



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

VOL. I. No. 2.

Entered at Stationers Hall.

NOVEMBER, 1900.

Annual Subscription, by Post, 5s. 6d.
Single Copy, by Post, - - 6½d.

MODERN MAGICIANS.

MR. R. A. ROBERTS, Palace Theatre,
Egyptian Hall.

On the evening of October 4th I called at the Palace Theatre for the purpose of obtaining, if possible, a few particulars on the Art of Chapeaugraphy. From Mr. Roberts!!!? Yes, from Mr. R. A. Roberts, probably the greatest artiste in Facial Portraiture the world has ever known. I was privileged to ask any question I pleased, and quickly discovered that Mr. Roberts was as eager as myself to interest readers of *MAGIC*. But to the point:—



Q. "Tell me Mr. Roberts if I am right in my surmise that the Chapeau, as used by yourself, is not actually, a piece of felt, and that there is nothing special in its construction?"

A. "Before replying in a definite sense to your enquiry, I would like to tell your readers and those interested in Facial Portraiture how I first came to make a speciality



of what is, in my opinion, wrongly called Chapeaugraphy. The Hat is—and should be—secondary to the face, and that is why I called my performance Facial Portraiture; though originally I entitled it *Manipulateur du Chapeau*, chiefly for the sake of its Euphonious sound."

"David Devant (during a chat when we were together in 1891, in Harrogate) being struck, I suppose, with certain Facial imitations I was then presenting without other accessory than my *Own Hair*, asked me why I didn't take up what was then known as the Treway Business, I replied that I had never seen it. Devant gave me a rough idea. "That it was a brim of a felt hat, and the facial expression beneath the various shapes that made it wonderful." This conversation occurred on a Sunday. The following day I left Harrogate for Ambleside. I was working small fit-ups then with my Drawing Room Recitals. After my arrival at the Hall, and having prepared for the night, I strolled along the village, thinking of the chat I had had with Devant. Well, I passed a small tailor's shop—I am by nature,

spontaneous, impulsive, quick—I walked in, and asked if he had a remnant of black cloth about $\frac{1}{2}$ yard square, he had. I then said, "Do you mind cutting it into a circle and place a hole in the middle." He prepared to comply, but asked, suddenly, "What size is the circle to be, and what size the hole in the centre?" I was wearing a straw hat at the time, with an unusually large brim to suit my rather long hair, so, without thinking, I took it off, placed it upon the square of cloth, and said, "Cut it the size of this." He did, and I put it in my pocket, walked over to my dressing-room, and that night, after two hours practice, I presented the following faces:—Napoleon, An Old Miser, A Coquette, Mephisto, A Clown, Bonne Bouche, "A Good Story," and A Nun, (the last without the white tie which I introduced afterwards). This was in August, 1891. I do not use felt, only a piece of ordinary tailor's overcoating."

Q. "I also believe that, in your own entertainment, you discard altogether such accessories as clips, false moustaches, and the like."

A. "My idea was that if I could present a great deal with nothing it would be clever. I never used clips, false moustaches and wigs in this performance, and I strongly advise that where these adjuncts are used, or necessary, that it would be better for the performer to dispense with the item altogether."

Q. "Then, tell me Mr. Roberts, how many figures you consider sufficient to form an effective chapeaugraphy show in connection with, say, a Magical Entertainment."

A. "About one dozen, after that it is mere repetition, but let them be pictures, not what is termed facial expressions that amount so many contortions or ugly twistings of the mouth. Squinting, blowing out the cheeks, and so on. Don't, please don't, do that. It is inartistic and is not facial expression. It is vulgarity in a frame that is not entertaining."

Q. "May I ask you to describe briefly the culture of the hair and face as best suited to chapeaugraphy."

A. "You will see in the small photo of myself, taken one day after I had been sitting for some twenty different facial expressions, the effect upon the facial muscles. I possess naturally very fine, pliable, curly hair, I have it singed pretty often—the small hairs only—I do not use any preparation for the hair except a little cocoa nut oil."

"I have to a great extent cultivated the "expression" to such a degree that with the aid of the reflex action of the muscles of the face, I can tell you exactly how my face is cast. I never practise in front of a mirror, and I have only seen my hat performance in photos, and those have rarely been successful, chiefly owing to my being "conscious"—this is what mirrors produce; also briefly I feel it—and in sad, sardonic or sweet faces I only require to feel. My early Shakespearean training as an actor helps me here."

"In faces like Gladstone, The Monks, and the Miser, I bring "lines" by muscular power as well as thought, you must think; otherwise it is in vulgar parlance only mugging, or clowning. A round fat face is not advisable. When the face is thin, do not blow the cheeks out, that action dilates the eyes and at the conclusion of the "face" the audience will see you have been *winded*. Rub the cheeks with a rough towel, until it hurts, every morning, after which, touch your toes twenty times without bending the knees. This will circulate the blood and warm the face, and apart from facial expression it will make you graceful, keep you slim, and give ease in walking on the stage."

"You will observe in my photo of the Nun my face is quite free from wrinkles. I wash once a day with warm water and after that I put cocoa nut oil on before making up, and "take off" with the same material, always rubbing well with a rough towel. Now and then, after the theatre, I have washed with warm water and Sun-light soap, I prefer this severity to having my pores clogged with layers of grease paint, and two shows a day fill up a lot of crevices."

"What little I have been able to tell I hope will interest, and at any time it will afford me pleasure to answer, through the medium of MAGIC, the queries of young gentlemen who would like to increase their knowledge of facial expression. In conclusion, do as I did, study the great Lavater, if you can obtain a good unabridged copy. He is the finest writer on Physiognomy, and when you "make-up" use No. 3 grease paint, and do not put black under the eyes."

R. A. ROBERTS.

Lightning Sketches.

By ELLIS STANYON.

In attempting to give my readers some idea of how to become skilful Lightning Sketch Artists I will first candidly admit I am writing with but theoretical knowledge. In the absence, however, so far as I can learn, of any work on this subject I hope that the several suggestions embodied in this article will be useful to those who desire to add this form of entertainment to their repertoire.

A Lightning Sketch, as I have always understood it, is a plain outline drawing; all ineffective lines are dispensed with and but little shading is employed. Perhaps I can the better convey the idea by stating that the signature of any person, especially the scroll that is generally appended, is in every sense a Lightning Sketch. (See fig. 1)

Ellis Stanyon



Fig. 1.

Quite so! that is my own signature, but then you see, I could not give the illustration with another persons signature for the simple reason

that I have never practised the drawing.

Note that the lines in the above sketch, fig. 1, may vary each time it is made, i.e. no two signatures out of a dozen will be alike in measurement of parts. The effective form, however, will in each case be the same, the double scroll in the fig. will illustrate this.

To encourage the beginner I will add that the outline of the face is a much less difficult scroll than that in fig. 1, and may be firmly drawn with but little practise. With the exception of the eye, which requires some little study, the lines of any particular head may be readily memorized. The double (reversible) head representing an Indian Prince in a bath, and reverse the head of a Turk, will I am sure form an interesting subject for practise in conjunction with the above suggestions, while at the same time it will, doubtless, prove a novelty for skilful lightning sketch artists.

To be continued.



Fig. 2.

N.B.—Correspondence on any subject dealt with in our columns is invited, and is respectfully solicited.

Lessons in Magic.

by Prof. ELLIS STANYON,

Author of "Conjuring for Amateurs," "Conjuring with Cards," "New Coin Tricks," &c., &c.

MECHANICAL DEVICES for PALMING, &c.

IMPROVED "SPIDER" VANISHERS.—After considerable trouble I have succeeded in producing a "Spider" with compressionable (spring) clips which enables the performer, whether possessing a large or a small hand, to keep the fingers quite close together throughout the manipulation, thus making detection impossible. This improved "Spider" is complete in itself for vanishing any particular object as under.

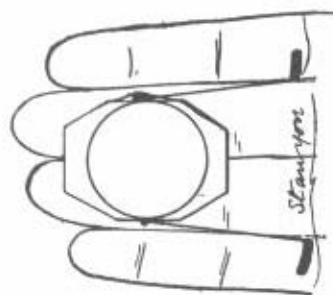


Fig. 5.

The form of the "Spider" and method of fixing it to the hand, is shown in fig. 5. The plate that carries the various accessories revolves freely on the wires and is passed to the back of the hand by a movement of the two middle fingers, as in the case of the coin in *A New Reverse Palm* (see "New Coin Tricks," by Ellis Stanyon, first series). This work also contains a full and clear

description of the great coin act entitled, "The Miser's Dream," performed without the aid of apparatus.

When required to vanish a handkerchief the apparatus takes the form of "A" in Fig. 6., one end of the half round box being fitted with an immovable end, if required to change one handkerchief for another the same form of box is used but in this case it is fitted at the centre with a black silk bag, which, at the will of performer, forms a bottom common to either end: its use will be obvious.

In the case of a single coin the coin itself is attached to and revolves freely on the wire (see "B" in Fig. 6. A novel form of "Spider" for a single coin is that shown at "D" in the Fig. In this case one wire only is used, and this is provided with a skeleton ring made to fit the forefinger of performer. This is a very practical piece.

In the case of a number of coins the "Spider" is fitted with a round box constructed after the style of a sovereign purse. For plan of box see "C" in Fig. 6.

A *Candle Lighter* may also be attached to this form of "Spider" with advantage.

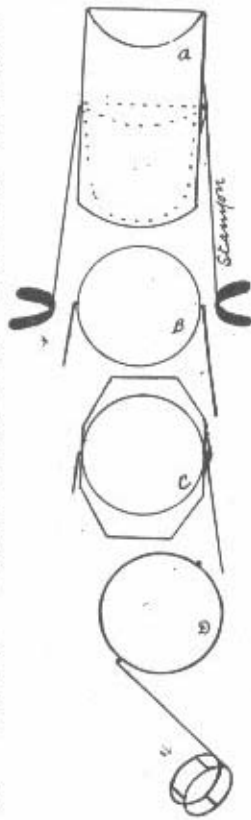


Fig. 6.

For causing the disappearance of a Cork, a Cork Ball, Cork Egg, and the like, the "Spider" is provided with two sharp pins which stick into the object and hold it securely.

The ingenuity of my readers will doubtless suggest other uses for the "Spider," in which case I shall be glad to hear of them for publication in MAGIC.

Another form of "Spider" also four novel Spider Coins will be found described and illustrated at p. 18 of "New Coin Tricks," by Ellis Stanyon (2nd series).

ASCENDING CARDS.—Give the pack to a lad and ask him to present it to three persons severally to chose a card each. Relieve him of the pack, and get him to collect the chosen cards, placing each face downwards in his hand. Note the order in which they are placed; now present the pack to him fanwise and ask him to put them in somewhere about the middle; make pass and bring them to the top. The card of the last drawer will be the top one. Now attach a wax pellet at the end of a short black silk thread attached to your vest button, to the back of card and close to top or bottom edge, and place pack in a glass goblet, pellet end downwards. Ask the last drawer to name his card, when the action of moving the glass slightly from the body will cause the card to rise, remove the card and detach pellet retaining it under finger nail. Take out pack to show glass. Again attach pellet, and replace pack in glass. Second person's card called for rises. Take out card as before, and remove pack from the glass which latter you place on the table. Palm the remaining top card and give pack to one of the audience to shuffle. On its return replace palmed card on top, and let your manner imply that the trick is finished—You may say "I have shown all the cards now, I think." The first drawer will intimate that his card did not rise—Apologise, and say that the cards having been so much mixed, you are afraid the third one is lost entirely: you will, however, make an effort to find it. Take the pack in the right hand, fingers on one side and thumb on the other (faces to audience) and in such a manner that the forefinger is resting on the back card. The forefinger, having been slightly moistened, pushes up the rear card, i.e. the first card chosen, gradually, the effect being as if it actually rose from the centre of the pack.

G. R. REEVES, Australia.

NEW METHOD OF FORCING A CARD.

By Professor Hoffmann.

Palm three cards alike, say three sevens of diamonds. Offer a pack from which the seven of diamonds has been removed to a spectator to shuffle and cut. Pick up the lower half of the cut, in so doing joining to it the three palmed cards. Hand the packet then made to a second spectator and ask him to deal from it three cards, face downwards. Invite the company to choose which they please of these three cards (picking up and palming off the two not chosen) and proceed with the trick. Of course a larger number of forcing cards may be used, if preferred, but nothing is gained thereby.

Any piece of apparatus explained in MAGIC is kept in stock by ELLIS STANYON & Co., and price may be had on application. Beginners should note that nothing is described but what has been found practical by Mr. ELLIS STANYON after 17 years experience as a public entertainer. No extra charge is made for finest quality and finish. **ELLIS STANYON & Co. are manufacturers.**

Biography of Prof. Anderson

(THE ORIGINAL "WIZARD OF THE NORTH.")

Sketches from his Note Book, Anecdotes, Incidents, etc.

(Continued from October).

He was acknowledged chief of English conjurers, possessing an amount of fame not confined to a single continent, but as great and as well recognised in frosty St. Petersburg as on the shores of "sunny Sorrento"; his name was as familiar to the boatman on the Mississippi as it was to the Newfoundland fisherman. At one time or another, we believe he performed in every theatre in Great Britain and Ireland; in all the largest halls and theatres of the United States; in Russian palaces fitted up for the occasion, and in tents pitched for the purpose, where no room large enough to hold the crowds which thronged to see him could be found.

The star of the Great Napoleon was fast sinking beneath the horizon of fame. Europe was in convulsions from the realms of the Czar to the last stone washed by the sea on the shores of Calabria, when the horoscope of the "Great Wizard of the North" began to be formed. He was born on the 14th of July, 1814. He professed magic only. We should like to learn from some "Zadkiel," or other professor of astrology, what wondrous prophecy could be deduced from the date we have given. The elderly lady attendant on his advent to the world drew auguries of future fame from contemporaneous incidents, and told of him, while yet

"the infant
Muling and puking in the nurse's arms,"

that he would achieve a brilliant destiny, and be one of those favourites whom Fortune in maternal mood loves to dandle and play with in her lap. That he would be a Wizard, strange to say, was prognosticated of him in his very cradle.

He who has read Ossian may imagine the scene of the Wizard's birthplace:—Morven looks on it from the distance, and Fingal must at one time have strode in heroic strides over the very ground which afterwards became the kail-yard of the Wizard's father. Byron's "dark Loch-na-gar," the caves of Braemar, and even royal Balmoral, are at no great distance. Order a conveyance from Robertson's Royal Hotel at Aberdeen—one of the cosiest hotels in the three kingdoms—and having seen

Balgourie brig's black wa'—

which, of course, you are bound to do—tell your coachman to drive you, about eighteen miles out of the town, to Kincardine O'Neil, and from thence to the estate of Craigmyle, in a park upon which will be seen all that now remains of the little holding once possessed by the father of the "Wizard of the North." The old house has now been entirely removed, in order to make way for certain improvements; and the well from which his parents drew water is nearly all that marks the spot where the magician first drew breath. Many years ago Mr. ANDERSON offered to purchase from the Laird of Craigmyle the house in which he was born, and the park in which it stood; but as this would have interfered very considerably with the contemplated improvements the offer was declined, and the cottage was soon afterwards demolished.

(To be continued).

MAGIC.

PUBLISHED ON THE FIRST OF EVERY MONTH.

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

Office: 76, Solent Road, West Hampstead, London, N.W.

SUBSCRIPTION, 12 Months, by post, 5/6; Single Copy 6½d.

"MAGIC" is not supplied through any agent and can only be obtained direct from the publishing office, 76 Solent Road, West Hampstead, London, N.W.

Owing to the great rush of correspondence in reply to the circular announcing MAGIC the editor has been quite unable to tender his thanks individually, in writing. He would now take this opportunity of thanking most heartily all those who have by their kind words of encouragement, and not a little support, done so much to establish MAGIC.

Don't hesitate to send in your subscriptions and small (if not large) adverts. The Editor abides by his guarantee to run "MAGIC" twelve months from the date of publication.

DOES "MAGIC" MEET YOUR APPROVAL?

Send us your opinion of No. 1, and any suggestion for the improvement of future issues. Recommend MAGIC to your friends. Tell everyone you know that such a journal exists and where it can be obtained, and you will help to make it a success.

Lessons in Conjuring, secrets of the latest tricks, and ideas of securing business will be features in our columns month by month, and in this way alone the Editor undertakes to make each copy of MAGIC worth ten times the amount it costs.

Copies of MAGIC will be sent out completely enclosed in cover and not creased, where specially desired, on payment of 2d. extra for packing and postal carriage.

MAGIC shall be a Club where magicians may meet to exchange ideas, chat over magical literature and things magical, &c., &c. All this can be affected by correspondence which, if properly "filed" will make an interesting book for reference at all times. Don't hesitate to write: if necessary, we will increase the size of the paper.

Should you desire to cut up this paper for the purpose of placing the various items, month by month, under their separate heads, here is an opportunity for you to still further support MAGIC: **purchase an extra copy.**

To American Magicians.

Kindly note that MAGIC is posted regularly each month, gratis, to the manager of every Music Hall of any note, throughout the United States (see next par.)

We would ask all Entertainers, who having paid for the insertion of a front page Interview, or other advertisement to value of 5/-, to send us the addresses of the Secretaries of the chief Institutes in their town; we will then forward to each a copy of MAGIC containing the said advertisement. Make enquiries afterwards to satisfy yourself that this has been done and thus secure an opportunity of a personal introduction to a possible client. In this way the Editor hopes to be able to help Entertainers in securing business, and at the same time to still further establish MAGIC.

Hand Shadows.

In my last article I touched on the formation of the hands, and the objects of practise. This month as an incentive to practise, I have had three special blocks made illustrating *one handed* figures.

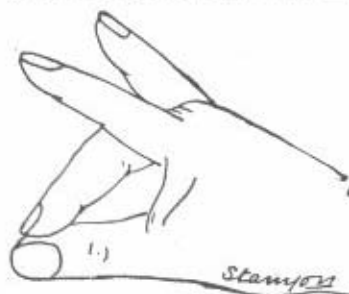


Fig. 6.—DEER.

These figures may be considered simple—they are, but to show their value for practise in the production of life-like pictures, I will go so far as to say that it will take a skilled shadowist to put up these three positions rapidly and following each other in quick succession; and of course with either hand. Try it.

When the positions can be quickly put up with either hand, fig. 6, will give a Deer and Fawn on sheet, the hand nearest the sheet giving a smaller shadow and representing the Fawn. A movement of the top joint of the thumb indicates *smelling* (don't move the fore-finger if you can help it), fore and little fingers *ear movements*; a movement of the wrist, in the

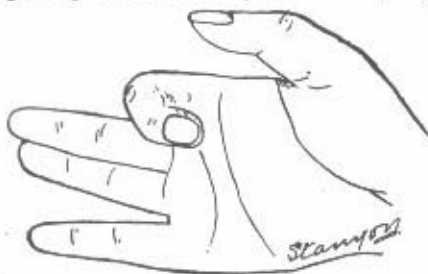


Fig. 7.—FOX.

case of the Fawn, will indicate *playful antics*—in the case of the Deer, *anxiety*.

In the case of the Fox, fig. 7, a movement of the top joint of the thumb indicates *artfulness*; top joints of middle fingers—*smelling*; little finger—*eating*.

With both hands a representation of two foxes fighting may be given on sheet, the one bites the other, and so on. The movements above described must also be carefully studied for effect.

In the case of the Rabbit, fig. 8, the combined movement of the wrist and two middle fingers (ears) indicate *playful antics*. While showing two rabbits on sheet one suddenly changes to a Fox, fig. 7, and commences to eat the other.

THE EDITOR.

(To be continued).

Items of Interest.

A new article "The Psychology of Conjuring Deceptions," by Norman Triplett, appeared in the American Journal of Psychology for July, 1900. Vol. XI., No. 4, pp. 439-510. Published by Louis N. Wilson, Worcester, Mass, U.S.A.

The *Music Hall*, September 7th, and *Sketch*, September 12th, contain portraits of Lafayette.

Welsh Miller, King of Coins, after visiting Paris, Leipsig, Moscow, and St. Petersburg, is in town again, looking very fit and well after his travels. He has brought back some handsome presents from Continental admirers. Mr. Miller goes to Berlin this month.

We understand that an enterprising individual has purchased the entire stock in trade of the late well-known and respected Frank Hiam, for the munificent sum of £25. Under these circumstances we surmise that the goodwill of the business has vanished, and that the name of Frank Hiam as a Conjuring Trick Maker, has ceased to exist. The genial and hard working Frank deserved better.

The points of the compass may be determined by the aid of an ordinary watch. It is simply necessary to bring the watch in a position so that the hour hand is directed towards the sun. The south then lies exactly midway between whatever hour it may happen to be and the numeral XII. on the dial.

A number of Indian jugglers and acrobats made their first appearance in this country at the Crystal Palace last month. They are nearly all from the North of India, and their performance contains most of those feats peculiar to Indian jugglery, but which are very seldom seen here, such as the growing of mango trees from seeds, the famous basket trick, and the like. Some of their sleight-of-hand tricks are extremely clever.

After considerable trouble and at not a little expense we have secured some relics of Prof. Anderson "Wizard of the North," also some authentic information respecting the latter days of the great man. Among the relics to hand are his watch (the duplicate) used by him in his entertainment; a round German silver tray; his cap that he was wont to perform in; a trick book and duplicate used for a bird trick; and last, but by no means the least important, his death card.

The articles were obtained from Mr. James McAllen, 12 Gresse Street, Rathbone Place, W., whose late wife attended to Prof. Anderson just prior to his decease. They may be viewed by anyone interested, at this office. We intend to have the objects, also an excellent cabinet photo of Anderson, reproduced in connection with his biography now running in MAGIC.

We have received from Bert Powell, Military Mystic, a Dutch Bible signed and dated Lydenberg, S. Africa; a Kruger two-shilling piece, a piece of Boer shell, and a set of Transvaal stamps, surcharged V.R.I.

Mr. Powell is attached to one of the Brigades whose luck it has been to experience the brunt of the fighting in S. Africa, notably during the Seize of Ladysmith and at Machadodorp, on the way to Lydenburg. We understand that he has in his possession a copy of "New Handkerchief Tricks" (by Mr. Ellis Stanyon) the said work being pierced with a Boer bullet while in his haversack on his person. We hope eventually to photograph this work for reproduction in these pages. Meanwhile we most heartily wish Mr. Powell a continuance of his extreme good luck and a speedy return home.

Can any reader inform us as to whether Mr. Wm. Manning, the author of the little brochure "Recollections of Robert Houdin," is still alive, and if so what is his present address.

The Editor's Letter-Box.

The Editor invites contributions dealing with any matters likely to be of interest to readers of this paper. He will also be pleased to receive items of news relating to special shows, apparatus, catalogues for review, etc. The Editor does not hold himself responsible for the views expressed by his correspondents.

We have touched a sore spot, many sorespots in fact. In the majority of cases we are gratified to learn our application has been of a healing nature. It other cases, regrettably, it has only aggravated the sore. In a word we have met with success; that, beyond tendering our sincere thanks to all those who, by their timely confidence have materially assisted in establishing MAGIC, is all we need say. We would, however, particularly request a perusal of the following extracts from correspondence, etc.

Those who have so kindly sent us endorsements which do not appear below will please note that they are none the less esteemed on that account, but are omitted solely for want of space.

To the Editor of "Magic."

DEAR SIR,—Many thanks for the advance copy of your first number just to hand. It is a plucky venture and I wish it the success it deserves. If America and Germany can each support a Conjuror's paper, then England ought to be able to do so. Please put me down as an annual subscriber, P.O. enclosed. I send you a little item for No. 2, which may be interesting to some of your readers.—Yours very truly, LOUIS HOFFMANN.

GORDON SQUARE, W.C.

DEAR MR. STANYON,—I have pleasure in enclosing my subscription to your interesting paper and I wish you every success in your venture.—Yours faithfully, E. W. TAYLOR.

MAGIC is the newest addition to periodical professional literature. It claims to be "the only paper in the British Empire devoted solely to the interests of magicians, jugglers, hand-shadowists, ventriloquists and speciality entertainers." It is published at 76 Solent Road, West Hampstead.—*Music Hall*, October 5th, 1900.

Someone said: "A flagrant advertisement." (Thanks, there are others about.—Ed.).

ELLIS STANYON'S School of Magic and Entertainment Bureau still goes strong. *It is certainly the best guide to certain tricks, especially the essays in coin manipulation.* I anticipate that Mr. Stanyon will leave his mark on the magic practice of this generation.—*Encore*, October 5th, 1900.

Someone else had the audacity to personally address the Editor as under.—"Now I take the first page, don't know him. Second page: Well, nothing. Third page: Same as the last. Fourth page: All about a dead man. Fifth page: Promises to be interesting (No, I hav'nt bribed him yet.—Ed.). Sixth, seventh, and eight pages: Practically (qualification.—Ed.) all advertisements.

Professional Cards.

"SELBIT,"
Conjuror and Illusionist,
55 Agincourt Road, Hampstead, London.

DUVANT,
Modern Illusionist and Prestidigitateur,
32 Dicconson Street, Wigan. 3.

MARTIN CHAPENDER,
Humorous and Magical Entertainer,
124 London Road, Liverpool. 11.

LOUDOUN CAMERON,
Scottish Magician,
180 Butterbiggins Road, Glasgow. 11.

HARRY RENAULT,
Sleight of Hand and Ventriloquism.
132 North Road, Bishopston, Bristol. 11.

NEIL WEAVER,
Card and Coin Manipulator,
"Shrewsbury," Oakdale Rd., Streatham. 5.

C. H. PRESTON,
Prestidigitateur.—"Fairfield,"
St. Kildas Road, Stoke Newington, N. 11.

PROFESSOR HERSHAL,
Up-to-date Magician,
92 Dean Street, Ashton-under-Lyne. 11.

J. F. BURROWS,
Magic and Ventriloquism,
94 Conway Street, Birkenhead. 2.

STANLEY COLLINS,
Sleight of Hand Expert,
15 Clifton Cres., Asylum Rd., Peckham, S.E. 1

CARL MERLIN,
Premier Prestidigitateur,
Springfield, Ohio, U.S.A. 1.

T. W. RICHARDSON,
Entertainer. Ventriloquism and Sleight
of Hand. St. Ann's Studios, King's Lynn.

PROFESSOR GERMAN,
Sleight of Hand Expert,
50 Parliament Street, Nottingham. 1

WARWICK LETHBRIDGE,
Shadowist,
17 Glenwood Road, Catford. 1

"OMBRA," Shadowist and Novelty
Entertainer. Children's parties a
speciality, Photos, &c. "Ombra," Burnley. 1

"THE 3 UNIQUES," Refined
Novelty Entertainers, Splendid fit-up.
BEN SLATER, Wood Nook, Burnley. 1.

FRANK ROMAINÉ,
Conjuror and Illusionist,
13 Alma Street, Newcastle-on-Tyne. 1.

To the Editor.

PECKHAM, S.E.

Enclosed my annual subscription to MAGIC. I sincerely hope this venture of yours will turn out successful. We have long wanted an English paper devoted entirely to magical literature.—Yours fraternally, STANLEY COLLINS.

SOUTH AFRICA.

DEAR MR. STANYON.—Many thanks for particulars of MAGIC, and I wish you every success. I send you my subscription and I hope to secure you many others.—Yours sincerely, T. HAYES.

To the Editor.

NEW BOND STREET, October 16th, 1900.

I think MAGIC an excellent little paper, and one that promises to be most useful to entertainers generally. I find pleasure in enclosing you my annual subscription. Wishing you every success.—Believe me, yours faithfully, DOUGLAS BEAUFORT.

SOUTH AFRICAN NOTES.

Professor Albert, Conjuror and Ventriloquist, has just left Cape Town for the north on a trip. I hear he is shortly to meet a Company at Port Elizabeth, with whom he will tour the Eastern provinces.

It is rumoured that De Caston and Bosco, Junr., Conjurors, have purchased from Professor Albert his illusion, "The Human Spider," which they will show in Cape Town. We hope their enterprise will be rewarded with good success.

Frank De Gruchy has been filling private engagements with his "Drawing Room" magic.

Professor Fezo is now showing at Dawes, New Palace of Varieties, Cape Town.

Mr. Heyer recently gave a concert at Woodstock, near Cape Town, followed by "a short magic séance entertainment, entitled, "A Midnight Tragedy," during which the sensational "Decapitated Head" trick will be shown, which is Mr. Heyers own invention."—*Vive Press*. A later press notice says of this Séance: "The magic séance being both amusing and mystical." Mr. Heyer has left for Worcester, Cape Colony.

T. HAYES, Magician.

AUSTRALIAN NOTES.

A new magician taking the name of Victor and describing himself as the Emperor of Magic, King of Necromancers, and so on, has commenced a season in Melbourne. His repertoire is of an exceedingly varied nature, embracing as it does, Ventriloquism, Sleight of Hand, and Illusions, among the latter being the Indian Basket Trick, She, and Aerolite. Programme enclosed. The Australian press, generally, speaks highly of Victor's performance. GEO. R. REEVES.

EUREKA

THE FAVORITE Contains articles of interest to Conjurers.

AN ILLUSTRATED MONTHLY MAGAZINE.

Annual Subscription, post free, 3/-

Single Copies, post free, 4d.

The FAVORITE PUBLISHING Co., Ltd.

PAUL NAUMANN, Managing Director.

65, 67, 69 & 71, Pentonville Road,
London, N.Telegraphic Address: Naumann, Pentonville.
Telephone No. 599 King's Cross.**DOUGLASS' DIRECTORY**

Of Amateur Dramatic Clubs, Professional Entertainers, etc.

PRICE Post Free, 1s. 3d.

The Fifth Annual Issue of this very successful work will be published about end of November.

Every Conjurer who desires engagements should study this book.

For advertising rates, press opinions and full particulars, apply to

ALBERT DOUGLASS,

"PERCY HOUSE," COLVESTONE CRES., N.E.

FRED VALLANCE,

Is now booking engagements for his

CONJURING & VENTRILOQUIAL ENTERTAINMENT.

Group of Six Life-Size Figures, with novel Electrical Effects.

For inclusive terms, lithos, &c., apply:

2 TOWER HILL, BRISTOL.**FINE MAGICAL APPARATUS.**

ILLUSIONS, TRICKS, Etc.

Grand End of Century, fully illustrated **BOOK****CATALOGUE**, free by mail for 12 stamps.

Catalogue of Parlor Tricks, free.

MARTINKA & Co., MFRS.,**493 6TH AVENUE, NEW YORK, U.S.A.****Sleight of Hand.** A Practical Manual of Legerdemain for Amateurs and others. New Edition, Illustrated. By EDWIN T. SACHS. 6s. by post 6/10.**Book of Modern Conjuring.** A Practical Guide to Drawing-room and Stage Magic for Amateurs. By PROFESSOR R. KUNARD. Illustrated. 2/6, by post 2/9.**Book of Card Tricks**, for Drawing-room and Stage Entertainments by Amateurs. Illustrated. By PROFESSOR R. KUNARD. 2/6, by post 2/9.**The Book of Conjuring and Card Tricks** being the above two books in 1 vol. 5/-, by post 5/4.**Conjuring for Amateurs.** A Practical Handbook on How to Perform a Number of Amusing Tricks. By PROFESSOR ELLIS STANYON. 1/-, by post 1/2.**Conjuring with Cards.** Being Tricks with Cards, and How to perform Them. By PROFESSOR ELLIS STANYON. Illustrated. 1/-, by post 1/2.**Fortune Telling by Cards.** Describing and Illustrating the methods usually followed by persons professing to tell Fortunes by cards. By J. B. FRANGELEY. Illustrated. 1/-, by post 1/2.**Practical Ventriloquism.** A thoroughly reliable guide to the Art of Voice Throwing and Vocal Mimicry, Vocal Instrumentation, Ventriloquial Figures, Entertaining, etc. By ROBERT GANTHONY. Illustrated. In cloth gilt, price 2/6, by post 2/9.**Shadow Entertainments**, and How to Work them; being Something about Shadows, and the way to make them profitable and funny. By A. PATTERSON. Illustrated. 1/-, by post 1/2.**Bunkum Entertainments.** A Collection of Original Laughable Skits on Conjuring, Physiognomy, Juggling, Performing Fleas, Waxwork, Panorama, Phrenology, Phonograph, Second sight, Lightning Calculators, Ventriloquism, Spiritualism, etc., to which are added Humorous Sketches, Whimsical Recitals and Drawing-room Comedies. By ROBERT GANTHONY. Illustrated. 2/6, by post 2/9.**How to Vamp.** A Practical Guide to the Accompaniment of Songs by the Unskilled Musician, With Examples. 9d., by post 10d.**Amateur Entertainments for Charitable and other Objects.** How to organise and work them with profit and success. By ROBERT GANTHONY. 1/-, by post 1/2.**Bazaars and Fancy Fairs.** Their Organisation and Management. By JOHN MUIR. 1/-, by post 1/2.**Modern Palmistry.** A Manual for Amateurs. By I. OXENFORD. Numerous and Original Illustrations by L. WILKINS. 2/6, by post 2/9.

London: L. UPCOTT GILL, 170 Strand W.C.

DIE ZAUBERWELT,

Illustrated Journal in German language of

PARLOUR MAGIC & MODERN WONDERS.Published monthly. Subscription price 6 months 5/-,
delivered postage prepaid. Single copies, 1/-.

CARL WILLMANN, Editor, Neue A B C Strasse, Hamburg, Germany.

Miscellaneous Advertisements.Twelve words, 4d., every additional three words, 1d.
Professional Announcements Displayed in this Column
2/6 per inch.**WANTED** to Purchase, "Der Zauberspiegel," vol. I.
—HOFFMANN, 19 Linton Road, Hastings. 2.**FOR SALE**, Nickel Tube for Vanishing Handkerchief; complete, post free, 6/-, cash with order.
—STEVENS, Bedford Villa, Tavistock Rd., Plymouth.**WANTED**, Juggling Knives, Palming Coins, good Tricks, cheap; good agent wanted.—STANLEY COLLINS (see Card.)**WANTED**, Books on Magic, Sleight of Hand, Jugglery, Ventriloquism, Recreations, Second Sight, Black Art, Necromancy, Exposures, etc.—S. R. ELLISON, M.D., 118, West, 103rd Street, New York, U.S.A.**TROUBLE-WIT**, 1/9, 3/-, 5/-; coloured, 7/6.—HENRI, 20 Green Street, Bridgeton, Glasgow. 1.**VENTRILOQUIAL**.—Marionette, Punch figures and dialogues.—BOURN, Maker, Southesk Road, Forest Gate. 1.**IMPORTANT**.—Wanted New Tricks and Books on Magic.—EDGAR OATES, 10 Molesworth Road, Stoke, Devonport. 1.**RARE BOOKS**, Out of Print; Books supplied; Catalogues free.—REEVES, Bookseller, Birmingham. 1.**GOOD TRICKS**, Illusions and Secrets sale or exchange; cheap.—PEROC, 76 College Road, Norwich. 1.**100 USEFUL Hints**. All Entertainers should know. Two powerful and interesting Dramatic Recitals presented with each copy, sure rounds of applause, seven stamps.—ADRIAN FRANCES, Millon, Cumberland. 1.**SPIDER** with Six Fakes, 5/9; Coin Wand, 5/9; Floating Hat Fake, 2/1; Vanishing Boquet, 5/6.—Prof. NOBELLO, 1 Currie street, Duns. 1.**WANTED**, Small Apparatus, secondhand, for Parlour Conjuring Tricks.—320 Upland Road, Dulwich. 1.**WANTED**, Books, Pamphlets, Magazine Articles, Programmes, etc., on Magic.—BENWELL, Folly Bridge, Oxford. 1c.**CHUNG LING SOO**, Great Gold Fish Mystery. The marvellous Chinese Trick, lately causing such a sensation at Alhambra Theatre, of catching live gold fish in the air with a rod. Performed by Robinson and by Chung Ling Foo in America. Prices on Application. Professional SECRET ONLY (very limited number). England, P.O., 5/6; America, 2 Dollars. Right of refusing undesirable applications is reserved, in such cases money returned. Any Chinese act supplied.—PROP. LIONEL ARTHUR, 2 Isis Street, Oxford. 1.**MAGIC** and Stage Illusions; Hopkins; three second-hand copies wanted.—E. SHORT, 9 Farant Street, Queens Park, W. 1.**J. DE WITT,****The Modern Magician,****American Mystifier,****DOUGHERTY, ALAMEDA CO.,****CALIFORNIA, U.S.A.**

12.

DON'T FORGET IT!5/6 in British or U.S. Stamps
(P.O. or Dollar Notes) secures
a copy of **MAGIC** post free to
any part of the World for One
Year.**Contents of October Number:**

Modern Magicians, "Selbit."

Introduction.

Suggestions to Readers.

Lessons in Magic, by ELLIS STANYON.

Biography of Prof. Anderson.

Hand Shadows; On the selection of the proper light; Suggestions for a Portable Outfit; An Interesting Figure for Practise.

Items of Interest.

Editor's Letter-Box.

An Interesting Letter from South Africa.

A novel Card Combination from Melbourne
Displayed, Miscellaneous and other Advertisements to which refer if you are in search of Novelties.

STANYON & Co.,

THE PIONEERS OF THE CONJURING

- WORLD.



School of Magic and Grand Magical Saloons,
76 SOLENT ROAD,
West Hampstead, London, N.W.

INVENTORS, MANUFACTURERS & IMPORTERS OF
 High-class Magical Apparatus, Juggling Goods, Stage Illusions,
 Electrical Hand Shadow and other Apparatus, Automata,
 Ventriloquial, Marionette, Punch and Judy Figures, etc., etc.
 Inventors of Paper-Folding (Trouble-wit) as a Stage Feat.

Books by H. J. Burlingame.—"Tricks in Magic" (3 vols.) Each vol. by post, 1/2.
 "Recollections of Houdin" 1/1; "Leaves from Conjuror's Scrap Books" 8/6; "Around
 the World with a Magician and a Juggler," 5/3; "Herrmann: His Life, His Tricks," 5/6;
 All Illustrated.

Serial Works on Magic. By ELLIS STANYON. "New Coin Tricks," vols. I & II;
 "New Handkerchief Tricks"; "New Card Tricks" on the Reverse and Continuous Back and Front
 Palm, 20 Illustrations. Each post free, 3s.

Comprehensive List of Tricks & Books, post free, 7d. List of Latest Novelties, 2½d.

AMERICAN STAMPS AND DOLLAR NOTES MAY BE SENT IN PAYMENT.



Mr. Ellis Stanyon,

AUTHOR & MAGICIAN,

IN HIS

BRILLIANT AND RECHERCHÉ

Drawing-Room Entertainment

OF

Sleight-of-Hand, Studies in Paper-Folding, Electric
 Hand Shadows, Mental Phenomena, etc., entitled

"Flashes of Fun."

Mr. STANYON can accept Engagements for Garden and
 Evening Parties, At Homes, Coming of Age, Bazaars,
 Concerts, etc.

PUPILS TAKEN.

For Terms &c., apply:—

76 Solent Road, West Hampstead, London, N.W.

This Page TO LET for particulars see Page 2.