



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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**BERT POWELL,**  
*Military Mystic.*

It is questionable whether any conjurer has had a more varied experience than the one who now claims our attention, and who, at the present time, is attached to the Field Force, operating in South Africa.

Mr. Powell was born in the small village of Huntingdon, in Herefordshire, on February 15th, 1876, and commenced to take an interest in things magical, at the tender age of 9 years, and that after having witnessed a magical entertainment, given by a lady magician. It was a tender age indeed at which to be infatuated by a lady. The tricks performed by this lady magician, and which induced Mr. Powell to become a magician were the Egg Bag, and the Pudding in the Hat, two good tricks to-day, though perhaps somewhat despised by "manipulators."

Shortly after the lady conjurer, came Wadbrook's Ghost Show, with the "Sphinx," and other illusions, which added fuel to the fire, and some three years later, after close study and hard work, the subject of our sketch gave his first serious performance at the house of some friends, where he met with considerable success, as from that time he was continually called upon to provide the "Novelty Show" for all and sundry entertainments in the neighbouring towns, his favourite tricks at that time being Smoke Illusion, Rope Coat and Rings, and the Aerial Treasury.



BERT POWELL.

Within the last few years Mr. Powell has given performances at nearly all the principal towns of the Eastern Hemisphere, and notably, a grand performance in 1897, at the Town Hall, Singapore, Straits Settlements, before H.R.H. The Sultan of Johore, K.C.M.G., and Suite. The Sultan himself, by the way, is greatly interested in Magic.

Mr. Powell also appeared in June, 1899, at Canea, Crete, before Sir Alfred Billiotti, and all the representatives of the European Powers. His entertainment was of 2½ hours duration and comprised:—Conjuring, Clairvoyance, Paper Folding Shadows, and Dark Seance.

He was first in the field of English Conjurers, to perform in Candia, Crete, after the late Turkish troubles and occupation by the powers, as of late he was first to perform at Lydenburg, Transvaal, after the occupation by our troops. His favourite tricks are those done with playing cards, but he believes in a varied show, and never omits to borrow a hat, from which he works 4 colossal "loads" on the lines adopted by Hartz.

Mr. Powell's experience, though varied, has not always been pleasurable. He was pent up in Ladysmith during the whole of the siege and bore the brunt of the fighting, but happily,

escaped without a scratch, though his close association with the Boer "dum-dum" is exemplified by the fact that he has in his possession a copy of our "New Handkerchief Tricks" pierced by a bullet while in his haversack which he carried on his back.

A speedy and safe return home B. P.

*Programme of Ching Lau Lauro, 1838.*

**Theatre - Royal, York.**

## LAST NIGHT.

This present THURSDAY, August 30, 1838

BRILLIANT EXHIBITION OF PHYSICAL

NECROMANCY

AND

# PECTRILOQUISM!

**Ching Lau Lauro**

*The Extraordinary Magician,*

Respectfully informs the Nobility, Gentry, &c. that on the above Evening he will introduce his Brilliant Experiments, illustrative of the Miraculous Feats attributed to the Ancient Magicians, Necromancers, Indian Brahmins, and Hindoo Jugglers, forming a

## MAGIC FEAST!

In the course of the Evening M.C. will borrow Articles from his Audience, fold and forward them to any place in the City, wherever the Ladies and Gentlemen may propose. This trick caused the greatest sensation in London, when he sent a parcel from the Adelphi Theatre, into the great Gun, St. James' Park; also from the Theatre Royal, Birmingham, to the top of Nelson's monument,

**ONE HOUR OF WITCHCRAFTS OF CORNELIUS AGRIPPA,**

In which MONS. C. will employ many new and ingenious proceedings, that the immense resources of Physiques and Mechanism abound with; in short, the Professor, after twelve years' practice, studies, and travelling, in three parts of the World, has created a new style of performing, which is exclusively his own. A particular explanation of the numerous novel and amusing Experiments which will be performed every Evening, is deemed unnecessary; every exertion is made to render satisfaction to the Company which attends his Performances, and the general delight which is invariably manifested gives positive assurance that his endeavours to please are crowned with success.

**THE GIGANTIC DICE.**

## POMONA'S CORNUCOPIA!!

EXPRESSLY DEDICATED TO THE LADIES.

## CHEST OF ARCHIMEDES.

The Game of Whist. The Wax Candles enchanted.

Miraculous Printing. The Magic Bottle.

**LOYAL METAMORPHOSIS.**

WITH A VARIETY OF OTHER ILLUSIONS, TOO NUMEROUS TO MENTION.

## Pectriiloquism!

IMITATIONS OF THE FEATHERED CREATION.

Such as the Thrush, Blackbird, Nightingale, Skylark, &c. Also portraying a Variety of eccentric Scenes and Characters, drawn from Nature, introductory of his surprising Powers of Imitation. Original Anecdotes and inconceivable Changes of Countenance. An extraordinary Illusion of Aliiloquy (erroneously termed Ventriloquism), explaining its Agency, and numberless mysterious Phenomena, Wonders, and deceptions.

TO CONCLUDE WITH IMITATIONS OF THE ORIGINAL

## CHINESE JUGGLER.

FROM THE COURT OF PEKIN.

Boxes 2s.—Pit 2s.—Gallery 1s. Second Price—Boxes 2s.—Pit 1s.

Doors open at Half-past Seven, to commence at Eight o'clock.

Half-price at a quarter-past Nine o'clock.

## MAGIC.

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## Lessons in Magic.

**A New Card Frame.**—The requirements of the trick are a neat little frame, 4½ in. by 6 in., with a slight opening of a size to accommodate one of the French pattern playing cards (See Fig. 5), and a plain pack of cards. The effect is, briefly, as follows:—A selected



card is left with the drawer with a request that he will take due note of it; also show it to several other persons that there may be no mistake. While this is being done the performer returns to the table, lays down the pack, and takes up the frame, which he shows to be perfectly empty; it is then covered with a borrowed handkerchief and replaced on the table. The performer next hands the pack of cards to the holder of the chosen one, telling him to thoroughly shuffle his card with the rest; and having done so, to throw the cards at the frame. This he does; at the same time performer removes the handkerchief and there, sure enough, behind the glass in the frame is the chosen card.

The secret depends partly upon a "forced" card, and partly upon the frame, which is constructed as follows:—Between the front and back of the upper portion a black linen shutter is inserted to match the back of the frame proper. The top of the shutter, which should be stiffened with a strip of cardboard, is allowed to project slightly so that it may be gripped with the thumb and finger and readily with-drawn under cover of the handkerchief. A card, duplicate of the one "forced," is already in position concealed by the shutter, which is readily taken for the back of the frame.

In conclusion, any person may be allowed to remove the card and make a thorough examination of the frame.

**The Mesmerized Paper.**—Paste an ordinary cigarette paper, lightly, to a piece of flash paper of the same size. Show this as one piece of unprepared paper, then tear it in half and place the ordinary portion in the flame of a candle, when it will be seen to burn in the most common-place way, a casual but conclusive demonstration that the *whole piece of paper is unprepared*. Next, make a few sham mesmeric passes over the remaining half, then show to what extent it has been affected thereby, by placing it in the flame of a candle,—or the candle may be mesmerized, the paper being burned *before* and *after*, as a proof of your power.

N.B.—A very effective series of tricks for the drawing room may be obtained by arranging the above in combination with the Coin Tricks, given on pp. 15-16 of "Conjuring for Amateurs," (Stanyon), and on pp. 89-93 of "Conjuring and Magic," (Houdin)

**A Sharpers Coin Trick.**—A borrowed coin is placed on the back of the left hand, the spectators being invited to take notice whether it be *head* or *tail* upwards. This done, the performer covers the coin for a second with his right hand; no movement of either hand is seen, but on removing the right hand, the coin is seen to have been reversed, or otherwise, as desired.

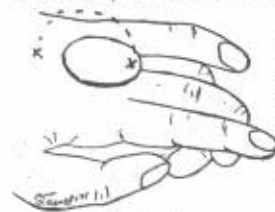


FIG. 6.

This clever sleight is accomplished in the following manner:—The coin is placed on the knuckle at the base of the *third* finger, (see Fig. 6). The tip of the thumb is then brought into contact with the tip of the third finger, the thumb resting on the inside of the finger as shown in the Fig. When requiring the coin to turn, the performer gives a sharp "filip" to the thumb, causing it to spring sharply away from the finger. This movement imparts a corresponding movement to the base of the third finger, which strikes the edge of the coin at x causing it to turn over (see the Fig). The right hand approaching the left covers the movement of the fingers. Until the sleight can be accomplished with ease, practise should only be made with the left hand.

**The Two Coin Trick.**—Two borrowed coins are held by their edges, horizontally, between the tips of the thumb and first finger. (see Fig. 7). The onlookers are requested to note whether the coins be *head* or *tail* upwards, and, when allowed to fall on the table, one by one, to say how they will fall. The performer can cause the coins to fall either *head* or *tail* upwards, as may best suit his purpose.



FIG. 7.

The hand should be held about a foot above the table, and we will suppose both coins are held *head* uppermost. If the lowermost one be now let fall squarely, it will, of course, fall *head* upwards. If however the edge nearest the fore-finger be allowed to touch the little finger at the point x the coin will be turned, and will fall on the table *tail* upwards.

N.B.—The uppermost coin in the Fig. acts as cover for the movement of the first. On this account it will be well not to repeat the sleight with the one coin only, but try three coins.

(To be continued).

## Explanatory Programmes.

(See also pages 45, 56, 67, 75, 83, 90, 91, & 99 of Vol. I.)

FREDERICK BANCROFT, (Conjuror).

Bancroft died of Typhoid Fever at Charleston, S.C., Sept. 25th, 1897. Aged 31 years

The main attraction in this show was the magnificent scenic accessories which probably surpassed anything produced in modern times. The opening scene represented a Palace with a large winding stairway in the rear, down which Bancroft came. At the foot of the stairs he was met by two lady attendants, attired in male court costume of lavender coloured satin and large white

wigs, who relieved him of his large black cloak. He was dressed in black court costume. The stage setting consisted of one large centre table, the feet of which were imitation devils. One large square yellow bronze side table, on four legs shaped like elephant heads. A large square maroon colored side table, with four legs of serpentine shape. On the right of stage, in front of two traps in side scene, were two stands, apparently side tables, and in the extreme left front corner was an upholstered gilt chair with trap in seat. Bancroft introduced himself in the following simple manner:—"I have the pleasure to introduce a few illusions, some of my own invention and others that are not of my invention."

**Rapid Transit** or the Transposition of Ink and Water contained in separate vessels. A carafe of clear water is held by coloured assistant who drops in the ink pellet as Bancroft covers the carafe with a handkerchief. The vase, resting on the centre table, is an old style one; it is full of clean water, with gold fish, but lined black silk to make it appear a vase of ink. The silk lining is secretly taken out when removing handkerchief with which the vase was covered. Water in the hands of assistant is found changed to ink.

A better way is to have a decanter fitted stopper ground out to receive a small portion of pyro-gallic acid. The decanter contains as much powdered sulphate of iron as will lay on a sixpence. Clean water contained in a glass jug and passed for examination is now poured into decanter and stopper is placed in position. The performer now commands the water to change to ink, shakes decanter, and the trick is done—no covering. This method is smart and dispenses with the assistant.—Ed.)

**Enchanted Cards.**—This was the Rising Cards where the skeleton *Houlette* is fixed on the top of a broom stick. Three cards forced, returned, and pack shuffled and laid on table. *Houlette* introduced and examined. Finally a pack of cards, prepared with the thread, is taken from table, in place of the shuffled pack, and placed in *Houlette*, and the trick is practically done.

(I would suggest a better "change" than the above. Performer to pick up the original shuffled pack from table and, in going towards *Houlette* held by assistant, to stumble, apparently by accident, over leg of a chair and to drop the cards on the floor—this, in the eyes of the knowing ones, would appear a dreadful fiasco. Picking up the cards, and in the act of moving the chair a little out of the way performer would change the cards for the prepared pack by means of our special Card Changing Servant for back of chair. The free end of the thread in this case might well be attached to the handle of a fan lying on seat of chair and which performer would pick up at same time. The pack is placed in *Houlette*, the thread being tightened as required under cover of the natural movements of the fan the draught from which is supposed to cause the chosen cards to rise.—Ed.)

**The Magic Orange.**—This was Herrmann's favourite trick with Orange Cone and Hat exactly as explained in "Modern Magic."

**Illusion Diablo** was the talking skull on a sheet of glass, which told the page, number of line, and number of words in line, selected from any book by one of audience. As the skull rapped out the numbers, Bancroft wrote them down on a black-board, for the word the skull nodded at each letter of the word as Bancroft called off the alphabet, thus working "Kellar's great Book Act," as usually worked with a lady medium.

**The Nest of Boxes.**—Borrowed rings loaded in pistol and shot into a nest of boxes held on a rod by the two lady assistants on the stage. The last box was produced from the shelf of the side table, the table being brought on from its position in front of the scene where it had done duty as a console.

(To be Continued.)



## SOME ANCIENT TRICKS.

BY HENRY RIDGELY EVANS.

Continued from page 28.

Pythagoras, the Grecian philosopher and mathematician, according to an ancient legend was initiated into the mysteries of Isis, and it is said that he came near losing his life. The priests at first were unwilling to receive into their fold a stranger from a far country, but Pharaoh was favorable to him, and so the hierophants reluctantly conformed upon him the exalted degrees of the occult rites of Isis, but not without subjecting the rash inquirer to severe ordeals. A most interesting account of the ceremonies of initiation performed at the mysteries, from the standpoint of a novelist, is to be found in Thomas Moore's "Epicurean." It is probably not far from the truth. The fable of Isis and Osiris was dramatically represented in the degrees. It symbolized not only astronomical facts, but moral and spiritual as well—the wandering of the soul after death in the under-world, its judgement by Osiris, its purification and glorious resurrection. The neophyte impersonated Osiris, and was tried by the three elements—fire, water and air. Passing successfully through these ordeals, he was admitted into the great Hall of Truth to receive the arcane instruction. Mystic and splendid visions of the gods, as well as terrible phantasmagoria of the punishments according to the wicked, were exhibited to the awe-inspired initiate. Says Apuleius in the "Metamorphoses," speaking of his own initiation; "I saw the sun at midnight, shining with its brilliant light, and I approached the gods of heaven and stood near and worshipped them." Veiled allusions to the ceremonies of initiation into the Egyptian and Grecian mysteries are contained in the writings of Herodotus, Plato, Plutarch, Virgil, Iamblichus, etc.

An acquaintance with stage machinery, and the sciences of optics and acoustics, was necessary to the production of the many marvellous effects exhibited. Every temple in Egypt and Greece was a veritable storehouse of natural magic. Thanks to ancient writers like Heron of Alexandria, Philo of Byzantium, and the fathers of the early Christian Church, we are able to fathom some of the secrets of the old thaumaturgists. The magi of the temples were adepts in the art of phantasmagoria. In the ancient temple of Hercules at Tyre, Pliny states that there was a seat of consecrated stone "from which the gods easily rose." In the temple at Tarsus, Esculapius showed himself to the devout. Damascius says: "In a manifestation, which ought not to be revealed . . . there appeared on the wall of a temple a mass of light which at first seemed to be very remote; it transformed itself, in coming nearer, into a face, evidently divine and supernatural, of a severe aspect, but mixed with gentleness, and extremely beautiful. According to the institutions of a mysterious religion the Alexandrians honoured it as Osiris and Adonis."

By means of concave mirrors, made of highly polished metal, the priests were able to project images upon walls, or upon the smoke arising from burning incense. In speaking of the art of casting specula of persons upon smoke, the ingenious Salverte says: "The theurgists caused the appearance of the gods in the air, in the midst of gaseous vapours, disengaged from fire. Porphyry admires this secret; Iamblichus censures the

employment of it; but he confesses its existence, and grants it to be worthy the attention of the enquirer after truth. The theurgist, Maximus, undoubtedly made use of a secret analogous to this, when in the fumes of the incense which burnt before the statue of Hecate, the image was seen to laugh so naturally as to fill the spectators with terror."

Modern conjurers have been able to repeat these experiments. At the height of the French Revolution, a Belgian optician named Robertson, gave a most unique spectral exhibition in Paris, in a vault beneath an abandoned Capuchin Chapel. The crypt was shrouded in black draperies, ornamented with the emblems of mortality. In the centre of the place was a brazier filled with burning coals. Robertson threw various essences upon the fire, whereupon clouds of incense arose. In the midst of the smoke, phantoms of the illustrious dead appeared, and lastly a gigantic skeleton armed with a scythe. "Behold," said the conjurer, "the fate reserved for us all!" No sooner were these words pronounced than a clap of thunder was heard, and the spectators shivered with apprehension. The illusions were accomplished by the aid of a phantasmagoric lantern casting pictures on the smoke.

(To be continued).

## MANCHESTER NOTES.

Kahn and Kahn have been at the Tivoli, and have, as usual gained the hearty approval of the house. The lady performer works the "Dyed Handkerchiefs," the "Handkerchiefs and Soup-plate," and the "Crystal Casket and Handkerchief Trick," in a way that leaves nothing to be desired. The gent works the "Flying Cage and Bird," "Production of Four Billiard Balls at Finger Tips," and the "Paper Cone and Flowers." These two artistes conclude their act with a display of second sight, which for its rapidity I do not think can be surpassed if equalled.

Maskelyne and Cooke's Mysteries are still here (from Dec. 21st) and drawing big houses. Mr. Devant has added the famous "Box Trick" and it is taking very well. He also provides an interesting series of magical problems, and his Chinese conjuring is also very effective; the objects produced being twenty white pigeons, vase of water, bowl of fire, ten to fifteen gold fish (two being caught on rod and line and rest in landing net), large duck, and finally a number of Chinese lanterns, and from one of these a young lady dressed in Chinese costume. A point to be noticed, is that D.D. does not use a cloth for these productions, but a four-fold, small Japanese screen about three feet high.

Other items in the programme are M. Gintaro, a very clever Japanese juggler, also the sketch entitled "The Artist's Dream," and that sensational little play "Elixir Vitæ." The entertainment closes with a good display of animated pictures.

Carl Heitz appeared at our Palace Theatre recently and met with his usual success. He worked the Vanishing Gloves, Mystic Rose and Ribbons, from which he produces the Feast of Flags, followed by Union Jack and American Flag on brass staffs, then the Fishing Trick (three fish caught) after which he borrows four watches and vanishes them by means of very large pistol tube, three of the watches are produced under chair placed in centre of stage, the fourth being found on assistant's back. He concluded with the illusion "Iris," a levitation mystery, his assistant being Mlle. D'Alton.

E. ANDERTON.

## OBITUARY from Era Annual, 1902.

CONDO, Alice Maud, Japanese performer, June 1st, 1901.  
D'ARC (Clitherow) Nellie, of D'Arc's Marionettes, Age 32. May 16th, 1901.  
JENNISON, Tom. Marionettes. May 9th, 1901.  
KELMAR (Grossmith) Fred, Ventriloquist, August 11th, 1901.  
PAYTON, Adelaide, Mother of F. W. Millis, Ventriloquist, aged 61, January 21st, 1901.  
STUART, James, Conjurer, aged 36, May 7th, 1901.  
WILLIS, Prof. Comical Conjurer, of Royal Aquarium fame, August 23rd, 1901.

## A BIBLIOGRAPHY OF CONJURING.

Compiled with Notes by Ellis Stanyon.

Ablly assisted by Mr. Arthur Margery.

(Continued from page 29, see also Vol. I.)

Guide to Art of Conjuring.\*

———Tricks with Cards.\*

———Paradoxes and Puzzles.\*

\*Penny Guide Series. Milner and Sowerby, Halifax. Particulars and copies wanted.

Guyot, M. Nouvelles récréations physiques et mathématiques. Paris, 1769, 1775, 1786, 1790, 1799, 1800, and 1806. 3 Vols. Illustrated.

Gyngell, G. The whole Art of Legerdemain, or Hocus Pocus in perfection, by which the meanest capacity may perform the whole art without a teacher, to which are now added abundance of new and rare inventions. London, about 1820. Paper. 44 pp. 52 Curious Wood Engravings. Coloured Frontispiece.

Haffner. How to do tricks with cards. Particulars and copy wanted.

Hall, "Biff." The turn Over Club. Tales told about actors and actresses. Chicago, 1890. Paper, 234 pp, 8vo.

Hamilton, Herbert. The Spectre Scope. "Pearson's Magazine," Vol. IX., pp. 330-331. Illustrated. March, 1900

Hand and Finger Tricks. Particulars and copy wanted.

Handbook of Ventriloquism. New York. Published at 15cts. by Jesse Haney &amp; Co. Copy wanted.

Haney's Art of Training Animals. A practical guide for amateur or professional trainers, giving full instructions for breaking, training, and teaching all kinds of animals, including an improved method of horsebreaking, serpent charming, singing and performing birds, and detailed instructions for teaching all circus tricks and many other wonderful feats. New York, ? 1869. Paper, 210pp., 8vo. Illustrated and with frontispiece. Copy wanted.

Hardy, F. Ventriloquism made easy. History, Theory, and Practice of the Art. Colored illustrations. London. Cloth, 32mo., 94pp.

———Parlour Magic. London, 1867. Cloth, 32mo., 94pp. Colored frontispiece.

Harkness. Ku hova medium trapped by the police. Confesses fraud at last. Atlanta, ga. Daily News. March 13th, 1901.

Harms, Jacoby. Geister Soiree. A poem with original spirit photographs. Leipzig, 1886. Cloth and gold. 4to. 19 pp.

———Zauber Soiree. Leipzig. 110 pp. Copies wanted.

Hart, Ernest A. (Dr.) Hypnotism, Mesmerism, and the New Witchcraft. A new enlarged edition, with chapters on "The Eternal Gullible." The Confessions of a Professional Hypnotist, and notes on the Hypnotism of Trilby. London and New York, 1896. Second edition. Cloth, 8vo. 212 pp. Illustrated.

Hartz, A. F. Reminiscences of Hartz. Cleveland Ohio Leader, Feb 3rd and 17th, 1901.

Amusing and interesting experiences by the brother (assistant) of the well-known performer.

Harvey. The Life and Character of Harvey, the Famous Conjuror of Dublin. Containing Harvey's notions and opinions about Superstition, Enthusiasm, Religion, The

Fathers, Law, Physic, Education, Politics, Government, Learning, The Devil, Authors, Marriage, Millenium. Wherein are to be found many curiosities, especially about the *apostacy of the last times*, and what precedes and follows the end of the world. To which is added an account of two real fortune tellings and some *prophecy's of Harveys*. London, 1728, 8vo. 72pp.

Haselmayer's New Book of Magic. Containing biographical sketch, incidents, and anecdotes, from the travels of the great Escamoteur, Musician, and Educator of Birds, with portrait and notices of the Press. A selection of amusing tricks for parlour performance, descriptions and explanations of the most wonderful feats of deception and sleight of hand, including the celebrated rope tying feat. With a special appendix containing full instructions for the education of canaries. Arranged and Edited by Louis Haselmayer, Professor of Music, Escamoteur and Educator of Birds, from Vienna. 8th Edn. 8vo. N.D. Paper. 45 pp.

Hayes, J. G. Herrmann the Great. (Leon). New York. Broadway Mag., Aug., 1901, p. 312. A one page article with 3 portraits.

To be continued.

## Diversified Diversions.

**The "Touched" Coin.**—A short time ago I happened to be at an evening party given by some friends when one of the company suggested the following diversion. That three pennies be laid on the table in a row head uppermost, that he would then leave the room and that during his absence anyone present might touch one of the coins with the tip of a finger, on his return he would at once point out the coin touched. This he did and I may say at the time, I was quite unable to discover the *modus operandi*.

I suggested confederacy but was told, in all sincerity, that such was not employed; this, however, I have since found to have been an extension of the *white lie* to which conjurers claim to be privileged. A confederate one or more, is really necessary and he, or she, by a mere glance to the left, right, or forward gives the performer the desired information.

**A New Coin Problem.**—Three coins are placed flat on a table, preferably without a cover, their edges touching each other as at A. B. C. Fig. 3. The problem

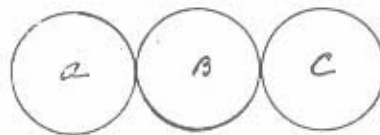


Fig. 3.

is to place "C" between A and B without moving "B" and without touching "A." How is this done?

Here is the solution. Place the forefinger of the left hand on "B" which press heavily to the table. Now with the forefinger of the right hand on "C" move the coin a little to the right away from "B," then bring the edges of the two coins together sharply. "B" will not move if held firmly, but the force of the impact will be imparted to "C" which will be driven some inches to the left; and the problem is solved.

## Items of Interest.

Geo. R. Reeves, writing from Melbourne, 26th November, 1901, says:—"I saw a new performer at the Bijou Theatre last night, Alban Shaw, he is first class with coins and cards, continuous palming a fine object lesson. The "Miser's Dream" was his chief act. I enclose cutting from the "Melbourne Argus," with account of opening performance. It reads as though he had given away the whole show, and I was very sorry to see it, but when I went (on the second night), he did nothing of the sort, the only thing he showed on back of hand, was how a coin could travel about the hand, from finger to finger, a mere feat of dexterity, and not a conjuring trick at all. I went prepared to be disgusted at his exposures, but was instead delighted with his manipulation and pretended show of "how it is done."

The "New Penny Magazine" for November 16, 1901, contains photographs of Horace Goldin, working such, now antiquated, tricks as the Knotted Handkerchief; Card on Wall; Lifting Bowl of Water, etc. The article is entitled "Marvels of Manipulation."

Some fifteen years ago a Conjuror, calling himself Herr Frikell, frequently appeared at the Art Gallery, Newcastle-on-Tyne. He claimed to be the son of Wiljalba Frikell, to whom he referred as "my late dear father." He was, undoubtedly, a foreigner, and probably a German, but it is questionable whether he was the son of Wiljalba Frikell. His chief tricks were the passe passe bottle, worked with an ordinary glass bottle, and the Spirit Calculator, (the well known addition sum in connection with the slate and envelope). The apparatus used was evidently home made, being of a very simple and generally crude description.

The above is, possibly, the man who committed suicide in London, in 1897.

Our Editor would be obliged to any reader, who, knowing anything of the movements of the actual Wiljalba Frikell, (see front page of November "Magic," will communicate the same to this office.

Did you notice a BLUE X on the wrapper covering this copy of "Magic. If so, your subscription to VOL. II is now overdue, and a remittance at the earliest convenient date will be esteemed.

We have received from Mr. Alfred Capper his keenly interesting little booklet entitled "Confessions of a Thought Reader."

Prof. Carl Everette, the popular conjurer and equilibrist, is meeting with much success. After appearing at Harrogate and Leeds, he booked many dates for neighbouring towns. This is not a difficult matter when the show is good, but Prof. Everette invariably books *return engagements*—not always a simple matter.

In the December, 1901 "Suggestion" (Chicago) is a continuation of the article entitled "Frauds of Spiritualism." This article is an exposé of the methods adopted by Dr. Henry Slade.

We have received intimation that the interesting little semi-monthly American magazine "Tricks" has ceased publication. Ten numbers in all were issued dating from June 1st to October 15th, 1901.

We very much regret that owing to the great demand for conjuring apparatus made upon us this season, we have been obliged to delay "New Card Tricks," II. However, the whole of the work is now in the press and we hope to have copies ready for post within a week from the time this notice reaches you. The work will really be a revelation to all and sundry; and your early orders are respectfully solicited.

Professor De Caston (Capetown) writes, "I am sending you a series of photos of myself which you may like to add to your Magic Portrait Gallery. Wishing you and your instructive paper a long life."

We shall be pleased to receive photos from all magicians for reproduction in connection with our various works on Magic. We may not be able to use such photos at once, but shall certainly do so at some time or other. For instance, we are now in search of photos for reproduction which we can scarcely hope to find; had these been sent to us years ago there would have been no trouble now in this direction.

Professor Albert Thompson, Continental necromancer and humorist, opens February 3rd at the Haymarket, Liverpool, afterwards at the Palace, New Brighton.

We understand that Mr. Victor Andre has settled down in Torquay. This means that Mr. Reed Hutchins, the eminent Wonder Worker has a rival in his own district.



It has occurred to the Editor that, possibly, many magicians take a delight in making a record of their most favourite tricks by means of a sketch. In view of this possibility he will give five Annual Subscriptions of Vol. III 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 name and address of the successful competitors will appear in due course.

Mr. Evans' keenly interesting notes under "Evansoniana," intended for this issue of "MAGIC," unfortunately arrived a day too late for insertion. However, they will keep, and by the time we are ready to go to press with the matter for March issue will, doubtless, have grown in length and strength.

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