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J. CAROLY.

An old saying has it that when Gargantua was born his first "yell" was "I want a drink." Something similar must be said of Mons. J. Caroly, only the expression in his case would surely be, "Hey! Presto!! Fly!" Unfortunately, however, there is no evidence as to the precise nature of this expression as the parties responsible for him in his tender years were passive, if not wholly disinterested spectators of phenomena connected with *l'art mysterieuse*. His father was a man of commerce, and very naturally expected that his son would in course of time, carry on his business. Alas for parental hopes. Here the offspring of a man of commerce becomes a magician, which is in striking con-



trast to the case of poor Robert Houdin, who fretted away many years of his life because his sons would become men of commerce.

Caroly, at the instigation of his parents, went to Paris

to learn his father's business, but a long experience was not necessary to convince him that his artistic mind would never become reconciled to the grim every-day life of commerce, and giving way to his own likings, although against the wish of his father, he began his career as a magician when but 18 years of age. He began work in Paris, but soon decided to tour the country for the purpose of gaining the *sang froid*, dexterity, and knowledge of the world so necessary for success as an entertainer. After giving performances in Cannes, Lyons, Rouen, Marseilles, and other important towns of France, he journeyed to Nice where he performed for many months to the delight of the children on the *Jetée promenade*. His experience at Nice induced him afterwards to make a speciality of providing suitable amusement for children.

Back again in Paris he appeared on all the stages of note and in the Capucine Theatre of the Isola Bros. On the closing of this theatre, and as he had no desire to travel again, he settled down in Paris as a maker of conjuring apparatus. But the business man has not killed the artiste and at this date he boasts of a large clientele for Parlour Entertainments and a children's gathering is not considered complete if the "youth's entertainer" is not there to amuse them with his mysterious and funny act.

M. Caroly does important work in connection with the Bureau attached to the R. Houdin Theatre of to-day. He is the founder of the *Academie de Prestidigitateurs* and his books on magic "*Les Cent Recreations*," "*Tours faciles d'escamotage*," "*Traite sur les tours des pieces*," &c., &c., are well known and much appreciated. He is the editeur, of a new publication (1st January, 1902) entitled, "*L'illusioniste*," the first and only French journal devoted solely to the conjuring fraternity, and which will, doubtless, meet with the success that has followed, without exception, his previous undertakings.

We recently had the pleasure of a visit from M. Caroly, when a commercial treaty was made that will enable us in future to supply our customers with the finest quality conjuring apparatus and latest novelties of French manufacture on the most reasonable terms. The arrangement also admits of M. Caroly supplying to his customers at home, on similar terms, the fine quality metal work, made by us, and which he so much admires.

MAGIC.

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The Agencies will receive Advertisements of all kinds and will also give every information respecting "MAGIC," the only paper in the British Empire devoted solely to the interest of Conjurers and practitioners of the allied arts.

Agents wanted in all the large cities throughout the world.

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.

Lessons in Magic.

The Heel Box.—Nothing adds so much to the effect of the coin catching act as *variety in the production of the coins*. Only recently I was called upon to witness the 'show' of an amateur conjurer; he was a clever manipulator, but he produced the greater number of the coins from the back of the knees, and seemed quite at a loss to vary his method of procedure; had he possessed the heel box he would have had, at least, one more string to his bow.

The box, inserted in the heel of the dress shoe carries two coins (it is not advisable to produce more than two from the same position) and its use enables the performer to unmistakably drop the coin last produced into the hat, and then having shown his hand to be empty, to produce another coin from his heel.

The box is inserted in the shoe in the following manner:—Cut a round hole in the centre of the heel deep enough to let in the box just below the surface, see A. in Fig. 8. Pass the screw pins attached to bottom of box through 2 holes into the inside of the shoe; lift the inner sole, screw on nuts, cut off pins flush with nuts, and replace inner sole, see B in Fig. 8. Next cut a shallow groove from the hole to the back of the heel to allow coin to pass from box.

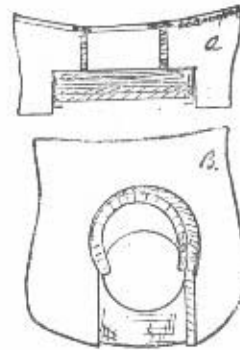


Fig. 8.

Any local bootmaker will do this for you. Yes! the whole thing is very simple, but none the less effective—more the performer using the box will undoubtedly be credited with having executed a bit of real smart palming.

Spirit Hand on Mirror.—You prepare for this excellent little trick in the following manner:—Hold the palm of the hand, with some pressure, on any mirror for about a couple of minutes; then take the hand away. The impression left will slowly fade away, *but it may be reproduced as often as desired* by simply breathing on the mirror. The image fades away as the breath evaporates.

MORE ABOUT HANDCUFFS.

We take it that our readers would gather from the article in our last issue, which by the way was made as *interesting* as possible, that the one and *only* great secret of the Handcuff Release is confederacy in its most horrible form.

Eh!!! Well—no, you need not take this for granted, you can prove it for yourself. Purchase an *ordinary* pair of handcuffs and confront Mr. "King" with them on the stage, *as you are invited to do*, and see what happens. You will be left standing with your irons in your hand, wondering when your turn is coming along; you will also wonder who the persons are whose irons are accepted—whether they represent Scotland Yard,

Hanwell, or such-like institution. No! These are the Confederates!!! Perhaps you will try again and push yourself forward a little. Well, you will still be refused; you may try again and perhaps wax a little wroth. If you do this you will be requested to leave the stage, and failing to comply you will, probably, be forcibly ejected. We know because "we've had some." Have you never observed that, after the confederates have been attended to, *time does not admit of any more tests being made*, It's a beautiful secret is it not? The Testimonials? Oh!!! Don't think that all you read are genuine—it's our painful duty to record they are not? But we have known *genuine* testimonials to emanate from Chiefs of Police; these, however, were given privately, as from ordinary spectators who were pleased with the "show"—not officially.

The extent to which this confederacy business is now being carried on may be gathered from the fact that managers have been known to condone, if not actually assist, the arrangement of bogus challenges for the purpose of booming their entertainments. This may be considered a legitimate proceeding in the profession—we are not inclined to this opinion any more than other notable conjurers were inclined to look and say nothing upon the masqueradings of so-called spiritualists who were a curse to society some years ago, and who may be, to some extent, still.

In conclusion, if you desire to work a fraudulent act, you will find full and complete instructions as to the dramatic procedure in our issue for May last.

LIGHTNING CALCULATIONS.

Amongst the many entertaining features of Mr. Seymour Eaton's clever little book entitled "How to become quick at Figures," and reference to which will be found in our Bibliography, we cull the following:—

LIGHTNING CALCULATORS ADDITION.

(To add any number of Figures at sight).

3 2 4 5 3 2
6 7 5 4 6 8
2 5 3 3 6 1
7 4 6 6 3 9
1 2 3 4 4 5
8 7 6 5 5 5

There are experts who can add very rapidly but *the best of them cannot add a column of ones any faster than you can.* Try the appended exercise and you may learn to be a lightning calculator in about five minutes.

1 2 3 2 1 3
2 3 4 0 2 5
33 5 7 2 3 8

Note that the second line added to the first makes *nines* except at the right where the two figures add to *ten*. The third and fourth, and fifth and sixth lines of figures are similar. The last two rows are small numbers written down at random. Now to get the answer, begin at the left if you wish, write down 3, which is the number of couplets of figures above then add only the two rows at the bottom, saying (mentally) two and one are *three*; three and two are *five*; and so on.

This exercise can be varied greatly by placing the two "Key" lines in various positions.

Note that a confederate is frequently used by the *Lightning Calculator*. In this case the confederate would merely have to write up the addition sum as required; or the performer would have to write in the second, fourth and sixth lines himself.

Note Mr. Seymour Eaton's words. "The best of

them cannot add a column of ones any faster than you can."

You have doubtless wondered many times how some of the feats (given as genuine) of Lightning Calculators are accomplished; notably the feats, (we call them *names* for convenience), as set forth in a performance recently given in this city, and which, by the way, it is gratifying to note, had but a short run. Here is the secret.

In the case of sums in addition, subtraction, multiplication, &c., the figures are called out by confederates, and the attending results are memorized by the performers. In the case of a person's *age*, where the blindfolded medium gives, separately, the months, weeks, days, hours, minutes, and seconds the person has lived, it will surely not be a difficult matter to memorize a set of figures for each performance, (this must of course be done as the repetition of the same *age* would give the "show" away), or the various results may be contained on a small piece of card held in the hand, which, as conjurers know, may be read by looking down the side of the nose, even when blindfolded.

We know this because we have several times tried to get a number accepted, taking care to call it out before any confusion arose by others calling numbers at the same time, which confusion, as our readers well know, is of frequent service to the conjurer—well, we invariably failed. On one occasion through pressing the matter rather unduly and thus causing the confederates and the performers to become dreadfully excited, and which, as may be surmised, ended in the house becoming generally confused with groans and hisses, we were, politely, requested to be seated. As the party preferring the request was about three times as big as the two of us put together (we are very small you see, but that's not always a disadvantage) we,—well! in the words of one of our famous comedians "we bowed to superior knowledge," and, having had satisfaction, we were also anxious to see the end of the *wonderful* "show."

The memorization (or otherwise) was not clever, as even then mistakes were made (although the performer challenged the correctness of the results given by the medium) and this we readily discovered on several occasions, by taking a copy of the figures written up on the black board. The rapidity with which the figures were written and the voluble "chatter chatter" were doubtless intended to obviate this; but our reporter, who has done a bit at lightning calculations (of the genuine order) in his time, was equally smart at this phase of the calculators art.

If you desire to work a fraudulent calculating act you will find full instructions as to the dramatic procedure in a future number of *MAGIC*. We mention this in advance (our kindly nature sprouting) just to give the parties concerned, or their agents, an opportunity of exposing themselves through some other medium. By doing this we may possibly preserve our space for something of still greater importance.

We have no desire to hurt the feelings of anyone; we are satisfied if we amuse and instruct our readers but we do admire genuine work. Let's have some good old-fashioned conjuring. Why attempt what is obviously impossible? After all it must be admitted that there are things impossible even to workers of wonders.

N.B.—We do not hesitate to expose such acts as the above, as we consider them an imposition on a credulous public, and what perhaps is still worse, they tend to be-little artistes with genuine and clever entertainments.

CONFESSIONS OF A MIND READER.

BY FRANK W. THOMAS.

Mind reading, jokingly styled, by one magician, "the telepathic demonstration of theosophic thought waves, psychic force and esoteric research," has received a great deal of serious study from students. It has also been the subject of endless ingenuity on the part of many of the brightest conjurers. And it may very fairly be said that the magicians have been much more successful in producing the spurious article than have the men of science in developing the genuine.

One of the earliest performers to perfect this sort of magic was Robert Houdin, of France. In company with his son, he developed a remarkably ingenious system of apparent thought transference by means of questions. The notable thing in this performance was that the questions varied but little. In fact, the same short queries were used so often and with such entirely different replies, that no one suspected them of furnishing the cues for the answers. The system was simple and easily understood, as a little explanation will readily show.

If a gentleman handed Houdin a watch, he would turn toward his son, who was blindfolded, and say, "What is this?" The son would reply, "A watch," the expression *What is this?* invariably meaning a watch. For the detailed description a dozen or more short prompting words were used such as *yes, right, well, go on*, and so forth. This same set of prompting words was used for all articles. When the first or cue question showed the article to be a watch, then *yes* meant that it was open-faced; *right*, closed-faced; *well*, stem-winding; and so on. When the first or cue question indicated some different class of objects, as, for instance, a hat, then these same promptings words were still used, but as applied to hat: *yes* meant a silk hat; *right*, a derby; and so on.

So it will be seen that while a different cue question was necessary for each different class of objects, the same set of short prompting words was used over and over again for all detailed description.

An Accurate Memory a Great Aid.—Houdin's son possessed a remarkable memory, and when they went to give exhibitions of this mystery he would, before the arrival of the guests, go over all the odd articles in the rooms where the entertainment was to be held, noticing every detail. In this way he would frequently be able, after getting the first cue question, to go ahead and completely describe an elaborate piece of bric-à-brac or a large picture without the use of the prompting words at all. Houdin himself tells of an incident where a party of gentlemen had requested him to step to an adjoining library in order to see if the phenomena would continue, even though the wall intervened between his son and himself. Houdin laid his hand on a certain book on one of the shelves and said, "What book is this?" The son immediately replied, giving the correct name. One of the party, suspecting the question in some way to have suggested the answer, himself asked the son what book was next to that one. Without a word from his father, the boy replied: "If you mean the one to the right, it is—; if the one to the left, it is—," giving the correct name in each case. He had fortunately noticed these very books, and remembered the order in which

they were placed. His ready response at once showed clearly to the audience that the father's questions had nothing to do with *any* of the replies.

We have heard many tales of supposedly authentic cases of mental influence. The wife becomes suddenly and unaccountably concerned regarding her absent husband, and it is afterward discovered that he met with a serious accident just at that time.

But after allowing for the wives who always worry, and who therefore bound to have their fears corroborated once in a while, after allowing for the wonderful influence of what we might call retroactive imagination, and after admitting a reasonable amount of strange coincidence, it is doubtful just how much real foundation there is for any of these stories. The magician frequently achieves the appearance of reading the mind when in reality he has simply accurately reasoned out, in advance, what the members of the audience will be likely to do or think, and has based his statements thereon.

(To be continued).

Explanatory Programmes.

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

FREDERICK BANCROFT, (Conjurer).

(Continued from page 59).

Card Tricks.—Hands a pack of cards to a gentleman in audience and asks him to take one card from the middle of it, look at same, replace in pack and shuffle pack. The cards were then taken to centre of stage, and gentlemen told to think of any number under 13, and Bancroft would take one card at a time from the top of the pack, counting them on to table, face down, and requesting gent to say "stop" at the required number, which would be the drawn card. Bancroft exposed this trick by showing that the entire pack of cards was of one suit. In this instance all the cards were the deuce of clubs.

The *Dissolving Pack of Cards* was next introduced, the various "palms" being dropped on to the shelf of table. Then the Ball Box and Glass Casket, balls going through box into table top and re-appearing in the glass casket which he held while it was being shot at by one of the assistants. This took well with the audience.

Catching Money in the Air and multiplying coins from the plate into the hat exactly as introduced by Herrmann. Hat "rung" on stage by assistants, and when darkey goes to return it, he falls on it. Comedy business. While Bancroft explained darkey put his foot through the hat, which created a laugh. Pieces were wrapped up in newspaper, which was "rung" while wrapping in more paper for another bundle from shelf, with a small hole in the end of the package. Bancroft said, "the hat leaks" opens package, and finds a large negro doll. Calls for Mephisto. Scene opens at rear of stage, and under red fire and tableau, Mephisto is seen in all his glory, handing out the hat to Bancroft who returns it to owner.

The Talking Skull.—When Bancroft introduced the skull the recess at back of stage became dark and lightning flashed. The result of the numbers when added up and placed on black-board was 1410, and the gentleman holding book was told to turn to that page, but could not find it as the book was not large enough. Bancroft then said the cipher was not necessary, and erased it, and then had the gentleman turn to page 141. His little by-play was taking.

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Compiled with Notes by Ellis Stanyon.

Ablly assisted by Mr. Arthur Margery.

(Continued from page 61, see also Vol. I.)

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- Inanimate Reasons, or a Circumstantial Account of that astonishing piece of Mechanism M. De Kempelen's Chess Player, now exhibiting at No. 8 Savile Row, Burlington Gardens. Illustrated with three copper-plates, exhibiting this celebrated automaton in different points of view. Translated from the original letters of M. Charles Gottlieb de Windisch. London, 1784. 8vo., 58pp.
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See Hopkins' Magic," p. 103. Further particulars and copy wanted.

Ingleby's whole Art of Legerdemain; containing all the Tricks and Deceptions (never before published). As performed by the Emperor of Conjurers, at the Minor Theatre, with copious explanations; also several new and astonishing Philosophical and Mathematical Experiments, with preliminary observations, including directions for practising the Sleight of Hand. London, ? 1815. Boards, 12mo. 106 pp. Coloured frontispiece.

This work is divided into two parts. Part I.—Dexterous Experiments." Part II.—"Philosophical and Mathematical Experiments." It contains explanations of fifty tricks, including Ingleby's famous decapitation of the fowl.

Inner Mysteries of Clairvoyance. Particulars and Copy wanted.

Instructions in Conjuring and Stage Magic. New York, 1881. Paper, 8vo. 94 pp. Illustrated.

Iota. £1,000 Reward, Maskelyne & Cook. An exposé of their pretensions (proofs corrected by Mr. Maskelyne). London, N.D. (1873?). Pamphlet, 20 pp. Of great interest. Rare.

Japanese Parlour Magic. Particulars and copy wanted. (To be continued).

A NEW CARD TARGET.

By T. HAVES.

This target is square, covered with black velvet on both sides, and stands on a small easel, gilded to form contrast. Size target, which really represents a black board, about 9in. x 8in. EFFECT. Blackboard taken from Easel and shew on both sides, then replaced. Two cards chosen, torn up or burnt, placed in pistol and fixed at blackboard, where they instantly appear restored, or with corners missing as arranged for the trick. They are taken off and handed for examination, the target (or blackboard) also again removed from easel and shewn back and front.

METHOD OF WORKING.—The easel has no trickery in it, except a small tongue in the slip of board running from peg to peg, on which the target rests. This little tongue can be lifted up so as to project about one-eighth of an inch in front of bottom edge of target when on easel. It is drawn down into slot in slip of board, when required, by a black cotton attached to it, the other end being in hands of assistant at side wings. This tongue has its outer surface covered with a minute piece of black velvet.

The target or blackboard is made on the principle of the spring flap changing card, but is covered on both faces with black velvet. The flap is tin with a wire soldered on edge, and works on spiral wire spring, ends attached each side of target at edge. Flap lies normally on top half and can be pulled down to cover lower half. In this state it is placed on easel, and the little tongue prevents flap flying up. Two cards having been previously attached, one to flap, the other to lower half of board. When taking board off easel to show both sides, seize it by side, at lower half and thus holding down flap replace on easel, when small tongue again secure it. When you fire assistant pulls thread, tongue disappears and flap flies up exposing cards. Of course if cards are placed on side exposed when set. When flap flies up they disappear or others appear in their place, if so previously arranged.

Correspondence.

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

New Zealand, March 24th, 1902.

DEAR EDITOR,

In your No. 2, Vol. II of MAGIC, I noticed a reference to a paragraph from the "Weekly Despatch" in which the suicide of Herr Frikell is referred to, and you doubt whether this could be Wiljalba Frikell, whom you have under notice in the above number. Again in MAGIC for February this year, you refer to the same occurrence and hint that possibly it was the person who gave exhibitions at the Newcastle Art Gallery some years ago and who claimed to be a son of Wiljalba Frikell. Not so, however, the only son and successor of the famous "Physician" was Adalbert Frikell, and it was his death the "Weekly Despatch" referred to, which was caused through the bursting of a blood vessel. This occurred on August 26th, 1889 at Scarborough, and although there were circumstances of peculiar sadness in connection with his death there was no suggestion of suicide. Herr Adalbert Frikell was, indeed, no stranger to the British public, as he had performed all over the kingdom. As far back as 1875 he appeared at the Alexandra Palace Theatre, and in the following year for a considerable time in the Crystal Palace Opera Theatre, and by a special command gave a magical entertainment at Sandringham on the 8th of January, 1877. For three months he performed at the London Egyptian Hall, under engagement to Mr. Maskelyne; afterwards in 1881, giving complete magical shows in the Piccadilly Hall in conjunction with the French conjuror, Professor Festa. It was during this season that an admirer penned the following:—

HERR FRIKELL.

The King of Conjurors, than whom there's none,
Can cause a company more constant fun,
Will perform at Piccadilly Hall as a magic sprite
Each afternoon at three, and eight every night.
His wondrous actions all the world astounds,
The while his vocals utter humorous sounds,
There's none more greatly can your senses tickle,
Then go and see and hear the famous Frikell.

It was on the 12th of November, 1857, that Wiljalba Frikell first appeared in London and his "farewell entertainments" were given at St. James's Hall from March till the end of July, 1862, after which Frikell retired from the profession and resided for many years in Sagan, Silesia, Prussia, enjoying the best of health. I have never heard of his death.

I notice in your "Bibliography of Conjuring" the name of Haselmayer. He was one of the most successful and popular conjurors that ever travelled the Colonies, and he came through in the good old palmy days when magic was an art. On his first tour of New Zealand in 1872—a couple of years after Robert Heller had been out—he gave us a splendid act with his Goblin Drum, introducing therewith the *self-rising* pack of cards, and a Hat Production that has never been equalled or in any way approached since, while his Aerial Bell was a "staggerer" even to electricians. He was the first magician to present Psycho in the Colonies, and was a splendid performer of the money catching trick, which, by the way, he always entitled the "Miser's Dream," and his patter was framed to suit the title; but then Haselmayer was a magician. *Verb. sap.*

Yours fraternally, ROBERT KUDARZ.

NEW ZEALAND NOTES.

Colonials do not take on conjuring at all. Juggling they do go for, and we have about half-a-dozen exceedingly clever local jugglers. The best of these, Arnould, after doing the Ricard circuit in Australia and the Dix Circuit in New Zealand, is now with "Barnes's Twentieth Century Entertainers" in Manilla (P.I.) Manilla is now full of Australian artistes and most of them doing well. Madam Dante, widow of Dante the Great, started on the road with a conjuring show but could not make it pay. She is now doing the halls with an illusionary dance, and is at present in New Zealand. Frank Dante, styling himself as "Dante the Marvelous," set out with a variety show doing a magical act but has had no luck. He is at present in West Australia. Charles Bertram did

not do great licks out here, in fact the New Zealand tour was abandoned. His work was too quick and clever for the people out here, they like something showy and spectacular with plenty of pistol firing and so forth. Allan Shaw, "Monarch of Coins," is with Lee and Rials, American Vaudeville Show in Sydney and going well. Powell, the American magician is with the same firm in Melbourne, as is a lady shadowgraphist and a fairly slick juggler. Professor de Wynn, the English juggler, coin manipulator, and shadowgraphist died at Adelaide while showing at Rickard's Tivoli Theatre. His two sons, the clever "De Wynn Bros.," head and hand balancers, are starring at the Orpheus, San Francisco, as "The Great Australian Acrobats." Cinquevalli has not yet arrived but is anxiously awaited. He is one of the most popular artistes that has ever come out here. Jay W. Winton and McGinty, Yankee ventriloquists, and Cobby and Way, English ditto, are at present in Sydney, the former with Lee & Rial, the latter with Ricards. Keilderson, an Australian ventriloquist and chapeau-graphist recently made his debut at Fuller's, Sydney, and is at present going well with Dix, New Zealand. Alberto, coin and card manipulator, at present with St. John, Brisbane. Percy Verto, styling himself the "Handcuff King" at latest doing New Zealand small towns with a variety show. There is plenty of work here for magicians, but their acts *must* be up-to-date and showy. Clever moves are entirely lost on the people out here. I have seen a good many magical turns at the halls and two that gained more applause than all the rest were the handkerchief dying, done without the Union Jack at the finish and very poor patter, and the production of flowers from a paper cone. The man doing the latter was really smart with the pasteboards but they would not look at it, preferring the flower trick. One fault all local men have is an almost total want of patter, and although this might cause their sleight of hand not to go down well that could not be the reason. Wishing yourself and paper every success.

G. ANDERSON.

New Zealand, April 1st.

SOUTH AFRICAN NOTES.

Mr. Lehmsich, an old and well-known showman here, has purchased several illusions from conjurers locally, and has started a side show in Capetown. He is also arranging to engage the services of conjurers in connection with the same. I had a visit from him recently and understand that he intends to run a really good and up-to-date show every evening. He has our best wishes for he is a most genial and good-hearted man and one always ready to assist a fellow showman at low water. Mr. Lehmsich has handed over to his two sons his large steam merry-go-round.

Tom Ireton with his Punch and Judy has been doing good business lately. He gives a really good show.

IN MEMORIAM.

In affectionate remembrance of our true friend Ross Conyears (Alex Ross), Conjuror and Ventriloquist, who died May 25, 1901, esteemed by all.

"He offered hope to the weary heart in Charity's sacred name,
And brightened the world with a pleasing art that counts
"up there" the same."

Items of Interest.

The editor desires to tender his thanks to Messrs. Gilbert Tankard and Arthur Margery for pains taken in obtaining particulars of the late Mr. James Stuart, and which particulars appeared in our issue for March last.

The library of H. S. Thompson (Chicago) swells to goodly proportions though restricted to MAGIC, *i.e.* does not include works on Ventriloquism, Hypnotism, Juggling, or the occult. Mr. Thompson probably holds as many books and articles on 'straight' magic as anyone in the country.

The "Young Folks Magazine" published by the Penn Publishing Co. (see advt.) will henceforward be known as "Youth." Each issue of Vol. I. contains up-to-date articles on conjuring.

On May 19, Loudoun Cameron opened at Tynemouth for entire season of 20 weeks. His previous engagement was Tivoli, Dublin, his first visit to Ireland, but it is not to be the last "nuf sed."

Conjurors who would like to call on Mr. Stanton for a chat, to look over his library and conjuring apparatus, and who cannot,

conveniently, do so on a week-day, will find him at home on Sunday mornings from 9 to 1 o'clock. He may also be seen any day, anytime, by appointment, either at 76 Solent Road, West Hampstead, N.W.; or at 2 Middleton Bldgs, Langham Street, W.

Azra, who recently appeared at the Empire is very neat and skilful in some new juggling tricks. His best tricks are done with a billiard table and balls; he strikes the balls in the ordinary way with a cue causing them to rebound into the pockets of a jacket which he wears.

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Mr. Stanyon desires to make it known that he will allow free access to his Library of Magic, to anyone connected with the art. He does this purely with a desire to still further popularize the art, and while not asking for any consideration he will gladly accept, at any time, copy of any book, old or new, on Magic and Kindred Arts that the collection, *as open to free inspection*, may become the most complete in the world.

Professor Mirza Ahmad Husain the wizard of India, sends us his complete programmes and testimonials. Some are printed in English, some in Hindustani, the latter we don't understand but they are interesting nevertheless.

We cannot help thinking that magicians abroad get more amusement and profit out of conjuring than magicians at home. Wake up!!! you at home; you can make a good start by sending an Annual Subscription to MAGIC and interesting yourself in the paper in a variety of ways. Its columns are free to all who would like to publish a new and practical idea.

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