



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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The Medium of Inkerman.

Facsimile reproduction from the poster of M. Robin, the celebrated French Conjurer, representing his stage setting at the Egyptian Hall, Piccadilly, London. Robin, a Hollander by birth, was born in the year 1805. He was lessee of the Egyptian Hall for a period of time from 1857. He died in Paris in the year 1874.

MAGIC.**PUBLISHED ON THE FIRST OF EVERY MONTH.**

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Agents wanted in all the large cities throughout the World.

HENRI ROBIN

M. ROBIN, the celebrated French Conjurer, of Le Théâtre Robin, in the Boulevard du Temple, Paris (1863).

Lessons in Magic.

The New Handkerchief Production (by Ellis Stanyon).—The effect is as follows:—Both hands are shown on all sides. The right hand makes a catch in the air, and a 12 in. silk square is produced which is placed in the left hand. This is continued until some two dozen silk handkerchiefs have been produced and this number is again mysteriously multiplied into a hundred or even more at the discretion of the performer.

You will find nothing better for producing the above effect than a hollow ball, 2 in. in diameter, in thin spun brass with a circular hole $\frac{3}{4}$ in. in diameter. The ball is identical to that in the old Handkerchief to Billiard Ball Trick, only, of course, much more roomy; such a ball will hold six 12 in. squares in fine silk comfortably and about eighteen such as used by some Handkerchief "Kings"; but there is no necessity to crowd the ball or to use make-shift handkerchiefs, as I will presently show you. To economise space several of the handkerchiefs might be cut in half diagonally, as, even when thus mutilated, being always held by one corner, they would readily pass as square. The left hand, receiving the handkerchief, pulls one out of the ball.

The silks are loaded into the ball one at a time, one on top of the other, and you will find that, when loading, if you just twist the last corner of the first round the first corner of the second, and so on with each in order, that the pulling out of the first handkerchief will have the effect of leaving the corner of next in order, slightly protruding *i.e.*, conveniently arranged for the next "catch."

The manipulation of the ball is as varied as sleight of hand applied to billiard ball work. All performers I have seen up to now, invariably make use of three of these balls but more or less may be used according to taste; when one ball is exhausted it is secretly disposed of and another obtained in like manner, and this, in the case of performers I have seen, is done at the vest or breast pocket and under cover of the handkerchiefs produced and some chatter about silkworms: again, an empty ball may be dropped into *profonde*, and a loaded one taken from bottom edge of coat where it has been kept in readiness by means of a spring clip or similar contrivance. The bottom of vest may also be used to advantage, and empty balls may be laid on table under cover of the bulk of silk produced. The multiplication of the handkerchiefs to a hundred or more is accomplished by pulling out a bundle from the opening in vest—under cover of the last half dozen produced—a loop of wire attached to the bundle will facilitate matters.

N.B.—We have balls as described already in stock, painted a very natural flesh colour, price each 3/6, post free 3/8. Each ball fitted six fine quality silk handkerchiefs, properly made and arranged, 6/- extra.

A New Idea with Cards and Dove (by Loudoun Cameron).—EFFECT.—Performer comes forward with pack of cards and has one selected. Card is returned to pack and shuffled. Performer now stands in middle of stage and throws cards in air. As they descend he plunges hand in middle and produces a *live dove* with selected card attached to its neck.

SECRET.—The card is forced. In right hand breast pocket of coat performer has dove with duplicate card duly attached. When the card is returned he takes pack in right hand standing with same side towards audience;

this leaves left hand free to get hold of dove. Now throw cards in air, plunge left hand amongst them and produce dove. This trick in my hands has always met with much success. The great essential is plenty of "dash."

A Novel "Change" for a Pack of Cards. By Chas. New on.—A novel and effective change for a pack of cards especially useful in connection with the long and short packs.

Empty the right hand trouser pocket and secretly introduce the short pack into the upper part of the pocket, that is the part that comes under the waistcoat. If the pack will not keep in position of its own accord, a loop of elastic may be sewn in the pocket to keep all secure. It will now be found that the pocket may be pulled inside out without revealing the presence of the cards.

Thus prepared you hand the long pack to the audience asking six persons each to select a card. Now take back the remainder of the pack holding it well above the head so that the audience may see that you do not in any way tamper with it.

Ask one of the persons who drew a card to take note of its value and return it to the centre of the pack (make the pass and bring drawn card to the top). Give the pack a good shuffle but taking care that you do not move the top card. You now undertake to shew how easily you can find the drawn card by touch and in order that you may not be accused of looking at the cards you will place them in your pocket, which you pull out and shew apparently empty. Place the pack in the pocket and ask at what number you shall produce the drawn card; suppose the answer is four—take three cards from the bottom of the pack and the fourth from the top which you will remember is the drawn card.

Now take, what the audience suppose to be the same pack, out of the pocket, but you really leave the long pack in the bottom part and take out the short pack from the top, when of course the change is effected without exciting the slightest suspicion. The remaining five cards are now collected in the short pack to be produced in the ordinary way.

An Original Finale to the Miser's Dream Trick. By W. J. ALKINSON.—In addition to the ordinary requirements for this, trick, you will need the use of two side tables and a chair, in the centre of the stage, with a servante at the back. The body part of the servante is the crown of an ordinary bowler hat fixed to a loop of wire and attached to the chair in the ordinary manner, also twenty yards of sash ribbon. To commence, you have the sash ribbon placed underneath the vest. After catching the coins pour them on to a plate, then casually show hat empty and place hat on chair. The chair must be a certain distance from the table in order for the performer to turn slightly round, i.e. back to audience when the sash ribbon is loaded into hat; if this is done neatly no one will dream but that the hat is still empty. Now take the coins in right hand and pretend to place them in left hand, really palming them, you must be standing with your left side to audience. The coins can be palmed without trouble if the third finger rests on them. Now advance to the hat and rest fingers of left hand on side of hat, at the same time place hand containing coins behind chair over servante. Now gradually lift left hand and let the coins from the right hand go one by one into servante. This seems as if the coins were really poured back into hat again and forms a perfect illusion. You now lift up hat and advance to the front, asking for the owner of the hat, saying you will make him a present of the coins. You ask him to hold his hands out to receive them, and placing fingers inside of hat to prevent ribbon from falling, turn it over. The audience are surprised to find the coins vanished and on turning hat over and developing ribbon the effect is pretty and quite mysterious.

Explanatory Programmes.

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

(Continued from page 68).

Handkerchief Manipulation.—Performer talks of the old German legend of the silk worm, while he turns up his sleeves, the while letting it be seen that his hands are empty; then finds a number of handkerchiefs in the air. We give a method of performing this trick in another part of this issue. The above introductory can be managed by having the first ball of handkerchiefs hidden just inside the left cuff, then, when unbuttoning cuff, ball is finger palmed in right hand; the hand, still holding the ball, rolls up the sleeve and the ball is finally left in the bend of the elbow and concealed by the shirt in a manner familiar to Conjurers. Both hands are now free and the right sleeve is turned up. The ball is again secured in the right hand in the act of putting the finishing touches to the left sleeve, and under cover of the "patter."

First, six handkerchiefs are produced from the air and dropped on floor of stage. Then any special colour asked for by audience is produced—in all another half dozen which are likewise dropped on stage. Again, more handkerchiefs are produced, and amongst them, one, "pure white, only spotted all over,"—this is full of holes; another one "doubtful white, gets more doubtful every time, I see it,"—this is dirty white. (Conjurers can now use up their soiled silks).

Vanish red, white and blue handkerchiefs, separately, and produces them tied together in a string. For this effect you will doubtless find use once more for one or more of the hollow brass balls.

The One Handed Colour Change, white to red:—Use a red handkerchief prepared with a tube, (same construction as our handkerchief for "Dyeing Handkerchief Trick,") and pick this up from table under cover of the white handkerchief. This trick can be repeated if you have another set of handkerchiefs ready on the table.

To produce any number of handkerchiefs. Force the number "nine" in usual manner, and when placing last handkerchief on table, secure another "ball" from left pochette, which ball is loaded with nine handkerchiefs in sets of three, so that three can be produced at one and the same time; produce and count, three! six!! nine!!! These are cut in half diagonally, as explained elsewhere in this issue, so that they may all be held in the one ball. By way of variation the nine may be produced altogether, the counting being the same, but you making out the the handkerchiefs are invisible, and then, finally undertaking to make them visible.

Under cover of these nine you now produce fifty, sixty a hundred, or even more, from the vest showering them on the stage.

SPECIAL OFFER TO SUBSCRIBERS.

To anyone sending an annual subscription to "Magic" to reach us any time before the 1st of August, 1902, we will present gratis and post free any one number of our serial works (No. 8 excepted) forming up-to-date and advanced lessons in Sleight of Hand.

CONFESSIONS OF A MIND READER.

BY FRANK W. THOMAS.

Continued from page 68.

A Miracle in Reading Numbers.—An interesting illustration of this method occurred in one of my own entertainments. It was at a private residence, and being without my assistant, who usually took part in this trick, I was forced to do it alone, and at the same time to change somewhat the usual method of performing it. The effect on the audience was as follows:—One lady chose a numbered card out of a sack containing a large quantity of different numbers, and another and larger number was obtained by allowing three gentlemen each to write a number on a pad. These three numbers were added together by a fourth gentleman. The lady retained the card she had chosen and the gentleman the sheet containing the numbers he had added. I was carefully blindfolded by a committee and then requested some one in the audience to get a book. The trick then proceeded by my reading their minds, telling the lady the number on her card, the gentlemen the total of the figures he had added, then stating the name of the book and its author, and finally giving a sentence in the body of the book; this test sentence having been chosen by dividing the gentleman's number by the lady's, and using the results so obtained to indicate the page and line where the sentence was to be selected. As the lady's number was chosen by chance from the sack, and the gentlemen's was the sum of the three random numbers written by the audience, it did not seem likely that this particular sentence could have been known beforehand. And more remarkable still, the book selected was actually taken at random from a large book case by an entirely unprejudiced member of the audience. This last statement is literally true.

It will hardly be new to many that the lady was compelled to take a certain number by using a double bag, one half of which contained nothing but fourteens, or that the total which the gentleman footed up was bound to be 1802 because of having substituted another slip of paper, previously prepared with three numbers of my own, for him to add in place of those written by the audience. The book part, however, was original and interesting. On going to the house, before the arrival of the guests, I noticed the bookcase and also a number of books lying on the tables. These latter were gathered up and carefully put out of sight. Now let us anticipate what would be most likely to happen when a book was called for. Why everyone would look about for one, and none being in sight anywhere else, some one would be sure to go to the bookcase and get one. Now if there had been but two or three books in the case, this person might have had some difficulty in deciding which one to select. He might have suspected that they had been purposely placed there, with the desired one on top, or something of that kind; but with a whole bookcase to choose from, the range of choice was so great that no one would have suspected that his selection could be guided, and he would therefore be almost certain to take the book which was the handiest. I had previously selected a book adapted to my purpose, and had noted its name and author, and memorised the sentence which would be chosen by means of my pre-arranged numbers. This book was placed flatwise between the top of one row of books and the shelf

just above them, at a convenient height from the floor, and with one end of the volume projecting invitingly but not suspiciously. Really the chances taken were not so very great after all. When the request for the book was made, a gentleman sitting near the case got up, pulled aside the draperies and took that book. There were ninety-nine chances in a hundred that he would do it, and by anticipating that fact an effect was produced which was really inexplicable to the uninitiated. If the gentleman himself should chance to read this, the faith which he has since had in the genuineness of mind-reading will be sadly shaken.

The credulity of intelligent people has never been better exemplified than by the actual belief, manifested by thousands and thousands, in some of the various forms of clairvoyancy.

Clever performers have travelled from one end of the country to the other, predicting the future prices of oil or wheat. Substantial business men have placed credence in their predictions, even in the face of the very manifest fact that if these people could really do what they claim it would be unnecessary for them to be in the show business. They could sit at home and acquire untold millions by speculation.

When these manifestations are put forth purely as an entertainment, and without serious intent to deceive people or cheat them out of their money, they are undoubtedly as harmless as any of the other forms of amusing deception.

It is a different matter, however, when the performer seriously poses as sincere and gets his dollar apiece for alleged supernatural information, when, frequently, his victims are poor people who can ill afford to spend the money.

It is to be admitted, however, that even when given as an entertainment there are people who believe so firmly that they will not accept even the performer's own personal statement that the whole thing is trickery.

(To be continued).

COPENHAGEN (Denmark) NOTES.

The public always think that Denmark has not many artistes, especially no conjurers, because the Danish conjurers often are going under foreign names and speak English and other languages, and yet we have many and good conjurers, *i.e.* Clement de Lion, the King of Coins and Balls; Faustinus, anti-Spiritist; Vald Petersen, who as a rule entertains the Royal Families every summer; George Kjeldsen, Illusionist; Ernst, Siems, Renck, Epstein, Adams, &c., &c.

The Copenhagener likes very much to see good magic and therefore the magic art is always represented in the Theatres of Varieties.

In the Circus Varieté, Proprietor and Manager, Mr. P. Rasmusen, Mr. Sheldon, a German, has of late showed Cards and Coin Tricks, and had a big success. First in the Casino and then in the Vordrofund Dr. Epstein interests his spectators by his Anti-Spiritist Arts, the Slates, the Magic Cabinet, &c. The Arena Theater in Tivoli has also its conjurer, Mr. Renck, formerly at Flora in Hamburg.

Last but not least we will mention a large Theatre for magic plays, where Mr. Schenk and Signora Giorrino the last days of June shall try to astonish the spectators by their tricks. I shall have the pleasure in my next letter to write about these artistes.

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*Compiled with Notes by Ellis Stanyon.**Able assisted by Mr. Arthur Margery.*

(Continued from page 69, see also Vol. I.)

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(To be continued).

An Idea by T. HAYES.

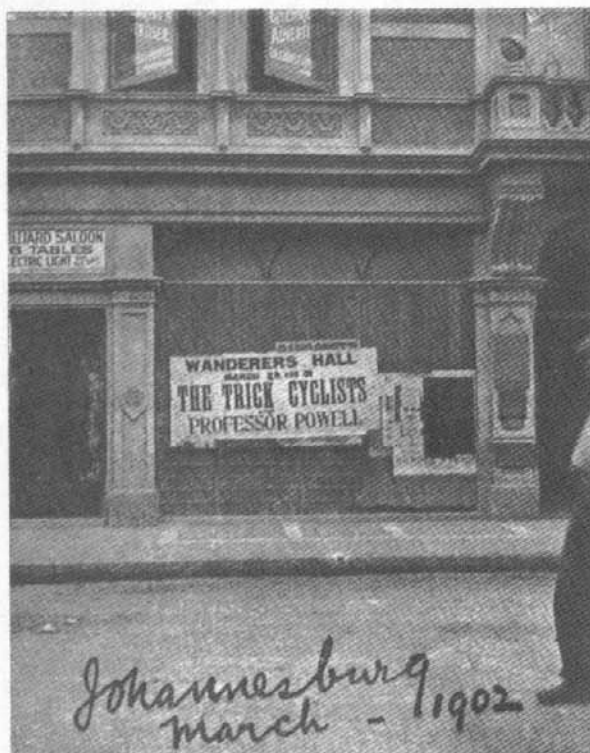
I have just arranged and am now working a new combination card trick. I call it the "Phoenix Card," it goes well. EFFECT IS:—Have three cards chosen and leave with chooser, returning to stage. Take up tray with lighted candle in candlestick on same and bring to first drawer of card, asking him (or her) to burn card and place ashes on tray, then pass on to second and third till all three cards are ashes; return to stage and call attention to goblet shaped glass (clear transparent glass) standing on glass topped table in centre, back of stage; glass is empty. Sprinkle ashes of burnt cards in glass and come to front of stage, saying you will cause chosen cards to rise from ashes. First drawer is asked to call for his (or her) card and (to slow music) it rises slowly out of the empty glass goblet, and is at once handed to drawer; so with the other two cards chosen. The glass goblet is then taken and handed for examination, also table if required. I use *no assistant* in any part of this trick, and perform it on open stage or platform without side wings—or in drawing-room. What do you think of it for effect? Could you give me a notice (a short one) of it, so that I can always have proof of my claim to its origin—others have the benefit of the idea, and can work it on their own principles.

N.B.—We are pleased to give Mr. Hayes the notice desired, and we shall be pleased to do the same for any conjurer with a novel idea he may wish to place on record as his own, that in time to come there may be no dispute as to its origin. We should prefer, however, in all cases where possible, to have an explanation of the trick. [Ed.]

Items of Interest.

Bert Powell writes:—"I am enclosing in this letter several snap-shots of my bills on hoardings at Johannesburg, they may be of interest to your collection as they are the first conjurers' bills posted up since British occupation. You will notice one of my methods of advertising—a ship built on a tandem safety—which was a great attraction at Sports. Wanderers' Hall is in the background of this picture."

We have had one of the snap-shots referred to above reproduced hereunder hoping it will be of interest to our readers.



What Harry Kellar thinks of the collection of S. R. Ellison.

"After visiting your wonderful library on "Magic and Con-juring," I am tempted to make you an offer of Two Thousand dollars (\$2000) for the same, should you feel disposed to part with it. I would further agree to allow free access to the library, to any one connected with the art.

If you don't care to part with your valuable collection I shall be glad to add to the library anything that I may find that will tend to complete it and make it still more valuable, if that is possible, as a reference for Magic.

You certainly deserve much praise for the great amount of labor, time and patience you have extended in making, what I consider, far and away the best collection of books on Magic in the world. With every kind wish,

Fraternally Yours in Masonry and Magic,
HARRY KELLAR.

A novel illusion was recently performed at the Royal, Holborn, by Mr. T. Cussac Talma. An ordinary trunk, in which there are three trays, each containing a different costume is examined. The costumes are then handed around, marked, and replaced in different trays in the trunk. Talma then places the trunk on any part of the stage the audience may desire, and produces a lady dressed in any one of the costumes selected. The trunk is not obscured for a single second.

During May last at Martinka's, twenty-four magicians organised "The Society of American Magicians." Any person who is

interested in Magic may become an Associate Member. An Associate Member who makes his living in part or in whole, and has done so for three years, is eligible to Fellow Membership. No bar to color or sex. Two dollar initiation fee. Dues two dollars a year, and on payment the member receives the card of the Society for the current year. A constitution, bye-laws, seals, &c., were adopted. Dr. W. G. Mortimer (President), P. H. Cannon (First Vice-President), E. P. Ransom (Second Vice-President), J. W. Sargent (Treasurer), F. J. Werner (Secretary), Dr. S. R. Ellison (Chairman of Committee on Admissions).

Serial No. 9.—"The Original Tricks of Clement de Lion," is now in active preparation and will go to press this month. This number is being written for the inventor, by arrangement, by Mr. Ellis Stanyon.

Martinkas gave another one of their pleasant evenings, Saturday May 17th, 1902, I enclose a print of their stage. Mr. and Mrs. Martinka gave every attention to their guests, furnishing them with refreshments, &c. Among the 100 present we noticed Dr. Mortimer and wife, J. W. Sargent and wife, Drawee and wife, Reeder and wife, Hurd, Ransome, Ankele, Young, Dr. Poland, McMahon, Mallini, Thompson, Hatton, Hendrickson, TenEyck, Fritz, Haff, Parsell, Dr. Elliott; Dunbar came over from Boston, and Phillips from Philadelphia; The Kellar show, then in town, was represented by Bucha and Cloudia; The Herrmann show, just closed was represented by Darwin. A telegram was read from Goldin expressing regret at not being able to be present.

Sargent run the show and made the announcements. The Adonis Quartette opened with several fine selections. Plate, Memory Tests; Hoyt, Recitations; Stevenson, Billiard Balls, Cards, and his Check raising act; Marshall P. Wilder, Imitations, told stories, etc., he was a whole show; Sheck, Envelope test, Slate tests; Albert Bucha, son of Carl Bucha of the Kellar show, did Handkerchiefs and Rising Card, he was very good; Werner, Paper and Bill Tearing. Krieger wound up the show with Cups and Balls, and there is no better in this country at that trick.

Martinka announces the re-appearance of "Tricks" and offers a bound copy of Volume I, and a year's subscription to Volume II. for 75 cts.

Mr. Geo. H. Helm (Max O'Kill) sends us copy of his "History of Ventriloquism." The book is of great interest to all enter-tainers. Mr. Helm also sends an exceedingly fine cabinet photo of his good self which is much appreciated.

We have received from Fernando Charlier, American Card Con-jurer, a splendid autographed photo taken in Bergen, Norway. Charlier, in company with Mr. Geo. Stillwell, recently paid a visit to this office. The latter, as a matter of course, was in search of new ideas *re* Handkerchiefs and went away well pleased with a parcel.

SOUTH AFRICAN NOTES.

A few evenings ago at the Y.M.C.A., Capetown, a new name was in the bill for a conjuring item, *viz.*, Prof. Fritz. He turned out to be an elderly gentleman—an amateur—well-known here in connection with Magic Lantern Lectures. He showed the Die through the Hat, Flying Glass of Water, and Flying and Multiplying Coins (with money-plate, &c.). The tricks were well worked. On an assistant being asked for and none volunteering Professor Malvern, who was present, went on the stage, when some im-propiu developments took place in the programme—as much to the astonishment of Professor Fritz as to the audience.

Professor Malvern was billed to show at the open-air Promenade Concert at the Hotel Cecil, Newlands, on Victoria Day, 24th May last; the day, however, was pouring wet from morn till eve, so most shows were postponed, those held being poorly attended.

The children of Claremont, Rondebosch and Mowbray may be sure of a very good time at their coronation treat in the Rosebank Show Grounds. The joint committee are advertising for tenders for the supply of two merry-go-rounds, a switchback, three Punch and Judy Shows, Ventriloquists, Conjurers, Six Gramophones, a Biograph, Donkeys for riding, Four Aunt Sallies, Minstrels, &c. And in view of the sweets, ginger pop, and other good things, may we suggest that the tenders might have been made to include the attendance of the doctor next morning?

T. HAYES (Magician).

Professional Cards.

Name and Twelve Words 1/- per insertion;
or per annum, 8/6 (\$2.00) prepaid.

PAUL CINQUEVALLI,

The Incomparable Juggler.
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124 London Road, Liverpool.

LOUDOUN CAMERON,

The Ideal Magician,
91 Aitkenhead Road, Glasgow.

NEIL WEAVER,

Card and Coin Manipulator,
"Shrewsbury," Oakdale Rd., Streatham.

ARTHUR MARGERY,

Magician,
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