seated at a table, in a part of the room where is the most light, the psychist hands the party *who would be entertained* a strip of blank white paper, rather thin and light of texture, about a yard long and six inches wide, and requests him to write across one end of it a simple question addressed to a spirit friend, then to sign his own name, and fold the paper once or twice over what he has written. For instance:—

"Brother Tom,—Will you communicate with me through this source?—Ellis Stanyon."

(To be continued).

FOR OTHER

## TRICKS OF PSYCHISTS

CONSULT

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Spirit Slate Writing (Robinson), 150 pp.,	4/3
Second Sight Explained (Bishop), rare	3/9

Any of which can be obtained from

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## Editorial.

We want to continue to improve "MAGIC," but improvement only comes with appreciation.

Volume III. contains a full explanation of the great Handcuff and Prison Cell Release Sensation, including naked release, in all some six or seven pages of small type, with illustrations of various regulation, also special irons and trick keys, and it is in fact *the only practical and professional explanation yet in print*. Unscrupulous authors, and others are continually advertising the secret, and content themselves with telling their victims to wear a pair of leaden pants, a sandpaper shirt, or to strike the iron while hot, I mean on the toe of the boot, or similar absurdities. It must be obvious to anyone that the lengthy lessons, six or seven pages of small type, with illustrations, as given in volume III. of Magic, could not very well be sold in MS. form, or even incorporated in a book of conjuring tricks.

The first part of the present volume contains the secret of the Trunk, Sack, and Handcuff illusion and other important and *practical secrets of NEW TRICKS AND ILLUSIONS* are to follow and which you may not hope to find in any other magical paper. Why? Well, if the reasons are not obvious, put on your smoking cap and think hard, and remember what our readers say.

"'MAGIC' is the only *bona-fide* paper in the world of any benefit to conjurers."

"'MAGIC' is the only conjurers' journal in the world *edited with a free hand*."

Important features in the Handcuff business are *showmanship* and *business capability*. "MAGIC" teaches you these.

We feel sure it will be generally appreciated that the production of "MAGIC" with its present contents and typographical excellence (*vide testimonials*), necessitates the expenditure of much valuable time and money, and in the hopes of securing the necessary support from readers to enable us to run the paper

### PERMANENTLY DOUBLE ITS ORIGINAL SIZE,

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## Original Lessons in Magic.

By ELLIS STANYON.

In every issue from No. 1, Vol. I, to present date.

**20th Century Handkerchief Production.**—The chief feature of this trick is the novel and ingenious instrument by which the surprising effect is produced. One hand only is necessary and this is shown back and front, the arms bared to the elbow, and the fingers counted if desired; yet at any moment the hand is closed, and to the surprise of the onlookers, a silk handkerchief, as large as 15 inches square, is slowly evolved from same.

The instrument required to produce this effect takes the form of that shown in Fig. 8, and it is worn on the hand as seen in Fig. 9. At one end there is a kind of a double crutch arrangement which passing between the two middle fingers keeps the apparatus in position; at the opposite end is a catgut loop to carry the handkerchief. The silk is rolled up into a compact little ball in

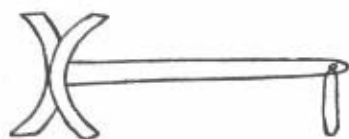


Fig. 8.

out of sight at the rear of the hand.

The apparatus is practically concealed between the fingers (Fig. 9), but in case any part should be accidentally exposed, it is painted a natural flesh colour. At the outset the handkerchief hangs at the rear of the hand, but by a simple movement of the third finger, assisted by the thumb to keep the apparatus in position; it may be brought to the front; the hand being turned at the same moment and its back presented to the audience, *i.e.*, the continuous reverse palm may be executed. The hand, while back to the audience, is closed, and the production follows in the approved manner, *i.e.*, the silk is evolved slowly and gradually to produce the maximum of effect.

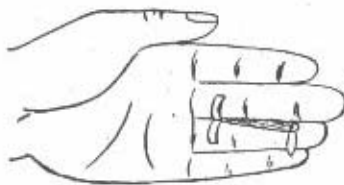


Fig. 9.

**The Great Button-Biting Trick.**—This surprising impromptu trick is performed as follows:—First get several pieces of black cloth, about 3 inches square, one smooth, one rough, one ribbed, and so on, and sew a black cloth-covered button *lightly* to the centre of each piece. If there is a little variety, also, in the several buttons so much the better, the idea being to select one of your prepared pieces to match, as nearly as possible, if not quite, the coat worn by some one of the spectators.

The piece of cloth is palmed, say in the left hand, and approaching the spectator you seize one of the buttons of his coat with the hand in which is the palmed piece of cloth, the whole of which is hidden save the button protruding between the forefinger and the thumb. You next proceed to bite off the button, and having done so to exhibit it in the right hand while still retaining your hold on the coat with the left hand. When all seem satisfied that you have actually bitten the button off the

coat, you will seem to replace it, but you will really palm it with the loose piece of cloth in the right hand, and exhibit the actual button on the coat at the psychological moment. You now exclaim, "One moment, and the coat will be perfectly restored," saying which you thrust your right hand in your coat-pocket, leaving the palmed cloth and button, and producing a small fan. A few graceful movements of the fan over the supposed damaged portion of the coat, the left hand is removed, and all anxiety on the part of the owner of the cloth will have vanished.

A pack of cards produced from the pocket and "fauned" will form a pleasing and novel variation to the employment of the ordinary fan, and a card trick may follow.

### Re THE REVERSED CARD.

By HUGALL BENEDICT.

It may interest you to know how I accomplish the Reversed Card Trick, as lucidly described by you in last month's "MAGIC"—an excellent number, by the way. The performer having brought the chosen card to the top of the pack by the pass, holds pack in his left hand, with the tips of the fingers pressing on the top card. The right hand now approaches and slightly lifts the top half of the pack, the left hand fingers pressing the top card slides it off, and in the process the card is reversed as it enters the cut portion. The movement is an undetectable one, and, if the description is followed with pack in hand, it will be at once understood.

## Special Offer to Subscribers.

To anyone sending an annual subscription to "MAGIC" we will present gratis the **Secret of any Trunk** (including sensational escapes from unprepared Tin Box, or ordinary Packing Case), **Sack, Handcuff, or Tape Trick, or any combination of these you have ever seen performed, and that you may desire to have explained.**

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Don't pay 10/6 for this secret: it will appear in February "MAGIC," issued only to Annual Subscribers: but this means you obtain the trick for 5/6 and 12 months "MAGIC" for nothing.

## Explanatory Programmes.

(In every issue from No. 1, Vol. 1, to present date).

CARL HERTZ (Empire, Dec., 1903),

Enters, conventional evening attire, white gloves and wand, and while making short introductory speech, removes gloves, rolling one up inside the other and vanishing ball in the act of giving it stage attendant (pass I. from L. H., wand, and left tail pocket).

Next introduces an oblong brass bird cage, on mahogany base, containing two canaries. Both birds are openly removed from cage, and placed in paper bag, which is screwed up, and suspended on brass stand made for the purpose. Blows paper bag to bits with revolver, and birds reappear in the same cage held by stage attendant. I have already explained, in a recent issue, the methods employed *in re* to the bag. The cage, in this case, was separated from the wooden base, and both parts twisted about for examination, then put together again. The base is simply a wooden frame about 2½ in. deep. There is a spring blind roller at one end upon which is rolled a black blind. This is pulled out and the free end is attached to the opposite end of cage. This is the normal condition of the cage. There is now a rod running across the centre of cloth bottom, from side to side, and to the centre of this rod is fixed a ring; if now the blind be pulled still further out, and this ring be hooked on to the end of a moveable lever on end of cage, a bag of cloth will be left hanging down, but concealed by the depth of the wooden base. It is into this bag that the duplicate birds are put; and it will now be seen that a touch of the lever will cause the "blind" to run back to its normal position setting free the birds.

Next follows the Noah's Ark Illusion, in connection with which Middle D'Alton plays her part extremely well, and with much dispatch. An explanation of this illusion will be found in "Magic and Stage Illusions" (Hopkins).

Crystal Clock Dial suspended on brass stand. The pointer is removable, and both parts examined. Pointer set spinning on dial stops at any hour audience desire (no confederates); also tells the number thrown by a pair of dice. The dice have, doubtless, the same number on each of their six sides, as after the throw is made, performer requests that they be not uncovered until the pointer stops; when therefore the pointer stops and the cover is removed *all attention* is rivetted on the upper side of the dice to check them with the clock. Performer quickly picks up the dice, and probably changes them for a different pair when handing them to another spectator. The clock then tells the number that *will be thrown*, which is, of course, equally simple. To prove the absence of wires, threads, or electricity, the clock is next held by member of audience, and stops at any hour called. The construction of the clock, to stop as required, will be found explained on p. 11 of this volume.

Vanity Fair Illusion (see "Magic" by Hopkins), follows next in which Middle D'Alton again takes part.

Performer next introduces a six sided bowl about 12 inches diameter. The bowl appears empty, but from it are drawn six bouquet streamers, each of which are hung upon a special stand, in line to make as much display as possible. Performer next shakes bowl which drops into the form of a six sided pagoda; this is also hung up on stand in front of bouquets, and a large quantity of paper ribbon is spun out from bottom of pagoda. One rabbit is produced from ribbon, and the one rabbit is multiplied into two rabbits in the bare hands (usual methods).

The two rabbits are now placed on centre table, and one rubbed into the other (rabbit trap); the remaining rabbit is thrown in the air several times in the vicinity of *servante* at rear of centre table, finally dropped into *servante* as other hand fires pistol at rabbit supposed to be in mid-air. The vanished rabbit is next produced from collar of gent's coat in audience (performer gets close up to gent and introduces with his right hand duplicate rabbit from his own pocket, under gent's coat. He then thrusts his left hand down back of gent's coat to meet the right hand; the rabbit being passed from the right to left hand and forthwith drawn from the collar. It seemed to me the gent was a trifle ruffled, and I am pretty sure the rabbit came in for its share of the treatment.

A small oblong tub was next placed on a stool and filled (by the performer) with the ribbons extracted from the pagoda.

Three live ducks then made their appearance out of the ribbons, or what is more likely from the trick interior of tub, and into view, through the ribbons.

Chinese Pagoda Illusion, performer next openly attires himself in a loose fitting silk chinese costume, trousers, coat and wig; and in the meantime are arranged at rear of stage, one on each side, a couple of small cabinets, each cabinet being mounted on a skeleton scaffolding and accessible only by a pair of steps. Each cabinet is square with one door in front and only large enough to contain comfortably, one person in a sitting posture.

The interiors of cabinets are lined with a sombre fancy design, the patterns running from floor to ceiling.

A lady attired in chinese costume and seated in sedan chair is now carried on to stage by attendants. This lady mounts the steps and takes up her position in the right hand cabinet as you face the stage. The door of cabinet is shut. The performer next takes up his position in the opposite cabinet, door is shut and steps removed, pistol is fired, No. 1 cabinet is opened and found empty, No. 2 is opened and in place of performer is found the lady from No. 1, while the performer discovers himself in the guise of one of the stage attendants.

A solution to this latter illusion will be found in our next issue.

*To be continued.*

## SEVERUS SCHAFFER (Juggler and Equilibrist),

Empire, Dec. 1903.

Performer seated in pony dog-cart drives on to the stage (he is attired in frock coat and silk hat, suit of tights underneath) steps out of cart, and while balancing hat on his nose, reads from portfolio, while the attendants take pony away and back cart to rear of stage.

Juggles two plates, turnip and table knife.

Juggles two turnips, fork and hat. Throws turnip very high and catches it on fork held in mouth; other turnip on head under hat. The movements with this odd collection of properties were almost, if not quite, as varied, as one would expect to see were plain balls only employed. A movement with two plates that appeared to me novel was where the one plate was thrown in the air spinning rapidly on its own axis, and caught, as it fell, *edge on and still spinning rapidly*, on the bottom of other plate held in the left hand. The spinning plate is balanced on the other one for few seconds, and the juggling is continued without any break.

Juggles ordinary bent wood chair, various movements arm to arm, arm to head, &c., balances chair by one of the rear legs on forehead, then without using the hands, jerks up head causing chair to make a half turn, and catches it (back of chair) on his forehead maintaining the balance.

Nexts follows a novel balancing act with ordinary glass champagne bottle, 3 billiard cues, 3 legged table and a lamp. The thin ends of the cues are placed in the "kick" of the bottle, while the thick ends are attached (doubtless, permanently by means of sockets), to each of the three legs of the table, the lamp is placed on top of table, and apparently secured by means of a bayonet catch. The neck of the bottle is now balanced on the forehead, the whole structure being maintained in equilibrium while the performer spins a bowl (trick centre), on stick in left hand, and throws two small bowls with right hand.

*To be continued.*

An original copy of the programme of the English Hussar of which we give an exact facsimile on the next page, is of great interest and value to antiquarians, apart from conjurers, on account of the fact that it was printed at the Armagh Press of which less than a dozen examples are known.

Mr. F. Jessel, a subscriber, has kindly presented me with the original. It will interest readers to know that Mr. Jessel, while not a conjurer, is making a collection of books on anything to do with Playing Cards, whether historical, gapping or conjuring, and that he is at present engaged compiling a bibliography of the same. His collection, which includes some rare and curious works on gambling, some as far back as 1500, totals just over 1200 books, and he is still adding to this number.

[ For Nights only ]

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2d. Tells the Thoughts of any one in Company by Cards; likewise fires a Pistol loaded with Ball, through any Card the Gentlemen fix on, throwing the Pack along the Top of the Room; the Ball shall go through the identical Card, without damaging the rest of the Pack.

3d. Likewise gives a Lecture on Cards, &c. to show how the unwary are taken in by Sharpers;—a great Caution to youth.

4th. The Game of Whist; the Hussar gives his Adversary nine Points of the Game, and will engage to win, without shuffling, cutting, or dealing.

5th: A Variety of curious Deceptions with Eggs and Birds, Money, Rings, Boxes, Handkerchiefs, &c. With a thousand other beautiful Deceptions, too numerous to insert.

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### HELPFUL HINTS.

TO CORRESPONDENTS: Communications answered in this column free those requiring an answer by post must contain a stamped envelope and 2s. 6d. Editorial Offices, 76 Solent Road, W. Hampstead, N.W.

M. A.—How is writing produced on a slate just cleaned both sides, no flaps, and while laying in the centre of top of table in the light? The medium seats himself at the left of some elderly person spiritually inclined, and allows such person to place a small piece of pencil on the upper surface of slate, which is then lowered under the table-leaf. A song is now sung, ostensibly to harmonise the circle, *but really to deaden any noise emanating from the slate.* During the singing boldly write with the thimble-pencil a message in reverse on the slate (this requires some practice, but, once learned, it is possible to write upon any slate under almost any circumstances); then, feigning a convulsive movement, throw the slate on top of table, clean side up, and say, "The spirits prefer to write in this manner." Put a bit of pencil under the slate, and diminish the light. Now, under pretext of using your handkerchief, take from your pocket, in its folds, the instrument known as "the pencil-clamp," and fit it to chine of table just over the knee. The clamp holds a piece of pencil pointing downwards, which comes into contact with a second pencil held on the knee by means of a couple of silk loops. Rubbing the two pencils together simulates the sound of writing on the slate.

There are a dozen methods, but the above is probably the best. It is impossible for anyone to correctly locate the sound of the writing. Wherever the eye tells one the sound may be expected to occur there will the sound, owing to a peculiar defect in the ear, appear to be located. Ventriloquists, pantomimists, and others depend largely upon this physical defect for the production of their best illusions.

N.B.—For further Tricks of Psychists, suitable for amusement when admitted tricks, see the several books listed on the second page of this issue. All apparatus is made by Stanyon and Co.

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