



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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APRIL, 1903.

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Single Copy, by post - - 6½d., 15 cents.

JOSEPH PINETTI, Italian Conjurer.

With the reputation of having given performances before several crowned heads on the Continent and possessing testimonials in their Royal Handwriting, Pinetti came to London in 1784 and engaged the Haymarket Theatre for the winter season. The announcement of his Entertainment ran as follows: "Pinetti, with his Consort, will exhibit most wonderful, stupendous, and absolutely inimitable, mechanical, physical, and philosophical pieces. Signora Pinetti will have the special honour of exhibiting various experiments of new discovery, particularly that of her being seated in one of the front boxes, with a handkerchief over her eyes, and guessing at everything imagined and proposed to her by the company." Says Frost "This is the first instance which I have been able to discover of what has since received the name of clairvoyance being introduced in a conjuring entertainment for which purpose it was so much used by Anderson and Houdin more than half a century afterwards."

Pinetti was a Knight of the German Order of Saint Philippe and a member of the Royal Academy of Sciences at Bordeaux. In 1785 he published "at the special request of several 'connoisseurs of distinction'" a book explaining thirty-three of the tricks selected from his programme. This book was published in two editions, French and English, and each sold at five shillings, obtainable only from 10 Haymarket the residence of the author. The book is illustrated with a frontispiece, which we here reproduce, also with a vignette on the title-page. The English Edition of this book was shortly reduced to half-a-crown, and after a short stay in England the author journeyed to Paris and commenced a successful continental tour. He was succeeded in London by a conjurer calling himself Signor Spinetti, engaged by Hughes to perform at the Royal Circus in the pantomime of *The Talisman of Oresmanes*.

Pinetti did not stay long in Paris and his departure was supposed to have been precipitated by the publica-



Frontispiece from Pinetti's Book (1785).

tion of a book entitled *La Magie Blanche Devoilee*, (Decremps) also published in English under the title of *The Conjurer Unmasked*. The preface to the latter work, a copy of which we have in our collection, says "This

book appeared in Paris during the time of Mr Pinetti's performance there, and hastened his departure from that city. If Mr Pinetti ever intended to keep his promise in giving us a complete solution of all his tricks, this book will save him that trouble; and we pronounce for a certainty that it will operate as a spring to the industry of performers in that art by compelling them to some new inventions to deceive and amuse us."

It is hardly likely Pinetti ever made the promise referred to, as he distinctly states in the preface to his own book that it explains tricks from his programme "which while not being prejudicial to himself will afford readers the greatest amusement and satisfaction." It is probable therefore that the assertion of the translator of the work of Decremps was but an idle boast.

Pinetti played in Italy for several years but always avoided Rome where, in his time, the practice of magic was a crime, and where his cleverness in this respect would have certainly meant arrest and long imprisonment. He, later, travelled through Austria and Poland, and in 1796 Russia, where he contracted fever and died at a village in Volhynia.

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The programme reproduced in next column, is from the portfolio of Mr. Arthur Margery.

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The Extraordinary Magician,

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In THREE PARTS.**

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The Marquess of Westminster; The Lord Lieutenant of Ireland; Earls Denbigh, Bradford, Durham, Carlisle; The Heads of the Universities, &c.

M. CHING, after having the Patronage of so many Illustrious Personages, sincerely hopes the Nobility, Gentry, and Public, will put confidence in his being able to gratify the Parties who may favour him with the honour of their presence, assuring them that the whole of the Performance will be conducted with the strictest propriety, so as not to offend the Female Ear, or taint the Mind of Youth.

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Original Lessons in Magic.

By ELLIS STANYON.

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

On the "Reverse Palm" with Cards.—To vanish and recover six cards.—(The Stanyon method).—The performer first fans out the cards in front of the audience, then squares them together and holds them at the tips of the right hand in position for the *Reverse Palm*. (The



Fig. 4.

"Stanyon Method" is explained fully, with numerous clear illustrations, in our "New Card Tricks" 1st series.) At this juncture, the performer stands with his right side to the audience, and brings the left hand in front of the right hand (see Fig. 4) seeming to take the cards therein; in reality the cards are transferred to the back of the right hand. While still in the same position the cards are seemingly, vanished from the left hand; then with a quick half turn to the right they are palmed (from the back of right hand) in the left hand, and the right hand is shown from all sides. While showing the right hand *it is passed around and about the left hand very slowly* (a very natural movement) and finally grips cards with first and fourth fingers (Fig. 5), passing them to the rear of the right hand which is forthwith held extended away from the body. As soon as the cards are safely on the back of the right hand, the left hand is moved away to the left, closely followed by the eyes of the performer, and turned about to show it is empty. The

cards are now reproduced one by one as under:—

The production—With the cards in position on the back of the right hand, the hand is held as straight out as possible,

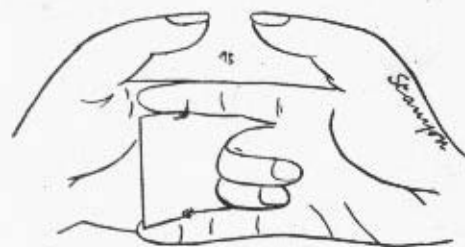


Fig. 5.

in fact quite straight save when the thumb advances to pull over a card when the hand assumes the position shown in Fig. 6. The hand in the Fig. is tilted forward to show the position of the remaining 5 cards on back of hand, in actual practice it is of course held quite perpendicularly. When about to produce a card the thumb passes over the second finger in front of the extreme tip of first finger and pulls firmly on the corner of the card until the latter springs away from the little finger (see the Fig.) Then before attempting to bring

the card forward it must be pushed back sharply, with the thumb to clear it of the fore-finger; the thumb may then pull it forward over the tips of the two middle fingers. To ensure success the thumb must be slightly moistened *i.e.*, it must not be allowed to slip on the surface of the card,

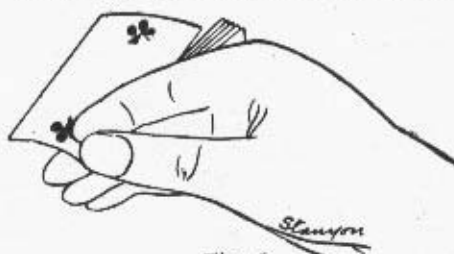


Fig. 6.

but in the ordinary way, unless the performer be possessed of a naturally dry skin, the warmth of the room leaves the hands in the desired condition. The apparent catching of the cards from the air is of course accompanied with a considerable movement of the hand, which conceals much of the mechanical process. An up and down movement is the most bewildering to the eye as covering the greatest range of vision and on this account it is preferable to a horizontal movement. When making the supposed "catch" in the air the body should be kept erect, not tilted to one side and the catch should always be made *within the length of the arm*. Any straining of the body detracts from grace of movement and is to be avoided.

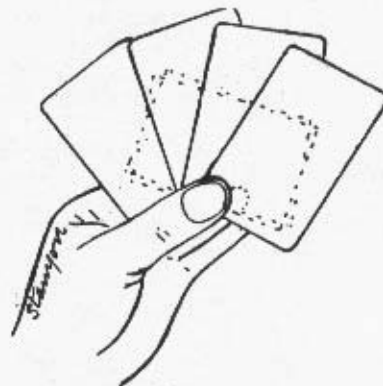


Fig. 7.

If at any time there is any danger of the cards falling from the back of the right hand, or if they become misplaced in any way, they are put into position again by making the *Reverse Palm* to show back of hand empty; the action of returning the cards to the back of the hand leaves them perfectly placed.

Having caught four cards from the air in the manner explained, and having arranged them in the left hand, as shown in Fig. 7 (standing with his left side to audience), the performer, when placing the fourth card in the left hand, secretly grips the remaining two from the back of right hand between the third and fourth fingers of the left hand, and behind the "fan" of four cards, as shown by the dotted lines in Fig. 7. He then, on the point of catching the fifth card, pretends to hear a remark to the effect that all is not in order, and thereupon shows the back and front of the right hand, and proceeds to count the cards held in the left hand, saying "Excuse me! there are, I think, four cards. I will count them." Does so, and as the two hands come together the concealed cards are once more transferred to the back of the right to be caught, this time both together, from the air in due course, and in conjunction with the remark "and two more make six."

What is the Stanyon method? It is simply this: that the forefinger is not used for the purpose of lifting the cards over the top of the hand, thus exposing those remaining on the back of the hand to everyone present.

save a few immediately in front of performer. On the contrary, the forefinger is not used, but keeps its position and prevents the cards being seen over the top of the hand, while the card that is being drawn to the front round the tips of the fingers prevents the cards left on the back of the hand from being seen from that direction. In fact, it is quite impossible for persons seated in the gallery to see anything but the card that suddenly appears apparently caught in space.

If you are dubious about the superiority of this method over that used by public performers, you are invited to call here and see it worked.

Note the thumb only is used.

To be continued.

Novel Divination Feat.

By BERTRAM NORTH.

Four rows of, say, five figures are written on leaf of a pocket book by audience. To these performer adds one more, making five rows. These are now added up by one of the audience, but before he does this another spectator is given an envelope to hold. On total being declared by first assistant, the envelope is

43527

29104

70895

34112

65887

opened and found to contain a correct prediction of such total. There is no confederacy, and performer only writes one row of figures. The key lies partly in a fairly well known property of numbers, and partly in a well disguised little ruse.

243525

Examination of above sum will show that every figure in the third line if added to the figure above it in second line makes nine. The figures of fourth

and fifth lines have the same peculiarity. The total of such a sum will be the figures of the top line prefixed by the figure 2, except that the unit figure of total will be two less than unit of top line.

The pocket book used is one having same appearance both covers or backs. On first page of same is written, in different styles of writing, the first three rows as above, or others on same principle. The book is then laid on performer's table before performance with this side down. Opening the upper cover the first page is blank, and three spectators, some distance apart, are asked to write each a row of five figures. Performer now takes pocket book, holding it well up in sight, to platform or stage, and asks another gentleman to assist. He offers a chair to the assistant with same hand that holds pocket book. In seating himself the gentleman's back momentarily hides pocket book, and by a single movement, easily found on trial, performer takes advantage of this to close one cover and open the other. The assistant is invited then to write the fourth row of figures, but he does not know that the three he sees are not those written by the audience. He is then asked to tear the leaf out. You add a fifth row, but choosing figures that make nine with each of his. The rest of the trick should now be obvious.

This method is the invention of the writer, and is now published for the first time.

It is obviously only suited to a fairly large audience, but well worked will be found very effective.

TRICKS WITH EGGS.

By ELLIS STANYON.

CHAPTER I.—EQUILIBRIUM (Continued).

The Untameable Egg. This recalls to one's mind the old but interesting trick with a little bottle that will not lie down on the table for anyone but its owner. The bottle trick has been improved that it may be handed for examination—we have now another variation of the same idea in the untameable egg which refuses to lay on its side on the table, but always stands up on its small end.

The egg is prepared as follows.—Into a blown shell introduce some powdered sealing wax with a little meal. Then hold the small end of the egg over a spirit lamp warming gradually to melt the wax, which then allow to cool while the egg is in a vertical position. This done you have an egg with the centre of gravity in the required position.

The egg can be held in the required position over the lamp by placing the small end in the ring of a retort stand, or similar apparatus.

Thus prepared the egg may be balanced upon the edges of a knife, neck of a bottle, a stick, and if laid upon a table, sheet of glass, or other smooth surface it will at once stand up on its small end. If the egg be placed upon a stick having a groove running from one end to the other, it may not only remain in equilibrium but may be caused to travel backwards and forwards along the stick by imparting to the latter a slight, practically imperceptible, jerk in the required direction.

N.B. The holes made in the egg for the purpose of blowing out its contents are effectually concealed by means of a little white wax.

To balance an unprepared egg on its small end.—To do this you first, secretly, shake the egg violently so as to break the yolk which will then descend to the lowest point—the white being lighter in weight floating on the top. The displacement of the yoke as above brings the centre of gravity into the required position and the egg may now, with care, be balanced on any smooth surface.

Hard Boiled Egg in Equilibrium.—Some person may be acquainted with the secret of the preceding trick and challenge you to perform it with a hard boiled egg. In this case you will accept the challenge and further say that you will allow anyone to boil several eggs and to select any one that he may desire you to use. This arouses the curiosity of all present, and some fun is obtained by asking someone to try and balance the egg on its point; he very naturally fails and you say, "Now Sir I accept your challenge. In a hard boiled egg the yoke becomes mixed with the white and the centre of gravity can no longer be controlled." "Ah well" replies the challenger "then you fail to accomplish your task." At these words you bring the point of the egg down sharply on a plate indenting the shell and secure the laugh on your own side.

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AMERICAN NOTES.

BY HENRY RIDGELY EVANS.

After a long and perhaps somewhat ominous silence, I sally forth once more like Don Quixote to break a few lances in honour of my beloved Dulcinea—"magic." Perchance in my wanderings over the field of legerdemain, I may, like the Knight of La Mancha, encounter giants who upon investigation may prove but weak wind-mills after all, or rather I should say *wind-jammers*, which in Yankeedom has reference to gentlemen who boast much of themselves and blow their own trumpets continuously. In these degenerate days, when all magicians are *great*, it is difficult to tell who is "it." The king of cards in this country (if himself is to be believed) is Albini. Nobody else need apply. He is still engaged at the old business of exposing egg palming; "bad cess to him," as the Irish say.

Here is what the leading afternoon paper of Washington has to say of Albini:—"The Empire Theatre had a fine entertainment this week in Albini, who, however, will not consent to temper his well-intended persiflage with that deference which is properly enough expected of the performer who is asking the audience for its kind applause. Albini is undoubtedly one of the most skilful men in his line of work, and there is no reason to doubt his claims, as announced from the stage, to be the originator of a number of tricks which have made fame and fortune for others. His dexterity in palming, too, is probably greater, as he avers, than that of men who assume far greater distinction. But Mr. Albini is young yet. A glance at his fresh complexioned face and a study of his alert carriage while on the platform leaves no doubt of this. He should not permit the pall of cynicism thus to overcast so promising a career. He should smile, and having surpassed some of the successful exponents of his art in skill, should be content to imitate them in affability. However, the audiences at the Empire stand his bullying good naturedly, and are rewarded by a really first-class exhibition."

Albini met with a curious contretemps while performing the trick of the torn card restored. He handed the drawn card to a gentleman to tear up, and so well did the indefatigable volunteer do his work, while Albini was engaged in talking to the audience, that the card was reduced to confetti—there were no corners. So Albini had to present another spectator with the fake corner, covering up the confetti as best as possible.

On the occasion when Hermes Trismegistus was giving seance in black magic, some six or ten thousand years ago, in the great temple at Memphis, Egypt, two young men sat in the front row and pooh-pooed the whole performance, declaring the feats of thaumaturgy to be chestnuts, and Hermes a back number. Worse than that they endeavoured to expose the great Magician right in the midst of his performance. The result was, as may well be imagined, the young men were presented with several pyramids by the admiring people of Memphis, a block at a time. A couple of grease spots on the banks of the Nile were all that remained of Brannanicus and Martinus, the would-be expositors of the great Hermes. Magic was magic in those days, and was closely allied to religion. But to continue the story, Brannanicus and Martinus having yielded up the ghost, went to Amenti and were condemned to reincarnate, after so many cycles of Osiris, in the bodies of donkeys possessed with the longest ears and the most stentorian brays. At the present writing, these two unfortunates are touring America, and they are still engaged in exposing magic tricks on the stage.

Here is a case for the Society of American Magicians. If the Society has any use in the world, except a merely social one, it should take cognizance of these two performers. How is it to be done? Why make a strong appeal to the Vaudeville Managers Association, which has its headquarters in New York, to cut out engagements that deal in exposures. Don't play men like these in respectable Vaudeville theatres. A stroke of the pen would do it. If the Society of American Magicians is to live it must protect its members, or magic will be very dead after a while. Come, gentlemen, hump yourselves and be useful as well as ornamental, or else you will fall into an innocuous desuetude that is worse than death.

Trewey is looking for a publisher for his projected book: "My life, with incidents of travel. How to become a juggler, conjurer, shadowgraphist, musical clown, mimic, etc., with useful hints and tricks for amateurs. Also counsel as to the securing of engagements," etc., etc. Is there not some English firm that will undertake such a work? I have rounded up some of the American

firms, but they seem apathetic on the subject. Trewey has written me several times about this matter, but I am unable to assist him. Such a great artist should surely obtain an American or English publisher for a new book. What is the matter with the English firm of Routledge & Co?

Imro Fox, to my mind, has one of the most original and pleasing conjuring exhibitions now on the boards. The opening scene represents a cavern and a wizards' incantation. Hey Presto! The cavern vanishes and Fox appears in full evening dress in a handsomely decorated drawing room, all very much up to date. The idea is clever and the *mise-en-scene* excellent. It is a relief, too, from the regulation magical show. Everybody is running to big effects but the wheel will turn again!

We are all delighted to hear of Horace Goldin's success. He is a great favorite among American magicians, for he is good-hearted and generous. His rise has been phenomenal.

At a smoker here at the Iroquois Club, Malini gave one of his very clever card exhibitions. Admiral Schley was present and enjoyed the same very much. A profusion of good things in the line of "wet goods" went the rounds, and Malini became very effusive in his remarks. "Mistler Admiral Schley," he said, "I would go to the ends of the world, to give you von leetle sleight-of-hand show." An Admiral addressed as "Mr." is something new in naval nomenclature. I have seen many magicians force cards, but Malini takes the palm and the cake. He has a faculty of getting in with newspaper men and receives more free advertising than anybody in the business. He is a little bit of a fellow—a Polish Jew—and talks English with a comical accent. His entertainments are confined mostly to clubs and drawing rooms. He is hardly known outside of Washington and Baltimore.

I propose publishing two books in 1903 and 1904—one to be called the "Old and the New Magic," a complete review of occultism in the 19th and 20th centuries; and a book of tricks, something similar to my "Magic and its Professors." Adrian Plate, Hilboi, Fritz, Caulk, Hardin, Parsell, and a host of clever writers will contribute new things to the latter volume. The first named work will be brought out in parts in the "Open Court" of Chicago.

Dr. Ellison is doing business at the same old stand. He is looking for "Breslaw's Legacy." I take pleasure in informing him that a copy may be had from Mr. Henry V. A. Parsell, of New York, and may be obtained by a little persuasion—or FORCE.

Everybody over here is delighted with C. Lang Neil's new book on conjuring. Its method of presenting the tricks—"Effect, explanation, time"—is simply perfect and sets a model for all future works on conjuring. Its illustrations must have cost a sweet pile.

NEW TRICKS.

Twentieth Century Card Rising.—As performed by De Kolta in New York. A few cards are selected by audience (force or no force) and shuffled in pack which is placed in glass. Chosen cards rise as usual; then performer says, "Look here! I'm tired of calling you by names—all of you come out, *one at a time* till you're all out." The cards now rise slowly or *jump* out of the glass one by one until glass is quite empty. A new and beautiful idea; no fêkes. Price 7/6

Torn and Restored Paper Ribbon.—As performed at the Palace Theatre. Strip of coil paper, over three feet long, is torn into small pieces, which are instantly restored to their original form. Hands are shown absolutely empty on all sides throughout the entire trick. *There are no fakes used and the hands never approach body from start to finish of trick.* Subtle and artistic. Price 4/6

do. do. do. Professional fêke for making the trick absolutely undetectable, as used by prominent conjurers, (not the Finger Fêke). Price 4/6

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Correspondence.

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



Prof. Hugall Benedict writes:—"I read with much interest in the March No. of 'MAGIC' your version of performing the paper tearing trick, which is very similar to the one that I have been working, not only in private shows, but on the public platform, as I think it is a trick of sufficient importance to be exhibited on the stage. I use it in conjunction with the burnt paper and white ribbons, and the paper bits and fan. My improvement over your method is that at the first restoration the paper may be fitted with the retained corner, the restored paper is once more destroyed, and when restored again the

original corner is found also to fit in the lastly restored paper. I work the trick with three pieces of white tissue paper about 9 ins. square (your paper bag idea, however, is better). I place two of these evenly together and then tear off two corners together; by this means one corner will be found to fit exactly either square of paper. The method of proceeding is now apparent, and can be performed as you describe the trick.

"To make the trick 'stronger,' a newspaper can be borrowed and a piece torn off; in which case you have a confederate—by doing so one only follows the example set by America's Handcuff Kings—who hands you a copy of an evening paper. Tear off a square to correspond in every respect with the two duplicates previously concealed and then perform as described."

TO THE EDITOR.

DEAR SIR,—I was always crazy when a boy to be a magician, and am yet, 69 years. My folk instead of telling me how hard I would have to study to be a magician told me how low and degrading it was, and that *respectable people never* were magicians. I neglected my advantages, where if I had known of the rare works on magic that are in French, German, Arabic, and Sanscrit, I think I would have learned those languages just to study magic. I never found that out until a few years ago. I used to travel in the backwoods of West Virginia with a magic lantern and did a few tricks, as I could not use my right hand I didn't attempt any card tricks. Some eight or nine years before I was in the show business I was in Washington City and saw Risley's original Japanese troupe do the butterfly trick. I studied up a way by which I performed it, but I could only work two butterflies, and I *thought* I had seen the Japs work 25 or 30. I saw the trick advertised in the "CLIPPER" for two dollars. I sent my money and learned what I already knew, so that made me very shy of buying tricks.

I was very seldom detected in my tricks, and my audiences were the kind that is generally hardest to deceive—ignorant people—people who if they should wake up some morning and see the streams reversed or running up hill and the sun rising in the West would not be at all surprised. Their conclusions were generally pretty correct; they would in speaking about the show say "He don't reely do them things, he only made 'em look that way to us." Though once I succeeded in making some 12 or 15 people believe I actually crawled through a saw log—that is a log about 2 ft. in diameter, and 16 ft. or 18 ft. long, ready to be hauled to mill to saw into lumber. There was one skeptic in the crowd who, while he had no idea how I had done the trick, insisted that "you'll never make me believe that feller was reely inside 'er that thare log"; but one old patriarch who "could have swore" he'd *seen me crawl through* told me in regard to the skeptic "That darn'd fool don't believe nothin, why he don't even believe the Bible."

All works on Magic say never tell your audience what you are going to do—yet anyone who has seen Kellar once, or most any other magician, will know what they are going to do if they see him or them again. I don't think that an exposé in the papers injures magic, because it causes people to go to see if they can catch the magician, and if they can't they think the editor lied; but, I think, men who give away tricks at Theatres ought to be led out and shot.

I have recently bought the "MODERN CONJURER," and the redeeming feature of the book is the list of works on magic in the last few pages.

Yours truly, H. A. E.

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