



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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Sample Copy, by post - - 6½d., 15 cents.

FIRE AND CHEMICAL MAGIC.

(FOR THE DRAWING ROOM.)

BY ELLIS STANYON.

Continued from August issue.

See also Stanyon's "New Fire Tricks and Chemical Magic" (for the Stage.)

The Will-o'-the-Wisp.—Pour a few drops of phosphorized ether on a piece of lump sugar and drop it into a glass of warm water. The surface of the water will become luminous, and, by blowing upon it, beautiful and brilliant undulations of the surface will be produced.

Second method.—Phosphuret of lime dropped into a tumbler three parts full of water produces phosphuretted hydrogen gas which will rise in bubbles through the water and take fire on the surface, ending in beautiful ringlets of smoke.

Third method.—Small pieces of the metal potassium dropped on the surface of *cold* water contained in a basin.

Fourth method.—Small pieces of the metal sodium dropped on the surface of *hot* water contained in a basin.

Potassium and Sodium may be obtained from Stanyon & Co. in 6d. and 1/- bottles.

Chameleon Pictures.—Draw a scene on paper with solution of copper bromide. Paint in the trees, grass, &c. with solution of cobalt chloride; and the sky and water with solution of cobalt acetate. Hold the paper in front of the fire and the heat will bring out the picture in natural colours. Prepare the sketches beforehand and place on one side to dry.

Marvellous Spirit Pictures.—A wooden frame about 24 in. by 18 in.; carrying plain canvas, is shown back and front, and afterwards placed on an easel. This done a lamp is placed behind the frame, immediately in front of the spirit cabinet, to satisfy the spectators that no one approaches from behind. The lights are now lowered a

little and with a little music, a spirit picture is slowly precipitated in colours, on the canvas, creating a pretty and lasting effect.

Secret.—The picture is already painted on the screen of *unbleached muslin* in the following manner: "Sulphate of Iron" for blue; "Nitrate of Bismuth" for yellow; "Sulphate of Copper" for brown. Make fairly strong solutions of each in warm water. Now, with a brush for each colour paint a landscape, portrait or whatever you wish, which when dry will be quite invisible.

When about to present the trick, slightly damp the muslin and all is ready.

To cause the picture to appear your assistant in cabinet plays on the canvas with a scent spray containing a solution of Prussiate of Potass. The action of the Prussiate of Potass on the other chemicals brings up the colours and produces the picture which, perhaps, while lacking in artistic beauty, will still be most weird and striking.

The Blushing Picture.—Take any plain print of a modest-looking young damsel, and carefully paint in the face and hands with a solution composed of 2 drams methylated spirits, 2 drams water, in which dissolve a few grains of phenolphthalein. Use camel's-hair pencil. When all is ready pass a sponge, dipped in strong ammonia solution, within an inch of the painted parts, which will instantly become crimson. On removing sponge the picture will resume its original colour.

The blushing will be greatly intensified if the prepared picture be damp. This can be done with clean water and a scent spray, or the picture can be held over steam and allowed to cool.

Metal Trees.—These are usually seen suspended, from the cork, in the centre of 4 to 6 oz. wide mouthed bottles.

Lead Tree.—Dissolve acetate of lead $\frac{1}{4}$ oz. in a 6 oz. bottle full of water, and suspend in the centre of the solution a piece of zinc attached to end of a thin copper or brass wire—the opposite end of wire is fixed in cork. Bottle must be corked securely. In a few days the tree will begin to grow and produce a most beautiful effect.

Tin Tree.—Muriate of tin 3 drachms, dissolved in

3 ozs. of water contained in a 4 oz. bottle: add nitric acid 10 drops and shake well until dissolved. Next suspend a piece of zinc in centre of fluid as in the previous experiment. If the zinc be *roughly* cut into the form of a tree or flower the effect will be much enhanced.

Silver Tree.—Dissolve nitrate of silver 2 drachms, in water $\frac{1}{4}$ pint, and set the glass vessel containing the solution where it is not likely to be disturbed. Now pour in quicksilver 1 drachm, and in a short time a most beautiful growth will be observed, resembling real vegetation.

Chemical Vegetation.—Into a 6 oz. wide mouthed glass bottle put 2 ozs. of the thick fluid known as silicate of soda, and fill up the bottle with water; much shaking and stirring will now be necessary to get a homogeneous fluid. This done, put sand into the bottle until you have a layer a $\frac{1}{4}$ to $\frac{1}{2}$ inch thick; this can be best done through a wide tube. Now drop into the bottle a few crystals of alum, also a few crystals of any or all of the sulphates, of iron, copper, chromium, cobalt, nickel, &c., and with a glass rod firmly embed the crystals in the sand, but not covered by it. Then set the bottle aside in a quiet place, and in a few hours crystals will be seen to sprout in filaments and in stalactites of varying colours.

Fulminating Powder.—Nitre, 3 parts; carbonate of potash, 2 parts; flowers of sulphur, 1 part; dry and reduce them *separately* to fine powder, then carefully mix them with a bone spatula. About 20 grains slowly heated in an iron ladle over furnace, first fuses and becomes brown, and then explodes with a deafening report.

Fire Paint, to make.—Take one pint of asbestos paint and add six drops of "nitric zinc." This paint is fire proof.

The Fire Scroll.—Make a stencil in the design you wish the scroll to appear, place this stencil upon a sheet of common white print paper and paint through the openings with the "Fire Paint," (above-named). Let it dry thoroughly; you can then set fire to the paper when it will all burn up excepting the scroll made with the paint, which will remain perfect.

STANYON'S SPECIAL SETS OF

Apparatus and Preparations for Fire and Chemical Magic.

Arranged in Portable MAHOGANY CABINETS—THREE SIZES—at 23/6, 39/6, and 63/6.

These Cabinets suit the wants of the Entertainer who wishes to perform the experiments he finds described in Stanyon's "Fire and Chemical Magic" and in the various books on conjuring. They are not mere toys. The articles they contain are of the best materials. Even the cheapest collection (at 23/6) affords the apparatus and materials for an extensive range of interesting experiments for the Drawing-room or Stage.

No. 1 Mahogany Cabinet contains 20 pieces of apparatus, and preparations in 9 bottles and 20 boxes.

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No. 3 Mahogany Cabinet contains 56 pieces of apparatus and preparations in 12 bottles and 40 boxes.

Complete, Price 63/6

MAGIC.

PUBLISHED ON THE FIRST OF EVERY MONTH.

Proprietors, STANYON & Co. Editor, ELLIS STANYON.

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("Magic" is issued to Annual Subscribers only.)

ANNUAL SUBSCRIPTION.—12 Months by post, 5/6 (\$1.50)

EDITORIAL. This issue marks the commencement of a new volume, vol. V, and we once again desire to tender our sincere thanks to all those who have by their generous support helped to make 'Magic' the success it has been from start to the commencement of the *fifth volume*; may their shadows never grow less.

"Everybody is loved by someone," but 'Magic' wants to be loved by everybody, and in this connection we will say that, while we must retain a free hand as to what we do or do not publish in the way of explanations of newly-invented tricks (if a newly-invented trick is possible at this date), we will further say that we have never once desired to belittle or in any way hurt the feelings of any inventor. We never accept the explanation of a new trick from the inventor unless it is given unconditionally or purchased. We always prefer to offer our own explanation, which may be correct or incorrect, better or worse—that it will interest our readers generally is our only aim. Where we have mentioned names in connection with our explanations we have always done so believing that the inventor, or the party working the trick, would be glad for us to do so, placing the facts on record and forming a nucleus around which all performers, himself included, derive equal benefit.

A blue X in the square to the left of this paragraph denotes that your valued subscription to 'Magic' is due—just a little overdue in fact—and the publishers request that you will forward a remittance at the earliest possible date. The necessary form will be found enclosed in this copy with particulars of our gift of *latest tricks gratis*.

Now! We desire it to be distinctly understood that we are in no way ashamed of our methods of running this journal. It is, moreover, very satisfactory to us to be fully assured that the great majority of our readers, right-minded and possessed of common-sense, are in full sympathy with our methods. But we have received a complaint (one only, mind!) in that we did not fulfil our promise to permanently increase the size of 'Magic' to sixteen pages. Now, while we did our utmost, increasing the size of three consecutive issues, that promise was made conditionally that we obtained 1000 new subscribers. We went to considerable expense circularizing some 3000 persons known to be interested in the art (in addition to considerable advertising which is kept going); as they did not respond in the way we would have desired the blame, if any, can scarcely rest on our shoulders.

We are still striving to bring about that permanent increase—look at the premium offered to subscribers, particulars of which are given on subscription form enclosed in this issue, again circulated broadcast. Come, friends, kindly assist us by mentioning this offer to an acquaintance. The larger our subscription list the bigger and better the magazine. Yes! we could make 'Magic' a little better than it is if we were encouraged. All we ask is a word from our friends. Can we rely upon **you**? If you are already a subscriber kindly hand the green form enclosed to a friend. Your friend will not know of this offer unless you kindly call his or her attention to it. We trust the members of the 'Magic' family will give this offer the widest publicity.

Oh!! there was one other complaint from a "swollen head" who objected to "Stanyon & Co.'s" advertisements attached to each issue. Now, where can this individual's common-sense be? in the tip of his little finger surely and nowhere else. Is it possible he can be unaware of the value of advertisements attached to any and **all** magazines, and which could scarcely exist without such advertisements (perhaps he would like to pay the printer's bill). He is probably satisfied with a table, a bed, and a chair existence himself and expects others to be so contented:

but we would inform him that he could not run a magazine under such circumstances. The printer man is a good fellow but "he needs the money, yes he does."

Before leaving the subject of complaints, and that we do not give the impression that they come from leading members of the profession, we will say that they emanate from very "small fry" who from some unaccountable reason have allowed their heads to swell to such an extent that they assume to direct the methods of others in preference to attending to their own affairs; we are not complaining for ourselves—if everybody attended to his own affairs there would be fewer "big" concerns.

With the exception of the above two complaints the opinion of our readers, as expressed, is unanimous. Look at the eulogies under "World's Opinion" published occasionally in our issues; also note what other readers have said.

"MAGIC" is the only bona-fide paper in the world of any benefit to conjurers."

"MAGIC" is the only conjurer's journal in the world edited with a free hand."

Then, again, look at the list of names below, all of which we number amongst our subscribers; and many others and of equal fame—we have only to regret they are too numerous to mention.

"MAGIC" numbers amongst its subscribers such prominent conjurers as Ernest Thorn; Carl Hertz; Imro Fox; Horace Goldin; David Devant; Douglas Beaufort; Paul Cinquevalli; Harry Houdini; G. W. Hunter; Prof. Hoffmann; Martin Chapender; Dr. Ellison; H. R. Evans; Adrian Plate; P. H. Cannon; Dr. Adam Epstein; G. W. Heller; Pioneer Odrap; Chung Ling Soo; Howard Thurston; Karlton; W. D. LeRoy; Martinaka; Karl Meyer; Caroly; Carl Willmann, &c., &c.

There are some readers who borrow "MAGIC" from a friend (don't lend it, friend) which is not by any means kind to the paper and which is the worse by their non-support. Now borrowers, don't continue to borrow vol. V., but be plucky and support the cause in which you are keenly interested; send on your subscription and receive "MAGIC" by an early post in time for breakfast on the first of each month.

In reconstructing programme for the season, and before purchasing anything, readers are strongly recommended to peruse Stanyon & Co.'s revised lists appearing in each number of "MAGIC," from and including the issue for May last, and showing prices 50% to 75% below catalogue prices of other dealers. In some cases where others charge say 3/- for a trick, it may be had from Stanyon & Co. for 1/-, and others *pro ratio*. Look up your back numbers. (There is also a cheap list of Apparatus and Books in our last issue, *q.v.*) This reduction is not made on account of any inferiority; it is generally admitted at this date, that apparatus constructed by Stanyon & Co. is SUPERIOR to any on the market, and purchasers may rest assured that the firm intend to keep up their reputation for HIGH-CLASS WORK. The truth is the reduction is made possible by the great increase of sales during the past twelve months and a determination to still further increase the business.

Apparatus is made in their own workshops by their own skilled mechanics, and with this great advantage, and knowing that their products are UNEQUALLED, Stanyon & Co. are able to guarantee QUALITY and PERFECTION, and further, to challenge comparison with the products of any other conjuring trick maker of the world.

Illusionist Ernest Thorn sends us particulars of his New Illusion he is now producing at the Rembrandt Theatre, Amsterdam. A hammock is suspended between two tables placed one on top of the other and a lady goes into the hammock. In one second the top table, hammock and lady all disappear, in full light, and without the aid of traps, mirrors, curtains or cabinets. The name of the illusion is ATTAVAR.

Dr. A. M. Wilson writes us that, with the October issue of "The Sphinx," he becomes the owner and publisher of the same. We have every reason to believe that "The Sphinx," always bright and interesting, will be none the less so, (probably much more so) in the hands of the genial doctor, an interesting and esteemed correspondent of ours for many years. The new offices of the paper, will be at 906 Main Street, Kansas City, Mo. U.S.A.

Magic each month tells what tricks are being worked by the most prominent Conjurers; the order of tricks in their programmes, WITH AN EXPLANATION OF EACH TRICK. Invaluable to the aspiring amateur, as they show him at a glance what he must do to emulate the Professor and draw a big SALARY.

Original Lessons in Magic.

By ELLIS STANYON.

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

Devil's Sticks or Fakir's Wands.—For the explanation, with sketches, of this interesting and subtle trick I am indebted to my correspondent, Mr. Satya Ranjan Roy, of Bhandara, India. The performer holds two rods of bamboo. From a hole about $\frac{3}{4}$ inch away from the end of each rod comes a cord. The rods are first held as in fig. 1, and on pulling the cord out of "A" that in "B" is seen to run up, at a uniform rate, into the rod. Then on pulling the cord out of "B" that in "A" now disappears into the rod.

At this point the spectators are almost always ready with what certainly appears to be an obvious, and the only possible solution, *viz.* that the rods are connected at the ends hidden in the hand, the one piece of cord passing through both. But the performer here separates the rods, taking one in each hand, and remarks, "Ah! No!! not like that." Then replacing both rods in the left hand as seen in fig. 2 he continues to work the trick as before. Then, and what puzzles the spectators still more, he takes a rod in each hand as seen in fig. 3. Still, on pulling the cord out of "B" that in "A" recedes into the rod and this may be continued as often as desired—as the cord is pulled out of either rod that in the opposite one continues to move at a uniform rate.

The secret will be discovered by reference to fig. 4. To the end of the cord inside the rod is attached a small piece of lead "L," sufficiently weighty to pull the cord into the rod



Fig. 1.

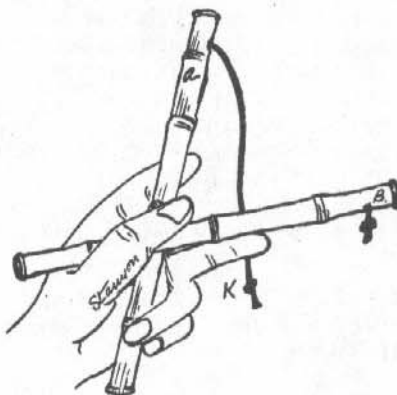


Fig. 2.

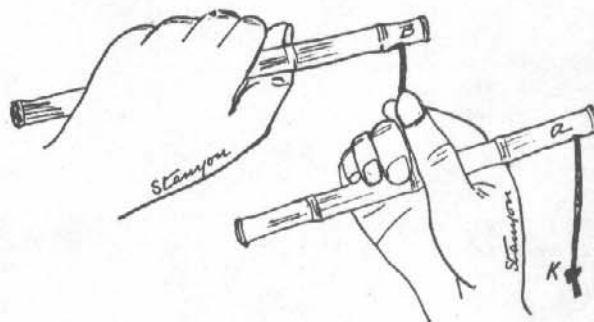


Fig.



Fig. 4.

on the latter being tilted ever so little; if the weight be too heavy the cord would run in too quickly, so this must be adjusted to a nicety. The knots seen at "K" in the figs. prevent the cords running into or too far out of the rods. The apparatus nicely finished may be obtained from Stanyon & Co. at a very cheap rate, so it is scarcely worth while running the risk of producing a perfect one at home.

Magical Production of Scents.—For this trick I am also indebted to Mr. Satya Ranjan Roy. The performer washes both hands thoroughly to prove the non-existence of any scent. Afterwards he rapidly and mysteriously waves his right hand in the air, then rubs it on the palm of the left hand which, curiously enough, gives out the smell of any desired scent, as Cherry Blossom, Lavender, Famosa, or any other perfume.

The secret is as follows.—Good white wax is taken, and well melted, into which a few drops of the desired scent is added—several kinds of this scented wax are prepared and the performer is ready for the trick. A portion of the prepared wax (dried) is pressed under the nail of each finger, a different kind under each nail, so the performer is limited to a choice of ten different kinds of scent, to produce either of which he must bear in mind the particular finger nail at which it may be found. As soon as the scent required is named the performer, moving the hand about as explained, contrives, with the help of the thumb or finger as the case may be, to remove the wax from the nail. The wax is then rubbed into the palm of the opposite hand, and upon the hand being held under the person's nose it very naturally gives up the odour of the desired perfume.

The water in which the hands are washed at the outset does not affect the wax under the nails, hence the effect of the trick.

The Self-Rotating Shell (by Satya Ranjan Roy).—The performer shows a stalk of dried grass (or straw) and a small shell. Having satisfied the company that there is no preparation about them he sticks the stalk of grass into a handful of loose earth and places the shell on its end. No sooner he pours a few drops of "mesmerised" water on the shell than it begins to rotate to the great astonishment of the audience.

Here is the secret.—The stalk of grass is soaked in water for two or three days till it becomes quite soft and pliant. The lower end of it is then given a number of twists as shown at "A" in fig. 5, in which state it is allowed to dry. The performer shows the stalk of grass concealing the twisted portion between his thumb

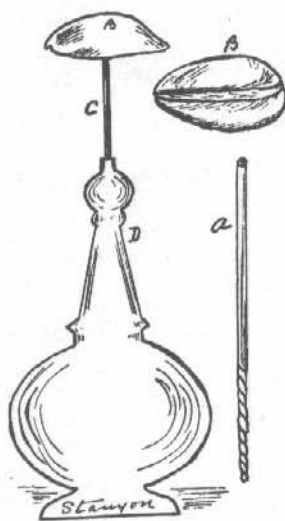


Fig. 5.

and forefinger, and then sticks it into a handful of loose earth or better still into an ornamented wooden stand "D" say 4 ins. high as shown in fig. 5, and fixes the shell on the end of straw "C." The shell "B" should be small in size and should fit on to the straw tightly. As soon as a few drops of water, which the performer should pretend to mesmerise, are poured on the shell the twisted portion of the grass unwinds itself and the effect to the eye of the spectators is that the shell is rotating. This is an exceedingly effective trick if worked well.

N.B.—The Indian conjurers provide themselves with a packet of these prepared straws that, using a fresh straw each time, they may repeat the trick as desired. The pouring of the water on the shell is, of course, a blind—it is really the action of the water on the prepared straw that causes it to untwist itself and give the effect of the shell revolving on its upper end.—ED.

The Jumping Sixpence.—This very old trick of the old travelling showmen and race-course tricksters has just come to light. A borrowed sixpence is placed on the wrist, when to the surprise of all it jumps in the air, turns completely over, and comes to rest in the same spot. A borrowed coin (not changed) is used and no assistance is rendered by the opposite hand.

The explanation is as follows.—The hand is held palm upwards and the coin is placed on the wrist about one inch from the lines which cross the wrist at the base of the hand. The sixpence must be placed so that its right hand edge, as the performer faces it, rests on the main muscle (the one furthest to the right) passing along the wrist and connected with the fingers. A sharp "fillip" is now made with the second finger and thumb, as in the familiar action of "cracking" the fingers to call attention, which sharply actuating the muscle referred to, causes the coin to jump and turn over in the manner described. A very little practice will give the exact position in which to place the coin, and upon this depends the success of the experiment.

Magical Illumination.—*First method.*—The performer lights half-a dozen or more candles by simply passing the palm of the hand over them. The only requirements are so many ordinary candles, the wicks of which have been dipped in spirits of turpentine that they will light the more readily, and a minute scrap of paper. The scrap of paper is rolled up loosely and palmed at the roots of the second and third fingers of either hand.

Performer lights the first candle with a match, saying: "This is the ordinary way; the extraordinary way is this," and, suiting the action to the word, passes the hand in front of the lighted candle (setting light to the paper held between the fingers) and in front of the other candles, in order, all of which are lighted.

The lighted paper may be extinguished at any moment by pressure with the thumb, and it may be secretly disposed of by dropping it behind any object a little larger than itself.

Stanyon & Co. supply a minute lamp for use in place of the paper as explained above. This is made of a small piece of plain brass tubing, $\frac{3}{4}$ -inch long, with a short arm soldered on at one end, at right angles to the tube. This arm is slipped under the finger-ring, by which means the lamp is attached to the hand.

The tube contains a piece of cotton wick soaked in



Fig. 6.

methyiated spirits, and when burning gives so little light that its presence is not at all likely to be detected. It may at any moment be extinguished by a touch with the tip of the thumb.

Second Method.—For this method I am indebted to a correspondent, Mr. Leslie Hopkins, of Davos Platz, Switzerland. A small hole is bored into the side of the candle, at right angles to the wick and about half an inch from the top. A wax vesta (the striking end of which has been removed) is now placed in the hole, and the candle is placed in position, with the side on which is the vesta to the rear. The wax vesta is shown in position at "v" in Fig. 6. When presenting the trick, you light the prepared candle in the ordinary way and say "I will now take a portion of this flame in my bare hands and light the other candles," saying which you close the hands together around the flame, palm the vesta (from rear of candle) at the roots of the second and third fingers, light it in the flame of the candle, and proceed as already explained.

In addition to lighting the candles, this method may be employed to light a cigar or cigarette, which forms a pleasing variation.

An interesting sequel to the trick is to bring several *lighted* candles out of the breast pocket. These are prepared by cutting the original wick off flush with the top of the candle, then boring a hole down by the side of the wick and inserting in the hole a wax vesta. The vesta is rubbed across a piece of sand-paper sewn on the coat just above the mouth of the pocket. If *silent* matches be used the trick is very mysterious, and it will, invariably, be considered funny. Some four or five candles should be produced in this way.

Third method.—Fix a pellet of potassium in the wick of a candle by running a needle with white thread through the potassium and securing it to the wick. Now dip the wick into mineral naphtha, and all is ready. To light the candle secretly moisten the finger on a wet sponge, touch the wick with the wet finger, and the candle will light.

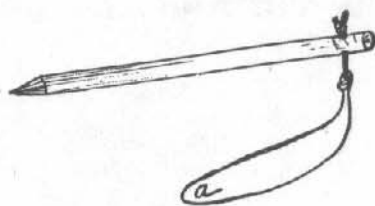
SOME SIMPLE TRICKS.

New "Passe Passe" Coin Trick.—Two ordinary tea cups are examined and placed on opposite sides of the table. Into one, performer drops *visibly* and *audibly*, a penny, and into the other, in like manner, a florin. The coins now change places in the most startling manner. *Any ordinary coins used.*

Take two ordinary penny pieces and prepare them for the trick by covering the "head" side of each with tin-foil (silver paper): pressing it well on to the coin to bring up the impression on the foil as much as possible. Show one as the florin, the other as the penny, holding them by the edge one in each hand. Bring the coins one over each of the cups, and touching the front of cups, *i.e.* the side of the cups nearest to the spectators. (See the fig.). Drop the coins into the cups in such a manner that they slide down the inner side of the front and note that as the coins come to rest in the bottom of the cups the *opposite* side to that the spectators have just viewed will be uppermost: and the coins thus seem to have changed places. Pass the cups, somewhat quickly, in front of the audience that the change may be appreciated and repeat the trick, if desired.

N.B.—I am indebted to Mr. S. B. Kinder, of Leamington Spa, for the above excellent little trick.

The Pencil and Loop Trick.—A hole is first made through an ordinary penny lead pencil, at right angles to and through the lead, and about half-an-inch from



one end. A loop of string, about two-thirds the length of pencil is next fixed in the hole with a knot on either side so that it cannot be drawn either one way or the other. (See the fig.).

The trick is to thread the loop on the button hole of your coat. To do this, pass the end of the loop "a" through the button hole then through the hole in the pencil, over the knot on the far side and back through the hole. To remove it, reverse the proceeding.

Coin Vanishes from a Glass of Water.—Borrow a florin from one of the company, wrap it up in a handkerchief, and request some one to hold it over a glass of water.

Presto! The coin is dropped into the glass and heard to jingle. When the handkerchief is removed the florin has disappeared, apparently dissolved in the water. This very effective trick is accomplished by means of a glass disc of the same diameter as a florin. The *modus operandi* is as follows: Borrow a florin, and while holding it in your hand throw a handkerchief over it. Under cover of the handkerchief exchange the coin for the glass disc which you have concealed in your palm. Now get some one to hold the disc by its edges through the handkerchief, directly over the glass of water. He naturally supposes that he is holding the coin.

Pronounce your magical phrase, and command your volunteer assistant to drop the coin into the glass. It will fall with a jingle similar to that of a coin, and will lie invisible at the bottom of the glass. You may even pour off the water, but the disc, thanks to the power of suction, will remain in the same position, firmly attached to the drinking-glass. To complete the effect, the genuine coin should be produced from under the table or from the pocket of the volunteer assistant.

SPECIAL TO FIRE KINGS.

35/- FIRE KING OUTFIT. 35/-

This outfit is the neatest and cheapest "PRACTICAL OUTFIT" ever put on sale. It contains everything necessary to perform the leading Fire Tricks and is suitable for stage or drawing-room entertainments. Each outfit is put up in a HANDSOME METAL CASKET, and contains all of the following articles, including our Book of Instructions which explains the whole of the tricks in the casket, and many others that may be performed with the same properties, the whole explained so thoroughly that anyone can perform them with a little or no practice.

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.

This is positively the Finest Outfit ever sold for the money. It will be nicely packed and shipped to any address on receipt of money order or amount in registered letter, Price 35/-

STANYON & CO.,

76 SOLENT ROAD, WEST HAMPSTEAD, LONDON, N.W.



LIQUID AIR CONJURING.

The "Magic Kettle Act" at the Palace Theatre is immensely interesting and should attract the conjuring fraternity in crowds. "Science Siftings" referring to the performance says.—"During the 'Magic Kettle Act' a hat is filled with what is apparently boiling water. Immediately the hat is emptied of its contents, it is just as dry as it normally should be. Handkerchiefs are washed in the same fluid and are dry the moment after. It is curious to see an egg hardened to the consistency of steel by a boiling process, grapes made as brittle as hailstones, rubber balls that bound as only rubber can one moment, shatter like the frailest glass the next, and mercury hardened in ten seconds to such an extent that it can be employed as a hammer. 'Boiled ice cream' is another curious proposition, but we saw it accomplished and found it excellent eating. Roses are also boiled to brittleness without changing their freshness or beauty."

Liquid air absorbs heat at an extremely rapid rate and therefore disappears quickly by evaporation. It follows therefore that it may be poured into a borrowed hat without wetting or otherwise injuring the head-gear. The hands, or handkerchiefs, may be washed in the fluid contained in the hat, yet everything is dry almost instantly.

A kettle of liquid air placed on a block of ice immediately begins to boil. Oil contained in a test tube may be frozen into ice by means of this strange fluid: and on a light being applied to this ice it of course burns. Liquid air poured on to ice causes the latter to burn freely.

We recall another trick of a somewhat surprising nature performed with ether. The ether was poured over a borrowed silk hat and a light applied with the result that the hat was quickly enveloped in flames, yet as the flames died out the hat was seen to be uninjured. This is accounted for by the highly volatile nature of the ether, but we are not recommending our young readers to experiment with their daddy's best "Sunday going" silk "tile." We mention the above thinking it might prove an acceptable variation in a programme of tricks with liquid air. See also Mr. Stanyon's "New Fire Tricks and Chemical Magic" price 3/- from this office. Also "New Liquid Air Marvels" (Illustrated) given in "Science Siftings." No. 662 obtainable from the publishers.

WORLD'S OPINION.

W. C. Talboys writes from Dunedin, N.Z.: "Magic" is a great paper, and I look forward to it every month."

F.H.K. writes from Sheffield: "I always look forward to the arrival of 'Magic' with a pleasant anticipation that is never disappointed. I hope it may have a prosperous career during the ensuing year."

"I always look forward to the arrival of the mail with 'Magic' aboard." Thus writes H. G. W. Jinks, of Dunedin, N.Z.

R. Nelson Burns, Stewart Is., N.Z., writes: "I must thank you very much for supplying me with very interesting information as regards legerçemain. I refer to your pamphlets, which I received about a week ago."

E. J. Moors, Folkestone, writes: "I have been very pleased with 'Magic' and wish to renew my subscription, for which find amount enclosed."

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.

PROF. S.—The basket for producing the red, white and blue flowers contains three trap wells in the bottom, either of which may be opened by pulling the right one of three studs that protrude at side of basket near bottom. The disappearance of the coloured tissue papers from the envelopes is effected by the use of prepared envelopes, either flap opening into a distinct and separate compartment. The pieces of white paper that disappear when a light is applied are flash paper. The basket, flowers, prepared envelopes and flash paper, may be obtained from Stanyon & Co.

W. S.—Calculation extraordinary and the mystic slate is usually worked as follows.—The addition sum is written upon black board by members of the audience in the most genuine manner. But performer's assistant stationed at the wings, and with an eye on the proceedings, quickly adds up the sum and writes the total on the interior of a black ruler which he eventually hands to the performer seemingly for the sole purpose of drawing a line under sum on board. Result: trick portion of ruler is left on board (by means of "pins" on its rear) where, being black, it is invisible against black board; and at a given signal assistant pulls thread, attached to trick ruler, which, releasing catch, causes ruler to open and expose total.

A. W. J.—The Book of Flags. Take any ordinary book and cut out a large oval portion from each of the leaves throughout *two-thirds* of the book, and paste a flag on each of the remaining leaves. The box portion made by cutting out the leaves is loaded with the real silk flags, to be produced. The twenty slips the performer seems to take from the bulk of those upon which the audience have written the name of a flag, would be a set of his own, palmed, and to correspond with the arrangement of flags in the book box. This audacious "swindle" is successful because no one person questions what was written by another; performer purposely makes two or three of his slips bear name of same flag because this would be sure to happen when a number of persons are requested to write the names.

The selected card for "cutting" the leaves of book would be "forced" to correspond with the "card" flag, and obviously it could be inserted in any part of the *two-third* portion of the book—and this could be forced without trouble. Running the leaves of the book quickly through the fingers, commencing near the box portion and working in the opposite direction would give the impression that it contained a different flag on every leaf. Suitable flags in pure silk and of any nation may be obtained from this office, price 3/6 each.

R. K.—Chemical Magic is now being shown as a novelty on the stage (Palace Theatre, London). You will do well to study Mr. Stanyon's previous articles on this subject which appeared in the May, June, July and August issues of vol. IV. of "MAGIC." The vol. is now sold complete, price 6/6; or single copies 1/1 each, post free. See also our "New Fire Tricks and Chemical Magic" (for the stage) the matter in which is entirely different from the articles published in this journal. We should recommend you to secure Mr. Stanyon's complete and original writings on Magic from which you would, doubtless, be able to select out and produce an original act. This is what others have done, *vide press*, and are doing, and the one that is first naturally obtains the prize.

E. B.—The cord with which the sack is tied runs in and out through metal eyelets round mouth of sack. This enables the performer to secretly pull down and retain a portion of "slack" by means of which he is able to release himself, without disturbing seals, at any moment. The wrist cords passed through the two holes in side of sack are not those placed on wrists, but a duplicate set which performer took from his pocket after he got into sack. For several tricks and illusions performed with such a sack, and with variations, see our issues, Nos. 1, 5, 9 and 12, vol. IV.

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N.B.—The matter contained in this book is new, the matter and secrets for the most part being entirely different to those already published in "Magic." Some of the secrets now included were recently offered only on payment of the sum of £10,000.

An exhaustive explanation of the great Handcuff and Prison Cell Release mystery, the sensation of the world, showing how to escape from ANY KIND of Handcuff, Leg-iron, or other manacle, also how to escape from any Prison Cell; also how to accomplish all the above under test conditions, *i.e.*,—after being examined NUDE. This book explains the dramatic procedure in presenting the Handcuff Act, also the numerous ruses and subtleties employed by the conjurer for gaining his ends. Further, it explains the construction of the implement answering the purpose of a KEY, and THE GREAT SECRET of concealing same in a nude test; also an experience of an agent of the author, published for the first time; with illustrations of various Handcuffs (including conjurers' specials), keys, &c.

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After-Dinner Coin Trick.—Performer uses TWO BORROWED AND MARKED COINS ONLY, no duplicates. The two coins are openly deposited one in the bend of each elbow, from which position they disappear, and audience themselves find their coins in a totally different place. Very easy to perform.

Price 5d., post free, 6d.

Electrical Coin Transportation.—Six borrowed coins are dropped audibly into an ordinary glass tumbler and covered with a borrowed handkerchief. Another tumbler perfectly empty, is covered in the same manner and placed on opposite side of room. Coins now pass from one glass to the other. NO DUPLICATE COINS. Inexplicable.

Price 9d., post free 10d.

Mysterious Magnetic Coins.—Performer shows several borrowed coins on the palm of his hand, and requests someone to take them off; but this will be found impossible as one of the coins will adhere to the palm as if by mysterious magnetic power.

Price 1/-, post free 1/2.

Marvellous Vanish for Four Coins.—An invisible apparatus for causing the disappearance of FOUR BORROWED COINS (no duplicates) from either hand; both hands shown back and front yet coins reproduced at any moment. For one or more coins, any size coins.

Price 1/-, post free 1/2.

New Cornucopia and Coins.—From a piece of newspaper is formed a cone which is set upright in a glass goblet. Performer now takes several coins, which he passes from a distance into cone from which they are poured.

Price 1/-, post free 1/1.

Coins Vanishing from Glass.—A glass tumbler examined, on being returned conjurer drops into it, one at a time, four or five coins, and covers glass with borrowed handkerchief; he now shows back and front of both hands; then placing hands together, obtains the coins, and on removing handkerchief from glass they have vanished.

Price 1/-, post free 1/1.

Cap and Half-pence Trick.—Stack of six borrowed coins covered with brass cap pass through the table and in their place is a dice.

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" "	Farthings	1'2, post free 1'3.
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" "		" 21/- " " 21/3

N.B. The above trick, also any other mechanical coin trick, can be made in Foreign coins if desired. No extra charge if coins are forwarded to us for the purpose; otherwise we charge extra, commission only, on the purchase of Foreign coins.

Improved Cap and Pence.—Having worked the trick in ordinary way (as above) lay the six pennies on the table just overlapping each other. Push all together with cover and drop cover over the six. You now pass three coins only through table, lift cover and show only three left, and return all to owners. COVER EXAMINED AT ANY PART OF THIS TRICK. Price 4/6, post free 5/-

Cap and Pence "Passe-Passe."—Two small brass covers are inspected and set on table some distance apart, and in front of each cover five coins are laid. Covers are placed over each pile, but at once lifted when six coins are found under one cover and four under the other, and this is continued until the ten are under one, and the other cover empty. Covers examined any time. No sleight of hand. Good for close work.

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The Mysterious Five Pennies.—Four pennies change to five and back again as often as desired, on naked palm of hand.

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Novel Triple Multiplying Penny.—Performer hands the penny for examination, then showing hands empty, with the exception of the one coin, causes it to multiply to two pennies, then to three and back again to one WHICH HE AGAIN HANDS FOR EXAMINATION. Beautifully made and defies detection.

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Coin and Bowl Feat.—The performer drops a coin into an ordinary bowl, when instantly it begins to run around the side of the bowl at a rapid rate

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New Aerial Coin.—Borrowed coin vanished from either hand with sleeves up. Hands shown from all parts. Ordinary glass tumbler (examined) is held by performer at arm's length. Vanished coin now suddenly appears in tumbler which is not covered. No duplicates. Requires little practice.

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Express Travelling Coins.—Performer places a large silver also a copper coin on table, and shows that his hands are quite empty. He then takes a coin in each hand, and holding the hands wide apart, shows that he really holds a copper coin in one hand and a silver coin in the opposite hand. He next closes the hands AND THE COINS CHANGE PLACES and this astonishing proceeding may be repeated over again. THE COINS ARE GIVEN FOR EXAMINATION. No professional or amateur should be without this surprising effect.

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Vanishing Coin Tube.—A piece of tube beautifully made in brass, and capable of holding twelve borrowed half-crowns is given for examination. Audience fill it with coins after which it is wrapped in a borrowed handkerchief and held by a spectator. On removing handkerchief coins have vanished and are afterwards produced from any desired place.

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Stanyon's New Vanishing Coin Box.—Only just large enough for coin and about half an inch high. Box and lid handed freely for examination. BORROWED COIN ONLY USED. ANY PERSON is allowed to drop HIS OWN COIN into this box and to put on the lid, and coin is heard to rattle about in the box. Yet the coin disappears from the box at command of performer, and is found anywhere desired, and box and lid are once more handed for inspection. Invented by Mr. Ellis Stanyon, great table trick and pocket novelty.

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Stanyon's "Multum in Parvo" Coin Trick.—A penny WHICH MAY BE EXAMINED, is mysteriously produced and multiplied into two pennies both of which are shown. The two pennies now multiply into three and this is continued until five are produced. The five pennies are then vanished one by one until the hands are once more entirely empty. Beautifully made.

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Artistic Coin Vanish from Unprepared Box.—A small round metal box one and a half inches diameter, and half inch deep (absolutely unprepared), is given for examination. Any person is now requested to place any marked coin in the box and to put the lid on. Performer 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 the coin re-appears on command. Conjurer throws box and coin on table, challenging anyone to work the trick.

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3. Change to two Pennies.
4. Change to Florin and a Penny.
5. Change to Florin only.
6. Florin changes to Penny, both sides of which are shown and returned to owner.

and many other mysterious changes can be made.

N.B.—After each change, both hands are perfectly empty, with exception of the coin or coins to be shown.

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