



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

Vol. XII. NO. 7. Entered at Stationers' Hall.

APRIL, 1912.

Annual Subscription, by post, 5s. 6d. (\$1.50).  
Single Copy, by post . . . 6d. (15 cents).



## ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

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

### THE CUPS AND BALLS.

(Continued from page 43.)

The February issue of *MAGIC* dealt with the History and Utility of Cup and Ball Conjuring, extent of time of performance, description of properties and their advantageous disposal for the performance under varying circumstances, necessity of personal address—misdirection, general effect, &c., concluding by enumerating the chief sleights (ten) to be acquired by the student, and nine of which were fully explained in our last issue.

10.—*To Pass One Cup Through Another.*—This illusion depends to a large extent upon the fact that the cups, being so much alike, cannot be distinguished the one from the other. A cup is held by the rim, mouth upwards, between the thumb and second finger of the left hand. The right hand holds another cup directly over and a few inches above the one in the left hand. The upper cup is then dropped into the lower one, the concussion knocking away the latter and leaving the upper one in its place. The effect of this is that one cup is passed completely through the other. The lower cup may be let fall on the ground or table, but a better effect (my own) is obtained by catching it in the right hand in position for dropping *the one in the left hand* through it again, and repeating the movement, using either hand alternately, a number of times.

*Introductory Address.*—This is particularly necessary in connection with Cup and Ball Conjuring, and for several reasons: to produce merriment and thus put the audience on good terms with the performer from the start, and to provide the necessary mis-direction for secretly bringing the first ball into play, *i.e.*, palming it in readi-

ness for the production from the wand as already described (Sleight 3.) A burlesque or pseudo-scientific description of the cups, balls, wand, etc., is usually chosen as the basis of such address, and there can be no better guide than the one quoted by Robert Houdin in "The Secrets of Conjuring and Magic." The following is a paraphrase of this address, given by Professor Hoffmann in "Modern Magic," pp. 278-279. The former work devotes 28 pages and the latter 22 pages to Cup and Ball Conjuring—undoubtedly the two best books on the subject; a complete bibliography will be given at the close of these articles.

"Ladies and Gentlemen,—In an age so enlightened as our own, it is really surprising to see how many popular fallacies spring up from day to day, and are accepted by the public mind as unchangeable laws of nature. Amongst these there is one which I propose to point out to you, and which I flatter myself I shall very easily dispose of. Many people have asserted, and amongst others the celebrated Erasmus of Rotterdam, that a material object can only be in one place at one time. Now, I maintain, on the contrary, that any object may be in several places at the same moment, and that it is equally possible it may be nowhere at all.

"I must beg you to observe, in the first place, that I have nothing in my hands—except my fingers; and that between my fingers there is nothing save a few atoms of the mysterious fluid which we call the atmosphere, and through which our jolly old earth spins so merrily along. But we must leave the commonplace regions of astronomy and return to the mysteries of hermetic science.

"I have before me, as you will have noticed, three little cups or goblets. The metal of which these are composed is an amalgam of costly minerals, unknown even to the most profound philosophers. This mysterious composition, which resembles silver in its solidity, its colour and the clearness of its ring, has over silver this great advantage, that it will at pleasure become as impalpable as air, so that solid bodies pass through these goblets as easily as they would through empty space. I will give you a curious illustration of this by making one goblet pass through another." (Here the performer will execute

Sleight 10, already described. He will then continue, (taking up the wand in the left hand and secretly palming a ball in the right hand.) "This little wand, you are possibly aware, ladies and gentlemen, goes by the name of Jacob's Rod. Why it is so called I really don't know; I only know that this simple looking wand has the faculty of producing various articles at pleasure. For instance, I require for the purpose of my experiment a little ball. My wand at once supplies me." (Ball produced from the wand (Sleight 3) and laid on the table.)

*Variation.*—Formerly I never used anything but cups made of solid gold. Later, however, it became necessary for me to try silver; even that was not entirely satisfactory, and now I never use anything but the metal the alchemists attributed to Jupiter and Mars, in other words common tin, as I find this saves me quite a lot of trouble and, incidentally, other people as well.

Having delivered the whole or part of the above, or some similar oration, the performer will proceed to exhibit a series of mysterious appearances and disappearances of the balls from beneath the cups. Each effect is known as a "Pass," and the arrangement is usually in accordance with his own taste; the following may serve as a guide, and from which a selection may be made to occupy, say ten minutes; a protracted performance will only tend to weary an audience and, very possibly, by too constant repetition, lead to an exposure of the methods employed.

The position of the cups on the table, it will be remembered, reading from the performer's left, is indicated by the letters

A.                      B.                      C.

#### PASSES WITH ONE BALL (NO DUPLICATE).

*Pass 1.*—*To Place a Ball under each Cup and to Remove all without Lifting the Cups.*—A detailed explanation of this pass will be given for the purpose of familiarising the reader with the various feints and subtleties employed in the art. To economise space the following passes will then be explained more or less in the vernacular.

The performer continues: "You will kindly notice that I have nothing in my hands and that there is nothing under either of the cups." (Lifts and replaces each cup in turn, then takes up the ball.) "I shall place this ball under one of the cups." (Seems to place it in the left hand, really palming it in the right which forthwith lifts "C" while the left hand simulates the action of placing the ball under it. Sleight 6.) "I now take another ball from my wand (the same ball, of course) and place it under the middle cup." This is actually done this time, the performer duplicating the actions employed when apparently placing the ball under the first cup. He continues: "I take still another ball from the wand—I beg your pardon. No! I certainly have nothing concealed in my hands" (shows hands, fingers apart.) "I think I also heard someone assert that I only pretended to place the balls under the cups—that's really very unkind." Raises the middle cup and picks up the ball at the finger tips of the right hand, holding it up *that all may see it*. He then, immediately, seems to replace the ball under the cup, but merely simulates the action (Sleight 6, II.), the ball remaining palmed in the right hand. He continues: "We have now a ball under each of these two cups—we want just one more. I take that also from my wand (produces the one from palm) and place it under the third cup." This is actually done.

"We have now a ball under each of the three cups, the next thing is to remove them. A would-be 'wit' once remarked, 'nothing in that, just lift up the cups and take up the balls.' Suiting the action to the word, the performer lifts "A" and picks up the ball, then when seeming to replace it, palms it as before, and continues, "A very good solution but not magical. The balls must be removed without raising the cups—like this." Passing the right hand over "C," the ball being palmed by the second method (in the palm proper) that the fingers may be spread wide apart, he lowers the ball on to the top of the cup, then, raising the hand, picks it up by the finger tips, the effect being that it is actually pulled through the cup. "Having no further use for this ball I return it to the wand." Does so (Sleight 4.) "I remove the second ball in the same manner (movement repeated at "B") and return it also to the wand. There is no necessity for me to handle the cups, I will merely touch this third one with my wand and the ball will instantly appear on the end of it." The ball supposed to be on the end of the wand is, of course, invisible, but is nevertheless removed thence by the right hand, the palmed ball being dropped to the finger tips at the right moment. "I shall pass this also into the wand to join its companions. No! I am forgetting, we shall want it for the next experiment, so will leave it here on the table."

*Pass 2.*—*To Vanish a Ball and Find it under either of the Three Cups chosen by the Audience.*—The cup duly chosen, take up the ball and seem to place it in the left hand, really palming it in the right hand which forthwith picks up and replaces each cup in turn and in rapid succession, presumably to show *nothing there*, of course leaving the ball under the one chosen (Sleight 5.) It then becomes an easy matter to vanish the ball from the left hand and find it under the chosen cup.

N.B.—The above is effective for the reason that the action of the right hand, in the supposed transference of the ball to the left, is a perfectly natural one; *it would be made in the ordinary way to leave the right hand free to pick up the cups as described*. This little subtlety is my own, and goes to show that almost any conceivable effect may be produced with a little thought.

*Pass 3.*—*To Pass a Ball from C to B, thence to A.*—Ball is apparently transferred from the right to the left hand; it is really palmed in the right hand, which then raises "C" while the left hand simulates the action of placing the ball under it. "A" and "B" are then lifted, one in either hand, accompanied with the remark, "There is nothing under either of these two cups"; when replacing them on the table the ball is secretly introduced under "B." Ball is now commanded to pass from "C" to "B." Right hand raises "B" while the left hand picks up and shows the ball which is then, apparently, replaced under the same cup (palmed in left hand.) The two end cups are now raised, one in either hand, *attention being called to the fact that the ball has disappeared from under "C."* This takes the attention away from "A" under which the ball is then secretly dropped when replacing the cups on the table. The passage of the ball from "B" to "A" is then a matter of simplicity;

N.B.—Palming the ball in the left hand, in connection with the above pass, is my own arrangement for avoiding repetition of movement, securing freedom of action, and increasing the mis-direction at a point. But where the performer is not sure of palming the ball *in the left hand*, he may, of course, pick up the centre cup *with the left*

hand and palm the ball in the right hand. The difference will be observed in practice.

The following seven passes, Nos. 4 to 10, are culled from the "English Encyclopedia," 1802, a copy of which I have in my possession. The one is practically a repetition of the other, so far as the actual working is concerned, but I include them all for the sake of completeness and to give the reader an idea of the numerous effects that may be obtained with a little thought.

Pass 4.—To Place a Ball under each Cup and draw it out again without Raising the Cup.—Ball is palmed in the right hand in the act of seeming to place it in the left hand which forthwith (apparently) places it under "C." Right hand is now passed over "C," fingers wide apart (ball having been shifted to palm proper), lowered to leave the ball on the top of the cup, then raised and ball taken from the cup at the finger tips. Cup raised and shown empty. This is repeated at "B," then at "C."

N.B.—I do not recommend the constant repetition of the same movements as given in the above Pass.

Pass 5.—To Place a Ball under "B" which is then covered with "C" and Ball drawn through both Cups.—Ball apparently placed under "B," really palmed in right hand, which then raises "C," and places it over "B." The ball is then, supposedly, drawn out through both cups—all as explained in Pass No. 4, above.

Pass 6.—To Extract a Ball through Three Cups.—Exactly similar to Pass 5 above, the ball being supposedly drawn through the three cups stacked one on top of the other.

Pass 7.—To Place a Ball under "B" which is then covered with "A" and "C" and to find it on top of "B."—Ball presumably placed in left hand (palmed in right) which forthwith (apparently) places it under "B." The two end cups are then raised, one in either hand, "C" being dropped over "B" and the ball secretly inserted between the two (Sleight 5, II.); "A" is then placed on the top. Ball discovered on the top of "B" and the latter raised and found empty.

Pass 8.—To Place a Ball under "B," which is then covered with "A" and "C," then to mysteriously remove the Ball and so Pass it between the Upper and Middle Cups.—Procedure the same as in Pass 7 up to the time the ball is secretly inserted between the middle and upper cups. Right hand then makes a pass over the whole and pretends to remove the ball (it cannot, of course, be shown) then makes a throwing movement in the direction of the cups, after which the upper one is raised and the ball discovered—"B" lifted and found empty.

Pass 9.—To Pass the Ball upwards through the Table and find it between the Upper and Middle Cups.—Ball palmed in the right hand in the act of seeming to place it in the left. Cups stacked with the right hand, ball being secretly inserted between the two uppermost ones. Left hand then seems to pass the ball upwards through the table and the two cups—it is finally discovered as stated.

Pass 10.—To Place a Ball under "A," then to take it out again and pass it between "B" and "C."—Right hand palms the ball in the act of seeming to place it in the left hand, which then simulates the action of placing it under "A." The performer remarks, "Kindly notice there is nothing under either of these two cups," placing "C" over "A" and secretly inserting the ball between the two. Left hand raises "A" and the right hand seems to pick up the ball (it cannot of course, be shown.) A throwing movement is then made in the direction of the other two cups—upper one removed and the ball discovered.

(To be Continued).

## MAGIC.

PUBLISHED ON THE FIRST OF EVERY MONTH.

Single Copies of any Volume, each 6d., post free 6½d.  
ANNUAL SUBSCRIPTION—12 Months by Post 5/6 (\$1.50.)

ELLIS STANYON.—Editor and Publisher.

Office: 76, Solent Road, West Hampstead, London, N.W.

Telegrams:—"Conjuring, London." ABC Code, 5th Edition.

Telephone: P.O. 1876 Hampstead.

EDITORIAL.—I am glad to be able to call the attention of my readers to the fact that I have, in March issue, completed the first part of my "Dictionary of Magical Effects," i.e., the sections devoted to Tricks with Billiard Balls; these are as follows:—

- 1.—SLEIGHT OF HAND PROCESSES. All known methods (seven) of palming, including clever "Change Over" movements in conjunction with the wrist palm. Eleven illustrations. Issue for June, 1911.
- 2.—MAGICAL PRODUCTIONS. Fourteen methods of producing a ball in a magical manner. With thirteen illustrations. Issue for June, 1911.
- 3.—MAGICAL DISAPPEARANCES. Twenty methods, with variations, for causing the disappearance of a ball from the hands. With ten illustrations. Issue for July, 1911.
- 4.—SPECIAL SLEIGHTS. Thirty-two pretty and mysterious movements with a single ball, with many variations and seventeen illustrations. Issues for July and August, 1911.
- 5.—SLEIGHTS WITH LOOPED BALL. Nine methods of using a ball provided with a loop for suspending it on the hand; with numerous variations and twelve illustrations. Issues for August and September, 1911.
- 6.—COLOUR CHANGING EFFECTS. Twenty-nine methods of changing the colour of a ball, with numerous variations and suggestions. Issues for September and October, 1911.
- 7.—MULTIPLYING AND VANISHING BALLS. Five methods, with numerous variations and suggestions. Issue for October, 1911.
- 8.—MULTIPLYING BALLS AT FINGER TIPS. All known methods and tricks in connection with the movement (in all twenty-five), with numerous variations and suggestions. Illustrated. Issues for October and November, 1911.
- 9.—TRICKS WITH THE HALF SHELL. Fourteen pretty effects with the Half Shell, with variations. Illustrated. Issue for November, 1911.
- 10.—SPECIAL BALLS. Seventeen tricks with special balls. Illustrated. Issue for December, 1911.
- 11.—SIMPLE TRICKS, THREAD MAGIC, &c. Twelve simple tricks with balls not necessitating sleight of hand. Issue for December, 1911.
- 12.—COMBINATION TRICKS. Twenty-three of the most effective tricks where a ball is employed in conjunction with other objects in everyday use. With numerous variations and suggestions. Issues for January and February, 1912.
- 13.—BALL TRICKS WITH APPARATUS. Thirty-two spectacular tricks with balls in conjunction with apparatus with numerous variations and suggestions. Illustrated. Issues for February and March, 1912.

In all 239 tricks, illustrated with 73 original drawings, with suggestions for producing almost as many different effects by a slight variation of the methods employed; representing, practically the only complete treatise on tricks with billiard balls. As originally recommended to my readers, I have the above 13 Sections arranged on loose leaves in the familiar spring back cover, whereby any later idea may be conveniently added, in numerical order, to the section effected.

While compiling the above sections, I have striven not to omit anything, and now find there is little of importance to offer as an Appendix, without repeating, in principle, what I have already written. For instance, in the well-known tricks where Eggs are rolled out of a handkerchief into a hat, or produced from a lighted candle, Balls may equally well be employed. Yet, strange to say, I have never met with the variation—have heard of *Water* on the Brain, but never *Eggs*.

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

BY ELLIS STANYON.

### BALLS. CANNON.

#### SECTION XIV.

##### PRODUCTIONS, MAGICAL.

*Ten Methods Explained in MAGIC for March, 1912, q.v.*

#### SECTION XV.

##### DISAPPEARANCES, MAGICAL.

1.—**From Paper Bag.**—Cannon ball openly placed in paper bag, which is then hung upon a brass support. Bag shattered by pistol—ball has disappeared. Solid cannon ball changed for toy balloon of like appearance, which, of course, dissolves with the bag.

The "change" may be made as follows:—Solid ball accidentally (?) rolls off table, and in the act of picking it up, with the right hand, left hand is casually placed on toy balloon resting on table *servante*. In the act of raising the fallen ball, the right hand comes near the left, and the "change" is made, the solid ball being left on the *servante*.

2.—**On to Table Servante.**—Standing at one end of the table, the right hand over the *servante* and the left hand over the table, the performer takes the ball in the right hand and tosses it in the air several times. In connection with the last upward movement, the ball is left on the *servante*.

This method is equally suitable for a rabbit, and the illusion will be aided if the left hand fire a pistol at the object at the moment when it is supposed to vanish into the air—method employed by Carl Hertz (with rabbit) with great success.

3.—**From Under Hat.**—Rabbit trap worked by a pull on a cord leading off to an assistant at the "wings"; or the performer may pull the cord himself—hand or pedal arrangement.

4.—**Cannon Ball Globe.**—See No. 2 in the following section.

5.—**Apparatus, Various.**—From the "Drawer" Box, or other apparatus sufficiently commodious.

*The several methods following Nos. 6 to 11, are suitable for causing the disappearance of balls, smaller than Cannon Balls, but too large to be vanished by sleight of hand; or as a means of varying the latter procedure.*

6.—**Roll From Table on to Servante.**—In the act of seeming to pick up the ball, using one or both hands according to its size, it is made to roll off the table (under cover of the hands) on to the *servante*.

7.—**Roll Round and Round on to Servante.**—The hand is placed on the ball, which is then rolled round and round in circles, being brought gradually nearer and nearer the rear edge of table, and finally let fall on to *servante* at the precise moment when it is apparently raised by the hand. It is impossible to judge, from the front, how near the hand be brought to the rear edge of table.

8.—**Throwing One Into Another.**—Standing behind or at one end of table, the right hand tosses a ball in the air several times in the direction of another held as high as possible in the left hand. In connection with the last throw, the one in the right hand is left on the *servante*, the effect being that it has passed into the ball held in the left hand.

N.B.—A padded box on the *servante* will assist these operations.

9.—**Ball or Orange Trap.**—In the act of apparently picking up the ball (from the table) between the two hands, the left hand (under cover of the right or *vice versa*) works the trap and away goes the ball.

10.—**Mechanical Cover to Pick Up or Replace any Article.**—A metal cover, having a sort of spoon-shaped scoop inside, actuated by pressure of the thumb on a stud protruding from its side. Blackened inside for obvious reasons. May also be used for a Production.

11.—**Changing Cover.**—A metal cover, one-half of the opening of which is closed by a metal plate. By turning the knob, forming

the handle of the cover, the metal plate is moved over to the opposite side, picking up the ball or other objects over which it is placed. It follows that the apparatus may be employed to change one object for another.

#### SECTION XVI.

### COMBINATION AND APPARATUS TRICKS, CANNON BALL.

1.—**Rouge et Noir.**—Red and black cannon balls, wrapped in separate pieces of newspaper and placed in separate silk hats, change places. The paper in which the *black* ball is wrapped is double, having a lining of *red* paper. The packages are purposely mixed when, as if to reassure himself, the performer tears open *the one* exposing the red paper, which all suppose to be the ball of that colour—and the trick is done. For four clever methods of working this trick with Billiard Balls, see Section XI., No. 8.

2.—**Cannon Ball Globe.**—A cannon ball, about five inches in diameter, placed in a nickel-plated globe just large enough to receive it and mounted on a nickel-plated pedestal, disappears at command, and in its place is found a live rabbit; or the globe may be found filled to overflowing with a variety of articles, all in accordance with the taste of the performer or as the particular combination demands—a quantity of tiny indiarubber balls or other toys for distribution, objects vanished in connection with previous tricks, flowers, handkerchiefs, &c., &c. (Stanyon's Catalogue No. 77.)

The ball placed in the globe is hollow, being composed of two half shells, fitting closely together like box and lid, but separable at pleasure. Each shell is further provided with a small hole in its centre. This ball completely fills the globe, the upper and lower parts of which are furnished with spring catches in the form of cloven arrowheads, which, pressed together, pass through the holes in the ball, but refuse to come out without assistance from the inside. The result is that, when the globe is opened, the ball is pulled asunder, one-half remaining hidden in the lower, and the other in the upper half. A solid ball, duplicate of the trick one, completes the apparatus.

The following will show what a number of excellent effects, including combinations, are possible with this very elegant and imposing piece of apparatus:—Solid ball produced from hat, followed by rabbit, then by the hollow ball loaded with a duplicate rabbit. Or a second solid ball may be produced and let fall out of hat, so that it will roll off behind the "wing," to be brought on again immediately by an attendant—not the same ball, but the trick one containing the rabbit. Should the ball fail to roll behind the scenes as desired, the attendant would come forward and carry it away, only to be peremptorily called back by the performer, and reprimanded for taking his things away—he would, however, and, of course, have changed it for the trick ball.

Meanwhile the performer will have loaded the *third* solid ball (from table *servante*) into the hat, and placed the latter crown down on the table. (See Section XIV., Nos. 1 to 4).

Trick ball put into globe.

Rabbit vanished in the act of seeming to wrap it in a large sheet of newspaper; dropped into chair or table *servante*, behind the paper, or into box top table in the act of passing it under the paper preparatory to wrapping it therein. Paper bundle smashed between the hands and rabbit has vanished; found in globe in place of ball while the latter is discovered in the hat. (See Par. 6 in No. 3 following.)

An additional effect may be obtained by borrowing a visiting card and vanishing the same by palming, then secretly dropping it into the globe in the act of removing the rabbit. The card is then discovered, *suggesting the equally genuine passage of the rabbit.*

*Plaisanterie.*—Carrying off the rabbit, held by the ears in the right hand, that side being towards the audience, the performer inserts the fingers of his left hand in his inside left breast pocket, securing a second rabbit by the ears. Then suddenly facing round, he brings up the rabbit in the left hand behind the one in the right hand, both still appearing as one, and exclaims, "What on earth's this!!!" Then, separating the hands, shows the two rabbits. He then remarks, "Yes! the trick is quite simple, providing you have two rabbits—*like these.*" The joke is that one rabbit is sandy, while the other is of a dusky hue.

N.B.—A detailed explanation of the Cannon Ball Globe, together with an excellent combination, with "patter" is given by Professor Hoffman in "More Magic," pp. 295-300, q.v.

3.—**Balls, Candlestick and Rabbit.**—Performer comes forward with a silk, also a bowler hat, and states, briefly, that he has the pleasure of showing a few conjuring tricks, and that a conjuring entertainment was never considered complete unless something

was done with hats. He thereupon steps into the auditorium and hands the hats (his own property) for examination. Meanwhile, standing with arms akimbo, fingers of left hand in the left inside breast pocket of coat, he secures a rabbit by the ears; at the same time he obtains the loan of a lady's fur boa and permission to "pinch off just a little piece." Receiving the boa in the right hand, he transfers it to the left hand and over the rabbit, drawn from the pocket under its cover. He then pinches off the little bit (the rabbit) and exhibits it wriggling in the right hand (a fur boa should be "planted" with a friend in case one is not to hand.)

Returning the boa, he takes the hats, and, placing the rabbit in the silk one, returns to stage, placing the bowler on a box top side table, and the rabbit on centre table. Under cover of stroking the rabbit and calling attention to the fact that it is alive, he holds the silk hat in a casual manner near front fringe of table, loading a "solid" nickel-plated cannon ball into it, as fully explained in Section XIV., No. 5. That this ball may not be too heavy for the purpose, it is cast hollow in aluminium, weighing about two pounds, and measuring six inches in diameter. Such a ball may be proved solid by being struck with a hammer, and may also be let fall on to a smooth block of wood (*a la* strong man) without suffering injury—this is done after it has been mysteriously discovered in the hat. The construction of the ball in aluminium is a tricky and troublesome job, often necessitating a number of castings before a perfect one is obtained, hence the price of the trick (Stanton's Catalogue, No. 76.)

Ball returned to silk hat, which is laid, *on its side, mouth away from the audience*, on the seat of a chair, over back of which a sheet of newspaper is hanging, covering rear part of seat and a duplicate hollow folding ball, containing a duplicate rabbit. The hat is placed on the chair with the left hand, the right hand at the same time picking up the newspaper, which is then spread on side table under bowler hat and under which the visible rabbit is now placed, *pro tem*. If the hollow ball should come into view over the top of the silk hat, when removing the paper from the chair, it is, of course, supposed to be the solid one rolling out of the hat.

Performer now picks up the silk hat and both balls (from the chair), hollow one with rabbit in the left hand and the hat (containing solid ball unknown to the spectators) in the right hand. Here, remarking to the effect that the hat being his own property, he is at liberty to do as he likes with it, forthwith hangs it on a lighted candle on side table on opposite side (his right) of stage. The ball in the hat, coming in contact with the top of candle, puts out the latter and forces it down into the candlestick, when the hat is left in the "correct" position; the ball is provided with the usual hole for the finger.

Toying for a few seconds with the hollow ball (supposed solid) he puts it in the bowler hat, which, as in the case of the silk hat is placed on chair, mouth away from the audience.

Rabbit is now vanished with the aid of newspaper and box top table, as follows:—Performer, standing behind the table, raises the rear edge of the newspaper in the left hand, and with it the lid of the "box," at the same time, taking the rabbit in the right hand, he places it (apparently) under the paper; in reality it is thrown into the "box," the lid of which is then let fall, and the left hand forms the paper into a bundle round the empty right hand, which is then withdrawn. Bundle smashed between the hands—no rabbit. (See also Par. 6, in No. 2, above.)

Takes up bowler hat from chair, holding it tilted towards the body, so that the ball can no longer be seen; opens balls and takes rabbit out of hat, showing the latter empty. As before stated, this ball is composed of two half shells pivoted together (see Section XIV., No. 6), the inside of the innermost one being covered to match the lining of the hat, which should also be properly blocked to receive the ball. Rabbit removed with right hand, hat shown empty, and placed aside. Still holding rabbit in the right hand, lifts silk hat from candlestick, exposing the solid ball; puts the hat aside and drops ball on floor to prove still solid. The one rabbit is now multiplied into two, the second one being of a different colour, that the trick may be concluded with the little *paisanterie* described at the close of No. 2, above.

N.B.—Another form of box top table is one where the rearmost side forms the lid, this being hinged to the bottom with spring hinges or otherwise fitted with springs to keep it, normally, closed. The lid is propped open until such time as the rabbit is dropped into the box, when the prop is knocked away and the lid closes of its own accord.

4.—Cannon Ball and Glass Casket.—Ball vanished from paper bag (Section XV., No. 1), set on undraped (?) table. Rear side of glass casket, moveable, is held in position by elastics suitably arranged round the metal framework. When placing it in position on table, a ring on the end of thread "pull" is connected with a

hook on bottom of the moveable side, that the latter may be drawn down through slot in table top and into a metal frame fixed underneath table; when the pull is relaxed the elastics draw it back again into its normal position. Ball is thrown into the casket from tip-up wire *servante*, actuated by pull on a cord. The ball on the *servante* and the framework aforementioned, are hidden by a piece of black cloth hanging down from the under side of table and matching the background against which the latter is placed.

The vanish of the ball from the paper bag may be dispensed with, the ball appearing in the glass casket under cover of a flag momentarily waved in front of it.

N.B.—A detailed explanation, with illustrations, will be found in the *Sphinx* for December, 1906.

5.—Floating Cannon Ball.—Worked on the principle of the Aga Illusion—cranked bar—for my explanation of which see *Magic* for November, 1904. The ball, which is turned in light wood, is some six or seven inches in diameter; duly examined it is placed on the seat of a chair, *i.e.*, on an invisible metal ring attached to the bar in question, which is, in turn, connected with a lifting arrangement in the centre rail of chair back, made hollow for the purpose. Ball is caused to rise by the pull on a cord, descending by virtue of its own weight when the pull is relaxed; it cannot, of course, rise higher than the top of the chair back. A metal ring is passed above, below and completely over the ball, while the latter is suspended. A rabbit, placed on an oblong plush covered board, may be used in place of the ball.

N.B.—In the case of a ball, the cranked bar is not necessary, for the reason that a ring, large enough to pass over the ball, *the same size all ways*, will clear a straight bar upon being passed over the second time, as follows:—Placed on, say, at the left, the rear side of ring comes into contact with the bar. The front edge of ring is then carried forward round the ball, when it, of course, comes to rest at the rear and over the bar, when it may be removed in either direction, *i.e.*, when passing over the second time. The cranked bar is only necessary when it is required to pass a ring or hoop, of the smallest possible diameter, over the suspended body, and which of course, cannot apply in the case of a spherical object.

6.—Ball on Inclined Board.—Known as the Golliwog or Wolligog Ball. Placed on a board, one end of which rests on a chair and the other end on the floor, it rolls down or up, stopping in any position at command. A full explanation of the trick has already been given in *Magic* for October, 1906. May be made to answer questions, rolling down for "Yes," up for "No," and remaining stationary when in "Doubt." For the usual business see my explanation of the Talking Hand in *Magic* for April, 1911.

## BALLS (THE) CRYSTAL.

### SECTION XVII.

1.—The Decanter and the Crystal Balls.—One of the oldest and prettiest tricks; general effect as follows:—The mysterious production of crystal balls and their multiplication, increasing or reducing their size at pleasure and changing the colour of one from white to ruby by passing it through a narrow necked bottle or decanter containing red wine, the bottle afterwards being found to contain only water.

*First Method.*—The properties required are as follows:—An ordinary conjuring wand; two balls of clear glass and one of ruby coloured glass, all  $1\frac{1}{2}$  inches in diameter; a smaller ball of clear glass, about  $\frac{3}{4}$  inch in diameter; a clear glass bottle or decanter, half full of red wine, and having a "kick" in the bottom deep enough to conceal the large ruby ball.

*Arrangement of Properties.*—The wand is hidden in the left sleeve. The large clear glass balls are concealed, one in each *pochette*, the small one being with the larger one on the left hand side. The large ruby ball is under the bottle, placed near the edge of the table, that it may be readily lifted, the ball being supported by the little finger.

*Working.*—Throwing out his right arm, the performer remarks "Nothing on this side." This draws all attention in that direction while the left hand is lowered and the wand allowed to slide into it from the sleeve. Throwing out the left arm, he continues, "And nothing on this side," when the wand is seen in the left hand, and he exclaims, "Curious, but this is just what I want." Taps table with wand, saying, "Nothing here" (right hand gets ball from *pochette*), "but here" (taps closed right hand), "is a beautiful crystal ball"; the ball is squeezed up out of the hand, appearing on the top of the fist. Wand placed on table and ball tossed in the air several times, left hand securing the other large ball. Visible ball placed at the finger tips of the left hand, when a

pretence is made of cutting it in half by striking it with the right hand—both then shown lying on the palm of the left hand.

Both balls placed on table and one discovered to be "just a little larger than the other" (pretence only). Left hand, having secured the small ball from the *pochette*, pretends to pinch a little bit off the larger one, the small one being shown. One ball is still said to be a little larger than the other—too little having been pinched off, so the small ball is passed into the other to equalise both; the supposed smaller ball held on the left hand and the small one apparently rubbed into it, really let fall behind it, and palmed in the left hand, which forthwith replaces the larger ball on the table, disposing of the small one at the earliest opportunity.

*Passing One Ball into the Other.*—Standing behind the table, having padded box on the *servante*, the left hand holds one of the balls as high as possible, while the right hand pretends to throw the other into it; the one is left on the *servante* in connection with the last upward throw, as already described in Section XV., No. 8. Rubbed between the hands "to polish off the corners," then replaced on table. The same effect may be obtained by placing both balls on the palm of the right hand and pretending to rub them together with the left—as the left hand approaches the right the one ball is allowed to fall into the sleeve, from which it is recovered by lowering the arm as the right hand places the remaining ball on the table.

*Colouring the Ball Red.*—Cork removed from bottle and vanished by sleight of hand. Remark, "To stain the ball red, I must pass it through the narrow neck of the bottle, rather difficult, but the only other way is to break the bottle." Taps it with the ball in the act of picking it up in the left hand, and thereby counteracting the effect of the concealed red ball "talking," and thus betraying its presence. Places the crystal ball on the top of the bottle, preparatory to giving it a mighty blow to pass it inside; it is accidentally (?) allowed to fall off into the right hand, held just over the *servante* (table or vest) into which it is slyly dropped, the hand being closed and raised as if containing it. Ball squeezed to make it small enough to pass through the neck of bottle, which is now, apparently, done, the hand being then shown empty. Bottle shaken, the ruby ball rattling in "kick," to prove the ball is actually inside.

*Removing Ball From Bottle.*—Neck of bottle struck several times, apparently with some force, with the right hand, which is then lowered, catching the ruby ball released by the left hand, the effect being that the ball is forced out of the bottle by compression of the air.

*Second Method.*—In this case the balls employed are five in number, two large, one of each colour, two small, one of each colour, and one of an intermediate size, coloured one-half red and the other half white; these are disposed as follows:—The two white ones in the left hand *pochette*, and the three others on the opposite side. An ordinary opaque wine bottle, three parts filled with water, is used in this instance; it is provided with a tin tube, three inches long, filled with wine and fitting closely inside the neck. The "kick" of the bottle is then filled with a resinous cement, in the centre of which is drilled a hole deep enough to conceal the large ruby ball without rattling.

White ball produced from wand and both objects placed on table, the right hand meanwhile palming the large red ball. Take up bottle, secretly placing it over the ball in the right hand, then fill a wineglass with wine (from the tube in neck of bottle) and pass it to the company; tube secretly removed from bottle when returning to place the latter on table. White ball picked up in left hand, right hand apparently takes it (tourniquet, left hand dropping it on to *servante*), and, having squeezed it small enough, passes it into the bottle as before. The method already explained is again employed for the purpose of extracting the ball.

To prove that the ball actually passes through the bottle, the performer states that, in doing so, it absorbs the whole of the virtue from the wine, in support of which statement he takes another glass and fills it with the clear fluid from the bottle.

Meanwhile the large white ball is again palmed and produced from the wand. White and red compared, the latter is found to be the largest, whereupon a small portion is pinched off it (the

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

**A TRICK IN EVERY LINE.**

small red ball). Red is now found to be the smallest, too much having been taken off. A portion is therefore pinched off the white one (the small white ball), when both small ones are rolled into one, producing the parti-coloured ball. The movements for the production of these effects, being so similar to those already described, it is not necessary for me to repeat them.

N.B.—Explanations of the Crystal Balls, in greater detail, illustrations and "patter," will be found in "The Secrets of Conjuring and Magic" (Houdin); also in "Modern Magic," by Professor Hoffman, both of which works are highly commended to the student.

(To be continued.)

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

## See our REVISED LIST

of the best

# BOOKS ON CONJURING AND ALLIED ARTS,

which includes every book on Conjuring in Circulation,  
in the February (1912) issue of MAGIC.

Stanyon & Co., 76, Solent Road, West Hampstead, London, N.W.

## STANYON'S NEW SERIALS.

(For Contents of Nos. 1-17, see separate 12-page list, Free.)

No. 18.—"Fire and Chemical Magic" (Third Series).—Including all the New Chemical Colour Change Tricks, &c., as follows:—

Glass of Water, held by any person, changes suddenly to Ink; not covered in any way; combination tricks with same idea. Ink change to Water again and "Visible" "time" changes for Beer, Tea, Wine and Whiskey.

Goblet of Water and Goblet of Ink, held by performer and spectator respectively, the fluids change places; neither goblet covered in any way; change "visible" in both goblets. Various recipes for the ink employed in this trick and which is actually offered for inspection.

Remarkable Metamorphosis of a Drink. The "Devil's Whisper." Explosion at the Finger Tips. A simple yet effective Fire-Eating Trick, with several new effects. Stanyon's New Wine and Water Mystery, including new effect where glass of Wine changes to Water as the performer is on the point of drinking it.

Dictionary of Chemical Colour Change Effects, &c., &c.

Full Directions for making up "stock" solutions for each trick, &c.

Illustrated with original drawings.

Post free, 3/- (U.S.A. and Canada, 75 cts.)

No. 19.—"New Handkerchief Tricks" (Second Series).—Giving full and clear explanations of the latest handkerchief tricks, including a variety of startling effects, under the dead of "Remarkable Metamorphosis," as follows:—

"Ethereal" Vanish; Birth of the Silk Worm; Instantaneous change of a white handkerchief to a coloured one at finger tips; Three white handkerchiefs changed to three coloured ones at finger tips; Office Ruler, foolscap and Red Tape; Union Jack (shown both sides) changed to American Flag (shown both sides) by a simple shake; Triple Handkerchief vanish from glass cylinder; Passe Passe handkerchiefs and glass cylinders; "Blendo," or three handkerchiefs changed to Flag at finger tips; Three handkerchiefs changed to Snake at finger tips; Three handkerchiefs changed to three Flags; Change of colour of two silks tied together; "Superbo," or lightning change of a silk handkerchief to a Flag (five methods), &c., &c.

Illustrated with original drawings.

Post free, 3/- (U.S.A. and Canada, 75 cts.)

U.S. Stamps and Dollar Bills accepted.

Stanyon & Co., 76, Solent Road, West Hampstead, London, N.W.

REVISED LIST OF EFFECTIVE  
Card Tricks, Trick Packs, &c.

ON SALE BY

STANYON & CO., 76, Solent Rd., West Hampstead, London, N.W.

Telegrams: "Conjuring, London." A B C Code, 5th Edition.

Telephone: P.O. 1876 Hampstead.

ABROAD:—Extra postage required. INLAND:—Post free.

	s.	d.
"Steamboat" Playing Cards, best for tricks, ordinary pack	0	8½
Besaute (Stripper) pack, with ordinary pack to match	2	2
"Longs and Shorts" Steamboat cards, the two packs	2	2
"Forcing" (3 banks of 12) and ordinary pack to match	1	8
Pack of 36 Cards, all alike, with ordinary pack to match	2	2
Marked Back "Steamboat" Cards and ordinary pack to match	3	2
"Wides and Narrows" Steamboat Cards, the two packs	2	2
Pack of 26 pairs of "Steamboat" cards, one of each pair cut short for "Forcing," by ruffling end of pack, the cards in which appear to be all different— <i>card above the one taken indicates its name.</i> (See Stanyon's No. 21 Serial) with pack to match	2	9
Do. Do. but having a minute portion cut obliquely from a corner of one card of each pair, that the trick may be done by ruffling corner of pack only	3	3
Do. Do. but every alternate card of same suit and value and cut short, with pack to match	2	9
Do. Do. Do. with cornered cards	3	3
An extra set of 26 short or cornered cards for changing Forcing card in above set	1	7
Double "Forcing" Pack (to Force two different cards) arranged on the above lines, with pack to match	3	3
Triple Forcing pack and ordinary pack to match	3	3
Quadruple Forcing Pack of Cards, clever arrangement to Force Four different cards from pack first shown to be composed of all different cards. Secret only	3	0
N.B.—ALL OUR TRICK PACKS ARE PREPARED ON A SPECIAL MACHINE ON OUR OWN PREMISES, AND ALL ARE FINISHED WITH ROUNDED CORNERS THAT THE PREPARATION MAY NOT BE DISCOVERED.		
"STEAMBOAT" CARDS ONLY SUPPLIED UNLESS OTHERWISE ORDERED. CUSTOMERS' OWN CARDS PREPARED.		
Stanyon's Trick "Whist," Shuffle, no "Pass" necessary	1	1
"Invisible" double-handed "Pass," three methods, fine	1	1
Servante to Change pack of cards, brass with silk net	3	9

CARD TRICKS, AMERICAN (AND OTHER) SELF-CONTAINED.

Ready for Immediate Use, with Full Instructions.

	s.	d.
Dunninger TRI-Card Mystery. One Card, chosen from three and placed on table, changes to Ace. All examined	1	1
Dunninger's Cards Illusionary. One card, selected from three, changes in a person's hand	2	1
New Phantom Cards, five put in hat, two removed and the hat is empty; <i>backs of cards shown</i>	2	1
Magic Moving Picture Card. Ten of spades changes, in full view, to Ten of Clubs	1	1
Surprise Card Trick. Four Queens put in hat change to one King; Queens found back in pack	0	7
New Colour Change Card. Five of Diamonds changes colour to Five of Spades. In full view. With full pack	4	2
"Beat It" Card Trick. Four Tens put in hat, fanned with another card, vanish and found elsewhere. Full pack	4	2
New X-Ray Card. Chosen card put among cards behind your back; you name card instantly. No holes. Full pack	4	2
De Land's Rising Cards. Rise from ordinary tumbler amongst audience, without thread, wax, clockwork, or mechanical device. The limit	8	3
Thayer's Latest Rising Cards. Rise from mahogany card case amongst the audience; nothing attached to cards	21	6
Thayer's New Rising Card Tray. Cards in glass on tray rise without further assistance. Elegant	21	6

	s.	d.
Karuzu's Card Rising. From houlette on bottle, no threads, wax or other attachments; ordinary pack. Secret only	1	1
"Perfection" Rising Cards. From ordinary tumbler, any pack used, nothing attached to cards. Secret, is. id. Complete	3	9
Glass Goblet on Foot, straight sides for Rising Cards	2	11
Chosen Card Changes to Box of Matches, card inside	1	1
Glass of Wine balanced on end of chosen card	0	7
Chosen Card changes to a Rose, in full view	1	1
Presto-Fly Cards. Three cards held in your hand change places with three others in hat, removed by audience	1	1
Multiplying Spots. The spots on two cards, not changed, multiply in most mysterious manner. Backs shown	0	7
"Pick-it-Out." The ace, two and three of spades are placed face down on table, yet it is impossible for any person to pick out the Ace	0	7
New Changing Cards. Four cards change from Twos to four Eights, then to four Clubs and Spades, and finally to four Hearts and Diamonds. "Steamboat" backs	0	7
Disappearing Spots. Four Threes change to four Aces. These in turn change into blank cards. "Steamboat" cards	0	7
Fly-Away Cards. Several Cards placed under handkerchief vanish and are found in different places. Clever	1	1
Martin's Colour Change. Rubber bands round pack both ways, yet the face card changes several times. Simple	0	7
Cloye's Colour Change. Face card, rubbed with another card, examined before and after, changes several times	0	7
Fin de Siecle Magic Pack of Cards. How to arrange an ordinary pack, every card in which is shown to be different, then to "Force" any card. "Steamboat" Cards are very suitable. No skill. Secret only	0	7
Chosen Card, placed in jug of water and covered with a borrowed handkerchief, disappears and found in pocket	0	7
Chosen Card, placed in glass tumbler and covered with handkerchief, vanishes and reappears in glass often as desired; or found elsewhere and examined	0	7
Sphinx Card Trick. Three cards freely shown and placed in a hat; one removed and put in pack; the two in the hat then change places with one in pack. "Steamboats"	0	7
"Bleaching Pips." Pips on one card, drawn over the face of another, vanish and card is blank. Secret only	0	7
Three Card Trick. Impossible to find the Ace	0	7
Roterberg's Wizard Cards. Complete with booklet explaining eight excellent tricks all easy to work. Complete pack of highly finished cards	2	2
"Where" (Ghost Card). Chosen card vanished from a number, all of which are then shown back and front	1	1
Card Changes by simply passing the hand over it, then at once handed for examination. Clever	1	1
Diminishing Cards. Pack grows gradually smaller and smaller until it vanishes entirely; eight distinct changes. Cards only 1s. 7d., with full instructions	2	9
Diminishing Cards printed on paper for making up on your own cards. Five sizes, 26 cards. The lot	1	1
Diminishing Card to work with one hand. Clever	1	1
Apparatus to appear chosen card on silk hat	2	7
Chosen Card appears on end of piece of ribbon. Complete Card Problem. Performer removes a card, secretly chosen from four, and places it in person's pocket	5	9
Devil's Own. Person cuts cards and puts them in his own pocket. Performer, blindfolded, names card, then takes it out of pocket and so for all the cards	0	7
Phantom Cards. Five placed under handkerchief, two removed; the others vanish entirely	0	4
Vanishing Pack of Cards from hands without apparatus	3	9
Yogi Wonder. Any person secretly thinks of a card; performer finds and puts it in his pocket. Card then named and taken from the pocket by the same person	0	7
Edwards' Dioramic Cards. Cards secretly chosen from one half of pack and placed in the other, will be found reversed in spite of all precautions that may be taken by the spectators	3	2
Canadian Wonder. Four selected cards, securely (?) held by their owners, change to different ones	0	7

STANYON & CO. Inventors, Manufacturers and Importers of Superior Magical Apparatus.  
76, SOLENT ROAD, WEST HAMPSTEAD, LONDON, N.W.



## FINE MAGICAL APPARATUS,

ILLUSIONS, TRICKS, etc.

Grand End of Century, fully illustrated, **BOOK CATALOGUE**, free by mail for 12 stamps.

Catalogue of Parlour Tricks, free.

MARTINKA & CO., MFRS., 493 6TH AVENUE, NEW YORK, U.S.A.

## SECRET OF ANY TRICK, ILLUSION OR SLEIGHT

not found in the Table of Contents of MAGIC, may be obtained from this Office, explained by Mr. Ellis Stanyon in his inimitable style, carefully and clearly typewritten, and for the lowest possible charge consistent with the time required in the preparation of such special instruction. The lowest charge we can make for any one secret thus specially prepared, and to forward same, post free, to any address in the world, is 2s. 6d. U.S.A. and Canada, 60 cents.

OFFICE OF "MAGIC."

## THE AMERICAN MAGICIAN.

Edited by C. J. HAGEN, S.A.M.

The Very Latest Journal on Magic and Kindred Arts.

Not big, but just as good as the biggest. Latest Tricks lucidly explained.

2d. (5 Cents.) per Copy. 2/- (50 Cents.) per Year.

PRESTO PUBLISHING CO., 433, East 75th St., New York City, U.S.A.

## LATEST TRICKS AT STANYON'S.

**NEW APPEARING HANDKERCHIEF.**—Either hand shown deliberately back and front, *fingers wide apart and sleeves up to the elbow*. No back palming or apparatus of any kind. Silk handkerchief appears in hand. One hand only used.

Price 2/-, post free 2/1

**MULTIPLE COLOUR CHANGE AT FINGER TIPS.**—Red silk handkerchief, held by one corner in the left hand and stroked with the right hand, changes to *green*; stroked again, changes to *yellow*. Three successive colours and change instantly reversed and repeated any number of times. *Nothing ever concealed in the right hand*. In silk of finest quality and texture. Price 10/6, post free 10/8

**DE LAND'S NEW PHANTOM CARD TRICK.**—This splendid and ever popular trick, greatly improved with a set of cards, the backs of which may be shown. Price 1/-, post free 1/1

**DE LAND'S PERFECTION CHANGING CARD.**—The Ten of Spades actually melts into the Ten of Clubs while held at the finger tips. Price 1/6, post free 1/7

## A BENEFICIAL PROPOSITION.

Why not start making a bit like the other fellow; if it pays large firms to do this it will certainly pay you. Here is the proposition:—

Three copies of any ONE issue of "MAGIC" will be sent you, post free, on receipt of a Postal Order for One Shilling. This means, that if you obtain ONLY TWO readers besides yourself, you secure your own copy Free of Cost. Get Busy. Then address The "Office of MAGIC."

**B-L-Z-Bub Vanishing Glass of Ink.**—An ordinary drinking glass, *actually filled with real black ink*, is tossed into the air and disappears. The same happens if covered with an unprepared paper tube or handkerchief. May be passed from one borrowed hat to another, from which it is removed by the owner. May be done on the run down; no rubber cover, pulls, or body work and nothing added to or taken from glass. Complete with instructions. Price, post free 2/-

Stanyon & Co., 76, Solent Road, West Hampstead, London, N.W.

## STANYON'S BIG ILLUSTRATED CATALOGUE

SCARCELY A CATALOGUE IN THE SENSE OF THE WORD; BUT RATHER

**A Comprehensive Dictionary of Magical Effects.**—A Book of Original Ideas for Professional and Amateur Magicians, practically exhaustive of the subject, comprising *seventy pages*, size of this page, on Superfine Paper, bound in Stout Green Cover, ornamented Magical Designs, and *Every Trick Illustrated with an Original Drawing*.

No. 1 is an Original Production of Eight Billiard Balls, four at the finger tips of each hand in *succession*; and final vanish of the lot. **SOLID BALLS** (not half shells) are used on *both* hands, and so on throughout. This Catalogue bristles with New, Subtle, Artistic and Psychological Effects, all specified in an absolutely original manner, and to provide New Ideas for YOUR programme. **GRATIS.** Several new pages of these original ideas are being added to this catalogue each month; we can recommend you to carefully preserve the original seventy page catalogue and insert in the same the new pages, monthly, as published. This will provide you with a complete dictionary of all that is **NEW** in MAGIC.

When arranging your new programme this Catalogue will prove of *Inestimable Value to You*. "It places everything that is novel in conjuring before you in one "Fell Swoop," thus saving you endless time searching; in fact, without this catalogue you can only be hopelessly behind the times.

This GREAT CATALOGUE is the first to contain a complete table of the English Coinage, with its equivalent value in American money, and the First English Catalogue to price goods in dollars and cents; also to instruct American Patrons how to order our goods and to their advantage *in re* to cost, pages 18 and 27.

Price of Catalogue, post free, is 1/3. U.S.A. 30 cents.

U.S. Post Stamps and Dollar Notes accepted in payment.

**IMPORTANT.**—Amount paid for this Catalogue is deducted from first order, customer returning us the coupon (sent with the catalogue) as money.

*N.B.*—We beg respectfully to intimate that no notice can possibly be taken of applications for this Catalogue, unless the required amount, viz., 1/3, be sent with the application.

List of Cheap Apparatus and Latest Tricks on receipt of envelope bearing a penny stamp.

STANYON & CO., 76, Solent Road, West Hampstead, London, N.W.

## THE SIMPLEST AND CHEAPEST WAY.

There is no necessity to pay a Lump Sum for information when you can possess a compilation of secrets like Stanyon's "Dictionary of Magical Effects," every trick explained in a manner easily read and as pleasantly understood, for the small outlay of 6d. per month. The biggest book ever published would not hold a Hundredth Part of what is on hand to appear in this Dictionary, as demonstrated by the portions already published in each issue of this paper, commencing June last.

Further, if you cannot wait for a particular secret, until such time as it appears, alphabetically, in the Dictionary, you may be made acquainted with same, *free of cost*, through the medium of the Query Column, which has been running for years, month by month, in these pages. **THINK.** Then address The Office of "MAGIC."

**Presto Fly Card Trick.**—Three cards placed in hat change places with three held in the hand. Cards in hat removed by a spectator and those in hand freely shown front and back. No picture cards and no sleight of hand. Price 1/-, post free 1/1. From the Office of "MAGIC."

**ARTHUR MARGERY, I.S.C.,**

Magician,  
52, Henry Street, Kennington, S.E.

**W. J. ATKINSON,**

Magician, Juggler, Chapeangraphist &c.,  
24, Cobden Street, Dalton-in-Furness.

**JACK MIDDLETON, I.S.C.,**

Asylum Lodge,  
Ryhope.

**T. PARRY, I.S.C.,**

"Copperfield," Vicars Hill,  
Lewisham.

**D. STEER DUFF, I.S.C.,**

188D, Mount Road,  
Madras, India.

**A. E. JONES, I.S.C.,**

2, Swansea Villa, South Street,  
Farnborough.

**C. VERNON RICHTER, I.S.C.,**

"Strathtay," Parkside Street, Malvern,  
Victoria, Australia.

**J. G. AUSTIN, I.S.C.,**

The Nook, New Street, Brighton,  
Victoria, Australia.

**HERBERT DENBY, I.S.C.,**

7, The Grove, Moorhead,  
Shipley, Yorks.

**W. A. GRISSY, I.S.C.,**

1, Worcester Place, Holyoke,  
Mass, U.S.A.

**MARCEL CORNIERE, I.S.C.,**

21, Rue Beranger, Paris.