



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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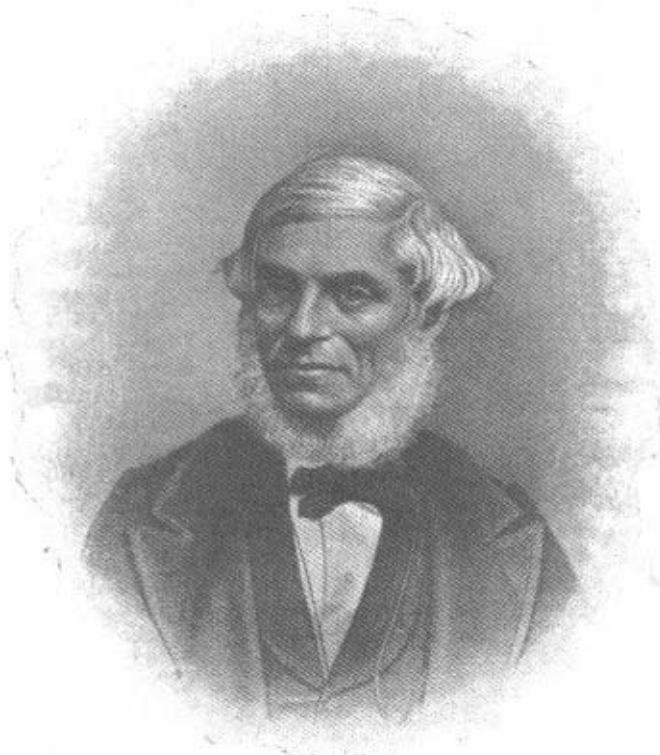
SIGNOR BLITZ.

For our front page this month we have selected that veteran performer, Signor Blitz (a Naturalized American) who gave his last entertainment in Philadelphia, several years prior to the arrival on this sphere of the Editor of this journal. One cannot help but observe that the subject of our sketch, unlike some latter-day performers, was not afraid that the indubitable signs of old age as exemplified in his latest photograph would detract in any way from the success of his undertakings.

Signor Blitz was born on the 21st of June, 1810, we believe in Moravia, and is supposed to have owed his initiation into the mysteries of magic to gypsies, from whom, at an early age, he acquired a series of very adroit tricks. His school days were limited in duration, and he left his native village in the month of September, 1823 at the age of thirteen years, travelling to Hamburg, where he made his first appearance in public. From Hamburg he proceeded to Lubeck, to Copenhagen, back to Potsdam, and so on, touching at all the important cities of Northern Europe.

Blitz next decided to try his luck in England where he landed at Christmas in the year 1825, opening at Dover. From Dover he proceeded to Exeter, then to all the chief towns in the Southern and Western provinces. We are fortunate enough in securing a programme of one of the entertainments given by Blitz

about this time, which goes to prove the authenticity of other information to hand—the programme in question is reproduced in facsimile on p. 2 of this issue. Blitz next appeared in London at the Coburg Theatre, this was in 1828, and two years afterwards proceeded to Ireland where he remained some two years, when he re-crossed the Channel for Scotland, became engaged and quickly married.



SIGNOR BLITZ.

In the year 1834 Blitz gave his last performance to an English audience at Liverpool and left these shores immediately afterwards to cross the Atlantic, in the care of Captain H. Cobb, on the packet ship "Columbus," of the old Black Line. He remained in America for the rest of his life, touring the North, Central, and South portions and parts of the West Indies and giving his last public performance in New York in the year 1860. In the following year he located permanently in Philadelphia with his wife and family, in his own house, very comfortably situated with ample means for the necessities of this life. During the gigantic Civil War of 1861-5 he gave 132 entertainments to 63,000 wounded soldiers in the various hospitals in and around Philadelphia.

We have no trace of Blitz after 1871, the year Belknap & Bliss, publishers, issued his voluminous work entitled "Fifty years in the Magic Circle."

Our next issue will contain a copy of Blitz's poster, which, for completeness of detail, is probably the most wonderful thing of its kind yet produced.

Facsimile reproduction of the programme of Signor BLITZ.

Mrs. Thornhill.

in announcing HER BENEFIT to the Ladies, & Gentlemen of HANLEY, BURLEY, STOKS, & the Potteries in General has the Pleasure to inform them that,

SIGNOR BLITZ,

Has Kindly offered his WONDERFUL PERFORMANCES (For this Night only) in Aid of the receipt of that Evening. He will go through some 20 tricks of ART & MAGIC, which has not yet been performed by him since his appearance in this part of the country. He will also on this occasion introduce the CELEBRATED GUN TRICK, any Gentleman being allowed to bring their own FOWLING PIECE, Powder, & BALL, & to fire at any part of his Body.

The Licensed,
Pottery Theatre. (SWAN INN) Hanley.

On Tuesday Evening, AUG. 10th. 1830.

The Performance this Evening will commence with

SIGNOR BLITZ,

FROM MORAVIA

Professor of

MECHANISM & METAMORPHORIST,
FROM THE THEATRES ROYAL, LONDON;

THAUMATURGICS;

And Many other Performances too numerous to insert.

In the Course of the Evening, SIGNOR BLITZ, Will Command any Article to

Fly at the Rate of 500. Miles a Minute!

The SIGNOR WILL ALSO

Perform With THREE HANDS!

The Tricks with

A Bushel of Rice, The Magnetic Die,

The Diving Bell: & Learned Half-Crowns.

To conclude with the

Gun Trick & the Dancing of five Dinner Plates.

A Dance by Miss Thornhill.

After which will be brought forward the interesting Melo-Drama, called

CLARI, The Maid of Milan.

Duke Vivaldi — Mr Wood.

Rolamo — Mr. Bowes. Joco — Mr. C. Thornhill. Nicolo — Mr. Fisher.

Geronio — Mr. Thornhill. Nimedo — Mr. Skerrett. Page — Mr. Wallace.

Clari (the Maid of Milan) — Miss M. Thornhill.

CHARACTERS IN THE EPISODE.

Nobleman — Mr. Beattie. Polgrino — Mr. Fisher,

Fidalno — Mrs. Wood. Vespina — Miss Thornhill.

Wife — Mrs. Thornhill. Leoda — Mrs. Wood.

Tickets may be had of Mr. C. Thornhill, at Mrs. Greens Wall Street, at the Inns.

To begin at half past 7 o' Clock, Positively Pit. 2s, Gal. 1s.

THE BAND WILL ATTEND IN UNIFORM.

Selected from the portfolio of Mr. Arthur Margery.

MAGIC.

PUBLISHED ON THE FIRST OF EVERY MONTH.

Proprietors, ELLIS STANYON & Co. Editor, ELLIS STANYON.

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In response to the time-worn though always acceptable greeting, "Many happy returns of the day," to hand from all corners of the earth on this the first birthday of "MAGIC," we tender the *multum in parvo* acknowledgement "Very many thanks."

Lessons in Magic.

THE SPINNING EGG.

Embodying a new principle.

An ordinary egg is kept spinning like a top on a Japanese tray. The tray is held in the right hand, bottom upwards, the left hand placing the egg on the tray gives it a spin to the right. By now causing the tray to describe concentric circles to the left, *i.e.* in the opposite direction to that in which the egg is spinning the latter will be kept going indefinitely.

The egg must be hard boiled, and the larger, *i.e.*, the heavier it is the better it will spin. The tray must be smooth but not polished; the surface on which the egg is to spin should be finished with fine emery-cloth.

The better effect is obtained where the egg is first laid on its side in the centre of the tray and caused to get up and spin without the assistance of the left hand. To do this the right hand in addition to imparting the concentric motion to the tray causes it, at the same time, to oscillate slightly from side to side. The egg spins on its side with increasing rapidity, the extra movement eventually causing it to stand on one end. From this point the trick proceeds as above described.

N.B.—This latter effect, so far as I can learn, has not hitherto appeared in print.

Catching Coin on Rim of Hat.—This forms a novelty in connection with the Money Catching Act, our "New Coin Tricks" (first series). In effect it is as follows:—

A coin is suddenly seen to appear on the edge of rim of hat. This is taken off and thrown into the hat, and again and again this is repeated.

The apparatus as illustrated in Fig. 1 has been designed by myself. It is quite practical and deceptive for drawing-room work.

The effect is secured by the aid of a little clip, a double clip in fact, arranged to hold a coin and also to clip on to the rim of the hat at one end (see fig. 1). The clip is hinged at C, which admits of the coin, held in the clamp, being folded back on the rim of the hat, *i.e.*, on the back of the clip proper, and out of sight of the spectators as at A in the figure; or of being thrown forward by a quick jerk of the hat to the position of B in the figure, when it will seem to have been caught on the rim. Performer seems to remove the coin, but really folds it back and shows a "palmed" coin. Obviously the trick may be repeated as often as desired.



Fig. 1.

CONFESSIONS OF A CONJURER.

BY FRANK W. THOMAS,

And the courtesy of the Editor of the "Saturday Evening Post," Philadelphia.

Nearly every one has seen performances in magic, but few know what interesting entertainment the audience usually furnishes to the magician himself.

The conjurer is trained to be a critical observer. He must recognise at a glance the obliging lady who will always take the right card, or the aggravating young man who will try to expose him by taking the wrong one.

To such an observer, nothing could be more interesting than a study of the various and wholly unlike ways in which different eyes see the same thing, or to note the ever recurring manifestations of that marvellous credulity in human nature which leads even our brightest people to believe in the preposterous.

Audiences of highly educated people take seriously statements which, it would almost seem, would have raised a laugh in the days of witchcraft. They even ascribe powers to the performer which he would not have dared to claim.

It would seem that most people must have a sort of conceit regarding their own shrewdness, which makes it easier for them to look upon a trick as a marvel than to admit, even to themselves, that they can be humbugged with such apparent ease. It is rather singular, but it is true, that the most difficult audience to fool is a crowd of boys, while a company of learned investigators of the phenomena of spirit rappings and slate writings would be perhaps the easiest. The boy is a bundle of healthy doubt. His eyes are wide open and he says: "Go on! You've got it in your other hand." The educated man, his eyes dimmed by the knowledge of many wonders, overlooks the fine black thread which pulls the spirit hand, and says: "Wonderful!" The exaggerations in which truthful people unconsciously indulge when describing tricks is a constant source of amusement to every magician. If a judge could have a conjuror's experience he would lose all faith in the value of human testimony.

One of the most astute lawyers of my acquaintance, sitting at luncheon one day, described to a mutual friend a trick which had been done for him at his office about a month before. The circumstance had slipped my memory, and it was actually impossible for me to recognise the trick he was trying to describe.

So it is that we hear and read of the marvels that never happen.

The story is told by an otherwise reliable sheriff of a Michigan county, that on one occasion, when bringing a prisoner in a buggy from a near-by town, the man asked him if he had ever seen anybody climb a ball of yarn. The sheriff had not, but solemnly declares that this man thereupon took a ball of yarn out of his pocket, and retaining the loose end in one hand, threw the ball in the air with great force, and straightway began climbing the slender strand of yarn until man and ball were lost to view. The prisoner has never returned to corroborate or deny the tale.

THE TRICK OF THE CLOCK DIAL.—The tendency to inaccurate observation is used to the utmost by every skilful conjurer or medium to enhance the effect of his tricks. An illustration which will make this clear is the trick of the suspended glass clock dial with the revolving hand. In this trick the performer allows several of the audience to select a card from a pack and then gives the hand, which ordinarily balances at twelve, a sharp whirl, and while it is revolving asks the gentleman who drew the first card what it is. The reply will be say a five spot. When the hand stops spinning it finally balances at five. This will be repeated three times, in each case the performer spinning the hand before he asks the name of the card, and the hand always finally balancing at the right number. Finally, an assistant is sent down among the audience with a dice-box and tray, and someone is allowed to throw the dice, whereupon the performer says: "How many have you thrown." The instant the reply comes the hand is spun and again points to the correct number. Now it will be noted that the last time the hand is not spun until after the man in the audience has named his throw, and yet to the ordinary observer it will appear that the hand is spun first, for that sequence of events has become firmly fixed in his mind by its having been followed in the case of each of the three cards immediately preceding the dice test. The performer, by previous manipulation, knows what cards have been drawn, and hence can spin the hand before asking the audience the names of the cards.

He cannot know how the dice will be thrown, but he wishes to make it appear that he does know, or rather that the spirit clock does, and his plan is a success. A gentleman who sat with me at a performance where this trick was given, and who was quite familiar with magical methods, declared the dice were loaded, for, said he: "The hand was spun before the performer asked what the throw was, so he must have known in advance what the throw would be in order to spin the hand properly." Now, it really would not be safe to trust to loaded dice in this trick, nor is it necessary; but no amount of argument could convince my friend of his error. Had he not seen it with his own eyes? Humph! he was insulted.

The greatest tricks ever performed are not done at all. The audience simply think they see them. But it is an art to make them think so.

It has been related of Robert Houdin, the great French magician of early days, that so adroit was he in the manipulation of cards, that he could successfully perform the trick of making a pack of cards gradually seem to grow smaller and smaller in size, until it finally disappeared; and yet he would use but the one full-sized pack of cards where most musicians would use several packs of various sizes. For every successive reduction in size Houdin would hold the pack a little differently, assure the audience that the cards were smaller, and the audience would really believe it.

TO CONFUSE AN AUDIENCE.—It is a time-worn saying that the hand is quicker than the eye, but it is very wrong. It is perhaps true that the hand may be trained by constant practice to execute a complicated movement which the unaccustomed eye cannot follow perfectly at first sight, but the eye is very quick, as every magician knows only too well. A very rapid movement will usually confuse the observer, but he sees it, even if imperfectly, and his suspicions are turned in the right direction, frequently leading to detection. Perfect sleight-of-hand is deliberate, allowing the eye to follow it with apparent ease, and deceives all the more absolutely because the deception is without haste and accomplished by movements of apparent naturalness. Simply to confuse people is not so great a task, but to cover up what is done and at the same time make them see something absolutely different, and be positive about it, requires great ability, resourcefulness and tireless practice.

Probably no one who has not studied this fascinating work appreciates the world of thought and care bestowed on the most minute details of a trick. The audience must be made to think that they have seen or examined everything, and usually there are some things which they must not see. To avoid having these things examined, and yet make it appear that they have been, frequently requires the most consummate skill.

The late Alexander Herrmann was a most skilful manipulator of committees from the audience. It often seemed to me, when attending his performances, that the audience missed many of the best parts of the show. They saw him invite the committee to the stage, apparently call the attention of the members to every detail with that inimitable politeness which made him an ideal magician, and finally bow them off. I saw him lead them up to the very place where another step would mean fatal detection, and then adroitly turn them aside with a bow or a wave of the hand. To the audience, who knew not the danger, it was all easy; but to me, who realized the chances he was taking, it was a magnificent exhibition of confidence and nerve beyond even the ultimate effect of the trick itself. If a member of a committee became over-anxious to reveal the secret of some trick, one of Herrmann's favourite plans was to take the committeeman by the nose and perform the clever trick of apparently making a stream of cards pour from the man's face, and at the same time give his nose a terrible tweak.

Pure sleight of hand is, of course, looked upon by all intelligent people as mere trickery. But surround it with settings of mysticisms, give it an air of being genuinely occult, and the great majority of deceived observers are very willing to believe in its supernatural character.

An instance from my own experience illustrates this point very well indeed.

In the winter of 1896 the League of American Wheelmen held their annual convention in the city of Baltimore. On this particular occasion the cities of Louisville and Toledo were in spirited contest for the honour of holding the next yearly meet. Each city sent a crowd of convention "rooters" in a special car to present its respective claims. Both delegations of wire pullers fitted up quite luxurious quarters in adjacent parlours on the main floor of the hotel where the official delegates made their headquarters.

(To be continued.)

Explanatory Programmes.

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

HORACE GOLDIN. Illusionist.

Programme, Palace Theatre, July 26, 1901.

The conjuring and sleight of hand portion of this programme was given in our last issue. Respecting the trick in which figure several canaries, a cage, a paper bag etc., and which we endeavoured to explain, a reader informs us that the exact method employed is probably as follows:—One cage only is used and this contains several canaries (visible), also a duplicate set of birds concealed in a trap. In the mouth of the paper bag shown is gummed a smaller bag, perhaps incombustible, reaching about one third the length of the larger bag. The birds are actually removed from the cage and placed in the bag *i.e.*, the small bag, in which they remain uninjured when the bottom of the larger bag is blown away by the explosion from pistol.

Second Part of Programme—ILLUSIONS.

Throughout the entire show the rear of the stage represents a garden wall with an opening in the centre (see fig. 1). This wall plays an important part in the following

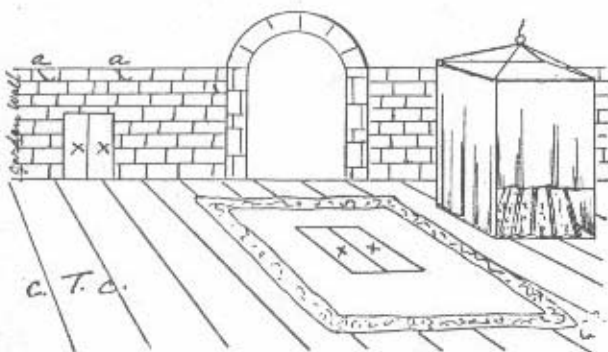


Fig. 1.

sketch. XX is a trap and AA a couple of metal arms about two feet long. On one side of the stage at C.T.C., are a table and two chairs. Behind the table at T, and out of the way for the moment, the disappearing cabinet, originated, we believe, in the illusion known as the *Escape from Sing Sing*. In centre of stage a carpet with trap XX corresponding to trap in stage. Cabinet is attached to rope passing over pulley wheel in "flies" that it may be readily moved about stage with a little help at the "wings."

Goldin enters, receives a letter, and is soon afterwards joined by a lady, both take seat at table and indulge freely in wine, eventually becoming excited. Goldin looks at watch and twirling it round at full length of chain, it flies back into his vest pocket. Lady dances and kicks tray held high in air by Goldin. *This high kicking is made for the purpose of dispelling the idea that a "trick" skirt is used in the illusion which follows.*

A man appears at garden gate and startles the lovers, lady rushes off stage (for the purpose of changing the skirt she is wearing for the "trick" skirt), and Goldin

pulls canopy into centre of carpet over trap. Lady rushes on stage and enters canopy, the curtains of which are lowered to leave the bottom half of the skirt visible. Rope lowered from "flies" is attached to top of canopy, which is now raised about a yard from the floor and swung to opposite side of stage (Fig. 1). (The time taken to attach the rope to canopy corresponds to the time required by the lady to disappear through trap on stage, her egress being hidden by the still visible skirt she had attached to cords hanging from the top of the curtains.) Here, performer, having made use of a handkerchief, throws it up under curtain of canopy—it catches on a hook, but the supposition is that it is caught by lady.

Curtains of canopy are lowered completely hiding skirt. Performer rushes over to garden wall, and standing in front of trap, holds up lady's opera cloak to hide himself. He really hangs cloak on the arms AA, and disappears through trap to change his attire to that of an inspector of police.

Ordinary policeman enters, and raising curtains of canopy a trifle, *sees the trick skirt*, which he supposes (with the audience) to be the lady; he also *looks* behind cloak, and gives impression that his prisoner is there.

Three more policemen enter, one an inspector (Goldin), and enact the same business.

Now for the arrest. Cloak snatched away, Goldin has disappeared, canopy lowered, curtains dropped *from the top*, and with them the trick skirt—lady has disappeared.

Lady appears in auditorium.

Inspector of police removes his cap and bows to audience as Goldin.

A Cage Illusion.—A tall cage sufficiently large to hold a person and to allow for the necessary movements is now placed in centre of carpet over trap. Cage stands on trick pedestal apparently isolating it from the floor. Goldin enters cage and pulls down curtains all round hiding himself from view. Party dressed as Mephisto, who has been roaming about stage, fastens down curtains to gain time, openly puts on masks, then goes behind screen at side of stage (change) for revolver. Mephisto rushes forward, fires revolver, curtains drop revealing a lady in cage. Mephisto throws off cloak and mask and bows to audience as Goldin.

The programme is concluded with another series of tricks, a rather unusual proceeding, as follows:—

Performer fashions, from a sheet of newspaper, a conical bag from which he produces a rabbit. A large bowl is next placed on table and covered with newspaper, paper is raised and a number of ducks put into bowl (apparently; trick table, &c.); bowl is now removed from table and placed on low stool and a quantity of water poured into it—water emptied out and ducks vanished.

A duck is now seemingly wrapped in a large sheet of newspaper taken from back of chair—paper crumbled up and duck *non est*. Duck was dropped behind chair.

A large wash-tub is next filled with water some dozen pailsful being required; attendant fires a pistol, and at the same time pulls a cord which releases a number of ducks, previously confined in tub, and which now jump out of the water and run about stage.

The entertainment as a whole is novel and well carried out, and merits the applause it obtains.

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Compiled with Notes by Ellis Stanyon.

Ably assisted by Mr. Arthur Margery.

(Continued from page 101, Vol. I.)

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(To be continued).

To AUTHORS (Conjuring and Allied Arts).

The Editor of MAGIC will be glad to receive copies of all recent works (or magazine articles) on Conjuring, etc., for review; also that the same may be included in the Bibliography now running in these pages, or in the Appendix to follow.

Re COLONEL STODARE.

"I have this week seen for the first time the twelve numbers of your MAGIC, which ought to be very successful. About Colonel Stodare there are some inaccuracies, but I do not write with the idea of your correcting them; merely for your own information. His name was not "English," but *Inglis*, or at least he always used that as his name, and until recently I had one of his circulars advertising some performances at Clifton. He did not charge any admission: a coupon cut out of circular would admit any number of a family. During the interval a collection was made, silver only being accepted, and previous to his visit he sent men round collecting all threepenny and fourpenny pieces they could get, so that it was not often any less than sixpence could be given. He did very well on this plan. I have seen in front seats sovereigns and half-sovereigns put in plate by a father of a family, and the show was really good. He saved in this way £300, with which he opened in London, his manager being a Scotsman named Andrew Nimmo.

With regard to Flower and Basket Tricks he certainly did do them first *in town*, but I had been doing both for about 18 months previously in the provinces, and about a year before he opened in London. W. H. Cremer, of Regent Street, came to Gravesend to see me do the Basket Trick, for which I only used one person, my brother; Stodare used two ladies, which was more effective. Plan of basket was the same as mine, but I had a plan for my assistant getting out and round to the front that has never yet been used by another. Stodare's lady had to remain in basket until the curtain was down.

I did the Flower Trick in New York in September, 1866, and soon after made a very great improvement, never yet done by any other, inasmuch as the cone was never out of sight of the audience—not lowered behind the stands.

It is easy to prove what I have said about Basket and Flower Tricks, as there are several living who know it. Strange to say, only a few weeks ago, I had a talk with Mr. Hunter of Hastings Pier, who saw me as a boy do both in Ramsgate, much before they were seen in London, and yet another, Prof. Du Cane, in one of the Midland Towns, who saw me do it, presented me with a real Indian basket, which he brought himself from India; this was before Stodare was in London by many months. I improved the basket in the States, using one much too small to allow of the lady moving about in it to escape the sword.

Stodare advertised only by circular, every house and shop had one; to the gentry in town and miles around, one was sent by post. On the circular was, "Shopkeepers are requested not to exhibit this circular in the window, as Colonel Stodare only wishes those invited to attend." Hoping this may interest you, and wishing you every success in your undertakings.

Very truly yours, HARTZ (The Hat of the Devil Man)."

Items of Interest.

MAGIC would like to know something of the act presented by Miss Kamochi, magician, who recently appeared at Procter's Fifth Avenue Theatre, New York.

We much regret to have to announce the death, on August 22nd last, of that most amusing conjurer Professor Willis, who for so many years delighted visitors to the Royal Aquarium.

Paul Cinquevalli left these shores for a tour of the world early in September and was due to appear at Union Square Theatre, N.Y., on the 16th ult. Having concluded a series of engagements on the Kieth Circuit, he will start for San Francisco, going from there to Honolulu, thence to New Zealand, Australia, India, and Africa.

The following is an extract from an otherwise same article in *Answers* of September 7th:—

"The wonderful advance in the art of conjuring would have been quite impossible without the aid of the 'Gladstone pneumatic arm.' The 'Gladstone arm' is made of very thin india-rubber, and, when inflated, resembles a human arm so wonderfully that the scientific world considers it the most beautiful imitation known. By fixing it on to his shoulder, a conjurer is enabled to keep his real arm inside his coat, holding numerous guinea-pigs or rabbits, and manipulating the same, while the audience wonders how he does it." So do we!!!

Goldin has returned to America but comes back again next April for three months.

A correspondent in Prag, Bohemia, September 15th, writes us:—"There is nothing new here. The only 'turn' I saw was Unthan, the Armless Wonder, doing card tricks with his feet. I actually saw him do a two-footed shift (pass); can you beat that? (Yes! I can do the *Chartier* pass with my right foot only and that is minus the great toe.—Ed.) I could tell you all the tricks he did with his feet, but perhaps you would not believe me. He dealt seconds very well and did the *waterfall*."

Magicians desiring to obtain complete sets of MAGIC from the commencement will kindly note that we shall shortly be obliged to raise the price of Vol. I considerably as stock is rapidly diminishing.

We have received from Mr. Martin Chapender an excellent bromide photograph of himself artistically mounted in round sight on square card. We invite all magicians, jugglers, &c., to follow the precedent of Mr. Chapender; it is our intention to reproduce these photographs in sheets, some two dozen on each sheet, and our portrait gallery is not by any means complete.

"Frauds of Spiritualism" is the title of an illustrated article which appeared in the July, August, and September issues of a magazine called "Suggestion" and published at Chicago, Ill., U.S.A.

The September number of Cassell's Magazine contains an article "Amongst Japanese Jugglers," illustrated with ten photographs, pp. 384-389.

Mr. Loudoun Cameron wishes us to state that the words "from the Egyptian Hall, London," quoted in our last issue, were placed on the bill in question without his knowledge or consent: that he caused the words, calculated to cause offence, to be removed, is shown by a later bill of which we have a copy.

A clever conjuring and hypnotic entertainment was given in the Town Hall, Kingston, Jamaica, on August 13th, by Professors Ignatius and Conway. There was a fair attendance and every item on the programme was well rendered.

Mr. Bert Powell writes us from Middelburg, Transvaal, where he has just given a series of Magical Entertainments; he goes on to say that the natives of Middelburg are quite as enthusiastic over a conjuring display as those of Lydenburg, where he previously performed.

Answers to Correspondents.

When you seek our advice, write clearly, write concisely, and come to the point at once.

If you send a stamped directed envelope you will receive a reply almost by return, if not, the replies to your queries will be found below.

If you require the secret of any trick or sleight, you must enclose 2/6 in addition to the stamped directed envelope. This does not apply to Stage Illusions or Magic Acts, for which a special charge is made.

No charge whatever is made for any other information.

Diversified Diversions.

The figure 8 in String (A new "Prick in the Garter" Trick). This trick partakes very much of the nature of the old time swindle known as the *Prick in the Garter*, for a full explanation of which I refer the reader to my "Conjuring for Amateurs" (p. 85); the manipulation, however, is quite different, and provides a bewildering variation to the trick in its older form.

The trick under consideration is performed with a piece of string, the more pliable the better, about 30 inches in length, doubled, the ends being tied together so that the whole forms a loop (see A in fig. 1).

The performer first lays the string on the table as at A in the figure: he next brings round the end X towards

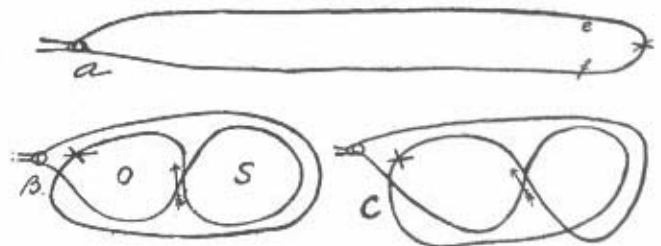


Fig. 1.

himself placing it near the knot so that a good representation of the figure 8 is formed (see B in the fig.); he next requests someone to place the point of a knife or similar instrument in that portion of the 8 marked O. *i.e.* to prick in the loop. This done he takes hold of the knot and pulls the string clear of the knife, or otherwise, as he may desire.

The secret depends upon the way the figure 8 is formed, ostensibly, even to an acute observer, always the same, but slightly different as occasion may require. To cause the knife to catch in the loop you proceed as follows:—Take the end of the loop x and, keeping the string perfectly flat on the table, fashion the 8 as explained above and as shown at B in the fig. To prevent the knife catching the loop fashion the 8 as before, with the exception that, at the outset, you give the end x a half twist towards yourself, causing that portion of the string at E to take the place of F (see A in the fig.) The figure 8 thus made will appear as at C in the fig. The construction of B and C are, at first sight, exactly similar, but a close inspection reveals the fact that such is not by any means the case; the difference will be at once apparent if the eye trace the direction taken by the string in each case; of course, in the actual working of the trick no such comparison can be made.

Should anyone express a desire to prick in that portion of the 8 marked S it will be well for the performer to appear somewhat disconcerted, and to acquiesce only with some reluctance; this will greatly increase the effect of the trick without in any way adding to the anxiety of the performer—the knife placed in that portion of the 8 marked S can never catch the loop.

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