



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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**PROFESSOR HERWINN.**  
MAGICIAN AND ILLUSIONIST.

Thus reads the Card that has appeared in "MAGIC" from start to date, and we have now much pleasure in introducing to our readers the gentleman responsible for the same. Of his ability as a conjurer and entertainer (an indifferent conjurer is not an *entertainer* in the sense of the word) there is no question as numerous testimonials from agents in Bristol (his home) and neighbouring towns prove.

That he is possessed of an inventive mind, (a providential gift indeed to one who would conjure) and capable of producing original tricks, we know by personal contact, and our readers by perusal of these pages in the past.

Mr. Herwinn was born in Birmingham, October 31, 1861 and first became interested in magic in 1882 after having seen a friend perform several simple, but to himself, then, wonderful tricks. This friend initiated him into the secrets of the craft and he, being struck by the simple methods employed for producing such wonderful effects, at once took a great, and, as we now know, permanent interest in the art. His first trick was the now well-known one of causing a borrowed and marked coin, dropped into a glass of water, to leave the glass and pass into the centre of an orange selected from a plateful. His next step was to send to London for a



PROFESSOR HERWINN.

catalogue of conjuring tricks, and then for a copy of "MODERN MAGIC" the book that is responsible for many converts (not excepting our Editor) to the pleasing, instructive and lucrative art of White Magic. The next incentive was a visit to Bristol of Herr Döbler whose

performances the subject of our sketch attended regularly with the result that he became acquainted with many more valuable secrets.

He now decided to give an entertainment himself, and offered his services free in connection with a children's Christmas entertainment, at which he received enough applause to become encouraged, but what encouraged him most was the offer, by a lady present, of a paid engagement to entertain a children's birthday party—and wealth, untold wealth, loomed ahead in the distance so he says, but we have only got his word for that and he is a conjurer. Anyway he next became engaged to a well known firm of agents and has been their chief entertainer ever since.

Mr. Herwinn's chief fort is Sleight of Hand but he combines this with the judicious use of apparatus, in the production of spectacular effects,

and for the purpose of providing suitable amusement for children. His favourite trick is an elaborate production of heterogeneous articles, rabbits, and other live-stock, from a borrowed hat lasting some 20 minutes, and in this it would appear he is a formidable rival of Hartz in his *Chapeau du Diable*. "May his shadow never grow less."

## MAGIC.

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## Editorial.

THE FIRST NUMBER of the New Volume of "MAGIC," ready 1st of October, 1903, will be increased to

### DOUBLE ITS PRESENT SIZE,

and will be FULL of Secrets of NEW TRICKS and ILLUSIONS. The *least interesting* of the lot, probably, will be the full stage secrets, with drawings, of the new Trunk Mystery, entitled

#### METEMPSYCHOSIS DOUBLE-EXTRAORDINARY.

This illusion, perfected and with additions by Mr. Ellis Stanyon, has been worked in a less effective form by prominent handcuff conjurers the world over, and none of the numerous secrets required for its production have yet, to our knowledge, been explained anywhere.

THE FULL EFFECTS OF THE ILLUSION WILL BE FOUND BELOW.

#### ILLUSION.

**Metempsychosis Double-Extraordinary.**—The effect of this remarkable illusion is as follows: The performer, wearing a borrowed coat, is handcuffed (hands behind) by a member of the audience, who may use his own irons. He is then placed in a sack, the mouth of which is tied, and sealed with private seal, above his head by any person present. In this condition the performer is lifted bodily into a solid mahogany brass-bound trunk, which, having been subjected to a thorough examination, is now corded and double locked, and keys retained by audience. To make things DOUBLE sure, this box, which actually contains the performer—there are no stage or scene traps employed—is now lifted into another similar solid mahogany brass-bound trunk, also thoroughly examined by audience, corded, and cords sealed *anywhere desired by audience*, also double-locked, and keys retained by audience. The double trunk containing performer is now lifted into a curtained enclosure, absolutely devoid of trickery, as is the stage under it. The performer's assistant, usually a lady, now says: "I will enter the cabinet and clap my hands three times, and you will please notice the effect." This the lady does, and, WITHIN ONE SECOND after the third clap, the curtains are drawn asunder, and—lo, and behold!—the PERFORMER HIMSELF emerges free, but in his shirt sleeves, *i.e., minus the borrowed coat*. On the trunks being opened, the lady is discovered tied and sealed in the sack *only three seconds ago* occupied by the performer. She is handcuffed (hands behind) with the same irons, and—miracle of

miracles—she is wearing the same borrowed coat, and all seals are intact.

Note particularly that there are only two performers, *i.e.*, lady and gentleman, and that there is no change of costume or facial deception; no mirrors or trick cabinet, and no traps in stage or scenery.

How the whole of the above effects are produced and how the remarkable change of position is accomplished, *with ease*, in the not less remarkable time of 3 seconds only will be explained in the first part of the new volume of "MAGIC," ready on the First of October next.

We feel sure it will be generally appreciated that the production of "MAGIC," with its present contents and typographical excellence (*vide testimonials*), necessitates the expenditure of much valuable time and money, and in the hopes of securing the necessary support from readers to enable us to run the paper

### PERMANENTLY DOUBLE ITS PRESENT SIZE,

we propose to offer the First Number of the New Volume, ready 1st of October next, to

#### ANNUAL SUBSCRIBERS ONLY

(Subscriptions may date from any Number of present Volume).

Above are our reasons for doing this and we would further suggest that such a number as we shall (no question) submit to our subscribers on the First of October next will honestly be worth the price of the Annual Subscription of 5/6.

We would take this opportunity of tendering thanks to our numerous patrons who have given their support in the past, and we, further, respectfully solicit the support of ALL Magicians and Speciality Entertainers, as subscribers, advertisers, or contributors to "MAGIC."

THE PUBLISHERS.

We would call the attention of our readers to the column headed "Helpful Hints," p 94 of this issue. This new departure has been necessitated by the number of letters which reach us containing nothing but questions, and invariably unaccompanied by a stamp for a reply. The penny stamp, however, while amounting to considerable in the course of a year, is a small item as compared with the value of "Time" required to reply to such queries individually. Believing, however, that the replies to the majority of the queries will be interesting to readers generally, we have instituted "Helpful Hints." In the case of need, any reply, secret of any trick, &c., may be had by post subject to the conditions printed at head of column.

Will hesitating subscribers note that valuable contributions from experienced magicians and public and private entertainers will appear from time to time in "MAGIC," and new features of interest incorporated as circumstances may indicate advisable. It is our aim in each issue to give such information as will enable the reader who promptly takes advantage of it to be in advance of those who do not trouble to keep themselves informed of what is going on elsewhere than in their own immediate neighbourhood.

There are many conjurers and speciality entertainers who wish to be known to the profession at large, but who are unable, on account of the high advertising rates in our theatrical papers, to advertise as they wish to and should do. "MAGIC" is making special efforts to secure advertisements from those who wish to advertise. *You must advertise if you wish to be known in the theatrical world.* Amateurs should decide NOW, especially on account of the low rates we are offering as an inducement. All are welcome, no matter whether on the top round of popularity or only beginners.

SUCCESSFUL ADVERTISING is the secret of LARGE TRADE. To be successful an advertisement must be kept constantly in front of the persons you desire to reach, as it is only thus that such persons can become *impressed* with the value of your specialities.

THE REAL ART OF ADVERTISING lays in the wording of the matter. Highly coloured adjectives, splendid superlatives, and turbid and grandiose rhetoric deceive none. The writer, however, should possess the qualities of persuasion, earnestness, faith, and enthusiasm in the work, and then the simpler the speech the better. Fulfil all promises to the letter and thus, having secured a customer, *hold him indefinitely and give him cause to recommend your treatment to his friends.*

# Original Lessons in Magic.

By ELLIS STANYON.

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

**To Produce Three Cards in Succession from Back of Hand using One Hand only.**—This is in once an amusing "sell" also a perfect deception if neatly executed. As a "sell" it is so perfect that a conjurer, unacquainted with the mode of procedure will be as completely "sold" as an ordinary spectator *i.e.* he will give the performer credit for dexterity in reality not employed. In the course of producing one by one from the back of the right hand (seemingly from the air) six cards, the performer, having produced three and taken same in the left hand, continues to produce the remaining three, *one by one*, using the right hand only. First one card appears at the finger tips, then another, and finally the third and last card, the three cards arranging themselves in the form of a fan at the finger tips.

At the outset the three last cards rest on the back of the hand as shown in Fig. 13, the *reverse palm* is made to bring all three to the front but squared together to appear as one card (see Fig. 14) while the performer ejaculates "and here we have the fourth card." Still

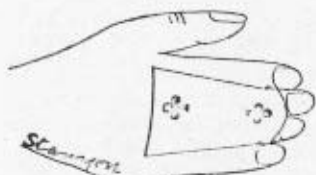


FIG. 13.

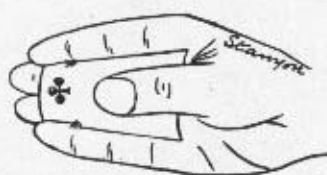


FIG. 14.

holding the three cards as indicated in Fig. 14 the performer turns the back of the hand to audience as if indicating "nothing there" but really for the purpose of secretly dislodging, with the thumb, the top card as seen in Fig. 15. The palm of the hand is next turned towards the audience the loose top card being "fanned" with the other two *which still appear as one only* and which are still held as in Fig. 14—and the performer ejaculates "another card." The



FIG. 15.

hand, still holding the "two" cards fanned, is again turned back to audience to once more indicate "nothing there" then suddenly, with a graceful "catching" motion, the hand is once more turned palm to front showing the *three* cards in the form of a fan.

**Thimble and Paper Cone.**—This forms an effective addition to "The Ubiquitous Thimble" described at page 87 of my "Conjuring for Amateurs" *q.v.* The necessary accessories are two thimbles, alike in every particular and a small paper cone the base of which will pass readily over either thimble.

At the conclusion of apparently passing a thimble from one hand to the other (as described) the duplicate will remain palmed in the right hand. The left hand now places the visible thimble on the table and takes up the cone which is forthwith dropped over the right forefinger

(care being taken not to expose the palm), attention being called to the fact that it just fits the finger.

The palmed thimble has now to be secretly introduced into the paper cone, and this is best effected as follows:—With the first finger and thumb of the left hand remove the cone drawing attention to the fact that it is quite empty. Now, when about to return the cone to the finger, hold it in such a manner that its base is hidden behind the 2nd, 3rd, and 4th fingers of the left hand, then quickly bring up the right hand and under cover of the movement get thimble on to the forefinger. This done it is passed into the cone under cover of the fingers named above. Remark "I am sure everyone present is now satisfied that the little cone just fits my finger, and that it is empty. Thank you. Now see I will place it on the table." Do so keeping thimble concealed by pressure on base of cone. "Now once more I shall endeavour to cause the thimble to travel rather quickly. Come, watch me closely and try to discover my secret."

Here follow a few more passes after which the thimble is vanished entirely, and subsequently shown to have found its way, in some mysterious manner, under the cone. While all eyes are drawn to the thimble on the table no difficulty will be found in disposing of the duplicate.

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N.B.—Send in several new subscriptions and secure several of these valuable premium books.



HAND SHADOWS. Two Rabbits.

## Explanatory Programmes.

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

**ALDRICH.—Empire Theatre, 24th April, 1903.**  
Comedy Juggling, Conjuring, &c.

(Continued from last issue.)

The handkerchief continues to "go for him" and he runs over and picks up box marked "seed." Forcing handkerchief to ground he kneels on it—the while it struggles to free itself—while he prepares to give it the *coup de grace* by bringing the box down upon it with terrific force. In the attempt he smothers himself with sawdust contained in the box. He raises box cautiously and handkerchief jumps out, but is caught again. Finding this attempt to "kill" the silk of no avail he takes a nail and hammer from pocket and seems to nail handkerchief to stage (nail is not driven through silk) any way it is now quiet; and he proceeds to bury it with sawdust and to stick a piece of broken plate (lying near by) into mound as gravestone, also to remove a flower from his coat and to plant it on "grave" But in spite of all these precautions the handkerchief suddenly flies up, the sawdust is scattered and in the general confusion the Pelican, painted so beautifully natural, lays an egg. (This is surely one better than Apelles, the ancient Greek artist, who is said to have painted a dish of fruit which had so natural an appearance that it attracted birds). The egg is a large one, size of an ostrich's egg, painted white, and is very heavy (heavy wood) to attract attention as it falls. It may be pushed through slit in screen, at right moment, by boy concealed behind, or being same colour as screen may be suspended on same by a thread and released by performer himself. This *finale* convulses the house, while the handkerchief is reposing in quiet, exhausted, at rear of stage. How is it done? Try a black silk thread across the stage, handkerchief permanently attached to same and thread manipulated as required by an assistant at each wing.

Picks up silvered ball and knocks it with hammer to give impression "much solidity," but when he stops the knocking is continued at "wing." He "gets wild" and tosses the ball in the air catching it on the side of his head where it clings and he carries it around the stage.

Juggles with a large bowl full of water, of course spilling water all over himself and stage; tries to pick up and replace water in bowl, gets wild and rolls bowl off stage.

Juggles two plates on palms of hand; these plates are seen to stick to the hands when he stops suddenly and seems alarmed on seeing the handkerchief, on thread at rear of stage, moving again.

Juggles several plates and throws one (cardboard disc) out into auditorium to terror (momentarily) of audience.

Leaves stage and reappears wearing long fierce moustache, and announces travesty on Ching Ling Foo, original Chinese conjuror. While talking, long ends of moustache move about in a most mirth-provoking manner doubtless agitated by threads passing up through eyelets in wig to hands held behind back.

Leaves stage again and comes on attired in long robes as Chinese conjuror wearing wig with pigtail (rigid) standing straight up on top of head.

Produces from large cloth a stove about 3ft. x 18in. x 18in. on four feet; stove is lighted, *à la* fire bowl, attendants carry stove off on two sticks passed underneath.

Goes behind a table at rear of stage covers table with cloth and on removing cloth table is seen set for dinner.

Leaves stage reappears and produces from cloth a full size milk can in imitation of that carried by milkman on a small hand cart. Dips long handled ladle down into can showing, apparently, that it is full of milk. He, however, eventually exposes this trick by showing that the ladle is provided with a telescopic handle and that the milk is contained in a shallow bowl laid on top of can which is only a *half* can and may be, as he shows, placed on the stomach and readily concealed by the flowing robes. The milk is evidently held in bowl by the familiar rubber cover used in the old bowl of fish production—this however he does not expose.

After going to table at rear of stage he produces from cloth a large tea box about 2 ft. cube; also, immediately following box, a live boy.

It is at this moment that he explains the construction of the milk can; also that the tea box folds up in the same manner as the little card boxes used in the Hat Production.

Throws metal plate in the air with a twirling motion catches it on pigtail (standing straight up rigid on top of head) where it continues to spin (spinning centre) as he leaves the stage amidst much applause.

## COMPLETE PROGRAMME OF HARTZ,

The American Illusionist.

(Continued from last issue).

He holds the pack in left hand and card in right and says, "I will place it here in full view (indicating the run-down) and won't touch it again." As he turns he changes it for a faked duplicate card on top of pack. He then gives out a small piece of paper to have a sentence written on and borrows a sixpence and has it marked. He changes it very neatly with finger tips and hands it to a man to identify also (we will call this man No. 2). Then takes the piece of paper and tears it in two and gives one part back and says, "I might copy the writing but can't copy the way paper is torn." He wraps sixpence in this paper, and then changes it for another similar piece folded but which is really lightning paper, and places it in a little cleft stick on board, and singles out a man and asks him to keep his eye on it and calls it a parcel, and causes fun by continually asking man, "Has the parcel left your sight?" and then says "You will notice I am breaking all the rules of magic as I am going to tell you what I am going to do, etc., and 'has the parcel left your sight?'" While he is talking he has hands behind him and abstracted the sixpence from paper and rolled paper up and pushed it into a piece of hollowed candle. As soon as he is ready he says to man, "Do you know that silver will burn as easily as paper?" and puts flame of candle to lightning paper and after the flash says "Has it left your sight? Well, where has it gone?" The sixpence has gone into card and asks gent No. 2 to lift the card from run-down and break it open and inside is found a duplicate of changed sixpence which No. 2 identifies. He then changes sixpence for the borrowed one and *owner* identifies. Then says "The paper has gone into candle" and asks audience to select one of the candles, calling attention to dodge of 'Right and Left,' and calls them Nos. 1 and 2. The candle is cut and with the point of knife he slides the last piece into a hole in the board and apparently picks it out again but really the prepared piece which he had palmed previously, and the paper is found inside and identified.

(To be continued).

## AMERICAN NOTES.

By HENRY R. EVANS.

*Le roi est mort! Vive le roi!* shouted the French nobles on the death of the king. To paraphrase this famous shibboleth, we might cry "Magic is dead! Long live Magic!" No sooner is Magic declared to be a drug on the theatrical market, and magicians relegated to the shades, than the tables are turned on the croakers and the defunct art of conjuring springs up from its ashes like the fabled phoenix and soars aloft rejoicing. All this is apropos of Howard Thurston, our premier card manipulator, who has lately sprung a new magical exhibition on the public and is playing to crowded houses on the Keith circuit. When I last saw Thurston, he was contemplating a new act. I advised him to take to the spectacular side of conjuring, but to reserve enough of his card manipulating to show the public that he was still Prince of the Pasteboards. I sent him all the U.S. Patent Office Gazettes that had anything of note on the subject of theatrical devices, illusions, etc. He has devoured everything in the way of magical literature and patents, and finally evolved something really unique. He styles himself a Thaumaturgist; an excellent title, for it alliterates well with his name. What better cognomen than "Thurston, the Thaumaturgist?" His printing is extensive. He evidently means to take the Old World by storm, after having conquered the New. He has a rival in this country, the Great Lafayette—he of the lion's cage. I have not as yet had the pleasure of seeing Thurston's show, but I can give the readers of "MAGIC" an idea of it, through a few excerpts from a letter written to me by Dr. Ellison. It is, as you doubtless know, a vaudeville act, and a "headliner."

The stage represents an Oriental scene. "Enter Thurston, dressed somewhat after the fashion of a Tartar chieftain, loose trousers, short jacket, turban and high boots. He introduces his act with card manipulating, after which he produces from a shawl, thrown over his arm *a la* fishbowls, a small basket which bursts into a flame, then another basket from which spurts a jet of water like a fountain. He stands on a small stool of glass and produces a great quantity of water from a large tin can, by dropping into it the half of a coconut shell. Enough of water wells up from the can to fill several receptacles, much to the delight of any Aquariusly disposed milk dealer who may happen to be present. The Thaumaturgist then defies the laws of gravitation by suspending a large ball in the air, *a la* Mahomet's alleged coffin at Mecca. The Thaumaturgist passes a hoop about the ball. When he leaves the stage, the ball follows him. [Dr. Ellison suggests that the feat is accomplished by a stream of air which plays upon the globe, similar to a ball in a fountain]. Thurston then does a comical egg act with assistant, taking the hen fruit from various parts of the man's anatomy, finally a live chicken from his stomach. He walks to a stool, covers it with a shawl, and produces a life-size statue, which undergoes various pretty transformations. The illusion suggests that of Prof. Pepper. The Thaumaturgist produces pigeons from a borrowed hat, after which toy balloons that float in the air, which suggests the use of acetylene gas, manufactured in the chapeau. Altogether it is a pleasing and curious act. The house was full of magicians when Thurston opened in New York."

Dr. Ellison thinks of leaving his splendid library of magic to the Columbia University Library, of New York. It is the earnest wish of the writer that Ellison the Great will live a couple of centuries, not only for his own sake, but to prevent the general public from diving into the secrets of the craft, which they will do when the magical library is accessible to them.

The Society of American Magicians is back at the old stand—Martinka's Magical Palace, on 6th Ave.—which they should never have left. Everything is in the environment, gentlemen. The proper place for magicians to meet is in an emporium of magic. Mortimer has been re-elected president of the Association. Kellar the Great is an honored member of the S.A.M. and so is Leon Herrmann.

A couple of old, but, perhaps, useful jokes for conjurers using the funnel to produce water from elbow, a good trick, real funny and amusing. No better trick for children at the present day:

"Now the funnel (fun!) commence."

"Common funnel!! No certainly not. It is Block Tin—shut the doors and windows and we're all block tin (blocked in)."

## Correspondence.

The Editor invites contributions dealing with any matters likely to be of interest to readers of this paper. He will also be pleased to receive items of news relating to special shows; apparatus, catalogues, books, etc. for review. The Editor does not hold himself responsible for the views expressed by his correspondents.

Bombay, 30th May, 1903. To Prof. Ellis Stanyon.—I have gone through several of your books ("Conjuring for Amateurs," "Conjuring with Cards," "New Card Tricks," "Original Tricks," and "New Juggling Tricks") and have derived much profit from the same. Your method of palming ("Conjuring with Cards") is very good and I always use it; I have never come across the same method in any other book, not even in "The Modern Conjurer." I am a great reader of "MAGIC" and am especially fond of the Explanatory Programmes and your comments on same, which are both interesting and instructive.

Things magical are very slow down here, no good magician coming down our side, with the exception of Carl Hertz who was here in '98, and Chas. Bertram in 1900. It was after seeing Carl Hertz, I determined to take to Conjuring, and "Modern Magic" gave me my first lesson. In 1902 we had Carlo Venturini with Harmston Circus, who did paper ribbons and flag production, flying lamp, &c. He was a very clever magician and managed to get thro' everything neatly in spite of performing in a Circus and not speaking English very well; I could not notice one false move. His illusion "The Aerial Cyclist" was very good and mystified many, but was not suited to a Circus. Alva, the Great American (?) Magician and Ventriloquist, paid us a visit last January, stayed two weeks but could not draw, show poor, and he exposed back palming with cards and coins. The World's Entertainers played three nights here to good business last March, (12th to 14th), Salerno's juggling being very good. He is undoubtedly the best we have had here, and kept us on the alert with his succession of surprises. The gold fish trick was performed for the first time here by their magical burlesquer, Prof. Swindler, not exposed. He used the bait method. A certain Prof. Gros-i performed some very puzzling mind reading and pin finding experiments here lately which set all of us thinking.

Yours sincerely, GEO. ROSARIO.

MONS. E. RAYNALY (Paris) writes:—"I have just read in the last number of "MAGIC" the little trick entitled "Balancing Cigarette Paper." I must tell you that I have been performing the same for about these twenty-five years as introduction to one of my best handkerchief tricks, and never found it necessary to have the paper folded in half length ways, as you say in your explanation. The little sheet must be absolutely even—in my opinion the fold may cause the spectator to suppose that the trick cannot be performed without, and so make it less effective. I balance the sheet on hat, arm, hand and nose."

Mr. Stanyon has received several applications for a copy of his article which appeared in the *Western Weekly News* for Xmas, 1902, but it is impossible for him to comply owing to the issue being entirely out of print. Always make early application for Mr. Stanyon's Articles, Books, etc., on "Original Conjuring."

"I think your Catalogue IS THE BEST I HAVE SEEN YET. I have shown it to several parties, and all think it a GREAT IDEA in placing the Lessons and facsimiles of old programmes in it."

Yours truly, John J. Goodwin."

Mr. Margery informs us that the name of the Needle Fakir, whose trick we explained in our last issue, was Maxey, who also appeared at the old Aquarium some years ago.

The "Margerian Wand," Mr. M. also informs us has been forwarded to Dr. Ellison's (New York) Collection.

The *Cape Times* reports a marriage between Geo. Stillwell and Elsie Forrest of the Nelstone New Century Co.

Francis Rothig, a very clever sleight of hand performer, appeared during the month, at the Hippodrome, Liverpool, and received an enthusiastic reception.

We regret to announce the death of Mr. Archie Kettlewell, a well-known Liverpool Conjurer, who died July 10th, a victim to Bright's disease. He leaves a widow and two children.

## HELPFUL HINTS.

TO CORRESPONDENTS: Communications answered in this column free; those requiring an answer by post must contain a stamped envelope and 2s. 6d. (Editorial Offices, 76 Solent Road, W. Hampstead, N.W.)

H.P.H.—The handkerchief the magician pushed on to the china plate (with his wand) and which started into a blaze, was, in all probability, lighted as follows. On one side of the plate a few drops of sulphuric acid are placed, and on the opposite side a little powder composed of equal parts of chlorate of potash and powdered lump sugar. The act of pushing the handkerchief across the plate brings the powder in contact with the acid and a flame must result. The handkerchief should be moistened with spirits that it may take fire readily.

W.J.A.—Yes, the Dying Handkerchief Trick is a little bit "worked" but a freshness may be imparted to it by using, in place of the three white handkerchiefs, three of our "oriental squares" which change respectively to red, white and blue, forming a finished patriotic effect.

S.M.—I can understand all the glass clock at the Egyptian Hall does with the exception of how it tells the number of points on dice *the lady will throw*. I made one throw myself with what was certainly an ordinary dice, and the clock told the correct number thrown, but as the performer speaks to the clock, this phase of its power is easily understood. How can it tell the number that will be thrown? The dice thrown by S.M. was doubtless an ordinary one, and this could be readily changed, while passing to the lady, for another exactly similar *but bearing the same number on each of its six sides*. We have on hand a set of three such trick dice throwing six, five, and one, with an ordinary set to match, and find from experience that they may be handled pretty freely without fear of their secret being discovered. In many tricks these are far superior to the old clumsy "loaded" dice.

W.E.H.B.—There is no book on "Lightning Paper Tearing" to our knowledge, but we propose running a series of articles on this subject in these pages commencing in our next issue.

Prof. K.—We have many times, and successfully, worked the trick known as Alberto's Sand Trick, but have never resorted to the dirty and tiresome method of frying sand in grease and making same up into cakes or balls. We have always adopted the much simpler and cleaner method of making the balls by tying up the ordinary sand in greased paper, such as tracing paper. In order to produce from the water any colour of sand desired, the balls were designated by the methods of tying up—and this latter effect is not possible by the method suggested by Prof. K. We have reason to believe that the method we suggest was that actually employed by Alberto.

G.—Explanatory programmes (Egyptian Hall) will be found in a subsequent issue; see also our back numbers and our No. 10 Serial.

C.H.W.—Smoke Pictures are produced on a sheet iron plate covered with a coating of porcelain; or the iron plate may be covered with a thick layer of white enamel well baked on. The size of the plate will depend upon the size of the picture required *i.e.* the distance you are working from the audience. The plate is lifted from its *detachable* frame on easel and held over a small tripod furnace burning petroleum or naphtha on cotton waste, or benzine may be used. In place of the furnace some performers employ a torch as being more portable. Whether furnace or torch be employed, the plate becomes quickly covered with a layer of black smoke. The picture is formed by removing the smoke, as required, with a camel hair brush, or the fingers, or both, leaving the objects standing out in black relief.

Smoke Pictures for the drawing-room may be produced on a large porcelain plate or dish, smoked with an ordinary candle, a tallow candle for preference and the larger the better.

Mr. Williams, one of the numerous "Handcuff Kings," who was arrested while performing at Lubeck, has been released, it having been found that the police had made a mistake and apprehended the wrong man. He made a triumphant re-appearance at the theatre at Lubeck on Wednesday night.

*Era, July 18th, 1903.*

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