



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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### OWEN CLARK, Conjurer and Illusionist.

A ubiquitous conjurer, is he whom we have the pleasure of introducing to our readers this month. Never without an engagement in town during the winter months, and conjurer enough to look after his health and pocket at one and the same time (a superb piece of *mis-direction*) while touring the coast of this happy isle during the summer months: conjurer good enough, in fact, that were he but a little better and able to separate the astral from the physical form, and thus become a little more ubiquitous, he could earn double the money.

Conjuring, Hand Shadows, Silent Thought Transmission, Ventriloquism, Memory Feats, and the Great Handcuff, Sack and Box Illusion, surely make up a programme sufficiently varied and sensational to attract crowds. That this programme does attract and secure the appreciation of crowds is shown by the following, which appeared in a booklet entitled "Souvenir of Colwyn Bay, 1903."

"The accompanying photograph of Mr. Owen Clark is well known to visitors and residents of Colwyn Bay who have witnessed his marvellous sleight of hand, feats of memory, &c., during his several engagements here. Mr. Clark, as a conjurer, is, in once, humorous and artistic and his amusing conversation and courteous manner have brought him to the front rank of his profession. As a Chinese Magician he is a great success, and the mysterious manner in which his productions and changes are performed, and his gorgeous costume and effects, add no little charm to this entertainment.



He has been making things disappear since 1891, and during that time has been engaged to entertain the 'élite' of Society in London and country. Mr. Clark is a very clever Shadowist and Chapeaugraphist, and his Silent Thought Transmission is a wonderful performance. He will long be remembered in Colwyn Bay for his sensational Box Mystery and Handcuff Release and the Challenge which he won in connection with it."

The box illusion is a big draw for Pier Pavilions, the effect, in brief, is as follows: Mr. Clark allows his hands to be bound in three pairs of handcuffs, around his neck is placed an iron collar which is padlocked and sealed, and the collar and handcuffs are connected by a locked chain. His legs are bound together. Thus fastened and manacled, he is put into a sack, which is tied and sealed over his head, and in spite of these hindrances, he yet manages to escape from the box, changing places, in *four seconds*, with his assistant who is found inside sack in box wearing all the encumbrances. And, never resting, he has invented and just completed a new illusion entitled "Rapid Transit," to be produced this summer in connection with return engagements, in every case lengthened dates, due to his previous successes. He is booked on Pier Pavilions from

May 21st to October 3rd, and has been compelled to refuse many other tempting baits.

Mr. Clark has an extremely large collection of conjuring apparatus—his watch and nest of boxes puzzle magicians—that enables him to give at least three performances, each of an hour's duration, without repeating a single item. To this he owes much of his success in connection with a spectacular and pretty entertainment for children.

Theatre Royal, **HAY-MARKET.**

Mr. B. WEBSTER, Sole Lessee and Manager, Old Brompton.

## MORNING PERFORMANCES.

MATINÉES

# MAGIQUE

Commencing at Two o'clock.

## THE WONDER OF THE WORLD!

This Morning, Wednesday, May 3rd 1848,  
And during the week.

# M. HERRMANN

(OF HANOVER)

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AND THE ACKNOWLEDGED

FIRST PROFESSOR OF MAGIC IN THE WORLD.

Respectfully announces to the Nobility, Gentry and the Public in general,  
that he will give

Four Farewell Performances,

Previous to his departure to the Provinces, and will introduce

**SIX NEW EXTRAORDINARY TRICKS,**  
NEVER BEFORE EXHIBITED!

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Les Chapeaux Diaboliques; The Diabolical Hats.

Le Coffre infernale; The Infernal Chest.

Le Vase d'Armide; ou, l'horlogerie de Geneve; Armida's Vase; or The

Geneva Clockwork.

La Multiplication des Indes; Indian Multiplication.

Les Mysteres de Paris; The Mysteries of Paris.

# MADE. HERRMANN

Will also exhibit her extraordinary powers of

## SECOND SIGHT; OR ANTI-MAGNETISM,

By divining, with Closed Eyes, any objects that may be submitted to this  
proof, which has astonished the most scientific.

### PROGRAMME.

Le Volage des Cartes; Illusions with Cards.

Le Miroir des Dames; the Lady's Looking Glass.

LA BOUTRILLE INEPUISABLE; THE INEXHAUSTIBLE BOTTLE.

Robin le Sorcier, (piece mecanique); Robin the Sorcerer.

La Poche Marveilleuse; the Marvellous Pocket.

Le Noces de Canaues; the Nuptials of Cana.

Satan et son Mouchoir; Satan and his Kerchief.

Les Colombes Sympathetiques; the Sympathetic Doves.

LE CADRAN MATHEMATICIEN; THE MATHEMATICAL CLOCK.

Le Timbre Isolé, (piece mecanique); the Isolated Clock Bell.

Le pain de sucre Magique; the Magic Sweetcake.

Plusieurs tours de Cartes nouveaux et de magie blanche; New Illusions

with Cards and White Magic.

La naissance des Poissons rouges, execute en habit de ville; The Birth

of Gold Fish; performed in an Evening Dress.

GRAND NEW ILLUSIONS FROM INDIA,

## Le SUSPENSION ETHEREENNE

BY ETHER.

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By MADAME HERRMANN.

With various new

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AND  
A CONCERT IN IMITATION OF VARIOUS BIRDS,

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Sams, Mitchell, Ebers, Hookham, Andrews, Bailey, & Allcroft.

Tickets and Places to be had of Mr. J. T. ARCHER, at the Box-Office,  
which is open daily from 10 till 5.

W. S. Johnson, "Nassau Steam Press," 60, St. Martin's Lane.

## MAGIC.

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## EDITORIAL.

Commencing in our last issue, readers will find Stanyon & Co.'s new list containing NUMEROUS NOVELTIES, and showing a REMARKABLE REDUCTION IN PRICE when compared with other makers' lists—as much as 50% reduction on some of the tricks. This reduction is *not* made on account of any inferiority; it is generally admitted at this date, that apparatus constructed by Stanyon & Co. is SUPERIOR to any on the market, and purchasers may rest assured that the firm intend to keep up their reputation for HIGH-CLASS WORK. The truth is the reduction is made possible by the great increase of sales during the past twelve months and a determination to still further increase the business.

Apparatus is made in their own workshops by their own skilled mechanics, and with this great advantage, and knowing that their products are UNEQUALLED, Stanyon & Co. are able to guarantee QUALITY and PERFECTION, and further, to challenge comparison with the products of any other conjuring trick maker in the world.

Magicians on Tour are requested to send a post card to this office each month, notifying change of address that "Magic" may reach them promptly on the first of the month.

## SPECIAL OFFER TO SUBSCRIBERS.

To anyone sending an annual subscription to "Magic," we will present gratis and post free any one number of our serial works, Nos. 1 to 9, forming up-to-date and advanced lessons in Sleight of Hand.

In like manner we will present any one other serial work, Nos. 1 to 9, with every Annual Card Advertisement received.

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).

Secret of any Trick or Sleight—Stage Illusions and Magic Acts excepted—may be had for stamped directed envelope and 2/6.

Queries requiring a reply by post, must in all cases be accompanied with stamped directed envelope.

## Original Lessons in Magic.

By ELLIS STANYON.

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

**The Palm Shield.**—This is a very deceptive and practical accessory in metal, shaped to fit the palm of the hand, where it is held in position by means of a couple of claws, as seen in fig. 23, which grip the opposite sides of the hand. It is shaped concave on its under-side, as it lays in position on the hand, to form a cavity between itself and the palm, sufficient to contain say 50 of the silk spring flowers, strung together as usual, on silk ribbon, in the form of a bouquet. In use the bouquet is firmly tied to the little eyelet "a" in the fig., and when the flowers have been folded together neatly the shield is placed in position on the palm; this done, both hands may be shown casually and will appear to be quite empty.



Fig. 23.

To produce the bouquet both hands are placed together palm to palm; the shield is gripped and removed by the opposite hand, upon which now appears the bouquet, which in turn hides the shield, and another mystery remains unsolved.

This shield is an improvement on the finger, designed for a similar purpose, in that full-size flowers may be employed and about double the quantity (in thickness) than the capacity of the finger could possibly contain.

With the aid of this shield a large bouquet may be produced, under cover of a handkerchief, upon an *ordinary china soup plate*, with the same or better effect than in the case of the trick plate designed for this purpose. The shield also forms an effective handkerchief producer for one to six or more handkerchiefs to be produced all together.

**Stanyon's Potassium Fire-Bowl and New Methods of Production.**—The performer shakes a shawl, showing it on both sides, thus proving there is nothing concealed in its folds. He then immediately produces from the shawl a flaming bowl of fire.

The bowls are brass, 6 or 8 inches in diameter, with a wide flange round the top to leave a hole in the centre, the diameter of which is about half that of the bowl proper. This flange serves a double purpose, in that it prevents the accidental spilling of any of the flaming fluid, and it also admits of the bowl, charged with a wineglassful of water and about 1 drachm of gasoline, being concealed sideways under the arm under the coat. On the opposite side (inside) of the bowl to that containing the water and gasoline, is a small cup containing a piece of potassium the size of a pea. That is all.

Now, under cover of the cloth, the performer has only to remove the bowl from its hiding-place, and, in the act of producing it, to bring it into the horizontal position, which brings the fluid into contact with the potassium, when the result (there is no question of failure) must be a flame.

Conjurors using the fire-bowl should note that gasoline gives a larger and deeper flame than ether, while its use does away with the unpleasant smell of the latter.

The best way to produce the bowl is as follows. I use a white silk handkerchief, that I employ later in knot-tying tricks. Holding this by the two corners, directly in front of the body, it is raised, rather quickly, in the air as if about to shake off any dust that might be upon it; the left hand (I carry the bowl on the right side for special reasons) is now lowered quickly and seizes the bowl bringing it into the handkerchief as the latter falls. This forms a much better and more deceptive production than the older method of throwing the cloth over the arm while the disengaged hand "fished" for the bowl.

I do not recommend the placing of this bowl in a pocket, as then it may turn round and fire prematurely, with disastrous consequences to the clothing of the performer, if not to his person. To simply hold it between the arm and the body is just as effective, and it has the advantage of being quite safe and more readily get-at-able, an important consideration if the bowl is to be produced as above explained. To produce this bowl under cover of a fan, the fan attracting the eyes of the audience to some other object, is a method I have also employed for a number of years, with the best results.

Stanyon and Co. supply the bowls, 6 inches, 6/6; 8 inches, 10/6 each; gasoline, large bottle, 2/6.

## Explanatory Programmes.

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

CHEVALIER THORN, *Empire*, April, 1904.

The stage is beautifully set with a number of small but elegant tables, glass tops on N. P. Stands; also the apparatus for no less than four large stage illusions—The Cage on Pedestal, Double Box Change, Aga, and Double Hexagonal Cabinets. Enters wearing a frock coat, and with simple and short, but effective introductory speech, commences with—

**New Flying Handkerchief Trick.**—Handkerchief placed in glass on table on one side of the stage passes into glass on table on opposite side of stage; another handkerchief is placed in another glass on same table from which it disappears passing into glass (still containing the first handkerchief) on opposite table. The trick is probably worked with the aid of a *bottomless tumbler*, and one with a mirror division, and threads passing through top of table and down centre pillar to assistant.

**Four Colour Sand Trick.**—Four lots of fine sand, each of a different colour are thrown into a large glass bowl of water; performer then dips his *empty* hand into the water and removes the sands, each colour separately and *perfectly dry*. This trick is usually done by introducing into the water in the first place, with each separate colour, a ball of sand done up in greased paper (tracing paper). The water has no action on the greased paper, and the balls may be removed as required, broken and the dry sand allowed to run out. Rinsing the hand in the bowl disposes of the bit of paper. Aniline dyes will colour ordinary silver sand. The dye from the sand stains the water, and the balls remain unobserved.

**Four Eggs on Tray over Glasses.**—An explanation of this trick will be found in *MAGIC* for November, 1903. I believe Mr. Thorn performed this trick some years in advance of any other performer when, as he explained to me, he was in the habit of producing the following additional effect:—As the eggs fell into the glasses the water therein changed instantly into different coloured wines. This is of course accomplished by chemicals. For particulars of the chemicals required see our "New Fire Tricks."

**Dove** wrapped in paper and placed in borrowed hat changes places with bouquet wrapped in another paper and held by one of audience.

(To be Continued).

N.B.—SUPERIOR Apparatus for the production of the above magical programme in its entirety, may be obtained from Stanyon & Co. at from 25 to 50 per cent. below the catalogue price of any conjuring trick dealer in the world.

**Save Money.** Some reasons why you should study Stanyon & Co's REVISED LISTS (now appearing in each issue of *MAGIC*) in preference to others.

1. Many new ideas and novelties are incorporated.
2. All instructions (even with the older tricks) are written by Mr. Ellis Stanyon in his *inimitable style*. They throw a new light on the old tricks, and embody suggestions in every case of the utmost value to the amateur or professional.
3. All apparatus is constructed from **new and improved designs**, and is of **superior workmanship**.
4. Price are **50 to 100 per cent.** below the prices of any conjuring trick dealer in the world.
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Take a lesson by giving us a trial order; and note that we are well aware that it is as much to our interest to keep you a regular customer as it is to yours to obtain the best possible value for your money.



## SOME NOVEL TRICKS.

By F. H. KIRK.

**Torn and Restored Postal Order.** (*An Old Friend with a New Face*).—*Preparation*.—Procure two of the new Postal Orders with counterfoils of the same value and consecutive numbers; your choice of the amount will be governed by the consideration that one of them will be destroyed in the course of the trick. But as you need not call the attention of the audience to the amount, sixpence will probably be found sufficient. Of course, if you feel so disposed, there is no reason why you should not get them for a sovereign each. Having torn off one counterfoil, roll up the Postal Order as small as possible, and insert it into a hole in the end of a candle, plugging up the hole with melted wax. Put the candle ready in a candlestick, and lay the other Postal Order on your table, with the torn off counterfoil of the other one underneath it.

*Presentation*.—Take up the Postal Order with the duplicate counterfoil held behind it in the left hand, while the right hand holds the counterfoil of the complete one. After pointing out to the audience that it is impossible for you to duplicate the Postal Order on account of the numbered counterfoil, tear off the counterfoil, and exchange it for the duplicate counterfoil, as directed in "A Paper-Tearing Trick" in "Magic" for March, 1903, handing it to a member of the audience to hold. Then tear up the Postal Order, and with it the duplicate counterfoil; light the candle and burn the pieces; then cut the candle into three, offer the choice of the pieces to the holder of the counterfoil, forcing the choice of the end piece; then give him a knife and let him scrape away the wax till he comes to the Postal Order, which he will find agrees in number, date, and amount, with the counterfoil which he has been holding all through the trick.

**The Old Fashioned Rising Cards** (*without an assistant, forcing, or changing the pack*). Take about twelve feet of black thread, and make a loop at each end; select a chair with an upward projection at each end of the top back rail; loop one end of the thread round the off fore leg of the chair, pass the thread over the back, and loop the other end over the near hind foot, letting all the slack hang down behind the chair, which may then be stood with its right front corner towards the audience.

In presenting the trick, hand round a pack of cards in the cardboard case in which they are sold, having four or five selected by different members of the audience. Leaving the chosen cards with the audience, take the case containing the pack, and place it on the seat of the chair, immediately beneath the thread. Then collect the chosen cards, placing them in the pack one by one, and pushing the thread down with each card, as you put it in. Standing with your left side towards the audience, rest your right hand negligently on the chair back, thus gaining possession of the slack of the thread. A slight movement of the body away from the chair will cause the chosen cards to rise from the pack in the reverse order from that in which they were placed.

**A variation on the Twentieth Century Rising Cards.**

*Effect*.—The performer distributes a dozen photographs of celebrities; each holder of one calls out the name of the person whose portrait he holds, and the performer

writes each name on a separate piece of paper, folding or crumpling it up and throwing the folded pieces into a hat or other convenient receptacle. Then he collects the photographs and places them in a houlette or goblet. Taking up one of the pieces of paper, he unfolds it and calls out the name written thereon, when the photograph in question rises from the pack, and so on until all have been called and have come out of the goblet or houlette.

*Preparation*.—Get a dozen picture post cards of celebrities, wind them with black thread, as directed for the Twentieth Century Rising Cards (see February "Magic") and memorise the order in which they will rise when the thread is pulled. Procure a duplicate set, also a dozen picture post cards of one and the same person who figured in the other sets, say Lord Kitchener. You will also need a small tear off memorandum pad.

*Method*.—Distribute the unprepared packet of picture post cards among your audience, and as they call out the names to you, under pretence of writing them down on the leaves of the memorandum pad, write "Lord Kitchener" a dozen times, crumpling the pieces of paper up as you tear them off. Collect the post cards, and substitute for them the threaded packet, which you place in the goblet or houlette, the end of the thread being in the possession of your assistant behind the scenes. Shake the pieces of paper together in a hat, draw out one and profess to read the name written on it, but really call out the first name in the order you have committed to memory. The assistant pulls the thread and the picture rises. Go through the same routine with all the names. Pick up the post cards and exchange them for the set of 12 "Lord Kitcheners." Allow one of the audience to choose any one of the papers, and look at the name written on it. You pass the cards slowly from one hand to the other, or deal them face downwards on to the table, telling him to stop you at any number he likes; when he does so, you exhibit the portrait, which coincides with the name written on the paper.

**The New Rising Cards.**—*Variation*.—This arrangement enables the performer to present this charming trick in any room, and without an assistant.

Use the inside part of the cardboard box in which packs are usually sold; to each end of the top affix a loop of white tape, twelve or eighteen inches long. Having wound the thread round the cards as directed in the February number of "Magic," pass the thread through a small ring or through a safety pin, attached to the cloth on your table, and loop the end round your wand, which you lay on the table. Provide yourself with a wooden rod, about fifteen inches long; a long wooden knitting needle, or a "giant" lead pencil will do.

After having handed round the unprepared pack, lay it down and show the audience the box with the loops of tape. Standing with the left side towards the audience, hold the box in the left hand, the loops hanging down; take up the prepared pack with the right hand, and place it in the box; then pick up the wooden rod, and pass it through the loops as they hang down; raise the rod, so that the box hangs by the loops, and the thread now passes from the cards in the box over the rod and back to the ring or pin in the table cloth. Place the rod over the backs of two chairs placed back to back, letting the box swing. Picking up your wand gives you possession of the end of the thread, and as you secretly wind it up, or retire from the chairs, all the cards will leave the box.

## FIRE AND CHEMICAL MAGIC.

(BY ELLIS STANYON).

*Continued from last issue.*

**Fire Eating.**—This really exciting trick may be performed by any boy who will attend carefully to the following instructions. The performer holds a plate of cotton wool and proceeds, apparently, to eat the wool, then to blow out of his mouth clouds of smoke, sparks and fire. The wool, first laid out very loosely, can be chewed up into a small wad and either retained in the mouth, or removed under cover of inserting another ball of wool in the centre of which is concealed a piece of smouldering slow match or "punk." Once this is in the mouth you have only to blow, to eject smoke, sparks and fire. If the heat in the mouth becomes uncomfortable simply close the lips tight and breathe through the nose. Never, in fact, take breath via the mouth while the lighted material is contained therein, as any inhalation will be sure to draw smoke into the throat and cause a choking fit, necessitating the instant ejection of whatever is contained in the mouth and forming anything but an elegant exhibition.

The punk is made by soaking lengths of soft string (nearly as thick as a clothes line) for 12 hours in a saturated solution of Potassium Nitrate. Remove the string at the end of the time, dry thoroughly and cut up into lengths of about one inch ready for use. Light one end of one of these short pieces and wrap it in a ball of tow and place it on a plate of wool where you can pick it up as required.

N.B.—A description of this trick, elaborated for stage performances, will be found in "New Fire Tricks" (First Series).

"Punk" sufficient for twenty times may be obtained from Stanyon & Co., post free, 1/2

**Artificial Lightning.**—Iron Filings dropped into the flame of a candle will produce a beautiful display of the most brilliant sparks.

Lycopodium powder sprinkled slowly into the flame of a candle will produce miniature but vivid flashes of lightning.

The effect in each case will be greater if the heat of the flame be increased by the use of the blow-pipe—a long piece of tobacco pipe stem will answer the purpose.

**Fringe on a Candle.**—Provide two small pieces of glass, moisten two of their sides with water and put them together, then look through them at a candle and you will perceive the flame surrounded with beautifully coloured fringes.

**Chemical Firework Top.**—This is a small metal top made to spin as a tee-to-tum. A piece of prepared card is placed on the stem of the top, the four corners of the card are lighted and the top is spun, when beautiful rings of fire are seen. The rings of fire are constantly changing colours. Lycopodium powder dropped on to the fire top produces a most beautiful display.

The top, with twenty pieces of prepared card and a supply of Lycopodium, may be obtained from Stanyon & Co., post free for 1/2.

**Floating Needle.**—Draw a needle through the fingers to slightly grease it, then lay it on a cigarette paper and

carefully float the paper on a glass of water. The paper will sink, but the needle will float, due to the meniscus of grease which preserves it from contact with the water.

**Magic Floating Eggs.**—Eggs sink or swim at command. Fill a tall cylindrical glass vessel with diluted Hydrochloric Acid and put into it an egg which will sink. In a short time, however, it will rise to the surface, turn over and over and rotate slowly. This is owing to the shell becoming covered with bubbles of carbonic acid gas.

Again, half fill your tall glass vessel with a strong solution of Sodium Chloride (table salt) and fill the upper part of the vessel with clear water poured on the brine gently by means of a glass funnel or thistle headed tube, on placing an egg in the vessel it will commence to sink, but as it nears the centre you command it to stop, which it does, *floating on the brine*. By passing your wand (glass rod) round it several times, secretly mixing the fluids the egg will sink, and no one can now repeat the trick try as they will. The strength of the salt solution should be just sufficient to float the egg, not stronger.

**Burning a Fleet of Ships.**—You will require a soup plate, some potassium and gasolene and a few minute paper ships or boats. Fill the plate with water, pour a little gasolene on the surface, and place the ships in position, now remark "I am about to burn the fleet of Tim Buck Too, King of the Cannibal Island," or some similar remark. Throw in a "shell" (a minute portion of potassium) and you will have a fleet on fire. To extinguish the conflagration cover with a second plate, or allow it to burn itself out.

**To Fire Paper with the Breath.**—Take a sheet of tissue paper and on one corner place a pinch of the powder composed of equal parts of Chlorate of Potass and lump sugar, powdered *separately* in a mortar, and mixed lightly on a sheet of paper. On the powder place an acid bulb and over the whole paste a piece of Flash Paper. Dry ready for use. When all is ready breathe on the paper at the same time break the acid bulb between the fingers. The acid fires the powder which sets light to the flash paper, which in turn fires the sheet.

Stanyon & Co., supply the Acid Bulbs, per dozen in glass bottle, carriage paid 1/3. Flash Paper per large packet 7d.

**Mysterious Production and Transmission of Smoke.**—Two empty and clean clay pipes are proved, ostensibly, to be unprepared. The bowls are then placed together, the one over the other, when the performer, by simply inserting one of the stems in his mouth, commences to blow clouds of smoke from the pipes.

The explanation is as follows:—A few drops of hydrochloric acid (spirit of salts) are placed in the bowl of one of the pipes, while the other is similarly treated with ammonia. The union of the two chemicals produces a thick vapour, which has all the appearance of smoke produced from tobacco.

A good combination trick may be formed by preparing a glass tumbler and the bottom of a tea plate, as above described; the plate placed over the tumbler, the whole being covered with a handkerchief. The smoke so mysteriously produced from the pipes may now be caused, apparently by some occult means, to find its way into the closed tumbler.

(To be continued.)

### HELPFUL HINTS.

TO CORRESPONDENTS: Communications answered in this column free; those requiring an answer by post must contain a stamped envelope and 2s.6d. Editorial Offices, 76 Solent Road, W. Hampstead, N.W.

H.A.E.—I have just read in a recent book on conjuring a description of a "fêke" used on the thumb for the reception of the torn pieces in the torn and restored paper ribbon trick. Is this really essential and practical?

The apparatus in question is just about as practical as is any apparatus designed as a make-shift for sleight of hand. The author in question may not know the superior method, or he may desire to conceal it, in which latter case he would have done better to have omitted the present explanation. For the correct explanation see "Great Paper Tricks," by Ellis Stanyon, just published.

PROFESSOR.—Please explain the construction and dimensions of a set of juggling bricks, so as to admit of the various sliding movements and the chopping off singly?

A good general size, suitable for a great variety of movements, is  $5 \times 3\frac{1}{2} \times 9\frac{3}{4}$ . The "bricks" must be light, and for this reason they are merely hollow boxes, nailed and glued together, constructed in tough  $\frac{3}{4}$  finished wood. Quite a number of the best jugglers have recently used cigar boxes (the size to hold 100 cigars) as juggling bricks.

CONJURER.—The box, handcuff and sack illusion is usually performed on the lines explained in "MAGIC" for October, 1903, but with one box only. The trap is not necessarily in the top of the box—a portion of the back of the box is not infrequently employed in preference to the top. If the box be made to the pattern of an American trunk, i.e., with domed top (gives space), and ornamented (or rather strengthened) with wood strappings, these latter may be employed to good advantage by a skilled workman for the purpose of concealing the existence of the trap. The sack is not necessarily one with eyelets and cord arranged for secretly obtaining a supply of "slack"; any ordinary bag (linen for easy manipulation) may be used, and it may be tied and sealed in the most ordinary way, and all examined *before the show*. The secret in this case is that the performer cuts open the sack along the bottom and thus frees himself. No one wants to examine the sack *after the show*, and as the performer is divested of it (*via* the mouth proper) while still standing in the box, it is left in the bottom of the box as he (or she) steps out. By cutting off the rough edges at bottom of sack and sewing it up again it will serve for another performance. By this treatment, however, the sack quickly gets shorter, then a new one is of course required.

X.Y.Z.—What is the secret of the production of a tall hat from an empty handkerchief?

Use the ordinary folding opera hat (one good enough for the purpose can generally be found in an "old clo'" shop for a couple of shillings) and follow the instructions given for the fire bowl in another part of this issue.

PRO.—What is the ruse adopted in the secret of the "Ten Ichi" thumb tying trick?

A full explanation will be found in "Great Paper Tricks," by E. Stanyon, just published.

PAUL.—Take an ordinary school slate and, with a piece of soap or glycerine, write on the same any word, message, or total of

sum, or a sketch, &c., which is invisible. Then load a pistol with a small charge of powder, and on the top place a little powdered chalk; fire at the slate from two or three paces, when the chalk will adhere to soap marks and produce sketch.

O.B.—Will you please explain the method of using the nest of boxes and rabbit without using the well in mechanical table?

Various methods are explained in "Later Magic" (a beautiful book), by Prof. Hoffmann, just published.

### TO THE EDITOR.

Dear Sir,—I have often wondered why in this sleepy England of ours we, who are interested in the wizards' art, should allow the Yanks to forge ahead to the extent they do, and not at any rate try and follow in their footsteps.

The Society of American Magicians is flourishing, and why should not we London Amateurs do something similar.

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