



The Oldest paper in the World devoted solely to the interest of Magicians, Jugglers, Hand Shadowists, Ventriloquists, Lightning Cartoonists and Speciality Entertainers.

VOL. XI. NO. 10.

Entered at Stationers' Hall.

JULY, 1911.

Annual Subscription, by post, 5s. 6d. (1 50.)
Single Copy, by post 6d. (15 cents.)



ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

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

Spinning Trays, Plates, Tambourines, &c., on Metal Point.—I have by me as I write a china dinner plate, having a tiny cavity, like a centre punch mark, drilled in the centre of its under side about half way through the china. This is for the purpose of spinning the plate on a short metal point (cut an inch off the point of a french nail) held concealed between the finger tips of the left hand. The centre of the plate is placed on this invisible point, apparently on the tip of the forefinger, and the right hand gives it a twist outwards, the momentum being then worked up to any desired pitch by continuing to strike the edge of the plate with the inside of the fingers of the hand.

The metal point may be placed on the hilt of a sword (or stick), and the plate started spinning thereon as above described. The point of the sword may then be set upon some other object, and balanced thereon, say upon the edge of another plate held between the teeth; the motion of the upper plate will then cause the sword to spin on the lower plate. For the successful execution of the trick a small metal "step," having a centre punch mark to receive the point of the sword, must be riveted to the edge of the plate held in the mouth.

Variation.—The point of the sword in the above act may be dropped into a fixing at one corner of a playing card, apparently balanced thereon. The opposite corner of card (diagonally) is then balanced spinning on centre punch mark on edge of plate or on end of cigar which the performer is smoking. The cigar is a hollow metal tube loaded with tobacco, covered with brown paper, and wrapped round with cigar band in imitation of the real article—only a very little tobacco is necessary in the end furthest away from the mouth. An ordinary playing

card is pasted on sheet of brass cut to shape, and provided with the necessary fixing for point of sword on the one corner and with a spinning point on the opposite corner; back of brass plate is, of course, covered with the back of a playing card. The card is sometimes thrown for examination at the conclusion of the trick. In this case the fixing for sword and spinning point are arranged on opposite corners of a narrow metal frame in which a playing card is made to slide, the frame being painted white in imitation of the white margin round the backs of most playing cards. When transferring the card, say from left to right hand to throw it for examination, the frame is left behind palmed in the left hand.

A great variety of other and similar arrangements to those above described are possible, see my No. 7 Serial, "New Juggling Tricks" (first series).

Important.—When any object be interposed between the point of sword, and the point on which sword should spin, the adjustment between sword and such object must be rigid, as it is impossible to balance from two points in the perpendicular at one and the same time.

In the subjoined sketch at "A" the candlestick is provided with a conical centre which keeps it spinning safely on the stick so long as the momentum lasts. At the point where the stick joins the card a tang on the latter passes up into the stick to make a firm joint; and, similarly, at "B," where the ring makes contact with the point of sword and the corner of playing card.

Balancing a burning paper cone on the nose and a ball on the forehead, at one and the same time, as shown at "C" in the subjoined sketch, will be found fully explained in my No. 7 Serial.

The lash of the whip (see "E" and "F" in the sketch) at the point where it is bent, is fashioned from a piece of tapered brass tubing, having a point at the bend arranged to revolve freely on the centre punch mark on the "step" rivetted to the edge of the plate. The base of the lamp at "F" is pressed under a clip on a small "table" permanently fixed to the stock of whip.

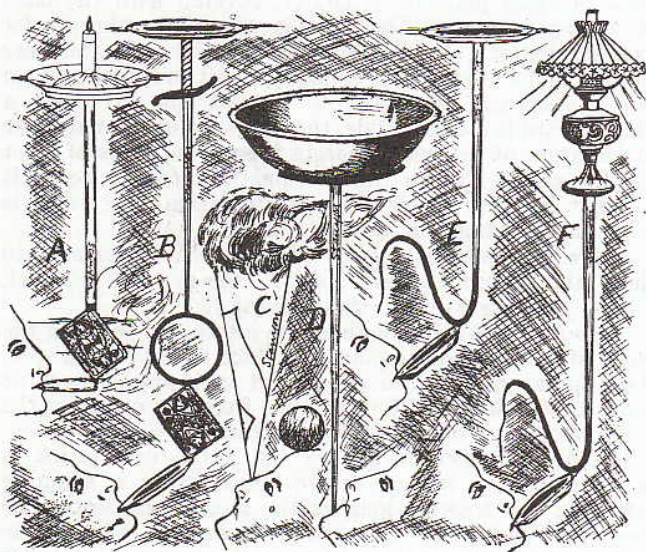
Spinning Hats, Basins, Soup Plates, &c., on Stick.—The mechanical operation is exactly the same as that already explained in connection with spinning an un-

prepared tray on the tip of one finger, see "MAGIC" for June, 1911.

A papier-mache wash-hand basin, about fifteen inches in diameter, and with a bottom slightly concave, may be readily spun on the point of a stick about two feet six inches in length. The stick, which need not be thicker than necessary to support the weight of the basin without bending, should taper from end to end, and be held in the right hand at a point about six inches from the heaviest end. The basin is then taken between both hands, and thrown up with a revolving motion to be caught on the pointed end of the stick which then continues to describe a small circle on the bottom of the basin, and from which the latter cannot escape; all as explained in the last issue of "MAGIC." If the performer doubts his ability to throw up and catch the basin as here described, he may first place it in position on the point of the stick, and give it a turn in the right direction, then continue the movement with the stick. (See "D" in the sketch.)

The end of the stick which comes in contact with the basin should be slightly pointed (not a sharp point) and, until the proper knack be acquired, may be softened by chewing it between the teeth that it may get a better grip on the surface of the basin.

A soft felt hat of the Alpine or Flop variety may be spun on the point of a stick in exactly the same manner as the basin, *i.e.*, opening upwards, outside of crown coming in contact with stick. The stick used should be somewhat



pointed, not chewed. The weight of the hat makes the necessary concavity in the crown and the mechanical operation is exactly the same as already described.

Although not apparent the hat is much easier to spin than the basin, the reason for this being that it gets a safer grip on the stick while the revolution stiffens out its shape.

China scup plates are always spun upside down that the required grip may be obtained by the stick coming in contact with the inside of the rim of the plate. Further, to obtain a safe grip it is absolutely necessary in this case to chew the point of the stick to a pulp; this, by the way, is a secret not generally known. It is quite common to throw the plate up and catch it on the stick as already described, but the beginner should start by placing the point of the

stick in contact with the inside of rim, giving the plate a twist to cause it to wobble round, at the same time imparting the required movement to the stick. It will save trouble expense and fatigue if the first few attempts be made over a bed—take care there are no babies asleep under the eider-down.

When the plate can be made to wobble round successfully the motion of the stick must be increased, and smaller circles described; this will bring the stick away from the rim and increase the momentum of the plate. Finally the stick is jerked to the centre of the plate which then spins like a top; the speed at which the plate is now spinning will keep it centred on the stick for some considerable time.

Soup plates spun in this manner may be thrown from one performer to another, and I have seen two crossed on the journey. But for obvious reasons they cannot safely be balanced, *centred on the point of stick*, although this is sometimes done by expert performers. I have seen the stick balanced on the forehead with the plate spinning, centred, on the top, but then only momentarily.

A Novel Effect on Ball Juggling.—The start is made with two balls in the right hand and one in the left hand. The forward ball, that is the one nearest the finger tips of the right hand, is now held against the ball in the left hand. An up and down movement, extending some six to nine inches, is now made *with the hands in this position*. When the highest point of this movement is reached the right hand lets go of the ball at the finger tips and throws up the one from the palm to a height of about two feet. During the flight of the right hand ball, the left hand is lowered, and when at its lowest point the right hand again comes into contact with and supports the centre ball. The upward movement *with the two balls* is then repeated, which gives the right hand the opportunity to catch and again throw up the odd ball. This is repeated indefinitely, the effect being that of the centre ball clinging to the side of the one in the left hand.

By way of variation the movement may be reversed, the *two balls* being manipulated with the right hand instead of the left hand.

The effect of this feat of skill is best seen at the hands of Mons. Paul Cinquevalli, who introduces it in connection with a variety of movements in Three Ball Juggling, first working it with the "clinging" ball in the left hand, then relapsing into a Three Ball Juggle, and concluding by showing the effect of the "clinging" ball in the right hand, *i.e.*, executing a "change over" and all without stopping, and, needless to say, without dropping any of the balls.

N.B.—The "clinging" ball is *actually thrown into the air* to a height of six to nine inches as mentioned, the ball to which it appears to cling so mysteriously being *passed upward with and just touching it*. Thus the trick amounts to nothing more or less than a Two Ball Juggle in the *one hand* where one of the balls is thrown to a height of six inches, and the other to a height of two feet.

N.B.—I have endeavoured to make these lessons on Juggling, in this and the last issue of "Magic," clear to the beginner, who may take it for granted that I have given the methods used by professional performers as I am able to work the tricks myself; if anything is not understood I will endeavour to make it clear in a subsequent issue, and will be pleased to give ocular demonstration at any time.

Three Pennies Change to Three Florins under Matchbox.—Several effects are obtained as follows:—

1. The performer borrows three pennies which may be marked, also an ordinary matchbox of the slide and cover

variety; or he may use his own matchbox, as this is quite unprepared.

The three pennies are first laid in a row on the table, their edges slightly overlapping. The matches are then emptied out of the box and the inner slide portion is placed over the coins, pushing them into a pile. The pennies are now commanded to leave the box and pass through the table, which they do, falling into the hand placed under table to receive them. Box is then raised and three genuine florins found underneath, which anybody may take up and examine—also the box.

2. Instead of passing through the table the pennies may be commanded to change to florins which are then discovered under the box, while the pennies are produced from the pocket of a spectator, or elsewhere.

3. At the conclusion of either of the above effects, the florins, duly examined, are covered with the box. The three pennies are then made to vanish from the hands, after which they are discovered under the box, returned and identified. The florins have disappeared entirely.

Explanations.—The secret depends mainly upon a hollow pile of three duplicate pennies, the top one being the familiar shell soldered upon two others, rims only, interposed directly one above the other. Inside this shell is nested a pile of three genuine florins, the whole, penny side upwards, being concealed in the fingers of the left hand.

Having secured the three pennies the performer covers them with the box, but on second thoughts raises the box and asks someone to mark them for identification. He receives back the coins in the right hand and seems to pass all together into the left hand, which places the prepared pile on the table, while the right hand (holding the marked pennies in the finger palm) covers it with the box. The pennies are now commanded to pass through the table, and seem to fall into the right hand placed underneath to receive them. Right hand throws the pennies on the table. Left hand raises the box (compressing the side thus lifting the shell) and places it on the fingers of the right hand while calling attention to the florins. Thumb of right hand throws box on table and shell is finger palmed.

The actions explained above apply equally well when the coins are produced from the pocket of a spectator or from some other place.

To change the florins back to pennies proceed as follows :—While all attention is rivetted on the coins and box, the performer stands at ease with hands in trousers pockets. This enables him to dispose of the shell pennies in the right pocket and remove a similar shell, composed of two shilling pieces loaded with three pennies, from the left hand pocket; the pennies will have to be turned down to go inside the silver shell. Florins palmed while seeming to place in left hand and shell put down on table. Right hand places box over shell and left hand takes up pennies, and while showing them to persons on the right, right hand puts the silver in trousers pocket. Right hand seems to take the pennies from left (tourniquet) and to throw them into the box. Left hand (with pennies in finger palm) raises the box, exposing the copper coins, and places it down beside them. Right hand picks up the dummy pennies and seems to throw them into the left hand, really palming them and throwing down the genuine pennies. Right hand casually picks up box and places it on fingers of left hand; left thumb eventually kicks it off and palms the shell. Movements subject to variation.

MAGIC.

PUBLISHED ON THE FIRST OF EVERY MONTH.

Single Copies of any volume, each 6d., post free, 6½d.

ANNUAL SUBSCRIPTION—12 Months by Post, 5/6 (\$1.50.)

SIX MONTHS' SUBSCRIPTION.—3/- (75 cents), post free.

Proprietors: STANYON AND CO. Editor, ELLIS STANYON.

Office: 76, Solent Road, West Hampstead, London, N.W.
Telephone: P.O. 1876 Hampstead.

EDITORIAL.—My readers will observe the extraordinary number of practical tricks, *tricks actually worked by prominent magicians*, that are explained in this issue of MAGIC. And this issue is not by any means an exceptional one in this respect, as the perusal of any one back number will show. Impractical tricks, tricks partaking of the nature of Chinese puzzles, have no place in this journal.

A DICTIONARY OF MAGICAL EFFECTS. With Some Explanations in the Vernacular by Ellis Stanyon.

My readers will be interested to learn that I have been at work on a dictionary under the above heading for several years, and that I am now presenting the first instalments of same in this and last issues of MAGIC. For several reasons I have found it necessary to divide the work into numerous sections and to number each section in order. Owing to the extent of the work it will not be practical to commence and complete, right off, any one section; therefore, I advise all those sufficiently interested to cut out from these pages each portion as published, and to arrange the same on plain loose leaves in the now popular (and very cheap) spring back cover. That this may be done conveniently the printed matter will be on one side only of the paper. This was done by many of my readers in respect to my very exhaustive Bibliography of Conjuring just completed through the medium of these pages.

As the dictionary will include a description of every trick yet published in any book or magical magazine, its value to the reader may be better imagined than described.

The sectional idea will also enable me to add to any portion at any time without in any way interfering with the continuity of the whole; it will also give my readers the opportunity of recording any idea of their own in its proper place, where it will be published under date and in connection with their name.

As I shall acquaint some ten thousand persons interested in conjuring with full particulars of this Dictionary of Magical Effects, will advise all those in the least way interested to send in an Annual Subscription to MAGIC to date from the June issue, or failing this, to order single copies regularly as published, either direct from this office or from the nearest agent for the paper. This because, owing to the tremendous extent of the work, it will be quite impossible for me to offer a reprint at a later date.

SEE THE SUBSCRIPTION RATES AT THE TOP OF THIS COLUMN.

TO COLONIAL MAGICIANS.

POSTAGE STAMPS OF ANY BRITISH COLONY ACCEPTED.

To save cost of commission on postal order, any number of odd copies of MAGIC up to half-a-dozen, may be paid for WITH POSTAGE STAMPS OF ANY BRITISH COLONY. But please note particularly that such stamps, if sent, must be of a Face Value of 1½d. or upwards. In other words, we desire a VARIETY OF THE HIGHER FACE VALUE STAMPS and, if convenient, we should prefer each stamp sent to be of a different value and none of less value than 1½d. Every such stamp sent must be in mint condition and otherwise quite perfect. The ½d. and 1d. values must not be sent as we are unable to negotiate the same.

The same applies, from this date, to stamps of the United States of America, the higher face values of which may be sent in payment of amounts up to 3s., i.e., 75 cents; one-dollar bills for amounts up to three dollars, equivalent to 12s. For larger amounts draft or money order preferred.

USED FOREIGN POSTAGE STAMPS.—To any of our readers who have the opportunity and inclination to collect for us large or small parcels of used postage stamps of any country in the world, especially British Colonies, we shall be pleased to offer as a *quid pro quo* any of our publications on conjuring, &c., or advertisement in the same to the full market value of the stamps received.

EXPLANATORY PROGRAMMES.

See every issue from No. 1, Vol. 1., to present date.

GUSTAVE FASOLA, MAGICIAN, SOUTH SHIELDS EMPIRE, OCTOBER, 1910.

Particulars of this programme received from Will De Seive, of North Shields.

Sedan Chair Illusion.—Chair brought on from rear by four attendants and placed down in centre front of stage. Performer steps out indicates that chair is empty and closes door. Blinds drawn, pistol fired, then door is opened and lady steps out of chair. Lady concealed behind seat, mirrors between legs of seat and cloth in back of seat same as interior walls of sedan chair. Chair removed by attendants.

Strobouika Illusion.—Lady is strapped down on a long seat having four short legs, the whole being then placed in cabinet standing in centre of stage. Pistol fired, curtains withdrawn and male attendant discovered in place of lady who has disappeared. Bottom of cabinet in form of box deeper at rear than at front. At the outset the man is concealed in the box and enters cabinet *via* trap in floor, releases lady and takes her place on seat; lady then secures the man and takes his place in box, closing trap. If the performers be locked to the seat, duplicate key in possession of the man will meet the case; or the metal bands passing round legs, wrists and neck may have trick hinges, opened by inserting a pin, as in the case of the old spiritualistic collar. Handcuffs might also be introduced. In fact, the release presents little difficulty, the great secret being the introduction of the *extra pair of hands*, invariably overlooked by the audience.

Production of Large Bowl of Water.—Performer and an attendant hold up a large cloth by the corners, then each gathers up one side of cloth which is finally twisted into form of rope stretched between the two, showing that nothing, not even a shape, could be concealed within its folds. In fact nothing is concealed in the cloth, but a moment later when it is again let fall open, the attendant with disengaged hand takes from under his coat a disc of cardboard which he hands to performer; all done behind cloth. Cloth is then waved about and finally let fall over the disc, apparently over a bowl of water. The supposed bowl of water is then placed on the top of a stool. In reality the cardboard disc, covered to match the top of stool, is dropped thereon and a genuine bowl full of water is removed from box top of stool and set down on the disc. All done under cover of cloth, attendant assisting in the operations. Bowl used should not be less than twelve inches in diameter.

Airship Illusion.—Attention is next drawn to an airship suspended against black background of stage. Lady is seen standing on the car of the ship. Pistol is fired and lady instantly disappears. Without moving her position the lady presses stud releasing spring blind (fitted on ship) of the same colour as the background; the blind runs up in front of the lady producing the effect of a disappearance. Electric lights suitably arranged on ship will increase the effect of the illusion.

Cylinder for Water and Flags.—Metal cylinder about nine inches long by four inches in diameter with opening at one end is first shown empty, then partly filled with water. A number of flags, each about 18 by 36 inches and representing all nations are now produced from the cylinder *perfectly dry*. The flags, as produced, are thrown on table. Water is then poured from cylinder into a jug. In conclusion the performer raises the bundle of flags from table and apparently attaches same to the ends of two cords brought on from either wing, cords are then pulled with the result that a very large silk flag is raised and stretched over the greater part of stage.

Cylinder is divided in half by a metal division reaching from the bottom to within 2½ inches of the top. To the top of the division is then hinged a flap that may be folded over to either side as required. The large flag is drawn out from box table top under cover of bundle of small flags which are then removed behind the larger one.

Pagoda Bowl.—Various collapsible properties, making a big show, are produced from a large hexagonal bowl. Handle on top of bowl is then raised when the whole takes the form of a Chinese pagoda with silk sides and with paper streamers flowing from the bottom. Pagoda hung on stand and the ribbon placed in tub set on low stool. Pistol fired and three ducks scramble out of the ribbons in tub. Tub has paper bottom which is broken and button turned on top of stool; this releases spring which forces ducks up through star trap in top of stool; points of trap folds against the inside of tub. All removed in this condition.

Tent Illusion.—Platform stands on stage in front of trap. A tent is made up on the stand and a lady appears in same. This

sounds like the Umbrella Tent illusion, an explanation of which I have already given in MAGIC for February, 1910.

Handkerchief Appears Between Two Others Tied Together.—Two blue handkerchiefs tied together by the corners and given to assistant to hold. Performer places white handkerchief over muzzle of rifle and fires at assistant. White handkerchief disappears from rifle and is seen tied between the two held by assistant. White handkerchief is drawn into rifle and duplicate is pulled out of double blue handkerchief.

A full explanation of the above trick illustrated, will be found in my No. 19 Serial "New Handkerchief Tricks" (Second Series).

Doves Caught in Net.—A net on pole is waved about and a dove suddenly appears in same to be forthwith turned out on to tray held by an attendant. A second dove is caught in same manner and turned out of net on to a tray held by a second attendant.

Pole is hollow and contains a moveable rod to the end of which are fixed a few feathers. Normally, these feathers lie just within the pole at the end near the net. A stud projecting through a slit in side of pole enables the performer to push the rod forward and cause the feathers to fall into the net which is then kept on the move to cover up the deception. When seeming to turn the dove out of net on to tray, the feathers are drawn into pole, at the same time assistant moves a catch to release a dove from a trap in tray.

Glass Lined Trunk.—Box on low stand wheeled round that all parts may be inspected. Both sides and ends also bottom and top of trunk are then lined with plate glass and the lid closed. Pistol fired, trunk opened and lady steps out. See my explanation of the Beau Brocade Illusion in MAGIC for October, 1909.

Balls and Cylinder.—Assistant enters with an oblong glass box full of parti-coloured balls. The balls are turned out of box into a large metal cylinder which the performer has shown to be empty. Pistol is fired and the balls are suddenly seen to re-appear in the glass box held in full view by attendant. Two cages, each containing a live bird, of the size of the cylinder, are now removed from the same one after the other; cylinder is shown empty.

A duplicate set of spring balls are contained under a glass flap at bottom of box concealed by nickel frame; flap is released by attendant as required. The cages telescope one over the other, the bottoms and perches moving upwards, while the birds are safely stored in the oval tops. The two cages then telescope over an inner compartment of cylinder which opens at both ends. Balls placed in one end, lid closed and cylinder turned in act of placing it aside.

Cage with Lady Appears in Cabinet.—A large cabinet is brought on stage, sides composed of rods with curtains attached. Cabinet shown empty and closed with curtains. Pistol fired, curtains withdrawn and a large cage containing the lady is seen to be suspended from the top of cabinet. The cage is illuminated with different coloured electric lights. My correspondent does not offer an explanation and as I have not seen the illusion, the effect of which is quite new to me, I will not attempt to do so; perhaps one or more of my readers will endeavour to fill up the gap.

Birds and Cage.—This trick is performed whilst the lady is still seated in cage in centre of stage. Two canaries are taken out of small brass cage and placed in paper bag which is then hung on stand. Cage taken to pieces, placed together again and handed to attendant to hold. Pistol fired at paper bag which is blown to pieces, then at cage in which birds re-appear visibly. Birds remain in small cloth bag in mouth of paper one bottom only of which is blown away. Duplicate birds are thrown up from pocket in spring blind forming bottom of cage.

Collapsible Table.—Small table upon which several tricks may have been worked, is suddenly taken up and as quickly folded up into the form of a Gladstone bag which the performer carries off the stage.

Hat Productions.—A number of coins caught in hat, employing the usual methods (see my "New Coin Tricks" Series 1 and 2.) Coins are then emptied on to table to secure the opportunity of loading the hat from *servante*: this is done several times; finally a rabbit is produced from the hat, followed by a cannon ball (folding) which contained the rabbit.

Cannon and Boxes.—Lady placed in cannon which is then fired at a nest of three boxes that have been suspended from the ceiling over the heads of the spectators all the evening. Boxes lowered on to the stage and the lady discovered in the smallest of the three. Lady escapes from cannon *via* trap and down through stage trap. Box lowered on to stage contains but one other box *without a bottom* which is removed and placed over stage trap. Lady in third box is then shot up through stage into the empty box and all is ready for the *denouement*.

N.B.—The above explanations are my own, i.e., they are not necessarily the methods employed by Mr. Fasola.

QUERIES.

All queries inserted under this head are complimentary to readers of *MAGIC*, and all readers are invited to offer solutions to the queries of their fellow magicians, and thus help one another. Solutions to be short, concise and to the point to occupy as little space as possible.

142.—Have recently seen a version of the Wizard's breakfast trick, in which the two goblets, professedly filled with paper shavings, but undoubtedly containing hot coffee and milk respectively, are covered with handkerchiefs, then *turned upside down* and given to boys to hold. Finally, the performer takes the goblets and discovers the one full of hot coffee and the other full of hot milk, the papers having vanished. How is the turning upside down done?—H. P.

143.—Indian Sand Trick. The native Indian conjurers do not use sand made into cakes beforehand. They first show the whole of the sand for examination, then take a handful of each colour and deliberately place same in the water. They then place the empty hands in the water and take out a sample of either colour *perfectly dry*. They use several colours and place several handfuls of each in the water, then continue to produce any colour desired and perfectly dry. Hoping some reader of *MAGIC* is acquainted with the secret and will reply.—D. F.

144.—How can a billiard ball be made to travel back and forth on a round stick, such as a wand, *i.e.*, after the style of a borrowed coin running up and down on the blade of a sword?—R. P. VARMA.

145.—A light table, duly examined to prove the absence of tack, is made to adhere to palm of hand and is thus carried backwards and forwards, being finally left suspended in the air, when a solid ring is passed over it and allowed to fall on the floor, thus proving the absence of supports.—R. P. VARMA.

146.—About a dozen plain white cards are distributed amongst the audience, the holders being requested to write on the cards a short sentence in the familiar language. Each person is then handed an envelope with instructions to seal his card therein. The performer then takes the envelopes one by one and, holding them against his forehead, announces the contents. The envelopes, still closed, are then handed back to the spectators for examination. How is it done?—R. H. P. T.

147.—Wanted the secret of a levitation that can be performed in the drawing-room or parlour. Nothing wanted on the lines of "Asrah" (wire shape substituted for lady under sheet).—YRRAH.

ADDITIONS TO WINE AND WATER TRICK.

Communicated by Arnold Belais, of West 75th Street, New York.

"I have purchased a copy of your No. 18 serial and am using the wine and water trick explained therein with great success. If you care to publish it in *MAGIC*, I have a wrinkle to suggest for use with the trick. As most readers will know, the chemicals used are highly volatile. To overcome this I have the five glasses nested the one in the other after they have been prepared; this shuts off the chemicals from the air and prevents evaporation. The glasses are nested, counting from the bottom, in order as follows:—5, 4, 3, 1, 2; No. 2 is purposely placed on the top, as it is an unprepared glass. I start the trick by pouring into the top glass (No. 2) some water and drinking same, placing empty glass on table, and then proceeding in accordance with your explanation. This way, the prepared glasses may be left an unlimited time before doing the trick.

"I also found out by accident, while washing the glasses with ammonia, that if a little of this fluid be poured into the jug at the conclusion of the trick, the whole of the clear water contained therein will be instantly changed back again into wine. This knowledge might be adapted in some manner.

Spiritualistic Stocks, 30/-, also Professional Conjuring Apparatus cheap. (send stamp), 14, Follywell Street, Blackburn.

REPLIES TO QUERIES.

Any and all readers, especially those whose queries appear, or have appeared above, are invited to reply, using as few words as possible, to any queries of their fellow magicians. Replies to bear the same number as the query. All replies, as in the case of the queries, are to be considered complimentary.

134.—A performer must be prepared for all eventualities. In this case, in the not unlikely event of his being unable to obtain the required number of papers from the audience, he must have the same "planted." In any case the paper bearing the particulars which are eventually found on the slate must, obviously, be in the hands of an interested party. The only other solution would obtain when the performer may have been made acquainted with the fact that some other person present is in possession of the required paper; when this happens the interested party, of course, remains in the background.

The required paper, page, column, &c., is then "forced" by the methods well-known to conjurers. The secret of the slate trick will be familiar to most of my readers; otherwise the latest and best form of the mystery will be found fully explained in *MAGIC* for January, 1910.

Queries 6, 12, 34, 35, 45, 46, 47, 54, 60, 61, 64, 65, 97, 107, 111, 113, 114, 115 and 122-130 remain unanswered. To make this column a success our readers are particularly desired to look up back numbers, and to offer solutions (if workable, need not necessarily be "correct") for the benefit of one another.

LATEST TRICKS AT STANYON'S.

NEW APPEARING HANDKERCHIEF.—Either hand shown deliberately back and front, *fingers wide apart and sleeves up to the elbow*. No back palming or apparatus of any kind. Silk handkerchief appears in hand. One hand only used. Use any handkerchief, no further expense. Price 2/-, post free 2/1

MULTIPLE COLOUR CHANGE AT FINGER TIPS.—Red silk handkerchief, held by one corner in the left hand and stroked with the right hand, changes to *green*; stroked again, changes to *yellow*. Three successive colours and change instantly reversed and repeated any number of times. *Nothing ever concealed in the right hand*. Best quality only, in silk of finest quality and texture. Price 10/8, post free 10/8

THE ELUSIVE CUBE.—Three cubes only employed and all examined, then piled upon one another, a red between two blacks. Cover shown empty and placed over pile, which is then stood on crown of borrowed hat. At command a cube now passes through hat and falls with a thud on table; hat raised and red cube discovered underneath and two black cubes only found under cover. Price 2/8, post free 2/9

Larger size, price 3/8, post free 3/10
Canada and U.S.A. \$1.00 and \$1.25, mailed free.

THREE PENNIES CHANGE TO THREE FLORINS.—Borrow three pennies, marked. Empty an ordinary slide matchbox and place the box over the pennies. Pass. Then remove the box and discover the three florins, and produce the pennies from any desired place. Price 1/6, post free 1/7

DE LAND'S NEW PHANTOM CARD TRICK.—This splendid and ever popular trick, greatly improved with a set of cards, the backs of which may be shown. Price 1/-, post free 1/1

DE LAND'S PERFECTION CHANGING CARD.—

Price 2/-, post free 2/1
EXCELSIOR RICE BOWLS.—A great improvement on the old form of the trick. Bowl filled with rice and covered with empty bowl, which, upon being removed, discovers the rice doubled in quantity. Covered again, the rice vanishes entirely, and both bowls are filled with water. *Covered a third time the water disappears and both bowls are once more filled to overflowing with rice.* Price 6/6, post free 7/-

Canada and the U.S.A. \$2.50, packed and mailed free.

DE LAND'S FLY-A-WAY CARDS.—Four queens and an ace are shown back and front, and actually placed under a borrowed handkerchief. The handkerchief is then fanned with the ace of spades, causing the four queens to fly away and reappear one at a time on different parts of the performer's attire. In conclusion a spectator lifts the handkerchief and finds nothing there—and everything examined. Price 2/-, post free 2/1

SPECIAL NOTICE.—Wanted to purchase Second-Hand Conjuring Apparatus, Books, &c. Good prices given in cash for depot made apparatus and books in good condition.

Parcels may be sent on approval.

STANYON & CO., 76, Solent Road, West Hampstead, London, N.W.

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

BY ELLIS STANYON.

(Continued from page 71).

BALLS, BILLIARD.

SECTION III.

DISAPPEARANCES, MAGICAL.

1.—**Profonde.**—Ball tossed in air and caught several times—dropped into *profonde* in connection with the last upward throw. Applies to other objects.

2.—**La Tourniquet.**—The right hand seems to take ball from left and throw it in the air; under cover of the throw the left hand drops ball into pocket. The sleight fully explained in Section I, No. 3. The Ordinary Palm, Section I, No. 1, may also be used for the same purpose.

3.—**Play on Imagination.**—The initial movement in connection with this vanish is really a play on the imagination of the audience. The first phase of the deception consists of seeming to place the ball in the left hand, really palming it in the right hand and (having vanished it from left hand) producing it from the back of left knee.

The ball is now actually placed in the left hand, the movement being studiously copied in imitation of that when it was palmed. The ball is again caused (to the satisfaction of the audience) to vanish from left-hand, but this time only the back of the hand can be shown as it actually contains the ball palmed. The ball must be palmed well so that the hand may be opened to its full extent. At this point the right hand again seems to produce the ball from the back of left knee under cover of which movement the left hand drops the ball into the pocket on that side; then, rather quickly, the right hand seems to once more place ball in left hand, which is finally opened, together with the right hand, and both hands seem to be empty.

4.—**Pushed into Closed Hand.**—Left hand is partially closed and ball placed in opening between thumb and forefinger (see "A" in Fig. 1), then pushed upwards into hand with the first two fingers of right hand. In course of this movement the tips of the thumb and second fingers of left hand place the ball in palm of right hand as shown at "B" in the Fig. Then vanish from left hand.

5.—**Apparently Closed up in Left Hand.**—Ball shown laying openly on the fingers of left hand (see "C" in Fig. 1). Fingers of right hand then seem to fold fingers of left hand over ball, left hand finally opened and shown empty. When closing left hand the tip of second finger of right hand passes between the second and third fingers and ball is removed and quickly palmed, all as shown at "C" in the Fig.

The movement should commence with the hands held somewhat low. If both hands be then raised together, *fingers of right hand completing the closing of left*, the right hand may eventually drop the ball into the outside pocket of coat, or it may be dropped and caught between the fore-arm and chest, when both hands may be shown empty. Or, again, in the act of closing the left hand the ball may be allowed to run direct from the hand and be caught between the arm and chest as described. Ball recovered by drawing the left hand across the body.

6.—**Stroking Back of Left Hand.**—Ball openly thrown into left hand, which is then closed and held back towards spectators. Right hand then calls attention to left hand and strokes back of same; in doing this thumb of right hand is passed under, and the tip of second finger over the hand, the result being that the ball is carried away over the fingers of left hand which then close, apparently round the ball. The action is fully illustrated in "E," "F" and "G," in Fig. 1.

7.—**Drop from Left Hand.**—Ball openly thrown into left hand which is then closed and held back to audience. Right hand then waved over the left several times in course of which ball is dropped from left and caught in right hand. If the actions be properly timed the passage of ball from one hand to the other will be invisible.

8.—**From Back of Right Hand.**—Ball openly placed on back of fingers of right hand in position for reverse palm. Ball apparently scooped off with left hand, in reality reverse palmed under cover of left hand. Vanish from left hand in due course.

9.—**Subtle Vanish for Two Balls.**—Performer stands facing the audience with a ball in each hand, and throws both balls in the air several times, catching them in their respective hands. He next makes a left turn, to stand with right side to audience, and throws the right hand ball in the air several times—this ball is suddenly seen to vanish in the air. Under cover of throwing the right hand ball, the one in the left hand is quickly dropped into a pocket on the left side, while the right hand ball is passed into the left hand in the act of making the last upward throw. The illusion is made complete by the performer at this *psychological moment*, making a right turn to bring this left side to audience, and, without hesitation, to toss the ball, seen to be in the left hand, into the air several times as in the case of the right hand ball—the inference of course being that the ball is that originally contained in the left hand. This ball is now vanished into right hand, which quickly drops it into pocket. Suitable for three or more balls.

10.—**Paper Cone.**—Ball openly dropped into paper cone which is then crushed up and thrown on floor—ball has vanished. Ball falls through hole in side of cone into the hand in which cone is held. (See "D" in Fig. 1).

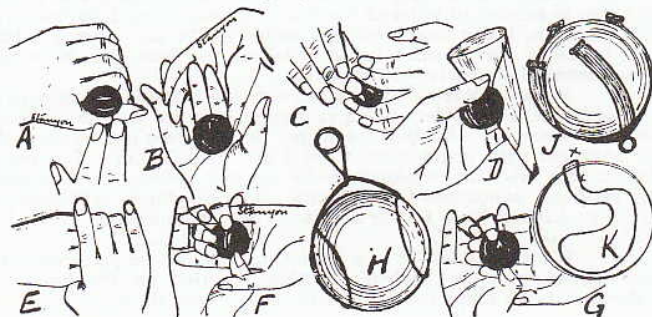


FIG. 1.

11.—**From under Paper Cone on Back of Right Hand.**—Ball openly placed on back of fingers of right hand. Left hand then takes up cone and, approaching right hand over front of finger tips, places cone over ball; in doing this second and third fingers of right hand are spread apart and ball falls secretly into palm of left hand. Cone eventually thrown in air and ball seen to have vanished.

Instead of passing between the fingers the ball may be allowed to roll directly off them into the palm of left hand, which an instant later places the cone apparently over the ball. Cone thrown in air as before. To recover, catch and transfer cone to left hand (secretly letting ball fall into it) while you show right hand empty. Then pinching ball through sides of cone the latter will appear empty. Place cone on back of right hand, pressing down the ball, raise and discover.

12.—**Half Shell and Paper Cone.**—The inside of the familiar half shell, as used in the multiplying balls, is lined with newspaper. This is dropped, papered side upwards, into a conical bag made of newspaper, the result being that the inside of the bag may be shown and will appear empty.

13.—**Half Shell with Extension.**—The familiar half shell used in the multiplying balls is provided with a small lip extension projecting about a $\frac{1}{4}$ -inch in line with the contour of surface. By means of this lip the shell, presumably a ball, may be vanished on to the back of the hand with ease, *i.e.*, back palmed, the lip being gripped between the first and second fingers.

A novel "Passe Passe" trick with several balls, employing shell prepared as above described, will be found in *Magic* for September, 1908.

14.—**Glass Half Shell.**—Performer secretly brings over the ball a half shell of clear glass, then throws a handkerchief over the whole. Then, when apparently taking the ball still covered, into the opposite hand, he takes the shell only and drops ball into pocket. Handkerchief then held over glass of water and shell let fall into same, apparently the ball, then handkerchief dropped over glass. Pistol fired at glass and handkerchief removed and ball

appears to have vanished. For a full explanation of the trick see *Magic*, for July, 1909.

15.—"Yogi" Bare-Arm Vanish.—Provided by Mr. Charles Dietric of Philadelphia, U.S.A. Fine steel hook driven into ball and bent to engage in court plaister fastened to *back* of fore-arm. Ball apparently placed in left hand, really palmed in right. Fingers of right hand—stroke back of fore-arm, engaging ball, then left hand is turned, opened and seen to be empty. Turning the hand turns the arm and carries ball out of sight to rear.

To recover, catch an imaginary ball in right hand, apparently place it in left hand, close and turn left hand back to audience and secure ball. Produce, or otherwise as desired.

16.—Loop Inside Ball.—Two small holes, about a $\frac{1}{4}$ -inch apart are made in the surface of a hollow celluloid ball. A loop of flesh coloured silk is then passed through the holes and the bulk of loop pushed inside ball. Ball may then be shown for examination by taking care to hold the thumb tip over small portion of loop on the outside of ball as seen at "X" in "K" in Fig. 1. Loop must be long enough to vanish ball on back of hand as explained in section II., No. 6., *q.v.*

17.—Smoke Balls.—Procure a toy I. R. ball (plain) of the size of the billiard balls in use and colour this with the preparation given under section II., No. 12. Then cut a $\frac{1}{4}$ -inch hole in the surface of the ball and blow smoke into it from a Turkish cigarette, closing the hole with a piece of surface paper same colour as ball. Squeeze ball into pull vanisher, let go and nothing remains but smoke.

18.—Spring Wire Vanisher.—As illustrated at "H" and "J" in Fig. 1. Either of these is attached to end of elastic opposite end of which is sewn to back of waistcoat between the shoulders. Ball secretly pressed into vanisher which is then released and carried under coat by the elastic. N.B.—If the ball be previously vanished by palming and reproduced from the back of left knee, opportunity is afforded of secretly obtaining possession of the vanisher from the waistcoat pocket on the left hand side.

There is another form of this Vanisher in the shape of a cloth pocket, the mouth of which is kept closed by two pieces of whalebone; opened by pressure on the ends.

19.—The Vest Servante.—A crescent shape (to fit the body) metal tube $\frac{5}{8}$ in. wide by $2\frac{1}{2}$ in. deep, covered with black and having a network bottom, is placed inside the front opening of dress waistcoat. Top of *servante* is on a level with top of front of waistcoat. Ball apparently placed in left hand is in reality palmed in right hand, see No. 1 and 2 in section I. Ball is then dropped into *servante* while all eyes are directed towards the left hand from which the ball is vanished in the orthodox manner.

There is another and more pretentious form of vest *servante* which is strapped entirely round the body, the front portion consisting of a N.P. arrangement (with net) to be opened into form of a crescent and closed as desired by pressure on a stud that may be felt through the clothing on the side of the person.

20.—Spider.—A thin brass plate, $1\frac{1}{2}$ in. by $1\frac{1}{2}$ in., is arranged to swing on an axle across its greater width. At each end of axle is a small crutch to engage the tips of fore and little fingers in position for back palming an article as explained in section I., No. 4. The centre of plate is provided with a sucker or waxed cup on to which the ball may be pressed.

Another form of ball (or egg) spider is that where a solid half ball is permanently fixed to the metal plate.

N.B.—Practically every form of Spider invented, for producing or vanishing coins, ball, eggs, handkerchiefs and other small articles, will be found fully explained and illustrated in *Magic* for November and December, 1900, and in my No. 3 Serial "New Coin Tricks" (Second Series). Important.—Other Disappearances may be equally well brought about by a reversal of several of the methods employed for Production, see Nos. 4, 6, 7 and 8 in section II. while still other and various moves for bringing about a magical production or vanish, may be culled from section IV. "Special Sleights."

SECTION IV.

SPECIAL SLEIGHTS.

First, see under "Wrist Palm," No. 7, Section I.

1.—Revolution.—Producing ball from back of right hand continue the movement and roll it up between the forefingers, as seen at "B" in Fig. 1. The fingers are then twisted around one another, backwards and forwards, carrying ball with them and

producing a very pretty and pleasing manipulation—apparently dexterous, though quite simple of execution.

2.—Pass from Fist.—The above movement is concluded by the right hand being gradually closed into the form of a fist, the forefinger of the left hand guiding the ball on to the top of the fist, as shown at "A" in Fig. 1. The left hand apparently takes the ball from the top of the fist; the ball, however, is allowed to drop into the right hand, where it is forthwith palmed, while the left hand, closed as if holding an object, is extended at arm's length to the left, back towards audience. The fingers now move as if rubbing away the ball, when the hand is opened and shown to be empty. *The right hand produces the ball from the left elbow.*

3.—The Roll.—Next roll the ball between the palms of the hand, held direct in front of the body, remarking "now please watch me while I take off the corners." Still continuing the rolling movement, gradually change the position of the hands until the left comes directly under the right, which palms the ball while the left hand is closed as if containing it. Left hand is moved upwards and is brought down with apparent force on the back of the head, while the right hand, *duly timed*, produces the ball at the mouth

4.—Pass at Mouth.—Next place the ball between the lips (not the teeth) and strike it, apparently with force driving it into the mouth, with the palm of right hand (the ball is of course palmed in the right hand). The tongue pushes out the left cheek to indicate the presence there of the ball. The bulge in the cheek is now pushed in with the forefinger of the left hand, while the action of swallowing the ball is made. Left hand next feigns to produce ball from bottom of waistcoat, and performer suddenly remarks "No! I have a way of my own of doing this trick," and, while talking, the right hand is placed on the back of the head, rolling the ball up over head to forehead, then allowing it to drop into left hand in position for the next pass.



FIG. 1.

5.—The Tarrow Pass.—The ball is thrown backwards and forwards several times from one hand to the other, being finally palmed in the left hand in the action of seeming to throw it into the right hand. The right hand is extended back towards the audience and ball vanished in the orthodox manner. The left hand is placed on nose and drops ball into right hand in position for the next pass.

6.—Vanishing Ball in Air.—Standing with his left side to audience performer throws ball in the air several times; finally, in the act of seeming to throw the ball in the air, it is palmed in the left hand; the *Change Over Palm* (No. 6, Section I), is made over to the left. Right hand then finds ball at back of right knee—or elsewhere.

(To be continued.)



FINE MAGICAL APPARATUS,

ILLUSIONS, TRICKS, etc.
Grand End of Century, fully illustrated, **BOOK**
CATALOGUE, free by mail for 12 stamps.
Catalogue of Parlour Tricks, free.

MARTINKA & CO., MFRS., 493 6TH AVENUE, NEW YORK, U.S.A.

THE SPHINX. The American MAGICAL PAPER.

Now in its Tenth Year.

EVERY number contains explanations of latest Tricks, Sleights and Illusions, fully illustrated. Also current news of Magicians, giving their Routes and Doings, and a column or more of English Notes every month. Published the 15th of every month by A. M. WILSON, 906, Main Street, Kansas City, Mo., U.S.A., at 5/- per year, 2/6 for six months, 1/6 for three months.
Single Copies 6d.

"L'ILLUSIONNISTE"

"JOURNAL MENSUEL ILLUSTRE."

Le seul du genre publié en langue française s'occupant de prestidigitation et de tous les trucs pour Théâtres et Cirques.

Tireurs, Ventriloques, Equilibristes, Embromanes, etc.

Editeur: CAROLY fabt. d'appareils.

20 BOULEVARD SAINT GERMAIN 20, PARIS.

Abonnement pour un an, 8f.

THE AMERICAN MAGICIAN.

Edited by C. J. HAGEN, S.A.M.

The Very Latest Journal on Magic and Kindred Arts.

Not big, but just as good as the biggest. Latest Tricks lucidly explained.
2½d. (5 Cents.) per Copy. 2/- (50 Cents.) per Year.

PRESTO PUBLISHING CO., 433, East 75th St., New York City, U.S.A.

SPECIAL OFFER TO SUBSCRIBERS.

To anyone sending an annual subscription to "Magic" to reach us any time before the 1st of August, 1911, we will present gratis and post free any one number of our serial works forming up-to-date and advanced lessons in Sleight of Hand.

The Serials give full explanations of the working (illustrated with numerous original drawings) of the latest Stage Illusions and Magic Tricks as advertised for sale and as presented by prominent magicians.

NO 21. NOW READY. Others in active preparation. EACH POST FREE. 3/-

SPECIAL.—Full Table of Contents of all the Serials, post free.

MISCELLANEOUS CONJURING APPARATUS.

	Inland.	Post free.
Glass Jug with special cavity for Wine Change ..	8/6	
Glass Jar and Cylinder, 4½ by 3½ in., best model ..	6/6	
Card Rising Tumblers, straight sides on foot, best ..	2/9	
Bottomless Tumbler, with water-tight disc, removable ..	5/9	
Glass Tumbler with Mirror division fitted invisible ..	2/9	
Bottomless Tumbler for various tricks, see "Later Magic" ..	2/9	
Goblet with hollow stem for vanishing handkerchief ..	3/9	
Hydrostatic Tube "Conjuring for Amateurs," page 99 ..	7/9	
Hydrostatic Tumbler "Conjuring for Amateurs," p. 102 ..	3/9	
Conradi Tube for handkerchief change, vanish, &c. ..	5/9	
Double wine glass, glass each end of stem ..	2/9	
Hollow glass balls for handkerchief to ball ..	1/9	
Glass Half Shells for vanishing ball in water ..	1/9	
Tumbler with tube up centre for handkerchief production ..	3/9	
Flags, Rice Paper, all nations, 2½ by 1½ in., gross ..	1/11	
Flags, Rice Paper, all nations, 4 by 3 in., gross ..	1/2	
Flags, Rice Paper, all nations, 6½ by 5½ in., gross ..	1/7	
Wand, ebonized, silvered tips, 1/8; ebony, ivory tips ..	7/9	
Paper Wands, hollow to vanish, doz. 2/9; solid to match ..	1/2	
Black Glazed paper 20 by 30 in. per sheet; 3d. quire ..	2/3	
Clip for floating wand in any position, improved ..	1/1	
Auto-gravity Wand, "Later Magic," 1/9; solid to match ..	1/1	
Cigars, perfect imitation in rubber, for sleights ..	7/	
Glass Disc, cut to size of your own Rice Bowls ..	9/	
I.R. Cover, for tumbler 9½; for 8 in. bowl ..	3/9	
Gold fish and bait, for fish catching, 1/7; set of three ..	3/9	
Handkf. with ring for vanishing glass water, best ..	2/8	
Flower in Coat trick, described in "King Koko" ..	7/	
Gold Braid, narrow, for working design round traps in "black-art" table, etc., per dozen yards ..	1/4	
Paper folding, "Stanyon" Corners, small 2/9; large ..	5/9	
Cups and Balls, professional, 3/9, 5/6, 7/9, 10/9, and ..	12/6	
Servante for chair or table, "Conj. for Amateurs," p. 6 ..	5/4	
Tambourine, "Conj. for Amateurs," p. 92, 7 in. 5/9; 8 in. ..	6/9	
Wizard's Breakfast Complete, "Conj. for Amateurs," p. 97 ..	30/-	
Loaded Dice, set of seven (one for examination) ..	7/6	
Candle to go out and relight on firing gun, 13/- and ..	21/	
Japanese Jar, ribbons, pictures, and water, 15/ and ..	25/-	
Introductory "Patter" for opening entertainment ..	1/1	
Inverted glass of water, "King Koko," two sizes 9d. and ..	1/3	
Broken Fan, "King Koko," 2/9, 4/9, in silk ribbon ..	10/9	
Wine and various coloured ribbons from one bottle ..	10/6	
Bottle of Wine vanishes and 2 monster bouquets appear ..	13/-	
Brass Pistol Tube with trap to conceal watch, &c. ..	17/9	
Trap for table, for ball or orange, best make ..	4/9	
Rabbit Trap, with double doors, best make ..	14/9	

STANYON & CO., 76, Solent Road, West Hampstead, London, N.W.

ARTHUR MARGERY, I.S.C.,
Magician,
52, Henry Street, Kennington, S.E.

C. A. WITTER, I.S.C.,
Magician and Illusionist,
Canton, Ohio, U.S.A.

W. J. ATKINSON,
Magician, Juggler, Chapeangraphist,
and Mandolinist,
24, Cobden Street, Dalton-in-Furness.

WILL DE SEIVE, I.S.C.,
Original Magician and Card Manipulator,
119, Chirton West View,
North Shields.

ELMER G. ECKAM, I.S.C.,
The Happy Magician and Devil's Master,
24, Fien Street,—Off Oakman,
Rochester, N.Y., U.S.A.

H. A. ROBINSON, I.S.C.,
Correspondence Solicited,
Brandon, Manitoba, Canada.

IVER G. HILL, I.S.C.,
P.O. Box 73,
Empire, C.Z., Panama.

A NEW IDEA.
MAGIC WITH A MEANING
presented by
FRANK BENNETT LANE, I.S.C.,
The Mystic Philosopher, Vineland, N.J., U.S.A.

A. J. LISKAREN, I.S.C.,
3, East Brook Lane, Freetown, Sierra Leone.

PROF. WESMAR, I.S.C.,
Youngest Telepathist,
Touring South Africa with great success.

HUGH W. MCGILL, I.S.C.,
Everett, Ont., Canada.

JAMES CRAMB, I.S.C.,
Sunnyside East, Balgovan,
Methven, N.B.

JAMES T. HERR, I.S.C.,
1801, Liberty Road,
Baltimore, Md., U.S.A.

GEORGE G. WALLACE, I.S.C.,
Box 163, Columbus, Ga., U.S.A.

A. LACHANCE, I.S.C.,
Box 145, Quebec, Canada.

MARCEL CORNIERE, I.S.C.,
21, Rue Betanger, Paris.

HERBERT DENBY, I.S.C.,
7, The Grove, Moorhead,
Shipley, Yorks.

R. H. TALBOT, I.S.C.,
2, Eccleston Bank,
Blackpool.

WALTER WEIR, I.S.C.,
71, Brunswick Street, Glasgow.

A. SPENCER, I.S.C.,
7, Highbury New Park, N.

R. H. GARDNER, I.S.C.,
Kilby Road, Fleckney.