



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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MODERN MAGICIANS.

Mr. H. J. BURLINGAME.

WE present to our readers this month the interesting features of Mr. H. J. Burlingame of Chicago, senior member of the old and well-known firm of Chas.

L. Burlingame & Co., of Chicago, manufacturers of Conjuring Apparatus and Illusions. As the recognised leading American Author of works on conjuring he is justly entitled to the position accorded him in this, the first Volume of *MAGIC*, i.e., following in turn Professor Hoffmann and Mr. E. T. Sachs, English Authors holding a similar position in the eyes of the magical fraternity.

Mr. Burlingame was born in Manitowec, Wis., June 14th, 1852, his father and mother being among the earliest settlers of Chicago. After living in Wisconsin for some time they returned to Chicago. When he was about twenty Burlingame went to Rotterdam, Holland, and entered the commercial business, subsequently travelling through Germany and Switzerland, on foot, as correspondent for American Papers. He remained abroad for a number of years, living for a time with his uncle, Père Hyacinthe, and becoming intimately associated with many old time magicians, particularly the Basch and Bamberg families of Ger-

many and Holland. In these days when so many speciality artistes in the magical line are meeting with success in Europe, it might be well to note that Mr. Burlingame was one of the first American conjurers to give performances in Europe, having during the years 1873 to 1879 given many performances through Holland, Germany, and Switzerland.

In his book "Around the World with a Magician and a Juggler," he tells the story of the life of Baron Hartwig Seeman, also of D'Alvini (Peppercorn). His book "Herrmann, the Magician," is full of good stories concerning Carl and Alexander. He has also something to say of Cazeneuve, Kellar, Robert Houdin, etc. One of his most entertaining books is "Leaves from Conjurer's Scrap Books."

In his "Tricks in Magic" 3 vols., will be found a mass of information of great value to conjurers.

During thirty years of an active career Mr. Burlingame has entertained and instructed artisans, merchants, statesmen, senators, judges of the Supreme Bench, and members of Royal Families. Descended from the old Butterfield and Lamb families of London, and closely related to the renowned ecclesiastic Père Hyacinthe Leyson, Mr. Burlingame, years ago, enjoyed exceptional facilities in obtaining that knowledge so necessary in adopting a career as an exponent of the Mystic Art.



MR. H. J. BURLINGAME.



Lessons in Magic

by Prof. ELLIS STANYON,

Author of "Conjuring for Amateurs,"
"Conjuring with Cards," "New Coin
Tricks," "New Card Tricks," &c.

Continued from page 74.

A Billiard Ball Combination.—For this combination you will require three solid balls $1\frac{1}{8}$ in. diameter, also one half shell in thin spun brass, which shell will exactly cover half of either of the balls.

Preparation.—One ball with shell in right hand trousers pocket, one ball in left breast pocket (inside coat), one ball under left arm.

Manipulation.—Produce the ball from left armpit and with it execute a number of passes (a dozen is a good number), see "Conjuring for Amateurs" also "New Miscellaneous Tricks" by Ellis Stanyon.

Multiplication.—

1. Vanish the ball by seeming to place it in the left hand, really palming it in right hand and producing it a moment later from right hand trousers pocket *with cap*.
2. Multiply to two balls.
3. Back to one ball, and produce the one from breast pocket.
4. Multiply to three balls.
5. Back to two balls, and produce the one from trousers pocket.
6. Multiply to four balls, which arrange in left hand.

Diminishing.

1. Apparently throw one ball to audience for examination, really pushing one into half shell.
2. Toss one of the remaining balls in the air several times, saying, "I will vanish one into thin air," under cover of which drop the one out of shell into *profonde*. You now appear to overhear a remark to the effect that you have put one in your pocket. You appear surprised and replacing ball in left hand, explain. You try again, and this time you dispose of the ball into the now empty shell.

Pass right hand over the two balls in left hand, secretly palming one out of shell, and say, "See! I will just mesmerize these two, then give them a push, and one goes up my sleeve" (really into shell) "that's the way the sleeve is actually employed in conjuring." The ball palmed in right hand is now produced from left elbow or elsewhere. This latter combination of sleights is quite new and I can recommend it for effect; it, in fact, makes this set of balls indispensable to the magician.

3. Pass the ball now in the right hand through the left knee, simply palming it and producing it at the back of the knee—this movement is made solely for the purpose of giving cover to the action of dropping the ball out of shell into *profonde*.

4. The solid ball (returned to left hand) is passed into shell under cover of seeming to take it in the right hand from which it apparently disappears a moment later.

N.B.—Before causing the disappearance of the last ball you dispose of the shell in the following manner,—Ball

and shell are together, as one, in the left hand. You now actually take the ball in the right hand, palming the shell in the left hand, which drops it into *profonde* while all eyes are centred on the visible ball. The ball is now finally vanished by that exceedingly deceptive and subtle vanish as given for the first time in "New Miscellaneous Tricks" by Ellis Stanyon.

THE FAIRY FLOWERS & CHARMED CARD.

BY RUPERT DE VERE.

For the purpose of this experiment you obtain a small bouquet. Round the stem of the bouquet twine a piece of colored ribbon and to one of the ends of the ribbon sew a small clip. Now take a card—say the Knave of Hearts—and, after marking it with a pencil, insert it into the clip. You next take a piece of newspaper and fashion it into a cone. Inside this cone (which we will call cone A) you must carefully place the flowers and card. Fold over the top of the cone and place it in a box nearly full of paper clippings of different colors. Having secured a gentleman to assist you from the audience you take another piece of paper and after showing it to be free from preparation you fashion it into another cone which we will call cone B. Now fill cone B with clippings from box. To do this you take the cone in the right hand, then tilting it mouth downward into the box you pretend to push with the left hand the clippings into the cone. Under cover of this movement you will find that you can easily introduce cone A into cone B secretly, afterwards placing a few clippings on top of cone A, so that cone B will appear to be full of paper. Come forward with the cone and show it to be full of cuttings, then fold over the top and give it to a gentleman to hold. Now force a duplicate Knave of Hearts on a lady, and giving her a pencil ask her to mark the card so that she will know it again. When she returns the card to you, you change it for a third Knave of Hearts, which card must be marked in exactly the same manner as the card in the cone. You show this card to gentleman who takes it to be the same card as the lady marked. You now vanish the card and on tearing open the cone the clippings are found to have changed to a bouquet of flowers attached to which is the chosen card. Take the card from clip and show to gentleman, who seeing the mark takes it to be the same card as lady selected. Then change card for the chosen card which you will remember is on top of pack, and give it to lady to identify. Now present her with the flowers.

My readers will notice that the above trick can be varied to a great extent. If instead of using newspaper for the cones you use paper of a very strong kind you can use a dove instead of flowers. The effect of the dove flying from the cone when you tear it in half is very good. The ribbon and card would be attached to the neck of the dove. Again you can use the torn card dodge and instead of having the card marked, simply retain a piece as in the old way, the remaining pieces being vanished by means of the pistol. In this latter way plenty of fun may be obtained by pretending to shoot assistant, etc. Always destroy the remains of cone after performance.

TO FORCE A CARD (Novel Method).

A NEW USE FOR AN OLD DEVICE.

By F. Edward Cook.

The following will be found an effective and unfailing method of forcing a card.

Bring the card you desire to force to the top of the pack, palm it off, and request a spectator to shuffle the pack thoroughly. After this has been done, replace the card on the top. Hold the cards up so that all can see that you do not in any way tamper with them, and invite someone to select a number, say between 1 and 20. We will suppose that 15 is the number chosen. Commencing with the top card (which it will be remembered is the one to be forced) deal 15 cards face downwards upon the table. As you near the selected number it will be well to count more rapidly, and in a less audible voice, so as not to draw too much attention to the fact that you deal the exact 15 cards. As you throw down the last card, suddenly assume an offended air, and remark, "I fancy I overheard someone suggest that I am 'dealing seconds,' really that is too bad. Perhaps, after all, it will be more satisfactory if some gentleman will kindly count the cards." Saying which, you hastily gather up the cards lying upon the table and replace them on the top of the pack. Now hand the cards to a spectator, with the request that he will count off and retain the fifteenth card. As the top card was the undermost of fifteen cards lying upon the table, it is evident that it now stands at that number in the pack, so you need not fear that you will fail in "forcing" the card. The fact that the cards have been counted by one of the audience will certainly add to the final effect of whatever trick you may be performing.

N.B.—By adopting the following ruse the "Palm" is unnecessary and the pack may be shuffled freely at the outset.

The performer would receive the shuffled pack in the left hand, back uppermost; then when pulling up the right sleeve, with the hand containing the cards, he, with the thumb, pushes the top card slightly off the pack. The placing of the hand on the uppermost side of the arm when hitching back the sleeve necessitates the pack being reversed, when the index pip may be read. The left sleeve should next be hitched back a trifle in an exactly similar manner, when the trick would proceed as described.—EDITOR.

Explanatory Programmes.

Entertainment given by HOOSANMIA GUREVA and Troup (Indian Conjurers) at the

GLASGOW INTERNATIONAL
EXHIBITION, MAY 23rd, 1901.

PERFORMERS, seven in number, introduce themselves, then five retire leaving two only on platform. The one takes up a sitting position and proceeds to beat a tom-tom (small drum) to the sound of which the other begins to juggle. Performer spins a top which he gets on finger after which he places it on end of thin rod then balances the whole on chin; spins top again, this time having top spinning at an angle on end of cane. Juggles three large broad bladed knives. Shows small tree to the

branches of which he fixes six thin pieces of wood cut in the shape of birds; balances tree on forehead, then places a pea-shooter in his mouth into which he makes a show of loading several small balls; blows through mouthpiece, a bird falling at every shot.

Bearded performer now comes on assisted by a young lad. Assistance being asked from audience two gentlemen ascend platform; performer hands assistant No. 1 a ring asking him "Gold or silver?" getting the answer "Silver." Performer now rolls up the ring inside small handkerchief, giving it to No. 1 to hold. Proceeds in same manner with assistant No. 2; he then says, "Me make ring go. You saree, you no saree it gone." No. 1 now unrolls handkerchief and finds ring has vanished, while No. 2 on examining his handkerchief finds both rings together.

Old grey whiskered performer comes on with a large ape which throws several back somersaults, concluding by lifting a large stone over its head.

To the sound of the tom-tom and a strange looking pipe two other performers come forward with two large snakes which they proceed to wind round their bodies.

Replace snakes in small hamper. At this moment a third performer comes suddenly on to the stage dressed in close-fitting white suit and turban, making show of fight. "You no fight here," exclaims one of the others, "we tie you up and put you in basket." They now tie his hands also his feet and put him into a net the mouth of which they tie round his neck. He is now bundled into a basket and covered over with a large cloth. In a few seconds the net and turban are thrown from beneath the cover, and the cloth suddenly sinks a little. One of the performers speaks into basket and a voice replies from behind stage. He jumps into basket, but finds it empty. He next draws cloth off basket and covers door leading on to stage with it. The cloth now shakes as if a person were entering below it and is quickly drawn away and thrown over basket. A voice is now heard in basket and on lifting the cover the performer is seen wedged tightly in mouth of basket.

This trick is well worked, the manipulation of the cloth by the performer when he brings it from door to basket being very smart.

The basket is a flat-bottomed one, egg shaped, with a small opening on top which gives the idea of very small capacity. When performer jumps into basket the occupant has had time to arrange himself into a sort of frog posture at left side of basket.

N.B.—Does not the conjurer arrange his body around the wide bottom of the basket and close to its sides.—ED.

Particulars kindly sent by Mr. James Cameron, Glasgow.

The Office of MAGIC is open at any time, by appointment, to those who would care for a chat with the Editor re Conjuring and allied Arts. All are cordially invited.

N.B.—A line from you with a little news, also a miscellaneous or other advertisement (especially professional card) per return in time for the next issue is respectfully solicited; as is also an Annual Subscription of 5/6.

Biography of Prof. Anderson.

Concluded from page 76.

Not only was he the greatest traveller and magician of modern times, but, on looking over his "Note Book," we find that he contributed probably more than any other public man to the charities of all parts of the globe. As an acknowledgement of his princely donations to these institutions, he was enrolled as a life governor of the hospitals of Edinburgh, Perth, Glasgow, Manchester, Dublin, Belfast, Birmingham, and Sheffield.

He has given in GREAT BRITAIN—				£	s.	d.
To the Patriotic Fund in Birmingham	-	-	-	49	0	0
Do. Do. Manchester	-	-	-	73	0	0
Do. Do. Glasgow	-	-	-	51	0	0
To the Public Charities of Birmingham	-	-	-	108	0	0
Do. Do. Edinburgh	-	-	-	139	0	0
One Week's performances in Manchester	-	-	-	249	0	0
Royal Infirmary of Aberdeen	-	-	-	45	6	0
Infirmary and Public Schools of Liverpool	-	-	-	130	0	0
Charities of City of Perth	-	-	-	21	0	0
Public Charities of Belfast	-	-	-	90	0	0
Royal Hospital of Belfast	-	-	-	50	12	0
General Infirmary of Sheffield	-	-	-	21	0	0
Northumberland and Newcastle Infirmary	-	-	-	20	0	0
Royal Infirmary and Asylum, Manchester	-	-	-	216	0	0
To the Royal Infirmary, Dundee	-	-	-	27	0	0
Leeds Infirmary	-	-	-	21	0	0
York Hospital	-	-	-	5	6	0
Lying-in-Hospital, Dublin	-	-	-	30	0	0
To the Fund of the Disastrous Irish Famine, 1,000 Silver Roubles.	-	-	-			

In the COLONIES he gave :—

	£	s.	d.
To Hospital and Infirmary in Sydney, New South Wales	78	0	0
IN BATHURST, NEW SOUTH WALES :—			
Benefit to Bathurst Hospital	121	12	0
Benefit to Catholic Cathedral, Bathurst	121	9	6
Benefit to Maitland, N.S.W. Charities	33	0	0
IN CANADA :—			
Quebec Hospital	35	0	0
Montreal Charities	123	0	0
IN VICTORIA (AUSTRALIA) :—			
To Castlemaine Hospital	15	10	0
MELBOURNE (VICTORIA) :—			
To "Admella" Schooner Shipwreck Fund	20	0	0
To various charities in MELBOURNE as follows :—			
Melbourne Hospital, Half Benefit	28	17	0
Catholic Charities	65	12	0
Benevolent Asylum	42	0	0
Trades' Hall and Literary Institute	67	11	0
Juvenile Traders' Association	6	10	0
Jewish Charities	59	7	0

GEELONG (VICTORIA) :—

Benevolent Scottish Society	60	0	0
Hobartown (Tasmania) Hospital	20	0	0

IN THE UNITED STATES :—

To Hospitals in New York, Charleston, Philadelphia, Boston, &c., &c.	284	0	0
Grand Benefit to the Widow of Michael Kelly, a Sergeant of Police, cruelly murdered in New York, the Sum of	1000	0	0

This immense sum was the proceeds of one night's performance, and the tickets were sold at £7 and 12s. each.

Professor Anderson was a member of the Scottish Society of Boston. During his stay in Boston, the funds of the above Society (the object of which was to assist distressed Scotchmen and their families) became perfectly exhausted, the knowledge of which reached Professor Anderson; he set to work to organise an Entertainment, the result of which was 500 dollars, or £100. This sum was invested in stocks, and formed a branch of the above fund, and was called the *Andersonian Fund*.

Professor Anderson was also a member of the Thistle Society in New York, the object of which was to assist distressed Scotchmen in New York.

An entertainment given by him at the Academy of Music raised the sum of 900 dollars, or £180.

On Christmas Day, 1851, he distributed amongst 1,000 of the poor of New York 1,000 pounds of beef and 1,000 loaves, which cost £75.

IN SAN FRANCISCO (CALIFORNIA) :—

	£	s.	d.
To Public Charities	180	0	0
To Five Fire Companies, each	180		
To the Queen's Hospital, Honolulu, Sandwich Islands, total proceeds of Benefit	115	0	0

GRAND TOTAL given by Professor Anderson }
to the Charities in every part of the GLOBE } 4030 15 6

After a long and eventful career, Mr. Anderson made a farewell tour of his native country previous to retiring from public life, but he died shortly afterwards. We have been fortunate enough to secure a copy of his death card, probably the only one in existence, and which is reproduced hereunder :—

In Affectionate Remembrance of
JOHN HENRY ANDERSON,
WIZARD OF THE NORTH.
Born 1814.
Died at Darlington, Tuesday, Feb. 3rd, 1874.
Interred at Aberdeen, with his Mother, at his special request,
by his faithful friends, MAGGIE FOOTE and ALFRED HOLMES.
REQUIESCAT IN PACE.

In the City Churchyard of Aberdeen, under the shadow of St. Nicholas Tower, near a path which runs from the entrance beside St. Mary's Chapel at the south to the gateway in School Hill at the north, stands a simple slate tombstone bearing the unpretentious inscription :—

"Erected by John Anderson in memory of his beloved mother, Mary Robertson, who died 8th January, 1830, aged 40."

Beneath this in small italic letters is the quaint stanza :

*Yes! she had friends when
Fortune smil'd—it frown'd—
They knew her not! She died
The Orphans wept—but liv'd to
Mark this Hallow'd Spot.*

Mary Robertson was the mother of John Henry Anderson, the once famous, now well-nigh forgotten, Wizard of the North, whose "magic" used to electrify alike the young and old of Scotland and England in the forties, fifties, and sixties of the last century. And underneath that little monument also lies all that remains of the magician himself, "unwept, unhonoured, and unsung," so far as any testimony on the tombstone is concerned.

Lightning Sketches.

By ELLIS STANYON.

(Concluded from page 38.)

The drawing hereunder forms a simple outline sketch of a face whichever way it be presented, as drawn or turned upside down.

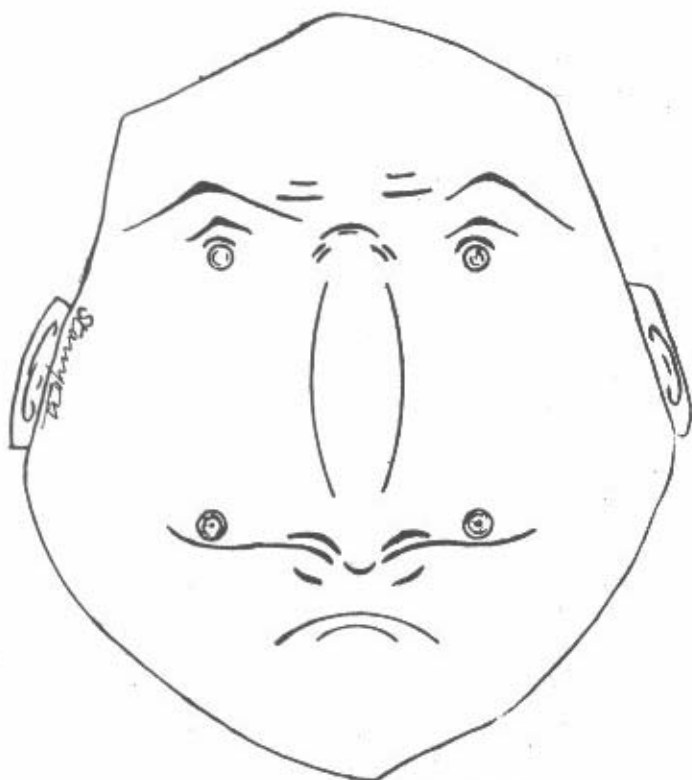


Fig. 5.—A Reversible Mask.

Instructions for enlarging these drawings by a simple process will be found explained at length in our last article.

In this series of short articles it has been the province of the writer to introduce a series of novelties for Lightning Sketch artistes rather than to teach the art. In conclusion he has only to hope that his efforts have served a double purpose in suggesting something useful to skilled artistes, and in drawing the attention of others, not previously interested, to an instructive and pleasing pastime alike to themselves and those they would entertain.

A BIBLIOGRAPHY of CONJURING.

Compiled with Notes by Ellis Stanyon.

Ably assisted by Mr. Arthur Margery.

(Continued from page 77).

Branch, Charles E. *The Juggling King*. Carts, bicycles, and cannon balls his favourite toys. *Penny Pictorial Magazine*, July 21st, 1900. Illustrated. pp. 275-277.

Breslaw's Last Legacy or Magical Companion. London, 1784. Second edition. Sewn. Coloured frontispiece. 132 pp. Very scarce and interesting.

Brewster, Sir David. *Letters on Natural Magic*. London, 1832. Cloth, 18mo., 351 pp. Scarce.

British Standard Handbooks.

Nos. 19. Parlour Conjuror.

—22. Chemical Wonders.

—28. Puzzles and Riddles.

—30. Hand and Finger Tricks.

—32. Vocal and Optical Deceptions.

—36. Thought Reader.

London, N.D. Paper, 192pp., illustrated.

Broadwell, Albert, H. *The most extraordinary Dinner on Earth*. "Strand Magazine," May, 1900, pp. 529-535, illustrated with photos.

This is an interview with the "Rambler's" Comedy Jugglers.

Brown, J. H. *Spectropia, or surprising spectral Illusions, showing Ghosts everywhere and of any color*. London, 1864. Cloth, 4to., 50pp. 16 colored plates. Rare.

Browne, Dr. W. H., M.A. *Firework Making for Amateurs*. A complete, and accurate work on Making Simple and High-class Fireworks. London, 1888. In colored wrapper, 8vo. 200pp. illustrated.

Burgess, J. Tom. *Knots, Ties, and Splices*. A valuable work to Conjurors who practice instantaneous and subtle knot tying. London, 1884. Cloth, 8vo., 101 pp. illustrated.

Burlingame, H. J. *Leaves from Conjuror's Scrap Books*. Chicago, 1891. Cloth 8vo. 274 pp. illustrated.

A standard work on Hypnotism, Mind Reading, Second Sight, Instantaneous Memorization, Illusions, Foreign and American Conjurors, etc.

—Herrmann, The Magician. *His Life, His Secrets*, Chicago, 1897. Cloth, 8vo. 299 pp, 43 illustrations and Photograph of Herrmann.

Among many curious revelations in the book is a complete elucidation given for the first time of the New Marvellous Lightning Thought Transference.

—Around the World with a Magician and a Juggler. From the papers of the late Baron Hartwig Seeman, "The Emperor of Magicians," and William D'Alvini, Juggler, "Jap of Japs." Chicago, 1891. Cloth, 8vo. 172 pp. illustrated.

Contains valuable and rare information for the profession, contracts and programmes, giving the renowned D'Alvini's entire programme, also life sketch of the celebrated Bellachini and the trick that made him famous, together with the celebrated essay of Dr. Max Dessoir on "The Psychology of the Art of Conjuring."

—Tricks in Magic, Illusions and Mental Phenomena. A compilation of leading effects in Mental feats, Illusions, Anti-Spiritualistic effects, and miscellaneous Tricks, 3 volumes. Chicago, 1895-1898. Paper 8vo. 258 pp.

—Modern Magical Marvels: A Practical Treatise on Magic and Conjuring for Professionals and Amateurs. (In preparation).

—History of Magic and Magicians. Chicago, 1895. Pamphlet. 8vo., 41 pp.

See also under, Manning.

A contribution of interesting and valuable books by a well-known and competent Author.

Bursill, Henry. *Hand Shadows*. Novel and amusing figures formed by the hand, from original designs. London and New York. ? 1859. Quarto. 32 illustrations. Very rare.

A copy of this work also published in Germany.

Quotations for any work in this list may be had on application to the Office of "MAGIC."

To be continued.

Items of Interest.



The "People's Journal," Glasgow, June 1st, 1901, contains the first instalment of an article entitled, "The Life Story of John Henry Anderson, The Wizard of the North." The same issue also contains an interesting article entitled, "Can Spirits be Materialized," which refers to a challenge, made through the "Referee," accepted by Mr. J. N. Maskelyne, of the Egyptian Hall, to investigate the phenomenon known as "Spirit Materialization."

Verto, Australian Magician, with company, creates somewhat of a sensation in his up-to-date programme of Conjuring, Illusions, and Georgia Magnet Tricks. One of the items reads:—"Maskelyne's Mysterious Box introduced by Verto, assisted by Miss Millie Richardson. (This Box Trick is causing great excitement in London. Maskelyne is now offering £1000 to any person opening same.)"

In connection with the "Bibliography of Conjuring," now running in these pages, the Editor desires to acknowledge his indebtedness to Dr. Saram R. Ellison, of New York, for the loan of his voluminous type-written catalogue. (See Note on p. 79).

On June 15, Messrs. Martinka & Co., held a social evening at their place of business on Sixth Avenue. They had fixed up a stage in their large shop, having curtained the walls, benches, etc., and had placed chairs for the guests to witness the performance. The different magicians present were each, in turn, called upon to work at least one trick, preferably that in which they were most expert. Many had brought their wives, and refreshments were served during the evening. Among those present were Bertram, Ransom, Reeder, Walsh, Ankle Plate, Werner, Wilder, Sheek, Muller, Bucha (Kellar & Co.), and Dr. S. R. Ellison. The evening was a success and will, doubtless, be repeated.

Anent the Chinese Fish Catching Trick which everybody is working, is not this a little overdone at this date and does it not confirm the idea that Eastern conjurers are no more prolific than their Western confreres. Fish catching and Back Hand Coin and Card palming are now stale, in fact worked and exposed to death. Who will be first with something new?

What would Houdin think of the return to the Flowing Robe—worse—the use of a counterpane for magical productions?

SOUTH AFRICAN NOTES.

Conjuring generally has been looking up. It seems to be getting more popular for winter entertainments, for schools, temperance societies, smokers, etc.

Professors Hayes, Malvern, and De Caston, who have united their forces, and are billed as "The Magical Trio," have been fairly busy. Their show consists of Conjuring, Ventriloquism, and Juggling—with illusions. They appeared in a short turn at the Good Hope Hall, Capetown, on Whit Monday.

Prof. De Gruchy is busy at Concerts and Smokers with his Conjuring and Ventriloquial Sketch.

Prof. Albert has left here and will now I presume be in London. He will doubtless be on the look out for novelties.

Bert Powell, the Military Mystic, is still at Lydenburg, Transvaal, where he is astonishing the natives.

Bradlaugh, the American Humourist, is still filling dates in Capetown.

Professor De Caston has added Juggling to his conjuring shows, and is making rapid progress towards a good "turn" in this art.

Professor Hayes is busy with Drawing-room Entertainments at private parties, Schools, etc. He had the honour of appearing at a children's party, in the drawing-room at the Government House, Newlands, near Capetown, on the evening of the 30th May, 1901, where he gave an hour's entertainment in sleight-of-hand.

South Africa, 5th June, 1901.

T. HAYES, Magician.

HULL NOTES.

Dr. Walford Bodie, Ventriloquist and Mesmerist, finished his fortnight's stay here on June 8th. The "draw" of the performance was "The Electrocuting Man," in which Dr. Bodie, after mesmerising an assistant, places him in a chair, which he says is exactly the same as the one used at the Sin Sin Prison in New York. He then goes through the whole performance of electrocution, giving his assistant, as he says, the number of volts sufficient to kill a man in America. Needless to say, however, after about 15 minutes he brings him round again.

I understand that Dr. Bodie is about to start a tour through America.

Welsh Millar came here for a week on June 10th and gave his entertainment of "Art, not Magic," at the Palace. His turn consisted of the "Miser's Dream." He is the third coin manipulator we have had here that claims to be the only performer who can palm 42 coins at once. His back and front palming with cards is very neat and clever. He concludes his performance with the new rising card trick (See MAGIC for February), which is very taking.

Professor Dent is giving a ventriloquial turn at the Empire.

June 13th.

J. C. SKELSEY.

EUREKA

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48. **Glass Jar and Coin Trick.**—A plain glass jar is shown to be quite empty. The glass stopper is freely examined and (no exchange) placed into the empty jar. A number of coins, say five, are now vanished from the hand. Presto! the hand is shown empty while at the same time the five coins are seen and heard to arrive in the jar. *The conjurer then takes up the jar, still closed by the stopper and hands it to the company who open it, take out the five coins and examine everything closely to prove that "there is no trickery."* Entirely new principle. 6/9.

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New Card Balancing Trick. J. A. Jackson.
Biography of Cagliostro. Illustrated. H. R. Evans.
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Biography of Prof. Anderson. Illustrated.
Bibliography of Conjuring.
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