

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.

Butter Bats and Top and Top Spinning.—I have already referred to this effect in the issue of *MAGIC* for May, 1906, in connection with a special programme of juggling, q.v. The trick consists of spinning a top in a variety of positions on a couple of small bats, similar to butter bats but with blades a little longer and not quite so wide. The top is spun with a plain cord, wound round it to the right as a schoolboy winds his peg top; it is then thrown out horizontally, the cord pulled back sharply and thrown aside, the result being (after the necessary practise) that the top is caught spinning very rapidly on the palm of the right hand. It is then transferred, still spinning, to one of the bats held in the left hand while the right hand takes up the other bat. The following movements, amongst others which will suggest themselves in practice, are now made. The top is thrown



backwards and forwards from one bat to the other several times, *in front of the body*, the bats being repeatedly clapped together in conjunction with the movement. Then from the left hand bat, *behind the body*, on to the right hand bat. It is then thrown into the air several times while the right hand bat is passed round it, *a la* juggling with balls and fan. It is then thrown into the air from left hand bat, bats change hands, to be caught again on the same bat now in the right hand; jerked to the extreme end of this same bat which is then held perpendicularly, its handle end being finally placed on the extreme end of the opposite bat and balanced there, when the motion of the top causes the upper bat to spin on the lower one, all as indicated in the accompanying sketch.

Explanations.—The bats are fashioned from tough wood finished smooth and, save for the

necessary metal spinning points, are otherwise unprepared; their exact size and shape even may be governed by the taste of the performer.

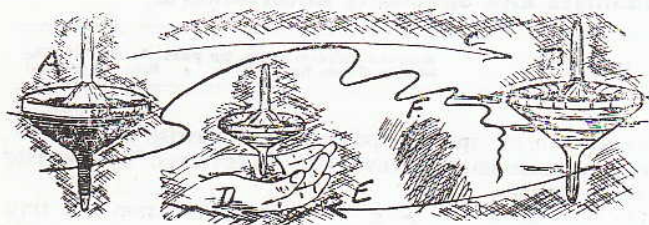
On the end of the upper bat in the illustration is a tiny saucer shaped piece of metal in which the top spins and in which the spike must bind *slightly* that the upper bat may be set spinning on the lower one. At the extreme end of the handle of the upper bat is a short metal spike, arranged to make safe contact with a small seat provided with a centre punch mark to receive it, and fixed on the end of the lower bat. The point must spin quite freely on the centre punch mark or the spinning effect of the upper bat will not be satisfactory.

We now come to the top, about which there is no speciality other than its size and shape and the fact that it is made in boxwood for weight and durability—the heavier the top the longer it will spin—it is usually about $4\frac{1}{2}$ inches in diameter and fitted with a plain steel spike on which there are no loose sleeves or collars.

The spinning of the top is perhaps the most difficult part of the act under consideration but the knack once acquired, will amply repay any reasonable time spent in its acquisition, the reason being that a top spun in this manner will keep going for a much greater length of time than by any other method; moreover, a top spun in this way may be used in practically any act where a top is employed—to spin on motion, on pole balanced on head and to set other objects in motion, to run up perpendicular cord and open pagoda, etc.

With regard to the importance of this method of spinning a top for juggling purposes and the fact that this, so far as I can learn, is the first attempt to explain the matter in print, I have had prepared a special illustration with the idea of making everything as clear as possible. The first thing to do is to select a piece of soft cord that will not stretch, about the thickness of a thin clothes line; the exact thickness (and length) however, is to some extent governed by the size of the top and will in all cases be best found by experiment; another very important point, and one very little known is, the cord must be dampened to give it the required grip on the surface of the top and to prevent it slipping on itself. Now to spin the top. And here a word of caution; practice must be made in a good open space.

The top is wound up in exactly the same manner as the ordinary one of our school days, the cord being wound round it, commencing from the end of the spike, in even and close layers not overlapping, and passing upwards until the top is entirely covered with cord as shown at A in the subjoined sketch. Having twisted the free end of the cord securely about the fingers, the top is now thrown out horizontally to a point B and in the direction of the arrow mark C. The distance of the point B from the body can only be gauged by experience; it will also be found to vary slightly with regard to the thickness and length of the cord employed now, when a little more than half the cord is off the top the latter is pulled back sharply to a point indicated by the arrow E and by which time the whole of the cord will be off the top which is then to be caught spinning on the palm of the right hand, the cord having been quickly thrown aside. That is all and many of my readers have doubtless seen boys spin and catch an ordinary peg top on the hand in the exact same manner, if they have not actually done so themselves. I don't know but that the juggling top is the



easier of the two to manipulate in this way on account of its greater stability. It, of course, requires more strength and owing to the great velocity attained is a dangerous article in unskilled hands, in a confined space. But once the knack is acquired the spinning is quite simple and practically safe.

A top spun in this manner may be allowed to slip from the hand on to any spinning point, such as that on the end of the bat, on the top edge of a fan, top of pole, on the hollow back of a sword, etc., etc. This, by the way, is the proper professional method of spinning the top on the edge of an examined sword; it is practically impossible to distinguish the back from the edge of the sword at a distance, but nobody ever thinks of this—did you? To cause this top to run up a perpendicular cord proceed as follows: The top, spinning vertically on the hand, is first brought into a position almost horizontal—this by a peculiar movement of the hand on which the top spins and which I fear it will be impossible for me to explain in writing. The opposite hand then takes the hanging cord, gives it one twist round the spike, keeping the cord taut, and up goes the top; slackening the cord will allow it to fall when it may be caught and placed aside.

This top, manipulated as here explained, will spin on a metal point for 10 to 15 minutes, or longer, according to its weight and the skill of the performer. It may also be spun *without a cord* by rubbing the upper portion of the spike, usually roughened for the purpose, between the palms of both hands; it may also be lifted and dropped spinning on to either hand in connection with the final rub; but no great velocity can be attained by this method. The idea, however, is very useful at times, for instance, if the top be accidentally dropped, when using it in connection with the bats, it will fall on the floor still spinning and may be recovered after the manner described, in this case by rubbing the upper

portion of the spike (in the right direction mind) between the respective edges of the bats.

N.B.—Top spinning in connection with the art of juggling being a very interesting subject and one very little, if ever, written upon prior to this attempt on my part, I shall be glad to hear from any of my readers who have any knowledge or experience in the matter and who would be willing to assist me by supplementing the above in any way.

* The top above described may be obtained from Stanyon and Co., the actual makers, made and finished in best manner in boxwood and beautifully enamelled in red, green, yellow and black—very showy. The price is 14/6, postage 6d. extra.

U.S.A. and Canada, \$4.00 mailed free.

The New Four Ace Trick, An Addition To.—The following important addition to my original explanation of the trick appearing in the February issue of *MAGIC* has been suggested to me by one of my pupils; it facilitates the smooth working of the trick and greatly enhances the final effect.

In the original explanation it will be remembered that, having demonstrated the disappearance of the first ace by dealing out the first packet of four cards in the manner described, it became necessary to repeat the same movement no less than three times for the purpose of causing the disappearance of the remaining three aces. This was a very weak point and one that I had commented upon on more than one occasion. Obviously, having been caught once, anybody would closely watch the manner of dealing on the second occasion, even then, if unsuccessful, he would have two more chances, hence the weak point and the necessity of removing or diverting the attention away from it.

In the improved method the trick is worked exactly as described in the February issue up to the moment when the performer has dealt the first three cards on the table, *i.e.*, has reversed the first ace. The card then remaining in the hand face downwards and which all suppose to be an ace, is, of course, an ordinary card. Now, instead of giving this card, the supposed ace, a fillip to cause it to change to an ordinary card, the performer remarks "And the ace we will place face downwards on the top of the others for the time being." This is done in respect to each of the four packets.

The improvement is obvious. Everyone believes that an ace is face downwards on the top of each packet up to the last moment, consequently the manner of dealing is not suspected—attention is diverted from it.

In conclusion the performer commands the aces to disappear, then invites any person to turn up the top card of each packet, when comes the surprise *for the first time*. The four aces are then discovered as previously explained.

Improved Handkerchief to Egg, An Addition To.—This forms a pretty addition to the subtlety explained under this head in the last issue of *MAGIC* in connection with the programme of Walton Brozen—last par in first column on page 44.

The real egg has a small portion of silk attached to it with wax to give it the appearance of the trick egg when the handkerchief is showing through the hole in the side of the latter. After the change the real egg is held with the prepared side towards the spectators, the result being that all still believe it to be the trick egg; the effect is then still greater when it is finally broken and found to be a real one, this, apparently, without the possibility of a change.

PROF. WESMAR, I.S.C.

Of the "Wesmars." The only British (and youngest) Telepathists. Now touring South Africa with great success.

AN EPOSURE.—By W. G. WESMAR.

How surprising it is especially when one has, or boasts he has a special knowledge in a certain class of magic, to be perplexed over a trifling effect. I dare say many prominent conjurers, if they cared to confess, have had similar experiences to mine. Well, I'll tell you a little occurrence that happened to me about a month or so back. At the time I was working with the Edward Edouin Co., and appearing at His Majesty's Theatre, Johannesburg.

After I had finished my show on this particular night, I went up into the lounge, for a cup of coffee, as is my habit.

Whilst there, a gentleman nodded his head in a friendly sort of way to me, and returning his compliment we soon got into conversation, it was about the performance. "I have seen some very wonderful things in the way of phenomena," he said, "and am convinced of the genuineness of telepathy, putting trickery aside," and he related several experiences of his own in the matter. During the time we were conversing several gentlemen came along. My friend was evidently a popular man, judging from the "Hello, George, how are you getting along? what did you think of the show? Edwards is good, isn't he? Now what do you think of the Wesmars? Is it telepathy or code? I fancy myself it's ventriloquism; that the person on the stage is not speaking at all, but the other is throwing his voice. Clever though, isn't it?". "This is Mr. Wesmar," my friend said—and we had another cup of coffee.

"I don't know if you have seen the thought-reading experiment with fifty-two playing cards," one elderly gent of the bunch remarked, "but I think myself that it's good." "Have you still got your cards in your pocket, Mr. Wesmar?" "Yes," I said, and I gave them to him. The pack was shuffled and afterwards placed face upwards in four rows of thirteen each. "Here, George, you know a little about telepathy; turn your head away and make your mind receptive to my thoughts, go on." "No! All right; somebody else volunteer. Will you, Mr. Vanse? Right, turn your head, thank you. Now I am not going to say a word, nor give a sign, just touch a card, any one you like, and call Mr. Vance back yourself and he will tell you the card." I did as requested, and instantaneously Vance named the card I had touched. "Try again," somebody said, and another card was touched. "Saw the same thing done in India three years ago," one gentleman remarked. "Very clever indeed." The medium turned and again touched the correct card. "Do you know how it's done, Mr. Wesmar?" I had been waiting for this, and I told a lie. "Oh yes," I said. "Still, it's very good though, very good." "Yes," he said, "nobody ever dreams of the idea *years, months, weeks and days*, do they?" I was just as wise as ever, but I laughed, or tried to laugh rather, and said "No, they do not think that way, ha, ha, ha!" Then he went on to say "Thirteen years, thirteen months, thirteen weeks, thirteen days, good gag, nobody tumbles."

Then I remembered the gentleman's remark about seeing the trick done in India *three years ago*, and I tumbled. The first row of cards represents *thirteen years*, the next *thirteen months*, the next *thirteen weeks* and the next *thirteen days*. For instance, if the first card in the *top* row is touched, the other in the secret, makes use of a remark, such as "I have not been home for a year. The medium hears this and touches first card in first row. If the *fifth* card is touched on the *third* row the confederate may say "Is there *five weeks* in this month?" Of course, these remarks are put in such a manner that you do not think for a moment that they have anything to do with the trick. I didn't.

MAGIC.

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EDITORIAL

Anent my Explanatory Programmes of Magicians, Mr. Will De Seive, I.S.C., of North Shields, writes: "I quite agree with your remarks, made in the last issue of MAGIC, respecting Conjurers and their Programmes. If Magicians, generally, knew the methods employed by their fellows, I think it a very remote chance they would desire to copy them in any way. I think such knowledge imparted in the first place through the medium of the said Explanatory Programmes, tends to bring out originality on the part of the reader."

My correspondent inspires me to comment as follows:—Copying is no doubt, in the majority of instances, due to ignorance of the methods employed by one's *confreres*, when arises the very natural desire to show that one is just as capable as the other fellow, whose self-assertiveness not infrequently amounts to a challenge—in some instances a direct challenge to produce anything so wonderful. When this is the case I should say the other fellow deserves to be copied, and beaten. But be this as it may, having spent a lot of time working out a method for obtaining an effect produced by another, apart from the necessity of securing a return for time expended, the copyist, having spent so much time practising the said effect, is practically compelled to use it in preference to any other *not so well rehearsed*. On the contrary, had he, in the first instance, been made acquainted with a method by which the said effect could be produced, instead of being challenged to produce it, the incentive to work on and the final necessity to copy, would certainly not have been so great.

Where the secret is not divulged and in particular when a challenge is thrown out to duplicate it, I hold the opinion that any performer has a perfect right, in open competition, to work out a method for himself and copy the effect into his own programme, that is if he has not the common sense to realise that in doing so, the one injured the most (if any) will in all probability be himself. And here again it would appear that a knowledge of the secret at the outset would not only tend to prevent copying, but would also prevent a performer falling into the error of copying, in so far that it may prejudice his own act. Thus the knowledge imparted would be beneficial to all concerned.

I also hold the opinion that knowledge thus openly imparted would tend to bring about what is so badly needed—a better feeling amongst magicians, more open-mindedness. And what is of equal importance, in the words of my correspondent, the knowledge thus imparted, through the medium of my Explanatory Programmes or otherwise, would tend, for reasons indicated, to bring about originality on the part of the reader.

In conclusion, let me anticipate by adding that the above is in no way a defence of any action of mine. I inserted my first Explanatory Programme (an originality of my own) in these pages years ago, with the idea of assisting magicians generally, *i.e.*, the 999, and never for a moment dreamed that the Odd Man in his turn would be egotistical enough to take exception, even when a trick may have emanated from his own brain, and especially when, as so often happens, he has purchased his effects from a common source. Again, where the exact method is not communicated to me for publication, and as before stated in these pages, I claim the right to offer my own explanation, which, of course, means nothing more than a method by which the said effect could be produced; or again, the right to make use of knowledge purchased from the same common source.

I have just received from the Mysto Co. of New York (their address under Agents for MAGIC) a sample of their New Vanisher for a Cigarette. The adjustment of this article to the person of the performer, and its application in connection with the disappearance and reproduction of a lighted cigarette, are really novel. The vanisher is slender and well finished, and is needed by all who delight in springing surprises on their friends at close quarters. Some interesting combination work, vanishing and reproducing lighted cigarettes, could be readily executed with a couple of the vanishers. The price is not communicated, but I should think they are worth fifty cents (2s.) each.

EXPLANATORY PROGRAMMES.

See every issue from No. 1., Vol. 1., to present date.

WALTON BROZEN & Co., Conjurers, Hammersmith, Feb., 1911.

(Continued from page 44.)

Ball on Plank.—A large wooden ball placed on inclined board (one end resting on the seat of a chair) runs up or down or stops at any position at the command of the performer. A full explanation of this trick will be found at page 2 of *MAGIC* for October, 1906.

Fir Tree.—For a full explanation of this effect see under Replies to Queries at page 5 of *MAGIC* for October, 1909. In this instance, however, the performer, instead of having the trick roll of paper concealed on chair *servante*, had it hidden behind the loose sheets of paper held ready for use by one of his assistants—an interesting variation.

Talking Hand on Sheet of Glass.—A wax model of a hand, placed on sheet of glass resting on the backs of two chairs, taps replies to questions in the usual manner. Once for "Yes; Twice for No," and Three times for "Doubtful." The hand is made to move by means of a black thread stretched right across the stage, the ends being in the hands of assistants stationed at the "wings." When the thread is brought down with pressure on the black velvet covered wrist portion of the hand the fingers are raised and when the pressure is relaxed they return to their original position producing the required rap on the glass. By raising the thread to the required height, the assistants standing on chairs for the purpose, everything may be examined at any moment by a member of the audience.

Presentation.—"I have here, Ladies and Gentlemen, a wax model of a hand with a little bit of history attaching to it, it is an exact model of the severed hand of the celebrated magician, Count Cagliostro, who flourished in the 16th century. He was a great favourite at the French Court, and was said to have possessed most marvellous powers. It was even said that after his death, when his hand was severed from his body, it continued to move about and do most wonderful and weird things. I am not going to ask you to believe the story, but I have been experimenting with this wax model for some time past and I now propose to give you a demonstration."

A spectator now mounts the stage to make the required examination, the performer greeting him with, "How are you?" at the same time extending the model hand, the result being that the spectator shakes hands with the model. This produces much laughter. He is next asked to take up and examine the sheet of glass and when looking through it the performer remarks, "There's a beautiful picture." Glass and Hand arranged on the chairs, the spectator assisting, thus proving to the audience that the hand is quite isolated. Spectator is next seated to front of stage and the performer explains how the hand will answer questions. To avoid any mis-understanding on this point he arranges, on a small easel, a card bearing the words "Once for 'Yes,'", &c. He then asks if anyone would like to ask the Hand a question. Presuming someone would like to do so, (no one made the request) he goes down amongst the audience and continues, "I beg your pardon, sir? Oh! the gentleman would like the Hand to tell him if he is going to get married." One rap, "Yes." "Yes you are going to get married, sir." "The gentleman would like to know what kind of a wife he will have; will she have black hair?" Two raps for "No." "Will she have brown hair?" Two raps for "No." "Will she have red hair?" One rap for "Yes." "You are going to have a red-haired wife, sir." The gentleman would like to know how many children he will have." The hand raps eleven times and the audience commence to laugh, then twice in quick succession which the performer interprets as meaning twins—screams.

A gentleman now actually requests the hand to tell him how many cigarettes are in his case. The performer says he must first know himself so that he may communicate the number to the Hand, but the gentleman objects to this. After some demur and apparently with some reluctance, the performer undertakes to try the experiment. The hand raps out Four which number proves to be correct. This invariably produces considerable applause although it necessitates a confederate.

Another party wanted to know who would win the football match. The performer thereupon interrogated the Hand, "Will Chelsea win?" Two raps for "No." "Will Fulham win?" One for "Yes."

Fulham proved to be the favourites in the district. And in like manner other topics of the day may be introduced and much amusement obtained by the introduction of the Old Talking Hand.

In conclusion the spectator, on the stage, is requested to once more examine everything.

The spectator and the performer then leave the stage, the performer having announced that the Hand will disappear from the sheet of glass. Attendant walks on and carries off the Hand. Laughter.

Eggs, Eggs, Eggs from Nowhere.—"A bushel of eggs produced from space." Well, that's what the bill announced. Performer requests the assistance of someone from the audience and a comedian in grotesque attire rushes on stage (confederate.) Usual cross talk between the two. Flat wicker basket, about 18 by 12 by 6 inches, next introduced and shown empty by the performer. The basket is held edgewise in front of body and both top and bottom are hinged to the now lower side to form lids. Rear lid on which is the "load" is let down first, then the front lid, so that now a clear view is obtained right through the basket. Front lid closed then rear lid after which the basket is placed on an undraped table with a very thin top. Opened and a number of heterogeneous articles removed and handed to the comedian who gets as much fun out of them as possible, followed by the eggs one at a time—*eighteen*. As the eggs are produced they are placed on the comedians' arms folded in front of his body; He occasionally drops an egg, creating much amusement. Finally, the performer feigning annoyance, gives him a push, when he drops the lot. (I was glad this was nearly the last item on the programme.) Performer to comedian, "You have properly spoiled this trick—do you know these eggs cost money?" Comedian, "Oh, well, it will all be refunded—my card." Performer, reading, "What's this?" "The contents of the blue packet to be mixed first—" Attendant comes on and removes the comedian.

The Coronation Congress of Colours.—Introducing a large "drum head" tube measuring about 12 by 5 inches. A full explanation of the smaller apparatus will be found. In *MAGIC* for April, 1909. In the present instance the performer introduced a novel method of loading the fake into the drum. Having closed the ends of the tube with the papers and rings in the usual manner he sets it down on one end on the table. Then, under pretence of moving the table forward, he forced the load up into the tube from underneath, through a hole in the table top. The tube was then given to be held by one of his assistants and the following production of flags took place.

"All conjurers produce the Union Jack so I shall produce a very large one. Breaks paper on top end of tube and takes out a *tiny* Union Jack—laughter—followed by a very large Union Jack which he was pleased to designate "The Onion Jack."

Swiss Flag: "Where the condemned milk comes from."

China: "Where the plates come from. Some people call it earthenware, but where-on-earth the difference comes in I don't know."

Holland: "Celebrated for its Amsterdam, Rotterdam and other bad language."

Japan: "Japan or Shepherd's Bush."

Spain: "Where the onions come from."

Blue Ensign: "Hammersmith (or other place) by night."

White Ensign: "The same place in the day time."

Germany: "The land of mystery."

String of Spring Sausages. Throws these on the floor, when assistant rushes on, shoots and peppers them and then sweeps them up.

Flag Bearing Pawnbrokers' sign: "The Wizards early morning walk."

Ireland: "A small island entirely surrounded by water and red tape. Celebrated for its American dollars."

France: "Celebrated for its Capers—all kinds of capers."

Royal Standard: "The Zoological Gardens—feeding time."

Black Flag: "Blackpool by night."

White Flag: "The Isle of Wight."

Red Flag: "Emblematical of the Boy Sprouts."

America: "Stars and Strips—Strops—I mean Stripes."

Large Irish Flag: "Islington Green—notice the Angel."

Table Transformation: "Having no further use for this table I will transform it. Now! Watch!!" Here the table is instantly changed by a mechanical device into a beautiful trophy of flags much larger than the table. The trophy is supported by the stand which previously held the table. The table thus transformed is the one used throughout the entertainment; it is now carried off by an attendant. The performer also retires.

Encore trick done in front of drop scene while the stage is prepared for the closing illusion.

The Magic Bricks.—"The Magic Blokes—Blocks—I mean Bricks." The performer did not say that. But joking aside, I must, to economise space, refer the reader to the full explanation of this trick which appeared in *MAGIC* for July, 1907."

Illusion "The Entranced Bride or Hypnotising a Wife."—Lady introduced, hypnotised and placed, in a recumbent form, on a low stand. Lady changed for collapsible wire shape under cover of sheet in which she is supposed to be wrapped. Covered shape now rises slowly from stand to a height of about four feet from same, when a hoop is passed back and forth over the supposed body. Performer then grasps the "body" in his arms when it is seen to vanish, nothing, but the sheet remaining which he crumples up and throws aside.

The hoop, over the supporting cord from the start, was necessarily brought on and thrown off at the wings.

N.B.—My readers will be interested to know that not all magicians take umbrage at my Explanatory Programmes—that there are some (to my knowledge many) open-minded men in the business. Eminent performers like Chung Ling Soo, Amasis, and others of that type, have already given me "carte blanche," and Mr. Brozen, with whom I had a prolonged chat on the evening in question, afterwards wrote to me offering to travel to my place and assist me by filling in any details of his Show that might be lacking in my report, so that I might be able to offer full explanations.

Needless to say, I accepted the invitation, and that Mr. Brozen fulfilled his undertaking.

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.

131.—How to prepare a "stripper" (besaute) pack of cards with which to work as follows:—To admit of the pack being placed in the hands of the audience with a request to remove several cards and take careful note of the same, then to replace them in the pack, turning them about in any manner desired, and having done this to hand the pack back to the performer who will immediately draw out the chosen cards.—L. S.

132.—Any pack of cards are handed to the audience to be freely shuffled. The performer then drops the cards into a borrowed hat which he shakes about in all directions, from side to side and up and down, thus demonstrating that the cards are well mixed. Several persons may now remove a card from the hat and, while the performer's back is turned, he will name the cards so removed. No confederates or reflectors employed, neither does the performer get even a glimpse at any card.—L. S.

133.—A pencil, envelope and a slip of paper, all of the most ordinary description, are handed to any person with a request that he write any question on the slip, seal it up in the envelope, and place the latter in his pocket. Yet the performer is perfectly cognisant of what is written. Done anywhere without the aid of a confederate, pad, table or apparatus or any kind.—L. S.

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.

119.—I herewith find pleasure in sending you the correct explanation of this query, as follows:—An envelope, handed to any person in the audience at the outset, contains a slip of paper, bearing the number 35. This is kept in the person's pocket until the close of the trick; or the number 35 could be arranged on the inside of a trick slate, or elsewhere for production in due course.

The performer now goes amongst the audience with a slip of paper which he hands to someone with a request to place any single figure on same. This done he gives the paper to a second person to place another figure under the first, and so on to as many persons in succession as necessary. As each figure is written he secretly adds all together until the total reaches 26 or over; when this is the case he stops calling for more figures and, retaining the paper, remarks, "That will do, thank you, but I would like to place this gentleman's initials on the paper for the purpose of identification." The initials are given and written on the paper by the performer, who at the same time takes the opportunity thus afforded of placing another figure, to make the sum total 35, at the foot of those already written. This done, the paper may be handed to any person to add up the sum, for the simple reason that the trick cannot now fail.

Of course no one ever thinks of checking the number of figures on the paper with the number of persons who wrote them.—P. V. K.

121.—All three blocks are solid—in all respects what they appear to be. The cover, however, has a hole in the centre of its rear side large enough for the centre block to pass through easily. This

hole, when cover is shown, is hidden by a loose slab which, after the examination, is left on the table when cover is again picked up to be placed over the pile of blocks. The now upper side of the slab is covered with the same material as the table top, rendering it invisible.

To get the centre block under the hat the cover, containing the three blocks, is laid down flat on its side with the hole (its open bottom end pointing towards the audience) and just in front of the hat. The cover is then raised, leaving the centre block lying on the table and over which the hat is quickly placed. The cover containing the two blocks (the upper one kept in its original position for the time being by pressure from the outside) is now raised and placed on the top of the hat. The pressure on sides of cover at top is then relaxed, allowing the upper block to fall with a bang on to the lower one; cover forthwith raised revealing only two blocks, the third one being eventually found under the hat as required.—EDITOR.

Queries 6, 12, 34, 35, 45, 46, 47, 54, 60, 61, 64, 65, 97, 107, 111, 113, 114, 115 and 122-130 remain unanswered. To make this column a success our readers are particularly desired to look up back numbers, and to offer solutions (if workable, need not necessarily be "correct") for the benefit of one another.

To the Editor of "MAGIC."

"Rosemount," Monkham Drive,
Woodford Green, Essex.

March 17th, 1911.

DEAR SIR,—I should be glad if you would kindly allow me to acknowledge through the columns of "MAGIC" the overwhelming expressions of sympathy and condolence received by wire and letter from professional and amateur magicians all over the country on the occasion of the passing away of my beloved wife. The spontaneity, as well as the number, of such messages has affected me very deeply, and I should like to avail myself of your assistance in generally recording my gratitude and appreciation of the kindly thought which prompted their sending.

Especially would I thank the President, Officers and Members of the "Magic Circle" for the very beautiful wreath placed upon the grave on their behalf.

With many thanks in anticipation of your courtesy, yours very truly,

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(Concluded from Page 47.)

- Whiteley, Harry.—Miracles of Modern Magic; containing a series of magical effects never before published; also a minute and detailed explanation of the great Magic Kettle Act, every experiment genuinely performed without liquid air. Manchester. N.D. Paper pamphlet, 40pp.
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- Die Naturliche Magie aus allerhand belustigend und nuetzlichen Kunststuecken bestehend. Berlin, 1780-1795. 9 Bde. Mit 93 Kupfertafeln. 8vo.
- Sehr Selten in dieser Folge. Ungemein reichhaltige und sehr geschaezte Sammlung von elektrischen, magnetischen, optischen, chemischen, mechanischen, artistischen, oekonomischen, naturwissenschafftlichen und Karten-Kunststuecken sowie Spielen.
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- A very rare Dutch work of considerable importance, a reproduction of the title page will be found at page 13 of Houdini's "Unmasking of Robert Houdin."
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- The last issue (Vol. 5, No. 60) is dated August, 1910. The title was then changed to that of "The Magic Wand" for reasons best known to the publishers.
- Wizard's Handbook of Magic. N. D. 8pp.
- Wonderful Magical Tricks; or Hocus Pocus. Printed on Old London Bridge nearly 200 years ago, with the curious woodcuts. London, 1873. Pamphlet 8pp. Illustrated.
- Evidently a recent print, copied, together with the date, from the Original Hocus Pocus.
- Wood, J. G.—Boy's Modern Playmate. Particulars wanted.

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- Woolston, D.D., The Rev. C. H.—Seeing Truth. Object Lessons with Magical and Mechanical Effects. Further particulars and copy wanted.
- World, The Magical.—A Weekly Review of International Magic and Kindred Arts. Manchester. First issue dated Wednesday, November 2nd, 1910. Edited by Max Sterling.
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- Wrinkles; A Few Suggestions and Innovations. by S. Willson Bailey and Harold A. Osborne. Cambridgeport, Mass., 1910. Paper, large 8vo. 62pp.
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- Wyatt, Clayton and Elmer Whipple.—Modern Magical Marvels. U.S.A. Pamphlet. 36pp. Further particulars and copy wanted.
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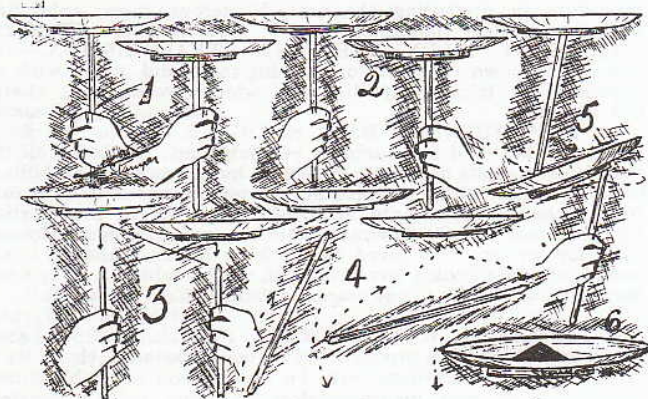
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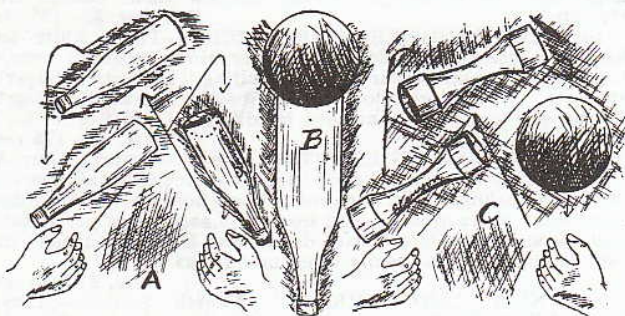


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