



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

VOL. XI. No. 12. Entered at Stationers' Hall SEPTEMBER, 1911.

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



ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

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

The Clock Dial.—The dial is of plate glass, 12 to 16 in. in diameter, with figures in red and gold. The pointer, which swings freely on a centre pin on which it may be placed or removed at pleasure, is usually of brass, polished and lacquered; this shows up on the glass better than nickel-plate. The dial is further fitted with a handle for suspending it in the hand or on a stand specially made for the purpose. Several effects are as follows:—

The pointer, duly examined, is placed on the centre pin and set in motion, when it will stop at any hour previously called out by one of the spectators. This happens whether the clock be supported on a stand or held by the performer or any other person. May be repeated as often as desired, and any person may hold the clock, also place the pointer in position and set it in motion.

The clock will also answer questions in the usual spiritualistic fashion; indicate the name of a chosen card; foretell the total of the face numbers of two or three dice thrown by a spectator, &c., &c.

EXPLANATION.—The pointer is made of thin spring brass for lightness, the centre portion taking the form of a circle a little more than an inch in diameter and round the outside of which are twelve small holes at equal distances apart and corresponding with the hours on the dial. The holes are concealed by a boss shaped piece on either side, which also gives the necessary finish to the pointer. The periphery of the boss is weighted at a point, while at a point immediately opposite the weight is a spring arm, having a small stud to drop into either one of the holes aforementioned. Further, the boss is moveable, *i.e.*, may be secretly turned round with the fingers; thus the pointer may be set to stop at any hour desired.

Example: Place the pointer on the clock and turn the boss so that it will stop at twelve and note that the weighted

portion must then be in line with the tail end, which will be pointing to six o'clock. To stop at one, the performer, under the pretext of removing the pointer to show the absence of connections, turns the boss one point to the left (the spring dropping into the hole will indicate the exact point) which, moving the weight one point to the right, will cause the pointer to stop at One o'clock—and similarly for any hour desired. It is not possible to place an indicator on the boss to escape observation and it would never do for the performer to be looking for such; at the same time this is quite unnecessary, as it may be readily moved to stop at any point (the previous one being known), counting backwards or forwards as required, *i.e.*, going the shortest way. Further, it is not always necessary to move the boss to stop at a different hour, as I shall now show.

Suppose the pointer indicates One o'clock and it is next required to stop at Eleven; this may be brought about without moving the boss, simply turn the pointer over before replacing it on the dial. And similarly for the following sets of figures, 1-11; 2-10; 3-9; 4-8; and 5-7. And as several different numbers are frequently called out by different people at one and the same time, the performer will frequently be able to take the one most convenient to himself, one of these combining numbers for instance. The other fellow's turn comes next—perhaps.

Having set the pointer, the performer may hand it to a spectator to place on the dial, but in doing so he must see that it is not turned round; but if the spectator be holding the dial in the other hand this is not likely to happen. The trick worked under these conditions is usually productive of great effect.

Questions may be answered by stating at the outset that the pointer will stop at Three for "Yes" and at Nine for "No"; printed labels bearing "Yes" and "No" respectively may be gummed over these figures. Simply reverse the hand as required when replacing it on the dial. If desired to indicate a number, say in reply to the question, "How many children will they have?" move the boss, say, to indicate "Twelve." The usual business, in full detail, will be found in MAGIC for April, 1911, in connection with my explanation of the "Talking Hand."

To tell the name of a chosen card, "forced," or otherwise,

made known to the performer, the hand will first stop (to indicate the suit) at either One, Two, Three, or Four, representing Diamonds, Clubs, Hearts and Spades respectively; then at the figure for value. For the King (No. 13) the hand may be spun twice, stopping first at One then at Three, but if the card be "forced" the King may be left out of the question.

The dice used must either be loaded or have the same number printed on each of their six sides; the latter method is preferable, and it is surprising how often the fact escapes observation. Two or three dice may be used, each made to throw a different number, when the confusion of face numbers and the necessity of adding these together to check the clock, will render their preparation less liable to detection. Several sets of dice should be on hand, each arranged to throw different numbers, as, for obvious reasons, the trick could not be repeated with the same number.

N.B.—A more expensive pointer is one having a minute stud, normally projecting from the edge of the boss, but which may be pushed in flush with the edge of same where a milling renders it invisible. When projecting, the position of the stud indicates to the performer the hour at which the pointer will stop, but when pushed home it renders the boss immovable, whereby the pointer may be handed for examination.

The Decapitated Man.—This is a pretty little figure in Turkish or other fancy costume, standing about twelve inches high. Having shown it to be quite perfect, the performer takes a knife and cuts off its head, the stump of the neck showing plainly where the head was severed; in this condition it is covered with a lady's handkerchief and placed aside. The head is next put into a box, from which it disappears at the word of command, and the box is shown empty. Finally the figure is uncovered and found intact as at the commencement of operations.

Explanation.—In reality there are two heads, one attached to each end of a short neck piece, about one inch in length, turning on a spring pivot between the shoulders. One head is a fixture while the other rests loosely upon a point. At the outset the end of the neck having the fixed head is turned down into a cavity in the back of the figure, where it is held by means of a catch, while the loose head is placed in position on the point.

Having cut off the head, apparently in a genuine manner, the performer covers the body and places it aside, but not before he has moved the catch, allowing the duplicate head to fly up into position, all under cover of the handkerchief. The loose head is then made to disappear, by means of the Drawer Box or otherwise, after which the handkerchief is removed and the figure found intact.

The head may be made to disappear from a paper bag (as the canary in the cage trick) in the following manner. Head is unmistakably placed in the bag which is then screwed up and hung on a hook support. Bottom half of the bag is then blown to pieces with a pistol and the head has vanished; really placed in a small cambric bag in the mouth of the paper one (much larger) and where it remains at the close of the trick.

Variation.—A cloth is placed round the shoulders and the head is cut off with a table knife, the stump of the neck remaining visible above the cloth. In this condition the figure is given to an assistant to hold or may be placed on a table—in a grip to keep it firm and upright. The vanished head then reappears on the figure without

covering of any kind. In this case the catch is moved by a pull on a thread, when the duplicate head instantly flies up into position.

Coin and Wand from Purse.—A borrowed and marked coin is made to disappear from the hands of the performer and is immediately found in an ordinary purse which he removes from his pocket. The coin is removed from the purse by its owner, who then closes the purse, having satisfied himself that it is quite empty. The performer then opens the purse once more and immediately extracts from the same a solid ebonised wand with nickel tips measuring over all some 16 inches.

Explanation.—The purse is of the variety closing with a ball snap on the outside and having an inner pocket closing with a drop down catch; there is also an opening in the bottom, neatly made and leading right through into the inner pocket. The purse is contained in the right hand trousers pocket, the opening in the bottom being uppermost.

The borrowed coin is palmed in the right hand while seeming to place it in the left, from which it is then vanished in the usual manner. The right hand is then placed in the trousers pocket and the coin is quickly passed into the inner pocket of the purse via the opening in the bottom of same. The purse is then and forthwith removed and opened by the performer, who, discovering an inner pocket, advances and requests the owner to open it and remove his property. This is done, the performer holding the purse by the bottom and pinching the sides together, so that the hole is not discovered.

The performer then closes the purse and, while all attention is fixed on the coin, noting the mark, &c., he slips the end of the wand, hidden all along in his sleeve, into the opening in the bottom and is about to place the purse in his pocket; but, hesitating for a moment and to again attract attention, he remarks, "Oh! I'm sorry, I'm forgetting," opens the purse and extracts the wand. Care should be taken to hold the back of the hand directly towards the spectators, so that the wand, passing through the purse, will be hidden by the forearm.

Crack Markmanship.—One end of a length of 1½ in. silk ribbon is tied to a stick resting on the backs of two chairs, the loose end hanging down to within a foot of the floor. One of the company then draws a card from the pack, and, acting on instructions given by the performer, tears the same into a number of pieces. The pieces are then collected in a pistol, which another spectator is requested to fire at the ribbon; this is done, the result being that a candle, burning on a table near by, goes out. Performer remarking, "A splendid shot, sir; let me have a try!" himself takes the pistol and fires, the result being that the chosen card is seen hanging, fully restored, on the free end of the ribbon; another shot by the performer relights the candle.

Explanation.—The card that appears so mysteriously on the end of the ribbon is, of course, a duplicate of one "forced" on the spectator. The duplicate is prepared by being cut into three equal portions, lengthwise, which portions are then hinged together with sheet indiarubber, so that the card may be folded up and inserted in a pocket in the ribbon made double throughout for the purpose.

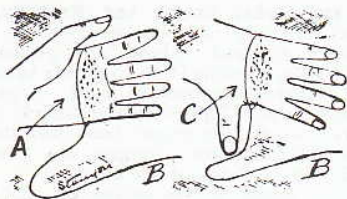
To the top of the folding card are attached two threads, about half-an-inch apart, and which pass upwards through the double ribbon to the top of which they are fixed. The card is pulled out of the "pocket" by another thread leading off to an assistant, the rubber hinges causing it to open out instantly and quite flat; the double thread

prevents it swinging round and is of the right length to leave it suspended at the extreme end of the ribbon.

The candle is a metal tube having only a small piece of candle burning in a tiny tray supported by a spiral spring. The bottom of the tray carrying the light is connected with a thread passing through the candle and candlestick and passing off to the assistant. A pull on the thread causes the light to be drawn down into the body of the imitation candle, and when the pull is relaxed the spring returns it to its original position—thus the candle appears to go out and relight. The candle tube is provided with air holes to support combustion.

New Appearing Handkerchief.—Hand and Thread Loop Production.—The hands are first shown to be quite empty, being deliberately turned about so that both sides may be inspected—fingers spread apart and sleeves turned up to the elbow. One hand, say the left, is then closed, empty without a doubt, yet when it is opened a moment later it is found to contain a silk handkerchief.

Explanation.—The secret depends upon a fine black silk thread of the required length best found by experiment. At one end of this thread is a loop of flesh-coloured silk of a size to pass readily over the hand and to encircle the same across its greater width, i.e., across the palm as seen at "A" in the subjoined sketch.



A 16-inch silk handkerchief of fine quality and texture is then rolled up into the smallest possible compass and tied to the centre of one side of the loop, so that when the loop is passed over, say, the left hand, the silk will lie on the back of the same when the palm is shown for inspection—the dotted lines seen at "A" in the sketch indicate the thread holding the silk in this position.

The free end "B" of the thread is now taken in the right hand and both hands extended one under the other to pull the thread taut, the performer standing with his right side turned somewhat towards the audience. Experiment will now show that the left hand may be turned within the loop to show back and front alternately and that without any fear of exposing the handkerchief to view, but practise should first be made in front of a mirror to get the correct positions. The loop must, of course, be of a size to admit of the hand being turned freely within it; and the free end "B" of the thread may either be held in the right hand or it may be fixed to the clothing in a convenient position.

Having shown the back of the hand for the last time, position indicated at "C" in the Fig., a "catch" is made in the air, the hand being closed and turned palm towards the audience. Then, in conclusion, the right hand may pull the handkerchief from the bottom of the closed left hand, breaking it away from the thread, or it may be produced in any other way as the fancy of the performer may indicate.

N.B.—A weak thread should be used for attaching the handkerchief to the stronger thread that it may be readily broken away as required.

MAGIC.

PUBLISHED ON THE FIRST OF EVERY MONTH.

Single Copies of any Volume, each 6d., post free 6½d.
ANNUAL SUBSCRIPTION—12 Months by Post 5/6 (\$1.50.).

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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. Four 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.

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A SUBSCRIPTION BLANK FORWARDED ON REQUEST.

A DICTIONARY OF MAGICAL EFFECTS.

With Some Explanations in the Vernacular.

This Dictionary, see specimen pages in this issue, was commenced in MAGIC, for June, 1911, since when several Magicians, expressing delight with the idea, have been sympathetic enough to remark to me personally, accompanied with that smile of incredulity, "Do you know how many effects you will have to tabulate—you will never do it." Well, I ought to have a good idea of all this, seeing that I have been at work on the subject for a number of years already; but this and the last three issues of MAGIC may demonstrate the fact.

But, admitting the enormity of the task, I shall be delighted to have the assistance of any reader who will acquaint me with anything omitted from the Sections already published, or offer me any special effect with Billiard Balls for publication in connection with the following sections:—Colour Changes; Multiplying Balls; Tricks with the Half Shell; Sleight of Hand Tricks; Combination Tricks; Simple Tricks; Thread Magic; Tricks with Apparatus, &c.

I have already arranged the bulk of the items in Sections under their respective headings, such as Balls, Cards, Coins, Handkerchiefs, &c., 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 and HELP of my readers. Given all this my Dictionary of Magical Effects shall prove to be the MOST INTERESTING, IMPORTANT and BIGGEST THING ever attempted in Magical Literature.

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

(Continued from page 87).

2.—Loop on Thumb.—Suitable for ball or any article of similar size that may be suspended with a catgut loop as explained in No. 1 of this Section.

In this case the loop, duly attached to the ball, is passed over the thumb of the right hand, which then holds ball at finger tips, as seen at "A" in Fig. 2. Ball is then apparently placed in the left hand, which is closed and extended away from the body; ball hidden behind the right hand, as shown at "B" in the Fig. Vanish from left hand and produce as desired.

3.—With ball on right hand as at "B," call attention to left hand, showing it back and front. Then bring the palms of hands together, passing the left hand under ball (see "C" in the Fig.). Next turn up the right hand, exposing both palms to view, as shown at "D" in the Fig. Bring the palms together again and interlock the fingers, then open out the hands, drawing ball over the left hand between the thumb and forefinger, when it will fall suspended behind the palm of the right hand, as shown at "E," when backs of both hands may be inspected. Produce ball as desired.

4.—Standing with left side towards audience, expose the backs of both hands, ball being suspended on the right thumb and hanging behind the left hand, as indicated by the dotted lines at "F." Now bend the fingers of the right hand backwards (inwards towards the body) and continue the movement in the same direction until the back of the right hand comes to rest on the back of the left; note that the right thumb passes over the top of the left thumb. Position is now as shown at "G" in the Fig. Then raise the right hand and turn the left to expose both palms, as seen at "H." Produce ball or continue as desired and note that the following series of movements may be started from this position, with ball suspended on thumb of either hand.

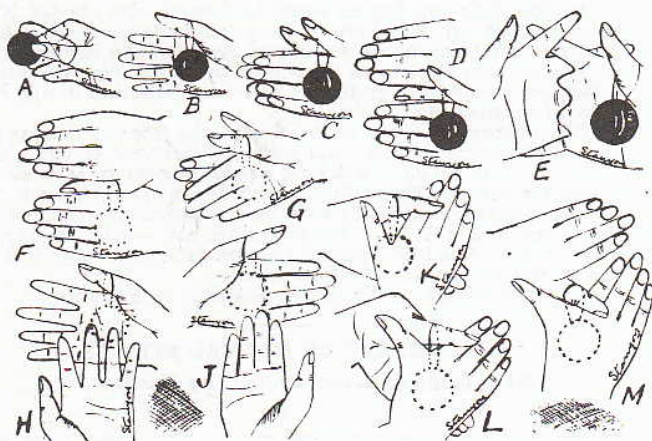


FIG. 2.

5.—Ball is vanished on to the back of the left hand, being suspended there by means of the loop passed over the thumb, as seen at "J" in Fig. 2. The right hand, held under the left, is now turned about once or twice that both sides may be seen to be empty. The palms of the hands are next brought face to face, the thumbs being interlocked as shown at "K." The hands still in this position, are next moved to the position indicated at "L," the fingers of the left hand pointing downwards, that the ball on back of left hand may be swung round to the front, and under cover of the right hand. The ball is shown between the hands at "L," having been brought into such position by the movement described. The left hand is now tilted up that the back may be viewed, the two hands being held for inspection as shown at "M." By reversing the procedure the palms are once more shown, as seen at "J"; and the movement may be repeated as often as desired.

N.B.—The movement may be executed with the ball suspended on either thumb. Practise should always be made in front of a mirror to make certain the ball is not exposed by the hands being held at a wrong angle.

6.—Standing left side to audience with loop round right thumb,

right hand is closed in the form of a fist and the ball is placed on the top. Left hand then seems to take the ball, which is really let fall behind the right hand, opened and seen to be empty. Vanish from left and produce as desired.

7.—Standing right side to audience with loop over right thumb, ball held at finger tips is apparently thrown into the air. It is really palmed, to stop swinging, but is finally supported by the loop when the hand is opened out quite flat to indicate empty. Produce as desired.

8.—Production from Air and Vanish.—Loop (on Sucker) over right thumb, ball is actually laid on palm of left hand, which is then closed and extended away from body as usual; ball really remains hidden behind the palm of right hand (see "B" in Fig. 2). Vanish from left. A turn to the right is now made, the left hand stroking the right and pushing the ball over to the back of the hand; both palms then shown empty.

Thumbs now interlocked as at "L" in Fig. 2, to bring ball once more between the hands, when right hand is raised as at "F" in the Fig., that backs of both may be inspected. Ball returned to back of right hand, which then makes a catch in the air, jerking ball to tips of fingers.

Ball is now removed from Sucker, loop of which is passed on to thumb of left hand, when the right hand tosses ball into the air several times; it is finally placed in the left hand (attached to Sucker) which seems to throw it into the air—vanished on to back of hand. Movements as before to show hands empty and in course of which right hand palms ball from sucker and produces it from back of right knee.

Continued if desired, the ball with Sucker attached being finally vested while all attention is directed to movements made by the opposite hand.

9.—Loop and Sucker Vanish and Recovery.—Place loop over right thumb, passing the sucker between second and third fingers to back of hand. Show both palms empty. Rub ball between the hands, pressing it on to sucker brought to front for the purpose and return all to back of hand. Separate hands to show ball has disappeared. Ball is now seemingly caught from the air at finger tips—two middle fingers bent inwards and ball pulled off sucker with the forefinger. Fingers are then straightened out, leaving sucker on the back of the hand.

N.B.—If the inside of the sucker be slightly moistened with glycerine, it will hold the ball more securely.

SECTION V.

COLOUR CHANGING EFFECTS.

1.—Change Over Palm.—Red ball held at finger tips of left hand, rubbed with fingers of right hand, changes to Black; offered for examination, hands otherwise empty. In the same way the Black Ball is changed to White; offered for examination, then vanished.

Explanation.—To obtain possession of the black ball:—Seem to place red ball in left hand, but palm in right hand. Vanish from left and produce red ball from the left breast pocket, bringing out at same time the black ball in the palm.

Red ball placed in left hand and stroked with right, the action sufficing to reverse the respective positions of the balls; black shown to spectators on the right and red dropped into *profonde*.

The original sleight is now repeated with the black ball, for the purpose of secretly obtaining possession of the white ball, say from the right hand trousers pocket. Standing right side on, the left hand is then turned about that it may be seen to be empty. Black ball is placed in the fingers of the left hand; palms are brought together at the same time and white ball is secretly transferred to palm of left. At the same instant a turn to the right is made, right hand is extended and turned about that it also may be seen to be empty; impression—black ball only in play.

Black ball is now placed between the fingers of the right hand and the change to White is made after the manner already explained; at the moment of exposing the white ball to view, the left hand is lowered in a natural manner and the black ball is dropped into the Vest Servante (see No. 19, Section III); or it may be vanished by means of any one of the sleights explained in the same section.

N.B.—It should be observed that the special sleight above described, which is really the "Change over Palm" (No. 6, Section I.), but made with an extra ball in view at the finger tips, may be employed at various stages of the trick, notably at the finish, and just before dropping the ball into the vest servante.

A detailed explanation of the above combination will be found in *MAGIC* for July, 1908; see also my original arrangement, somewhat different, in "Conjuring for Amateurs."

2.—The Pass from Right to Left.—Red ball showing at finger tips of right hand, white ball in palm of same hand. Right hand moves over towards left, indicating that the red ball is about to be placed in that hand; in reality the white ball is placed in the left hand, the fingers of which curl up to hide it. Right hand again moves over to the left and apparently places the red ball therein, really palming it, while the left hand is closed and turned back towards audience. Left hand opened and found to contain white ball. This is a pretty and surprising sleight.

3.—Roll Between Fingers.—Place white ball between tips of thumb and finger of left hand as when doing multiplication at finger tips. Right hand with red ball in palm is now passed downwards in front of left hand, leaving the red ball between the first and second fingers and palming away the white; still under cover of the right hand the red ball is then rolled to position originally occupied by the white. The right hand must continue to move steadily downwards throughout the operation.

4.—Throwing in Air.—By T. Hayes, Cape Town.—Red ball palmed in left hand, white ball showing at fingers of same hand. Standing left side on, call attention to right hand, then make the change over palm as in No. 1, and call attention to left hand. Now, standing right side on, throw up and catch the white ball several times, being careful not to let it click against red ball in palm; in connection with the final upward throw, pass the ball into the left hand, which drops it into the *profonde*, and throw up red ball from palm.

N.B.—This may be accomplished without the necessity of passing the one ball to the opposite hand, the change being actually made in the one hand.

5.—Back Palm.—White ball finger palmed (No. 2, Section I.) in left hand and red ball showing at finger tips. Standing left side on, the right hand, first shown back and front, takes the red ball at finger tips and secretly back palms (No. 4, Section I.) the white ball. The red ball effectually hides the white one on the back of the hand.

Under cover of stroking the red ball the left hand now palms it away and brings the white one into position at the finger tips of right hand. White ball is now transferred to finger tips of left hand and the right hand is shown empty back and front; followed by change over palm to prove white only in play.

6.—Drop into Right Hand.—White ball showing at finger tips of right hand held palm upwards. Left hand, in which is red ball palmed, now makes an upward movement in front of right hand, when white ball is dropped into palm and red ball on to tips of fingers of right hand; left hand turned to expose palm.

7.—Between Second and Third Fingers.—White ball shown between tips of second and third fingers of right hand pointing downwards, red ball palmed in same hand. Left hand now palms away the white ball while the red one is allowed to fall to the same position between the fingers. Change over palm with red still between the fingers and repeat if desired.

8.—Clasp Hands Change.—White ball in view at finger tips of right hand, red ball palmed in same hand. White ball now deliberately placed on palm of left hand and right hand brought over same, secretly leaving the red ball between the white and the fingers. Hands squeezed together one across the other, then right hand rolls red ball to finger tips, at the same time exposing its own palm; white ball remains palmed in the left hand. Change over palm and repeat—or otherwise.

9.—From Top of Fist.—(First method.) By Ignatius F. Pouyat. Pass red ball for examination and obtain white from *pochette*, palming it in the left hand. Place the red ball on the top of the right fist and appear to take it in the left hand, in which white ball is palmed. Red is really allowed to sink down into right hand, where it is palmed, and the white is tossed up from the left hand. Repeat if desired by dropping red into right *profonde* and taking a different coloured ball from the *pochette* on that side.

10.—From Top of Fist.—(Second method.) Red ball is palmed in left hand and change over palm made to show both hands empty and to leave ball palmed in right hand. A white ball is now picked up at finger tips of right hand and placed on the top of left fist, as seen at "A," in Fig. 1, Section IV. Right hand now passes over left and leaves the red ball in place of the white one, which is allowed to sink down into the left hand.

Right hand, first shown empty, now takes the red ball at the finger tips, and at the same time palms the white one out of the left hand, which is then shown. Position is now as at the start and the trick may be repeated, but before doing this the change over palm should be made as already described. Right hand then takes red ball and tosses it in the air several times, it finally being

brought to rest on the top of the closed fist. Change is then repeated on the right hand.

11.—From Top of Fist.—(Third method.) White ball showing at finger tips of right hand, red ball palmed in same hand. White placed on top of left fist and a turn to the right made in course of which right hand is passed in front of white ball, which is let fall into left hand, the red ball taking its place.

Right hand now removes red ball from top of fist, also palms white, all under cover of a turn to the left.

Red ball now placed on top of left fist, the white being secretly gripped between the tip of little finger and base of the same hand. Right hand now shown empty. Both balls now transferred to right hand, red at tips of fingers and white to palm. Left hand shown empty. Red ball again placed on left fist (right side to audience). Right hand now passed in front of left, the red ball being pushed forward and finger palmed in right, which deposits the white ball on top of left hand. Left hand opened to demonstrate the absence of any other ball, while the right hand disposes of the "palm."

12.—Through Closed Fist.—White ball palmed in right hand and red ball held at finger tips of same hand. Left hand closed in form of fist and held upside down, *i.e.*, thumb at bottom. Red ball then inserted in opening between thumb and forefinger and pushed right through to top of hand with the first and second fingers of right hand. (See "A" in Fig. 1 Section III.). First and second fingers of right hand then remove red ball from top of hand, and under cover of doing this the white ball is passed from palm of right into left hand. The operation is then repeated with the red ball, the result being that the white ball is pushed through to the top of hand, the red one being passed, by the thumb and forefinger of the left hand, back into the palm of the right (see "B" in Fig. 1, Section III.). White ball removed from top of left hand and the sleight finished with the "Change over Palm" to prove white only in play. See note at foot of No. 1.

Variation.—With red ball concealed in left hand, place white ball on top of the same hand closed in form of fist. Bring palm of right hand down on ball and seem to press it into the fist; really palm white ball, then turn left hand upside down and push red ball through with forefinger of right hand.

13.—Continuous Change at Finger Tips of One Hand.—Having produced two white balls (a solid and a half shell), the red ball is palmed into the shell under cover of knocking the solid white against the shell to prove solid. Third and fourth fingers now lift red ball out of shell, carrying it to rear to make room for the passage of the white ball into the shell. Red ball is then passed into position between the first and second fingers. Operation repeated as often as desired.

14.—The "Drop" Colour Change.—For use in connection with the production of four balls at the finger tips. Having produced four red balls (three and a half shell) a white one is palmed and secretly inserted into the shell, held between the thumb and forefinger. Attention is now called to the four balls, say in the left hand, when the white ball is suddenly dropped from the shell into the right hand held underneath to receive it; at the same instant the nearest red ball is rolled into the shell. The red ball therefore appears to change colour whilst dropping from the fingers.

In conclusion place the white ball between the first and second fingers, space vacated by the red ball, and in doing so palm away the shell and offer the four balls for examination.

15.—An Error Corrected.—For use in connection with production of four balls at finger tips. Having produced the four balls on the left hand, the one between the third and little fingers is discarded—it may be let fall on table to prove solidity. This affords the opportunity to palm in the right hand a white ball on which is a half shell of the same colour.

The right hand now seems to take a red ball from the left hand, really passing it into the shell. Rubbing motion with right hand, which is then opened, showing the white ball, which is forthwith placed between the first and second fingers of left hand; red ball palmed out of shell and dropped into right *profonde*.

There is now on left hand one red ball and half shell (separate) and one white ball, on which is a half shell of same colour, and performer remarks, "Here you see I have a proper and complete set of Billiard Balls." He is quickly corrected, the spectators telling him that a proper set consists of two white and one red, whilst he is showing two red and one white. Apologising, he takes the white ball, together with the shell, between the thumb and forefinger of the right hand, at the same time openly moving the red ball next the shell on the left hand. Right hand held under left and white ball turned out of shell, at the same moment red ball is vanished into shell on left hand.

Red ball is now placed between the fingers of the right hand, its shell being retained and dropped into left *profonde*. The left

hand at the same time palms another solid white ball from *pochette*, which, under cover of proving the balls solid, is secretly placed behind white shell on the right hand, when all three balls (now a proper set) are placed on a nickel-plated support, or may be dropped on table; in doing this the white shell may be retained in the palm.

16.—Under Handkerchief.—Red ball finger palmed and hidden behind handkerchief shown both sides, the manipulation being the same as explained and illustrated in No. 2, Section II. Left hand now drops corner of handkerchief and takes up white ball at finger tips. Position of balls now reversed under cover of drawing the handkerchief over the white ball in the left hand. Handkerchief turned about as before and the change repeated.

The movement may be facilitated by using balls with a hole, by means of which they may be held on the extreme tips of the second and third fingers; the kind used in the trick where a handkerchief is changed to a ball.

Variation.—As the right hand picks up the handkerchief from table or chair back, the fingers secure the red ball from *servante*. Operation then the same as above, up to the moment of drawing the handkerchief over white ball in left hand; at this instant the left hand palms the white ball, and the red one is passed to the finger tips of the same hand. Thus, after the change, the right hand is seen to contain nothing but the handkerchief, which is then thrown over the left arm. Change over palm (as above described) to show left hand empty and operation repeated.

N.B.—I do not recommend the hollow ball for either methods, as both may be equally well done with solid balls.

A good effect is obtained by using first one and then the other method, finishing with the change over palm to prove one ball only in play.

17.—With Cloth Pocket Vanisher.—Practically any ball vanisher may be used (see No. 18, Section III.), but the best for the purpose is the cloth one, where the mouth is closed with two pieces of whalebone and where the elastic cord, which carries the vanisher under coat, is sewn to one side *at the mouth*. The vanisher is loaded with a white ball, and it will now be understood that it may be readily turned inside out over a red ball, which is then carried away, leaving the white one in the hands.

18.—Painted Ball.—One half of a blue ball is coated with a mixture of Spanish whiting and water; the other half with whiting mixed with a red pigment. The ball is first shown white, then changed to a red, and finally to blue. The soft colours are rubbed off under cover of a handkerchief.

19.—Prepared Balls.—Red ball (examined) held at finger tips of left hand and stroked with right hand, changes successively to white, blue, green and black.

Done with one red ball without preparation and two prepared balls. One half of one of the latter is coloured white and the other half blue; the remaining ball green-and-black. The prepared balls are in suitable pockets in readiness and are brought into play in the manner described under No. 1 of this Section.

The change from white to blue, also from green to black, is made by simply turning the ball and presenting the opposite side to view. There is a groove turned round each ball dividing the colours. In conclusion, the last prepared ball may be changed back to the original red, which may then be examined if desired.

20.—Half Shells.—In this form of the trick, the ball is caused to change by palming on or off, as occasion may require, half shells of different colours.

21.—Shell and Prepared Balls.—Done with ordinary red ball, with half shell to match, and two prepared balls, one half of one being coloured red and the other half black; the other green-and-white.

Ordinary red ball offered for examination with right hand, while left palms red-and-black from left *pochette*. Ordinary red palmed in right hand while seeming to place it at finger tips of left, the trick ball being shown red side upwards. Ordinary red ball vested.

Stroked with right hand red ball in left is now changed (turned) to black.

Right hand again strokes the ball, this time leaving on it a red half shell (palmed from vest) to change it back to red, at the same time palming away the trick ball from behind the shell; right hand drops this ball into *profonde* and palms the green-and-white (from *pochette*), and which is now secretly placed behind red shell on left hand—right hand shown empty.

Change to green, palming off shell.

Change back to red, palming on shell.

Change to white, palming off shell and turning ball.

Change back to red, palming on shell and secretly palming away the trick ball. Trick ball changed at vest for the ordinary red ball (done under cover of patter), which, when bringing the hands

together again, is secretly placed behind red shell and both taken in right hand and shown as one ball. The ordinary red ball is then thrown into left hand (shell palmed in right hand) and offered for examination.

An additional effect may be obtained by employing a second shell of a different colour, say blue, to be substituted for the red shell after the introduction of the green-and-white ball. Subject to much variation, especially with regard to secretly obtaining and disposing of the several pieces and to cover which a suitable "patter" should be arranged.

N.B.—The change back to red each time is good, as suggesting one ball only employed, and which may be changed to practically any colour desired. With judicious "forcing" the audience might be invited to select the colour.

22.—Two Brass Half Shells Hinged Together.—Two half shells in metal to make a ball of the required size, are hinged together with a minute ring just large and strong enough for the purpose. The shells are hinged together, not to make a ball, but so as to nest one inside the other, when it will be found that *either will nest inside the other*. The four surfaces, *i.e.*, the insides and outsides of the two shells, are enamelled respectively, say red, white, black and green.

Nested together the shells are held at the finger tips of left hand, appearing to be, say, a red ball. Under cover of stroking with the right hand the "ball" is then manipulated to bring another surface into view, the concave sides, at a suitable distance, passing muster for a ball.

23.—Rubber Half Shell.—White ball changes to red then back to white; hands at any time shown to contain one ball only.

White rubber shell enamelled red on the inside. This is on the ball at the start and is palmed off and turned inside out when replacing it on ball. Changed back to white in same way.

If one half of the white ball be coloured black, the black half being hidden at the start by the shell, a extra change may be effected.

N.B.—For a suitable enamel for coating rubber see No. 12, Section II.

24.—Through Cardboard Tube.—White ball changed to red by dropping it through a cardboard tube devoid of preparation.

Black ball palmed in left hand with white ball showing at finger tips. Show right hand, then change over palm and show left. White ball dropped into tube in left hand is checked by little finger underneath, then removed at bottom by right hand and so passed through tube several times. Finally, the black ball is dropped into tube from the palm and the white ball palmed in its place. Performer should stand with his right side towards spectators.

25.—Nickel-plated Tubes and Balls.—By Harry G. Cleveland, Lakewood, Ohio, U.S.A. Ball dropped through a metal tube changes colour.

Having shown tube empty a red ball is secretly dropped into same, becoming wedged at a dint in the middle, but may be readily released; turn over tube and place end down on table. Now openly drop into tube, say a white ball; this knocks down the red and itself becomes fixed in a like manner. Raise tube and show red ball.

Variation.—Two tubes, two red and two white balls. Show both tubes empty, then secretly drop a red ball into one and a white ball into the other; reverse and place both ends down on table. Next openly drop a red ball into tube containing the red one, and a white one into the other tube. Upon raising the tubes the balls will seem to have passed completely through same; reverse tubes and replace on table.

Now accidentally (?) drop a ball, and on picking it up repeat the former operation, this time dropping red ball in tube containing white ball, and *vice versa*. On raising tubes, reverse them, and you are ready to repeat the trick. In conclusion, reverse the tubes and stand on table; then, to again show them empty, insert the forefinger in tube and push ball into trap in table, or drop it on *servante*.

26.—With Gas Mantle Tubes.—Effect similar to No. 25. Two tubes and four balls, two white and two red, are required. Across the centre of each cardboard tube is fixed a needle to take the place of the dint in the metal tubes (No. 25); thus the wand may be passed through the tubes, and they will appear empty.

Example.—A red ball is secretly palmed into a tube, which is then reversed, the ball being kept from falling out by pressure on sides. If now a red ball be openly dropped into the tube it will appear to pass right through same—really retained by the needle while the lower ball is let fall. This further proves the tube to be empty.

Tube is then reversed once more and placed end down on table, when a white ball dropped into it will appear to change colour, for on raising the tube the red ball is seen. By reversing the order of the colours in the second tube a *passe passe* effect is obtained.

The transposition should be made with the tubes standing on small pedestals with thin tops (padded) to negative the idea of traps in table top.

27.—**Trick Balls, Goblet and Unprepared Paper.**—Ordinary red ball offered for examination, then changed for one that opens in half (like the cannon ball for rabbit), and contains a white ball. This trick ball is placed in the goblet and covered with a handkerchief, under cover of which it is changed to white (shell opened exposing white ball). Handkerchief removed and white ball offered for examination; when returned laid on table while paper is examined. When again appearing to take up the white ball to wrap it in the paper, the ordinary red ball is picked up *under cover of a white half shell.* *Verb Sap.*

IMPORTANT.—By making the change over palm (see No. 1 of this Section) after one or other of the Colour Change *Sleights* above described, and, where necessary, reversing the order of colours in next change (red to white instead of white to red), one sleight may be made to follow the other in smooth working order, *i.e.*, a running series of different colour change movements may be readily arranged. *(To be continued.)*

Any piece of apparatus, balls or other accessories, mentioned in connection with any effect above described, may be obtained from the Office of "MAGIC." A low price will be quoted on receipt of an addressed envelope bearing a penny stamp.

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.

154.—Several questions are written on as many pieces of paper by members of the audience, the papers being sealed up in envelopes which are then handed to the performer. Each question is then answered, more or less correctly, by a mysterious writing (apparently in chalk) which appears on a blackboard set on stage and facing the auditorium.

After each reply the board is cleaned and covered, to the extent of the writing space, with a thin layer of wood, until next reply is ready. Nobody concealed behind the board which is right away from the audience.—FRED HOCKING.

Does the writing appear "Visibly" or "under cover of the thin layer of wood"?—ED.

155.—A large swinging mirror on stand is set in a perpendicular position (not slanting) and directly facing audience. Performer and one of the spectators (man) then don each a long cloak covering them from shoulders to feet. Both walk round mirror to show all clear, then stand directly in front of same, when a reflection of a Bogey appears in the upper part of mirror above their heads. The reflection fades away, and the two once more walk completely round the mirror.

Performer now asks the assistant to think of something in his (assistant's) past or future. He is supposed to have done this, when the reflection of a Bride is seen in the mirror.

The hoods of cloaks are now turned up over the heads of both performer and assistant—completely covering their heads and faces, and performer remarks "You see the hoods are fitted with all up-to-date appliances, including Goggle eyeglasses." Both then walk round the mirror once more, and finally rest, kneeling in front of same. A reflection of the performer in evening dress is now seen in the mirror; the reflection (apparently) speaks to the cloaked assistant, and when it has finished talking the supposed performer throws off his cloak revealing Mephistopheles in bright red costume. The reflection of performer fades from the mirror.

How is it all done?—J. M. R.

156.—A borrowed handkerchief is thrown over a glass goblet, first shown to be absolutely empty, and the whole then brought amongst the spectators. The handkerchief is then removed by any person, when a full pack of cards is seen to be in the glass. No sleight of hand or mirror glass. Nothing but the cards goblet and handkerchief are used, and the trick can be done anywhere.

Will some reader favour me with an explanation?—N. S. M.

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