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ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

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

THE CUPS AND BALLS. (Continued from page 58.)

PASSES WITH THREE BALLS AND DUPLICATE.

5.—To Pass Three Balls Upwards Through Table into a Cup.—At the conclusion of the last Pass, the duplicate ball rests, unknown to the spectators, in the centre one of the three cups set in line *mouth upwards* on the table. The right hand then takes up one of the three visible balls, and seems to place it in the left, really palming it by one or other of the methods explained and illustrated in *MAGIC* for March, 1912. Left hand is now passed beneath the table, and the ball presumably rubbed upwards through same. Right hand knocks over "B" out of which rolls the duplicate ball, presumably the one just passed through the table. Right hand replaces the ball in the cup, at the same time secretly inserting the one from the palm, and the trick is repeated with the remaining two balls.

6.—To Pass a Ball from Centre to Either of the End Cups Freely Chosen by a Spectator.—Arrange the three cups in line A. B. C. on the table, secretly leaving the palmed ball under "C." This done, place the three visible balls, one on top of each cup. Take the centre ball, and seem to place it under "B," really palming it. Next take the ball upon "A" and actually place it under that cup, *secretly inserting with it the palmed ball*. Take the remaining ball, and pass it invisibly from the hands (palming it) under "C," raising the latter, and showing the duplicate ball; replace the cup over the ball, secretly inserting also the one from the palm.

There being now two balls under each of the end cups, it becomes a matter of simplicity to pass the one, presumably under the centre cup, to either of the end cups chosen by a spectator. The chosen cup is raised, the two balls shown and apparently replaced under it; in reality one is palmed to be secretly inserted under "B" in the act of

raising and replacing same ostensibly for the purpose of showing it empty.

One of the two balls, supposed to be under "C," is now commanded to pass under "A." This is eventually shown to have taken place, the three balls being left exposed on the table.

7.—The Balls Placed under the End Cups, Pass under the Middle One.—At the conclusion of the last Pass, the duplicate ball remained under "B." Proceeding, seem to place a ball under "C" (palming it); then order it to pass under "B"; raise the latter, showing the duplicate ball, then, when replacing it, secretly add the one from the palm. Repeat the operation with the second ball at "A," and, finally, with the third ball at "C."

If desired, the last ball may be extracted from the cup on the tip of the wand, the palmed ball being apparently produced from the wand (as already explained), then passed invisibly from the hands under the centre cup. All cups turned over to show three balls under the centre and none under the outer cups.

8.—To Pass Three Balls Between the Cups Stacked One Above the Other.—In the act of replacing the cups at the conclusion of the last Pass, secretly insert the palmed ball under "C." Take up one of the three balls, and apparently throw it into "C," really palming it. Cover "C" with "B," secretly inserting the palmed ball between the two. Take up one of the remaining two balls, and vanish it by palming as before. Place "A" over "B," secretly inserting the palmed ball between the two. Vanish the remaining ball, then discover the three between the cups.

9.—The "Multiplication" Pass.—At the commencement of this Pass the fourth ball is palmed in the right hand. The three visible balls are placed one in front of each of the cups. Here the performer obtains the assistance of a gentleman from the audience; also the loan of a cambric handkerchief. The assistant is first instructed to place the cups over the balls, then to hold the handkerchief by the four corners so as to form a bag. All is now ready.

Raising "A" with the right hand, the performer replaces it on the table by the side of the exposed ball, *secretly inserting under it the ball from the palm*. Picking up the exposed ball he apparently places it in the handkerchief,

really palming it. The same operation is then repeated at "B," also at "C." The performer then returns to the first cup, from which the spectators are astonished to find him produce still another ball, followed by another at "B," another at "C," and so on. And this is kept up indefinitely until the required number of balls have, presumably, been produced.

In conclusion, the general astonishment is intensified when it is discovered the handkerchief is empty—the balls supposed to be contained therein may first be *commanded* to disappear. In place of the handkerchief a silk hat may be used, when the noise of the balls, supposedly falling in same, may be simulated by a gentle filip of the thumb on the inside.

Employing the familiar Egg Bag which may be proved empty in the first place, a number of balls, corresponding to the number supposedly produced from beneath the cups, may eventually be found in the same. The tube shaped vase with vertical division for changing flags may also be used for the same purpose.

TRICKS WITH LARGE BALLS AND APPARATUS.

1.—To Transform the Small Balls to Larger Ones.—At the conclusion of the "Multiplication" Pass last above described, there is of course a ball under each of the cups and another palmed in the right hand. The performer disposes of the palmed ball, and remarks, "Notwithstanding the number of balls I have just produced, there are still plenty more to come." Meanwhile, he has palmed from the *servante* one of the $1\frac{1}{2}$ inch parti-coloured cloth balls. He now raises "C," showing there is a ball still under it; then, when replacing it on the table, secretly introduces the palmed ball. He now takes the small ball, and pretends to pass it upwards through the table into the cup, really leaving it on the *servante* and palming another of the cloth balls. The same operation is repeated with the remaining two cups when, unknown to the audience, each cup will contain one of the cloth balls. If the trick is to end here, all that remains to be done is to raise the cups and disclose the balls; otherwise, this is done in connection with the next Pass.

2.—To Transform the Balls to Still Larger Ones.—The larger balls are also of parti-coloured cloth, about $2\frac{1}{2}$ inches in diameter, stuffed with hair or sawdust. Such a ball may be pressed into the upper part of a cup where it will remain so that the latter may be raised and will appear empty; the ball may be dislodged as required by bringing the cup down with a sharp tap on the table.

Right hand raises "C," exposing the medium sized ball, and which claims all attention while the cup is transferred to the left hand, and over the ball (obtained from the *servante*) which is pressed up into it. Cup replaced on table lightly so as not to dislodge the ball.

The same operation is repeated at "B."

When about to introduce the third ball, contrive to let it be seen over the rear edge of table (dropping it back on *servante*), then replace the cup *apparently over the ball*. You are, of course, challenged, whereupon you raise "C," followed by "B," amidst shouts of "No! No! the other one." Here turn over "A" with the right hand, showing the inside; at the same time secretly pick up with the left hand *two* of the large balls from the *servante*. Then remark, "Surely, ladies and gentlemen, you don't imagine for a moment that I should attempt to deceive you by such a mean expedient as this." Here you place the left hand with the two balls in the left pocket as if taking a ball from

thence (this ruse keeps the secret of the receptacle at rear of table), really bringing out the *two* balls but allowing one only to be seen in the hand. And suiting the action to the word, press both balls into the cup—one falls out while the other remains, and the cup is replaced on the table apparently empty. Continue "No! you may rest assured I never allow anyone to see me Pass anything under the cups." The visible ball is now apparently placed in the left hand, really palmed in right hand which drops it on *servante*, after which the three cups are once more raised that they may be seen to be empty, being replaced with sufficient force to dislodge the balls. The hands are now rubbed together over each cup in turn, being finally opened and shown empty. The cups are then raised revealing the three large balls.

3.—To Transform the Large Cloth Balls to Potatoes.—This effect may follow that last above described, or the "Multiplication Pass," at the desire of the performer. In either case and before discovering the balls already under the cups, he stands, momentarily, at ease with his hands in his trousers pockets, secretly obtaining from thence a couple of potatoes in each hand.

"C" is then raised with the right hand, and while all attention is drawn to the ball thus discovered, the cup is allowed to tilt forward so that its opening is brought just under the two potatoes in the hand, one of which is then secretly dropped into it. The cup is then swung upwards and replaced on the table, presumably empty.

In like manner, the potato remaining in the right hand is secretly loaded into "B," followed by the two in the left hand into "A."

Here the performer again assumes an air of indifference, standing momentarily with hands in trousers pockets and once more securing a couple of potatoes in each hand. He now raises the cups in quick succession, when the surprise created by the appearance of the four potatoes affords ample opportunity for again loading the cups in exactly the same manner. The trick is then concluded by discovering under the cups the four potatoes just introduced, making eight in all.

N.B.—The above is probably the best and smartest known method of presenting this phase of the trick; it is certainly far superior to any effect that can be obtained by the employment of the *servante* at the rear of the table. The production may, of course, be continued *ad lib.*, employing the *servante* and various pockets, until the table is strewn with all kinds of objects, including Spanish onions too large to be contained within the cups; such objects are simply held momentarily against the mouth of the cup, concealed behind the fingers, then dropped with a slight shake, indicating a tight fit.

Mr. Montagu Leslie, an exceptionally clever performer with the Cups and Balls, recently gave me a demonstration with the small cork balls, finishing with the production of the eight potatoes as above described. Leslie invariably employs the ordinary palm, irrespective of the size of the object and which is inserted directly under the cup by an imperceptible forward jerk in the act of replacing it on the table; or by allowing the cup to tilt forward in the hand so that the object may be dropped directly into it from the palm as above described. And I think it will be interesting to many of my readers to know that a cup, loaded by the latter method, *with one of the small cork balls*, may be tossed in the air, making one complete turn as in juggling, caught again in the hand and replaced on the table without the least fear of the presence of the ball being

detected. The beauty of the sleight is that the palm of the hand is seen to be empty practically the whole of the time—cleverly executed it will deceive a conjurer—the effect is truly magical and adds a new interest to the old-time trick.

4.—With Three Small Cork Balls and Three Duplicates.—This Pass is arranged to lead up to the one that follows; it is, therefore, not out of place under this heading. It is specially designed for the purpose of leaving a duplicate ball under each of the three cups.

At the conclusion of the previous Pass, the one duplicate ball remains under "B." All three cups are supposed to be empty and the *Three Balls* are lying openly on the table. Procedure as follows:—

I.—Seem to place one of the three balls under "C" (palming it), then command it to pass from "C" to "B."

II.—Raise "C" to show there is no longer anything under it, *secretly introducing the palmed ball*.

III.—Raise "B" to show the ball has arrived (the duplicate), pick it up to show it, then seem to replace it under the same cup, *palming it*.

IV.—Raise "A" to show nothing under it, *secretly introducing the palmed ball*.

V.—Command the ball to pass from "B" to "A," meanwhile palming another, *in the right hand*, from the *servante* or pocket.

VI.—Raise "B" to show empty, *secretly introducing the ball just palmed*, meanwhile palming another from the *pochette in the left hand*.

VII.—Raise "A" with the left hand, take up the ball supposed to have passed into it from "B" and place it with the other two on the table. Then when replacing the cup *secretly introduce under it the ball from the palm*. There is now a ball under each of the three cups.

5.—Combination Pass with Special Cups.—Two special cups are required, one to release three balls on pressure of a stud on the outside and the other fitted with vertical needles to impale and pick up three balls.

At the conclusion of the above Pass there remains, unknown to the spectators, a ball under each of the three ordinary cups. The original three balls are lying openly on the table.

Take up the three visible balls and place them in your pocket. Raise cup with secret compartment to show nothing under it and, when replacing it, press the stud to release the three duplicate balls. The three balls now vanish from the pocket, and are found under the special cup. Pocket (double) turned inside out to prove empty. The three visible balls are next placed under the cup provided with the needles from which they vanish, to be found one under each of the three ordinary cups. These three balls are next vanished by sleight of hand; they (the duplicates) are finally produced from the pocket into which they were originally placed.

N.B.—The Egg Bag, Drawer Box, or other suitable apparatus may be employed in place of the double pocket. (To be continued).

Set of Three Cups and Balls in Stout Metal, polished	3/9
Ditto in Brass, polished and lacquered	8/9
Ditto, ditto, heavily nickel-plated	10/9
Trick Cup, to Produce or Vanish small objects	8/9
Ditto, fitted needles to Vanish Balls	8/9
Parti-Coloured Cloth Balls, 2½ in., for above, each	/8

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EDITORIAL.—Under my Original Lessons in Cup and Ball Conjuring, in this issue, my readers will find several very interesting combinations, amongst which must not be overlooked the novel method of manipulation employed by Mr. Montague Leslie, explained under Tricks with Large Balls and Apparatus, No. 3. Pass No. 4, under the same heading is specially interesting, being designed for the purpose of leaving a duplicate ball under each of the three cups, the impression still being that all are empty.

Cup and Ball Conjuring forms the groundwork of all Legerdemain and has been included in the repertoires of the best-known performers from the time of Kopp, Guyot, Conus, Bosco, etc., down to those of the present day. It was a special feature with the late Charles Bertram, and is still a favourite with others of his type and ability. Whether the aspirant to conjuring fame decide to include it in his programme or not, he will do well to practise it assiduously for the purpose of keeping his fingers supple, just as a pianist, for like reasons, will devote a portion of each day to the practise of difficult exercises.

The fundamental principles of a sleight of hand trick, practically any trick or stage illusion for that matter, are *Three Only in number*, viz., Production, Disappearance and Change. It follows, therefore that however *New* the trick, it is no more a novelty from a *Magical* point of view, especially to an outsider, than an Old-Timer; less, in fact, if indifferently presented as compared with an Old One presented in a finished manner. Once this fact is appreciated it will be understood that the old-time trick of the Cups and Balls is one of the most attractive and deceptive items for a magical programme, especially where the performance is to be given at close quarters as in the drawing-room.

Readers desiring to take up the study of Cup and Ball Conjuring are recommended to secure copies of *MAGIC*, commencing February, 1912, down to the present date, and which will be found to contain the most complete and exhaustive exposition of the subject ever written.

The works consulted by me in the preparation of my articles are as follows:—

"Encyclopædia Methodique," 1762.

"Récréations Mathématiques et Physiques," (Guyot).

Another Old Work under the same title, by Ozanam.

Works of Ponsin, Decremps and other French writers.

"The English Encyclopædia," 1802.

This work, a copy of which I have in my own collection, is evidently taken from the *Encyclopædia Methodique* of 1762, and which latter work gives all the Passes of the above named authors.

"Dean's Hocus Pocus," 1789.

"Secrets of Conjuring and Magic" (Houdin).

"The Art of Modern Conjuring" (Garenne).

"Modern Magic" (Hoffmann).

"The Book of Modern Conjuring" (Kunard).

"The Secret Out" (edited by W. H. Cremer).

"The Modern Conjurer" (Lang Neil).

My articles on Cup and Ball Conjuring will be completed in the next issue of *MAGIC*, making six issues in all and in which will be found explained the whole of the Sleights, Feints, Passes, etc., given in the above twelve works, with the addition of all the Latest Subtleties, New Passes, etc., including the following allied tricks:—The Four Paper Balls and Plates; the Walnut Shells and Pea; the Travelling Sugar or Dice; and the first and only explanation ever published of the exact methods employed in the manipulation of Three Thimbles and a Pea—known as Thimble Rigging.

See also my explanation of the Indian Cups and Balls in *MAGIC* for February, 1910.

LATEST (AND CHEAP) BOOKS ON CONJURING.

Magic of the Moment (Naldrett). Very latest ideas	2/2
One Hundred Tricks You Can Do. (Howard Thurston)	2/2
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Thurston's Easy Pocket Tricks; two hours' performance	7
Progressive Prestidigitation (Percival); latest secrets	2/2
Dramatic Art of Magic (Haley). Published at 4/-	3/3
Expert Billiard Ball Manipulation (Hull). Published at 4/-	2/9

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

By ELLIS STANYON.

SECTION XXVI.—Continued.

6.—**Ball and Rings on Rod.**—Three borrowed rings, preferably ladies' for size, are collected in the Davenport Cabinet (*Modern Magic*, p. 195); the Watch Box ("M. M.," p. 219), or other apparatus which will give immediate and secret possession of them. Performer then hands for examination a solid ebonised ball, about 1½ in. in diameter, and through which is bored a ⅜ in. hole; also a brass rod about 18 in. long, of a thickness to pass readily through the ball, and provided with a knob at each end. Performer then unscrews one of the knobs, places the ball on the rod and covers it with a handkerchief; replaces the knob, and hands the rod to be held by the ends by two of the company. Under cover of the handkerchief he now mysteriously removes the ball, at once handing it for examination. The cabinet is next examined and found empty, when, upon removing the handkerchief, the rings are discovered on the rod.

Explanation.—Solid ball changed for duplicate, made in two parts, fitting together like box and lid, sections vertical to the bore and, like the solid ball, turned in concentric circles parallel to the opening, which is thereby concealed. Having presumably left the rings in the cabinet, the performer retires to fetch the ball and rod, at the same time slipping the rings into the trick ball hollowed out for the purpose, and further provided with three slots to keep them upright. The slots being cut at right angles to the bore, the rings must encircle the same, and are therefore passed on to the rod at the same time as the ball. The rest explains itself.

N.B.—A sword with a rapier blade is sometimes used in place of the brass rod. An explanation at greater length will be found in *Modern Magic*, p. 231.

7.—**Ball Ring and Card on Rod.**—A 3 in. ball, through which is a ⅜ in. hole, is dropped over a nickel-plated rod, about 2 ft. high, set in a heavy base (detachable) resting on the floor. The ball now rises or falls at command, stopping at any point desired. It may also answer questions, rising for "Yes," falling for "No," and remaining stationary for "Doubtful"—full particulars of the usual business, in connection with the Talking Hand, will be found in *MAGIC* for April, 1911. *Secret.*—Thread attached to top of rod (small ring placed over knob when inserting rod in base), lead to an assistant stationed behind the scenes. When placing the ball on the rod it, of course, passes over the thread at the same time.

The hole in the ball should widen out towards the centre, from either orifice, and should be further coated with French Chalk to lessen friction; the thread should be oiled for like reason. If the thread can be lead away in an upward direction, the power will be increased.

The trick is sometimes worked with a glass ball (I have one by me as I write) A 3 in. ebony ring or a Playing Card, freely chosen, may also be employed; the latter is waxed to a small metal plate, to which is soldered a staple for making the necessary contact with the rod.

See also *More Magic*, p. 395.

8.—**The Homing Bells.**—Five nickel-plated ball jingle bells are picked up from a table, one after the other, and thrown in the direction of a bar, from which hangs, at regular intervals, five pieces of ribbon, each about 9 in. long. The bells, as they appear on the ribbons, each being of a required tone, chime that portion of the old-time melody which accompanies the words, "There's no place like home." I have heard it said, "It's a good job there ain't." But that's nothing to do with the trick.

Explanation.—The bells, presumably picked up from the table, are rolled into black-art "wells," the one shown on each occasion being attached to a "pull" vanisher, which carries it up the sleeve at the moment of making the throw. The duplicates are, at the outset, concealed behind the bar from which the ribbons are suspended; they are released, in turn, by a pull on a thread when they slide down another thread behind the ribbon, coming to rest at the free end of same.

The precise arrangement may be left to the performer.

9.—**Rising and Falling Ball.**—Rises or falls at command, stopping at any point desired, on perpendicular cord stretched between the hands. Inside the ball are two deeply flanged pulley wheels, one a little more than double the diameter of the other, fixed together to work side by side on the same axis. The upper part of the cord passes round the smaller wheel and the lower part round the larger wheel, in opposite directions. Slackening the cord allows the ball to fall, while a steady pull will cause it to rise, all due to the mechanical arrangement. See also Section XIII., No. 26, and *More Magic*, pp. 279 to 284.

10.—**Ball and Rose Vase.**—Section XIII., No. 23. See also Head Note to Section XXV.

BILLIARD BALLS.

See under "Balls, Billiard," Sections 1 to 13.

BILLIARD TABLE TRICKS.

This form of amusement can scarcely be classed with either Conjuring or Juggling, but is mentioned for the sake of completeness. To economise space, therefore, those interested are referred to an admirable work on the subject, entitled "Fun on the Billiard Table" (by Stancliffe), which contains no less than seventy-five clever and amusing tricks. A copy of the work may be obtained from the office of *MAGIC*, post free, for 2s. 9d.

SECTION XXVII.

FUN ON THE BILLIARD TABLE.

BLACK ART OR BLACK MAGIC.

Sometimes called Oriental Magic, though why I know not, seeing that more than one Western Magician has laid claim to the invention.—*Verb. Sap.*

SECTION XXVIII.

BLACK ART OR BLACK MAGIC.

I have already given a full explanation of the Act in the issues of *MAGIC* for February, March and April, 1904, *q.v.* The following sketch, however, by the late Mr. William Nelson, of Worcester, Mass., is interesting as containing several effects in addition to those I have already mentioned. But the one explanation applies to all.

A Short Sketch of Black Art.—As the curtain rolls up, a cabinet, about 8 by 10 ft., is seen on stage. About three feet in front of cabinet is an extra set of footlights to give as much light as possible. The cabinet is open and seen by audience to be empty, horns are blown, bells are rung, and general confusion takes place, during which the performer suddenly appears in centre of cabinet, bows to audience and commences performance (he may talk the act or do it in silence as he sees fit, we will go through it here in silence). Looking at audience and scratching head he signifies that he is in want of something, then, waving his hands in air, a wand about 3 ft. long comes floating through the air to him; he takes wand and, turning to right, waves it, and a table instantly appears. The table now rises from the floor, floats around the cabinet, turns over, etc., the performer passes the wand around, over and under it to show that there are no threads or wires connected with it. He then passes table out for examination and, upon again receiving it, throws it into cabinet; it again floats around, turns over and over, etc.; he then turns to left, waves wand and another table appears and floats through cabinet, etc., same as first. He next turns to table on right, waves wand and a large vase appears on it. Vase floats around cabinet; he waves wand once more and a large hoop appears; takes hoop, passes it over vase floating in air, showing that there are no wires or threads connected with vase, passes vase and hoop to audience for inspection and then, throwing vase in the cabinet, it once more floats through the air; passes hoop over and around it once more; the vase then returns to table. He then produces another vase on table at left; this goes through the same manoeuvres as first vase. He once more waves wand and a large tin dipper (jug) appears in his hand. He takes one of the vases in left hand, and then with the dipper in right hand scoops water from the open air; he pours the water from dipper into the vase, the audience see and hear the water going into vase, yet the second it is gone from dipper he makes movement to throw water into the audience, who will arise with fright, but will be surprised to see that the vase is empty. He then lets audience examine vase and dipper, and upon receiving them back immediately pours water from the empty vase into dipper; then placing vase on table, he stands three or four feet away and pours the water through the air into it; he then shows the vase full of water and dipper empty; waves hand over and water disappears. He next produces a rabbit on table at left, it floats through the air to table at right, he waves wand and the one rabbit turns into two which change from one table to the other; he takes them in his hands, rubs them and they turn into one, he rubs that one and it disappears. He waves wand and a watch and chain is seen floating about; he passes hoop over and around watch, etc., takes watch and placing it in vase at left, waves wand and picking up the vase shows it empty or full of candy, and going to vase at right finds the watch. Then placing it on table, it rises in the air, floats around, the hoop being once more placed over and around it, showing that there are no threads or wires connected with it. He then waves wand and a chair appears on right, waves wand again and another chair appears on left, they float around, etc. The performer takes assistant or some person from audience, and, laying him on his back, places his heels on one chair and his head on the other, then removes

the chairs and the person remains lying in the air; he then places the assistant sitting in chair and, taking a knife, cuts his head off and places it in the air 5 or 6 feet from the body, whose legs and arms are moving, while the head talks, smokes, etc.

BOTTLES.

This heading covers tricks with Bottles in connection with other objects but wherein the Bottle plays the most important part.
SECTION XXIX.

BOTTLES, VARIOUS TRICKS WITH.

1.—**The Bottle Imp.**—Also known as the Magic Champagne Bottle. Will stand up or lie down at the command of the performer, but no other person can make it lie down. Made in various sizes from two inches upwards. Body in *papier mache* with a half bullet, spherical side downwards, forming the bottom, thus the tendency is for the bottle to assume the upright. This tendency, however, is overcome by secretly passing into the neck a short piece of iron wire and removing same before handing the bottle for examination.

A better form of the trick is that where the bottle is about four inches high and fitted with a cork. The charm is worked by blowing into the bottle—so the owner tells you—really by changing the cork under cover of the action for one loaded with lead, which then takes the place of the wire in the older form of the trick.

2.—**Boxwood Divining Bottle.**—Nicely turned in boxwood and usually about $4\frac{1}{2}$ inches high. With the bottle are four round sticks of wood, each about $1\frac{1}{2}$ inches long and coloured respectively red, blue, white and black. The trick is to divine the colour of the stick secretly placed in the neck of the bottle by the audience. *Secret*:—If Red, the boxwood stopper will not shut quite down. If Blue, the stopper shuts down exact. The White fits loosely in the neck. The Black fits perfectly, but is itself hollow, containing quicksilver, the bumping up and down of which reveals its presence. The lower part of the bottle screws off, forming a box to contain the four sticks.

Unless otherwise stated, the bottles employed in the following tricks are of the usual Pint size; constructed of stout tin or zinc and enamelled black in imitation of opaque glass.

3.—**Bran Bottle.**—A bottle from which a glass of beer has been poured, is stood upon a plate and covered with a cardboard tube. When the tube is raised nothing but a heap of bran is seen on the plate. Bottle provided with a false bottom about two inches below the shoulder; upper part holds the beer while the body is filled with bran, kept in position by a disc of tin in place of the ordinary bottom; the disc fits loosely and is kept in place by external pressure. Pressing the sides of the cardboard tube, when raising the latter, brings away the bottle, leaving the bran on the plate. Bottle is then allowed to slide out of the tube on to *servante*.

N.B.—This bottle is largely used in combination with other bottles, boxes, vases, &c., especially in connection with tricks where bran, rice, beans, etc., are employed.

4.—**Dove Bottle.**—A number of glasses of wine are poured from bottle and handed to audience. The bottle is then broken with the wand and a dove, previously vanished from a piece of paper, is found inside it. The dove is passed into table trap under cover of seeming to wrap it in one of several sheets of paper (placed in readiness on the table) on which dummy feathers are glued so that its tail seems to protrude from the parcel. The parcel is then dropped on the floor and trampled upon "to make the dove small enough to be passed into the bottle." Parcel then rubbed between the hands over the bottle, being finally rolled up into a small ball and thrown aside. A pretence is then made of breaking the bottle which is finally pulled asunder, near the middle, releasing a duplicate dove. As in the case of the Bran Bottle (No. 3, above), the wine is contained in the upper part. The lower half of the remaining portion is made to slide off the upper, the edges of both parts being jagged in imitation of a genuine fracture.

There are, of course, a variety of methods for causing the disappearance of the dove; from the paper bag blown to pieces by a pistol, from the drawer box or other apparatus, &c.

An ordinary bottle of wine is sometimes used, and changed in the course of the trick, for a duplicate with the bottom knocked out, for insertion of the dove; the method will be found fully explained in *MAGIC* for May, 1911, under "Turning a Handkerchief into a Lemon."

An ordinary bottle, with the bottom knocked out and the neck fitted with a tube to hold a glass of wine, may also be used in the place of the metal one first above described.

See also "Sleight of Hand" (Sachs), page 306.

5.—**Inexhaustible Bottle.**—Divided internally into three, four or five separate compartments, ranged round a central space, each tapering into a tube which passes up into the neck of the bottle.

The several compartments are each filled with a different wine by means of a suitable funnel—central space left empty. Small pinholes are drilled through the side of the bottle, one into each compartment and in position, so that all may be covered with the thumb and fingers of the hand holding the bottle. Water is first poured into the bottle (into the central space) and out again to prove it empty; it is then commanded to fill itself with any desired wine and which will flow into a glass upon the finger being removed from the required airhole.

The trick is sometimes elaborated by breaking the bottle and extracting therefrom a borrowed handkerchief (folded and scented) vanished in the course of a previous trick; bottle made to pull asunder like the dove bottle (No. 4 above) only in this case and for obvious reasons the fracture is made quite close to the bottom. To increase the supply of wine, the bottle may be changed for another behind the back of a chair, &c. Another method is to have it fitted with an outer casing of tin, cut out at sides for the fingers and minus a bottom. An excuse is found for placing the bottle over a trap on a side table, when an attendant, stationed behind the scenes, puts his hand through and pulls the empty bottle out of the case; when the performer picks it up a moment later, thus affording the necessary resistance, the assistant pushed up into it another full bottle.

N.B.—When asking someone to choose a wine, it is as well to use the words, "Champagne, Port, Sherry, or What?" thus suggesting something for a start; claret and hock make up one of the best quintets. Other wines may be manufactured from stock. For Marsala, for instance, give a little Sherry and Hock mixed. For Sparkling Burgundy, mix Champagne and Port—or Claret. Never admit defeat, rather pour out anything, then drop the glass in the hurry of attending to the next applicant; or give a mixture of the lot and when the person expresses dissatisfaction, remark, "If the wine is not what you asked for, will you kindly say what it is?" This he will be unable to do, and you continue, "Looks as though you do not know the taste of the wine for which you were so anxious." This usually closes the subject.

The variety of liquors may be increased by placing beforehand, in several of the glasses, a few drops of various flavouring essences, and having one of the compartments of the bottle loaded with Spirits of Wine. Thus Brandy, Whisky, &c., may be produced at pleasure.

The supply is made to appear much greater than what it really is by using small thick glasses and only partly filling same.

The trick may be performed with an ordinary bottle, filled with water sweetened with a little saccharine. In this case the glasses contain each an extract of a certain liquor—one or two a little gin, whisky, brandy, &c. The sweetened water answers for all. The glasses are arranged in known order on a tray having a raised edge all round. By placing the tray on a level with the eyes the contents of the glasses cannot be seen; when taking up a glass the hand hides the preparation; some, if not all of the glasses may be coloured. The Magic Wine Kettle, which created such a sensation a short time ago, was performed in this manner, while all the time so many amateurs, wishing to work the trick, were in quest of a Kettle, made with divisions on the principle of the old-fashioned bottle, the tubes being lead to air holes on the under side of the handle. See explanation of the Magic Wine Kettle in *MAGIC* for November, 1906.

See also under the Sections devoted to Chemical Magic.

6.—**Bottle and Ribbons.**—Several glasses of wine are poured from the bottle, which is then placed on the table, the performer asking a lady to mention her favourite colour. He then pulls a yard or so of baby ribbon, of the required colour, from the bottle; four to six different colours are thus produced, perfectly dry, followed by more wine.

The bottle is minus a bottom; a metal tube passes down the centre, from just within the neck, terminating in a funnel-shaped arrangement at the bottom—the space between this tube and the sides of the bottle contains the wine. The bottom of the bottle is closed with a metal plug, on which are arranged, to revolve freely, the required number of bobbins carrying the ribbons. From the centre of this plug rises a thin wire, capped with a small round disc, provided with as many holes as there are ribbons; the disc rests just within the top of the tube, i.e., just within the neck of the bottle, thus giving immediate access to the ribbons. An ordinary opaque glass bottle may be similarly fitted.

On the stage, the trick is worked with the same kind of bottle, but minus the arrangement of bobbins, the ribbons being passed upwards on a wire rod, through the leg of the table, and into the bottle, by an assistant stationed below. By this means a greater

variety of colours can be produced, several at one time, the tricolour or any other national group of colours. Several colours may be left hanging down round the sides of the bottle, then commanded to return to it of their own accord. The assistant takes his cue and, at the third tap of the wand, the ribbons disappear. The bottle in this latter case may be specially blown with a deep "kick" extending to the shoulder and having a hole in the top. See also Sach's "Sleight of Hand," p. 311.

7.—Bottle and Glass, Passe Passe.—Bottle and half-pint glass tumbler, placed one on either side of the table, change places as often as desired. At any time fluid is poured from the bottle to prove it genuine. There are several ways of performing the trick, each of which, of course, requires two bottles and two glasses.

I.—The bottles are fitted with bottoms about two inches below the neck, the upper part containing fluid, while the lower hides the glass. Third finger passed through a hole in the side of the bottle retains the glass. First cover (empty) is placed over the bottle having a glass beneath it, while the second (containing duplicate bottle) is placed over the visible glass. Raising a cover without pressure on its sides reveals the bottle, while slight pressure lifts the bottle within it and reveals the glass. Thus the objects seem to change places. If the objects be stood upon plates, the whole may be more conveniently placed aside at the close; the plates also negative the idea of traps.

II.—The one bottle is a mere shell, telescoping completely over the other, the upper part of which only contains fluid; the two, containing one glass, held as explained, are brought on together. Both covers shown empty, then one momentarily placed over the bottle "to see if it fits"; shell bottle removed within the cover, when the tricks proceeds as already explained.

N.B.—When requiring to pour fluid from either bottle, the performer must take care to press the glass through the finger hole, and thus lift both together. For obvious reasons, in either of the above methods, the fluid must be poured into a third glass; the following method does away with this latter precaution.

III.—The bottles are constructed as in the last method, with the addition of a tube through the upper part of the inner one, giving access to the tumbler beneath. Holding the two bottles nested together and containing the one glass, in the right hand, the performer fills the other glass with beer from the bottle. Placing the full glass on one plate and the bottle on another, he covers both and undertakes to cause them to change places. Hesitating, he remarks, "I am afraid I filled the glass too full." Then removes the covers, and, taking a funnel, pours half the beer back again into the bottle—it, of course, passes through the tube into the tumbler beneath. The trick then proceeds as already described, with the additional effect of its being performed with the glass half full of beer.

If the tube in the neck of the bottle be wide enough, the trick may be done with a pair of candles in candlesticks, in place of the tumblers. I have already given a detailed explanation of the trick, with improvements and suggestions, illustrated, in *Magic*, for January, 1902.

8.—Bottle Changes to Bouquet.—Neck and shoulder portion of bottle contain wine, the body being cut into six vertical strips, hinged at the base of the shoulder with spring hinges to throw each strip outward. Bottom of bottle in the form of a lid with a shoulder to keep all in position. Inside the bottle is dressed with a bouquet of flowers. Holding the bottle by the neck in one hand and pulling off the bottom with the other, causes it to instantly change into a bouquet. Done openly without cover, or under cover of a handkerchief. Bottom may be attached to one of the strips to fall under the bouquet.

9.—Bottle Changes to Two Bouquets.—Ordinary glass bottle cut in half round the middle. An expanding bouquet of spring flowers is then placed in each half, when the two halves are put together again and secured with the usual labels. When placing the two halves of the bottle together, it should be observed to place the bouquet, tied in the lower half, in the upper half; and *vice versa*; this ensures both being pulled out of their respective positions when the bottle is broken asunder. Both parts of the bottle, one in each hand, are covered by the expanding flowers.

N.B.—Wine may be first poured from a tube placed in the neck of the bottle. The holding capacity of the tube may be increased by making the bottom part funnel shaped and inserting it from the inside of the bottle.

10.—Bottle of Wine from Box of Bran.—Several glasses of wine are poured from bottle and presented to audience. A cylindrical metal box 6 in. high by 3 in. diameter, and two cardboard tubes, about 12 in. high, are also examined. Bottle placed on plate and covered with one of the tubes. Metal box filled with bran (from an oblong deal box) closed with lid and covered with the other

tube. The bran is ultimately found under the tube in place of the bottle which is then discovered in the place of the box of bran.

The first portion of the effect is obtained with the aid of the bran bottle already explained at No. 3 above.

A duplicate of the cylindrical metal box, bottomless and having a horizontal partition about three-quarters of an inch from the top, is embedded in the bran contained in the oblong deal box. A duplicate bottle of peculiar construction is also required. As a measure of capacity this terminates at the base of the shoulder, and this part slides up and down in the body part, closed at the bottom and containing a spiral spring which, normally, keeps the upper part in position. To prepare for the trick, the upper part is pressed down and the bottle is placed inside the duplicate metal box where it is secured by a bayonet catch. The lid fits either the ordinary or the duplicate metal box. In the act of filling the box with bran, it is changed for the duplicate, the upper shallow part only of which contains bran, and the lid is placed on; it is then covered with the cardboard tube (a few inches taller than the box). Finally, when removing the tube, pinching its sides, the performer gives it a twist, thus releasing the catch which allows the bottle to extend, the box being removed within the cardboard tube. Wine poured from bottle to prove genuine.

Contents of both tubes should be secretly let fall on to *servante*, or into black-art wells in table top, that both may be shown empty.

11.—Bottle to Vase of Flowers.—The bottle employed is identical with the bran bottle (No. 3). The bottom of the vase also does duty for the bottom of the bottle during the time it is concealed within the latter. The flowers, real or artificial or both, are contained within the vase to be thrown upwards into position by means of a spiral spring, when the bottle is removed inside the orthodox cardboard tube covering.

12.—Fairy Bottle Case.—A round cardboard case, of a size to accommodate a pint bottle, is first shown to be full of flowers or bonbons which are distributed to audience. The case is then closed, apparently empty. The case is opened a little later and found to contain a bottle of wine which is uncorked and the contents distributed. Wine contained in the upper part of bottle, the body portion, bottomless, being packed with flowers or bon-bons. Case is made to open at both ends.

13.—Ginger Beer Bottle and Ribbons.—Beer is first poured from the bottle which is then placed in an ornamental vase raised on a pedestal foot. Cover is placed on, and when removed the bottle has disappeared, the vase being found full of ribbons, flowers or handkerchiefs. *Secret.*—The shoulder portion only of the bottle holds fluid, the other part containing the articles for production. When placed in the vase the neck of the bottle projects above the same. The cover is in metal, short and shaped somewhat like the neck of the bottle, having also a hole in the top. When removing the cover, a finger is placed through the hole in the top and into the neck of the bottle, arranged to be pulled off and which is thus brought away within the cover. The bottom part of the bottle is retained in the vase, in which it fits exactly, by means of a bayonet catch.

14.—Ginger Beer Bottle and Ball Passe Passe.—The bottom is removed from an ordinary ginger beer bottle after, which another bottom, of wood or cork, is inserted about 1½ in. higher up. This bottle filled with beer (not corked until the last moment for obvious reasons) is brought forward on a tray along with a glass and another genuine bottle of beer. Both bottles are opened and the contents consumed, after which the performer undertakes to work a trick with one of them; a choice may be given when the prepared one must be "forced" in the usual manner.

Another bottle, exactly alike in all respects to the prepared article, but minus a bottom only, is resting on the *servante* behind table. A small ball, apple or walnut is vested, a duplicate of the article lying openly on table. Ball is palmed from vest and secretly slipped under bottle when placing the latter in position on the table to the right. The visible ball is placed on the table to the left. Both objects, covered with cardboard tubes, now change places.

When placing the first cover over the bottle, with the right hand, the left hand holding the other one, lowers it momentarily behind the table and over the other bottle. Left hand cover, containing the duplicate bottle, is then placed over the visible ball.

Ball is removed from cover on the tip of the wand (another duplicate ball produced from wand.) In like manner the bottle is presumably removed from the other cover and passed into that supposed to contain the ball; but in this instance the bottle cannot, of course, be shown. The visible ball is now vanished and found under the cover in place of the bottle, the latter being discovered in the opposite cover.

The trick may be repeated if desired, although this is not generally recommended. In conclusion, the duplicate bottle is allowed to slide out of the cover on to the *servante*, that both may be shown empty.

(To be continued).

"MAGIC."—Features in Vol. 10.

October, 1909.—The editor's explanation of the illusion, "Beau Brocade"; new card frame and transposition of card from one frame to another; explanatory programme of Clempert; escape from straight jacket; double milk can escape; vanishing spots on dice; tree from roll of paper; new colour changing handkerchiefs.

November, 1909.—Water versus ink, glass of water changes to ink without covering of any kind; also "time" changes for water to beer, sherry, or whisky; glass of water on glass top table passes through crown of borrowed hat; explanatory programme of Dunningarto, card, ball and handkerchief manipulator; *re* magical societies; methods of vanishing a postcard; latest subtleties on the Chinese rings; construction of cannon that fires rubber ball, apparently solid, into auditorium, and restores a borrowed silk hat; disappearance of two silk handkerchiefs from tall glass cylinder and their re-appearance in two glass tumblers, &c.

December, 1909.—Stanyon's Realistic Production of a Handkerchief from Candle Flame; Novel "Passe Passe" Billiard Balls (two methods); facsimile programme of David Prince Miller; explanatory programme of Alfredo Marshall, Naval Juggler; how to make flesh colour paint; new combination card trick (several methods).

January, 1910.—Pack of Cards changing to Bouquet; best method of changing a pack of cards; the Carl Germaine Slate Trick; the Dove and the Devil, an original magical programme by Carl Brenan; facsimile programme of M. Henry; Coin and Ball of Wool, new method by Prof. Meadows; Paper Shavings Ring and Dove, a new combination trick by Thomas Rogers; improved method of handling the "Ross Die Box"; suggestions *re* the New Levitation, &c.

February, 1910.—Indian Cups and Balls, methods and style of apparatus used by the Indian Conjurers; disappearance of selected card and its materialisation in an envelope sealed and held by the spectators; new subtlety *in re* to vanishing the boxwood cone; explanatory programme of Oswald Williams; glass of milk changed to confetti; glass and confetti vanish and glass of milk is found in borrowed hat; glass of ink, held by performer, vanishes and is found in the hands of a spectator who previously held a glass of water—glass of water is then found in borrowed hat previously proven empty; a new, very novel and practical combination trick with ordinary post-cards; a bibliography of conjuring, &c.

March, 1910.—Handkerchief and ball, *passe passe* from hand to hand; egg bag as worked by prominent magicians; programme of Madame Stodare; explanatory programme of Oswald Williams; four glasses of water vanish and reappear on tray; lady vanishes from chair placed in cabinet; birth of a pearl illusion; papers, ribbons and flags, subtle method of securing loads; trick with bottomless tumbler and coin; wand from purse; vase of water changes four times, &c.

April, 1910.—Lightning sketches by Arthur Margery; programme of Professor Anderson; the new brass cap and vanishing coin and combination tricks with same; explanatory programmes of the several performers appearing at the fifth annual grand seance of "The Magic Circle"; queries; replies to queries, &c.

May, 1910.—Lightning Sketches; Evanion's programme; explanatory programme at Magic Circle Seance; laughable tricks in Magic Sketch, "From the Vasty Deep"; watch manipulation, &c.

June, 1910.—A new method of showing the hands empty while containing a ball or similar object; passing a handkerchief from one pocket to another—similar effects with cards; penetrable match; broken match restored; on presenting a conjuring entertainment; lightning calculations and memory feats; explanatory programme of Rameses; appearance of performer; handkerchief from glass tube to decanter; confetti changing to water; productions in cabinet; water boiled in cauldron changes to three doves; novel production of flowers, quick change illusions, &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; Chinese rings; pagoda bowl; four pigeons from pot on tripod; golliwog and box illusion; cage illusion; flag trick; another ace trick, &c.

August, 1910.—Vanishing and appearing cards; the "eureka" card clip; pencil versus piece of silk; novel method of using the sand card frame; lemon, egg, handkerchief and ring combination; cones and ball *passe passe*; a spiritualistic forecast; cremation and restoration with cards; a bibliography of conjuring; 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.

"MAGIC."—Features in Vol. 11.

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.

November, 1910.—Bleaching pips by magic; pip-out pip-in; 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 on 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 coins from any person's hand; explanatory programme of Owen Clark; candelabras and travelling flames; broken plate restored in frame, new methods; mysterious change of three wooden cards in frame, &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; vanished 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, with illustrations; new mind-reading trick with cards; a discussion *re* the copyist; explanatory programme of Walton Brozen; 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 without confederates; centre block of pile of three (covered) vanishes and is found under hat, &c.

May, 1911.—Turning handkerchief into lemon, presented by David Devant, St. George's Hall; explanatory programme of Nikola in India; best thumb tie; signed paper passes from one nest of boxes to another—no duplicate, &c.

June, 1911.—Rising and falling tube; card vanishes from pack in paper; two aces pass from one pack to another; spinning any tray, &c., on finger; explanatory programme of Nikola and Co., continued; spirit cabinet; doll changed to lady; simple cross illusion; *DICTIONARY OF MAGIC*, Sections 1 and 2, *Secrets of 21 tricks with billiard balls*, with 24 illustrations.

July, 1911.—Spinning plates, trays, tambourines, hats, basins, &c.; ball juggling; three pennies to three florins under matchbox; explanatory programme of Fasola; addition to wine trick; *DICTIONARY OF MAGIC*, Sections 3 and 4, *Secrets of 26 ball tricks with 27 illuts.*

August, 1911.—The Flying Colours, new flag tricks shown by David Devant, at St. George's Hall; *re* my original lessons, programmes, &c.; explanatory programme of Mephisto; second sight; Wizard's Breakfast improved; Indian Sand; *DICTIONARY OF 30 Secrets (ball tricks)*, illustrated.

September, 1911.—Clock dial; decapitated man; coin, wand and purse; crack marksmanship; new handkerchief production; *DICTIONARY OF 40 Colour Change effects*, &c., with balls, 12 illuts.

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