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ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

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

Turning a Handkerchief into a Lemon.—The following is my own explanation of this very excellent combination trick recently presented by Mr. David Devant at the St. George's Hall. The effect is as follows:—

The performer obtains the assistance of a small boy, also the loan of a pocket handkerchief. On the stage the boy offers to lend the performer his handkerchief, when the latter exclaims, "No! I don't want your handkerchief; you must understand we always have to borrow the articles we use in a trick." This brings the loan of a handkerchief from the nearest amiable gentleman and the trick proceeds, the performer telling the boy he will show him how to turn a handkerchief into a lemon. He thereupon throws the borrowed handkerchief over the right hand and proceeds to fold the four corners into the centre, repeating the operation with the new corners until it is folded up into a compact bundle which he hands to the boy with instructions to rub it in a particular manner; needless to say it is rubbed the wrong way, with the result that it is eventually found in a number of pieces. The performer collects the pieces, rolling them into a bundle which he again hands to the boy for treatment but with no better result for, this time, the handkerchief is found in a long strip; this the performer gathers up in short lengths, passing each length from left to right hand, when the whole suddenly disappears from the right hand and he tosses up a lemon. The lemon is cut open and in it is found, presumably, the borrowed handkerchief, accompanied by the remark "And that is the way to turn a handkerchief into a lemon."

The performer now pulls the centre of the handkerchief through his left hand, inviting the boy to cut it off with scissors; this is done, when the two portions are lighted in the flame of a candle rubbed together and the hand-

kerchief found restored. This is repeated, the handkerchief this time being displayed, showing the cut out portion. The performer, telling the boy he shall do the trick himself, lights both portions as before and hands the smaller one to the boy who quickly drops it, creating much amusement. During the excitement the body of the handkerchief becomes well alight and is dropped on a plate, together with the small piece, to burn itself out.

Here the performer undertakes to show how to do the trick with his own red silk handkerchief. The centre is cut out and the hole shown as before, after which both portions are lighted, the smaller one being given to the boy, who again drops it. In the confusion thus created, the body of the red handkerchief is caught alight (apparently by accident) over the white one still burning on the plate. Red handkerchief and portion still burning are now dropped on the plate along with the white one and the flames extinguished with a second plate. The smouldering remains are next wrapped up in a piece of newspaper, the performer requesting the owner to be kind enough to accept them in such condition. On second thoughts, however, he breaks open the packet and discovers, as he thinks, the handkerchiefs duly restored. Handing the white one to the boy to return to the owner it is discovered with a red centre, while the red one has a white centre, the pieces having been joined to the wrong handkerchiefs.

Here the performer explains to the boy that when an accident arises in the course of a trick with a borrowed article, it is usual for the performer to propitiate the owner in some way or other, that this now becomes necessary, etc." Turning to the owner he remarks, "Will you have the kindness to take a glass of wine with me, sir?" and without more ado he pours out a couple of glasses from a bottle that has been standing on a side table from the commencement of the trick. He takes one glass himself and hands the other, along with the bottle, on a small tray to an attendant to take to the owner of the handkerchief. Meanwhile, the two handkerchiefs with the reversed centres are pushed into a small glass tumbler which is then given to the boy to hold. The propitiation over the performer calls attention to the fact that there is still another glass of wine left in the bottle which

is then taken by the attendant and returned to the performer who places it on a centre table to rear of stage. He next takes up another newspaper and opening same, throws it over the glass (still held by the boy) containing the two maltreated handkerchiefs. A moment later he removes the paper, when it is discovered that the handkerchiefs have disappeared, their place being occupied by the balance of wine from the bottle just previously placed on the table. The performer now breaks the bottle with a hammer and discovers therein the two handkerchiefs completely restored; takes his own and hands the borrowed one to the boy to return to the owner.

Explanations.—Facing the stage the same is set, on the left, with a small round table on which is placed the bottle of wine and two small glass tumblers resting on a small round tray. In the centre to the rear stands a larger oblong table placed quite close to the centre opening of back cloth.

At the outset the bundle of loose pieces is palmed in the right hand to be substituted for the borrowed handkerchief at the moment of seeming to hand the same to the boy. The performer now, unbeknown to the audience, places the borrowed handkerchief in his right hand trousers pocket, all under cover of removing his own red silk handkerchief from the same pocket for the purpose, as he explains, of showing the boy how to rub the borrowed article. The performer eventually raises a portion of his own handkerchief, laying on his left hand, with the fingers of his right hand; the boy naturally follows this action with the result that the loose pieces are discovered. The performer here expresses surprise and remarks, "The moth seems to have got into your handkerchief, sir."

Here the performer places his own handkerchief into the front opening of his waistcoat, on the left hand side, leaving it there and removing from the same place a long strip of cambric done up into a compact bundle and which he palms in the right hand. He then proceeds to pick up the loose pieces with the left hand, placing them one by one into the right hand, thereby covering up the long strip. The position of the bundles is now reversed as before, the result being that the boy receives the long strip, the performer placing the loose pieces inside his waistcoat under cover of removing the red handkerchief (previously left there) for a further demonstration. Telling the boy to keep on rubbing he, momentarily, watches the operation, standing at ease with his right hand in trousers pocket, then turning walks to rear and places his own red handkerchief (from left hand) on centre table. Under cover of doing this and arranging objects on the table *with the left hand*, he with the right hand, quickly passes the borrowed handkerchief (taken from trousers pocket) through the opening in back cloth into the hand of an attendant; the movement is made under cover of the body, the performer standing in front of table and reaching over it for the purpose. Under cover of his person he also secures the catgut loop attached to plain cord "pull" in the right sleeve and places same over the thumb in readiness. He may also bring forward a table knife as a further excuse for going to the rear.

Returning to front he hands the knife to the boy and takes hold of the cambric, raising same from the boy's hand and discovering the long strip, thus diverting the attention while he secures and palms in the left hand, from the pockette on that side, a lemon hollowed out and containing a duplicate cambric handkerchief. Gathering up the

long strip into short lengths (about 18 inches), as already described, affords the opportunity of passing the lemon unobserved from the left hand into the right. The lengths of the strip of cambric are then, under cover of toying with the same, drawn through the catgut loop around the thumb and folded in half over the bight of the loop which is then withdrawn from the thumb that the cambric may be held as required at the finger tips. The lemon still remains finger palmed in the same hand. Now, under cover of an up and down movement of the right hand, calling attention to the cambric, the left hand secures the free end of the "pull" and, whereby, the cambric is made to disappear, being drawn quickly into the right sleeve. At the moment of the disappearance the lemon is thrown up and caught again in the same hand. Taking the knife from the boy he cuts off the "nose" of the lemon, handing same to boy to prove genuine, then cuts off another piece and pull out the handkerchief. For how best to prepare this lemon see "Modern Magic," page 249.

Up to this point the operations have been conducted near the footlights, but the boy is now invited to the centre table at rear. To amuse him, the performer shows him how to perform the familiar trick, demonstrating the property of inertia, *i.e.*, pulling his red handkerchief from under neath several plates stacked one on the other near the edge of table; the boy tries the trick with the result that the plates are pulled on the floor and smashed. Two others provided for the purpose of finishing the trick.

Here the performer takes the red handkerchief and spreads it over the bottle and glasses on the side table, at the same time "palming" in the right hand a small piece of cambric from the rear edge of same table. Returning to centre table he takes up the white handkerchief and, pulling its centre, really the centre of the loose piece, through the left hand, tells the boy to cut off a portion with the scissors, *i.e.*, to cut the centre out of the handkerchief. This done, he lights both portions in the candle, blows them out and rubs them together, palming the remains of the loose portion in the right hand, then shakes out the handkerchief showing it restored. The effect is repeated, but this time the centre is actually cut out of the handkerchief which is displayed showing the hole. Both portions are again lighted in the candle when the smaller one is given to the boy to hold; he is also offered the burning handkerchief, the performer having told him he shall do the trick himself. But he drops the burning piece and refuses the other, when it becomes necessary to place both on a plate that they may burn on in safety.

Here the performer tells the boy to fetch the red handkerchief with which he will show him how to do the trick; the boy goes to get the handkerchief (covering the bottle, etc. on the side table) when it suddenly disappears, being apparently pulled into table leg, at the same time the performer, following the boy up, produces a duplicate red handkerchief from his (boy's) hair. The trick is then again attempted with the red handkerchief, the centre of which is actually cut out, lighted and given to the boy, who again drops it. In the confusion thus created the larger portion is allowed to catch fire over the white one still burning on the plate. The boy calls the performer's attention to this and by which time it becomes necessary to place the whole of the burning material on the one plate and to extinguish the same by placing another plate on the top of the whole.

The remains of the handkerchief are now wrapped up in

a large piece of newspaper previously brought on and placed on centre table by an attendant. The paper is eventually broken and the handkerchiefs pulled out one by one and handed, presumably restored, to the boy, who, however, quickly points out the defective centres. (These two prepared handkerchiefs were concealed all along in the double thickness of paper). While this is going on the stage attendant brings on and places on the centre table a second newspaper in the folds of which is concealed a duplicate wine bottle minus a bottom and containing the original borrowed handkerchief together with another duplicate of the red one belonging to the performer. The two handkerchiefs with the transposed centres are now pushed into a small glass tumbler which is given to the boy to hold.

Propitiation scene follows as described in the effect, at the conclusion of which the bottle (containing the remains of the wine) which the performer is supposed to place in full view on centre table, is passed into well trap, or placed on servante, *with the left hand*, while the right hand raises the newspaper allowing the duplicate bottle to slide into the now empty left hand. The duplicate bottle is then placed on the table in full view when all suppose it to be the one containing the balance of the wine. This change is effected under cover of the body, the performer standing in front of the table.

The boy now takes up a position facing the right hand end of centre table, as seen from the front, and holds the glass containing the two handkerchiefs at arm's length and in the direction of table. The performer, to rear of table, now takes up and unfolds the newspaper, making a very large sheet and secretly introducing under same, with the right hand, a duplicate glass containing wine; this, seemingly, was obtained from the *servante* at rear of table. The *left hand* then draws the paper over the glass held by the boy and also over the one containing wine (in the performer's right hand) and the presence of which should be unknown even to the boy. The left hand then grasps the glass, containing the handkerchiefs, through the paper and quickly pulls it out of the boy's hand, drawing it further to the rear, while the right hand (still under the paper) as quickly moves the one with wine into a position to be grasped by the boy who will very naturally desire to again secure his hold on what he will be lead to believe is one and the same glass. The performer then removes his right hand with which he now makes a pass over the paper, still holding the duplicate glass in the left hand and through the rearmost portion of the paper. The paper is finally removed being forthwith screwed up round the glass containing the handkerchiefs and placed aside, revealing the glass containing wine in the boy's hand.

Another method of disposing of the glass containing the handkerchiefs would be to place it in a specially prepared pocket on the underside of the paper; or in the performer's own pocket, all under cover of the paper, plenty large enough for the purpose.

In conclusion, the performer breaks the bottle standing on the table, disclosing the handkerchiefs properly restored this time, takes his own and gives the borrowed one to the boy to return to its owner.

WORTH THE MONEY.

Many thanks for "Magic." I think the Explanatory Programmes a'one worth the mouey. Yours faithfully, Alan Stamer, M.M.C., Brompton Avenue, Fulham.

MAGIC.

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EDITORIAL.—My readers will observe the extraordinary number of practical tricks, *tricks actually worked by prominent magicians*, that are explained in this issue of MAGIC. And this issue is not by any means an exceptional one in this respect, as the perusal of any one back number will show. Impractical tricks, tricks partaking of the nature of Chinese puzzles, have no place in this journal.

A DICTIONARY OF MAGICAL EFFECTS. With Some Explanations in the Vernacular by Ellis Stanyon.

My readers will be interested to learn that I have been at work on a dictionary under the above heading for several years, and that I now intend to publish the first instalment of the same in the next issue of MAGIC. For several reasons I have found it necessary to divide the work into numerous sections and to number each section in order. Owing to the extent of the work it will not be practical to commence and complete, right off, any one section; therefore, I advise all those sufficiently interested to cut out from these pages each portion as published, and to arrange the same on plain loose leaves in the now popular (and very cheap) spring back cover. That this may be done conveniently the printed matter will be on one side only of the paper. This was done by many of my readers in respect to my very exhaustive Bibliography of Conjuring just completed through the medium of these pages.

As the dictionary will include a description of every trick yet published in any book or magical magazine its value to the reader may be better imagined than described.

The sectional idea will also enable me to add to any portion at any time without in any way interfering with the continuity of the whole; it will also give my readers the opportunity of recording any idea of their own in its proper place, where it will be published under date and in connection with their name.

As I shall acquaint some ten thousand persons interested in conjuring with full particulars of this Dictionary of Magical Effects, will advise all those in the least way interested to send in an Annual Subscription to MAGIC to date from the next issue, June, or failing this, to order single copies regularly as published, either direct from this office or from the nearest agent for the paper. This because, owing to the tremendous extent of the work, it will be quite impossible for me to offer a reprint at a later date.

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EXPLANATORY PROGRAMMES.

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

NIKOLA AND COMPANY OF SENSATIONAL MYSTIFIERS, LAHORE, INDIA, FEBRUARY, 1911.

Particulars of this programme very kindly communicated to me by Lieut. R. H. Townshend. The following stage assistants are used:—

1. A Burlesque Conjuror and Juggler, Prof. Dossky.
2. An assistant about the same height as the performer, with a moustache.
3. A short lady assistant.
4. A lady assistant of medium height.
5. A third lady assistant, duplicate of No. 4.

For convenience the assistants above-named are hereafter referred to by their respective numbers.

Curtain rises revealing stage set with various magical paraphernalia. Two lady assistants (3 and 4) then enter and stand one on either side of stage.

Tree from Walking Stick.—Performer enters carrying stick and hat, handing the latter to one of the assistants who places it aside on table for use in the umbrella trick which follows. He then stands the stick, provided with a point for the purpose, upright in centre of stage; a moment later he raises the stick revealing a tree. Coloured features arranged on steel rod previously concealed in hollow stick.

Candle Changed to Bouquet, &c.—Lady assistant (3) brings on candle in holder, also handkerchief. Performer covers candle with handkerchief, then raising the latter reveals feather bouquet, candle having disappeared; same method as tree from stick, dummy candle being laid aside in handkerchief. He then takes bouquet from candlestick, and causes it to multiply into two bouquets, handing one to each lady assistant. Second bouquet obtained from left breast pocket in left hand, the two placed together surreptitiously then separated.

Umbrella and Ribbons.—Umbrella opened and shown, then closed and rolled up in a piece of cloth and given to assistant (3) to hold. Performer now produces, magically, eight pieces of silk ribbon; these are rolled up and placed in the hat aforementioned which is held by assistant No. 4, pistol, umbrella pulled from roll of cloth and found minus cover, but with a piece of ribbon hanging from each rib. Umbrella closed and replaced in roll of cloth, and its cover discovered in the hat in place of the ribbons. Cover replaced in hat, pistol, when the umbrella is once more pulled out of the roll and found restored, and the ribbons are discovered in the hat shown otherwise empty. Trick hat with division hinged across centre to fold over to either side would be best for this trick, but I have already given a full explanation of two methods of performing it, in *MAGIC* for July, 1907.

Umbrella Changes to Table.—Umbrella brought on and stuck upright in the floor changes to small table; the usual mechanical piece.

Handkerchief Shot on to Point of Sword.—Performer loads silk handkerchief into conjuring pistol and shoots same on to point of sword held some distance away by an attendant. The silk loaded into pistol either remains in same in separate barrel, or is palmed out by means of the well-known loose cup; the duplicate is released at the right moment from the hand of assistant, being drawn to the point of sword by tension of a length of elastic, the opposite end of which has been previously passed down inside the blade and fastened at the hilt.

Another method is as follows: Tie the handkerchief to one end of a length of stout black thread and place it in a pocket; pass the free end of the thread through a small eyelet at the point of the sword; then grasp it firmly in the left hand, holding the sword in the right hand. Extending the right arm will then pull the handkerchief out of the pocket on to the point of sword when the whole may be placed aside. Black eye glass cord is perhaps better than thread, and the length is best found by experiment.

N.B.—There is another form of pistol arranged to vanish a handkerchief laid visibly over the muzzle. The centre of the silk is pressed over a hook held in position by a mechanical device and attached to a length of elastic passing down the barrel, out at the lower end, and down the side of the butt to the extreme end of which it is fixed at high tension. On a pull being imparted to the trigger the hook is released and forthwith flies to the opposite end of the barrel carrying the silk along with it. The barrel is specially made of brass tubing, $8\frac{1}{2}$ inches in length, and of the same diameter throughout. Percussion caps only are used with this pistol.

Up to this point the performance conducted in silence.

Chinese Rings.—Performer introduces eight or nine rings, telling their history with a strong American accent, then going amongst audience offering each and every ring for examination.

During the examination assistant (1) enters with small table on which is lighted candle in holder on cloth; jerks cloth from under candle and bows; throws cloth over table, then raises it, and shows candle gone out; again throws cloth over the whole, then raises it and shows that candle has vanished—taken away in cloth—and retreats.

Performer returns to stage, changing the examined rings on the way for the usual trick set of twelve. Usual business with the rings.

Rising and falling ball on upright rod.—Shows a nickel-plated rod which he screws to an iron base and places on table. Next hands a wooden ball with a hole through it for inspection; taking back the ball drops it over rod, when it rises and falls at command. It is further made to reply to questions, rising and falling, once for "Yes," twice for "No," and three times for "doubtful." Funny business for this effect explained at length in last issue of *MAGIC* in connection with the talking hand. (Thread tied to top of rod).

Drum Trick.—The usual nickel-plated band and two rings made up, apparently empty, in front of audience. Assistant comes on carrying two sheets of paper concealing "load" hanging on front of person. Body of drum placed behind front sheet of paper and ring pushed on to make paper end. The paper is then taken from assistant and reversed, showing drum empty. Returned to assistant in this position, and rear paper then removed and pressed over open end of drum with the remaining ring, the "load" made up similarly being pushed into drum through rear paper end at the same time; this leaves both ends apparently intact. Paper end of drum now broken and quantity of small flags produced and placed on tray brought on for the purpose and containing pagoda and large U.S.A. flag on telescopic staff. Bundle of flags lifted from tray, and pagoda produced from same (hung up), followed by flag on staff—performer retires. Ribbon running from pagoda is caught in tub held by assistant; my correspondent does not say, but I presume this is the trick tub to release ducks or pigeons and which appear to be produced from the ribbons.

Trick with Borrowed Rings.—Performer reappears and borrows four finger rings, receiving same on a short stick, change in usual manner and dummy rings dropped on plate. He proceeds to drop three of the rings, one at a time, down the barrel of a rifle, forcing each down with a heavy ramrod to the consternation of the owners; the fourth ring will not go in the rifle, and is forthwith made tractable by means of a hammer. The hammer is brought on by assistant (3) who receives the borrowed rings and retires to attach them by ribbon, one to each of a like number of the performer's business cards; they are then placed in a small box suspended behind side table to be taken on stage as required. Rifle is then fired at a nest of boxes which has been hanging in full view from the outset. Box opened, and another one discovered inside, removed and placed on the table brought on at this moment, for the purpose. Several other boxes discovered, the last one being minus a bottom to admit of the prepared one being loaded into it from *servante*. Removing the last box the performer takes same into the auditorium, allowing the owners to open it and remove their property.

N.B.—A more interesting form of this trick, and explained in greater detail will be found in *MAGIC* for July, 1910, page 76.

Rising Cards.—Four persons each call out the name of a card the performer removing each from the pack then handing the whole for inspection, and allowing any person to shuffle the chosen cards with the rest. He then returns to stage, holding the pack in the left hand, the right hand being held aloft. The chosen cards then rise from the pack one after the other and pass upwards into the right hand. The fourth card started rising rather fast, and was told to return and rise slowly, which it did; then when it had reached the right hand, the performer walked away, leaving it suspended in mid-air. He then signed to the card to come down, which it did, sinking to within a few inches of the floor; it then rose again to a height of about five feet when the performer took it, and at once showed it back and front.

As the cards are called out an assistant behind scenes takes duplicates from another pack, every card of which is provided with a "lip" on its back, as explained and illustrated in *MAGIC* for February, 1901. The duplicate cards are placed on the top of another duplicate pack, which is then placed on the *servante* of a small side table, and carried on by the assistant; all this is done while the chosen cards are being shuffled into the pack by a spectator. Returning to stage performer walks behind table and changes the pack for the prepared one.

The cards are caused to rise by means of a thread stretched right across the stage from either wing, and at a height where the performer can just reach it with the extended right hand. The thread

passes over bright nails driven into each wing and to both ends, which should reach nearly to the floor, are tied a few cards to act as counterweights.

The right hand is first raised (to secure the thread), and a card commanded to rise. This failing, the hand is lowered and squares the pack together at the same time the thread is passed under the "lip" of the rearmost card. The right hand is then passed across, above, and below the pack, and seeming all round it, in order to prove the absence of any connection, the card meanwhile being kept from rising by pressure of the left thumb. The right hand is then raised again, pressure of left thumb relaxed, and up goes the card; it is brought down again, and placed in front of the pack in the left hand, the same action sufficing to place the thread under the "lip" of the next card to rise. Repeated for the remaining cards. The effect of the suspended card will be managed by attendants in each wing manipulating the ends of the thread as required. This trick was well executed and well applauded.

Cards Jump from Glass Tumbler.—Another pack of cards placed in glass tumbler when every card jumps out with the exception of one. My correspondent does not say whether or not this was a selected card. But I have already explained the trick at great length and with variations in *MAGIC* for February and May, 1904.

Throwing Cards to all parts of the House.—A full explanation, illustrated, of this skilful trick will be found in my "Conjuring with Cards," pp. 15-17, q.v. In this case the cards so distributed bore the photograph of the performer.

Chinese Rice Bowls.—Fully explained in *MAGIC* for March, 1904, in conjunction with a new method of vanishing a glass of water, the water reappearing in the bowls in place of the rice.

Collapsible Table.—The above trick concluded the Rice Bowls were carried off on tray by an assistant. The performer then snatched up the table, which folded up very rapidly into the form of a gladstone bag, carrying which in one hand he bowed and retired.

End of Part I. Curtain.

N.B.—The above explanations are my own, i.e., they are not necessarily the methods employed by Mr. Nikola.

Part II. and III. of the above will appear in our next issue.

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.

134.—The performer requests the loan of half-a-dozen different evening papers from as many different spectators, which are handed to him on the stage by an attendant. He then invites the audience to select any one of the six papers, and this done, to further select any page of the said paper, followed by any column on such page and any paragraph in such column. The first sentence or portion of the same is then found written between two slates previously cleaned on both sides and tied together. Will some reader please explain?—J. H. R.

135.—A person is asked to choose a card; then to replace and shuffle it in the pack. A bottle is next shown, examined and sealed by a member of the audience, after which it is placed in the smallest of a nest of three boxes. The card is then commanded to leave the pack and pass into the bottle, which it does—how?—R. H. T.

136.—I should feel indebted to any reader who would offer me a brief explanation in this column of the trick known as "The Educated Goldfish."—R. H. T.

137.—The performer shows four cards to any person requesting him to think of any of them; he also informs the person that the chosen card will vanish entirely. The choice made, the performer forthwith throws the cards on the table when, strange to say, *there are now only three cards and the chosen card is the one missing.* He then shows his hands to be quite empty.

N.B.—The performer does not ask the name of the card before causing it to vanish. No confederates, and very easy to perform.

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.

115.—The best method of working the thumb tie trick and the one undoubtedly used by professional performers is as follows:—

A metal shell is made to fit the *under side* of one of the thumbs; this is kept in position by a narrow strip of metal attached to either side of the shell, and passing over the top of the thumb *on the slant*, so that when the thumbs are crossed the narrow strip is hidden by the uppermost thumb while the lower thumb, of course, hides the shell. With the shell on the right thumb, the left hand may, of course, be shown empty. The hands are then brought together quickly, and the thumbs crossed; they are as quickly separated, however, the shell being "palmed" *under the left thumb*, when the right hand may be shown empty. The thumbs are then placed together again, and the trick proceeds. If the shell is properly made it will not be visible, even by the person tying the thumbs together.

Another method, very little known, and performed without the aid of any apparatus, is as follows:—Instead of being crossed the thumbs are to be placed side by side, *the nails being upwards*. In this position they are tied together below the first joint with a fairly stiff and stout piece of cord. By then turning the thumbs inwards, so that the nails and joints face each other, it will be found an easy matter to slip the cord off either with the forefinger of the same hand. The reason for this is that the *depth* of the thumb measures less than its *width*.—R. H. T.

The original method, differing from either of the above, will be found in my No. 12 Serial.—EDITOR.

117.—As the upper half of the pack, with the chosen card at the bottom, is replaced on the lower half in the left hand, the right thumb, *in the centre of the end of the upper half*, quickly bends up that end, and so gets a glimpse of the index pip.—R. H. T.

Three other interesting replies to this query will be found in our issue for March, 1911.—EDITOR.

128.—To write down the name of a card that will be selected, before selection is made, proceed as follows:—Write down on a slip of paper, say "Three of Diamonds." Place this slip in the smallest of a nest of three envelopes which then hand to one of the spectators. Have the pack shuffled, then palm on the top of same the three of diamonds. Next hand the pack to the person with the envelope, and ask him to deal off any number of cards he pleases, placing them one on the top of the other, and keeping the number secret for the time. When he stops dealing, replace the cards on the top of the pack, and ask him to be good enough to count them off again to make sure there is no mistake, and to count loudly this time, so that all may be interested. He, of course, arrives at the three of diamonds which agrees with the writing in the envelope, and which he is then invited to open.—D. H.

129.—To call for any card in a shuffled pack covered with a borrowed handkerchief; then to place your hand under the handkerchief and remove the card.

This is a variation of the well-known X-Ray card trick. In this case one only prepared card is used with one of the indexes cut out so that the index of the card underneath it may be viewed through the opening. The prepared card is palmed or otherwise brought on to the bottom of the shuffled pack. The bottom card is then shown, with the thumb held over the opening for obvious reasons, and the audience asked to remember the same. Handkerchief is borrowed, and while this is forthcoming thumb is moved slightly, and a glimpse taken through the opening of the index of the next card. Pack placed on table, face up, and known card called for; hand placed under handkerchief, and this card removed. Handkerchief raised that it may be seen bottom card has not been moved, pack squared together, and the next card noted. In this way the trick may be repeated as often as desired. In conclusion, by palming off the prepared card, the pack may be once more handed for examination; or the right hand may place the prepared card in the left sleeve all under cover of raising the handkerchief to remove the last card.—D. H.

130.—The passage of a signed piece of paper from one nest of boxes to another, in full view, is thus effected. Arrange a nest of four white paste-board pill boxes, the larger one about two inches in diameter, and minus a bottom; the whole of these four boxes are placed closed and separate in the right hand outside pocket of coat. Another perfect box, of the size of the larger one of the nest, is also required; this is coloured black for distinction, and placed *with the lid off*, in the left hand pocket.

The paper duly written upon, the performer removes the smallest box from his right hand pocket and hands it to the person with a request to place the paper inside it; he is then invited to place the small box inside the next larger one, and this inside the next. While he is doing this the performer takes the largest box from his pocket and removes the lid, then takes the nest of three, and forthwith puts it inside the largest box, replacing the lid. This done, he puts the box on the table in full view, the nest of three, of course, remaining unobserved in his left hand. The left hand

is then and forthwith placed inside the left hand pocket, the rest of three placed inside the black box and the lid put on, when the box is removed and handed to the person assisting to open.

The trick is now practically done, all that remains being to discover the paper in the rest of boxes, and while this is being done to pick up the white box (minus a bottom) and put it in a pocket. The performer then, apologising for having forgotten to show the white box, removes a duplicate of the same from the same pocket, and hands that for examination.

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.

NOVEL COMBINATION WITH COFFEE VASE AND HANDKERCHIEFS.

BY A. F. MADDICKS, OF BURNLEY.

This is a trick in which an old-time piece of apparatus is employed to produce a new effect, as follows: A red and a blue handkerchief, tied together by corners are placed in an examined cannister, and a cardboard cover placed over. Performer removes cover to show that it is only cardboard, and contains nothing. The red and blue handkerchiefs being still visible in the cannister. A Union Jack is magically produced, say from the ashes of red, white and blue paper, loaded into pistol and fired at the cannister. On removing cover, the Union Jack is found to be tied between the red and blue handkerchiefs.

Explanation.—The cannister is the old "Wool-to-Coffee" vase, used without the lid and shallow tin fake. The fake portion which formerly contained the hot coffee must now contain a Union Jack tied between duplicate red and blue handkerchiefs. The Union Jack is pushed in first, and the red and blue handkerchiefs go down together, leaving a corner of each just protruding at the top. This loaded portion is covered with the cardboard cover and stands on table near to cannister, which may be given for examination. After the red and blue handkerchiefs have been tied together, and the knots shown to be well and truly made, they are placed in cannister, a corner of each showing, similar to those in fake portion. The cover (containing fake, etc.) is now placed over vase. This action pushes down the two handkerchiefs to the bottom of cannister and leaves fake in position. On removing cover to show same, no change appears to have been made, as the handkerchiefs visible in vase, look exactly like the two just put in vase. Cover again replaced. Performer here produces a Union Jack by any favourite method. I suggest the production from ashes of red, white and blue paper. The flag is afterwards loaded in conjuror's pistol and fired at the cannister on table. Flag disappears from pistol, and on cover being removed from the vase, the handkerchiefs are pulled out with the flag tied between them. The cannister is then shown to be (apparently) empty as at first.

N.B.—The above combination may suggest others that may be readily arranged with the same old-time apparatus.—EDITOR.

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FEATURES IN RECENT ISSUES OF "MAGIC."

June, 1910.—A new method of showing hands empty while containing a ball; passing a handkerchief (or cards) from one pocket to another; penetrable match; broken match restored; on presenting a conjuring entertainment; lightning calculations and memory feats; explanatory programme of Rameses, &c.

July, 1910.—A broken match; blowing out a match; lighting a match; travelling match; travelling cigarette; lightning calculations; explanatory programme of Amasis; new form of Wizard's breakfast; combination trick with four borrowed rings; goliwog and box illusion; flag trick; another ace trick, &c.

August, 1910.—Vanishing and appearing cards; the "eureka" card clip; pencil versus silk; novel method of using the sand card frame; lemon, egg, handkerchief and ring combination; cones and balls passe passe; a spiritualistic forecast; cremation and restoration with cards; juggling billiard balls on bow; balancing a pack of cards on the hand, &c.

September, 1910.—The "Four Ace" trick—four new methods indicating the desired heap with the throw of a dice; the lemon and the melon combination; transit—a convincing thought-reading test; rice, ink and water combination; new flag novelties, &c.

October, 1910.—Another "All Change" pack of cards; sets 'em all guessing card trick; chosen marked card discovers two other chosen cards all shuffled in pack; a new combination card trick, by Geo. B. Bryce; explanatory programme of Merlin card manipulator, &c.

November, 1910.—Bleaching pips by magic; pip-out pip-in, new and excellent card trick; new water and ink trick; explanatory programme of Continental conjurer; new eggs from hat; jets of water from any object or part of person; four ace trick in corners of handkerchief, &c.

December, 1910.—Japanese butterfly trick—first explanation of the practical method; new water jars, six jars shown empty fill with water; watch, handkerchief and glass of milk, laughable trick explanatory programme of Owen Clark; vanishing and changing gloves; umbrella from hat; umbrella stand from umbrella; travelling hats; new method of producing coin at finger tips; "crumple it," new handkerchief change, &c.

January, 1911.—Chinese coin and string; improved mechanical coins; Chung Ling Soo coin and string; new vanish of coin from any person's hand; explanatory programme of Owen Clark; candelabras and travelling flames; broken plates restored in frame, new methods; mysterious change of three wooden cards in frame; new subtlety in connection with the trick addition sum, &c.

February, 1911.—A full explanation, illustrated, of the Sensational Spirit Pictures; new four ace trick—aces dealt face upwards; my position in the World of Magic and a general review of the Art from a commercial standpoint; an experiment (conjuring) in telepathy; cross illusion; new coin vanish from hand with wand, &c.

March, 1911.—The Flying Colours—mysterious change of flags on staffs, visible and invisible; new inexhaustible box; anent my explanatory programmes and the rule governing exposures on the stage; explanatory programme of Walton Brozen; vanishing glass of water reproduced on tray; novel combination trick with egg and handkerchief; new combination with spirit slates and rising cards; new form of colour change; a lot of funny "patter" for conjurers; "got 'em all beat" card trick; simple method of rising cards on hand amidst spectators, &c.

April, 1911.—Butter Bats and Top; professional method of spinning juggling tops (first time in print), with special illustrations new mind-reading trick with cards; a discussion *re* the copyist explanatory programme of Walton Brozen; talking hand on glass full presentation with funny "patter"; eggs from basket shown empty, *a la* similar trick with hat; production of flags, with "patter" for each flag; discovering total of sum written up by audience before a single figure is written—this is actually done and without confederates; centre block of pile of three (covered) vanishes and is found under hat—no duplicates or shells, &c.

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