



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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CONJURING.

From an early period of human history, amongst the greatest of influences acting upon the minds of men, have been those which derived their origin from the supernatural or the mysterious. This accounts for that astonishing power wielded by the ancient magicians. As long as our minds are gifted with imagination, and there remain secrets of nature which science has failed to explain, the art of the conjuror will retain its fascination. That art needs no apology. The charm which cultivated minds find in its study, its utter harmlessness, and its universal popularity speak volumes in its favour. It is the province of the conjuror to amuse, but he may well be considered to instruct while he amuses.



Robert Houdin (Jean Eugene Robert),
Born 1805, Died 1871.

The real master of the art to-day possesses any quantity of mother wit, fluency of speech, he is never disconcerted, he is more or less familiar with the secrets of natural philosophy, and he is an actor. And, after all, though science does much for him, the soul of his art will be in his power of invention, dexterity (not rapidity) of

action, and skill at forcing his will upon others. The old, and now almost used up, race of conjurers knew little or nothing of these faculties.

The first marked step towards magic as we now expect to see it presented was made by Döbier—the Döbler—who visited England in the year 1842, appeared twice at court, and, after a brief stay in England, departed. A true artiste, and possessing high inventive powers, he discarded much of the old lumbering apparatus and relied mainly for his success on sleight of hand; but his influence on the art in this country was transitory and incomplete.

Then came Robert Houdin who founded the Scientific School. He has eloquently told the story of his own life (see "Life of Robert Houdin") and is indeed too well known to fame to need description or praise here. Those who know anything of the wretched condition immediately antecedent to Houdin, will admit



A photo of the entrance of Houdin's old theatre in the Boulevard des Capucines, Paris, by A. F. Russell, of Melbourne, in August, 1898.

that charlatanism of the lowest type occupied the ground which has since been filled by an admitted art. Houdin marks the first great improvement in the *art magique*.

Frikell, taking up the art where Houdin laid it down, discarded the assistance of cumbersome appliances and relied almost solely on pure dexterity. He may justly be regarded as the founder of the severe school of conjuring, in so far that he eschewed mechanical help and all such inartistic crutches.

Robin, Herrmann, and, in earlier times, Philippe, each deserve to be recorded amongst those who have worked out improvements in the art, and who have conferred upon it, in many respects, the benefit of their genius.

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Original Lessons in Magic.

BY ELLIS STANYON.

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

The Two Aces (A new Trick). In effect as follows:—You select out any two aces and throw them on the table, then cut the pack into three heaps, numbering them in your mind from left to right, 1, 2, 3. This done take up one ace and, having shown it round and asked some one to remember the suit, place it on the top of the centre heap. You next take up the remaining ace, and while showing it round as before, a friend of yours sitting near the table who is in the know quickly transfers a few cards from either one of the other heaps on to the top of your first ace. You appear not to notice this and place the second ace on the top of, we will say, the first heap. You conclude by placing the third heap on top of the first, and these on the centre cards, presumably on the top of the first ace. The cards are now dealt out (bottom deal) and the two aces come together.

An additional effect is obtained as follows:—Instead of turning up the second ace, which has been held back by the "slide," you draw out the bottom card about half way and turning it up a little so that all can see its suit and value, say, "here is the second ace," and you push the card back and place pack on table. Someone is now sure to say, "but the bottom card is not an ace," whereupon you turn up the pack and show the deception.

To work the trick you must know the top card of No. 2, which is your "key" card. You can obtain this knowledge secretly, and after the pack has been shuffled, as follows: When removing the two aces, and with the cards face up, you also note another card near the top of the pack on which, closing the pack, in the left hand, you place the little finger as when making the "pass." Now transfer the cards to the right hand turning them over backs up and *keeping the division*. Put them back in the left hand and cut into three heaps remembering your "key." That is about all—when the "key" turns up the next card is an ace and you hold this back by the "slide," until the other ace appears when you turn up both or tease the spectators with the little ruse above explained.

A New Disappearing Card.—Five cards are selected by yourself or a member of the company, and thrown faces up on the table. You then announce that you are about to cause one of the cards to disappear, and ask a person to name the particular card. This is done and you collect the five cards in the left hand, squaring all together, and giving them a "fillip" with the fingers of the right hand, say "Go! did you see the card disappear." "No!" "Really—well I am not surprised but I will show you that it has done so." Deal out the cards on the table, and sure enough there are only four. Pick up the cards again and treat them in the same way

as before. Deal out again and the lost card re-appears—there are now five on the table.

Secret.—Is'nt it exciting — but so simple? Your request to have one of the five cards selected draws all eyes to the table, giving you the opportunity to place the right thumb to the mouth, making it as wet as possible. When picking up the cards you contrive to leave as much moisture as possible on the back of the second card on which you place the chosen card. When squaring up the cards press all together tightly. Now deal out with a light touch and the two cards stick together, appearing as one only. When dealing the second time you separate all the cards.

Reading Cards.—(An amusing "sell.") You hold the pack backs up in the left hand, the hand as low down as possible. Now, laying special stress on the fact that *you do not look at the pack*, take off a few cards with the right hand, and glancing at the bottom card of this portion, hold it up and say, "This card is the ten of diamonds," or whatever it happens to be. Do this a few times always, saying that you do not look at the pack. But the fact that you deliberately look at each card you name will cause some one or more in the audience to wax indignant and to say "but I can do that." This is where you see fun. You insert the little finger under some five or six cards at the top of the pack, and make the "pass" to bring these *face to face* with the bottom of the pack. This done you continue to read a few more cards again, pointedly, drawing attention to the fact that you are not looking at the pack which you hold as low down as possible. Not being able to stand any more of this sort of thing someone will be pretty certain to say "Here! give me the cards" and *turning over the pack* you give it to him with the condition that he copy your movements in detail, and, in particular, not look at the pack. If you have followed my explanation, with the cards in your hand, the result will be better imagined than described.

CARD ON SWORD, (New Method).

BY H. MARTIN CHAPENDER.

The card is selected in the usual way, returned, "pass" made and palmed off into left hand. The pack is then given to the volunteer assistant, and the performer takes the sword (unprepared) in his right hand. Under cover of his body, (his right side being towards the audience), the card in the left hand is back palmed and the hand brought up into view and the point of the sword rested against it in the usual attitude of the fencer. The performer must stand rather further back from the audience than the volunteer assistant, so that the latter may not see the card back palmed. Gripping the edges of the card firmly with the fingers, the second and third are slightly opened and the point of the sword pushed right through the card on the back of the hand. This is best done while asking assistant to spread cards in a fan which takes attention from the sword for a moment. The rest is obvious.

I prefer this method as the whole attitude of the performer (including the palm turned towards his opponent) is the usual one in fencing. It is well to have the edges of the sword blunt, except at the extreme point, otherwise you are liable to take a slice off the tip off one of your fingers when making the lunge.

Explanatory Programmes.

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

JUGGLING.

Paul Conchas (Military Juggler) performed the following feats at the Hippodrome, July 8th last. Four large cannon balls and three shells (various sizes) on stage. Having proved weight of apparatus, juggles one ball, a very heavy one, from hand to hand, elbow to elbow, over shoulder, down back, into hand between legs, and *vice versa*, and up arm into hand, round neck, over head into back of neck, throws into air from neck and catches on elbow, throws high in air and catches on neck.

Throws heavy cannon ball, bottle, and a tiny piece of paper, and catches paper in mouth.

Places one shell on pole, about 4 feet long, end fashioned to receive it, and balances pole on forehead, another pole placed on chin opposite end touching shell on other pole—shell passed, in perfect balance, from one pole to the other.

Places a larger shell on a longer pole and balances same on chin, knocks pole away and catches shell in nape of neck.

Holds a short stick in mouth with a cup at opposite end. Places cannon ball between heels, kicks ball up behind, over head, and catches on stick in mouth.

Long pole with three branches at top, each of which receives a cannon ball, is next balanced on chin, pole knocked away and balls fall, one in nape of neck, and one on each elbow bent to receive them. Juggles the three balls, various movements, and catches one on neck.

In conclusion, attendant stands some distance off and throws cannon balls to juggler, who catches them on back of neck and throws them, one by one, from that position, right off stage. The balls falling on the stage left no doubt as to their weight, and this latter feat formed one of the most clever and striking we have had the pleasure of witnessing.

See also our "New Juggling Tricks."

HISTORY OF LIGHTNING CALCULATIONS

(continued from last issue).

A very singular instance of this curious development of the calculating faculty, and differing in several respects from those hitherto mentioned, is the case of Jedidiah Buxton, who, though he cannot be termed an infant prodigy, is of sufficient importance in the same capacity to find a place among them.

This man was born in 1707, at Elmeton, in Derbyshire, where his father was schoolmaster. But, notwithstanding his father's profession, Jedidiah's education was so much neglected that he was not even taught to write. How he first discovered his extraordinary faculty for numbers he could never tell, and, unlike his fellow-calculators, he does not seem to have shown any startling development very early in life; for it was not till he had arrived at man's estate that his powers assumed anything like phenomenal proportions. But once started in this direction, his mind seems to have been engrossed with the subject, to the exclusion of all others, so that he frequently took no cognizance of external objects, except with regard to their numbers.

It seems to have been invariably his custom, if any space of time were mentioned in his presence, to repeat the time in minutes and seconds; if any distance, the number of hair's breadths. By this means he greatly increased his power of memory with regard to figures, and stored up in his mind many products for use as they might be called upon. So remarkable was his memory that, while solving a question, he could desist and resume the operation again where he had left off, even if it were a month after. His method of working was entirely his own, and he was not so much remarkable for his rapidity as for his invariable correctness.



JEDIDIAH BUXTON.

From a painting by B. Killingbeck.

He was once asked as a test of his powers: In a body whose three sides are 23,145,789 yards, 5,641,732 yards, and 54,965 yards, how many cubical eighths of an inch?—and after some time, although still continuing his work among a number of fellow-labourers, he signified that he was ready with the answer. Meantime, his interrogator calculated it upon paper, and upon his taking out his pocket-book to take down the answer, Jedidiah asked which end he would begin with, for he was ready either way. His questioner chose the regular order, and, to his great surprise, found that in a line of twenty-eight figures he made no hesitation or the least mistake.

Two very remarkable things about this man were that he would suffer two people to propose different questions, one immediately after the other, and give each their respective answers without the least confusion. He would also talk freely while working out his questions, as if it were no molestation or hindrance to him.

One of the most stirring events in his otherwise quiet an obscure life was a visit to London in 1754, when he was introduced to the members of the Royal Society, who asked him a number of questions, to prove his abilities, all of which he answered to their entire satisfaction and surprise. Beyond this he never left his birth-place, where he died in 1772.

(To be continued.)

VENTRILLOQUIAL SUGGESTIONS

By a Magical Bohemian.

In this short article it is impossible to touch every point on ventriloquism, or to teach it fully, but allowing that the reader has mastered the first few steps, the following hints will prove very beneficial. Many unconsidered trifles often tend to spoil a ventriloquial entertainment, and in nine cases out of ten the fault belongs to the entertainer. No ventriloquial act is now complete without figures, and many failures are due to the ventriloquist not studying the details connected with same. Commence by seeing that the jaws work freely, and that they open to their fullest extent, should they stick, put a little powdered French chalk, or a drop of oil on the sides, this will enable them to work smoothly. Don't have the spring too strong, as this will cause the mouth to snap at each word like a mouse-trap and so spoil the illusion. If the spring is too strong open the mouth a little and with a pair of pliers stretch the spring bit by bit, till it will close quickly but not too sharply. If you should have to work drawing rooms one day and halls the next, then it pays to have two sizes of figures, for what would look nice in the drawing room would be lost (expression, eye movements, &c.) in ordinary sized halls and some of them badly lighted. Then again the figures that look well in the hall become a mass of deformity in the drawing room. The professional in our variety theatres can remedy this defect by having from one to four powerful lime or arc lights thrown on him, besides the top, side, and footlights. He will also play very near the front of the stage, and have a scene dropped some six or eight feet behind his figures so that the voice will carry to the audience better, thus he is heard to better advantage and only requires the one set of figures, as he plays under similar conditions each night. In getting your show together, let your best voice be allotted to your principal figure, and let that voice be as distinct as possible from your own. If you can only manage two voices then only have two figures, for nothing is worse than seeing a man with a dozen figures—they all having the one voice; if you don't have a distinct voice for each figure, it is hard to tell whether the ventriloquist or the figures are talking, but on the other hand, when each has a distinct voice the spectators can close their eyes and easily follow the dialogue, locating each joke to its proper figure. A variety of voices can be acquired by giving one a slight nasal twang, another a broken English, a Scotch or Irish accent. Another fault is trying to be too b.i.k in your "patter"; take your time, let the audience distinctly hear the first part, then they will understand the second, where the laugh comes in. I believe Maccabe says, "You must speak without appearing to speak and act without appearing to act; if you let the show become a mass of chatter, then it becomes a failure. What would a comedy or drama be if all the actors simply talked their lines out, without an expression, and at the rate of a hundred and twenty words a minute. Many a time a slight pause or a turn of the head before giving the answer, will cause an ordinary joke to go really well.

Try and avoid moving your lips—to assist you in this stand before a looking glass, let your face assume a natural expression, then notice how far the top and bottom teeth are from touching each other (this varies from a sixteenth to a third of an inch in various individuals).

Now get a piece of cork or rubber, the proper thickness, and place it between the side teeth (top and bottom) then practise the dialogue without moving the lips. When you feel safe, remove the cork and the jaw will have become accustomed to the distance, and the face will wear a natural expression instead of a strained and worried look.

In giving your show don't give twenty minutes all talk or "gagging"; break your patter up with a couple of songs or a verse and chorus of some popular song the figure is supposed to have heard at a party. Then play your three or four best jokes and finish with your best song. In conclusion let me add that a few shillings extra is never lost when spent on figures. The cheap figures have only poor materials in them of half the required strength, tacks being used instead of screws, and the clothing is pinned together instead of being sewn, the face gets two coats of paint only instead of half a dozen, which two coats, however, more often than not cover a multitude of bad work. I make it a rule to pay a fair price, and never to beat the price down. Seventeen years as a professional in our best theatres (not self styled) has taught me the wisdom of this.

CONJURING WITH HANDCUFFS.

BY ELLIS STANYON.

Respecting my own ideas on this subject previously recorded, some additional ideas and an interesting experience.

Like the comedian, having always a desire to say a few words before I commence to talk about anything, I will say that I pen the following article as usual purely with a desire to amuse and instruct my readers and to keep up-to-date, and without any desire whatever to hurt the feelings of any conjurer working handcuff tricks, and who may of course, and probably does, produce his effects by means different to those I explain—the effect of a Conjuring Trick, and handcuff conjurers invariably say that what they do is accomplished by trickery, may be obtained by so many different means.

Many years ago I came to the conclusion that the explanation of conjuring tricks in books did not injure the party or parties, working such tricks for a living and for the simple reason none but conjurers read such explanations—I don't believe you could horsewhip a dis-interested person into reading the secret of a conjuring trick, and if you did succeed he would certainly not remember for five minutes how such and such effect was produced. But my views on this subject are supported by the leading Music Hall paper, which says:—

Extract from the "Music Hall," December 14th, 1900:—

"Not only is sleight-of-hand, in its various forms one of the most popular features of public entertainment, but it has an ever-increasing vogue among amateurs, both as a means of amusing their friends and kindred and as a delightful and fascinating pastime. To meet the demand for literature on the subject which has thus been created, Prof. Ellis Stanyon, of the School of Magic, Solent Road, West Hampstead, whose reputation in legerdemain is world-wide, has published a series of handy manuals on the up-to-date achievements of the art which, by reason of full and lucid descriptions, will be found equally serviceable to the professional and the amateur. As Mr. Stanyon frankly admits, he subjects himself by these publications to the anathemas of many who strongly object to any expose of the tricks of the trade, but he holds that the objection is selfish and short-sighted, and that the more the art of sleight-of-hand is understood by the public the better it will be appreciated. He may, indeed, find a comfortable analogy in the musical profession; now that everyone knows something about the piano, the pianist has become one of the stars of the musical firmament."

The parties that suffer most from exposé of the tricks of the trade are manufacturers of conjuring tricks (I am one of these), who naturally, and for very obvious reasons, desire to keep the secret as long as possible. But when other conjurers or manufacturers announce the publication of, or actually publish the secret of a new trick, it is time for me to do the same.

I must, if possible, be the first to explain the trick—my way, probably the best. A more cogent reason perhaps, at this date, for the publication of practical secrets, is that no sooner is a genuine offer made to the fraternity at a reasonable price, than some unscrupulous dealer offers the work of the brains of others as his own work and at a quarter the price—he is well paid. But to get on with the subject.

I would like to meet a Conjurer who, without entering a cabinet or other enclosure will OPENLY show me how he can escape from an ordinary pair of Regulation Handcuffs, IN PERFECT ORDER, and properly locked on his wrists, and return them to me opened and in good order, without using a key or implement answering the purpose of a key, the escape to be made within the usual time. I would not even suggest that this is impossible—there are doubtless more things in Heaven and Earth that are dreant of in my philosophy—but I will gladly purchase the secret from anyone of my competitors in sales, providing the price is not too high. I always desire to know more, and perhaps nothing better justifies that desire than the following remark I overheard from a man in the street not long ago.—"If a cove sticks his self up as a marvel, aint it the most natural thing in the world for another 'Cove' to get up and endeavour to prove that he ain't."

In support of the principle, then, of keys, I will quote a well-known American Author, Mr. W. H. J. Shaw, who, writing in his latest interesting up-to-date work entitled "New Ideas in Magic," says:—"The Handcuff Act was first introduced by Joe Godfrey, followed by Louis Paul, and in the last ten years several performers have introduced the act to good success. To work the act successfully, a person must have some nerve, unlimited gall, and be a good talker. The main secret of the act is in having a set of different Handcuff Keys. The principal keys are Beau Giant, Beau No. 2, Sing Sing, Byrns, Scotland Yards, Trenton Nos. 1 and 2, Harper, Tower, Little Detective, etc. Also the following makes, English, Canada, Mexican, Pinkerton, Special and private makes, etc. While you can do most of the work with eight or ten keys, it is well to have the full set of 45 keys. When you get into a town or city you find out what cuffs the police are using, also find out quietly if there are any special make of cuffs in the City. Find out all you can, and have these keys concealed on your person, where you can get your hands to them quickly."

The Act carried out on the above lines is genuine enough, but alone it is a tame affair; something is wanting to produce excitement. One method of providing that something would be to place in the auditorium a confederate with a parcel of formidable looking irons of a special make. This man, at the right moment, might jump up and exclaim "I've got a pair here from which you cannot escape." This challenge would be accepted by the Conjurer, somewhat reluctantly of course, and for obvious reasons. The man might now object to show the performer the key, and proceed to unlock the irons secretly—this would secure for the performer the sympathy of the audience, and increase the surprise on the ultimate release. Well! the irons are placed on performer who enters cabinet; some minutes elapse before he again emerges free and with the irons open in his hands. All this can be accomplished with the confederate and a duplicate key, or 'tricked' irons; the extra time taken in this case would produce the desired effect.

What I so much object to is for a performer to announce that he does not employ keys, (which of course implies implements answering the purpose of keys) for the purpose of releasing himself and then to forthwith make use of such aids. This is where the "gall" comes in, and must surely be considered as fraudulent. Conjurers have made such announcements. I am not saying they all do or have perhaps some think it best not to suggest trouble—those with little or no "gall." Further, the fact that he may be able, as a conjurer, to conceal his keys, or implements, so cleverly that his audience may be unable to find them, does not, in my opinion, justify him in making the statement.

I say "implements" because I believe that a piece of steel, about two inches long, and three sixteenths in diameter, with a small handle at one end, and a V shaped (screwed) portion cut from the opposite end will open several of the so-called regulation irons, several of which I believe are opened by a screw key lifting a screwed pin and thus releasing the spring lock. The V shape of course, "gripping" pins varying in size, and so on and further. A conjurer once told me that he could open a handcuff by means of a piece of string—he was surely romancing. However I was not sufficiently interested to ask him by what means. I will give an illustration of the above "key," and another of similar construction in next issue.

To be continued.

Readers kindly note that no single copies of the next issue, containing further secrets, illustrations of some "specials," and Mr. Stanyon's unique experience, will be sold. Subscription only

SOUTH AFRICAN NOTES.

On Tuesday evening, September 16th, we visited the Good Hope Hall Theatre, to see the World's Entertainers, just arrived from Australia. The show, taken as a whole, is certainly good and of a high class standard. Of course the "turns" we went especially to see were those of Allen Shaw, the Emperor of Coins, and Salerno, the Juggler, billed as Cinquevalli's rival. By the by Allen Shaw claimed to be the *originator* of the "*Miser's Dream*." What about Downs? Who is the originator of this act! Echo answers, *who?* This particular "Emperor" of Coins gives a very clever show and must certainly have given much time to practice, but we could not spot anything particularly new or original. Does he study the London paper "Magic"? because when he inadvertently let drop a coin he remarked "I put that down there to show you it was solid," which we most certainly read in "Magic." The Emperor goes in for no stage fixings. An ordinary common table covered with an everyday table-cloth is brought on by an assistant, and that is all. We did not exactly admire his entering stage holding a roll of paper, one end in each hand, for the very palpable purpose of covering his first "loads" for the aerial treasury.

Salerno gives a good turn in juggling, and has a good outfit, but on this particular night he seemed a little out of form, probably not quite rid of his sea legs. Some of his little incidental moves did not "come off" first try, which spoils the effect, from our point of view. He does some clever balances, and his whole act is pretty and taking. He will doubtless be a favourite when he gets settled down to it. One of the best tricks no doubt is when he stands on his hands upon the table, has a champagne bottle between his feet, a glass in his mouth, and fills the glass by bending his feet over his head, and drinking the contents of the glass while thus balanced. Prof. Schwindler, (an appropriate name for a conjurer), did not show the night we visited the hall. The first night he did a few tricks and gave exposures, so we hear, of "how it's done." The tricks were said to be old. Is the professor qualifying for the Mahatma "frying pan." When will the "Exposure" business stop? The "Musical Burglar" is one of the best turns of the show. He is very clever and very popular. The imitation of various instruments is a piece of "high art" work. Of course the piano is a "faked" one, but still the idea is good and well carried out.

The success and smooth running of the Temperance Concert held in the Schoolroom, Brooke Street, Claremont, on September 1st, before a crowded audience, is to be very largely attributed to the unceasing energy and care of the secretary, Mr. Reginald Baker, who gave every assistance in his power to the artistes engaged. The concert was given under the auspices of the St. Saviour's Branch C.T.S.

I greatly regret that Hilliar should have allowed the *cartoon* of Horace Golding to appear in the last "Sphinx." I think it the very worst of form and taste to draw religious subjects and matter into ridicule. Surely the conjuring profession is not so devoid of humour and wit as to have to descend to blasphemy for it? if so, it is a bad lookout for the fraternity. Such cartoons will do us all *much harm* and cause right minded people to avoid Conjurers and their shows.
T. HAYES, Magician.

N.B.—Re the above paragraph in reference to the cartoon, we entirely agree with our correspondent, and will take this opportunity of saying that his objection is only one of many, written and verbal, we have received relative to the subject. Such publications will most certainly induce right minded people to transfer their patronage to a class of entertainers that do not see the necessity of resorting to blasphemy, and of such a low order, to extol their cleverness.—(Ed.)

DUBLIN NOTES.

Shang Hia, (Chinese conjurer), produced a clever show at the Tivoli Theatre, week of September 29th. He worked Doves and Bran Plate; also Glass Box with Balls—balls placed in large cylinder about 18 inches high and 6 inches wide, standing on table and previously shewn empty; the balls disappear from cylinder, evidently into table, and duplicates appear in glass box held by attendant; a large round bird cage is now taken from cylinder which is then once more shewn empty. Next a small black washing tub about 12 x 5 inches is placed on chair near wings at rear of stage. The tub is put on its side facing audience; performer shows an ordinary looking tea tray, about 24 x 12 inches and walks off the stage. Comes on again with a pistol in one hand and the tray in the other which looked as if it had something behind it; tub covered with tray which was eventually removed and a large white duck appeared in tub.

Next followed productions from 4 Organ Pipes which were exceedingly well worked; the pipes were so large that I thought more could have been produced, but, evidently the gallery being right over stage, had to be taken into consideration. Shang, in answer to a well merited encore, concluded with the Fish Catching Trick.

N.B.—re the Balls in Cylinder. The cylinder should have a lid at each end. When it is placed on table it is turned over, and the cage, whose moveable bottom has allowed it to pass over compartment containing balls, is taken from the now top end. The balls remain in cylinder.—(Ed.)

AUSTRALIAN NOTES.

Melbourne, September 3rd.—Prof. Fred Harcourt is still playing at the Opera House, (Rickards), and presents his tricks in a very pleasing manner. This turn has caught on—the night I saw him his programme was as follows:—Opening with One hand Billiard Ball, (production only); Dyed Handkerchiefs; Bank Note Trick, (Burnt and finally found in a piece of candle). Six Cards vanished from hand and produced one at a time, (back and front palm). Great? Fishing Rod Trick.—This is the first time I saw it done, and if that is the great trick I think very little of it.

Sandow opens at the same place, Saturday Night, 6th inst., and on account of the great expense of bringing him out, prices of admission have gone up 100 per cent.

Your humble servant opens on Saturday Night at the Gaiety Theatre, with the Stars of all Nations Minstrel and Variety Co.

Clive O'Hara is in the country with a Variety Show.

Dante, the marvellous brother of the late Dante the Great is playing to profitable business in the South of Queensland.

A. L. Cunard, one time partner of Kellar, [Kellar and Cunard], starts out shortly with his show of Music, Magic, and Mirth.

D'AVENIO.

Items of Interest.

The Society of American Magicians met October 4, and added nine new names to the roll. Among those initiated at that meeting were Bautier de Kolta of Paris, now playing at the Eden Musee. The Society Members and their ladies will visit him some night in the near future, and then adjourn to some restaurant and enjoy an hour or so in social intercourse. The Society now numbers 83 members and has come to stay. Any person interested in anyway in Magic, who has played an engagement here, or resided here, is eligible to membership.
S. R. ELLISON.

In reference to the pamphlet "Spirit Mediums and Conjurers," attributed to Lexton, [see Bibliography, p. 85, Vol. II. of "Magic,"] and our request for copy and particulars, Mr. H. B. Bancks of Carlisle very kindly presents us with a copy. The author is Dr. Sexton, [not Lexton], spiritualist, who, in defence of spiritualism, delivered an oration in the Cavendish Rooms, London, on Sunday Evening, June 15th, 1873, in the course of which he exposed, or gave very feasible explanations of the tricks and illusions of Maskelyne and Cook, Dr. Lynn, Herr Dobler and others. The pamphlet contains an interesting preface, the oration in question, and secrets of tricks and illusions. We hope, at some future date, to find space to reproduce the work in its entirety, as it must be considered of great interest to Conjurers.

Carl Cinatti, Manager of the Cinatti Bros., Handcuff Marvels, writes:—"We had a splendid reception at the "Empire" here in Bradford last week, getting free from no less than 136 pairs of handcuffs and leg-irons, including our Chinese Manacles for which we offer £5 to any man that will release himself WITH THE AID OF ALL THE KEYS."

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