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W. D. LE ROY, (Boston).

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sionally, and many others who are satisfied to be able to amuse their friends in private life and to entertain for sweet charity's sake.



Mr W. D. Le Roy.

A great deal of practice is necessary if the student would become thoroughly proficient in sleight-of-hand. Many fail to recognise the necessity of proper instruction at the beginning, and make the mistake, so common, of "book learning" only to find that, after digesting several works on Magic, they possess the knowledge but not the training—albeit books are indispensable as affording the student the necessary ideas upon which to build up his programme.

The subject of our sketch was born on August 5th, 1862, at LaSalle, Illinois, and from early boyhood amused himself by inventing and making conjuring tricks until finally he took to supplying others as a means of livelihood. The result is, to-day, one of the largest stores devoted to the sale of magical apparatus in America.

He is a careful manufacturer and the finish of each piece clearly shows that quality, not quantity, is his aim. It is often said that but little existed really new

yet this is a paradox, for their is much that is new in the mystic art and Mr. Le Roy is always to the fore with the latest ideas.

advertise as they wish to and should do. "MAGIC" is making special efforts to secure advertisements from those who wish to advertise. *You must advertise if you wish to be known in the theatrical world.* Amateurs should decide now, especially on account of the low rates we are offering as an inducement. All are welcome, no matter whether on the top round of popularity or only beginners.

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Original Lessons in Magic.

By ELLIS STANYON.

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

ILLUSION.

Metempsychosis Double-Extraordinary.—The effect of this remarkable illusion is as follows: The performer wearing a *borrowed* coat, is handcuffed (hands behind) by a member of the audience, who may use his own irons. He is then placed in a sack, the mouth of which is tied, and sealed with *private seal*, above his head by any person present. In this condition the performer is lifted bodily into a solid mahogany brass-bound trunk, which, having been subjected to a thorough examination, is now corded and double-locked, and keys retained by audience. To make things DOUBLE sure, this box, which actually contains the performer—there are no stage or scene traps employed—is now lifted into another similar solid mahogany brass-bound trunk, also thoroughly examined by audience, corded, and cords sealed *anywhere desired by audience*, also double-locked, and keys retained by audience. The double trunk containing performer is now lifted into a curtained enclosure, absolutely devoid of trickery, as is the stage under it. The performer's assistant, usually a lady, now says: "I will enter the cabinet and clap my hands three times, and you will

please notice the effect." This the lady does, and, WITHIN ONE SECOND after the third clap, the curtains are drawn asunder, and—lo, and behold!—the PERFORMER HIMSELF emerges free, but in his shirt sleeves, *i.e., minus the borrowed coat.* On the trunks being opened, the lady is discovered tied and sealed in the sack *only three seconds ago* occupied by the performer. She is handcuffed (hands behind) with the same irons, and—miracle of miracles—she is wearing the same *borrowed* coat, and *all seals are intact.*

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

How the whole of the above effects are produced and how the remarkable change of position is accomplished, *with ease*, in the not less remarkable time of three seconds only, I will now endeavour to explain.

EXPLANATION.—The performer first passes for examination the sack, which is usually made of calico or other thin but strong material, (ordinary sacking or canvas being too thick and clumsy for the purpose) with a plain cord running through metal eyelets, about four or five inches apart, round the top, Fig. 1. A good general size is about 6 ft. 6 in. high by about 3 ft. wide; in all other respects the sack is quite ordinary and without preparation.

The performer next dons the borrowed coat, there is no trick, not even confederacy about this, but things will be facilitated somewhat if it be selected to fit easy. He is next handcuffed hands behind, with irons usually supplied by a confederate in the audience, in which case they may as well be of a size that will slip readily over the

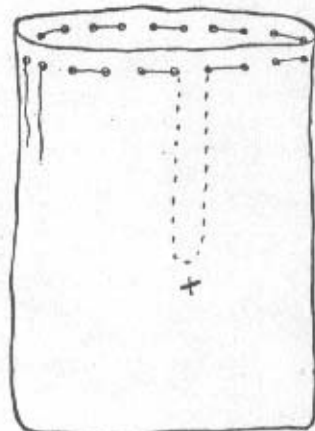


FIG. 1

hands—it is always best to do things the easiest way so long as you get the same effect, the salary remains the same—otherwise work as explained in Vol. III. of "MAGIC," under "Conjuring with Handcuffs."

It will now be seen that the performer is no sooner in the sack than he is free as far as the handcuffs are concerned, and he at once secures, secretly of course, a piece of "slack" cord by pulling down a loop inside sack as seen at "X" in Fig. 1. His assistant of course helps him to do this without attracting the attention of the committee representing audience, who again, perhaps with one exception, may be confederates, *i.e., a committee representing the performers*, in which case you can bet the "one exception" gets jostled most awfully if he attempts to get his nose in.

Well!! the bag is tied and sealed and put into the first trunk which is roped as shown in Fig. 2. But the lid is hardly closed before the performer, by letting go the "slack" is out of the sack, and as quickly out of the borrowed jacket and all nicely in position for the lady who

is eventually to change places with him. He has now only to sit quietly, or as quietly, as he can under the circumstances, in a corner of the trunk and wait developments. It should be mentioned that the trunks employed are of an unusually large size to give room for the necessary movements inside them, hence small people are best in illusions. But the size of the trunks is not easily measured at a glance, on a large stage, so this matters little.

Each trunk must be provided with a trap "X" Fig. 2, both traps opening outwards and in juxtaposition with each other and must not be hindered by the rope. The

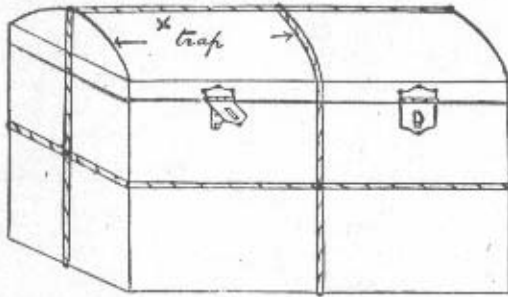


FIG. 2.

traps should be so constructed that the shutting down of the staple (tight) to put on the padlock releases the catch which holds them in position—or otherwise as the performer desires.

Now! the trunks are no sooner in the cabinet than the performer is out, *but in the minds of the audience he has not yet commenced to extricate himself from his innumerable fastenings*, hence their wonderment at the release and exchange in, what they suppose, the short time of three seconds. The fact is that while the lady is talking at the entrance to the cabinet, the performer is out of the trunks and is holding open the traps for her reception the moment she draws the curtain in she goes "any-how-up" so to speak, so long as she gets in, *she does not even stop to clap her hands as promised*, but the performer claps his hands which is the same thing to the audience and makes all the difference to the trick.

From the time the hands are clapped to the time the performer makes his appearance in his shirt sleeves, as will now be understood, is less if anything than three seconds and as the audience have been led to believe that it was the lady who clapped her hands, that is the time in which they believe the release and exchange took place, and in my experience if you try to tell some people any different they "get wild" and tell you that its no good you arguing the point as they saw the trick done with their own eyes; but this is a common experience with conjurers and goes to prove how easily an audience is deceived and also how greatly they object to have what pleased them underrated by an explanation.

But to resume, the lady is in the trunks and you will now understand that long before they are removed from the cabinet and the first trunk unroped, unlocked and opened, she has slipped on the borrowed coat, got into the sack and secured same over her head by pulling down the slack, also slipped her hands into the handcuffs, which do not prevent her from still holding tight on the slack, which she does not release until the seal outside has been broken and the cord cut or untied; then the performer himself is supervising matters.

The illusion may be performed with one, two or for that matter, three trunks.

The Wonderful Floating Card, in combination with an Anti-Spiritualistic Trick.—This clever and practical trick is productive of considerable wonderment in the hands of a careful manipulator. In effect it is as follows:

A selected card, duly noted, is returned to pack and pack shuffled *by audience*. A couple of blank visiting cards (ladies' size) are next selected from a pack of such plain cards, the two chosen being initialled by drawers. The two initialled cards, are now placed, one in each of two plain unprepared envelopes, which are left in full view of spectators and not changed.

Performer now takes the shuffled pack of playing cards in the left hand and holds both hands on a level with his face and about 18 inches apart, backs of hands towards himself and cards held as shown in figure 3. Now, at command, the chosen card is seen to leave the pack and to pass visibly through the intervening space into the right hand; one envelope is now selected from the two containing the initialled cards and already referred to, and upon opening same it is discovered that the "spirits" have written the name of the chosen card on the blank card enclosed.

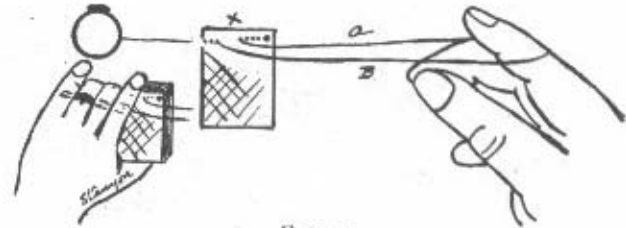


FIG. 3.

The explanation. The chosen card is "forced," say the Queen of Clubs, and a duplicate of the chosen card, arranged on thread with finger ring, as shown in Fig. 1, is in the right hand trousers pocket. While cards are shuffled you stand at ease with hands in pockets and on receiving back the pack you "palm" card with ring and thread on to top of pack, which you arrange in left hand, slipping ring on to third finger. (Audience will not have noticed absence of ring on finger up to this point, and very naturally conclude that you are simply easing ring on finger, a very natural action, so there is really no necessity for any attempt to conceal the movement).

The forefinger of right hand is now passed under the loop of thread lying across card under "x" in the Fig., and the hands are extended to full extent of this loop, i.e. about 18 inches apart, and thread should be arranged accordingly. By now extending both hands very slightly (imperceptibly in practice) the card will be drawn along the thread "B" into the right hand. Here you throw down all the cards, breaking the thread away from ring, and give your attention (*and the attention of the audience*) to the two envelopes.

The choice of the envelope containing the card with the writing is forced—a very good method being that of ambiguous questioning described at length in "Magic" for January, 1903—or any of the ordinary methods may be used. You thought both cards were blank!! Well, here is the secret of this part of the trick.

The two cards are selected from a pack *all plain* with the exception of top card, on the *under side* of which is

the name of the forced playing card. The two plain cards drawn from centre of pack, you go to *first drawer* and taking his card in the right hand show it to audience and appear to place it on the top of pack in left hand (bottom change) and ask him to initial the now top card the one with the writing on under side—inducing him to think that you place the card on pack for his convenience in writing. (Have a pencil at hand). Second drawer now initials his card, first placed on top of pack, which forms desk (no change here and consequently now less suspected in the place of the first card).

The two top cards are now placed in the envelopes, *attention being drawn to the initials*, and the rest follows as already explained.

SOAP BUBBLE TRICKS.

To make a flower inside of a bubble, pour the soapy solution into a plate until the bottom is covered with it to the depth of one eighth of an inch. In the centre of the dish place a rose or any flower, and over this a tin funnel. Now blow gently into the funnel, slowly lifting it the same time. Continue blowing until you make quite a large film, and then disengage the funnel, after having first turned it at right angles. This trick always mystifies and delights the observers. Another trick is to blow a bubble upon a flower—a stiff petaled flower is best, and one of brilliant hue. The coloring is often beautiful and delicate in the extreme.

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ORDERS TO OFFICE OF "MAGIC."

PAPER TEARING.

By MR. ELLIS STANYON.

(Continued from last issue.)

In my last article, I gave general instructions how to proceed to become a lightning paper tearer. The article contained six illustrations showing the usual method of folding the paper preparatory to tearing, also three torn designs.

Among the latter was one known as the Ship's Wheel, which when opened out is as shown in fig. 7. This design is round because the top of the folded paper was torn off as already explained and illustrated in fig. 4. Instead of tearing off the top of the folded paper, which means the top and bottom of the sheet, it may be utilized for the production of the

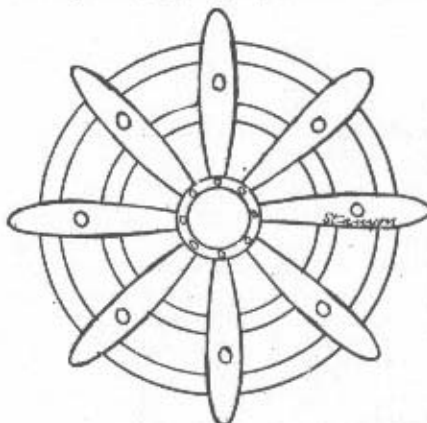


Fig. 7.

additional effects as shown in fig. 8.

The Great Triple Tearing Feat. Here the performer is supposed to tear the design, name of hall and date, all at once on the one sheet of paper. I say "supposed" because, in reality, he does nothing of the kind. There is an element of conjuring in this so-called feat that makes it interesting. The name and date are roughly cut out, *i.e.*, partly cut and partly torn out, of the paper as shown in fig. 8 before the paper is folded. The paper is then folded as shown in figs. 1 to 4, and the tearing out of the design in centre is proceeded with *with-out in the first place* tearing off the top of the folded paper.



Fig. 8.

Red, White and Blue Tri-colour Effect. This is produced by folding respectively a red, white, and blue

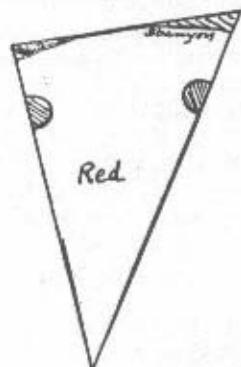


Fig. 9.

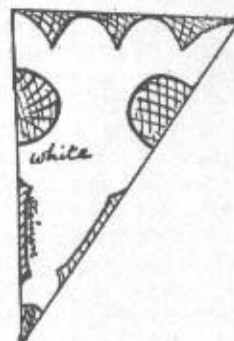


Fig. 10.

sheet of tissue paper as already instructed, and tearing away the portions, or similar portions, indicated by the shaded parts in Figs. 9, 10 and 11, on which Figs. also are marked the respective colours. This done, open out the Red sheet and lay it flat upon the table. Next open out the White and lay it flat upon the Red, and finally the Blue upon the White and notice the effect.



Fig. 11.

Torn Design Changed to Confetti. The effect of this pretty trick is as follows: The performer having completed a design, say the *ship's wheel*, unfolded and displayed same, next proceeds to tear it up into small pieces. The fragments are rolled into the form of a ball and passed into the left hand. The right hand now takes up an ordinary Japanese fan without preparation of any kind and fans the parcel of torn paper in the left hand, when, suddenly, it is seen to change to confetti which, flying about, makes a pretty show. When the confetti is all fanned out the torn design has entirely disappeared, and both hands are empty, save the fan which may be examined.

Solution.—The design is first displayed in front of the body and under its cover the performer secures from vest in the right hand, a parcel of confetti. He next proceeds to tear up the design and, after this is done, palms the torn pieces away in the right hand, while passing the parcel of confetti into the left hand, which, needless to say, is done up to lead everyone to suppose that it is the torn design. Now, when reaching for the fan, lying on a table close by, the performer drops the torn design from the right hand on to the *servante* or behind some object on the table, and the trick is, practically finished. It only remains for the performer to get as much effect as possible out of the subsequent production of confetti as explained above, and he has little to fear at this stage, that he may expose the secret of the trick.

In our next issue we will give two extra methods of folding the paper for producing different arrangements of designs, also a variation in the Triple Tearing Feat.

THIMBLE RIGGING.

BY ONE OF THE OLD SCHOOL.

Imagine a small round table surrounded by a dozen persons in different garbs; one perhaps as a respectable farmer, another a sailor, a third a mechanic, a fourth a labourer in his Sunday clothes, and a man standing in the midst of them playing with three thimbles and a pea, which he covers with one of the thimbles. He then shifts them about, running on with a lough rigmarole, stating that he has got more money than the parson of the parish. "This," says he, "is a game which I learnt on board the old St. Tar; take up these two you lose, take up this one and you win; bet any gentleman half-a-crown, a pound, two or five, that he don't pick up the thimble the pea is under." A stranger now stops to look at the game (most of the persons assembled are the gambler's confederates,) the stranger observes that several bet, who indiscriminately win and lose—he imagines the game fairly conducted, bets, and of course

loses. There are also lookers-out for flats (simpletons,) who adopt various modes of making profitable acquaintances; for instance, a young farmer who had come to enjoy himself at the races had been foolish enough to display a purse pretty well stocked with sovereigns, which was perceived by one of those wily sharpers who are ever on the alert at such places; in a few minutes the unsuspecting farmer is accosted by a stranger, who, after gazing intently on his countenance for a few seconds, with seeming agitation, thus addresses him: "Pray sir, is your name Thompson?" He is answered in the negative. "Well Sir," he adds, "don't be offended, but I had a very dear friend of that name, who went abroad some years ago, and I have heard that he is dead; we were brought up children together, sir, and really you resemble him so much that I can scarcely persuade myself that you are not he; but good-day, sir, and I beg you will excuse my mistake." He then gives a most affectionate pressure of the hand, and is about to depart; however, he seems to recollect himself, and asks whether before they part, the resemblance of Mr. Thompson will do him the favour of taking a glass of wine with him; the request is complied with; the young farmer's newly made friend insists upon paying for everything; the farmer is as much pleased with his new friend as ever his friend was with the aforesaid Mr. Thompson; they agree to spend the day together, and sally forth to witness the ensuing race. They encounter a group round a table—it is the thimble-rig; and the farmer is cautioned by his friend not to bet, observing that they are desperate rogues; we may amuse ourselves looking at the game, but on no account bet anything. However, after watching the proceedings a few minutes, it appears so plausible an affair, that the farmer's friend is determined to chance a sovereign, win or lose—he does so, and wins; tries again, and again he is successful. The farmer is resolved to try his fortune, and wins at first; that enthusiastic frenzy which is not to be controlled or described, and which will lead the gambler on, even if he is sure of losing his all, takes possession of the farmer's mind—he loses the whole of his money and his friend at the same time, who most mysteriously disappears with the farmer's last sovereign; and it is twenty to one if the counterpart of Mr. Thompson ever sees him again. The thimble-rig swindle is accomplished as thus: there are three thimbles and a pea; the player, in shifting them about on the table, contrives to convey the pea away altogether between the thumb and third finger of the right hand, consequently, when a bet is made there is no pea under either of the thimbles; while with equal dexterity he can place the pea under whatever thimble he chooses. It frequently happens that they may try a long time before they can induce any person but their own confederates to bet, they then try the following experiment, which is sometimes successful: the player goes on as usual, with "Here they go, one, two, three," when he turns aside pretending to look for something, and while doing so, a confederate lifts up one of the thimbles and exposes the pea; the player does not touch the thimble again, and his confederate inquires, "Will you bet now that no one finds the pea?" "Yes," he answers, "I'll bet five or ten pounds that no one finds it." "I only wish I had the money," says the other. However, should any one be induced to wager, on the thimble being lifted, there is no pea,—it having been carried off by the confederate who lifted the thimble and exposed it.

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*Compiled with Notes by Ellis Stanyon.
Ablly assisted by Mr. Arthur Margery.*

Continued from VOL. III.

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- Die Moderne Salon Magie. Leipzig, 1891. Cloth, large 8vo. 460 pp. Illustrated.
- Moderne Wunder. Leipzig, 1886. Cloth, large 8vo. 240 pp. Illustrated. 2nd enlarged edition.
- Enthuellungen ueber das Treiben der Spiritisten. Hamburg, 1885. Paper pamphlet, 8vo. 130 pp. Illustrated.
- Taschenspieler Contra Gelehrte. Eine Entgegnung auf die Broschuere, "Ein Problem fuer Taschenspieler" Rostock, I.M., 1886. Paper pamphlet, 12 mo., 65 pp. Illustrated.
- Der Gedächtniss-kuenstler als Hellseher. Leipzig, 1892. Paper, 8vo.
- Wintle, W. J. "Famous Illusions Exposed." "The Box Trick and other modern Mysteries from behind the Scenes." London Mag., July 1902. Vol. 8, pp. 618-622. Illustrated.
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- Wizard of the North. Hand Books of Magic. Three copies, all different (36 pp. in all), evidently published by Anderson for sale at his Entertainment. Quaint Engravings.
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- The matter in this is slightly varied to his other pamphlets. It contains no illustrations. There is no mention of the name of Anderson—beyond the above.
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- Woodbury, W. C. Photographic Amusements. New York, 1896, 8vo. Mentions Spirit Photography.
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- Young Man's Book of Amusements. Experiments in Science, Tricks with Cards, Fireworks, etc. Halifax, 1854. Cloth, 16 mo. 400 pp. Illustrated. Rare.

In our issue for March, 1901, Mr. Stanyon announced that a revision of his original Bibliography of Conjuring, published in 1898, would appear in serial form in these pages. This revision is now complete, with copious and interesting notes, forming the first and only exhaustive bibliography of conjuring ever compiled, and is acknowledged invaluable to conjurers and collectors of books on magic and allied arts, by Pearson's, Ltd., and Dr. Saram R. Ellison of New York, who owns probably the finest and largest collection in the world.

TO AUTHORS.—Conjuring and kindred pastimes. Mr. Stanyon will be pleased to receive particulars or copies of any old or new books, pamphlets, or magazine articles, on conjuring, &c., not included in the above bibliography, that the same may be incorporated in the appendix to follow.

BITS FROM BIRMINGHAM.

BY DULERP SINGH.

At the Empire during the month, that master of spectacular magic, Chung Ling Soo, appeared for one week (for programme see MAGIC, Dec. 1902). As an object lesson in the essentials of a successful illusion, the fire-eating trick as performed by this distinguished Oriental would be hard to beat. Worked up from a simple little feat with which every schoolboy is familiar, it forms, and justly so, the principal item of a really excellent programme. An entire change of programme is announced for next year.

At the Tivoli, M. Cussac presented his illusion 'Robing the Robe.' This is in the nature of a trunk act. A miscellaneous assortment of garments are produced from a set of the Devil's Organpipes, which are sorted out into various costumes, such as "Tennis," "Geisha," "Domino," and several others. The audience are asked to name one of the costumes, and having done so a large travelling trunk is opened and the trays which are used for packing ladies' dresses and so forth, are taken out. The trunk is then shown empty, and the costumes having been placed in the trays, and the trays in the trunk, it is locked. Previous, however, to this each article of the selected costume has tied to it a label bearing the initials of members of the audience, for the purpose of identification. The trunk is now placed inside a cabinet, the curtains being raised all round, but the audience asking for the illusion to be performed outside, it is again dragged forth and the performer places an iron plate against one end. A bullet is now fired through the trunk, this being clearly proved (?) from the fact that the impact knocks the iron plate over at the other end. Ten seconds are now called off, during which the performer unlocks the box, and removing two or three of the trays, out steps a young lady in the identical costume chosen. The signed labels are then removed and given to the signees. The illusion is very cleverly worked.

Hardeen, the "Handcuff King," also appeared at the Tivoli with the usual handcuff business. The turn was well received.

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AMERICAN NOTES.

By HENRY RIDGELY EVANS.

The gradual decadence of card and coin manipulation in this country is doing worlds for magic. It has forced magicians to undertake more pretentious tricks and illusions. I recently saw a fakir performing the back-hand palm with cards, in the streets of Washington, thereby initiating one-half of his audience (those who stood behind him) into the secret of the art. A little card manipulation before beginning a series of tricks with cards is very effective indeed. But a performer should by no means reveal the *modus operandi* of the back and front palm, otherwise his more pretentious illusions will fall flat. Take down your "Memoirs of Robert Houdin," gentlemen, and read what that great psychologist and magician has to say on the subject of stage exposés. I had a funny contretemps recently while performing at the Masonic Hall of a little Virginian Town, for "sweet charity's sake." A small dog, belonging to a lady in the audience, ascended the "run-down" and came upon the stage. He began sniffing around my legs, I was doing the tambourine trick at the time, taking a world of paper ribbon out of the tambour frame. A sudden inspiration seized me I flung the ribbon upon the dog and picking up both in my arms, solemnly produced Master Terrier from the mass of paper exactly as one would a rabbit. It is needless to say that this impromptu exhibition caused loud laughter, and probably saved an otherwise indifferent show from oblivion. The dog's name I subsequently learned was "Rag-Time." Rag-Time is now the hero of—, Va. He is regarded as one of my paid confederates.

It is a mooted question among some of our magicians as to the originator of the Society of American Magicians. Here is the inside history of the organisation, for the benefit of the future writer of chronicles. Your humble servant suggested starting a Sphinx Society, one of the articles of initiation being that every member should pledge himself not to expose tricks on the stage.

The society was never organised, except on paper, and proved abortive. Dr. Saram R. Ellison, the collector of magic literature, and Dr. W. Golden Mortimer, ex-magician, then put their heads together and decided to properly organise a Society. Dr. Ellison suggested the name—"The Society of American Magicians." No one can deprive the genial Ellison of that honor. The S. A. M. is now a flourishing organisation and includes all of the leading prestidigitators of America, as well as amateurs. A circular is being prepared, begging members to use their influence against stage exposés, and will be sent out shortly.

The idea of presenting the Ellison Library to Columbia University, N.Y., was suggested by your humble servant, to the owner thereof. Great collections of books and curios are apt to become dispersed on the death of the proprietor. It is better to will them to some institution. If the S. A. M. ever becomes an incorporated body, and has a club house of its own, it might be well for Ellison to present his books to the Society.

Now for a suggestion to our French Brethren of the Magic Art. Why not rent or purchase the old residence of Cagliostro, No. 1 Rue St. Claude, Paris, as headquarters of the French Society of Magicians. It would be magnificent. The house of Cagliostro would become a mecca for hundreds of tourists in the magic line. Bro. Raynally, let us hear from you on the subject.

Back once more from the wilds of New York to the soporific atmosphere of Washington where magic is indeed dead as a ducat. But in New York conjurers are as busy as bees getting ready for the winter campaign. Kellar is about to start out with a fine show of magic and mystery. He still retains the proud title of King of American Magicians. He will have some novelties this season. The ever faithful Carl Bucha, machinist, assistant and man-of-all-work still plays the part of *alter ego* to Kellar, behind the scenes. Bucha can mend anything from a baby's rattle to Psycho—the complicated mechanism which plays whist. By the way, Kellar talks of reviving Psycho. While on the subject of automata, it is interesting to know that Mr. Francis Martinka, the manufacturer

of magical apparatus, possesses Robert Heller's Orange Tree and the electrical sofa which he used in his second-sight act. This latter piece of furniture graces Mr. Martinka's dining room.

J. Warren Keane, a young magician from California, has made quite a hit in New York with his card work and billiard ball manipulation. His fanning and palming of cards is very graceful indeed. Mr. Keane has a most pleasing personality, and I predict success for him. Allen Shaw, the coin conjurer, is back from the Antipodes, with a charming wife, a native of Melbourne, Australia. He opens at Pastor's Theatre in October. His coin work is very fine. Stevenson is contemplating adopting the stage as a profession. For a number of years he has been connected with a business house in New York, doing magic on the side. He is a clever worker and a good talker. Howard Thurston is on the road with his novel show. He is talking of bringing out a large spectacular production next season, with many illusions and magical effects in it. He showed me the plans of the work. Thurston is a very ambitious man. I wish he were less so, and would confine himself to his card act, with say one or two illusions in it. I hate to see him abandon his cards, for he is the *premier* of the card manipulators. Perhaps he thinks the public is tired of the pasteboards. Ellison is still hunting for books, he talks of going to Egypt in order to excavate the ruins of the Alexandrian Library. He has an idea that some of the books of Hermes Trismegistus may be found there. My dear Doctor, the Alexandrian Library was burnt by the Mahometans in the year —! and the famous collection of magical works contained therein was burnt to ashes. Better stick to the red fez of the Nobles of the Mystic Shrine and the purlieu of Madison Square Garden.

Adrian Plate does the paper tearing feat to perfection. He has lots of new ideas on magic up his sleeve. I spent an evening with him at his rooms and met Mr. Zima, who positively makes an invisible *sauter le coupe* with cards. No matter how closely you watch him, you cannot detect the movement. Speaking of cards, Kaufmann, the conjurer, performs the Mexican turn-over to perfection. His three-card-monte, using the turn-over, is the most deceptive bit of sleight-of-hand in the world. It is his own particular trick. He has just established a school of magic, with headquarters at Martinka's.

Imro Fox, whose bald head is nearer to heaven than ever before because, as he jocularly remarks, "there is no parting there," goes on the road with his own company of vaudeville artists. Fox has had an interesting career. He started life as a *chef*, he left to others the work of making his dishes *disappear* and confined himself to hanky-panky with cards and coins. He was literally "kicked into magic." A conjurer at one of the vaudeville theatres of Washington, D. C. went on a prolonged spree. The manager of the company who was staying at the hotel where Fox cooked, and was familiar with the fact that Fox was an amateur magician, rushed into the kitchen one morning and begged the genial *chef* to undertake to supply the place of the recalcitrant wizard. Fox accepted with reluctance, but made a hit, thanks to his comical patter. This was the beginning of his career as an entertainer. "I am no conjurer," he says, "I am a comedian." He is both.

"Aga" made good at Hammerstein's. Chas. C. Dunbar of Boston is going to take out his own magical show in Vermont and New Hampshire next month. He has lots of good stuff, some money, etc.

At the meeting of the Society of American Magicians, held recently at Martinka's Palace of Magic, J. Warren Keane gave an exhibition of card manipulation and J. Allan Shaw an excellent performance with coins. Both were loudly applauded by those present. The Bijou Theatre has been put in excellent shape. The stage is an Egyptian dream, thanks to the decorative powers of Kaufmann, who dabbles in everything—magic, art and masonry. Doc. Ellison recently presented Kaufmann with a beautiful pair of cuff buttons, inlaid with miniature cards, to show his appreciation of the latter's artistic abilities. Kaufmann has designed a series of title pages for the bound volumes of *Mahatma*, *Sphinx* and *Magic* for the Ellison Collection. Having descended from a worker in Egyptian hieroglyphics and symbols who flourished ages ago at Memphis, Kaufmann is up in the business.

Explanatory Programmes.

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

SYLVO, Tramp Juggler.

Appears, attired as a tramp carrying a delapidated gladstone bag, walks very slowly right across stage and disappears momentarily at opposite "wing", then reappears and places bag on stage. Takes off his gloves and blows them off stage, one to one "wing" and the other to opposite wing. Both gloves are, doubtless, attached to elastic which would necessitate the *march past* already mentioned.

Previous to removing gloves he pulls off dummy (hollow) fingers, each with a spike, and throws them as darts, into top of table.

Strikes match on striker sewn on seat of trousers, smokes cigar, and puts lighted match in pocket, vest &c. and keeps pulling it out again lighted, actions suggest match getting warm. Duplicate matches and strikers, can be arranged as required. Attempts to juggle plate, and suddenly finds another match alight in trousers pocket.

Dexterously juggles a lighted lamp on a plate.

Spits on drop scene attempting to stick his hat there, hat falls to floor twice, but at third attempt it remains suspended to scene, perhaps with the help of a sharp hook on metal plate sewn to one side of hat.

Spins plate on whip stock, lash end of whip at the bent part is balanced and spins on edge of another plate held in mouth, (our cat. no. 2386). Knocks whip away and catches top plate, still spinning, on finger.

Takes hat off scene. Takes coat off, brushes it and remarks "getting sultry", puts coat on floor and wipes boots on it.

Juggles with top hat, dexterous twists and throws, with funny patter something after this style. "I make it a certainty (if the trick comes off) *every time*" (if he fails) *to miss this trick sometimes*, or "I always do this trick *the first time*" or "*sometimes*" as the case may be. This ruse is of course noticed and creates much merriment.

Juggles three bottles (our No. 2386) kneeling, and knocks each bottle as caught on stage. Hat goes on dancing on floor (thread across stage) and finally goes off at "wing."

X. Glass on two cigar boxes; tries to throw all up and catch all "end on" but fails and throws all on floor. Keeps trying this repeatedly, fails each time, and "gets wild."

Unpacks bag of cigar boxes, "all the gentlemen are going to have cigars—when they buy them." Goes to juggle cigar boxes, gets warm and throws off innumerable collars.

Balances lamp on a pile of cigar boxes and knocks boxes away one at a time, and other and the usual tricks. Every now and then tries the trick "X" with same result, and finally remarks, "I will explain the idea to you." Does so, leaving trick still unaccomplished.

Picks up pile of cigar boxes from table on knife, balancing pile on knife. Juggles three boxes, *a la* juggling bricks. Wipes perspiration off forehead and throws a "bomb" on floor.

Does the trick "X" and shows, as he leaves the stage that the three articles are all tied together.

Items of Interest.

Mr. Edward Kupr sends us the following:—

An impartial critic(?) on Professor Anderson "Wizard of the North."

Extract from "Scotland Yard Past and Present, by Ex-Chief Inspector Cavanagh":—

"Anderson didn't do much at the Lyceum, and to my idea, was one of the poorest conjurers we have had. However, while at the Lyceum, a good story is told of him.

"Next to the theatre was a tobacconist's, into this one day Anderson went, and requested to be supplied with some good cigars. The gentleman behind the counter, only too delighted to do business, placed several boxes before him. The "Wizard" taking a cigar asked for a light, which was at once handed to him but draw as he would, he couldn't get any smoke from it. He drew the attention of the tobacconist to it, who seemed surprised, and said it was an "Intimidation" and that he had never had any complaint before. Taking a knife from his pocket Anderson slit the cigar from top to bottom, when out came a lot of sawdust. The tobacconist was petrified, and tried another, and another, with the same result. At last losing all patience, he declined to have his stock mutilated in this way, and informed his would-be customer he had had quite enough of him. The cigar merchant afterwards ascertained the "Wizard" was a joker.

Of all the "conjurers" I have had to do with in my time, I should say Anderson was the poorest, in fact "tin pot." He had plenty of "cheek" but little of "sleight of hand".

To Mr. Stanyon.—"When are you going to give the world another "Conjuring for Amateurs" I still think it *the best book ever written* upon conjuring. All good wishes."—Yours sincerely, FRED POOLE.

Mr. Stanyon's articles on the Great Handcuff Act, in Vols. II and III of "Magic" are endorsed by not a few of the best performers in this particular line. Writes one, "*I have had great success for my handcuff mystery*. With regard to your description of Master Keys in "Magic" I use a Hait No. 4 Key which I split at each side. I find I can open 19 out of every 20 pairs of "flexible" handcuffs with this key".

"With regard to other makes, I WORK AS DESCRIBED IN 'MAGIC.'" N.B. The original of the above together with other interesting "originals" on same subject may be seen at this office.

Lewis Davenport writes:—"I was working a return date with Second Sight Act, your method, when the manager said he knew how nearly every second Sight Show was worked, but he said our show fairly staggered him, result, two more return dates."

To Mr. Stanyon:—"The more I read your "Conjuring for Amateurs", the more I am impressed with its wonderful value. It is a most fascinating book. Yours faithfully, E. A. D. (Walsall)."

"Mr. Cristo is offering a startling escape from an unprepared tin trunk, and he guarantees it practical. Should advise readers to send for particulars."

Professor Hoffman writes, in renewing his subscription, "I have just been again looking through your first three volumes—they contain a *wonderful amount* of interesting and useful matter."

Re "Later Magic" Prof. Hoffmann's new book, about 400 pp., are corrected for press, but it will run to over 500 pp. There is little chance of the book being ready until the latter end of this month (October). The necessity of having the type set up in America for Copyright purposes has caused a lot of delay.

Dear Mr. Stanyon:—"September 'MAGIC' with its Blue X just received and I hasten to renew my subscription. You are issuing a good journal; its *typography is superior and its contents all that one could desire*."

Yours, &c. A. M. Wilson, M.D., Kansas City, U.S.A.

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.

E.F.—The only secret process, if such it may be called, with which we are acquainted for strengthening the fingers of the hand for the successful performance of the back hand palm, is **PRACTISE**. The mention in question is, apparently, only one of several attempts on the part of the author to mislead his readers. If you would be strong, physically or mentally, the best medicine is **EXERCISE**; a faculty let dormant for a time becomes practically disabled. For further information on this subject, we refer you to the Sandow School of Physical Culture.

H.T.—What is the best method of causing the disappearance of a pair of gloves up the sleeve. The old method of elastic does not appear thoroughly reliable. Is the "mechanical pull" in your "Conjuring for Amateurs and Pros." of any use in this trick?

The mechanical pull is the most reliable and practical thing for taking anything up the sleeve—handkerchiefs, gloves, bouquets, birdcages with canary, &c., &c., but must the gloves go up the sleeve? Mr. Stanyon has always worked the trick as follows: left hand glove is removed and vanished from left hand (orthodox movements) really dropped from right hand on to servante when picking up wand from table. Right hand glove now removed; vanished from left hand and produced from back of left knee, while right hand is producing glove from knee, left hand goes to hip and secures folding bouquet also ordinary "pull" vanisher. Glove is now pushed into vanisher, which is released and bouquet is developed, *i.e.*, last glove is changed to bouquet.

The above will give you an idea of what Mr. Stanyon means by artistic and subtle conjuring tricks—you might do worse than call here for a course of lessons.

C.S.W.—Please explain the secret of the Spirit Clock or Spirit Dial. A pointer set in a glass disc points out any number desired while in a spectator's hand.

The centre of the pointer is in the form of a "boss" with a hollow moveable front weighted at a point on its circumference. The pointer is removed and handed for examination, apart from the dial, which admits of its centre being secretly adjusted that, at the conclusion of the spin, and when the weighted portion is at the bottom, the point will indicate the desired figure.

S.S.—The Handcuff and Prison Cell Release Sensation, including "Naked Release," is explained, with dramatic effects, in six or seven early numbers of Vol. III. of "MAGIC." A long article on the dramatic presentation of the Act on stage will be found in the second volume.

P. H. CANNON (Henry Hatton) writes from Bloomfield, N.J.—"At the end of the first paragraph on p. 101 of your last issue, in describing Hartz's Watch Trick, you say 'He palms watch and pretends to place it in his breast pocket.' Now, there is no pretence about it. He *actually* puts it into the pocket, or rather, into the opening of the pocket, and that pocket extends by a somewhat circuitous route to his tail pocket."

This shows that Hartz succeeded in deceiving our correspondent most beautifully. These corrections from readers are very highly appreciated. The above serves a double purpose in that it also shows that the several performers who quite recently laid claim to the "long pocket" as of their own invention, had scarcely any right to make such claim. I have never yet seen what useful purpose such perversion of the truth can serve. Apropos of this matter, a conjurer who lives within a stone's throw of this office, told me quite seriously that he invented the new Rice Bowls and gave the trick to a certain conjurer, who was at the time showing it in this city. Only a few days ago, I received a letter from a conjurer in New York, claiming the new Rice Bowls as of his invention, he also stating that he supplied the conjurer referred to above as performing in this city, with the actual bowls he was using. Now this sort of thing does not trouble me in the least, but it is amusing, nevertheless. I am really beginning to believe that I invented the new Rice Bowls trick myself.—ED.



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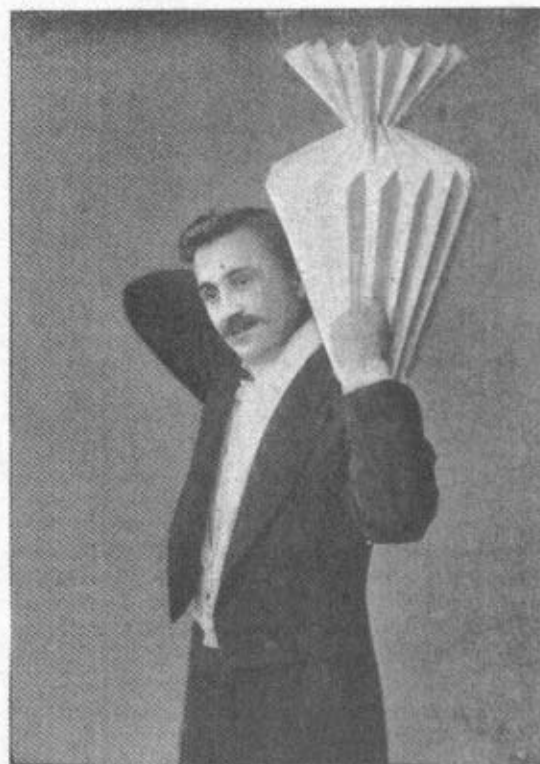
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190. **The "Pass" superseded.**—The Stanyon System of subtle Card Conjuring does not require the pupil to spend weary months and years learning the troublesome "pass," and which, in the majority of cases, is really never mastered. The fact that he could not acquire the "pass" has caused many a pupil to give up in despair. Now!! the manipulation of an ordinary FULL-SIZE ENGLISH PACK OF CARDS by the Stanyon System is practically acquired in one lesson of less than an hour's duration; and once acquired, the most brilliant sleight of hand tricks, hitherto impossible to the beginner on account of the troublesome "pass," are at his fingers ends. There being no clumsy movements to hide, a small sized pack of cards is not necessary; for the same reason the Stanyon System is equally practicable IN THE SMALLER SIZED HANDS OF A LADY. The lady may now become an expert card conjuror by the aid of the Stanyon System of Expert Card Conjuring.

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Some idea of the subtlety of the Stanyon System may be obtained by observing that it may be put into execution at the card table, when the ordinary games may be supplemented by a series of startling tricks. THE SUBTLETY OF THE PERFECTLY NATURAL MOVEMENTS employed is so great that it is absolutely impossible for a player to question any one movement, although he may be sitting on the opposite side of the table and EXACTLY OPPOSITE THE CONJUROR. Tuition Terms on Application.

191. **Artistic and Subtle Discovery of Chosen Card.**—Conjurer hands ANY PACK OF CARDS to ANY PERSON, requesting such person to SHUFFLE PACK THOROUGHLY, and IN HIS ABSENCE FROM ROOM (Conjurer goes out of room) to select ANY CARD IN PACK, remember the name of the card, and the number it stands from top of pack. On his return CONJURER takes pack of cards, and, holding pack behind his back IMMEDIATELY REMOVES THE SELECTED CARD, no matter at what number it may have stood from 1 to 52.

There are no duplicate cards (or confederacy) and to show this conjurer asks "At what number did your card stand?" Suppose the reply is "27th." Conjurer counts down to the 27th card but that is not the chosen card—chosen card IS NOT EVEN IN THE PACK—. Conjurer asks "name of card?" Suppose the reply is "Knave of Spades." Conjurer replies "Thank you—will you please turn up the card I have already removed from the pack." This is done and it is FOUND TO BE THE CHOSEN CARD.

Conjurer may request any person to go out and purchase a new pack of cards and he will work the trick again, WITH SUCH NEW PACK, and will not handle or even see a single card, back or front, until he places the pack behind his back, AND DELIBERATELY EXTRACTS THE CHOSEN CARD.

Why do you out-of-date conjurers still continue to think there is nothing better than the "Forced" Card, when you can obtain a beautiful secret like the above for **One Guinea. (\$ 5.00).**

N.B.—Read the above over again, and a third time, that you may be satisfied it is really something new, then purchase it and get an idea of the beauty of the Stanyon system of Subtle Card Conjuring.

192. **Artistic Disappearance of a Chosen Card.**—Any five cards are selected (not forced) from any well-shuffled pack of cards. The five cards are thrown faces upwards on table by drawers. Conjurer now says "Which of the five cards on table would you like to disappear?" and, upon a card being named, picks up the five, placing all five in the left hand. He now gives the five cards a "fillip" with the fingers of the right hand, then deliberately deals them out on table—there are only four cards—the card named has disappeared entirely. No skill, subtlety only. Price, 5/6.

N.B.—Read it over again and be assured it is a new idea.

193. **Artistic Coin Vanish from Unprepared Box.**—A small round metal box, 2 inches diameter, and ½ inch deep (absolutely unprepared), is given for examination—the box is plain metal inside and out, not lined or painted. Any person is now requested to place any coin, any size, duly marked for recognition, in the box and to put the lid on. Performer takes box between tips of fingers, and shows by shaking box that coin is still inside. He continues to shake box, asking someone to count to any number between 1 and 20, and on that number being reached coin will disappear from box and the noise cease. This actually happens, although any person may take hold of performer's wrist and shake box in any direction. The shaking, which has never ceased, continues, and coin re-appears on command, whereupon conjurer throws box and coin on table, challenging anyone to work the trick. Greatest waistcoat pocket trick extant. Price 10/6.

N.B.—You want this beautiful secret.

194. **Subtle Vanish for Two Solid Billiard Balls.**—One solid ball in each hand. Right hand ball, thrown in air several times, disappears suddenly, and no pockets or vanishers are employed to affect its disappearance, and no skill. Subtlety only. Impossible of detection. The second ball is likewise thrown in air several times, and although seen in extended left hand up to last moment, or rather, fractional part of a second, disappears in an even more surprising manner. Taught by Mr. Ellis Stanyon, personally, or by mail. Price 5/6.

195. **Subtle Knot Tying.**—Four handkerchiefs are produced magically, one by one, by four distinctly novel methods. Conjuror next gathers up one of the handkerchiefs in his hands, as when vanishing a handkerchief, and all think it has disappeared. The remaining three handkerchiefs are each treated in like manner, when all four are suddenly thrown out in air, firmly tied together by the corners with two hard knots at each corner. All knots examined if necessary. No duplicate handkerchiefs.

The four handkerchiefs, still tied together, are next gathered up into the left hand. Conjuror fans or blows on the left hand, then removes the four handkerchiefs, one by one, from the left hand, they being all un-tied.

The four loose handkerchiefs are now rubbed together between the naked palms of hands (no fékes) and although at this stage, the hands do not even approach the body, the four silks mysteriously multiply into some fifty or even more. The shower of silk as it falls to the ground forming a most artistic display. Taught by Mr. Ellis Stanyon, personally, or by post. Price 10/6.

196. **New Obedient Billiard Ball.**—First time offered for sale. An up-to-date novelty; really marvellous and astounding to the beholder. The performer shows audience ordinary billiard ball just produced by sleight of hand and has it thoroughly examined. After performing a number of sleights with it, he causes the ball to ascend from hand to hand without any visible means of support, and to travel in any conceivable direction—disregarding all laws of gravity. No billiard ball show complete without this startling act. Complete. Price 5/6.

197. **The Aerial Wonder Card.**—The latest card trick out. Any card from the pack is caused to leave the pack held in one hand, and to float across space to the other hand quite a distance apart, either horizontally or vertically. No preparation on stage or on performer's person. Having traversed the distance from pack to the other hand, the card is immediately handed for examination.

Special attention is called to the fact that any card from the pack is used, and this is given for thorough examination. No substitution takes place. Can be performed in any room. Price 2/6.

198. **New Reading of Cards.**—Any pack of cards read from their backs; for the first time in magic history. Cards freely shuffled by any person, and TWO RUBBER BANDS PLACED ROUND PACK TO KEEP ALL UP SQUARE. You then simply lay them on the palm of your hand, with backs uppermost, and read each top card while it is on, then pick it up and show that you right. Cards are not covered. Very wonderful. Price 5/-.

199. **Card Sharper's Shuffle.**—Perfectly deceptive at close quarters, inasmuch as it cannot be distinguished from the ordinary whist shuffle. Of general utility, any number of cards being kept to hand, and placed as desired. To be up-to-date with card conjuring, you want this shuffle. It is real magic. Price 5/-.

For further Supplementary Lists of New principles on Conjuring, see back page of "MAGIC" each month.

STANYON & CO., 76 Solent Road, West Hampstead, London, N.W.

STANYON'S NEW PRINCIPLES IN CONJURING AND SUPERIOR APPARATUS.

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215. **20th Century Handkerchief Production; also disappearance.**—You may think you know it, but you don't! Come and see it worked, the most beautiful and effective production, also vanish, possible. Arms quite bare (nude condition if you like) and not obliged to stand near draperies or furniture. One hand is sufficient; neither are you obliged to wave it about so that no one can see it, but simply show it back and front, (you can count the fingers) keeping it right away from the body and straight out; the other hand is not near it. You then gradually produce a handkerchief which you immediately hand to the audience for inspection. Again take the handkerchief and gradually make it vanish, when you once more show your hands as before.

Positively no threads, wires, balls, boxes, bags, elastics, shells or fingers, etc., are used; no sleeve or body work. Nothing to slip between or around the fingers; nothing attached to either side of the hand, wrist or arm. No practice required. A remarkable piece of mechanism. Price 3/6

216. **Mysterious Glass Vase.**—A large and elegant octagonal glass vase containing natural flowers in CLEAR WATER is on table. Flowers are distributed to audience and vase of water is changed to ink, and SELECTED and INITIALLED card dipped in same is stained both sides. A quantity of silk handkerchiefs, two lighted candles, ribbons, &c., are now taken, PERFECTLY DRY, from vase of ink, and with arms bare to the elbow. VASE OF INK NOW CHANGES BACK TO WATER AGAIN. Complete, Price 30/-

217. **Novel Production of Billiard Balls.**—Guaranteed new and different from any other trick listed by us. Both hands are absolutely empty on both sides and all parts examined minutely if desired. Yet a solid ordinary Billiard Ball (any size) is produced in the hands at any moment; DONE IN NUDE CONDITION IF YOU LIKE. No loops, suckers, threads, etc., used, EMBODYING AN ENTIRELY NEW PRINCIPLE IN MAGIC. Easy but Practical and Indetectable. You can use your own Billiard Balls; but we send the apparatus complete for working. Price 5/9

218. **Novel Coin Change.**—Right hand is shown empty back and front, a florin (borrowed) is laid on palm of left hand and covered momentarily with right hand. On removing right hand florin is changed to penny and both hands are otherwise absolutely empty. Price 1/6

219. **New Reverse Palm for any sized Coin.**—Hitherto it has been impossible to make the continuous back and front palm with small coins as half sovereign, sixpence, &c.; the ordinary methods being suitable only for large coins. We have now a method which we guarantee to be practical, subtle and deceptive at close quarters, by which this beautiful sleight may be executed with any size coin, from the largest to the smallest—to wit the threepenny piece. With explanatory diagrams. Price 2/6

N.B.—All instructions are written by Mr. Ellis Stanyon (Author and Magician) in his ORIGINAL and INIMITABLE style, and are worth (AS A LESSON IN CONJURING) considerably more than the price charged for the trick.

220. **Cards rising through the Air.**—Five cards are chosen and returned to the pack and shuffled. The performer holds the pack in the left hand and moves the right hand ALL ROUND AND ABOVE and BELOW the pack to show the absence of any connection. Holding the right hand a foot or more above the pack, the selected cards rise, one at a time, in the order drawn, and leaving the pack, ascend, through the air, to the hand held above. PACK CAN BE SHUFFLED BETWEEN THE RISING OF THE VARIOUS CARDS. The best rising card effect known. No mechanical springs. WE SUPPLY THE GENUINE METHOD. Price 5/-

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222. **Stanyon's New Revolving Servante.**—This is specially suitable for small round side tables in as much as it is small and neat and suitably shaped to avoid detection, while its revolving nature gives it the holding capacity of the large servante usually employed on centre tables. Will vanish a glass of water, uncovered and bring a hat load into position with the one movement. Price 12/6

223. **Ideal Ink and Water Illusion.**—A crystal decanter, containing water is examined by audience, covered with borrowed handkerchief and given to any person to hold. Attention is next directed to a large glass goblet full of ink which is suspended in brass tripod standing on table. To prove this contains ink in reality a SELECTED CARD INITIALLED, is dipped in the ink and removed with both sides stained. Performer has never approached the suspended goblet of ink, which now while in full view, to the surprise of all, changes instantly to clear water, it is removed from tripod and may be drunk if desired to show the absence of chemicals. The person is requested to remove the handkerchief from the decanter which is now found to contain the ink.

Complete apparatus, including elegant brass folding table, all ready for working. Price £2 10 0

224. **To name any Card of Pack back up.**—Pack of 32 cards are thoroughly shuffled and dealt faces upwards on table. Performer instructs any person (no confederates) to turn any card BACK UP while he is out of the room and on his return he instantly tells name of card turned over without even approaching table. The person turning up card in performer's absence can, if he desire remove the turned up card from its original position *i.e.* change the position of the cards—the result is the same. If you want to stagger humanity and live-in ease and luxury for the rest of your days, get this trick at once. Secret only, Price 5/-

225. **The "Modern Gordian Knot."**—A very puzzling effect. Any handkerchief laid lengthwise on a table, and by taking hold of ends of same and pulling them apart ties a perfectly solid knot in the handkerchief. Can be done anywhere at any time. Equally suited to lady or gentleman. Price 1/1

226. **Special Three Ace Trick.**—Ace of diamonds, ace of spades and ace of clubs are removed from pack, (previously examined and shuffled by audience) and laid on table. One ace is picked up and inserted in middle of pack, another is placed at bottom, while the third is placed on the top of the pack. A single true "cut" is now made and the same three aces are found together. Done with any cards, no preparation, no confederacy. Price 5/-

N.B. The above is one of Mr. Stanyon's subtle and artistic novelties, simple of execution, in fact impossible to detect and as effective in the hands of a novice as the most dexterous sleight of hand trick could be in the hands of an expert. Read the effect over again.



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240. **Human Volcano.** As performed by Ching Ling Foo, original Chinese conjurer. Performer eats a large bowl full of paper and shavings, then a stream of fire and sparks issue from his mouth in the most wonderful manner. We guarantee to supply the correct materials and sufficient for twelve performances.

Price, 3/6

241. **Salamandrine Feast.** As performed by Ching Ling Foo. Performer appears with a lighted candle and six pieces of paper, about five inches square. Each piece of paper is lighted in turn in the candle and, while still ablaze, is eaten by performer. When the six blazing sheets of paper have been eaten, the performer puts the lighted end of the candle in his mouth, bites off a couple of inches and actually eats same and continues until the whole of the candle is eaten. We guarantee to supply the correct secret and which will enable you to perform the trick indefinitely without further cost.

Price 3/6

N.B.—Nos. 240 and 241 together, with instructions how to work same as a combination trick may be had for

Price 6/-

242. **Salamandrine Dessert.** Performer prepares a saucerful of dessert, sets fire to the same and, with his fork, picks up and eats flaming balls of fire from the saucer. Perfectly harmless. With nickel plated saucer and fork.

Price 7/6

do. do. Secret only, .. 1/6

243. **Human Gasometer.** Performer exhales his breath and with a lighted torch sets fire to breath, which lights and burns exactly same as gas, a solid flame, 12 to 20 inches long, issues from the mouth, lasting as long as the breath is expelled, and may be lighted several times.

With nickel plated torch, price 10/6

do. Secret only .. 3/6

244. **Stanyon's Demon Bowls of Fire.** Performer has three 6½ inch brass bowls on table and openly pours ordinary clean water (may be drunk) into bowls until each is about half full. Then by simply passing hand (one hand only) over bowls alternately they each take fire and produce a flame 12 to 20 inches high. Simple of execution.

With three specially constructed brass bowls and secret, Price 14/6

do. do. secret only, .. 3/6

245. **Devil's Fire.** Another of our own specialities. Ordinary clean water (may be drunk) is poured into a brass bowl and suddenly takes fire.

With specially constructed bowl and secret, Price 6/6

do. do. secret only, .. 2/-

Numbers 244 and 245 should be worked together for a big effect.

246. **Precipitation of Smoke.** Two ordinary glass tumblers, examined, are placed mouth to mouth, one on top of the other, and covered with any handkerchief, performer stands on opposite side of room and puffs smoke, from cigarette, in direction of tumblers. On removing handkerchief both tumblers are found full of smoke. Startling effect yet simple of execution. Price 2/-

247. **Human Oil Lamp.** Performer puts oil in ladle and sets light to same, then takes flaming oil from ladle in a spoon and drinks same while still flaming, finally proving that he has drunk the lot by showing ladle empty.

Ladle, spoon and instructions, Price 5/6

248. do. do. do. Another method producing an additional effect. Flaming oil is drunk direct from ladle, and finally a long strip of flame shoots from the mouth.

With specially constructed ladle and instructions, Price 7/6

249. **Flaming Sponge Trick.** Performer places a number of small sponges in ladle, pours oil over them and sets all alight. He now takes one of the sponges with his tongs and drops it still blazing into his mouth. He eats all the blazing sponges in the same way. Complete with ladle, tongs and a supply of prepared sponges and full instructions. Price 8/6

250. **The Human Boiler.**—Ordinary clean water (examined) is poured into a metal cup and cup placed over spirit lamp until water boils, when performer removes cup from lamp and drinks boiling water, afterwards showing cup empty.

Complete with apparatus and instructions, Price 10/6

251. **Exploding Soap Bubbles.**—Performer takes an ordinary clay pipe and blows bubbles from an ordinary solution of soap quite in the usual way. But on the bubbles being brought near the flame of a candle they explode and vanish in a sheet of flame. Quite harmless, for drawing-room.

With full instructions, Price 2/6

252. **Spontaneous Combustion.**—An ordinary sheet of newspaper is shown to audience, there is nothing concealed in any part of it; you now simply blow on any part of the paper, which then instantly burst into flame. Up to now this trick has been known to very few who have jealously guarded its secret.

Complete instructions, Price 3/6

253. **Living Gas Jet.**—The performer places a nickel-plated tube, in form of letter L., in his mouth. The end of the tube carries a gas jet. Performer blows through tube and sets fire to his breath which burns at gas jet as ordinary gas.

With nickel plated tube and instructions, Price 5/6

Three various glass tubes for extra effects, .. 3/6

Nickel plated "three way" gas jet, .. 7/6

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35/- FIRE KING OUTFIT. 35/-

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Contents of Fire Casket.—One Fire King Tongs for sponge trick; one package prepared sponges; one Fire King Ladle for drinking burning oil; one trick cup for boiling oil; one Fire King torch or hand lamp; one package best prepared oakum; two N.P. straight tubes and two straight glass tubes for human gas trick; one "L" shaped glass tube and one triple N.P. gas burner for human gas trick; one N.P. table lamp; one box of twelve fire balls; one package Ching Ling Foo fire-eating materials, including twelve sheets prepared paper for eating while ablaze; one dozen acid tubes; one box Tux Nux or fire preparation; book of instructions, "New Fire Tricks"; one handsome metal casket for holding the above.

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