



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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PROF. T. HAYES,
Conjurer and Illusionist.

We have once before remarked that there are, at the present day, conjurers in every clime: there are a good many in South Africa, and seeing that the British Empire has just tacked on a few thousand square miles of this country there are likely to be more in the near future. There is one particular conjurer in South Africa, near Cape Town, one who has been in the country since 1879 and one who found pleasure, as a volunteer, in shouldering a rifle and going out to meet the Boers when, in the last days of the war, they threatened to over-run the Cape.

The conjurer referred to is Mr. T. Hayes, who is, doubtless, known to the majority of our readers, he is certainly known to every professional conjurer who has visited South Africa since the above-mentioned date, and it is not at all likely that any conjurer will, in the future, visit the country without making himself known to the subject of our sketch.

Mr. Hayes was born in Somersetshire, England, in 1858, and

began conjuring as a boy at school, the mystic art fascinating him more than the clever manipulations of the Punch and Judy man; funny to relate, we have never heard of punch men taking to the business as boys at school—it would be interesting to know at what age the Punch proclivities are most usually developed, perhaps equivalent with the development of the muscles. Mr.

Hayes doesn't 'punch'—well not for a living. Schooldays over he devoted more time and money to the study of legerdemain and gave drawing-room entertainments for schools and parties. His last show in England was to a school in Exeter in 1878 and shortly after he sailed to Australia, but did not remain there long or enter into any public engagements. From Australia he journeyed to South Africa, where he arrived, as stated, in 1879, and where he has been ever since, with the exception of his having several times visited the dear homeland.

During the winter of 1895-6, Mr. Hayes ran through a long and successful engagement with the Victoria Variety Co., but in spite of this success he quickly settled down as the proprietor of a remunerative business outside



TALBOT HAYES.

magic, but he still makes a speciality of local shows, and is frequently called upon to provide and manage the entire entertainment for the most important Bazaars in the country. He keeps thoroughly with the times and his audience know well that he will always provide them with the latest London novelties.

Mr. Hayes has of late years run a magical workshop and done a lot of business in supplying local amateurs with conjuring apparatus. He is Agent for MAGIC and his place is the acknowledged headquarters for everything appertaining to magic and magicians in South Africa.

MAGIC.

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Readers Kindly Note!

In our issue for September we will publish the secrets of
Genuine Lightning Calculations.

Single Copies containing this important article will not be sold and will only be sent to Annual Subscribers and those sending an Annual Subscription to this office to date from or including the September issue. See Special Offer below.

Amongst other astounding feats, our issue for September will teach anyone, possessed of very ordinary intelligence, how to instantly multiply any number of two figures three times by itself, i.e., to raise it to its cubic power, and to instantly put it on black-board, writing the figures from left to right, a proof of genuine work.

This trick has never been published.

All want to know how it's done.

It is simple; no brain racking.

It is retained on the mind for all time without effort.

This trick is worked by Mr. Ellis Stanyon.

SPECIAL OFFER TO SUBSCRIBERS.

To anyone sending an annual subscription to "MAGIC" to reach us any time before the 1st of September, 1902, we will present gratis and post free any one number of our serial works (No. 8 & 9 excepted) forming up-to-date and advanced lessons in Sleight of Hand.

AGENTS FOR "MAGIC."

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Agents wanted in all the large cities throughout the World.

Original Lessons in Magic.

By ELLIS STANYON.

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

The Piano Card Trick.—So called from the fact that it is necessary for one of the spectators to place his or her hands (finger tips) on the table as if playing the piano. The performer then proceeds to place a pair of cards, always *even*, as he says, in each of the spaces between the fingers, one space excepted which is occupied by a single card only. He next proceeds to remove the pairs, one pair at a time, placing the cards on the table in two heaps, the while ejaculating "always even," "two more," "always even," until he comes to the odd card, which he retains in the hand while he interrogates the audience as follows:—

"Now!! if I place this *odd* card on either of the two *even* packs it will make that pack odd, will it not.?" The reply, as may be expected, is invariably "Yes." The odd pack is thereupon given to the spectators with a request that he will hold it firmly. The performer takes the even pack and undertakes to conjure the odd card away from the spectator, and a moment later, on an examination being made, the spectator is found to hold an *even* number, while the performer holds an *odd* number of cards; this will happen, no matter upon which heap the odd card be placed. Marvellous! is'nt it—is it?

The secret is simple. There are in reality only *seven* pairs of cards employed which means that when the seven pairs are split into two packets, each packet contains an *odd* number of cards, but the performer with his chatter—"always even, another pair," and so on, has impressed the spectators with the belief that the packets are even. No matter then upon which heap the single card be placed, the result must be as described.

The above is one of the best table tricks I have as yet had the pleasure of finding; it is good because of its simplicity; it is better still because sleight of hand is suspected; and the performer will do well always to keep up this mis direction at all times essential for telling results.

A Coronation Card Trick.—I have arranged this trick as a little table novelty for the year 1902. In effect it is as follows.

The performer takes the ace, the nine, the King, and the two of Hearts, and exhibits them fan-wise, telling the spectators that the four cards represent the Coronation year, 1902, of King Edward VII., admittedly the King of Hearts. The "fan" is then closed and placed on the top of the pack.

The uppermost card, i.e. the ace, is now removed and placed at the bottom of the pack; the two cards next following in different parts of the pack, while the last, i.e. the two is allowed to remain on the top. The performer "cuts" the pack once, then request the spectators to do so as often as they please, after which the cards are dealt out on the table, but in spite of the frequent "cuts" those representing 1902 are found altogether.

To obtain the result the "fan" is arranged with two cards (preferably the ten and queen of hearts in case they are accidentally exposed), behind the nine. These two

cards are those which the spectators suppose to be the nine and the king of hearts. The next card is really the nine but it is supposed to be the Two and you say, "I will leave the Two on the top of the pack and you will kindly observe that the cards are now as far apart as they well could be, that one is on the top, one at the bottom (show it), and two in different parts of the pack. Will you do kindly mix the cards by "cutting" them like this (cuts cards once) as often as you please." In reality there were three cards on the top and one at the bottom of the pack and the first "cut," the one made by performer, brings all together in or near the centre. And once the cards are together the pack may be cut any number of times, providing such number be even, without materially affecting the result.

A PSEUDO SCIENTIFIC EXPERIMENT.

BY ERNEST H. ADAMS.

Here is a rather smart thing that can be worked at very close quarters which I do not remember having seen in print before.

The performer shews a small piece of silver wire about half inch long and about the substance of a wax vesta. Then with plenty of patter about subcutaneous passage the presence of the *tear duct* and other flapdoodle of this kind, he places the piece of silver into the corner of eye and by working it along ostensibly under the skin it is at last seen to emerge from the mouth, then if asked to repeat the operation he can reverse the order of things, causing it to appear in the eye again. The secret of the trick lies in the fact that it is possible to retain in the eye a piece of silver of the size given above without it causing any irritation and thus revealing its presence.

There are of course two pieces of silver used. These should be nicely rounded off at both ends to prevent scratching the inside of eyelid.

Commence by secretly placing one piece between the gum and the cheek, then give the duplicate piece to be examined and then shewing hands empty take silver and push it end foremost into the corner of the eye nearest the nose. It will be found to enter quite easily and lay along lower eyelid and eye, which can be wide open all the while. It is as well before pushing silver wire home to shew it protruding a little and then complete operation with the tip of first finger. This will remove all doubts of it really being in the eye.

Then with pantomimic action affect to work it under the skin with apparent difficulty passing the jawbone and at last shew it from mouth, you can then finish trick or reverse, and extract from eye. A good feature of this illusion is that the piece of silver can be retained in the eye almost indefinitely giving no trouble whatever. Then after your smart friends have been closely following your every action for half an hour you can surprise them considerably by finishing the latter half of the trick.

A word of caution is I think necessary, be sure that the pieces of wire are silver and scrupulously clean. They can be made very easily by any jeweller and when finished should appear as an elongated grain of rice.

Explanatory Programmes.

CHAS. MORRITT, (BLACKPOOL, LAST SEASON.)

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

(Continued from page 68).

Performer enters, wearing evening dress (not dinner jacket) and in a well worded and interesting introductory speech, which almost suggests the supernatural, quickly puts himself on good terms with audience. His manner is mysterious and confiding in once.

Shows hoop, 18in. diameter, covered tissue paper. Holds the hoop in left hand, the opposite side against shoulder, right hand pushed through centre of paper on hoop extracts a very large bouquet which was evidently concealed in bend of left elbow. (This idea might surely be extended—not overdone.—Ed.).

Hoop is thrown away and bouquet transferred to left hand covering rabbit, obtained from left pocket. Rabbit produced from bouquet. Apparently wraps rabbit in newspaper lying on chair, (*servante* or chair back), throws bundle of paper in air and fires at it with revolver.

Sleight of Hand, Colour Changing, &c., with Billiard Balls—The trick is worked from a box on the table, which doubtless facilitates some of the changes.

Two volunteer assistants are obtained from audience, and requested to sit down on chairs; they do so, but jump up quick as if subjected to Electric Shock. This is done by performer, whispering to assistant as he seats him "sit down and jump up quick."

Next places a board, about 6-ft. by 1-ft. by ½-in. thick, covered dark cloth, on the backs of two chairs. Works several good card shuffles on this board, then allows assistants to examine it, after which he lifts it at finger tips *à la* Table Lifting. Next takes assistant's hand and places it on board. Assistant yells out as if in pain—more electricity done as in the case of the chair.

Production of quantity of Cards from man's pockets the precipitation of a number of cards (Conjuring with Cards," p. 35), and next the production of long strings of cards from man's pockets and waistcoat, concluding (right hand) with a rabbit from man's coat collar (inserted, from left *profonde*, into coat on left side under cover of man and the display of cards).

Table lifting (ordinary) follows, after which the stage is cleared for the illusions (2 in number) an explanation of which we will offer in a future issue. After the first illusion and while the second one is in preparation performer's little boy comes in front of curtain and sings very sweetly the beautiful ballad "Come back to Erin."

Programme of Madame Herrmann, Hippodrome, will appear in a future issue.

DON'T FORGET IT!!!

5/6 in British or U.S.A. Stamps (P.O. or Dollar Notes) secures a copy of "Magic" for 12 months post free to any part of the world.

Don't read the last column on last page of this issue.

CONFESSIONS OF A MIND READER.

BY FRANK W. THOMAS.

Continued from page 76.

Preparing for the Query Test.—All this is well illustrated by an entertainment given by Mr. Stevens and myself for the Young Men's Christian Association in the city of L—. After a preliminary performance of sleight-of-hand, I stated to the audience that Mr. Stevens was possessed of remarkable clairvoyant powers, and that, when in a trance state, he could answer any questions which members of the audience might propound. For the purpose of fixing the questions more firmly in their minds, the audience were requested to write them on slips of paper, sign their names, fold up the slips, put them in their pockets, and keep them there until after he had called their names and stated the questions, when they were to hand them in so that his statement of each name and question could be verified to the audience. He would then answer the question. They were told that they could ask about the past or the future, about lost or stolen property, or in fact anything which they wished to know.

A large number of people wrote questions and securely deposited them in their inside pockets. We went through some mysterious motions calculated to place Mr. Stevens in a trance state, after which a sheet was thrown over him. One hand was left free and this he would wave about in a weird manner, now and then touching his forehead and occasionally pointing out the location of some questioner in the audience. The addition of the sheet gave him a ghost-like appearance and at the same time made it impossible for him to see any of the audience, to say nothing of the questions in their pockets.

It was my duty to remain on the platform and direct the proceedings, calling on the audience to verify the questions as he gave them, and the answers also, whenever it was possible for the people to state whether or not the same were correct.

The various names and questions were obtained by us in perhaps half a dozen different ways, a description of one of which will be sufficient to indicate the character of the others, all of which were equally simple.

The Puzzling Query Test Explained.—After requesting the writing of the questions, I carelessly remarked that, for the benefit of those who had no paper with them, Mr. Stevens and myself would supply them. Whereupon he went down one aisle and I the other. We each had a quantity of slips of paper and pencils, as well as some heavy pieces of cardboard about 6 by 9 in. in size. We would lay a paper on one of these and hand it, with a pencil, to the first person who would accept it. Then another, slip of paper, a pencil and a board to another person, and so on till all were distributed, when the pencil and board would be taken from the first person, a fresh slip laid on the board *in a different place* and handed to some one else. This was kept up until all our boards had had questions written all over both sides of them. Of course the people did not realize that as they wrote their names and questions on the white paper, they were also writing an invisible duplicate impression on the board, which we could afterward develop with suitable chemicals. Yet such was the case.

When all had written who cared to do so the boards were finally gathered up, and, as I went down my aisle picking up the last of them, Mr. Stevens stepped to the stage, and engaged in some little by-play which drew the entire attention of the audience to him, and gave me an opportunity to slip out at the rear door of the hall and exchange the boards which had been written on for an equal number of similar, but unprepared ones, which I immediately carried back with me and threw carelessly on one end of the stage, with the unused slips of paper and pencils, where they remained in full view of the audience during the remainder of the evening. It is usual for these boards to come in for some share of suspicion, but the fact that they apparently remain always in view, and the further fact that many questions not written on the boards are answered, usually dispel these suspicions.

Occasionally, as happened this time, some person will ask to see the boards. One lady came up after the performance and expressed a desire to see one. "Why, Madame," said I, "you can have one if you want it." "Any one?" said she, rather incredulously. "Certainly," said I; "there they are. Help yourself." When last seen she and her husband and little boy were tearing the card in pieces in a vain attempt to discover something out of the ordinary.

It is necessary to explain that between the time of the writing of the questions and the answering of them there was an intermission of half an hour or more, this time being taken up on this occasion by a lecture given by a young lady missionary just returned from India.

This intermission is always necessary in these entertainments, and yet I have seldom talked with any member of the audience who had noticed this very significant fact. It is a very sad commentary on the quality of the people's powers of observation that most of them declare positively that the answering of the questions immediately follows the writing of them.

During the intermission, the questions obtained by the boards, and by the various other methods used, were neatly copied on slips of paper of convenient size for Mr. Stevens to handle under the sheet with which he would be covered during the séance. We then spent the rest of the time of the intermission inventing answers to them, and looking up such small matters as we could. Over one hundred questions were asked at this entertainment and all but one were answered. That was written by a small boy who wanted to know where he was born. This we could not tell him, and we simply did not call that question at all. Had we been giving a second evening's performance in that city we should have learnt his birthplace during the next day, sent him a complimentary ticket, and called this question the next night and answered it. No one would have suspected that we had had a whole day in which to look it up.

(To be continued).

IMPORTANT.

Not Impossible.

Magicians sending Five Annual Subscriptions to this office will receive their own booked gratis and post free for one year.

We don't expect impossibilities or ask you to do too much: the above is an interesting and simple task and will pay you in more ways than one.

A BIBLIOGRAPHY OF CONJURING.

Compiled with Notes by Ellis Stanyon.

Ablly assisted by Mr. Arthur Margery.

(Continued from page 77, see also Vol. I.)

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Lucia. The Life of the Count Cagliostro. Containing an authentic relation of the uncommon incidents that befel him during his residence in England, in the years 1776 & 1777. His arrival in France; his commitment to the Bastille; his trial, acquittal, and banishment. His return to England in 1786; particular anecdotes of him till 1787; and lastly a detail of the circumstances which occasioned his departure for Switzerland. Dedicated to Madm. La Comtesse De Cagliostro. London, 1787. Cloth, 8vo. 127 pp.

We believe another edition was published in Boards with his portrait and view of the Bastille.



Facsimile reproduction from the poster of Mons. Robin. For further particulars of this celebrated French Conjurer see our issue of July last.

Items of Interest.

Some idea of the success of "Magic" and the FAMOUS SERIALS may be gathered from the fact that we are daily adding Subscribers to our list, such subscribers invariably taking advantage of our offer of a free serial; subscribers who, prior to our announcement, had paid their subscription to Vol. II. are now sending in their orders for Vol. III. of "Magic" (confidence which we highly appreciate) in order that they may secure one of the Famous Serials free of charge. We might add that any confidence placed in us is not likely to be abused; we know what our readers want and we intend to give it to them in spite of any and ALL resentment.

Why successful? well! we take it that our success is due to the fact that our descriptions are conscientiously written and are always and without exception PRACTICAL, but things may speak for themselves. (Authors of conjuring might take note of this).

The resentment of certain old-time performers, now somewhat out-of-date and slow—slow in every sense of the word—affords sufficient proof. We would not designedly trouble the peace of mind of any performer, but if we, in the ordinary course of business, turn the tables upon any who in the past have boasted of their ability to expose others we would kindly suggest that they, in turn, submit to the inevitable and get out *something new*.

The wives and lady friends of the Modern Woodmen, Morristown, N. J., were delightfully entertained recently, by the reception given in their honour in the Savings Bank buildings.

Frank Pierson, in his sleight of hand tricks, simply amazed the spectators by the cleverness of the manipulation, keeping them on edge to see what was coming next.

Did you notice the **Blue X** on the wrapper enclosing your "Magic" last month? If so your subscription is due.

Our last issue contained a facsimile reproduction in colors of Professor Anderson's Original Poster announcing his performances in London on the occasion of the marriage of the Prince and Princess of Wales, March 10th, 1863, now England's King and Queen. The Poster contains photographs of the Prince and Princess; also one of Anderson surrounded with the paraphernalia of his art.

The reproduction is the size of a full page of "Magic"; it is printed on fine quality American art paper, and is in every respect suitable for framing. *It is the first colored supplement and largest electro yet issued by any conjuring Magazine in the world.*

We will send a copy packed flat for framing, post free for four stamps.

Professor D'Aveno (Australia's Conjurer and Ventriloquist) like all true artistes, prides himself in the superiority of his paraphernalia. He very probably possesses, at the present date, the finest stage setting of any local professional performer. Read what he says:—"I received the two cases of Ventriloquial Figures all right, in good order and condition. *Re* the dolls I must compliment you on the figures, especially the work put on the old man and woman's face, they are good, damn good! and I now congratulate myself on being the proud possessor of the best figures in Victoria. Again I must thank you very much for looking after my order so well and sending me tip-top articles. Anything I can do for you I will in return for treating me so well. Anything new at any time let me know of it."

We are in receipt of the current copy (June) of "Magic," the English conjuring monthly. It contains an interesting series of articles, and discourses boldly of handcuff manipulators and lightning calculators. Numbers 7 and 8 of Ellis Stanyon's pamphlets are well up to the average of their forerunners. They deal respectively with juggling tricks and new card tricks. Much that is of value to the aspiring amateur will be found in each.—"Music Hall," June 20th, 1902.

Readers please note that SINGLE COPIES of the May issue of Magic are not sold. See Notice on page 50.

During the month the office of "Magic" has been honoured with a visit from Harry Kellar (America's autocrat magician) who left behind amongst other "mites" of interest his autographed photo which is much prized in our collection.

A reader asks for a description of the new way of working The Sliding Die Box, [Solid Die, Trick Cover, and Borrowed Hat], as performed by Welsh Miller. Laughable but interesting improvement on the old trick.

Perhaps another reader will oblige with an explanation.

The same reader comments on the performance of Madame and Victor André:—"They have a fine card effect; 7 or 8 cards selected by member from audience (no confederate) placed on table behind Madame Andre, who immediately describes same on Victor Andre, seeing same, no word spoken, silent code, but wonderfully quick, I presume. I consider an article on their performance, would be interesting to most of your readers."

We have not seen the tricks in? perhaps another reader has and will favour our correspondent with an explanation.—[Ed.]

The sales of "Magic" have quite surpassed our expectations and we are now left with very few complete sets of Vol. I., for which (at the close of Vol. II.) we shall have to ask a still higher price.

On and after September the 1st next the price of Vol. II. complete will be 6/6, post free, and the price of single copies six months' old will be increased 50 per cent., this because of the run on many copies explaining important secrets, especially those on the **Great Handcuff Release, Lightning Calculators feats**, and the new Handkerchief Production.

The complete secrets of a couple of important stage Illusions (not yet published) will, probably, appear in Vol. III.

Send in your subscriptions early and help us to make "Magic" twice the size—the Editor says he could do with twice the amount of space **each month**. The quantity of small type used each month proves that such is the case.

Anent the wonderful Handkerchief Production a reader in U.S.A., writes:—"Your idea of Handkerchief Production in July number is O.K., but not the correct method. Thompson, who claims with Stillwell to have originated it, works it with loose sleeve. He takes off sleeve (ready, loose) of dresscoat [left arm] and first "load" which was in sleeve remains in right hand. It is not a hollow ball, but a wooden one with holes drilled in it with one handkerchief in each hole; you will readily see the improvement on the hollow ball.

We fail to agree with our correspondent as to the suggested improvement and for the following reasons. The handkerchiefs are not the more readily get-at-able in the wooden ball and a ball in wood cannot possibly hold so many as a hollow brass ball of equal size. We are inclined to think that had American artistes used a hollow brass ball they would not have found it necessary to use such small and gauzy silks. See our explanation in July issue.

SOUTH AFRICAN NOTES.

On Wednesday evening the 18th June, the Claremont Branch of C. T. S. held a most successful meeting in the School-room. Amongst the artistes who contributed to the programme were Prof. De Caston, who gave a clever exposition of the magic art, which was much appreciated. His "tambo" Rings—with the production of colored paper, a large quantity of colored silk handkerchiefs, and then an immense quantity of paper ribbon, out of which was produced a large silk Union Jack on a long flag-staff was decidedly good. Also his aerial treasury trick, and his card manipulations completely mystified his audience.

Mr. Mackenzie, an artist who has somewhat recently appeared amongst us, received quite an ovation for his Banjo Solos, which were well rendered. As an encore he gave a humorous sketch of "how a little boy gave a recitation in public for the first time. For pure and refined humour, I have not seen anything to equal it. Mr. Mackenzie has a style of his own which catches on at once. He had the large audience convulsed with laughter throughout. We shall, I am sure, hear much more of this artiste. He will soon become a high favourite.

Many ladies also contributed items of songs, piano solos, &c., making a most successful and pleasant evening.

T. HAYES, Magician.

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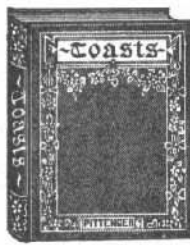
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