

MAGIC.

PUBLISHED ON THE FIRST OF EVERY MONTH.

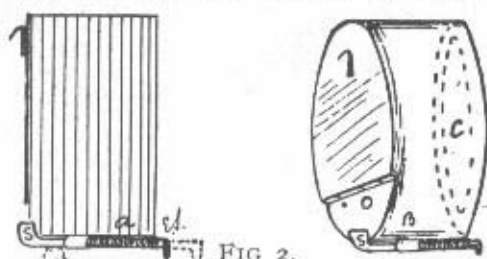
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Lessons in Magic.

Ingenious Coin Holder for Hat.—THIS apparatus, is loaded with coins, one by one, by way of the opening "O" the only means of access or egress possessed by this form of holder. When the box is full the end of the spring stop "S" is turned into the opening and the coins are secured. The holder is supported inside the hat by means of the hook (see fig. 2.) The opposite end of the box is provided with a hole through which, when the hat is in position in the hand, the



middle finger may press on coin at "C." When about to drop a coin *third finger* turns spring stop out of opening, the first coin being prevented from falling by pressure of middle finger on the coin at "C."

It will now be found that by alternately releasing and applying pressure of middle finger, the coins may be dropped one by one. At any moment, should it be necessary to remove the hand from the hat, this may be done by first having, with the third finger, turned the end of spring stop into the opening at the end of the holder. This holder is noiseless in action.

A Sure Win. (*A New Use for an Old Time Swindle*). Effect—A coin spun high in the air and placed on back of hand, you can tell with certainty whether it be *head* or *tail* upwards; more, *you can cause it to fall what you please*; no turning over.

The performer is provided with two trick coins, say pennies, one bearing the "head" on both sides and the other the "tail" on both sides. The coins are palmed separately, one in each hand, the "head" we will say, being in the right hand, and the "tail" in the left hand.

The performer spins the left hand coin in the air several times, then makes the "pass" to the right hand palming the "tail" (in the left hand) and showing the "head" in the right; he now spins this coin several times in the air. These movements are made in a casual manner for the purpose of proving freedom of action.

Performer next requests someone to call "head" or "tail." If a pause be made after the word "head"—"tail" will in nine cases out of ten be chosen and the performer spins the visible coin (the head) in the air, catching it and placing it on the back of the left hand.

If "head" be chosen next time, as doubtless will be the case, you will simply make the "pass" over to the left hand and spin the "tail" coin, placing it on the back of the right hand to obtain "A Sure Win." This move-

ment is so natural that it is not at all likely to be suspected—but almost any "change" may be utilized; and the *continuous back and front palm*, our "New Coin Tricks" (second series), will enable the performer to show either hand absolutely empty at any time.

Another "Spider" Coin.—On page 19, vol. 1 will be found illustrated some five or six mechanical devices for executing the back and front palm with coins. Here is another (see Fig. 3). In this case the coin is hollow with a couple of holes in its edge diametrically opposite each other and through which pass a piece of elastic which lies across the fingers, and the ends of which are attached to fine cat-gut loops passed over the tips of the fore and little fingers (see fig. 3). Obviously the coin may

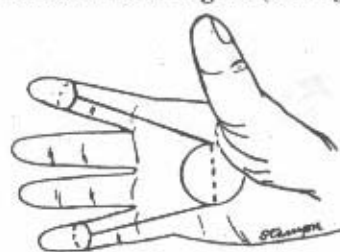


FIG. 3.

be passed to the back of the hand by the simple action of bringing the two middle fingers in front of it: then by reversing the movement the coin is once more on the front of the hand. The hand may be shown empty on both sides, the position of the coin being changed under cover of the turning

movement when presenting, alternately, the band and the front of the hand for inspection.

This "Spider" Coin may, (while still attached to the fingers) be palmed in several ways. The *ordinary palm* is made by the aid of the two middle fingers which press the coin into the palm proper (see fig. 3), the elastic stretching to admit of this being done; with the coin in this position the fingers may be opened out to their full extent, and thus you are able to non-plus the too-clever gentleman who thinks he knows how it's done.

The Ubiquitous Paper Ball.—This very excellent sleight affords an example of what the writer designates "Extempore Conjuring"—tricks performed at any time and place without the necessity of special accessories. Here a paper ball is rubbed into the elbow, passed thence up into the left hand, thence through the head from behind, finally appearing in the mouth. The size of the paper required is such that, when rolled into a ball, it may be conveniently passed into the mouth. Any small object may be used in place of the paper.

The working of the trick is as follows:—The performer, in a casual way, picks up a piece of paper, and proceeds to roll the same into a ball. He next makes a motion as if rubbing the ball into the left elbow but (apparently by accident) drops it on the floor; when stooping to pick it up, *with the right hand*, with his back to the audience, (left turn) he quickly places the ball in his mouth: then facing round he holds the fingers of the right hand in such a manner as to lead the spectators to believe he still holds the ball. He continues the rubbing at the elbow, this time with marked success. Showing the right hand empty he, with the same hand, smiling the while, indicates that the ball is now in the left hand. This done, he brings the left hand down with apparent force on the back of head, then opening his mouth he allows the paper ball to fall into the right hand.

The effect of the above sleight, neatly performed, is not easily surpassed; as it is perforce performed throughout in pantomime it will be improved by the addition of a musical accompaniment.

Explanatory Programmes.

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

HELOT HERMANN, Conjurer.

Programme, Empire Theatre, August 2nd, 1901.

Performer, attired in plain evening dress is attended by lady in white court costume. Stage set with oblong table to the right of performer and with chair in centre. Performer introduces himself with the words, "I shall commence my experiments by making tricks with handkerchiefs." Then follows

The Soup Plate and Handkerchiefs.—Sheet torn from newspaper hanging on chair back and placed on seat of chair. Soup plate, with false bottom covering two handkerchiefs, shown as empty and placed on paper on chair. Blue handkerchief taken from vest pocket (with "pull" vanisher) is now made to disappear. Assistant places candle-stick, with candle, on bottom of upturned plate on chair. Performer lights candle and produces a red handkerchief (secured from match box unobserved) from the flame. Retiring to rear of stage he, under cover of his body, secures a second vanisher (or the same) by means of which, a moment later the second handkerchief is vanished. Assistant removes candle and performer removes the two duplicate silks from under plate.

Hermann leaves the stage.

Assistant places chair in front of table and leaves the stage.

Hermann reappears and calling on theatre attendant, bids him be seated in chair. He is given a saucer, also a fork. Performer breaks egg into saucer, which attendant beats with fork. Borrows silk hat. Lady assistant reappears with brass plate in hand. Performer holding the hat in the right hand, that it may be seen empty, goes over to his assistant, ostensibly to fetch the brass plate, but really to "load" the hat from her back. He takes the plate (really two plates together with a cavity between them) and places it in hat on the top of "load." He now removes from the hat four long floral garlands made by fixing together a number of the variegated tissue paper balls known as hat bouquets. These garlands are given to assistant and provide an excuse for her again leaving the stage. The garlands are followed by a quantity of button-holes made from natural flowers which are much appreciated by members of the audience fortunate enough to secure the relic. Performer next removes the uppermost of the two brass plates and hands it to the attendant still beating egg. The egg is poured into hat, *i.e.*, into the second brass plate. Performer takes brass plate from attendant and puts it in hat again; securing the broken egg between the two plates. He next removes one whole egg from hat and turning to attendant remarks, "Your egg sir." Replacing the egg in hat he removes two eggs on plate and shows hat empty.

Hat placed on table, performer leaves stage with the two eggs on plate.

Theatre attendant retires.

Lady assistant reappears holding tray and standing at rear of stage with another "load" on her back.

Hermann reappears with small wood trick box: measures box inside and out with wand and places it on upturned soup plate on chair. Produces pack of cards and requests someone to call out a number—"tèn" is named

—shows the tenth card which we will suppose is the Queen of Spades. This card is torn up and pieces placed in the trick box on plate. Performer passes wand round box held in his left hand when a bird flies out and pieces of card are found restored to the original Queen of Spades.

Performer places trick box on table and taking up the hat shows it to be empty. He now produces a bouquet from hat (silk spring flowers tied) which he places on tray held by his assistant, and at the same time obtains unobserved the "load" from her back. This "load" consists of several more bouquets and a couple of doves. The assistant leaves the stage to dispose of the tray and flowers, then returns to put things in order while performer leaves the stage to dispose of the doves and prepare for the next trick.

Performer returns with two sheets of tissue paper, one in each hand, and requests that someone choose between right and left. The old "dodge" of right and left leaves him in a position, in any event, to make use of the sheet in his left hand and behind which he carries a "load." Carelessly throwing away the right hand paper he takes up a paper fan, then lights the paper in his left hand as the flame of a candle held by his assistant. The ash of the paper are now, with the aid of the fan, transformed into showers of white confetti, the climax being reached by the production of a silk flower bouquet at the finger tips.

Performer again leaves the stage while assistant, who has just returned, lights candle at table. Performer enters with another sheet of white tissue paper and exclaims, "Experiments with flags." The paper is burned in the flame of the candle and resolves itself into a shower of small paper flags which are let fall on to a tray held by assistant. This move again gives the performer the opportunity of securing his next "load" which consists of "throw-out" ribbons and a quantity of larger paper flags, from his assistant's back. These ribbons and larger flags, when displayed, afford plenty of cover for the production of two 4 ft. silk flags (American and English) arranged on a new style of *folding*, not "throw out" staff. The staff used is *completely concealed* in the hem of the flag (there is no portion protruding) on the principle of the wooden rod in the hem of a window blind.

N.B.—The feature of the show is the obtaining of the "loads" from the assistant's back: this ruse by the way will be found explained in Mr. Stanyon's "Conjuring for Amateurs," which was published as far back as 1897.

Hermann provides a pretty and spectacular Conjuring Act which secures the admiration and plaudits of the spectators from start to finish. Proof of this will be found in the fact that he is presented to the audience in front of the main drop scene at the close of every performance. After Hermann's show, card and coin manipulating falls absolutely flat and apart from interesting the audience simply bores them, they are glad to be rid of it. **MORALE.**—"Stop second fiddling with cards and coins, and work out a spectacular conjuring act of your own: be first with something new. Conjuring has a tendency to revert back to the style of the Anderson period.

The spectacular conjuring act of Goldin who recently scored success at the Palace Theatre will be found explained in our issues for September and October.

CONFESSIONS OF A CONJURER.

BY FRANK W. THOMAS,

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

Continued from page 3.

The Toledo delegation, thinking to give some entertainment more novel than that offered by Louisville, conceived the idea of having a continuous sleight-of-hand performance in their parlors during the entire two days and evenings devoted to the sessions of the convention. Here the regular delegates came by ones and twos and dozens, and were entertained by magic, and while they were still under the spell, a "rooter" would pass them a cigar box with one hand, and with the other give them a jolly slap on the back and urge them to vote for Toledo.

It was here that my friend, Mr. George W. Stevens, and myself enjoyed one of our most interesting experiences as entertainers. We were dressed and made up in the likeness of two Oriental Hindu necromancers. We took the utmost pains with our make-up, and the whole party declared that we were real Hindu adepts of royal descent and of great reputation in our native country. The parlours used for the headquarters of our party were draped with Oriental hangings, the shades drawn, and the electric lights used, even through the day, to add to the genuineness of the deception.

So perfectly were the characters sustained, that the Baltimore dailies devoted considerable space to conscientious descriptions of the "Native Hindu Conjurers." It was this perfect seriousness with which we were taken which led to our most interesting experiences in this place.

Aside from the delegates themselves, we were visited by many citizens of Baltimore who were believers in Oriental mysticism. The marvellous ease with which many of these people accepted the most improbable tales led to the telling of many stories that must have caused unrest to the ashes of Ananias.

One old gentleman was solemnly informed by Na Saab (Mr. Stevens) that Ka Noor, his "brud," had lived in a cave in a comatose condition, with his tongue swallowed, for eight hundred years, in order to imbibe that degree of adeptness necessary to the performance of the marvels that he was capable of doing. The sight of the listener's tense interest and Na Saab's serene soberness taken in connection with the utter preposterousness of the statement itself, was too much for me, and I was forced to retreat behind a small screen at the end of our little stage to have a quiet laugh. And it was well, for no one but Na Saab could ever have soberly faced the old gentleman when he replied in all sincerity: "Well, you know, and I know, that these things are all so; but the trouble with the American people is that they will not give the necessary study to understand them."

Several local amateurs in sleight-of-hand called, and questioned us closely in an endeavour to learn our tricks and whether or not we were really Hindus. To all such our replies would invariably be: "Canna talka Englee vera well." This, often repeated, with a look of stolid Oriental indifference, would tire the most patient investigator. Some of these amateurs, as is usual, tried to display their own knowledge by efforts to catch us. Now, if there is anything a magician does enjoy it is fooling another magician.

FOOLING AN INQUISITIVE MAGICIAN.—In one card trick, which we performed a great many times during the two days, a prepared ace of spades was used. Anticipating the meddlesome amateur, each time at the conclusion of the trick I laid the deck of cards on the mantel just behind me, at the same time dropping off the prepared ace and putting the pack on top of a duplicate, though unprepared one. As this mantel was just above the eyes of the audience, this change could not be seen, the whole movement appearing like a careless dropping of the pack. One young man remained in the room until he had seen the trick performed for several sets of delegates. Finally, he worked his way up to the front, and somewhat ostentatiously asked if he might see the cards. "Most assur; vera glada to showa da card to a 'Merican gentaman," said I, in my best Hindu dialect, and handed him the pack from the mantel. From the manner in which he handled the cards it was easy to see that he was a magician, and, from the remarks of bystanders, evidently of some local reputation. It was a study in human nature to watch the expression of his face change from confident exultation to final discomfiture, as one test after another proved the cards, especially the ace, to be without preparation. When he returned the deck, Na Saab said: "You a see, da Oriental magish do everya ting a faira square; no cheata lika da 'Merican magish." Whereat the crowd laughed, the amateur retreated, the dyed-in-the-wool believers whispered, "I told you so," and Na Saab pinched my arm on the sly.

Stories of our performances reached the women guests at the hotel, and we were requested to give them a little entertainment in their parlor. We were considerably amused to find that several of them would not touch articles passed for examination because of their having been handled by us.

We took our meals in a small private dining-room where we enjoyed no end of amusement because of the awe with which we were regarded by the colored waiters. One of them asked Na Saab if he were married. When he said, "Noa, but mya brud gotta twentya wife in Calcut," that darky's eyes fairly bulged out.

The chief clerk of the hotel came in the last day and requested a few tricks, which we did, and then told him we could not do any more until we were given a cigar. It was handed over at once and lay on the mantel with a large number of others which we had accumulated from over-confident delegates who would insist on betting on our tricks. When they lost, away they went to get some friend to do likewise. The sold man always likes company. The chief clerk was given his extra tricks, and that last evening, after we had changed our clothes and removed our make-up, and were once more Americans, Mr. Stevens and I strolled up to the desk and I said to the clerk: "That was a very good cigar you gave me to-day." He turned to me with a cold, unrecognizing look in his eye, and replied: "I beg your pardon, sir, but I have given you no cigar." "You must excuse me, but you have," said I. "Well, I'll just bet you a good one I have not," he retorted. "Give me a gooda cigara," said I; and he handed it over with, "Well, I'm beat."

An experience of this kind is food for the philosopher. To be sure, there are sceptics, but the number of those who really believe is countless.

RIDICULING THE POMPOUS PRINCIPAL.—Occasionally the seriousness with which even magicians' jokes are taken leads to some highly amusing scenes. During one performance, after giving a number of seriously intended tests in mind reading, I requested the audience to select some gentlemen to write a short sentence of six or eight words. It was stated that after the sentence was written the gentleman should think of it, one word at a time, and look me intently in the eye, with his head kept perfectly parallel with mine, so that our thought waves might travel in coincident lines, whereupon I should write exactly the same words upon a small stage blackboard. The gentleman selected was the principal of the public schools, and for some reason seemed to have great difficulty in making up his mind what to write. After considerable waiting, however, his sentence was completed, and he stood up and held his head parallel while I wrote rapidly on the reverse side of the blackboard, my writing being perfectly withheld from view till the last moment. He was then requested to read what he had written, and thereupon the blackboard was to be immediately turned around and the audience would be able to see for themselves that my promise to write exactly the same words had been fulfilled. He was one of those men who took himself very seriously. He still stood, and striking an imposing attitude, repeated in oratorical fashion: "Three hundred Spartans perished at Thermopylae." After this supreme effort, his discomfiture and the merriment of the audience can well be imagined when the board swung around and they all saw—"EXACTLY THE SAME WORDS."

READING NUMBERS OF WATCHES.—The use of confederates in the audience is far less common than most people suppose; in fact, the custom has been almost abandoned. And it seldom happens the magician receives any unlooked-for assistance. As a rule, the entire audience is "agin" him. There was one instance, however, when a complete stranger, with a readiness of wit seldom found, voluntarily came to my assistance so cleverly that he has ever since had my lasting gratitude and admiration. A regular assistant could not have acted the part better than did this man, and he had not so much as a wink to suggest the idea to him. The incident happened at an informal porch party given for him and his wife by some relatives whom he was visiting. Preparatory to surprising the visitor, the host, at my suggestion, had succeeded in discovering the number of his watch for me without his knowledge. During the evening, after leading naturally up to the subject by performing a number of mind-reading tests with cards, I remarked to the visitor, who, by the way, was a doctor, and greatly interested in psychic phenomena, that as he seemed to be particularly susceptible to thought waves, it would probably be possible to perform successfully the watch number test with him. He took his watch from his pocket and thought of the number, one figure at a time, and as he thought of each figure, I named it, of course now and then missing a number, and making several trials before giving it correctly; it is not wise for a trick to appear too easy.

(To be continued).

A BIBLIOGRAPHY OF CONJURING.

Compiled with Notes by Ellis Stanyon.

Ablly assisted by Mr. Arthur Margery.

(Continued from page 5, see also Vol. I.)

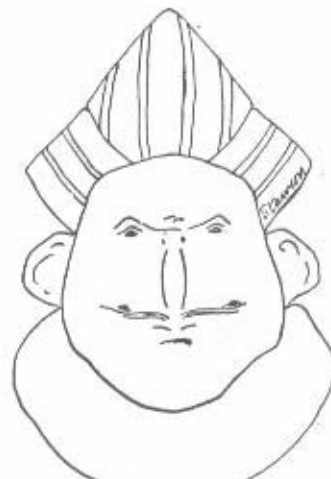
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(To be continued.)

Two Reversible Lightning Sketches.



Two of our Readers.



Clown & Chinaman.

Answers to Correspondents.

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

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

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

No charge whatever is made for any other information.

Items of Interest.

Entertainment Reports.—We invite our readers to send us a copy of their circular, programme, poster, and any printed matter announcing their conjuring entertainments. We shall then be pleased to place a short report in the following issue of MAGIC.

Articles on conjuring and allied arts, also photographs, old programmes, books, or anything of interest, and suitable for reproduction in our pages, may be sent to the office of MAGIC. Such help will receive due acknowledgement in our issue next following date of receipt—we look to all to do something to make MAGIC of still greater interest to the fraternity.

We have previously had occasion to make reference to the collection of books on magic and kindred subjects, probably the finest extant, owned by S. R. Ellison, M.D., New York. Dr. Ellison has recently had his library photographed, a proceeding somewhat novel and one that might well be imitated by other collectors. We have received a copy of the photograph in question.

Mr. Alexander Annal writes us that he is highly pleased with our "New Juggling Tricks," and hopes soon to see another one on the same subject.

Prof. Manchibachand (India) sends us a copy of his 32 pp. book of testimonials, the most voluminous work of its kind we have yet seen. We are glad to see that the professor has reproduced our front page in full, also that many of the native papers congratulate him on the same.

Mr. Wilton Warton sends us a sketch showing how the old wire "Spider" Coin, illustrated at fig. 6, page 11 of Vol. I., may be used with the fingers spread wide apart as in the case of the trick coin explained on page 10 of this issue.

We have received from Mr. Arthur F. Russell, of Melbourne, a photograph of the entrance of Robert Houdin's old theatre in the Boulevard des Italiens, Paris. The photograph was taken by Mr. Russell in 1898 while on a visit to France.

We have received from Prof. Bennett Springer a copy of his very novel and attractive circular. It is printed in black type on Royal Red art paper and is enclosed in an envelope of the same colour and quality; both are relieved with a block illustrating one of the many poses affected by the gentleman with a tail.

The office of MAGIC is open every Sunday evening, between the hours of 6 and 10 o'clock, to all who care to meet the Editor for a chat *re* magic and allied arts.

An amusing satirical criticism by Mr. Barry Pain, of Mr. Stanyon's "Conjuring for Amateurs" appeared in *Black & White* for May 22nd, 1897. Whatever Mr. Pain, such an able critic, actually thought of the work in question, it may interest him to know that it is now in its third edition: also that several editions with additions by the Author, and several other pirated editions have recently been published in America.

HULL NOTES.

Burko appeared at the Palace on September 30th, and performed the Roman ring trick, the reverse palm with cards and concluded his act by bringing some flags, a bowl of fish, and a dog out of a borrowed hat.

Professor Harcourt has caused a sensation at the Empire with his "flying lady illusion." He also gave the production of billiard balls at the finger tips (Mr. Stanyon's "Miscellaneous Tricks"), and the crystal water mystery ("Conjuring for Amateurs").

Servais Le Roy starred the "Palace" bill on October 7th with his illusion "The Man of the Moment." Is this an illusion or a quick change feat? [It is both.—ED.] J. C. SKELSBY.

Diversified Diversions.

A Water Whirligig The modest clay pipe is the chief accessory in the interesting experiment hereafter described, and illustrated at fig. 2. The small hole in the end of the stem of the pipe is stopped with sealing-wax. A similar hole is next made with an awl or pen-

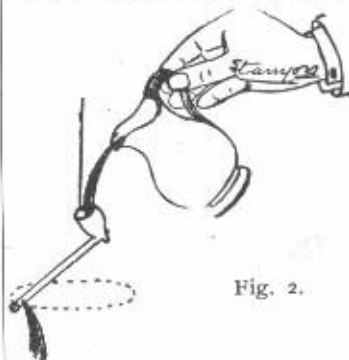


Fig. 2.

knife, on the side of the stem and near the end (see the fig.). A piece of thin string is next fixed, with sealing-wax, to the edge of bowl of pipe that it may be suspended to the gasalier or elsewhere. If water be now poured into the bowl of the pipe the latter will turn round quickly. The movement is due to the pressure exercised by the water on the side of the stem opposite the small opening through which it flows. It will be found advisable to suspend the pipe over a good sized basin.

The Skip-Jack. This interesting automaton is made of the wish-bone of a fowl, the "merry thought", or of wood in imitation of the same.

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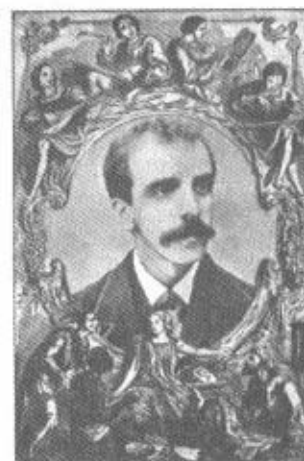
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