



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

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## ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

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

**Handkerchief Found in Box previously full of Matches.**—A pretty little *impromptu* trick, readily arranged with an ordinary matchbox of the slide and cover variety costing 1½d. a dozen. The exact effect is as follows :—

In quite a casual manner the performer takes the matchbox from his pocket, either to light his own cigarette or upon the request of a friend to oblige him with a light. Box is opened, matches removed and struck on the side in the usual way, after which it is closed, turned about for examination and finally thrown down in a careless manner on the table, indicating—*left there for the next person to help himself.*

The performer then takes from his pocket a small silk handkerchief (the usual article in soft silk, 12 to 15 inches square) or this may be produced magically by one or other of the sleight of hand methods. The handkerchief is now rolled up between the hands and made to disappear. This done, the performer requests any person present to take up and open the matchbox. The person does as requested when, much to his astonishment and to that of everyone present, finds the handkerchief inside the box. The astonishment is greater when it is found that no amount of examination of the box in any way solves the mystery.

**Explanation.**—This depends mainly upon a simple preparation of the box itself. The matches are first emptied out and replaced by a piece of wood, in size exactly half that of the capacity of the box with the exception that it is not quite so deep as the latter, the difference in this respect being the thickness of a match. A few of the matches are next cut in half, the "head" portion of the required number being glued on to the top of the piece of wood which is then put into the box, the heads of the

matches being nearest to one end. This arrangement leaves one-half of the box empty for the reception of a duplicate of the silk handkerchief and which is now placed therein. A couple of ordinary full length matches are then put into the box (heads in same direction as the dummies) and all is ready.

The genuine matches are removed and lighted, as already explained, after which and under cover of turning over of the box for casual inspection, the "feke" is allowed to fall out into the hand. The box, which then contains nothing but the handkerchief, is closed and thrown down on the table.

The disappearance of the handkerchief may be effected by either one of the many sleight of hand methods, or with the aid of one of the many pieces of apparatus designed for the purpose—I have already explained practically all known magical productions and disappearances in my "Conjuring for Amateurs" and in my Nos. 4 and 19 serials, "New Handkerchief Tricks," series 1 and 2, q.v.

There being no preparation about the box, it may, of course, be examined to any extent (at the close) without any fear of the secret being discovered.

N.B.—Since writing the above, I have discovered an improvement, that of gluing the half matches on to a piece of stiff cartridge or brown paper instead of a block of wood; this allows more room for the handkerchief, the "feke" being placed on top of same at one end of the box, when, upon opening the latter far enough, the natural resilience of the silk throws the "feke" into the hand.

**Three Matches Pass from One Box to Another.**—This is another clever little trick with the small slide and cover matchbox, eminently suitable for *impromptu* performances; effect as follows :—

The performer first shows three matches in each of two boxes, removing all for examination if desired; the boxes are otherwise seen to be quite empty. When all are satisfied that everything is fair and above board, the two boxes, each containing three matches, are closed and handed one to each of two spectators, being first shaken to prove both actually contain the matches.

Now, the three matches in one box, which may be chosen by the audience, disappear and, upon the person holding the other box opening same, six matches are discovered therein, while no amount of examination on his part will disclose the secret. The other box is removed from its cover and seen to be empty.

*Explanation.*—At the outset, both boxes are half-way open in readiness for the trick and each one contains, loosely, three ordinary matches. The one in which the six matches are eventually found is quite devoid of special preparation, but the three extra matches are concealed in same by pinching their "tail" ends between the top of the inside end of slide and the underside of the top of cover, thus, when the box is closed smartly, these three will fall inside, joining the three already there. If choice of boxes be offered, this one must, of course, be "forced."

The other box contains three matches only—those so openly placed inside at the start. These are caused to disappear by a loose bottom, duplicate of the actual bottom of the box, falling over and concealing them. This extra bottom is, at the outset, hidden in exactly the same way as the extra three matches in the other box—thus, when the box is closed smartly, it falls inside and covers the matches. The precise nature of the effect not having been announced, shaking the boxes at this stage of the trick will not reveal anything beyond that which the performer desires to impress upon the audience, viz., *that there are still three matches in each box.*

It will, of course, be understood that the box with the false bottom cannot be examined at the close of the trick and, for this reason, the performer must regain possession of it at the earliest opportunity (if he gives it into the keeping of a spectator, which is not absolutely necessary) and replace it in his pocket. This done he, as if struck with a sudden thought, exclaims: "Oh! I beg your pardon, I omitted to show you the other box." And suiting the action to the word, puts his hand in his pocket and brings out a duplicate empty box.

**Match Between Two Glass Tumblers.**—This is not a conjuring trick in the sense of the word but, none the less, it is highly amusing and a clever conception certainly. It is interesting as coming under that category of tricks which a performer may show and, at the same time, *expose*, and that without conflicting with the "Old School" and Magical Societies who rule against exposures.

A match is fixed between two glasses in such a manner that the whole forms a figure of the letter H, the cross bar of the letter representing the match supported by pressure only of the glasses against its either end. Under these conditions, to remove either glass would of course mean the downfall of Mr. Match.

The following interesting problem is then propounded:—"To remove one of the glasses but still leave the match in its present position." Of course no one, unless he be familiar with the trick, can give the correct solution, and therefore the performer, before proceeding further, gets as much amusement out of the various suggestions as possible. When no more are forthcoming he unostentatiously lights another match and sets fire to the *brimstone end* of the one between the glasses. When the brimstone has burned out, the match, in the case of a wax vesta, invariably goes out, otherwise it is blown out, when, after the lapse of a few seconds, the glass from the opposite end is removed, the result being that the match remains in its original position. This is due to the molten brimstone

solidifying quickly after the match is out and, cooling, cementing itself against the side of the glass.

The short red ended round wooden match, the familiar "halfpenny bundle of wood," or a wax vesta, will be found the most suitable for the experiment; the ordinary safety match will not work satisfactory, if at all.

**SPECIAL NOTICE.**—Other clever and original impromptu tricks with Matchboxes and Handkerchiefs, Matches, Cigarettes, &c., as follows appeared in MAGIC of given dates:—

Burning match jumps, March, 1902; coin falls in box, April, 1902; peculiar grip with matches, February, 1903; match rocket, December, 1903; two handkerchiefs into box, February, 1908; match through hand, October, 1906; matchbox and handkerchief, November, 1906; matchboxes and travelling handkerchiefs, March, 1907; match broken and found restored in handkerchief, June, 1910; one match through another, June, 1910; match broken in giving a light, July, 1910; to blow out a match down opposite sleeve, July, 1910; match struck on box thrown by attendant, July, 1910; the travelling match, travelling and climbing cigarette, July, 1910; three pennies change to three florins under matchbox, July, 1911; card changes to box full of matches, November, 1911.

Any one of the above copies of MAGIC will be forwarded to any address in the world on receipt of 6d. U.S.A. and Canada 15 cents.

**The Best Chain Release for Wrists.**—Procure a piece of chain with figure eight links of the kind that may be readily opened with a couple of pairs of pliers for the purpose of inserting, as required, cast iron rings of a diameter through which the chain will pass readily in accordance with the following instructions:—

Length of chain required will be about two feet, but the exact length is best found by experiment. Attach one ring to one end of the chain and another about six inches below it—here again the distance between the two rings should be carefully found by experiment. This done, provide yourself with a small but strong padlock and key, and all is ready. Any lock may be used, but it is well to be provided with one in case of emergency.

The following is a pen picture of how to proceed and, if followed closely, with the chain in the hands, will be found a better guide than any number of illustrations:—

Place the free end of the chain through the ring on the *opposite end*, then place the right wrist through the loop thus formed, tightening the chain on the wrist and taking care to leave the ring through which the chain is passed on the upper or thumb side of the wrist. This should leave the second ring hanging down underneath the wrist and in correct position for what follows. Note, *ring end* of chain must be on back (or outside) of wrist.

Now place the palms of the hands together, i.e., wrists together, and while the free end of the chain is hanging down between the wrists. Next bring the free end *up* on the outside of the *left wrist*, over both wrists, through the second ring on the *under part of the right wrist*, and, finally *up again* and over the *right wrist*. At this point you instruct the person fixing you up to pass the lock staple through the free end of the chain, pull it tight and lock it on the link as far forward as possible—tightening up the chain to the limit.

You are now, and to the satisfaction of all present, bound up in the most secure manner; and notice, moreover, that the more you press the left wrist *down* the tighter the chain becomes.

To release yourself simply raise the left wrist and pass it over the right hand and you will find that you can readily withdraw the left hand, then slacken and finally remove the chain from the right wrist.

The performer will, of course, turn his back to the spectators while effecting the release.

To post Five Hundred circulars costs 20s. 10d. for the stamps alone, to say nothing of the time and trouble and cost of advertising to secure the right men. Now, I will honestly undertake to do all this for you for the small sum of 5s., thus saving you 15s. 10d. on the postage alone of 500 circulars, and, of course, more *pro rata*. THINK THIS OUT.—EDITOR.

## A DICTIONARY OF MAGICAL EFFECTS. WITH EXPLANATIONS IN THE VERNACULAR.

BY ELLIS STANYON.

### SECTION XVII.

#### BALLS, SLEIGHTS AND COMBINATION TRICKS WITH.

*This section will contain a description of those effects which, owing to their diversity, could not very well be classified under either of the foregoing sections; but magical productions; disappearances; changes (form, size, number, or colour); multiplications, &c. (Sections II. to X.) must, of course, be considered "Sleight of Hand" Tricks.*

*Combination tricks are those made up of a number of sleights, or tricks where diverse objects such as handkerchiefs, goblets, hats, &c., are employed in connection with balls.*

**1.—Subtle Pass at Mouth.**—Sleights with ordinary ball (Section IV.); then actually place ball in mouth and seem to swallow it, reproducing duplicate from vest. Now seem to place ball in left hand (palming in right hand), which then apparently knocks ball into head, duplicate being shown in the mouth. Here, the fingers of the right hand openly remove the ball from the mouth, the hand moving in an upward direction and whereby the palmed ball is secretly transferred to the mouth at one and the same time.

Repeat sleights with ball, which is then vanished into the head as before, the one in mouth being allowed to fall out into left hand while the right hand drops duplicate into *profonde*. (See also Section X., No. 17).

See "Conjuring for Amateurs," pp. 54 and 55, for a good variation of the above.

**2.—Ball Through Handkerchief.**—Having produced ball from handkerchief (Section II., No. 2), place it on the top of right fist and throw centre of handkerchief over it. Left hand then raises handkerchief by the centre and, apparently, the ball within it; ball, however, is allowed to recede into the right hand, where it is palmed. Right hand now strokes down the handkerchief several times, in course of which the ball is secretly transferred from right to left hand, behind the handkerchief and a portion of which is drawn over it. Handkerchief is finally drawn downwards through the right hand, leaving the ball on top of fist as at start.

For variations of the above see Numbers 25, 26, and 27 in Section IV.; Number 16, in Section VI.; also Number 8 in Section IX.

**3.—La Tourniquet Vanish and Reproduction.**—La tourniquet from left hand (Section I., No. 3) and vanish from right hand. Fingers of left hand, in which ball remains palmed, now stroke back and front of right hand alternately, proving it to be empty. Similarly the right hand strokes the left and when the latter is turned over, the ball is secretly transferred to the palm of the right hand, which then produces it from the back of the right knee or elsewhere.

**4.—"Kling Klang."**—Stodare's Egg and Handkerchief trick, but done with Billiard Balls. Ball placed in glass tumbler and covered with cambric handkerchief. Red silk handkerchief rubbed between the hands changes to ball. Cambric handkerchief removed from tumbler, which is found to contain red silk in place of the ball.

Celluloid ball suspended by short thread to centre of cambric handkerchief in the folds of which is concealed a duplicate red silk handkerchief to be secretly dropped into the glass under the ball. Duplicate red silk in the hands rubbed into hollow ball (Section X., No. 7). Raising the cambric removes the ball within its folds and reveals the duplicate silk in the glass.

A full explanation of the original trick will be found in Sach's "Sleight of Hand," p. 281.

**Latter-day Method.**—With solid ball and without the aid of duplicates. Ball is openly placed in glass (minus a bottom) which is then covered with a borrowed cambric handkerchief and placed on table, the ball of course, being secretly left in, say, left hand. Change-over Palm (Section I., No. 6) to show both hands empty, leaving ball in right hand, which forthwith picks up silk square. Fingers of right hand now screw up the silk against the palm of left hand, into convenient form for palming, the ball being finally left on the top of silk in the left hand and right hand shown empty. Standing left side on, the right hand now rolls ball to finger tips of left hand; right hand is then shown back and front, after which the "Change-Over" Palm (Section 6, No. 1) is made, to left, for the purpose of proving ball only in play. Ball is thrown down on table and glass is picked up and placed over silk on palm of right hand—borrowed handkerchief removed from glass and silk discovered therein.

**Variations.**—Ball (or egg) may be vanished from bottomless

tumbler into "well" trap of black-art table, in which case a duplicate ball must be secured with which to finish trick.

A tube, pinned up from a sheet of cartridge paper, may be used to cover the glass; duplicate silk may also be palmed from vest and secretly passed into glass via the open top of tube when placing the latter over glass—at the same instant glass is moved and ball falls into trap.

Again, ball may be placed in bottomless tumbler, standing on palm of left hand, the whole being then covered with a tube of cartridge paper; silk square is then thrown across the finger tips in front of the glass. Glass, still covered, is now placed on table, leaving ball behind the silk square in the left hand. Proceed as already explained, and note that, if desired, the palmed silk may be secretly passed into glass via the open top of tube in the act of raising same.

**N.B.**—A bottomless tumbler having a ledge left all round will support an egg placed crosswise therein—fingers move the egg, which then falls through into hand. This will not apply in case of a ball, but there is an improved glass with moveable bottom, fitting like stopper in bottle and somewhat massive, so that ball may be dropped in hard enough to dislodge it; this glass may be filled with water to prove (?) no preparation. Ordinary glass, 2s. 9d.; improved one, 5s. 9d., post free.

**5.—Balls Change in Handkerchiefs.**—Red and Black balls, wrapped in separate handkerchiefs, change places.

A duplicate of the black ball is palmed in the right hand, which then takes up the red ball preparatory to wrapping it in the handkerchief; needless to say, the black is substituted for the red which is left in the palm ready for repeating the deception with the remaining ball—and the trick is done.

**Variation.**—A good effect is obtained by using silk handkerchiefs of the same colours as the balls presumably wrapped in them, each being then placed in a separate glass goblet. When the silks are slowly pulled from the goblets, the change will be very marked.

For three non-sleight of hand methods of performing the trick, without the aid of duplicate balls, see Section XI., No. 8.

**6.—Ball from Tumbler into Hat.**—Solid ball and glass tumbler given for examination. On way back to stage solid ball is changed for a celluloid one hooked on to waistcoat by length of thread. This ball is dropped into glass, set just in front of hat on table. Glass covered with handkerchief under cover of which ball is drawn into hat. Glass taken in left hand and hat in right. Command. Handkerchief pulled off glass (with teeth), which is seen to be empty and ball rolled into it from the hat. Thread unhooked from vest when placing the things aside.

**7.—From Left Hand to Elbow.**—Seem to place ball in left hand, palming in right. Vanish from left hand, then extend the arm which throws ball from bend of left elbow into the hand. Duplicate ball concealed in position by portion of sleeve pulled over it.

**8.—Ball Placed in Mouth Changes to Handkerchief.**—Sleights with solid ball, which is finally left on top of right fist. Ball apparently taken in left hand, but really allowed to sink down into right, where it is palmed; vanished from left while the right quietly vests it and both hands shown empty.

Right hand now picks up, from table or chair back, a silk handkerchief, at the same time secretly palming a duplicate hollow ball. Handkerchief is then drawn several times through the left hand, which is turned about that it may be inspected on both sides; finally, under cover of this movement, the ball is secretly transferred to the left hand, which is closed round it in the form of a fist. Silk is now tucked into the top of fist, i.e., into the ball, when the contents of the hand (not shown) are transferred to the right hand, the fingers of which then make a rubbing motion, after which the ball is exhibited, thumb over hole, then openly placed in the mouth and apparently swallowed—stomach contracted to allow duplicate ball to fall from vest into hand, which places it aside. Handkerchief is then drawn from mouth (from ball), hand over hand fashion, which brings one hand to the mouth just as the last corner of the silk leaves it—the tongue secretly pushes the hollow ball into this hand, completing the deception.

A detailed explanation of the above trick, together with other interesting items, will be found in Keene's "Novel Notions," under Ball Tricks, pp. 67—93, illustrated by a dozen or more photographs.

**9.—Peregrinating Spheres.**—Red ball with shell between tips of thumb and first finger of left hand (position "A," Fig. 1, Section 8). A second red ball is now openly placed between the tips of first and

second fingers, the first being palmed out of the shell. Right hand, containing the red ball in palm, now picks up a white ball and, under pretence of placing this in a hat, rings the changes, *palming the white*.

One red ball now changes place with the white supposed to be in the hat—red vanished into shell and white caught from air at finger tips of right hand and forthwith placed between tips of first and second fingers of left hand. Right hand tilts hat, showing red ball inside—left hand approaches as if to show all three balls together, and red is secretly dropped out of shell into palm of right.

White ball now changes place with red in hat, *i.e.*, white vanished into shell and red produced at finger tips of right hand to be placed between first and second fingers of left, white being palmed out of shell in the right hand. Right hand then lowered into hat, removed and white ball shown, then actually replaced in hat.

In conclusion the two red balls (solid and shell) are mysteriously passed into the hat. First is vanished into shell, when the hat is tilted and red and white shown therein. Right hand now takes the solid ball from left hand (shell palmed therein and dropped into pocket) and, having tossed it into the air several times, seems to place it in left hand, palming it in right, which forthwith picks up the hat, fingers and ball inside. Left hand now seems to throw ball through crown of hat, right hand dropping it into the hat at the same instant.

**10.—Ball Passes from One Glass to Another.**—Two glass tumblers, two cardboard tubes (one to fit easily over the other, and both about 2 in. taller than the tumblers), a celluloid ball, to which is glued a tiny piece of cloth of the same colour, and a thread (1½ times the length of either cardboard tube), having a loop at one end and a tiny fish hook (barb removed) at the other, complete the preparations.

Tubes placed one over the other and dropped over one glass. Loop of thread over thumb, ball is secretly attached to hook on opposite end and dropped through the tubes into glass—tubes grasped together *at top* and raised sufficiently to show ball in glass, replaced and outer tube lifted *at bottom* (thread pulling ball into it) and placed over the other glass on opposite side of table. Loop slipped off thumb and the trick is done.

**11.—Balls, Glass and Handkerchief.**—A glass tumbler, containing a silk handkerchief, the whole wrapped in paper, is secretly introduced into a borrowed hat.

Solid ball is now openly placed in tumbler and wrapped in paper to form a parcel exact duplicate of the one already in the hat—it is then placed in the hat alongside its prototype.

Duplicate silk square is now rubbed into hollow ball (Section 10, No. 7), when it will appear to have passed into the tumbler in the hat, the ball having taken its place in the hands; in support of this the tumbler (containing the handkerchief) is removed from the hat and contents disclosed.

Hat now proved (?) empty by turning it upside down (fingers inside duplicate glass still in hat).

In conclusion, the ball, glass, piece of paper and the handkerchief are vanished by sleight of hand (see under *Variation* below), when the duplicates, presumably the same, are removed from the hat.

**Variation.—Without Duplicates.**—Ball is wrapped in small silk square in a manner that it may be let fall from an outer fold into the right hand at the desired moment, as in case of the coin "Conjuring for Amateurs," page 15; or the ball may pass direct into the hand through a slit made in centre of silk for the purpose.

Having secured the ball, the handkerchief still supposed to contain it, is placed in glass, which is now covered with the borrowed hat and performer remarks—"It is my intention to cause these articles to vanish from under the hat, now! how would you like them to go—*Separately or One at a time*." There being no reply to this question, which is not surprising, he continues—"Visibly or Invisibly?" This is sure to bring a shout "Visibly." "Well, in that case," says the performer, "I must remove the hat." Does so with left hand, passing it into right and over the palmed ball, which is allowed to slide down quietly into it. Hat is then replaced crown downwards on table. Should the reply be "Invisibly," remark, "Certainly, but for the purpose of the trick, I must remove the hat."

Handkerchief shaken out of glass, showing ball has disappeared.

Centre of large sheet of paper pressed over tumbler and moulded well into shape of the latter; tumbler being adroitly removed under cover of paper and dropped into left *profonde*. Shape of glass on paper is now crushed between the hands—vanished.

Handkerchief rolled up and apparently placed in the left hand, from which it is then vanished in the orthodox manner—really palmed in right hand which now raises the hat (fingers and silk

inside) and turns it upside down, the ball rolling down into fingers spread out to receive it; inside of hat then shown to be empty (?).

Hat is now held above the head in the right hand, when the ball, let fall from fingers, reappears in it—removed and placed aside and the hat once more shown to be empty (?).

Handkerchief reappears in like manner to the ball, the hat being turned over that it may fall out on to the floor. This is done in conjunction with a turn to the left to enable the left hand to regain possession of the tumbler from *profonde*, all under cover of the attention being diverted to the falling handkerchief. Hat transferred to left hand and over glass, while the right hand picks up the handkerchief.

Tumbler now caught in hat in like manner as the ball, bringing the trick to a conclusion.

**N.B.**—A double handkerchief containing a disc of cardboard, size of the top of the glass, is sometimes used for vanishing the latter. Glass, duly covered, is knocked against rear edge of table or chair to prove solidity, at the same time it is secretly let fall into *servante*, the card disc making it appear to be still under the handkerchief, which is then tossed in the air.

Again, the glass may be filled with water from a jug, then placed between thumb and forefinger of hand holding the jug and immediately over the mouth of the latter, while the double handkerchief with disc is thrown over it. When taking the handkerchief in the opposite hand the glass is let fall into the jug having a wire cage covered with indiarubber to receive it. Jug placed aside and handkerchief tossed in air. In either of these two cases a duplicate glass must be in left *profonde* in readiness for insertion in the hat as already explained; in the latter case the duplicate glass must be filled with water, secured with an I.R. Cover, to be removed and palmed at the moment of taking the glass of water from the hat.

In the method of performing the trick *without duplicates*, a lady's watch (borrowed for the purpose) is not infrequently used in place of the ball, but, unless the performer is sure of his trick, he is advised to confine himself to the ball—or use his own watch.

**12.—Balls, Basins and Plates.**—Two small basins, two tea plates, and two I.R. balls, matching in size and colour those ordinarily in use, are required for the trick.

One rubber ball is placed in one basin and covered with a plate, the remaining basin, ball and plate, likewise arranged, being superimposed upon these and the whole placed on table in readiness.

Take top plate in left hand, basin in right, fingers inside and hiding the ball that it may be shown empty. Place the empty basin on floor and take plate in right hand to conceal the ball. Show back and front of left hand, also both sides of the plate. Replace plate with ball under it in the left hand and show back and front of right. Now cover the basin with plate, and in doing so secretly introduce the ball.

Likewise with the second basin and plate.

Vanish two ordinary balls and find them in the basins.

**13.—Multiplying and Diminishing Balls and Handkerchief Combination.**—By N. J. Cinnamon, of Barcelona. Employing Stanyon's hinged brass shells holding solid wooden ball. (Section 7, No. 4). Explained in *MAGIC*, for January, 1906.

**14.—Ball and Handkerchief Combination.**—By J. G. Thompson. Employing handkerchief producing wand, three balls and half shell, a small handkerchief, a hollow ball and a vest *servante*. Explained in *MAGIC*, for December, 1907.

**15.—Novel Production of Twelve Balls.**—By Ovidio Scolari, Rome. Employing solid ball with two separate half shells, other necessary balls and a stand to receive them as produced. See *MAGIC*, for September, 1908.

**16.—Novel Transposition of Ball and Handkerchief.**—New "Kling Klang," by Lionel T. Scott.

Ball wrapped in borrowed handkerchief and placed in glass tumbler; small silk handkerchief between the hands—the objects change places.

Hollow ball containing duplicate silk handkerchief so disposed that it may be quickly pulled out *altogether—ball-shaped so to speak*. Under cover of wrapping ball in borrowed handkerchief, the silk "ball" only is left therein, wooden one being retained in the palm. Then when placing the borrowed handkerchief, supposed to contain the ball, in the glass, the ball in the palm is touched against the sides of the latter, the noise being apparently caused by the contents of the handkerchief.

Duplicate silk is now picked up and rubbed into the ball which is finally shown—contents of glass are also disclosed.

*Variation.*—Ball, *i.e.*, silk handkerchief, is wrapped in borrowed handkerchief as before and placed in glass, hollow ball being brought away in palm. Duplicate silk handkerchief is now rolled up tightly and under cover of placing it in another borrowed handkerchief, is pushed into the hollow ball. The trick of causing the two objects to change places is now done.

**17.—The Patriotic Balls.**—Three bowler hats, A, B, C, are placed in a row on the table; three red balls in front of "A," three white in front of "B," and three blue in front of "C." The following moves are then executed:—

I.—Red ball picked up and presumably placed in "A"—fillip with thumb on inside of hat, ball being retained in palm.

II.—A white ball presumably placed in "B," but palmed and red ball inserted in its place.

III.—A blue apparently placed in "C," but in goes white, the blue being palmed.

IV.—Another red presumably placed in "A," but palmed and blue goes in.

Note:—Order of progression is now varied.

V.—Blue apparently placed in "C," but red goes in.

VI.—White apparently placed in "B," but blue goes in.

VII.—Red placed in "A," along with white from palm.

VIII.—White unmistakably placed in "B."

IX.—Blue unmistakably placed in "C."

After the seventh move the hand should be casually shown to be empty—moving the hats slightly will do this in a very natural manner.

In conclusion the hats, instead of containing respectively three red, three white and three blue balls as the spectators will suppose, will be found to contain each a red, white and a blue ball.

N.B.—If the order of progression be NOT varied at the point noted above, "A" in conclusion may be shown to contain three blue instead of red balls, as all will suppose it to contain, while in "B" will be found three red instead of white, and in "C" three white instead of three blue balls.

A detailed explanation of the above trick will be found in "Magician's Tricks," by Hatton and Plate, page 169-171.

**18.—Ball and Cardboard Tube.**—(Lionel T. Scott.) Ball shown on palm of left hand and covered with cardboard tube (gas mantle box); tube raised and ball has disappeared; may be reproduced (same ball) from any desired place.

Tube is held by the *lower end* between the thumb and forefinger of the right hand. In the act of apparently covering the ball and under cover of the right hand, the left hand is tilted and ball runs into palm of right—tube placed on left hand apparently over ball. Command ball to vanish.

Right hand now raises tube by the *upper end*, which end is eventually brought over ball in right hand while left hand is shown empty. Tube is then transferred to left hand (ball runs through it into that hand) while the right hand is shown empty. Tube thrown aside and ball reproduced from any desired place.

**19.—The "Knock" Vanish.**—(Lionel T. Scott.) Actually transfer ball from right to left hand. Then take up wand in right hand and push one end of it into left hand (between thumb and forefinger) and knock it against the ball which, eventually, push right through the hand to little finger side. Take ball in right hand and place wand under left arm.

Ball is now apparently placed in left hand, being really palmed in right hand, which forthwith takes wand from under arm and pushes it into the left hand as before, apparently striking the ball supposed to be contained therein. In reality, however, it is the opposite end of wand that comes in contact with the ball in the right hand. Wand eventually pushed right through left hand, which is then opened and seen to be empty. A very effective vanish. Ball may, of course, be reproduced if desired.

(To be continued.)

Any piece of apparatus, balls, or other accessories, mentioned in connection with any effect above described, may be obtained from the Office of "MAGIC." A low price will be quoted on receipt of an addressed envelope bearing a penny stamp.

**IMPORTANT.**—Don't fail to secure copies of "Magic" from June, 1911, in which commenced Mr. Stanyon's "Dictionary of Magical Effects," to include a brief explanation of every trick advertised or given in any book on conjuring. THE GREATEST AND ONLY THING OF ITS KIND EVER ATTEMPTED.

A TRICK IN EVERY LINE.

## QUERIES.

All queries inserted under this head are complimentary to readers of *Magic*, and all readers are invited to offer solutions to the queries of their fellow magicians, and thus help one another. Solutions to be short, concise and to the point to occupy as little space as possible.

**177.—Confetti to Water.**—From an ordinary sheet of paper, duly examined, the performer fashions a conical bag, which he first shows to be quite empty, then fills with confetti. Now, at the word of command, the confetti changes to water which is poured from the cone and which is then shown to be empty once more. No suspicious moves. How is it done?—W. GRISSEY.

**178.—Card Revolves Round Wand.**—Any card, freely selected from any pack, is caused to revolve rapidly round the wand held in the hand. How?—R. P. VARMA.

**179.—Levitator of a Box.**—A small board, both sides of which are first shown, is held between the hands. A box, first shown empty, is then placed upon the board. Eventually, the performer releases the board which, together with the box, remains suspended in mid-air and over which a ring is passed back and forth repeatedly.—R. P. VARMA.

**180.—Doll to Lady.**—A small box containing a doll is placed upon an elevated platform and enclosed with a screen. Pistol fired and screen removed, revealing a large trunk which, upon being opened, is found to contain a lady.—R. P. VARMA.

**181.—Dissolving Card.**—A card absolutely goes out of sight while held in the hand, although the sleeves may be turned up to the elbow; or with hands held wide apart it may be passed from one to the other. I should feel greatly indebted to any reader who would offer solutions to the several queries above.—R. P. VARMA.

I know my correspondent to be well acquainted with Back-Palming, so, doubtless, he is searching for a different solution.—Ed.

**182.—Braid Tie.**—An ordinary piece of  $1\frac{1}{4}$  inch braid about  $2\frac{1}{2}$  feet in length is given for examination and found strong. Any person then ties one end of braid very tightly round performer's right wrist, using several knots; opposite end is then tied round left wrist in like manner, leaving a length of about 12 inches between the wrists. Having finished the tying the person stands in front of performer (to act as a screen) who quickly releases himself, passing one hand in front of person to show he is free; then, as quickly, he is found with both hands tied together *behind his back*, to all appearance with the original knots.—D. S. DUFF.

**183.—New X-Ray Cards.**—Any chosen card may be replaced in this pack in any position and all cards squared up in the most perfect manner. Card is then told by looking at the *back of the pack*, not the front as in the old method, after which the cards are "fanned" and chosen one seen to be amongst them and may be removed. No hole in pack, cards are not marked, in any way and no sleight of hand is employed. A description of this pack will greatly oblige.—R. W. P.

## REPLIES TO QUERIES.

Any and all readers, especially those whose queries appear, or have appeared above, are invited to reply, using as few words as possible, to any queries of their fellow magicians. Replies to bear the same number as the query. All replies, as in the case of the queries, are to be considered complimentary.

**131.—How to Prepare a Besaute Pack of Cards.**—Remove a new pack from the official wrapper and hand it for examination. This concluded, secretly draw a soft pencil over the edge of the pack *at one end*. Have card selected and while it is being noted, secretly turn pack, end for end, so that the mark on the end of chosen card, when returned, will show on the clean end of the pack. Cards may then be shuffled to any extent without any fear of the chosen one being lost.—D. H.

The above one does not exactly fill the conditions of the?—(Ed.).

**145.—Table Lifting.**—Done with a special table, a portion of the top of which, when pressed with the palm of the hand, sinks below the ordinary level, exposing hooks which come up through slits in table top and make contact with finger rings or invisible stage wire, as the case may be.

If required to pass a hoop over the table suspended in the air as described, such hoop must be first hung over one end of table and the supporting wire fixed *inside the hoop*. This method may be applied to other suspension tricks, for instance:—A skull floats

from table into the air and a ring is passed over it. In this case the ring lying on the table is already over the thread stretched across the stage. Ring, which is raised *with the thread* so as not to obstruct same, is passed over the object, which then returns to table, and so does the ring *at the same time*. Thread is then drawn off, leaving ring free for inspection.

A ring may be brought on from the wings, passed over a suspended object several times, then either carried back again or off at the opposite side; or it may be placed on the table as explained above. In this case the ring, before being brought on, is already over the thread.—(EDITOR.)

146.—*Reading Questions on Cards in Envelopes*.—Twelve questions are written on plain cards by as many spectators, who seal the cards in envelopes which the performer collects on tray. He then returns to stage and placing the envelopes, in turn, against his forehead, reads the writing in each.

Under the tray is a duplicate envelope containing a plain card, which is added to the rest on way back to stage, one of the genuine envelopes being palmed. Handing the tray to an assistant on stage the performer retires to rear and wipes his hands and face on a handkerchief; under cover of doing this he has deftly opened the envelope and palmed the card; envelope is then placed in pocket along with handkerchief.

Receiving an envelope from his assistant he places it against his forehead and reads the writing on card *in palm*, then opens the envelope, removes the card, and having changed the latter for the one in palm, hands both for inspection.

The remaining envelopes are treated in like manner, the last, of course, being the one containing the plain card which is retained.—D. H.

148.—*Vanishing a Person*.—In centre rear of stage stands a three-fold screen in lower centre portion of which is a trap pivoted top and bottom. Assistant kneels in front of screen, performer standing behind her and covering her with a sheet. The sheet really falls on to one knee of the performer, he standing on one foot and raising the leg as required. The knee is taken for the head of the girl who, meanwhile, makes her way through the trap in screen.—D. H.

149.—*Any Pack of Cards a Besaute Pack*.—Accomplished by first secretly arranging the cards all one way, *i.e.*, so that if one be reversed the fact will lead to its discovery on looking through the pack.

The Ace, 3, 5, 6, 7, 8 and 9 of any suit but diamonds may be arranged with the middle pips (in centre or at sides) all pointing in the same direction. In all the other cards the margin at one end, which we will call the *pointed* end, will be found to be smaller than the margin at the opposite end. Thus any pack is made a *Besaute* or *Stripper* pack. The idea, however, is more ingenious than practical.

See reply to Query 131 above, also my No. 20 Serial, "New Card Tricks," (under *Houdin's Dream*), pp. 16 and 17. (Ed.)

151.—*Little Girl Suspended by a Single Hair of Her Head*.—The first thing necessary is to find the right hair; other things necessary are that the girl be wearing a strong belt and that the performer be possessed of sufficient *sang froid*. Under the mis-direction of selecting the right hair, say with the left hand, the right hand gets hold of the belt and raises the girl. This is really a practical trick, rarely discovered owing to the fact that all eyes are attracted to the stretched hair expecting it to break, while the girl's body hides the hand doing the lifting.

Another method is for the girl to wear a corset from which projects a hook passing out at the collar of her dress and making contact with a wire stretched across the stage.—D. H.

153.—*New X-Ray Cards*.—Done with the aid of an arranged pack of cards having specially printed backs. Cards are "fanned" out for person to select and remove one, the performer taking the opportunity to place all the cards, that were originally under the one selected, on the top of the pack. The clock and angel's wings of the top card then tell the tale.—D. H.

161.—*Chosen Card Picked Out from Four held in the Left Hand and Covered with a Handkerchief*.—Throw any four cards face upwards on table and ask a person to remember one of them. Meanwhile secretly memorise the values of the cards in order, and palm three others from top of pack; place the pack on the table. The three palmed cards are secretly added to the four when picking up the latter and all (supposed four only) are squared together and held at finger tips of left hand in which position they are covered with the handkerchief. Remark: "I do not, of course, know which of these four cards has been chosen, but will endeavour to find it." Place right hand under handkerchief and remove the three extra cards, placing them, without showing their faces, on the top of the pack.

Next ask the name of the chosen card and, upon learning it, place the right hand under handkerchief again, palm the three and bring

out the chosen one at finger tips of same hand; throw it down on the table and pick up the pack, thus disposing of the "palm"—plenty of cover for this latter action, as much of the attention will be drawn in the direction of the left hand and handkerchief which may, of course, be examined to any extent.—(EDITOR.)

## "MAGIC."—Features in Vol. 11.

October, 1910.—Another "All Change" pack of cards; sets 'em all guessing card trick; chosen marked card discovers two other chosen cards all shuffled in pack; a new combination card trick, by Geo. B. Bryce; explanatory programme of Merlin card manipulator.

November, 1910.—Bleaching pips by magic; pip-out pip-in; new water and ink trick; explanatory programme of Continental conjurer; new eggs from hat; jets of water from any object or part of person; four ace trick on corners of handkerchief, &c.

December, 1910.—Japanese butterfly trick—first explanation of the practical method; new water jars, six jars shown empty fill with water; watch, handkerchief and glass of milk, laughable trick; explanatory programme of Owen Clark; vanishing and changing gloves; umbrella from hat; umbrella stand from umbrella; travelling hats; new method of producing coin at finger tips; "crumple it," new handkerchief change, &c.

January, 1911.—Chinese coin and string; improved mechanical coins; Chung Ling Soo coin and string; new vanish of coin from any person's hand; explanatory programme of Owen Clark; candelabras and travelling flames; broken plate restored in frame, new methods; mysterious change of three wooden cards in frame, &c.

February, 1911.—A full explanation, illustrated, of the Sensational Spirit Pictures; new four ace trick—aces dealt face upwards; my position in the World of Magic and a general review of the Art from a commercial standpoint; an experiment (conjuring) in telepathy; cross illusion; new coin vanish from hand with wand, &c.

March, 1911.—The Flying Colours—mysterious change of flags on staffs, visible and invisible; new inexhaustible box; a new explanatory programmes and the rule governing exposures on the stage; explanatory programme of Walton Brozen; vanished glass of water reproduced on tray; novel combination trick with egg and handkerchief; new combination with spirit slates and rising cards; new form of colour change; a lot of funny "patter" for conjurers; "got 'em all beat" card trick; simple method of rising cards on hand amidst spectators, &c.

April, 1911.—Butter Bats and Top; professional method of spinning juggling tops, with illustrations; new mind-reading trick with cards; a discussion *re* the copyist; explanatory programme of Walton Brozen; hand on glass full presentation with funny "patter"; eggs from basket shown empty, *a la* similar trick with hat; production of flags, with "patter" for each flag; discovering total of sum written up by audience before a single figure is written—this is actually done without confederates; centre block of pile of three (covered) vanishes and is found under hat, &c.

May, 1911.—Turning handkerchief into lemon, presented by David Devant, St. George's Hall; explanatory programme of Nikola in India; best thumb tie; signed paper passes from one nest of boxes to another—no duplicate, &c.

June, 1911.—Rising and falling tube; card vanishes from pack in paper; two aces pass from one pack to another; spinning any tray, &c., on finger; explanatory programme of Nicola and Co., continued; spirit cabinet; doll changed to lady; simple cross illusion; DICTIONARY OF MAGIC, Sections 1 and 2, Secrets of 21 tricks with billiard balls, with 24 illusts.

July, 1911.—Spinning plates, trays, tambourines, hats, basins, &c.; ball juggling; three pennies to three florins under matchbox; explanatory programme of Fasola; addition to wine trick; DICTIONARY OF MAGIC, Sections 3 and 4, secrets of 26 ball tricks with 27 illusts.

August, 1911.—The Flying Colours, new flag tricks shown by David Devant, at St. George's Hall; *re* my original lessons, programmes, &c.; explanatory programme of Mephisto; second sight; Wizard's Breakfast improved; Indian Sand; DICTIONARY OF 30 Secrets (ball tricks), illustrated.

September, 1911.—Clock dial; decapitated man; coin, wand and pulse; crack marksmanship; new handkerchief production; DICTIONARY of 40 Colour Change effects, &c., with balls, 12 illusts., &c.

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