



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

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### IMRO FOX. The Original Comic Conjurer.

A very great factor in the success of a conjuring show is the capability of the performer to introduce his tricks with amusing chatter. A past master in this respect is Mr. Imro Fox, now appearing at the Casino de Paris.

Mr. Fox was born on May 21st, 1852, in Bromberg, Germany, where, as a boy, he did tricks, (never knew a boy that didn't), for the benefit of his school-mates. The outcome of this wizardry was a box of tricks presented to him by his father; it was really a Christmas box of tricks. (If you would sharpen the wits of your boy you will not find anything more effectual than a box of tricks). Well! Fox left home for America in 1874, and eventually became a naturalized American. His first appearance in the new world as a professional was in Washington, D.C., this was in 1880. From the outset of his career he had conceived the idea of introducing comedy

into his act, and he has all along styled himself "Comic Conjurer." This was an original idea; it has, of course, been imitated.

Ten years after, in 1890, Fox left America for London, and appeared at the Trocadero Music Hall, (now the Trocadero Restaurant), and I recall pleasant recollections of the Entertainment given by him there. I was particularly interested in the Turn over of Cards on the arm, and the remark that invariably accompanied the sleight, "That's nothing, you ought to see me play nap"!!! Following this was the amusing riddle, "Why is my head like Heaven—because there's no parting there." The subject of our sketch is bald, or very nearly so, but he evidently makes light of his affliction, as the joke is made against himself, and I can see him now, as he gives the answer, stroking his head with the palm of his "foot," the name he himself gives to that portion of his anatomy, more generally understood to be the hand. Also, he would seem to catch his foot in the carpet and then remark "that's sleight of foot."



IMRO FOX.

Fox makes all jokes against himself. He never borrows anything, and this is probably due to his idea of working more tricks in a given time than any other conjurer, and that without detracting in any way the effect. But borrowing articles is not interesting—obviously only those in the immediate vicinity of the lender can be amused—the body of the spectators are "out of it" so to speak, and are, doubtless, bored. Then Fox never stoops to confederacy, another reason for his objection to borrowed articles. In connection with this matter I think myself that where articles are produced from the audience, not even excepting handcuffs, two thirds of those present suspect confederacy.

All conjurers, I am sure, welcome Imro Fox at any time, in London, with his Comic Conjuring Show.

## MAGIC.

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### AGENTS FOR "MAGIC."

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The desire of "MAGIC" is to benefit all persons interested in Conjuring and Kindred Arts. There are many such who have never heard of the paper. Kindly send us the address of any you may know and all news and news cuttings appertaining to Magic and Magicians.

We will publish, and give credit to any person sending to this office any New Sleight, Subtlety, Complete Trick, or Novel Combination of Tricks.

## SPECIAL OFFER TO SUBSCRIBERS.

To anyone sending an annual subscription to "Magic" to reach us any time before the 1st of June, 1902, we will present gratis and post free any one number of our serial works (No. 8 excepted) forming up-to-date and advanced lessons in Sleight of Hand.

In like manner we will present any one other serial work with every Annual Card Advertisement received before the 1st of June, 1902.

List of the now famous serials on magic, forming up-to-date and advanced lessons in Sleight of Hand (the cheapest and best lessons procurable) may be had by sending stamped and addressed envelope to the office of MAGIC (see above paragraphs).

## Lessons in Magic.

**The Great Handcuff Release.**—Performer announces that he does not invoke the aid of the super-natural in connection with his act, on the contrary that all he does is accomplished by means of genuine trickery. Continuing, he announces that he is prepared to release himself from any regulation handcuff, leg-iron, straight waistcoat, or manacle of any description, and further that he is invariably able to do so in less time than it takes his opponents to bind him. He next requests that some half dozen persons, preferably those who have provided them-

selves with irons for the purpose of putting him to the test, will step upon the stage. Some seven or eight persons do so, five or six of whom are provided with handcuffs of various designs. Observe that performer interrogates each person separately as follows:—"Have you handcuffs, sir," if a negative reply, the gentleman is requested to occupy one of the seats provided for the purpose. If the reply be in the affirmative, the performer continues "Let me see them," whereupon the person, who cannot very well be impolite under the circumstances, very naturally hands the cuffs for inspection; *if he be a confederate he will have the less desire to be impolite.* Having satisfied himself on certain points performer returns them to the owner. This is continued until all persons carrying irons, the irons in particular, have been examined as to their intentions.

Having discovered what he has to contend with, performer, selecting what irons best suit his purpose for the first test, exclaims, "I will take your irons, sir, will you be good enough to place them on me in any manner you wish." We will suppose he is fixed with hands in front—he may also request that several other pairs of handcuffs or leg irons be placed on his ankles, but this latter precaution does not materially increase the difficulty of his releasing himself, as once the hands are free the rest, *under the circumstances*, follows as a matter of course, and at most means but a few seconds of time.

It must not be over-looked that the performer safeguards himself, in his opening announcement, by using the words "*regulation irons*"; if he can accomplish anything outside of this so much the better, but he cannot be called upon to do so. It is, obviously, for the purpose of finding out what he has to contend with that he examines each iron carefully at the outset; the arrangement, then, admits of his *rejecting any undesirable manacles*, as, owing to time, he will be quite unable to give more than two or three tests of this description. "The more (handcuffs) the merrier" then, as the saying goes. If he sees a chance of adding to the effect of his act he may remark, "This can hardly be considered a regulation iron, sir, but I will take it."

Confederacy is not supposed to be employed, not even for the purpose of providing extra sensational effects, but as it would be difficult to judge whether it was employed or not, and further, as it will be found impossible to convince a public audience that it is not employed in some form or other, its use, at the dictates of the performer's conscience, may be said to be legitimized.

As regards the release—that is, obviously, either natural or super-natural. We have the performer's assurance that it is not super-natural, about which there need be no question, therefore it is natural. The handcuffs are unlocked in each case, therefore a "key" of some kind is employed. The piece of loose chain invariably attached to regulation irons enables the performer to use a key with perfect freedom; his only anxiety then is to secretly obtain possession of the key. The key will, of course, be as small as possible, so long as it may be relied upon to do the work. In any case it will be narrow, and not longer than will enable the performer to conceal it, lengthways, between the second and third fingers of either hand. Where the spring lock is somewhat weak a sharp blow of the one iron (in the right place) against the other, thanks to that property called inertia, will be found to do the work of a key—but this must not be relied upon.



From what has been said, it will be seen that a handcuff is not a strong room, a Yale lock, or even a sixpenny trunk lock; it is strong, but its mechanism is much less complicated. A handcuff is designed that it may be placed on a person with the greatest possible expedition, and the best arrangement for this purpose is a *spring* lock. This lock as applied to regulation irons is invariably released by means of a straight pin inserted with some pressure in a straight hole.

A performer undertaking this business will, of course, make himself acquainted with all known *regulation* manacles, police, army, or navy, in use in any country he intends to visit. He will do well to purchase and "trick" one of every kind he can find.

Perhaps the most important part of the act is the concealment of the key, especially when undergoing a strict test in a nude condition. In this case performer would have his body thoroughly searched, then pointedly drawing attention to his hands, would remark, "You are satisfied that I have nothing concealed about my person and that my hands are quite empty, will you now (runs his fingers through his hair, a perfectly natural movement under the circumstances) 'kindly examine my hair.'" The key is concealed in the hair, and is removed between the fingers where it remains unobserved. At this point the test would be proceeded with forthwith to avoid further examination. It must not be overlooked that a conjurer undergoing this test at the hands of the police authorities holds a vastly different position to a prisoner in the hands of the law. The very nature of his visit enables him to make conditions favourable to himself of course; he must state the nature of his business, what he requires, and so on; were he not to do this, the only thing left for the police to do would be to treat him as an insane mute and dispose of him accordingly. He is very naturally treated as a gentleman, and it is whilst listening to his instructions that the police, as in the case of a public audience, are deceived.

On the stage, if the performer be handcuffed hands in front, he enters a cabinet that the method by which he releases himself may not be observed. In this case he can obtain possession of the key from his hair after the irons have been placed in position.

If handcuffed hands behind, he must have previously obtained possession of the key say in the left hand. The right hand iron would be fixed on first, when both hands, *fists clenched*, a natural position, would be placed behind the back that the second iron may be locked. Under these circumstances performer may have three or four pairs of irons placed on the wrists, and undertake to release himself from all without entering cabinet. He will have a screen at his back that his methods may not be discovered from the rear. He would first unlock the whole of the irons from the one wrist, then from the opposite wrist, dropping them, one by one, to the floor. At the conclusion of this feat he would appear to be exhausted; this is only what would be expected and is so natural that when he, with one hand brushes back his hair from his troubled brow, again concealing the key, the movement will not be noticed by one per cent of those present.

Extra "Keys" may be concealed in the drapery of the Cabinet, for use in case of emergency; and if the worst comes to the worst, rather than own himself defeated, he may obtain assistance in his cabinet by way of a trap in

the stage. This, under the circumstances, though scarcely a legitimate proceeding, would doubtless receive the sanction of the management who have interest in common with those of the artiste.

Where iron bands are placed round the wrist, neck and ankles, to receive chains and padlocks, the hinge of the band may be "tricked" on the lines of the well-known spiritualistic collar. Has it occurred to you to "trick" the lock of a handcuff in a similar way and to use a confederate? When using confederates you very naturally like to have them well dressed, but when you fail to get them suitably attired, don't lend them a good coat. A well-known Handcuff King, only recently, lost his "fur lined" in this way, the confederate, also the coat, was missing at the appointed time.

From what has been said, it will be seen that there are several bows to the fiddle of a Handcuff King.

## Explanatory Programmes.

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

FREDERICK BANCROFT, (Conjurer).

(Continued from page 51).

**Part III.—The Fairy Flowers.** Two uprights on centre table, suspended from which is a good sized wreath of artificial flowers. The two girl assistants are this time in costumes of white satin; colored man also assists. Three cards forced. Two gold watches without chains are borrowed, and each wrapped in a handkerchief, and dropped into a changing apparatus, which is a little sack on end of a short stick. Cards are replaced in pack, which is placed in a holder at the back of the wreath of flowers. Duplicate watches are emptied out of the little sack and loaded into blunderbuss, assistant walking off with the borrowed watches in the sack. On shooting at the wreath, the three drawn cards appear on top of it and dummy gold watches are hanging underneath. Assistant brings on the ordinary watch and plate frame and places it on table over a piston while performer takes watches off wreath, and puts them on a plate, handing it to colored man to return to owners. He stumbles, falls, and drops plate and watches, smashing them. Comedy business. Remnants all wrapped in a newspaper, loaded into blunderbuss and shot into frame in which watches and plate appear. Watches taken off and returned to owners on the plate.

**Cage and Bird.**—A live canary produced from gentleman's beard, and placed in a small round cage. Small canister, in which cage fits is now shown, cover removed, and it is found filled with bon-bons and nuts. The bon-bons are distributed to audience and the nuts poured into a glass dish and placed aside. Canister also contains one orange which is placed on trap in the chair. The cage is then placed in the canister, which is handed to assistant and reversed in doing so. The orange is then trapped, ostensibly passed into canister, which, on being opened, is found to contain a large number of flags, some baby's clothes, and a good sized United States silk flag, which meets with the usual applause.

**Coffee, Bean and Sugar Trick.**—Introduced exactly in the manner used by Herrmann, and explained in "Modern Magic," the coffee afterwards being distributed to the audience.

## SOME ANCIENT TRICKS.

BY HENRY RIDGELY EVANS.

Continued from page 52.

The altar is hollow, and when a fire is lighted thereon, the air contained in the interior expands, and begins to press upon the water with which the globe situated beneath is filled. The water then rises through a bent tube which leads to a species of pot, into which it falls. The pot is suspended upon a cord which passes along a pulley, doubling immediately, in order that to enroll itself about two cylinders, which turn upon pivots, said cylinders forming the prolongation of the axes upon which the doors above turn. Around the same cylinders are enrolled, in a contrary manner, two other cords which also unite into one before passing along a pulley, and then hanging vertically for the support of a counterpoise.

It is clear that when the water from the globe enters the pot, the weight of the latter will be augmented, and it will sink, pulling upon the cord which has been wound about the cylinders in such a way as to cause the doors to open, when it is drawn in this direction.

The doors close themselves in the following manner: The bent tube, which places in communication the globe and the pot, forms a siphon, the longest branch of which plunges into the globe. When the fire is extinguished upon the altar, the air contained in the latter and in the globe cools, and diminishes in volume. The water in the pot is then drawn into the globe, and the siphon, being thus naturally influenced, operates until the water in the pot has passed over into the globe. In measure as the pot lightens, it remounts under the constraint of the counterpoise, and the latter, in its descent, closes the doors through the intermedium of the cords wound around the cylinders.

Heron says that mercury was sometimes used in the place of water, by reason of its superior weight.

Certain altars were provided with such mechanism as to afford to the faithful even more astonishing spectacles. Here is another experiment from the learned Heron:—

*"To construct an altar so that when one kindles the fire thereon, the statues which are at the sides shall pour out libations."*

There should be a pedestal upon which are placed the statues, and an altar closed on all sides. The pedestal should also be hermetically closed, but it communicates with the altar through a central tube. It is also traversed by a tube (in the interior of the statue upon the right), not far from the bottom, which terminates in a cup held by the statue. Water is poured into the pedestal through a hole, which is stopped up immediately afterwards.

If, then, a fire be kindled upon the altar, the air within, expanding, will penetrate the pedestal, and force out the water; but the latter, having no other outlet than the tube, mounts into the cup, and the statue thus performs a libation. This lasts as long as the fire does. Upon the fire's being extinguished, the libation ceases, and recommences as many times as it is rekindled.

The tube through which the heat is conveyed should be larger at the middle than at the extremities, to allow the heat, or more especially, the draft, which it produces, to accumulate in an inflation, in order to be most effectual.

According to Father Kirke (Ed. Egypt. Vol. II), an author whom he calls Bitho states that there was at Saïs a temple of Minerva containing an altar upon which, when a fire was kindled, Dionysos and Artemis (Bacchus and Diana) poured out milk and wine, while a dragon hissed. The use of steam is indicated here.

The Jesuit savant possessed in his museum an apparatus which probably came from some ancient Egyptian Temple. It consisted of a hollow hemispherical dome supported by four columns, and placed over the image of the goddess of the numerous breasts. To two of the columns were adjusted moveable holders, upon which lamps were fixed. The hemisphere was hermetically closed beneath by a metallic plate. The small altar, into which milk was poured communicated with the interior of the statue by a tube reaching nearly to the bottom; it was also connected with the hollow dome by a tube having a double bend. At the moment of sacrifice, the two lamps, which were turned by means of the moveable holders directly beneath the lower plate of the dome, were lighted, thereby causing the air inclosed in the dome to expand. This expanded air, passing through the tube, pressed upon the milk shut within the altar, forcing it to ascend the straight tube into the interior of the statue, and up to the height of the breasts of the goddess. A series of little ducts, branching off from the principal tube, conveyed the liquid into the breasts. From these mammary glands of bronze the lacteal fluid streamed out, to the great admiration of the spectators, who believed that a miracle had taken place. When the sacrifice was finished, the lamps were extinguished by the attendant priest of the shrine, and the milk ceased to flow.

*Concluded.*

## THE TRICKS OF TRICKSTERS.

BY FERNANDO CHARLIER.

A few years ago, when the writer was touring the Central States of America, he saw a trick by means of which a Rogue of some fifty years was endeavouring to line his pockets with coin, silver and gold.

The effect of the illusion produced was as follows: About thirty half-dollar pieces were stacked up evenly on an ordinary table. The knave permitted himself to be blindfolded, and a small die was then placed upon the pile of coins, and finally an ordinary conically shaped tube containing a pin hole through the apex, was placed over the pile.

The "Wonder Worker" now removed the bandage from his eyes and requested some person from among the onlookers to kindly spin a die which he produced for the purpose. The "gentlemen" were requested to observe that one of their own number would throw the die, that it would, owing to a secret power, fall with the same number of spots up as the die underneath the cone. Several "sharp" spectators fondly imagined that they had "a good thing" when it was seen that the number cast did not correspond with the number up underneath the cone. The Genii had certainly failed the Trickster!

The old Rascal affected great annoyance and finally offered to "put up" \$20 that the corresponding number had been cast. Now one of the spectators had very slyly removed and replaced the cone at a time when the old man had unguardedly turned his back to the table. The numbers of spots did not correspond!

Three bets were therefore made, and the cap was removed by the individual who had lifted the cover so slyly. Alas, three more victims were secured.

Solution:—The four top coins were soldered together and contained a square cavity of sufficient size to admit of concealing a duplicate die. The cover was conical and of very thin copper to admit of removing the "faked" pieces of money by pressure of the thumb and finger, the small pin hole at the top made the cover more flexible.

The die cast by the spectator was prepared i.e., loaded to fall with a certain number uppermost, upon a specially prepared table, (vide pages 211 and 242 in "Sharps and Flats," by Mr. J. N. Maskelyn). The person by whom the cone was finally removed was a "Capper," i.e. a confederate. A very high stack of coins was used for obvious reasons.



## A BIBLIOGRAPHY OF CONJURING.

*Compiled with Notes by Ellis Stanyon.**Able assisted by Mr. Arthur Margery.*

(Continued from page 53, see also Vol. I.)

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Explains 30 tricks of the usual order, and a description of the operator, under three heads. The following is a sample of its contents. Page 24. How to make two bells come into one hand, having put into each hand one. P. 16.—How to make a knife leap out of a pot. P. 10.—How to make a card jump out of the pack and run on the table. P. 4.—How to put a ring through one's cheek. It was printed and (?) published by William Walker, Otley, Yorks.
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(To be continued).

## Items of Interest.

"The Star" (Johannesburg) for Wednesday, March 26th, 1902, says:—"Professor Bert Powell, who is described as the King of Magicians, presents a number of startling and sensational illusions, which are particularly interesting and entertaining. "Magic" (Magicians' Monthly, London) referring to Mr. Powell, says:—"It is questionable whether any conjurer has had a more varied experience." It also gives a fine portrait of the subject of the sketch, and further speaks of his illusions in the highest possible strain, and places him in the same category as Hartz, who created such a sensation by his wonderful smartness. The entertainment will be repeated on Easter Monday night.

The "Young Folks Magazine" issued by the Penn Publishing Co. (see advt.) contains a series of articles on Sleight-of-Hand. The first article appeared in the issue for March, 1902, and the articles will be continued throughout the Vol. The Annual Subscription is 4/6.

"Twenty-two Magic Tricks (illustrated) with common Household Utensils" appeared in the "N.Y. Journal," March 30th, 1902.

The "Penny Pictorial Magazine" for week ending April 19th, contains an article entitled, "Indian Magic," illustrated with ten photos of Prince Ismael, and the tricks he, recently, performed at the Alhambra.

Malini and his Card Tricks are illustrated in "The North American" (Philadelphia), Sunday, March 16th, 1902.

"The World" (New York) issues a wonder supplement in the Sunday issue for March 30th, 1902. There are four large sheets—wonder pictures which come up in colors when gone over with a wet brush—Kellar and Coin Tricks—Some quite new Optical Illusions, Parlour Tricks, Folding Puzzles, and Outline Drawings with colors (printed on sheet in form of paint box) for painting; also eight designs for tracing in colors.

Bert Powell issues a £100 challenge in connection with his Card Tricks.

The Sub-Editor of a weekly paper recently advertised that 25 subscribers came into the office daily. *They evidently called to say they did not desire to continue their subscription.*

Extracts from Correspondent:—"MAGIC" savours of originality; the front pages month by month and the Bibliography are items which afford proof of this if such proof be wanting."

"You certainly know magic in all its bearings Mr. Editor."

Correspondents and Agents in all the chief cities of the world, are required by "MAGIC." Terms on application.

Martinka had another night Saturday, April 5th. The auditorium (or shop) had been enlarged and a new and really up-to-date stage built. Sargeant did a slate writing test. Hind did his complete act (*whatever that may be, Ed.*). Hellmann, Card Tricks. Fritz did "sleevegraphy" he is supposed to find a piece of cloth which when folded up looks like a sleeve, he then makes many forms out of it—apron, opera cloak, back of a dress coat, &c. Max O'Rell, Ventriloquism; Werner, torn bill; Smith, the Vitagraph; Dr. Elliott gave Card Tricks, and the movements were unique and splendidly executed.

The Martinkas had refreshments and a delightful evening was spent. It will be given again May 17th. The entertainment was really got up as a reception to Howard Thurston, who was there. There were present: Thurston, Thompson, Wilder, Goldin (who promises an act next time), Plate, Reeder, Dr. Mortimer, Hatton, Ankele, Turner, Young, Feuille, Parsell and of course Ellison (book collector).

Professor H. Benedict, the Thanet Wizard, writes:—"I thoroughly endorse your remarks anent the merits of the Chinese Rings over that of the Back-hand Palm and your letter came very apropos, for the night before I witnessed the performance of a Conjurer who was working both these tricks. After performing what he was pleased to call the Billiard Ball Trick i.e. which would be more correctly described as the Marble Trick, if one goes by the size of the balls used, he gave a ten minutes display of the back-hand palm without any patter, and I feel sure there was not one in the audience at the end of the first few minutes who did not guess where the cards were concealed, in fact, since, I have

had several people tell me so, although he was very skilful in his manipulations. In my opinion it is a great mistake to show a series of tricks accomplished by the same means. I believe in interspersing the back hand palm with other tricks and then not to continuously show the back and front of the hand empty. Even with the most expert performers there is something suspicious in the movement. The palm to be deceptive should be judiciously used. Most audiences receive it in a frigid manner as they did in the case alluded to, they however, woke up again when, a little later, the Chinese Rings were introduced; this amused and mystified them.

## SOUTH AFRICAN NOTES.

The Woodstock Presbyterian Church fête, in aid of church funds was held at Rosebank Show Grounds on Saturday, April 12th. The Cape Garrison Band played during the afternoon and evening amidst such attractions as Ye Olde Englishe Maypole, Shooting Gallery, various Stalls, &c. Refreshments on the Grounds. Grand Promenade Concert in the evening, &c., &c. In the Entertainment Hall there was much magic and merriment! The Performances given by the following famous combination are noted for their perfect refinement:—Hayes, the wonderful wizard, in a new Box of Tricks! De Caston, Great Japanese Juggler, and his Educated Butterflies. Malvern, the marvellous, introduced his Talking Dolls; and Ireton gave his renowned "Punch and Judy" Show.

The New Pavilion was packed to the doors on Saturday evening, March 15th, to witness the first appearance of Professor Anthony, Australia's greatest conjurer and expert sleight-of-hand artiste. The favourable reports which came regarding the professor were more than confirmed. He opened his entertainment with a most marvellous and extraordinary exhibition of sleight-of-hand which is one of the finest pieces of skill ever seen in the Cape. At the conclusion of his performance he was re-called three times and was accorded a great reception. He is coming on to London shortly so you may look for a "startler."

T. HAYES, Magician.

## MANCHESTER NOTES.

Fred Wilkinson, card manipulator, recently at the Tivoli, works the usual programme of card conjurer, but he introduces his rising card trick in a slightly different manner to others I have seen. On the right of the stage he has a red cloth banner with the fifty-two cards of the pack arranged on it in order, and each prepared with the hooks for the thread. Upon any card being named by the audience he takes it from the banner, shuffles it into the pack and retiring to the back of the stage the card rises. Three cards are made to rise in this way.

Maskelyne & Cooke's provincial company concluded their Manchester Season on Saturday, March 22nd. For the concluding weeks of the engagement Mr. Devant produced his new illusionary sketch entitled, "The Honeysuckle and the Bee." The curtain rises upon a rural scene devoted to the cultivation of the honeysuckle, with an old negro (Sambo), engaged in the construction of a large, old-fashioned bee-hive. An old witch enters, casts a spell over the place, and to show her power produces a large brass bowl of fire from her cloak. Dick Honeysuckle (D. Devant) now enters and is warned by a letter that a detective (Shyluck Jones) is going to arrest him to obtain certain papers. He therefore hides in the hive, which reposes on a stand in the centre of the stage. The detective now appears, and after disguising himself as an old negress, bribes Sambo to betray his master. The hive is raised, but instead of a man appearing, a young lady (Miss Beatrice) attired as a queen bee is discovered, who sings an original song about the "Honeysuckle and the Bee," while she is singing, the witch again appears and tears the mask from the detective who turns out to be David Devant.

In the Alhambra Roof Gardens, Blackpool, Mersano, another King of Coins and Cards, has been giving several shows each day during the holidays. His programme consists of the Chinese Rings, Sleights depending on the back hand palm, the Ariel Treasury and the old fashioned Card Star. He robs the ring trick of much of its mystery by handing all the rings, with the exception of the key ring, which he has concealed in his breast pocket, to be examined by the audience, before commencing. With this exception his programme is smartly worked and he draws good houses.

On Monday, April 14th, Professor Frakel of Salford, paid his second annual visit to the Pendleton Young Men's Club and met with a hearty reception. For one and a half hours he gave a show of conjuring, second-sight, and ventriloquism.

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