



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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AN EXPERIMENTAL ILLUSIONIST.

A Man of Ideas who can put them into practice.

New and original stage illusions as opposed to conjuring tricks are from their very nature, like new orchids, valuable but rare, and we have much pleasure in introducing to our readers a man who has for some years made, quite privately, this subject his special study alike in theory and practice.

As to his results our readers can as far as is possible from a brief written description of any illusion, gather some idea from the leaflet accompanying this month's Magazine. In a recent interview which we had with him he explained his illusions, so far as their effects only were concerned of course, to us more fully, and we are decidedly of the opinion that those illusionists, who have at times been on the verge of suicide for want of a new illusion, may have now discovered their Mecca.

By profession a school-master, Mr. Johnson tells of how a chance visit, which he paid a few years ago, to the Egyptian Hall, aroused his interest in magic, and that purchasing all the literature on the subject he could procure, he set assiduously to work (regularly taking in

"Magic," of course, as soon as he heard of it) to make himself thoroughly acquainted with all that had hitherto been done on the subject, and to learn the *principles* upon which the Art depended. His scientific training soon settled the last point. Mr. Johnson, however, warns his readers not to be alarmed by the use of the word scientific, which does not mean that his illusions would

require the carrying about of jars of frozen mercury and bottles of liquid air, etc., it simply means that they do not require any sleight of hand. As a lecturer and experimentalist at the time of the X Ray boom, Mr. Johnson was well known, his lectures and experiments on that subject carrying him all over the kingdom. As an entertainer he has hitherto only appeared before private or semi-private audiences. He is the author of the sketches, etc., "Parachuting up to date," "Stumped at Last," "Dr. Metol's Discovery," "The Doctor's Mummy," "The Rival Magicians," all of which he has very successfully produced at entertainments given in connection with his scholastic work. The success that he has met with, both in this respect and in his experiments on ORIGINAL MAGICAL ILLUSIONS, decided him a short time back to sever his connection with the scholastic profession and to devote all his time and energies to the subject of Magical Science.



*The Experimentalist, V. E. JOHNSON, M.A., F.R.M.S.,
and MISS MURIEL JOHNSON (aged four),
whose favourite experiment is "The Aerial Swing."*

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For Nos. 1 to 10, see special lists.

For Nos. 12 & 13, back page of this issue.

No. 11.—NEW

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FOR THE STAGE

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MAGIC.

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Original Lessons in Magic.

By ELLIS STANYON.

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

An impromptu Card Rising Trick.—Quite recently I had the pleasure of testing this trick by performing it for a conjurer well up in matters magical. Its effectiveness was proven by the fact that the conjurer in question not only failed to discover the method employed but persistently asserted that I used a black silk thread in some form or other. I could only convince him that I did not use a thread or any accessory, beyond the cards (which were his own), by explaining the trick, as follows:—

The chosen card is either "forced," to compare with a duplicate resting on top of the pack, or it may be freely chosen and afterwards brought to the top by means of the "pass."

While returning to the stage, or at any convenient moment, the performer *back palms* the top card in the right hand. Then standing left side to audience and holding the pack in the left hand, he moves the right hand (held palm outwards and fingers pointed down) up and down several times over the top of the pack; then suddenly, *and just as the fingers are leaving the pack*, he reverse palms the card bringing it to the finger tips, the while the hand moves upwards (not slow, but not by any means hurriedly) at a uniform rate.

If the sleight be executed carefully the illusion is perfect and all that can be desired, and this I have tested myself on numerous occasions.

The Sticking Cards.—(Another impromptu trick).—The performer prepares himself by secretly placing a card in each of the trouser pockets, say a red card on the right and a black card on the left; then standing carelessly with hands in pockets he addresses the audience as follows:—"Did you notice anything peculiar about my trousers?"—"No!"—"Well the fact is they are made of a sticky kind of material which enables me to stick light objects on them in any position. I will show you what I mean. See! I have at this moment a card sticking on the back of each leg." Here remove hands from pocket with cards, and seem to take them from the trousers. Having produced the cards, continue, "See, I will stick them on again." Do so, reverse palming each card under cover of leg. Again take off the cards and continue, "See! I will now stick the red card (in right hand) on the right leg, and the black card on the left leg, then Quick! Change! and I take the red card from the left leg (with right hand) and the black card from the right leg."

In conclusion performer says, "I will stick them on again and show them to you in position." Apparently does so, both together, but really reverse palms the cards, then making a quick turn to show the cards on

the calves; they are reversed to front palm and placed in breast pocket while performer exclaims, "You can see the cards sticking there, can you not?"

N.B.—A full explanation, with 13 special illustrations, of the New Reverse Palm with Cards will be found in "New Card Tricks," 1st series.

A Combination Trick with Watches.—Performer borrows a watch, and laying it on the table while he arranges other matters, is surprised to hear it make a loud noise, and says to owner, "Funny watch that of yours, sir; an ordinary watch you say? yes! then it must be the draught blowing the wheels round." Wraps watch in paper and replaces it on table (duplicate watch picked up under cover of paper—borrowed watch palmed). The noise on the table, apparently made by the watch, is again heard; the while performer remarking on the vagaries of watches owned by some people, and standing at ease with hands in trousers pockets, is unconcernedly inserting the watch into his purse *via* a slit in the bottom of the centre division which is, of course, fastened by a clasp on the inside.

The noise on the table is made by the assistant pulling a thread which actuates a cogged wheel and ratchet placed under the table in a convenient position. The watch continues to talk, and performer eventually waxes wroth and throws it on the floor, to the consternation of owner. At this point performer asks a man to come upon the stage and assist him. This man is seated on a chair on the back of which is hung a second duplicate watch. Performer makes up a trick paper cone ("Conjuring for Amateurs," p. 106) and gives it to the man to hold, also the watch (picked up from the floor) telling him to drop the latter into the bag, from which it eventually disappears to be found on the man's back. This is second duplicate watch which performer transferred from chair to man's back while seating man.

Performer takes the watch (from the man's back) and seems to give it to the man, vanishing it by palming and dropping it into vest *servante*. Performer asks man to return the watch. He says he can't do it, and performer says to owner, "This man is a better conjurer than I am; he has vanished your watch twice. I begin to think he has designs on your property." Performer asks owner to put a value on the watch, and £50 is named. Owner is understood to say 50 pence, and performer says, "Fifty pence!" I will pay you that amount if I have it (looks into purse). I don't often have so much money, I am married. Opens centre of purse, and looking pleased, says, "Ah! I have enough." Goes over to man and says, "Here, take this money and settle with the owner of the watch." Man removes and returns the watch to owner.

N.B.—Excellent imitation watches for the above trick, and all tricks where duplicate watches are required, may be obtained from Stanyon & Co., price each 2/-. These watches are in nickel plate with glass and dial, with minute hand, and are such an excellent imitation of the usual gent's silver watch, that the substitution cannot possibly be detected.

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Office of "Magic."

(See gift to subscribers page 113).

SOME SIMPLE TRICKS.

Three of Diamonds changes to Two.—The centre pip is suspended by a hair from the top end of card, and it is jerked over to the back to cause the card to change to the two. The pip may be jerked back and steadied under cover of the opposite hand when the card will once more appear as a *three*.

The Three Card Trick.—Amongst the three cards you will find one that may be shown as a "three" or an "ace," according to the way in which it is held with the fingers covering the *extra spot* or the blank space at opposite end. You have also a duplicate three of the same suit and an odd card.

To work the trick show the prepared card as an ace, and throw all down on the table and challenge anyone to point out the ace, for if the trick card is named you pick it up and show it as the *three*. If either of the others are chosen the card is turned and the guess fails. Then pick up all three cards and arrange the hand in the form of a "fan" in such a manner that the trick card appears to be an ace.

Mysterious Suspension of a Glass of Water.—The performer fills an ordinary glass tumbler with water. He next shows both hands for inspection, then places either hand flat on the mouth of the glass. The glass is raised slowly quite flat and with fingers and thumb quite apart, and the glass of water is seen to adhere to the hand in the most mysterious manner, moving about in the air.

To accomplish the trick you simply tie a strong black thread round the glass; the thread passes over the mouth of the glass and down the sides, the two ends being tied together under the bottom. When the hand is placed on the top of the glass the middle finger is passed under the thread, which should be just slack enough for this purpose, and if the hand be now slightly arched it will be found that the glass may be securely lifted. It is well to select a glass the bottom of which has sharp edges, as this prevents the possibility of the thread slipping.

To obtain the best effect the empty glass should first be passed round for examination, and the loop of thread securely slipped over it as it is returned to the table. A jug of water should also be at hand for the purpose of filling the glass.

The Vanishing Tumbler.—Place a half-pint tumbler upside down on the table and cover it with a piece of newspaper, pressing the paper round the glass until it assumes the same shape; lift all up and show glass under paper. When replacing on table let tumbler fall out of paper on to your knees, and place paper only on table, which retaining the shape of the glass will still appear to cover same. You have now only to smash the paper flat to appear to drive tumbler through the table. Finally bring up the glass from below, which will lead all to believe it actually passed through the table.

N.B.—Trick Cards and all accessories for the above simple tricks are kept in stock by Stanyon & Co.; any special accessory made to customer's own idea in the course of a few hours on receipt of instructions.

Explanatory Programmes.

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

CARL HERTZ, *Hippodrome, August, 1904.*

Novel Wine Trick.—One side of stage set with lady at bar. Hertz comes on dressed as swell, goes to bar and orders drinks, &c., &c. (very much &c., &c.). He eventually receives a jug of water and several tumblers, and proceeds to perform the trick described in our "*New Fire Tricks and Chemical Magic*" as **Stanyon's Crystal Water Mystery**, page 11, only instead of stout he uses red wine. For the red effect, see pages 9 and 10 of the book referred to above.

Eggs from the Mouth.—A couple of attendants come on, and each removes a tray used in the above trick. As they go to leave the stage performer stops them, and proceeds to remove a number of eggs from their mouths, taking an egg from the mouth of each alternately. The turning about from the one to the other giving the necessary cover for obtaining the eggs.

Ribbons from Bottle.—Lady leaves bar and takes a seat at small round table with performer, who proceeds to pour out wine from bottle, then to take out of bottle a length of coloured ribbon (about two yards long), and continuing to remove wine and ribbon (perfectly dry the ribbon—the wine is wet), removing in all some six lengths of ribbon, which are handed to lady. In the midst of the revel a policeman rushes in, presumably to clear the house, and performer disposes of lady by means of the

"**Vanity Fair**" Illusion, the working of which will, doubtless, be known to most of our readers. Policeman pulls down screen from mirror expecting to find lady hidden behind it, but she has vanished completely. A little later she reappears at the "wings."

Cabinet and Vanishing Lady (from Table) Illusion.—Performer dons long, loose robe, cap, and whiskers, completely disguising himself as a monk. Meanwhile lady (employed in previous illusion) goes into the cabinet to change her costume, handing out to monk a portion at a time, her dress, stays, petticoat—well—&c., &c. The monk carries off the lady's attire, portion at a time, and eventually, and while momentarily out of sight at the "wing," is changed for his "double," lady comes out of cabinet attired in tight-fitting costume. This done, she takes her seat on chair set on rear end of oblong table (front end of table faces audience, and table is covered with cloth reaching almost to stage. Lady is covered with red cloth by an assistant, and it appears that the chair is of similar construction to that employed in the old vanishing lady trick. The monk (the "double") now goes into cabinet; lady disappears from chair and is found in cabinet. Monk comes on at "wings," and, divesting himself of his robes, reveals Hertz. Work it out!!

Bowl and Pagoda.—Six bouquet garlands are produced from bowl about couple of inches deep. Bowl changes into pagoda with paper ribbons running from the bottom. Garlands and pagoda are hung on special brass stand. One rabbit is produced from ribbon, and multiplied into two rabbits. One rabbit rubbed into the other (trap on table), and other rabbit thrown into air several times, and fired at with pistol and vanishes, dropped on to the *servante* in last throw. Table forthwith removed by assistant.

Duck Tub.—Small tub placed on small Indian box table, ribbons (taken from pagoda) pushed into tub, and three ducks and two pigeons come out of tub.

I don't know what to call the next. Call it a

Spectacular Patriotic Display, it is scarcely an illusion. A large three-panelled framework is seen at rear of stage. Each panel is about (I am guessing, only seen it once) 5 ft. by 3 ft. The centre panel represents a map of the world, the panels to the right and left, respectively, the Stars and Stripes and Union Jack. Performer calls attention to the map, and proceeds to pull out from different portions of it—the different countries—flags of the particular country. Much applause was noticeable on the production of the Japanese flag. Having produced some dozen or more flags the map flies open (star trap principle), and "Britannia"

(lady assistant) is seen seated on a swing. Britannia descends, shows herself at her best, and retires. As already stated, this is scarcely an illusion, but it is nevertheless an exceedingly pretty and interesting display, and secured the plaudits of a delighted audience.

Chinese Rice Bowls.—Explained in a recent issue of this journal.

Indian Basket and Basket Cabinet Illusion.—Performer dons Indian costume, loose coat, trousers, turban (which effectually masks the features), &c., &c. To remove a certain portion of his attire he, without raising suspicion, goes behind portable screen, set close to drop scene, and here he is doubtless changed by means of trap in scene for his "double." To add realism to this ruse the certain portion of his attire is thrown over screen and "double" appears. "Double" gets into basket (the usual big bottom affair) and out again presumably to show it is empty. The basket is placed on table. Opens cabinet (this is made in straw painted green matching basket) and finds lady therein. Takes lady from cabinet and puts her into basket and covers basket with cloth. Next takes up his position in the cabinet, and door closed. Policeman comes rushing on, removes cloth from basket and jumps into it, presumably to indicate lady has vanished, but rather, lady is there all the time curled round the big bottom. Policeman next opens cabinet and finds lady therein; then forth with divests himself of his policeman's garb, revealing Hertz.

N.B.—SUPERIOR Apparatus for the production of the above magical programme in its entirety, may be obtained from Stanyon & Co. at from 25 to 50 per cent. below the catalogue price of any conjuring trick dealer in the world.

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A rehearsed medium is not necessary; performer himself acts the part of medium; i.e., WORKS THE ACT SINGLE HANDED.

Now observe further:—Performer is genuinely blindfolded by any member of the audience, and more, he is seated with his back to blackboard.

Any member of audience writes up the sums on the blackboard which may contain any number of figures without in the least increasing the difficulty to performer.

NOT A SINGLE WORD IS SPOKEN EITHER TO AUDIENCE OR TO PARTY WRITING DOWN FIGURES OR TO ANYONE ELSE, and not a single gesture or movement of the body is made.

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N.B.—The Inventor reserves to himself the right to refuse any undesirable application.

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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.

C.S.W.—To make sparks fly from the finger tips use one of Stanyon's Finger Ring Lamps, or a piece of wax taper (lighted) and held in a similar position will answer the purpose. In addition to the above you will require a rubber tube with detachable rubber ball charged with iron filings. Ball is held under the arm and tube passes from ball down sleeve into the hand and there fixed in a manner that when the ball is pressed the iron will be blown through the flame of the lamp. For a fuller description see our "New Fire Tricks and Chemical Magic," particulars on p.110 of this issue.

S.D.—Referring to our explanation of the escape from an ordinary packing case given in Vol. IV. of "MAGIC." We did not state that the method given was *finality* or even the best. Unlike a few, we are always willing to learn and we are never so stupid as to profess to know it all. The following method of removing the ropes *uncut* and while genuinely nailed up in the box may interest yourself and our readers generally.

A few holes (bored with a $\frac{1}{4}$ inch bit) in each of the sides, ends and top of the box and explained as necessary to admit air into the interior will call for no further comment. While helping to rope the box the assistant passes a loop of the cord through one of the holes (this hole is generally one of those situated in the rear side of box and over which the cord must naturally pass) into the box to performer who forthwith pulls in as much "slack" as may be necessary. The method of nailing and removing the nails while inside box was given in our previous explanation. Thin American wire nails driven into the end of cotton wood can be withdrawn as easily as they are put in: most packing cases are made so that one could drive the nails into the *end of the boards* instead of into the cleat. To grease the nails dip them into melted paraffin. Cotton wood is sold in this country as "American white" and it is a very poor nail holder. A suggestion.—Any packing case maker would be glad of the order to make a few *suitable* packing cases and, further, would doubtless also be glad to receive the order *conditionally i.e.* that he invoiced them as *ordinary packing cases*.

By combining the above and our former explanation (given in Vol. IV. of "MAGIC") you may readily and *quickly* escape from an ordinary packing case and leave it *in exactly the same condition, corded and nailed*, as left by the committee.

Further, we are always among the first to agree with the sage who expressed himself thus: "There are better fish in the sea than were ever caught." The thing is to catch them, and that is our business.

ADRIAN.—(This is another Fish "Hint."—ED.) We think the best way of working the Aerial Angling is that where the fish caught is a dummy one made in thin silk with weighted tail. The weight is a thin piece of brass wire sewn in the tail. The "fish" is rolled up on the wire (tail) and pushed into a piece of very thin brass tubing about one inch long. The mouth of the fish is tied to the tube by a piece of cotton. To the upper end of the tube is soldered a little ring that it may be hung on the hook (usually a minute black spring hook), in which position, and painted flesh colour, it readily passes as the *bait*. When the "catch" is made, the fish is jerked from the bait and instantly unrolls itself by virtue of the weight in the tail. The live fish are contained in moveable divisions in the butt end of the rod, which is usually made from thin brass tube painted to match the other parts. The working will now be obvious. The parts are kept in stock by Stanyon and Co., and as it is not practical to make the rod at home, we will not take up space in this column with an explanation.

D.L.—The wine trick to which you refer is pretty generally known at this date, and appears in many books on conjuring. The clear glass decanter, which actually contains clean water, must have a *wide opening* at mouth. The colours are obtained from aniline dyes (powders) made into paste with glycerine. Small portions of the paste (each of a different colour, usually four or five, with one space clear, that *water* may be poured out at any time) are ranged round the mouth of the decanter: if more colours are required the glasses may be prepared, as if several are wiped with cloth the remainder will go unsuspected.

H.R.—Asks our advice: re several insulting letters he has received from a person evidently annoyed at the success he has achieved. To reply is not worth the value of the ink necessary, apart from the time. The letters speak eloquently of the character of the person writing them. It is a pity he did not enclose the shilling for a correct delineation of character from his handwriting—he could have been satisfied, as to *correctness* anyway. To reply wastes your time and is permanent evidence in Black and White. Silent Contempt hurts 100% more than any reply and is no evidence beyond a *demonstration of Superiority*.

WORLD'S OPINION.

Satya Ranjan Roy writes from Bhandara (India), 6th June, 1904: "I am immensely pleased to see your monthly journal 'Magic,' WHICH, I THINK, IS THE ONLY PAPER OF ANY REAL BENEFIT TO CONJURERS."

"I must tell you that from my boyhood I have had a strong liking for this art, and I give below the secrets of a few of the tricks performed by the Indian jugglers for insertion in your *widely circulated journal*."

The tricks explained by Satya Roy are immensely novel and interesting; want of space prevents us including them here, but they will appear in the next issue, Part I. of Vol. V.—(ED.)

"I must say that I have benefited largely by the *tricks*, etc., described in your paper, and hope you will still continue to keep it up to its present HIGH STANDARD as the *best conjuring paper published*."—J. S. TREVANA.

"Your letter with 'Handcuff Tricks' and Key to hand, for which many thanks. I have read through the book with *much interest* indeed, and hope, and expect, it will have a great sale."—A. MACKENZIE.

"I received your Grand Illustrated Catalogue all right, and I must say it is the *finest I have ever seen*. All my friends are pleased with it."—J. GALLERY.

H. A. H. writes from Waynesville, Ohio:—"I have three sample copies of your paper, and it is a peach, and your writing upon tricks is simply fine." ["*Magic*" is bigger than a peach—it's a pine apple.—ED.]

F. G. Briggs writes from Bareilly, India: "I now have the opportunity of writing to acknowledge the receipt of "*Magic*," which I received quite safe and am very pleased to be in possession of such a *splendid paper*. Without it I should have been kept in the 'dark.' I hope to be a subscriber for many years to come."

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To anyone sending an annual subscription to "Magic," we will present gratis and post free the secret of ANY ONE OLD or NEW CONJURING TRICK, NOW BEING ADVERTISED BY ANYBODY IN ANY CONJURING OR OTHER MAGAZINE IN ANY PART OF THE WORLD. If the secret is not correct your money will be refunded.

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Brass Shadow lamp, with electric light fittings, feke carrier, &c., &c. Go in coat pocket, described in "Modern Conjuror" ...	£10	£3
<i>N.B.—Any electrician fit pocket battery now for few shillings.</i>		
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