

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

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ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

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

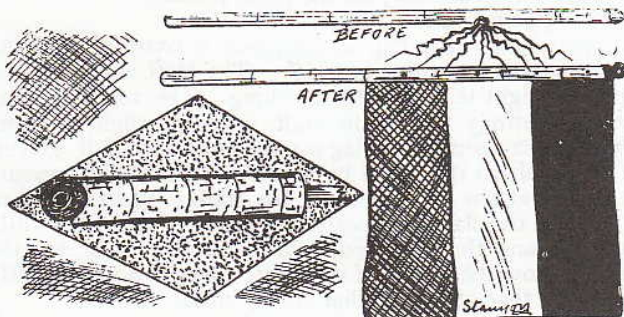
"THE FLYING COLOURS."

Invented by Walton Brozen, and performed with great success by David Devant at St. George's Hall, London.

Continued from page 42.

A Mysterious Change—a "Visible" Materialization.—A German flag, 18in. square, and mounted on a staff, as shown in the subjoined sketch, is first shown on both sides, then rolled up round the staff, which is in turn rolled up in a piece of unprepared newspaper and placed aside, *with the plain end of the staff projecting at one end.*

An Irish flag of the same size (18 inches square) is then made to disappear by rubbing it between the hands, or by any one of the many methods familiar to conjurers.



An empty flag staff, a plain stick, is next held at arm's length away from the body, attention being called to the fact that it is bare. A slight up and down movement is then imparted to the staff, when, to the great surprise of the onlookers, the German flag, previously wrapped in the newspaper, suddenly appears upon it.

Finally, the performer picks up the roll of newspaper and, taking hold of the plain end of the staff projecting, pulls it out of the roll, when is observed, not the German but the Irish Flag securely nailed on the staff, which may be given for examination.

Explanation.—The German flag, wrapped in the paper at the outset, is arranged as follows:—An Irish flag is first nailed securely on the staff, after which it is rolled tightly round the same. The rolled up Irish flag is then pushed into the hem (made wide enough for the purpose) of the German flag, which is then allowed to hang down, presumably the sole occupant of the staff.

The prepared German flag is then rolled loosely in the newspaper, and it will now be understood that when this is pulled out of the end of the roll, the Irish flag will be pulled out of the hem of the German one, leaving the latter concealed within the paper, which is then crushed up carelessly and thrown aside.

The evanishment of the duplicate Irish flag may be accomplished by sleight of hand, a suitable piece of apparatus, or by means of a "pull" suitably arranged for the purpose.

The German flag which so mysteriously appears on the empty staff is also, and of course, a duplicate of the one previously wrapped in the paper. This is hidden all along in a metal tube open at both ends, and affixed to the handle end of the staff in such a manner that it will be concealed by the hand holding it; the staff and tube are both painted black. One end of a piece of plain cord elastic is first tied to a screw eye in the handle end of the staff, *passing thence through the tube*, upwards and *through* a screw eye affixed to the top end of the staff, at which point the free end is tied to a small metal ring sewn to one corner of the flag. A ring on the opposite upper corner of flag is then tied to a piece of strong black thread, the opposite end of which is carried through the tube and then tied to the screw eye aforementioned. Thus the flag appears to be properly fixed to the staff, but it may be drawn down and pushed into the tube, the elastic stretching through the eye in the upper end, to admit of this being done. The thumb of the hand holding the staff keeps the flag in the tube, but the moment the thumb is moved the elastic pulls the flag out

and into its normal position on the staff, and that so rapidly that it is impossible for the eye to follow the course of the flight, hence the effect.

N.B.—The above effect will be greatly enhanced by arranging for "double events" throughout, as follows:—

A couple of 18 inch silk Union Jacks, properly mounted on staffs as shown in the above illustration, are wrapped in separate pieces of unprepared paper (neither changed) and placed aside in full view.

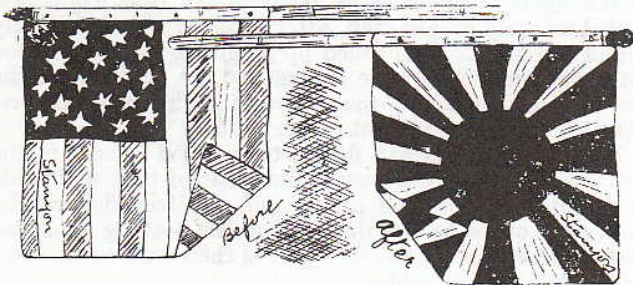
A couple of American flags, of the same size, are now caused to vanish openly from the bare hands.

A couple of empty staffs are now held at arm's length away from the body, one in each hand. Then, suddenly, in the fraction of a second, a silk Union Jack is seen on each of the staffs, the effect taking place without covering or movement of any kind.

Finally, the American flags, so openly vanished from the hands, are found, one in each of the unprepared papers (never changed), and in which the Jacks were so openly wrapped in the early stages of the trick. The American flags, now removed from the papers, are properly mounted on the staffs, in fact *nailed on*, and are forthwith handed to the spectators for examination.

The working is of course the same as in the simpler form of the trick above described.

A Remarkable "Visible" Change of a Flag on Staff.—An American flag, securely attached to staff, is first shown on both sides, then held by the extreme plain end of the staff, at arm's length, away from the body. The performer now calls special attention to the flag, remarking on its size (18 inches square), unpreparedness, and turning it about that both sides may be seen up to the



last second, and thus drawing all eyes in its direction. Then, in spite of this indifference, and bear in mind the flag is not covered in any way, it is seen to dissolve suddenly and change into a Japanese flag, and this while all eyes are gazing in its direction. Japanese flag also is shown on both sides, thus proving its unpreparedness and the beauty of the experiment.

Finally, the American flag is found on the performer's back, or in the pocket of a spectator.

Explanation.—Two Japanese flags are first sewn together round three sides, the bottom only being left open. Next imagine a horizontal line drawn across the centre of the Japanese flag seen in the accompanying sketch—the two flags are sewn together across this line, *i.e.*, right across the centre. This admits of the lower half of the Japanese flag, in reality a pocket, being turned inside out, upwards, and covering the upper half of the Japanese flag. The "pocket" is lined with the upper half of the American flag seen in the sketch, and when this is turned upward into position there is revealed the lower half of the same flag, which is sewn to the horizontal line afore-mentioned. To keep the "pocket" from falling it is stretched on to

short headless nails inserted in the staff in positions as required.

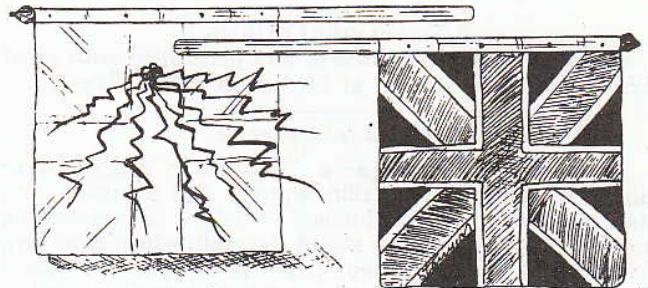
To produce the change, the "pocket" is first slipped off the nail nearest the hand, which then gives the staff a good shake, the result being that the "pocket" is thrown downwards and turned inside out over the lower half of the flag, producing the change from American to Japanese. The movement of the "pocket" would be accelerated if small shot were sewn at intervals round the mouth of the same; but this is not absolutely necessary, and is not done in the case of the flag I have by me as I write, and which works in a manner which leaves nothing to be desired.

N.B.—A double visible "Change Over," or *Passe Passe*, may be obtained, using a couple of flags prepared as above described, the one the opposite of the other, as follows:—

A Union Jack, also an American flag, both fixed on staffs, are first shown on both sides, then held at arm's length away from the body—one in each hand.

All attention is now centred directly on the flags, but in spite of this they are seen to dissolve in the most beautiful manner right before the eyes of all—in other words they actually change places, the Jack appearing on the staff previously occupied by the American, and *vice versa*. After the change has taken place both flags are also shown on both sides, thus proving their unpreparedness.

A Remarkable "Visible" Precipitation of a Flag.—A silk Union Jack, 18 inches square and firmly attached to staff, is first shown on both sides; it is then held by the extreme plain end of staff right away from the body to one side. An empty staff is also held in a similar manner on the opposite side.



At command the flag now vanishes, with the quickness of a flash of lightning, from the staff on the one side, only to re-appear, practically at the same instant, on the staff on the opposite side.

Explanation.—The flag to disappear is fixed to a spring roller contained within the staff. The staff is made from a piece of light telescopic brass tubing. The roller, holding the flag entirely within the staff, is set at slight tension, which is increased as the flag is pulled out to its full extent. In this position it is fixed by a catch actuated by pressure on a stud at the handle end of the staff. When this stud is pressed the flag disappears instantly, being drawn into the staff, and that so rapidly that it is impossible for the eye to follow the course of its flight. The action is exactly similar to that of the familiar spring blind.

The staff is painted black and the flag moves through a slit cut in the same, which slit is finally closed by a wire sewn in the lower edge of the flag; the wire also prevents the flag from being drawn completely within the staff.

The appearance of the flag on the previously empty staff

is brought about by the means already described in connection with the trick first explained in this issue—eighth paragraph, q.v.

SPECIAL NOTICE.—The reader is recommended to refer to my previous article on these novel flag tricks, contained in "Magic" for March, 1911. The following effects were there explained.

1.—A silk flag on staff, *shown both sides*, then wrapped in unprepared sheet of newspaper (not changed) as above illustrated and described, changes, from Jack to French flag, which is then handed for examination.

2.—A silk Union Jack and a French flag, each 18 inches square and mounted on staff as shown, are first shown on both sides. The flags are then wrapped each in an unprepared piece of newspaper (not changed) and placed apart but in full view. A pistol is now fired, and the flags are found to have changed places, after which they may be minutely examined.

3.—A French flag, 18 inches square, and mounted on staff as shown, is held at arm's length, away from the body. Now, at the command of the performer, and while in full view, it changes like a flash of lightning to a Union Jack. A beautiful effect—invaluable for combination work in connection with other flag effects.

4.—A Union Jack and a French flag, each 18 inches square and mounted on staffs as shown, are held one in each hand, at arm's length away from the body.

The performer now calls attention to the position of each flag not covered in any way, then exclaims "Change," when, in the twinkling of an eye—less, the flags have changed places.

5.—A silk Union Jack, properly mounted on staff, first shown both sides, then wrapped in an unprepared sheet of paper (not changed) and laid aside in full view.

A French flag, also on staff is now seen to change suddenly to a Union Jack, the change being accomplished while the flag is held at arm's length away from the body and in full view of everybody.

The Union Jack, originally wrapped in the paper, is now removed and found to have been changed to a French flag, which is handed for examination.

IMPORTANT.—The visible change of flag on staff, &c., as above described, is brought about by a method entirely different from that explained in this issue; all explained in "Magic" for March, 1911.

QUOTATIONS for any one of the above tricks, whole or part, made and finished in the best possible manner with flags of the finest quality and texture, may be obtained from the Office of "Magic."

"NEW REVELATIONS" (Lulu Hurst). — Explains and demonstrates the tricks of the Georgia Wonder. An act in itself for any occasion. A book of 270 pages, illustrated.

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"MAGICIANS' TRICKS AND HOW THEY ARE DONE,"—(Hatton and Plate).—A valuable book of 344 pages, explaining the very latest tricks.

Price 6/6, post free £10.

OFFICE OF "MAGIC."

A SUBSCRIPTION FORM will be found enclosed in this issue, and through the medium of which we hope to have the pleasure of adding many new names to our annual list. We will ask our present subscribers, who may not yet require to use the form, to render us still a little more assistance by passing it on to an interested friend.

In fairness to those who have already paid their Subscription of 5s. 6d. to Vol. XII. of "Magic," commencing October 1st next, in order to secure ANY ONE of Mr. Stanyon's Serials GRATIS, we must withdraw this special offer (see back page of this issue) on and after September the 1st next.

EDITORIAL.—The number of subscribers to MAGIC is greater to-day than ever it was before. Why? For reasons which will be apparent to anyone making even a cursory glance through the pages of this issue—or any issue. MAGIC is run on original lines, its chief attractions, *according to my readers*, being its eight pages full of the latest and best tricks explained in a manner that can be pleasantly read and as easily understood; vastly different and more interesting to conjurers, *so I am further assured*, that even twenty-four pages practically full of advertisements with here and there a description (not an explanation) of a magical effect, with perhaps an occasional explanation, illiterate and badly written at that, of an old or impracticable trick which nobody cares anything about and which even if they did they could not understand.

At the end of eleven years the headlines in MAGIC are practically the same as they were at the start—nothing better. This speaks for itself, as the paper is still alive, with a circulation that is continually increasing. My agents abroad are now asking for an increase in their supplies. I have always sold more copies in the States (without considering the Colonies and foreign countries) than I have sold in England. Is it that, taking a map of the world, one has a job to find England, or is it that the Americans are quicker to get alive to the facts. I have also, and quite recently, secured several new agents, not through any "push" of my own, as I never expected them to assist me in advertising my business; *it can only be due to the great and growing demand for my paper.*

The heading "Original Lessons in Magic," was never meant to convey *original tricks*, at the same time, as in the present issue, it treats on nothing else, *i.e.*, TRICKS THAT ARE NOT EXPLAINED ELSEWHERE, and this applies to many issues. But even when old tricks are treated under this heading they are explained (*for the first time*) in a manner that can be readily understood and worked. Instance, in the issue for December, 1910, I gave my version of the Old Japanese Butterfly Trick, prior to which I had never seen the same trick in print—I mean *explained in a manner which would enable the reader to work it.* If a proper explanation of the trick exists, apart from my own, I should be interested to be made acquainted with chapter and verse; and I have in my own collection practically every book and magazine article ever published on Conjuring.

The next heading of importance is my "Explanatory Programmes." This, again, is an original idea of my own and one that has accounted for the sale of thousands of copies of MAGIC, and will doubtless account for the sale of thousands more (back numbers), if I never publish another programme. Occasionally I have found the publication of these programmes has given offence to the performer in question, but he was surely forgetting that he had had the opportunity of deriving benefit from the numerous programmes of his fellow performers published in these pages—in fact, I have reason to believe the grumblers have read and re-read every one of them; the others don't grumble, but have gladly assisted me in my endeavours. See the back numbers and in particular my articles, "A General Review of the Art from a Commercial Standpoint" (February, 1911). "Anent My Explanatory Programmes and the Rule Governing Exposés" (March, 1911), and "A Discussion re the Copyist" (April, 1911).

Another heading is the Query Column, in which the reader may ask for and receive gratis the explanation of any conjuring trick, old or new. This, again, is quite original with myself, and has proven more than successful for a number of years—it is not an experiment.

A Bibliography of Conjuring is another of my original headlines, and one that has run through several volumes of MAGIC, giving particulars of title pages and contents of practically every book and magazine article ever published on Conjuring and allied arts.

A Dictionary of Magical Effects with Explanations in the Vernacular is my latest, and perhaps greatest effort, and one that has occupied much of my time during the past three to four years; this also is quite original with myself, and several of my readers have already intimated that it bids fair to surpass any of my former efforts, and if carried out on the lines commenced will certainly prove to be the most interesting, important and biggest thing ever attempted in magical literature.

Well, it has always been my practise to see the end of a thing before I commenced it, and that applies in this case. Practically the whole of the items are tabulated in sections under their respective headings, and all I now have to do is to prepare the copy monthly for the printer; the only other necessity will be long life, good health, and the appreciation of my readers, all of which I hope to secure.

The Dictionary of Magical Effects was commenced in the issue of MAGIC for June, 1911.

SUBSCRIPTION FORM WILL BE FOUND IN THIS ISSUE.

EXPLANATORY PROGRAMMES.

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

"Mephisto," King's Theatre, Gateshead, July 13th, 1910.

Production Cabinets.—Stage set with various paraphernalia, including three production cabinets set against dark velvet background—sides of stage draped with like material. Cabinets painted white to contrast with the dark background, are each composed merely of four poles supporting a roof, the whole set upon a base supported by four short legs, the background apparently visible through the skeleton framework of each; the four sides of each cabinet to be closed as required by bright coloured curtains drawn across the openings. Back of each cabinet, however, is closed in with materials of the same dark shade as the background, and behind the centre one is concealed the performer, standing on a small shelf; similarly the other two cabinets conceal each a lady assistant.

A male assistant steps into centre cabinet, draws the back and side curtains, then steps out and draws the front curtain. Assistant fires pistol, then draws front curtain, revealing Mephisto who had made his way into the closed cabinet from the rear.

Production of Two Bowls of Fire.—Performer comes forward and taking up the flowing portion of a cloak, he wears, produces from same a bowl of fire, which he places on stand to the right of stage; then taking up the opposite corner of cloak, produces a second bowl of fire, placing same on stand on opposite side of stage. The potassium fire bowl fully explained in my No. 11 serial, "New Fire Tricks and Chemical Magic," q.v.

Production of Two Lady Assistants from Cabinets.—Performer calls attention to the other two cabinets around which the curtains are drawn by two male assistants. Pistol fired and the two ladies discovered, one in each cabinet. Solution as above described.

The Old Aerial Suspension.—A low platform is placed in centre front of stage and on same is placed a stool, on which one of the lady assistants stands with arms outstretched on either side. A rod is now placed under each arm, above the elbow, the opposite end of each rod resting on the platform. Performer is now supposed to hypnotise the lady, after which the stool is removed from under her feet and the rod from under left arm, leaving her supported by the elbow on the one rod, her head resting upon her hand; her body is then placed in various positions until it finally rests outstretched at right angles to the upright rod; then back again to the original position. The other rod and stool are then replaced, and the lady is awakened and removed.

The trick is accomplished with the aid of a metal corset held securely to the body with straps round the waist, thigh, between the legs and over the left shoulder. To this corset, at the armpit, is pivoted a short metal arm extending to the elbow, at which point there is a plug fixed at right angles to the arm for insertion in a hole in the top of the one rod which is also of metal for strength; the lower end of this rod rests in a metal socket in the platform. The other rod may be of wood for examination. At the point where the metal arm is pivoted to the corset, there is a semi-circular ratchet, in either cavity of which a bolt, working on the side of the corset, is normally held by means of a spring. In the act of raising and lowering the body, the performer moves the bolt as required.

Fountain of Water from Pot on Tripod, Point of Sword, &c.—A large pot, supported on tripod stand, is first shown empty, then water is poured into same. The water then rises from the pot in the form of a fountain. An assistant now takes an empty decanter and covers same with a handkerchief. Performer then runs a sword through the fountain, and drawing it away water is seen to be spraying up from the point of sword. Eventually the pot is shown to be empty, and the water discovered in the decanter.

Evidently the one thing necessary in the production of the above effects is to make secret connection of the several objects with a water supply having the necessary force. A lengthy explanation of how this may be done will be found in MAGIC for November, 1910, under Replies to Queries. The water poured into the pot may remain in a secret receptacle round the sides as in the case of the Chinese Jar and Ribbons and similar tricks.

Scale Illusion.—I have already given an explanation of this illusion in MAGIC for February, 1909, page 36.

Pillar Box Illusion.—Pillar box brought on and placed on small platform, which stands over trap in stage; door opened and box seen to be empty; door closed when a stream of letters is shot from the usual orifice. Pistol fired and lady, vanished from scale in above illusion, found in box.

I am writing at a disadvantage, not having seen the effects, but presume the pillar box is placed on the usual stool table under which is a spring blind, matching the background, to be pulled down as required.

Inanimate Figure Comes to Life.—Attention is called to a dummy figure which has been standing against the background from the commencement. Pistol is then fired at the figure, which falls to pieces. The pieces are picked up and placed on a board, which is in turn placed on a table and covered with cloth. Eventually the board is removed from table by assistants and brought near footlights; cloth removed and up jumps an assistant.

A box top table to conceal assistant, a revolving trap in same, and duplicate boards would meet the requirements.

Nickel Tube and Flag.—Flag is placed in tube closed with a lid at each end and given to assistant to hold. A piece of tissue paper is then made into a roll. Tube opened and found empty and flag produced from paper roll.

The disappearance of the flag from the tube may be effected by the aid of a loose cup to be palmed out as explained at page 44 of my "Conjuring for Amateurs" or a pull (on elastic) fitting the inside of tube; or an extra loose tube fitting the inside of the nickel one and (containing the flag) allowed to secretly slide out into the hand to be forthwith rolled up in the tissue paper. In the latter case a duplicate flag would not be necessary.

Ducks from Large Nickel Globe.—A large nickel globe, opening in the centre, as the old cannon ball globe, but much larger, is first shown empty, then closed. The globe rests on a pedestal. A large funnel is now placed in a hole in the top of the globe and water is poured into the interior. Globe opened and out fly two ducks.

Ducks probably concealed in the upper half by a black art slab (with holes for passage of water) let fall into the lower half as required; slab dislodged by funnel. If more water be employed than the lower half will contain it may be led away through pedestal to a receiver below deck.

Tambourine Trick.—Production of flowers from tambourine which are thrown to audience. For a full explanation of the trick see "Conjuring for Amateurs," pages 91 to 93. An explanation of the Drum Trick as used for a larger display, will be found in my No. 16 serial, "Original Explanatory Programmes," q.v.

The Drum Production (Stanyon's Catalogue No. 7) is now presented without an assistant as follows:—The fake containing the "load" is suspended on a small brass stand (on table) and hidden by the two sheets of paper with which drum is constructed. The use of the stand is apparently for the sole purpose of holding the papers in a convenient position.

Gramophone Horn, Balls and Glass Casket.—Horn is first shown empty, then placed in stand, opening upwards, filled with parti-coloured cloth balls and the whole covered with cloth. A large oblong glass casket, apparently empty, is held by assistant. The balls appear suddenly in casket, not covered, and the horn is shown empty.

Horn divided in half, to within a couple of inches from top by a metal division to the top of which is hinged a flap to close the opening on either side as required; flap moved over under cover of cloth. Duplicate spring balls hidden in top of casket concealed by framework. Glass flap, hinged to rear top side, let fall to release balls. Top of casket and flap made of mirror glass.

Production of Lady from Dissected Cabinet.—Cabinet is first taken to pieces to prove empty, then fitted up and doors closed. Pistol fired and lady found inside.

The dissection of cabinet offers the following solution:—When the back portion is set down end on stage the lady comes up through trap and gets on to same. Attendants lift the back into position, and when the doors are closed the lady passes through pivoted trap to the inside.

Ayesha (She) Illusion.—Cloth cover let fall over lady standing on low stool table in centre of stage. A fire made round lower edges of cover and lady supposed to be burned. Cover raised and skull and bones found on table. Lady disappears, behind blind or mirrors under table, through trap in stage. Finally the back curtain is drawn and lady is seen on pedestal amidst a beautiful design made up of electric lights.

I have already given a description of an excellent setting for this illusion in connection with the Explanatory Programme of Rameses in MAGIC for June, 1910.

Particulars of this programme very kindly sent me by Mr. Will DeSeive, of 119, Chirton West View, North Shields.

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

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.

148.—Assistant stands up in any large room and is covered with a large cloth which falls to the ground and he has vanished. Required an explanation of this illusion without the aid of traps, mirrors, &c.—R. P. VARMA, I.S.C.

149.—Any pack of cards shuffled by owner after which a card is freely selected, returned and the pack again shuffled by any person. Performer then takes the pack and at once picks out the chosen card. The cards are not "bridged" or marked in any way and the trick is performed without the aid of wire, wax, thread, confederate, or sleight of hand. How?—R. P. VARMA, I.S.C.

150.—A pencil is borrowed and immediately pressed against the wall, point upwards, where it remains and a coat or hat is hung upon its point. No palming or skill of any kind needed, and nothing but the pencil is used.—R. P. V.

151.—The performer takes hold of a single hair on a child's head and lifts the body in the air. The child feels no pain and any person may examine everything to see that no apparatus is used. May be done in a room just as well as on the stage. Can any reader offer a solution to the mystery?—R. P. V.

152.—On a triangular slab, supported by three chains, is placed a glass goblet that has been freely examined. At command and without covering of any kind, the goblet is seen to fill with coins. How is this done?—R. P. V.

153.—A card freely chosen is returned and the pack squared up by the drawer. The performer then, by looking at the back of the pack (not the front as in the case of X-ray cards) instantly gives the name of the chosen card. Will some reader kindly favour me with a solution?—R. P. V.

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.

124.—*Re* Second Sight Code. Here is a method for cards. The performer gets to know the suit and denomination of the top card by one or other of the ruses usually employed, and signals this to his medium as follows:—The suit is first indicated by the fingers of the hand holding the pack.

Four fingers close together indicate	Clubs.
All four fingers spread apart	Diamonds.
Second and third fingers only apart	Hearts.
Third and fourth fingers only apart	Spades.

The value of the card is conveyed by holding the pack at different angles in front of the body; for the low cards the pack may be held in the left hand, for the high cards in the right hand.

When raising the top card to remove and show it, the performer secretly lifts the corner of the two top cards and thus gets acquainted with the name of the next card by its index.—R. P. VARMA.

142.—Improvement on Wizard's Breakfast. In the version of the trick where the goblets with fluid are turned upside down, the working is practically the same as formerly, the only difference being that the said goblets are covered with I. R. covers, upon which pieces of paper have been glued and a further supply heaped up to be blown away just before covering with handkerchief. Thus the goblets appear to be full of paper. The I. R. covers are secretly removed under cover of the handkerchiefs.

143.—Indian Sand Trick. The native Indian conjurer does not use sand made into cakes beforehand, but gives all the sand for examination. He then takes a handful of each colour in turn and, squeezing it very tightly, puts his hand right down to the bottom of a tin cup full of water he is using, leaving the sand at the bottom. He then takes a few more handfuls of different coloured sands and puts them in the water in the same way. He will then put his empty hand in the water and produce any colour desired in a perfectly dry state. This is very effective.

The sand is, of course, prepared beforehand with grease and in the usual manner. Squeezing it so tightly before placing it in the water converts the handful into a cake impervious to water and therein lies the whole secret.

144.—Ball travelling on wand. There are two methods, either the wand must have a groove running along its entire length from end to end or the ball may be supported with a thread as follows:—The thread is fixed to the outer end of wand and stretched tightly down

the length of same to the hand holding the opposite end. In position for working the thread is hidden behind the wand. Further, the thread may be attached to a loose tip, matching the wand tip, to be slipped on as required; this admits of the wand being examined. The ball will travel the whole length of the wand the better if the thread be attached to the tip of a half inch projection at right angles to the end of the wand.

THE INTERNATIONAL SOCIETY OF CONJURERS.

The present year, October, 1910—September, 1911, has proven the most successful year since the inauguration of the society in 1905—making six years. The seventh year commences October 1st next, and with every promise of a great increase in membership—a perusal of the following will show why.

Members may join now for the new year and receive the full benefits PER RETURN, and onwards from the date of joining, and have their term dated from October 1st, 1911, to September 30th, 1912. Two new members have already joined the society on these conditions, which shows that the extension of time is appreciated.

The I. S. C. is the only Magical Society in the world owning its own magical journal, devoted to the explanation of the latest and best conjuring tricks and stage illusions, and which journal, *MAGIC*, is distributed free to members. Members are also entitled to a column interview and an annual card advertisement in *MAGIC* free of charge; also to insert any additional advertisement at 50% below the ordinary rates.

There is also an arrangement whereby members are supplied with conjuring apparatus and secrets at 25% off the catalogue price of ANY conjuring trick dealer in the world; and 15% off the published price of books on conjuring and the allied arts.

Further, upon joining, each member is presented with Nos. 1 to 16 of Mr. Stanyon's now famous Serial Lessons (in all 15 books, No. 2 being now entirely out of print), being illustrated lessons explaining the secret and teaching how to present the latest and best conjuring tricks and stage illusions as introduced by prominent performers.

Members also receive gratis any new serial published during their term of membership.

Without considering the other benefits, the fifteen serials, as sold at 3s. each, amount to 45s., and *MAGIC* for one year 5s. 6d., a total of 50s. 6d. (\$12.50) all of which the member receives at the moment of joining the society. Thus a direct saving of 19s. (\$4.75) is made from the very commencement as the total cost of becoming a member is

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A DICTIONARY OF MAGICAL EFFECTS.

WITH SOME EXPLANATIONS IN THE VERNACULAR.

(Continued from page 79).

7.—**Pass on Arm.**—Seem to place the ball in left hand, palming in right (No. 1, Section 1). Then with right hand holding ball execute the movement on left wrist, as explained at No. 7, Section 1, to show the right hand empty; vanish from left and reproduce with right from back of left.

8.—**Back and Front Pass.**—Right hand produces ball from back of left hand, rolls it up on to the palm of same hand and presumably leaves it there, the left hand being closed and turned back towards audience as if containing ball. Vanish from left, stroking back and palm alternately with fingers of right, the position now being as indicated at "C" in Fig. 1. Palms of hands are eventually brought together and ball is transferred to palm of left (see "D" in Fig. 1), which is forthwith turned back towards audience. Backs of both hands are now presented simultaneously as shown at "E" in the Fig. Right hand is then shown back and front, after which left is turned and ball transferred to palm of right, which forthwith reproduces it from back of left—or elsewhere.

N.B.—Positions of ball indicated by dotted lines in the Fig.

9.—**Subtle Vanish from Left.**—Ball is actually thrown into the left hand which is closed and turned back towards audience. Fingers of left hand now work ball out of hand in direction of wrist, as far back as possible, as shown at "F" in Fig. 1. Forefinger of right hand now calls attention to left, as seen at "G" in the Fig. Right hand turned about for inspection. Left hand, still closed, is now turned to audience and the ball is palmed away in right hand (see "H" in Fig. 1). Right hand is then lowered, pointing to the left hand (see "J" in the Fig.). Left hand opened and shown to be empty. Right hand produces ball from the bottom of left leg of trousers.

10.—**Back Hand Palm Pass.**—Throw ball from one hand to the other, finally palming in left when seeming to throw into right. Vanish from right, then turn left side to audience and stroke back and front of right hand alternately with fingers of left. Finally, when stroking back of right hand, first and fourth fingers of that hand grip and reverse palm ball out of left into right palm, as indicated at "K" in Fig. 1. Produce ball as desired.

11.—**Interlocked Fingers.**—Seem to place ball in left but palm in right. Vanish from left. Then interlock fingers, as shown at "L" in Fig. 1, straining them back and forth as if to relieve stiffness. This action suffices to secretly transfer ball from one palm to the other; during the action the fingers may also be unlocked and both hands shown, alternately, back and front. Ball is finally reproduced with either hand or the deception continued by the following sleight.

12.—**On Back of Hand (Thumb).**—Both hands held together, fingers pointing upwards and ball palmed in right, so that backs of both can be viewed simultaneously (see "N" in Fig. 1). Left hand is now turned palm towards audience, and under its cover the right hand turns and places ball on the back of left in which position it is held by the tip of the thumb, so that both palms may be seen to be empty (see "M" in the Fig.). When again turning the hands that backs of both may be inspected together, ball is palmed away in the right, which is eventually raised to the nose and the ball dropped into left hand.

13.—**On Back of Hand (Fingers).**—Standing right side to audience ball palmed in the right hand. Right hand swings up and places ball on back of left hand, in which position it is held by finger tips, so that both palms may be inspected (see "O" in Fig. 1). Finger tips of left now move downwards (in direction indicated by the arrow), and continue to move round until, finally, back of both hands may be viewed and the ball is still hidden behind the finger tips of right hand, all as shown at "P" in the Fig. Dotted lines show position of ball.

14.—**On Back of Hand (Third and Little Fingers)**—A similar sleight to No. 13, but ball held behind left between tips of third and little fingers (see "R" in Fig. 1). Left hand then turned about for inspection on both sides. Left hand finally palms ball, enabling right hand to be shown in like manner. See "S" in the Fig.

15.—**Pass through Knees.**—Right hand seems to throw ball into side of right knee, really palming it and forthwith producing it from under back of left knee.

Variation.—Right hand seems to throw ball into right knee, really palming it. Left hand then seems to produce ball at left knee, of course, without showing it, then makes the motion of throwing it into the knee; right hand then produces ball from back of right knee.

16.—**Subtle Pass on Knee.**—Right hand seems to place ball in left, really palming it. Right hand is then lowered on to right knee and makes the turning movement (Section 1, No. 7) to show palm of hand. Left hand now seems to throw ball into left knee. Right hand then makes the turn in reverse direction and produces ball from back of right knee or elsewhere.

17.—**Stanyon's Pass on Chest.**—Ball palmed in right hand when seeming to place it in the left hand, which is closed and extended to the left. Right hand now places ball on the right breast, and forthwith makes a movement across chest in the direction of left arm. As the right hand moves away from the ball the latter is held, hidden from view, between the chest and the forearm. The fingers and thumb of the right hand (palm exposed) now take hold of the left sleeve at forearm and pull it back a little, at the same time *vanishing* ball from left hand. By reversing the movement of right hand across chest, the ball is secretly returned to the palm. Both hands then take hold of coat at lappels and open same, indicating "nothing there." Coat is dropped and right hand, inserted under coat, produces ball from left armpit.

18.—**Stanyon's Pass at Mouth.**—Ball is placed between the lips and the right hand strikes it, apparently with force, driving it into the mouth. As the hand approaches the ball, the latter is allowed to fall from the mouth, to be caught between the right forearm and the chest. At the same instant, the right hand is turned round to expose the palm, the forefinger pointing to the left cheek, distended with the tongue. The left hand is also held and turned about in front of the body to make greater "cover" for the ball. Right hand is finally turned back outwards and lowered, by which means the ball is rolled into its palm. Left hand opens vest at bottom. Right hand quickly throws ball up under vest, seizing vest at same time, while the left hand is lowered ready to catch ball, which a moment later falls from the vest.

19.—**Stanyon's Tourniquet Pass.**—Holding ball between tips of fingers and thumb of the left hand, appear to take it in the right, as directed in the pass known as the "Tourniquet" (see "Conjuring for Amateurs," p. 10). In reality, however, under cover of the hands and left forearm, ball is allowed to fall into same position between arm and chest (on the left side) as explained in No. 18. Ball is now supposed to be in the right hand. Left hand with palm towards the audience, now pulls back the right sleeve, and, while the evanishment is supposed to be taking place at the right hand, the left hand makes the necessary movement to recover the ball, which is then produced from some unexpected quarter.

20.—**Stanyon's Tourniquet.**—At the commencement of this pass ball is shown lying on the palm of the left hand. Right hand makes a movement as if taking up ball, which, however, is palmed in the left hand which forthwith pulls back the right sleeve.

At this stage the ball, which is supposed to be in the right hand, is seemingly transferred to the left hand, whereupon the right hand (palm towards the audience) pulls back the left sleeve. In the act of pulling up right sleeve the ball (palmed in left hand) is in close proximity to the chest and right fore-arm, where it is secured while making the "change over," apparently for the sole purpose of returning ball to left hand.

These movements successfully accomplished, the ball is *vanished* from left hand, and, while all eyes are drawn in this direction, the right hand gets possession of the ball, as in No. 17, and produces it as fancy suggests.

21.—**Extraordinary Pass on Knee.**—Exactly the same as No. 16, up to the time right hand is turned over on the knee, exposing the palm. Fingers of left hand then approach right hand, indicating "nothing there." Right hand moves away to the right, the left hand following it, with the result that the ball is secretly rolled into palm of left hand only a moment before seen empty. Right hand is then shown back and front, while left hand produces ball as desired.

Variation.—On knees—secretly move ball from palm of one hand to behind other hand to show both palms empty. Raise both hands rolling ball into the one which close, then open hand and show ball, or produce it as fancy suggests.

N.B.—Many sleights, notably Nos. 17 to 21 above described, may be performed "in reverse," i.e., palming ball in left instead of right hand, or vice versa.

22.—**Back-Palm Pass at Knees.**—Right hand apparently throws ball into side of right knee, really back-palmed as shown at C, D, and E, in Fig. 1, section 1, No. 4: Right hand then produces ball from back of left knee. Many variations will suggest themselves.

23.—**Special "Change-Over" Palm.**—Standing right side to audience showing palm of left hand. Ball (palmed in right hand) placed on top of left thumb and rolled downwards between the two

thumbs into palm of left hand which is then turned back towards audience; at the same instant the palm of the right hand is also shown for inspection. In this instance the "change-over" is accomplished with very little movement, practically with both hands held direct in front of the body.

N.B.—A similar "change-over" may be made by starting the ball on the wrist instead of on the thumb as explained.

24.—Head, Mouth and Knee.—By Douglas Dexter, A.I.M.C. Ball apparently placed in left, but palmed in right. Left seems to knock ball into head and tongue pushes out left cheek, indicating presence of ball in mouth. Thumb of left pushes lump on cheek and ball is apparently forced out of mouth into hand. Without having shown ball left hand then seems to pass it into left knee, while right hand produces it from right knee. Subject to much variation.

25.—Change Ball in Handkerchief.—Corner of handkerchief held in each hand with ball showing at tip of fingers of right hand. Left hand drops corner of handkerchief to show its palm empty during which right hand palms white ball from vest. Handkerchief thrown over left hand and red ball placed on same at finger tips; white ball also secretly transferred from right to left palm on top of handkerchief. Right hand, first shown empty, then picks up front corner of handkerchief between first and second fingers, a position which will be found to enable the right hand to palm away red ball in the act of apparently drawing the handkerchief over it; the handkerchief is really drawn over the white ball and the whole dropped into a glass goblet.

The red ball remains palmed in the right hand which now takes a white ball at the finger tips and the same procedure is enacted, the white ball being apparently wrapped in another handkerchief which is then dropped into another glass goblet. In conclusion, the balls are found to have changed places.

The above sleight will be found useful in many ways. Here is a little addition. Having placed the ball wrapped in handkerchief in the goblet held in right hand in which ball is palmed, the fingers of left hand close round stem of goblet and remove it, also the ball, from the palm of right hand. This admits of showing the right hand empty—it then re-palms ball in the act of taking goblet from left hand to place it on table to the right.

26.—Pulling Ball through Handkerchief.—Handkerchief held by the two corners with red ball showing at finger tips left hand. Under cover of turning the handkerchief to show the opposite side the right hand palms duplicate ball from vest. Handkerchief then actually thrown over ball in left hand. Right hand then makes a pretence of twisting ball in handkerchief and in doing so, secretly transfers ball from its palm to finger tips of left where it is hidden for the moment behind the handkerchief—of course, under cover of a turn to the right. The right hand, first shown empty, then proceeds to pull the ball through the cambric. The ball actually in the handkerchief is pushed backwards into the left hand while the loose ball is gradually pulled away, apparently through the cambric.

Ball is apparently replaced in the handkerchief, really palmed and the duplicate pushed up again into position, and the operation is repeated. Finally, the handkerchief with duplicate ball may be laid on the table or placed in the pocket.

Variation.—If the palmed ball be provided with the well-known half shell, the latter may be placed over the ball in the handkerchief, when it will appear that the ball has been pulled half-way through the cambric. Finally, the shell is replaced on the palmed ball and both shown together as one piece, *i.e.*, the ball pulled through the handkerchief.

27.—To Pass Ball into Handkerchief.—At the close of No. 26, the right hand, known to hold ball, takes corner of handkerchief and places same between the teeth, at the same time secretly placing ball in mouth. Right hand, still supposed to hold the ball, now strikes the body of the handkerchief several times after which it (the hand) is shown to be empty and ball let fall from handkerchief into it. The empty handkerchief is then thrown aside and several sleights executed with the ball, concluding by seeming to pass it into the head (see No. 3 in this Section) and producing it (duplicate) from the mouth.

28.—Sleights with Hooked Ball.—Ball provided with small hook permanent or attached to sucker (No. 8, Section II.).

(A).—Seem to place ball in left but palm in right; draw right hand back and hook ball on coat; advance right hand (showing palm) and pull back left sleeve—right forearm hiding ball. Vanish from left, recover ball in right and produce as desired.

(B).—Seem to place ball in left, but palm in right; strike left knee with left hand, then produce ball at right knee, holding it at side of knee. Left hand seems to take ball from this position, but right hand hooks it back of knee. Right hand seen to be empty. Left hand again seems to knock ball into left knee and right hand produces it on opposite side.

(C).—Seem to place ball in left but palm in right and hook ball on front of left sleeve when pulling up the latter. Vanish from left and show both hands empty back and front, right hand being turned about in front of ball. Finally palm ball off sleeve and produce as desired. This sleight may be done with a plain ball pinched in the elbow joint.

(D).—Hook ball on the back of the left sleeve when pulling up the latter. Show both hands empty. Pull up sleeve again to recover ball. If desired, leave the sucker suspended on the sleeve.

(E).—Hands held above head about a yard apart. Ball thrown from left and caught at finger tips of right hand. Small permanent hook and thread stretched tightly across stage.

Other ideas will readily suggest themselves; see also the Note under No. 21 in this Section.

SECTION V.

SLEIGHTS WITH LOOPED BALL.

1.—Provided by Mr. Rudolf Wentzely, of Moscow. The movements in this series may be applied to a billiard ball (see Nos. 6 and 7, section II., also No. 16 in section III.) a hollow ball loaded with handkerchiefs for production, handkerchief vanisher, &c., &c. A loop of catgut duly attached to the object is first passed over the little finger of the left hand in which the object is then palmed in the ordinary way (see I. in Fig. 1). The manipulation is then as follows:—

Standing with left side towards spectators, the performer, with the fingers of the left hand, calls attention to the right hand, showing it back and front. Then, making a half turn to the left and closing the left hand, he calls attention to it with the fingers of the right hand (2 in the Fig.), immediately afterwards opening both hands and holding them as shown at 3 in the Fig., taking care not to expose the ball suspended from the little finger behind the left hand.

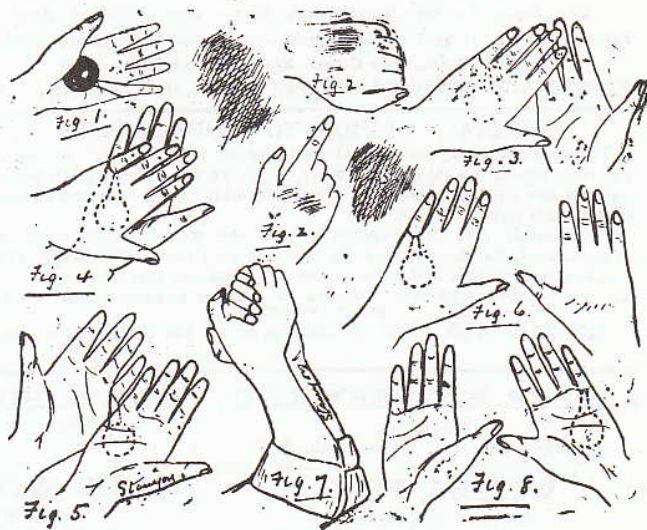


FIG. 1.

The palms of the hands are next brought face to face as shown at 4 in the Fig., the ball being passed to the rear of the right hand, when it will be found that the left hand may be turned over that the palms of both hands may be shown empty (see 5). Both hands are next moved to the positions shown in 3 and 4 respectively, when it will be seen that the right hand may be turned over and the backs of both hands shown (see 6). By reversing the procedure the palms of both hands may once more be shown, and the movements may be repeated as often as desired.

When the hands are in position as shown at 5 in the Fig., the ball may be moved to the back of the left hand and both hands clasped together as shown at 7. The hands are then unclasped, care being taken to hold the left hand in such a manner that the ball at its rear may not be seen (see 8), and both palms are once more shown empty.

In conclusion, the right hand makes a catch in the air, after which both hands are brought together and the ball (or handkerchiefs) produced in the orthodox manner.

(To be continued.)



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