



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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BLACK ART, OR ORIENTAL MAGIC.

An Exhaustive Explanation by ELLIS STANYON.

(Continued from last issue.)

It follows that the performer must be attired in a suit of white; white evening dress, or what is more usual and much cheaper, white flowing Indian robes and turban; the latter, too, is quite in keeping with **Black Art**, the origin of which is attributed to the Mahatmas of the East and the sorcerers of India.

The objects (all must be white) to appear magically, are in position from the outset, but concealed by a covering of black of the same material as that of which the cabinet is composed. The tables, chairs, &c. are in their respective positions; the vases and such like articles duly covered, are resting on floor at rear of cabinet.

Mysterious Appearance of Performer.—The main curtain is rung up and the cabinet appears empty, but performer is inside concealed by holding up a square of black cloth or velvet in front of himself. He suddenly drops the velvet, stamping his feet as if he had just made a big jump from space. He runs out of cabinet, bows to audience, re-enters cabinet and catches a wand in the air.

Wand from Air.—The invisible assistant has the wand concealed on his person; he suddenly flashes it in the air and it is caught by performer, who makes a "stroke" with it, instantly producing a solid wooden table.

Production of Tables, Chairs, Tubs, &c.—At the moment the performer makes the stroke with the wand, the assistant snatches the black covering from off the table, and throws it (the covering) to rear of cabinet. A second table, also a chair, may be produced in like manner. Performer now taps the top of table with wand and a vase suddenly appears on it.

Dancing Tables.—The under side of the table top is painted black and fitted with a metal handle or loop that the black assistant may manipulate it as required and without observation. The table may, of course, jump right out of cabinet into hands of performer, who

will then pass it for examination. It is, of course, thrown out by the invisible assistant, and caught by the performer.

Production of Vases.—The bottom of the vase, also the inside, is painted black. This is done that the black fingers of assistant holding same may not show up against white. Assistant obtains vase, still covered with the black cloth, from the rear of cabinet, holding it with fingers inside and thumb outside on rear side. Holding it in close proximity to table, he quickly removes the cloth covering, as the performer makes the movement with wand, and drops vase on table. A second vase may be produced in like manner on opposite table or on the performer's outstretched hand. Performer here rushes out with a vase and table, offering same for examination, or otherwise proving their solidity.

Mysterious Movements of Objects.—Performer raises one vase from table and turns it about in the air in various ways, when, to the surprise of the audience, the vase on opposite side is seen to be going through an exactly similar series of movements. Performer returns his vase to table but the other one remains suspended in the air. Performer now takes a hoop (solid) and passes it completely over the suspended vase thus negating the idea of supports. The vase then returns slowly to table. The black assistant raises this vase, fingers inside, thumb outside at rear, and he is responsible for its movements. Performer passes the hoop over foot of vase, moving slowly and uniformly, while assistant takes hold of foot of vase and removes other hand from its mouth that hoop may pass clear.

Production of Tub or Pail and Vanishing Ball.—The tub or pail, also a large 5-in. ball, are produced in the manner already described. The disappearance of the ball (or egg) is affected as follows:—The assistant holds a black bag just inside mouth of pail, &c., and performer drops ball, &c. into the bag, the bottom of which reaches to the bottom of pail, thus the thud as ball falls, is heard. Bag is quickly removed and pail turned over—there is no ball.

In a similar manner, objects such as balls, oranges, watches, rabbits, &c., placed in one of the vases, disap-

pear and are found in vase on table on opposite side of cabinet. It follows that the vase may also be used for the *mysterious production* of a quantity of oranges, (or any similar objects) which are then as *mysteriously changed* into totally different articles, as potatoes, &c. &c.; all these effects are obtained by the aid of one or two plain black bags.

Production of Bell.—This is effected with the help of the assistant and in a similar manner to the wand. It may also leave one table, ring in the air, and pass over and deposit itself upon the opposite table.

Ghost.—This is made up with a white sheet and white imitation skull on a stick, with cross piece for shoulders, and is produced from black cloth, and manipulated by assistant. It may be attached to a pole to float about in the air.

Dismembered Skeleton.—This is painted on a black board, with moveable (socketed) head, arms, and legs, each part being provided with a handle on rear side for easy manipulation by assistant. He first produces it from black cloth, then, holding it at arm's length on one side, with opposite hand removes the head, an arm or a leg, and waves the part about, finally restoring the part to its socket, and taking another, and so on.

The ghost or skeleton is eventually taken by performer, which leaves the assistant free to cause their evanishment by suddenly throwing over them a black cloth and quickly removing the whole. Similarly the tables, vases, chairs, &c. are vanished at any moment and removed to make way for other tricks.

Jug and Basin.—A white jug and basin may be produced, and milk poured from jug into basin while both objects are suspended in the air. Hoop may be passed over basin, &c. The methods are exactly similar to those employed in the case of the vase.

(To be continued.)

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Editorial.

We feel sure that our new subscribers, likewise our old supporters, will be pleased to know that "MAGIC" becomes more and more successful as time goes on, (it is said that time accomplishes all things) and from the numerous eulogies we are continually receiving in respect to the *interesting and important* secrets given in each issue we are vain enough to assume it is mainly on this account. A new subscriber writes "One 'MAGIC' is worth six '_____'." But if we are to continue to disclose the secrets of the *latest and best tricks* (which includes the *most practical and cheapest* to prepare and present) we shall be compelled to adopt one of two courses, *viz.*, either to increase the price of the paper, or to offer it to

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The latter course, we believe, will be most generally appreciated and therefore we propose to adopt it from this date onwards, subject, of course, to the approval of a majority of readers, and we shall be glad to hear from any or all in respect to this decision.

It is said "Every man is worthy of his hire" and if we go so far as to say that it is simply preposterous to offer such valuable secrets as *De Kolta's Wonderful Card Rising Trick*, as explained in our last issue, for the small sum of sixpence (price of single copy) we feel sure that our views will be those of the majority of our readers. There are jealous people in every age, but jealousy is born of incompetence, indolence, and a *superior knowledge* of other people's business. There is a subscriber to "MAGIC," *actually an annual subscriber* who writes us anonymous letters, (does not possess the competence to sign his name, nor, for that matter, to disguise his handwriting) depreciating the value of "MAGIC" in the most abusive language—but he is an annual subscriber (and will doubtless remain one) which, together with his amusing letters, affords us the utmost satisfaction. We have always treated his letters with absolute contempt (time is a valuable asset here) but will here advise him on the fallacy of wasting time which might, surely, be employed to much greater advantage. But I am digressing, albeit with a view to afford some amusement and to create an object lesson.

Owing to its important contents we issued the last number of "MAGIC" to Annual Subscribers only, as has been done on previous occasions, only to find that there are a few (only a few) who resent such action and write that they do not like the idea of being compelled to subscribe to the paper. There is obviously no compulsion, but to avoid any unpleasantness in the future we propose to issue "MAGIC" to

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and in this we confess we are not original, as "MAGIC" is not the first journal to be issued only to Annual Subscribers, but "MAGIC" IS THE FIRST AND ONLY PURELY CONJURING JOURNAL that has, as yet, had the courage to announce issue to

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Others please copy as usual and flatter "MAGIC" the Pioneer of Conjuring magazines.

Original Lessons in Magic.

By ELLIS STANYON.

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

Effective Sleight of Hand with Balls and similar objects. Up-to-date.—The following series of sleights will be found quite practical, and utterly deceptive even at close quarters; of this I shall be pleased to give ocular demonstration at any time.

First Method.—This is suitable for a Ball, an Egg, or the Handkerchief Production Ball. The object is first secretly palmed in the right hand, from vest, armpit, or elsewhere. The *change over palm* (see "Conjuring for Amateurs") is then made from Right to Left hand, and back again to leave the object in the right hand; if desired the change over palm may be omitted.



Fig. 11.

The performer now stands with his right side towards audience with the hands in position as shown in Fig. 11 calling attention to the fact that the left hand is empty by stroking the *palm* and *back*, alternately with the fingers of the right hand; the object

being palmed in the right hand as shown by the dotted lines in the figure. The palms of the hands are eventually brought face to face (Fig. 12), and the object is transferred to the palm of the left hand which is again, under cover of the right hand, turned back to audience.

The backs of both hands are now presented simultaneously as shown in Fig. 13; the right hand is here turned about once or twice, and finally, under its cover, the left hand is turned to bring palms face to face again that the object may be transferred back again to the palm of the right hand. The object may now be produced as fancy suggests—in the case of the *Handkerchief Production Ball* the performer will, having demonstrated by the above Conjurer's logic that the hands are absolutely empty, proceed at once to catch the handkerchiefs from the air.



Fig. 12.



Fig. 13.

The above movements must be executed with ease and smoothness; the slightest hitch, pause, or hurry, would raise suspicion.

Second Method.—To vanish a Ball, Egg, etc. The performer, having shown the Ball, places it in the left hand which is forthwith turned back to audience as shown in Fig. 15.

The movements are similar to those explained in the First method, save that the left hand holds the ball by gripping it with the little finger against the base of the thumb or as near the wrist as possible (Fig. 14). The ball thus secured the left hand is turned round back to audience in the form of a *full fist*, the performer drawing attention to it with the right hand after the manner indicated in Fig. 15. While the left hand is in this position the right hand is turned about once or twice



Fig. 14.



Fig. 15.

that both sides may be inspected, thus demonstrating conclusively that the ball is in the left hand, and contrary to the general rule, this is so actually.

The left hand *still closed* is now turned face to audience (see Fig. 16) the ball being palmed away in the right hand (see the Fig.) The ball securely palmed, the right hand is lowered pointing to the left hand (Fig. 17) thus indicating silently but effect-



Fig. 16.



Fig. 17.

ively that the ball is still in the left hand. The left hand is now opened and shown both sides, and if the movements have been properly executed the impression will be given that the ball has disappeared and that *both hands* are empty. If the dexterity of hand and mind of the performer can produce such impression it will hardly require skill to dispose of the palmed ball under the vest, in the vest *servante*, or elsewhere.

Third method.—For showing the hands empty while containing a ball provided with a loop of thread, or the similarly constructed handkerchief vanisher for *soup plate trick*. In this case the object is vanished on to the back of the left hand, being suspended there by means of the loop passed over the thumb as seen in Fig. 18. The right hand, held under the left (Fig. 18) is now turned about once or twice that both sides may be seen to be empty. The palms of the hands are next brought face to face,

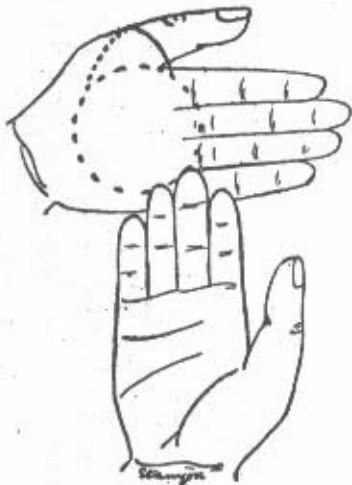


Fig. 18.



Fig. 19.

the thumbs being interlocked as shown in Fig. 19. The hands, still in this position, are next moved to the position indicated in Fig. 20., the fingers of the left hand pointing downwards, that the ball on back of left hand may be swung round to the front, and under cover of the right hand. The *vanisher* is shown between the hands in Fig. 20, having been brought into such position by the movement described. The left hand is now tilted up that the back may be viewed, the two hands being held for inspection as shown in Fig. 21. By



Fig. 20

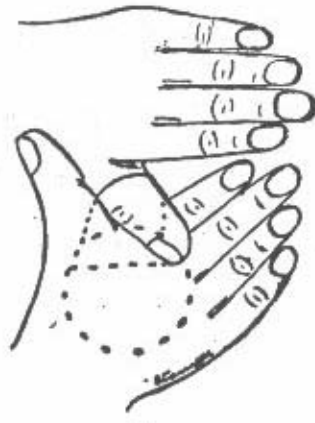


Fig. 21

reversing the procedure the palms are once more shewn as seen in Fig. 18 and the movement may be repeated as often as desired, but twice at most, is sufficient, further repetition could only tend to jeopardize the impression it is intended should be left upon the minds of the spectators. Students naturally proud of skill attained, frequently spoil a beautiful sleight by carelessness in this direction.

Blood Writing, etc.—*1st method.*—By the union of two chemicals, perchloride of iron, and a solution of potassium sulphocyanide, 1 in 10 water. Write on the arm with one of the fluids the name you wish to appear, which remains invisible. Pull up sleeve and show arm bare, lower sleeve and perform trick, and when pulling back sleeve again, rub the arm with a sponge moistened with the second fluid, which you have picked up from the table in the act of laying something else down.

2nd method.—Write the name on the arm with a piece of soap, which is invisible. Burn paper, on which name is written, to ashes, and rub ashes over arm. The ashes adhere to soap marks and writing appears in black.

3rd method.—Write the name *plainly* with Red Ink on one side of arm. Pull up sleeve and show arm bare but don't turn it over. For final effect pull up sleeve and show writing (see that arm is in right position before you pull up sleeve.)

You can dispense with showing arm bare, as it adds little to the effect. I have used this method myself, and it is the same, I believe, as employed by Dr. Lynn who created such a sensation with the trick, at the Egyptian Hall some years ago.

For further instructions re "Blood Writing" see "New Fire Tricks and Chemical Magic." (1st series) see advt.

Explanatory Programmes.

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

CONJURING PROGRAMME, EGYPTIAN HALL.

February, 1904.

Enters, short introductory speech, and produces bouquet (formed of silk spring flowers) from a large silk handkerchief, followed by the fire bowl from same handkerchief. Conjurers using the fire bowl should note that gasoline gives better results than ether, and its use does away with the unpleasant smell of the latter. See our "New Fire Tricks" (1st series), which gives a full explanation of the fire bowl.

Next produces two silk handkerchiefs by sleight of hand, with which he works the handkerchief and soup plate trick, using faked newspaper and ordinary "pull" vanishers.

Produces white billiard ball and with it produces some pleasing effects in pure sleight of hand, finally changing the white ball to red and then working the production of four red balls between the tips of the fingers. See our "New Miscellaneous Tricks" (1st series).

Performer next presents the **New Chinese Rice Bowls**. I will offer a brief explanation. Two ordinary china bowls are employed, preferably of a kind with rim on bottom to facilitate picking up the bowls bottom upwards. The edge of one of the bowls is ground down perfectly flat, and low enough to obtain as wide a surface on the edge as possible. In addition to the two bowls, a glass disc is required, cut to fit the top of the bowl with the ground edge, and large enough to slightly overlap the edge all round when laid on top of bowl; the edge of this glass disc is enamelled white, that its presence on bowl may not be observed.

The bowl with ground edge, you fill with water and put on the glass cover; then invert bowl and water does not fall out, the water and glass being kept in position by atmospheric pressure. Place this bowl, with water, upside down on a napkin ring on table, and invert the other bowl over it. (The ring enables you to pick up bowl without fear of leaving the glass disc on table, and spilling the water). When you are ready to show the trick, pick up the empty bowl and fill it with rice from a common paper bag. Cover the bowl of rice with the bowl of water, which all think an empty bowl, and turn the bowls over so as to bring the bowl with water to the bottom. Next, take off the top bowl, and rice will appear to have doubled in quantity, overflowing on to table; smooth off the rice (*i.e.*, from top of glass) and replace top bowl, *but do not turn bowls over this time*. Work the trick on a small tea-tray to prevent the spilling of the rice all over the place.

Eventually lift off the top bowl, lifting glass disc away with it, and place bowl and glass (glass downwards) on table. Show water in bottom bowl; pick up the other bowl (leaving glass disc on table) and pour water from bowl to bowl. Live gold fish added to water in bowls, and the whole finally transferred to a glass gold fish globe makes a pretty effect. The trick is also prolonged and the effect increased when worked in conjunction with the **New Vanishing Glass of Water** as explained in "New Miscellaneous Tricks" (1st series); water vanishes from glass, and is found, later, in bowls, while the glass with rice is produced from pocket openly, or from the folds of a handkerchief. Stanyon & Co. have a superior and greatly improved apparatus for vanishing the glass of water, at 7/6.

Next follow sleights with an egg, which vanishes and is found in his assistant's mouth, who appears to have more, and a quantity of eggs are produced from his mouth, and placed on tray which he holds in front of himself; performer goes away but assistant calls him back, and shows another egg in his mouth, and this is continued until performer has had enough, when assistant drops last egg out of his mouth on to tray.

Back hand card palming and cards from mouth as already explained in "MAGIC" some time ago; also the **Rising Card Trick**, where a thread across the stage is employed; and concluding with the appearance of a selected card on the top of an ordinary ale or ginger beer bottle, card and bottle both examined.

Torn and Restored Paper Ribbon. Paper used appeared to be a strip of thin tissue paper about $\frac{1}{2}$ inch wide and two feet long.—Fêkes are next to useless in this trick; the only practical method is the one where pure sleight of hand only is used, and as taught by Mr. Ellis Stanyon. An explanation is impossible here for want of space and on account of the complex nature of several of the original movements. I will endeavour to give the secret in an early issue of "MAGIC."

Water v. Wine. Glass jug and four tumblers.—Water poured from the jug into No. 1 glass is seen to be clear. No. 2 changes to stout. No. 3 is clear. No. 4 again changes to stout. Nos. 1 and 2 mixed give stout. Nos. 3 and 4 mixed give water. Nos. 1 and 2 put back into the jug give all stout. Nos. 3 and 4 put back into the jug give all water, as at first. Two methods of working this excellent trick are given in our "New Fire and Chemical Tricks" (1st series).

The Mysterious Clock Dial that tells dates on any coin, stops at any number called by audience, tells points on dice thrown and to be thrown, answers amusing questions by pointing to word "yes" or "no" as the case may be, &c., &c. I have already explained much about this clock in *Helpful Hints* recently. The clock in question however does not appear to be worked with a weighted boss in centre of pointer as the pointer is never removed after it is once put into position on dial—simply spun round. The clock is hung in close proximity to a dark screen and the pointer is probably connected with a rod passing through this screen and actuated by an assistant—the actions suggest this.

The drum that cannot be beaten.—This is a N.P. drum, about the size of a small kettledrum. It is in three pieces, the body of the drum about 14 inches diameter and eight or nine inches deep, with a shoulder at each end to receive a ring pressed on over newspaper to form end of drum. The drum is made up on a box (imitation column) table, and the "load" is shot up into it from body of table by pedal arrangement actuated by foot. A sheet of newspaper is laid over top of table and load is forced through this paper, also through the paper on end of drum first covered and at the moment when pressure is brought on the drum in the act of putting ring and paper on top end. *The top of the trap* is also covered newspaper which fills up the hole made in sheet on table. The "load" is made up in a similar manner to the drum proper *i.e.* it is contained in a smaller drum (which audiences never see) with newspaper ends. The drum, which may thus be shown both sides, is then suspended in centre of stage by means of two cords coming from wings, and attached by means of swivel hooks to rings on side of drum. The title of the trick was evidently suggested when the inventor attempted to play on the drum in the usual way with a stick only to find that it could not be beaten in the sense of the word. I have reason to believe the actual inventor of this trick was Chung Ling Soo otherwise known as W. E. Robinson, or amongst his friends by the familiar sobriquet of "Billy." Why "Billy" never produced the trick himself I am unable to say, perhaps it is that he likes to flatter himself on his ability to get the *best business* with the *old 'uns*.

The Vanishing Lamp follows next. Lamp first stands on "column" table, probably over a trap, and it is covered with a common red handkerchief with a small hole in centre through which protrudes about an inch of the narrow chimney. Here the lamp is changed for the trick article which, still under cover of the handkerchief, is transferred to glass top table. Pistol is now fired at lamp which disappears and reappears on shelf in front of a picture frame that has been suspended in air in centre of stage throughout the performance. The usual trick lamp is composed of a mere tube of metal with an arrangement to keep handkerchief in position as when over lamp proper. The tube on the pull of a thread, slides into the hollow of the brass column forming stand of glass top table, while a pull on another thread causes the centre of frame to revolve, *à la* watch target, and to produce the duplicate lamp which has all along been concealed at rear of frame.

The conjuring programme is concluded with an illusion entitled "Well I'm———" a lady standing on table and covered with a cloth, suspended on cord from above,

disappears from table; reappears in gallery of house, and in reply to performer's ejaculation "And where is the lady," calls out "Well! I'm HERE" thus supplying the missing word in the title of the Illusion.

The selection of tricks and the formation of the programme generally, combined with good style of presentation and pleasing patter, coupled with dash, left nothing to be desired by the spectators, who were evidently thoroughly amused and at the same time bewildered.

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