

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

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## C. E. JENKINS.

*In Thought Reading, Electricity, and Hypnotism.*

On the 12th of October last, the subject of our sketch presented his unique mind reading, electrical and hypnotic entertainment to a large audience (amongst whom were several of London's leading physicians and specialists) assembled at his own hotel, the Red Lion, High Road, Kilburn.

The first part of the programme comprised a series of novel and original experiments in mind reading; at least, *the method of conveying the thought* was decidedly novel. This much I can say, being familiar with practically every method employed by conjurers. But the method employed by our friend, if not genuine telepathy, is an exceptionally subtle piece of conjuring. I offered various solutions, but all were wide of the mark, and when I was told the thought could be conveyed just as well from the centre of Hyde Park to the hotel in question, my former notions of telepathy were somewhat shattered.

Attired in plain evening dress, Mr. Jenkins stepped on the stage, where he was genuinely blindfolded and seated in a chair near the footlights. A common blackboard stood at the rear, upon which any member of the audience was invited to write something, such as the name of a person, country, row of figures, sum in addition or subtraction, etc. The following four suggestions were made: "Chartered"; "A. W. Lyne"; "417893"; and "Jerusalem," each of which Mr. Jenkins read off readily with his back to the board.

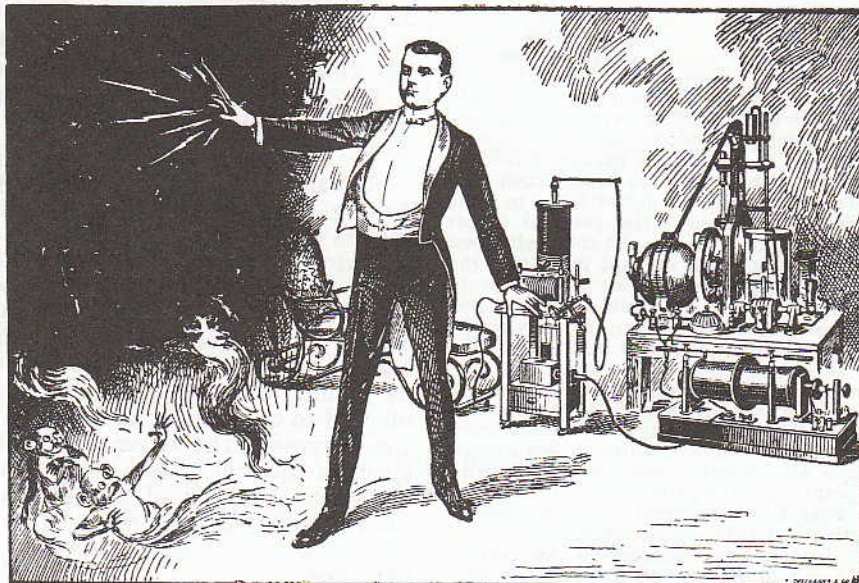
Six copies of "Nuttall's Dictionary" were then passed to as many members of the audience, each of whom was invited to select any word on any page and to write the same on the blackboard. The following words were written: "Enchoric" and "Interwingly," both of which were read off quite readily. And it must be noted that the latter "word" not being in the dictionary, did not affect the result.

Six copies of the *Evening Star* were then handed round, and the holders invited to select any column on any page and to write the name of the leading article on the blackboard. This was done, the performer invariably reading off the same correctly and more, giving a brief dissertation on the article in question; one, "Ferrer Day," was described as "The anniversary of the Spanish crime of two years ago."

In connection with the second part of his entertainment, Mr. Jenkins said that he claimed no occult power, but that by familiarising himself with the effects of electricity, he was able to pass through his body a very strong charge, probably more than any three persons present could bear. Several tests were made, and in each case the patient screamed to be released.

With one hand on the handle of a tremendous Leyden jar, charged from a murderous-looking induction coil, Mr. Jenkins then lighted a three-way gas burner by sparks from his finger tips of his free hand

—also from the toe of his boot; quite an ordinary boot, without preparation. He next took two connected brass coil handles, one in each hand, and bringing the two together, produced a very powerful spark, *two inches in length*, between them. Several persons attempting his failed to hold the handles, let alone retain the power to raise and bring them together.



APPARATUS USED BY MR. JENKINS.

The entertainment was concluded with experiments in hypnotism as follows, and which Mr. Jenkins has, by command, presented before over 600 of London's leading physicians and specialists.

Five subjects seated in a row on chairs, holding hands, receive a powerful shock of electricity, which doubles them up, one on top of the other, into the most impossible forms; this without actual contact, merely by *suggestion* conveyed in a series of passes with the hands from a distance.

A subject hypnotised and while laying prone examined by doctor, who testifies to his being in a state of catalepsy. Arm raised erect, which the doctor fails to replace by the patient's side; yet the arm drops as a *sign to do so* is made by the performer *from a distance*; the same with the leg. Although satisfied that the patient was in a perfect state of catalepsy, in which state he said a limb could be removed without giving pain, the doctor took the precaution of covering the patient's eyes with a handkerchief—*not at the instigation of the performer.*

Another subject was hypnotised and placed head and feet on the backs of two chairs, in which position a man stood



MR. C. E. JENKINS.

settled on his nose, and in attempting to dislodge it, the man dealt himself some mighty blows on the face; another hypnotised subject went to his assistance, the result being that the one, figuratively speaking, got his nose knocked off. The two finally became locked in each other's embrace, and while in this condition pins jabbed into the backs of their hands and other parts by the doctor failed to elicit any sign of feeling. Mr. Jenkins then took the pin and thrust it completely through the lower lip of one man; he then withdrew it, calling attention to the fact that blood did not flow from the wound because the man was in a state of catalepsy in which state the blood leaves the surface and goes into the main arteries. But the moment the man is awakened blood will flow from the wound; this proved to be the case, and was visible from any part of the auditorium.

Finally, five subjects were hypnotised together, three washing themselves in flour while the other two, dressed up as mother and baby respectively, were acting in the usual manner, the one being nursed by the other and fed from the bottle, much to his disgust when awakened. The others also seemed very dissatisfied with the flour treatment, and "went" for the performer who, also more or less covered with flour, beat a hasty retreat. This concluded a highly interesting instructive and amusing entertainment.

In conclusion, the doctor gave a brief address on the uses to which hypnotism was being put in Europe at the present day, mentioning that over one hundred persons daily were subjected to hypnotic treatment in connection with special complaints, particularly nervous complaints, and that hypnotism, apart from amusement, would, no doubt, continue to fulfil a number of good and useful purposes. He finally proposed a vote of thanks to Mr. Jenkins, which met the hearty approval of the audience.

N.B.—I have seen Mr. Jenkins perform his Silent Thought Transmission on several occasions (have also tested him privately) and consider the same entirely out of the ordinary and worthy of

the attention of any person in search of something original in this line. He claims his methods to be entirely new and different from anything hitherto done. He has had many tempting offers to appear professionally, but up to the present has only employed his powers for his own amusement and that of his friends.

Mr. Jenkins further assures me that he is prepared to stand in the centre of Hyde Park in the presence of a number of sceptics, one of whom may then depart and hide any small article anywhere within reasonable distance, say a mile, such person then to go to the Red Lion Hotel and acquaint the medium with what he has done. Mr. Jenkins will then proceed to find the hidden article and that *without contact of any kind.*



## ORIGINAL LESSONS IN MAGIC.

BY ELLIS STANYON.

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

**The Latest Chemical Change Trick.**—A very wonderful effect, obtained partly by chemical and partly by mechanical means, as follows:—

The performer shows what is obviously a jug of clear glass, three parts filled with water, equally clear and transparent; also an ordinary drinking glass, perfectly transparent and, more, highly polished; that there may be no question on this latter point he gives it a good rubbing with a dry cloth inside and out.

Now, water poured from the jug into the glass is seen to change instantly to a dark-coloured wine, stout, or ink, at the desire of the performer.

The ink, poured back again into the jug, turns the whole of the fluid into a beautiful red wine.

The wine poured into the glass again instantly changes to water.

The water, poured back once more into the jug, changes the wine therein to water as at the commencement.

The wonderful nature of the trick becomes apparent when it is understood that one jug and one glass only are used.

*Explanation.*—The jug is specially made for the purpose, having an extra cavity blown in its ring-shaped base, ingress and egress to which is effected by way of a small hole drilled in it on that side which is in a line with the spout of the jug proper; on the side of the base, directly opposite this hole, is another one, somewhat smaller, for the purpose of ventilation. This secret cavity is first loaded with a saturated solution of oxalic acid (as much as boiling water will dissolve, the mixture being then allowed to cool), using an ordinary fountain pen filler for the purpose. The larger hole (the one in line with the spout of the jug) is then stopped with a small brass plug, cut from the head of an escutcheon pin, embedded in plasticine (better than wax) to hold it in position. The acid does not, of course, run out of the vent hole, which is left open.

To the water in the jug is secretly added about a teaspoonful of soda salicylate.

The bottom of the glass is painted, using a camel hair brush, with a strong solution of perchloride of iron, best obtained from the chemist with special instructions that it be strong. This dries on the glass, so that if the latter be turned upside down nothing will fall out; neither will

it wet the cloth used to polish *the sides of the glass*. All is now ready, and—

Water poured into the glass gives dark wine, stout (beer), or ink, according to the strength of the solutions employed.

Poured back into the jug gives red wine, the same, but a weaker solution due to the greater volume of water in the jug.

Here the thumb nail of the left hand, holding the glass, casually comes in contact with the base of the jug, removing the pin aforementioned and whereby a few drops of acid are secretly let fall into the glass.

Wine now poured from the jug into the glass changes to water, which, upon being returned to the jug, changes the whole to water as at the commencement.

**N.B.**—The glass jug, as above described, specially made for me in the best possible manner, so that the secret cavity is hidden in what appears to be the ordinary base, may be obtained from "The Office of Magic."

Price 8/6. Post free 9/6.

Canada and the United States \$2.75, mailed free.

**IMPORTANT.**—For all the other latest and most wonderful Chemical Tricks, in particular Colour Changes, see my No. 18 Serial "Fire and Chemical Magic" (Third Series), which includes the New Visible "Time" Changes for Beer, Wine or Whisky, *i.e.*, where a glass of water, held uncovered in the hands of any person, visibly changes to either of these fluids at the desire of the performer. This Serial also contains a Dictionary of Colour Changes, including practically every effect known to chemists.

Price, post free 3/-.

**The Card versus Matchbox.**—This forms a [pretty little trick to spring on one's friends at an unexpected moment, which tricks are so much sought after by the majority of conjurers. The effect is as follows:—

A card, chosen by any one of the company from an ordinary pack, is held, say, in the left hand, attention being called to the fact that it is the identical one just selected. The performer then passes the palm of his right hand, previously shown to be empty back and front, once only over the face of the card, which suddenly disappears and in its place is seen an ordinary match box full of matches; or the card may be discovered in the box, folded or in miniature. The matches may be used quite in the ordinary way, say for the purpose of lighting a candle required in connection with the next trick. After the change there is nothing left in the hands for secret disposal, hence the beauty of the trick.

**Explanation.**—The matchbox used is of the common slide and cover variety, costing three halfpence per dozen; not that the cost is of any consideration to a magician, but it explains what I mean. The length of the cover of this box will be found so nearly equal to the *width* of an ordinary playing card; and the width of the box about a third that of the *length* of the card, all of which goes to make the trick possible and practically explains everything.

The back of the centre portion of the card is glued to the top of the box, the ends overhanging the sides of the box, being then scored and folded over on to the top. The upper flap of the card is then covered with the printed matter soaked off the top of a duplicate box and all is ready.

The card chosen must be "forced" to correspond with the one on the top of the box, and when doing this the box should be held in the left hand underneath the pack. The card duly selected, the performer receives it in his right hand, then, under cover of a turn to the left, transfers the pack on to the top of the card and deposits the whole on the table. While doing this he, under cover of his body, opens out the card on the box in his left hand. Facing the audience again, the card now shown in the left hand will appear to be the one chosen for the trick. The rest explains itself.

## MAGIC.

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This issue of MAGIC, forms the second number of volume twelve, *i.e.*, the 134th issue published monthly without cessation from October 1900, down to the present date. Thus, it will be seen at a glance that this is the oldest and from which it may be deduced, the most successful of the present day magical journals no other can show such a record.

But all this could not have been accomplished by myself unaided; I have my readers to thank for their valuable support, many of whom have stood by me, from the date of issue of the first copy to the present time, in my efforts to teach the latest and best conjuring tricks in an original manner. Therefore, in presenting No. 2 of Volume XII., I offer to all those who have rendered me this valuable assistance, my sincere thanks, at the same time expressing the hope that such support may be continued, as I feel sure it will, to enable me to go on compiling the mass of valuable information I have on hand as demonstrated by what I have already published in connection with my Dictionary of Magical Effects, with explanations in the vernacular, the first portion of which appeared in MAGIC, for June last and which has been and will be continued month by month in the future—given the necessary health, long life and that appreciation so necessary for a work of this kind.

## THE INTERNATIONAL SOCIETY OF CONJURERS.

The past year, October, 1910—September, 1911, has proven the most successful year since the inauguration of the society in 1905—making six years. The seventh year commenced on the first of this month with every promise of a great increase in membership—a perusal of the following will show why.

The I. S. C. is the only Magical Society in the world owning its own magical journal, devoted to the explanation of the latest and best conjuring tricks and stage illusions, and which journal, MAGIC, is distributed free to members. Members are also entitled to a column interview and an annual card advertisement in MAGIC free of charge; also to insert any additional advertisement at 50% below the ordinary rates.

There is also an arrangement whereby members are supplied with conjuring apparatus and secrets at 25% off the catalogue price of any conjuring trick dealer in the world; and 15% off the published price of books on conjuring and the allied arts.

Further, upon joining, each member is presented with Nos. 1 to 16 of Mr. Stanyon's now famous Serial Lessons (in all 15 books, No. 2 being now entirely out of print), being illustrated lessons explaining the secret and teaching how to present the latest and best conjuring tricks and stage illusions as introduced by prominent performers.

Members also receive gratis any new serial published during their term of membership.

Without considering the other benefits, the fifteen serials, as sold at 3s. each, amount to 45s., and MAGIC for one year 5s. 6d., a total of 50s. 6d. (\$12.50) all of which the member receives at the moment of joining the society. Thus a direct saving of 19s. (\$4.75) is made from the very commencement, as the total cost of becoming a member is ENTRANCE FEE, 10s. 6d.; SUBSCRIPTION, 21s. — 31s. 6d. (\$7.75).

DO IT NOW, for a full year's benefits to September 30th, 1912.

A SUBSCRIPTION BLANK ENCLOSED IN THIS ISSUE.

**MR. BUSINESS MAN.**—Do you think it worth while to save 20s.? Well, many frequently spend this amount posting Five Hundred circulars and rarely ever get the money back. Here is a proposition.

I shall be pleased to post your circulars along with my own, insetted in these pages, as you have frequently seen circulars insetted, for the small charge of Five Shillings for Five Hundred. Now just roll up 500 of your circulars along with a P.O. for 5s., and post the packet to me at 76, Solent Road, West Hampstead, London, N.W., and they shall be sent out in the next copy of "MAGIC," with absolute certainty of falling into the hands of Real Live Men of Means deeply interested in Conjuring.

To post Five Hundred circulars costs 20s. 10d. for the stamps alone, to say nothing of the time and trouble and cost of advertising to secure the right men. Now, I will honestly undertake to do all this for you for the small sum of 5s., thus saving you 15s. 10d. on the postage alone of 500 circulars, and, of course, more *pro rata*. THINK THIS OUT.—EDITOR.

## A DICTIONARY OF MAGICAL EFFECTS. WITH EXPLANATIONS IN THE VERNACULAR.

BY ELLIS STANYON.

### SECTION VIII.—Continued.

**14.—Four Solid Balls Produced Without Shell.**—Two balls in Long Pocket on left, two vested on right. Right hand picks up wand and left hand palms a ball from long pocket. Change over and produce ball from wand which is then laid aside.

Ball placed on top of right fist, from which position it is then actually taken in the left hand—right hand moves to trousers pocket. Pretend to overhear a remark to the effect that ball was placed in pocket, then smile and show it in the left hand. Repeat, but this time let ball sink into right hand; vanish from left and remark, "When a ball disappears like that it always goes into the trousers pocket. Right hand appears to take a ball from the pocket (really placing palmed ball therein) and place it in the left hand, which seems to put it in the mouth—swallowed and duplicate produced from vest.

Ball placed on right fist (standing right side on) and left hand palms remaining ball from long pocket. Left hand seems to take visible ball, which, however, sinks down into right hand. Glancing at left hand, remark, "Certainly the ball is here." Hand opened and ball shown, then placed at position "A" on right hand, which also holds a ball in palm—standing left side on.

Under cover of a movement of right hand, "A" is rolled to position "B" and ball from palm is passed to "A." Knock together to prove solid, then hold one in each hand.

Standing right side on, throw up and catch ball in right hand several times, finally vanishing it by palming. Ball produced from right-hand trousers pocket as the one just vanished, being held between the fingers, position "B" (a ball is concealed in palm of the same hand). Visible ball in left hand is now placed at "C" on right hand and the third ball is produced at "A."

"A" is apparently swallowed, really rolled into palm, and left hand produces ball from vest as one and the same. Standing right side on, this ball is knocked against the two visible balls in right hand, then is placed at "A." Turning to right once more, the ball in right palm is secretly transferred to left.

Right hand holds up the three balls in front of body, back of hand towards audience, and ball at "A" is let fall and palmed in the hand (vanished). Left hand produces ball from back of left knee. Change over palm to right to show palm of right hand empty, and placing ball at "D." Then, when turning right hand back towards audience, palm ball out of left hand, finally producing it at "A," and making the tale complete.

N.B.—There is nothing *very different* in the above, but I have included it as showing how a number of movements may be arranged together to form a combination. This kind of thing may also be carried on to any extent, *i.e.*, for the production of as many balls as it is possible to hold between the fingers of both hands.

**15.—Production of Four Without Shell (Another Method).**—First ball is produced by sleight of hand and apparently placed in left hand, really palmed in right hand, which then produces a duplicate ball from pocket. Visible ball is placed at "A" on left hand, and while doing this the third and little fingers of left hand transfer ball from palm of right to palm of left.

"A" is rolled to "B," and ball in palm to "A." Meanwhile right hand has palmed another ball from vest, which is transferred to palm of left as before, this time under cover of knocking the two visible balls together to prove solid.

"A" and "B" are now rolled to "C" and "D." Third is produced at "A" and rolled to "B." Fourth ball secretly obtained and transferred to palm of left to be produced at "A."

N.B.—The above is a fine exercise for the fingers and should be practised on both hands; useful for impromptu work with golf, ping-pong, and the actual pool balls of the billiard room.

**16.—Various Methods of Production.**—(I.) Shell and ball at "A," second is produced at "B." Third at "D," the fingers simultaneously rolling "B" under second finger to "C," leaving "B" position vacant for the last ball.

(II.) When producing the third ball the one at "B" is rolled over the back of the second finger to "C." Fourth ball is produced by repeating the last movement, "C" being passed simultaneously under third finger to position "D."

*Vanishing.*—With the exception of the first ball "D," which is dropped direct into the shell from its own position, the others are vanished in order "C," "B," "A," by reversing the movements employed in their production.

(III.) Third is produced by rolling "B" under the second finger to position "C," while ball in shell is rolled up to "B." Fourth is produced by rolling "C" over the back of the third finger to "D,"

the other fingers simultaneously executing the movement as employed for the production of the third ball.

**17.—Passing Four from One Hand to Other.**—At finish of ordinary production of four on left hand, a fourth solid ball is introduced into the shell. All examined.

Under cover of proving solid, right hand finger-palms ball out of shell.

Right hand held under left. Left hand turned over palm upwards and shell dropped over ball at "B," at the same time thumb of right hand turns ball up out of finger palm to position "A."

Ball in right hand knocked on others in left and finally placed at "A," right hand finger palming shell off ball at "B."

Ball at "D" is now openly taken by the right hand, shell being secretly slipped over it.

Standing left side on, left hand makes a throwing movement towards right, palming ball from "A"—right hand turns ball up out of shell. Palms of hands brought over one another and balls knocked together, and ball in left palm is secretly transferred to shell.

Balls in left hand rolled over fingers to positions "A" and "B," and that from "A" palmed as before as third appears on right hand.

Prove solid as before to get ball into shell. Last ball is finger palmed in left and the fourth appears on the right hand. In conclusion the ball in left hand is secretly passed into the shell as usual.

N.B.—For another equally interesting method of producing the above effect, see my No 16 Serial (First Series). "Explanatory Programmes," page 9.

**18.—Retrogressive Evanishment.**—"D" is first passed into shell; this movement is facilitated by bringing the little finger round in the direction of the shell, mouth of which should be held facing directly upwards.

Palm ball out of shell in usual way.

Vanish "B" into shell, at the same time rolling "C" into position "B," thus "C" appears to have vanished. Finish as usual.

**19.—Colour Change of all Four at Finger Tips.**—Having produced four red balls (three and shell) on the left hand, the right hand secretly passes a White ball behind the shell. Right hand then strokes Red at "A" changing it to White (palming off shell).

Under cover of a turn to the right to show balls, the red shell is changed at the *profonde* for a white one, which is secretly passed on to the white ball at "A." Right hand shown empty and passed over the red ball at "B," palming it away while the white ball is turned up out of the shell.

Red ball in palm exchanged for a white one (as before) which is secretly placed behind shell. Knocking balls together to prove solid, change the respective position of "B" and "D," then pass right hand over red ball at "B," palming it away and rolling up white out of shell. Again exchange red for white, which place behind shell and show right hand empty. Change the positions of B and "C" to leave last red ball at "B." Palm off red and roll up white. Prove solid, leaving red ball behind white shell and show right hand empty.

**20.—Colour Change Combination.**—Three white balls and shell on left hand. Black in outside jacket pocket on left; red in pocket on right.

"B" vanished into shell, then palmed out as usual, other two balls shifted to B—C.

Standing left side on, back of left hand towards audience, vanish "B" into shell, then appear to catch it from the air at "B," Meanwhile right hand has changed white for red at pocket.

Standing right side on seem to take "B" in the right hand, passing it into shell and leaving red in its place. Palm white ball out of shell. Openly reverse "B" and "C" to leave the white ball nearest the shell.

Stand left side on and vanish "B" into shell and drop ball from right hand into pocket.

Transfer balls to right hand, white in shell at "A" and red at "B," palming white out of shell in left hand. Seem to take red ball in left hand, passing it into shell and leaving white in its place.

Take plain white ball in left hand, turn to left and knock ball in right hand on table to prove solid; left hand puts white ball in trousers pocket. Left hand now strokes ball, palming off shell and changing it to red; knocked on table to left to enable left hand to place shell in jacket pocket and take out black ball.

Finally use any of the methods already explained under Section VI., "Colour Change Effects," for changing Red to Black and finish as desired.

**21.—Waistcoat Pocket Set.**—The trick looks very pretty when performed with a set of 1 in. balls that may be conveniently carried in the waistcoat pocket—makes an effective impromptu trick.

22. — **Dexterity.** — As each ball appears, throw it in the air and catch it back again between the fingers.

23. — **A Good Exercise.** — The various movements afford splendid exercise for strengthening the fingers and training the muscles for back-palming various objects. Take a single ball and roll it from the palm to position "A," then successively to "B," "C," "D," over the backs of the fingers, then reverse the whole of the movements under the fingers until the ball is back again in the palm. Do this on both hands.

24. — **Fourth Ball Floats Into Position.** — Having produced three (two and shell) at finger tips, openly move one to "D" and shell to "B," leaving "A" position vacant. Right hand now produces fourth ball from left elbow and holds it at a point about 18 inches below and immediately under the left hand. Ball then floats visibly upwards, finally coming to rest between the thumb and forefinger of left hand.

One end of a black thread, about five feet long, is attached to the coat at the shoulder, the opposite end being fixed to the ball, which is then placed in a special pocket at the elbow. When openly moving balls to leave position "A" vacant, the right hand places the bight of the thread over the tip of the left forefinger. To cause the ball to rise, the right thumb presses thread downwards while the hands are moved slightly farther apart.

25. — **Sugar Bag Vanish.** — Having produced four solid balls at the finger tips, drop them one by one into the bag, the top of which then fold over and carry all amongst the spectators; suddenly crush or tear up the bag to show that the balls have vanished.

There is a hole in the side of the bag on a level with the bottom, which hole is, of course, kept to the rear. The balls are dropped into the bag as it is moved about on a black-art table with the opposite hand; this negatives the idea of a trap in the one position. Throughout one ball should remain in bag up to the last moment that it may be removed if necessary to prove all still there.

A bag fashioned from flash paper would be stiff enough for the purpose and could be fired at the finish, producing a fine effect.

#### SECTION IX.

#### HALF SHELL, SLEIGHTS AND TRICKS WITH THE.

The best method of *Back-Palming* the half shell is to grip it by the edge between the first and second fingers only, keeping the other fingers close together to hide it. A small tag or extension is sometimes fixed to its edge (see Fig. 1 of this Section) to afford a sure grip; in all other respects the movement of *Back and Reverse-Palming* is the same as with a card or coin. See also Nos. 4 and 5, and Fig. 1 in Section I.

1. — **Proving Shell Solid.** — Take ball covered with shell between the tips of the thumb and forefinger, position "A" (see Fig. 1, Section VIII.). Produce solid ball at "B" and roll to "C," then turn hand palm outwards, the thumb and forefinger raising shell, with its convex side facing audience, above the solid ball; remove thumb, leaving shell between the first and second fingers. Revert to original position and proceed as desired.

*Second Method.* — Having produced four balls (three and shell), take the one from "B" in the right hand, the third and fourth fingers of which turn shell so that palm of left may be shown to audience. Knock ball in right hand on those in left, then replace it at "B," and again reverse shell.

*Third Method.* — Same as the first, but done with two balls and shell, the two solids being held respectively at "C" and "D."

2. — **Back Palm Production.** — Left hand shown to hold one ball only, in reality solid covered with shell. Standing left side on, shell is dropped into palm while the right hand is shown empty. Right hand then back-palms shell under cover of openly taking away the ball that the left hand may be shown empty. Ball openly thrown back into left hand, the shell being then produced, at the finger tips of the right hand, as a solid ball.

3. — **Vanish Two and Recover One.** — Shell at "A" and solid at "B" on left hand. Right hand seems to take solid and vanish it, really passing it into shell. Solid secretly rolled out of shell into palm of left hand. Right hand now openly takes shell, apparently solid ball, and while seeming to throw it into the air, back-palms it. Shell is now secretly reverse-palmed and index fingers of hand points to left knee, from the back of which left hand then produces the ball which is forthwith transferred to right hand, *i.e.*, into the shell.

4. — **Back Palm Execution.** — Palm shell, concave side outwards, in left hand (ordinary palm "A," Fig. 1, Section I), showing back of hand fingers apart. Now bend the fingers into the palm and transfer the shell to the back of the hand (Back-Palm "B," "C," "D," Fig. 1, Section I), and turn hand over to show palm empty. Produce shell as solid ball from the air at finger tips.

5. — **Change Over Palm.** — Finger-palm shell in right hand, convex side outwards, and show left hand empty. Right hand

now strokes palm of left and under cover of doing this the first and fourth fingers of the right hand bend inwards, grip the shell, and pass it on to the back of the left hand, back-palm position. Palms of both hands are then shown, the right finally stroking back of left and palming off the shell.

*Variation.* — Shell palmed in right hand, concave side outwards, and backs of both hands shown, fingers wide apart. Left strokes back of right. Right then strokes back of left, shell being back-palmed on left. Palms of both hands are then shown empty.

6. — **Triple Shell Production.** — Three half shells nested (pinched) together may be manipulated practically with the same freedom as one, as in most of the operations above described. The three are finally produced, one after the other, as three solid balls.

7. — **Ball Through Cloth.** — Exhibit ball with shell on it in the right hand. Openly place ball in left hand, secretly palming shell in right. Openly place ball in left trousers pocket, showing its shape through the cloth; press this shape with the right hand secretly palming on the shell, so that the ball now appears to be protruding through the cloth. Right hand now lifts the shell as a solid ball while the left hand, still inside the pocket, pushes the ball into the top far corner (familiar dodge), and turns the pocket inside out to prove it empty.

Continue with shell-manipulation as above described, and finish as desired.

*Variation.* — A similar effect will be obtained if the shell be first placed in the pocket as a solid ball and the ball palmed into it, through the cloth, instead of placing shell over ball. This method has the advantage of leaving the shell in the pocket and the ball in the hands.

8. — **Ball Through Handkerchief.** — Shell in left hand, which may be proved empty by the back and reverse palms. Borrowed handkerchief then thrown over the left hand, *i.e.*, over the shell. Solid ball now openly placed on handkerchief (over shell) and pressure applied. The whole is then reversed on right hand and the shell pulled off and shown as solid ball, thus the ball appears to be pulled through the handkerchief. Shell replaced and the whole once more reversed on left hand; ball pulled through and offered for examination.

*Second Method.* — Openly take up ball in left hand and secretly palm shell in right. Borrow handkerchief, which receive in right hand, and throw it over ball in left hand, secretly pressing shell on to ball through the handkerchief. Expose shell, which looks like ball pressed half way through the cambric; further, take the handkerchief by two corners and show a portion of the ball on either side; the shell pinches on ball and holds all in position. Finally, drop ball shell-side downwards on the palm of the left hand, when the solid ball is seemingly pulled completely through the cambric. Finish either method as desired.

9. — **Novel "Passe Passe" With Balls and Hats.** — Three balls, openly and unmistakably placed into a borrowed hat, previously shown empty, mysteriously pass from the one hat to another (also borrowed and shown to be empty) placed on the opposite side of the stage.

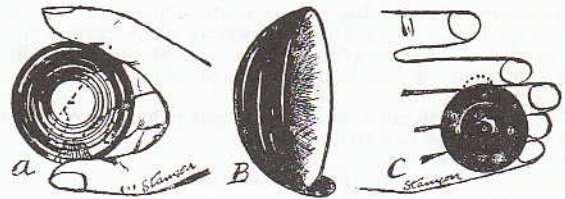


FIG. 1.

The trick is done with three solid balls and one half shell, the latter provided with a tag or extension, as shown at "A" and "B" in Fig. 1, and by means of which it may be back-palmed with ease, as shown at "C."

A full explanation of this very effective and laughable trick will be found in *MAGIC* for September, 1908.

10. — **Shell and Paper Cone.** — Ball mysteriously passed from hands under paper cone, shown empty and placed on table. Repeated if desired.

Show ball with shell on it, holding it between the thumb and forefinger of right hand; cone in left. Show cone empty, then pass it into right hand, holding it between the tips of first and second fingers, mouth upwards and under ball, which is secretly let fall out of shell into it, while the left hand is shown empty. The left hand now takes cone, gripping ball through it, and places it mouth downwards on table, releasing ball. Shell vanished by

palming; cone lifted and ball found. Pick up ball with right hand, secretly passing it into shell and repeat.

N.B.—Ball may be cork, or a 3 inch square of felt under cloth will deaden the noise of it falling on table.

*Variations.*—Start with shell in cone, then ball may be examined. Openly drop ball into cone, then remove it *along with shell* and cone may be examined.

If shell be lined with newspaper, like the cone, it may be dropped therein as a solid ball, concave side up of course. Shell sticks in cone, which may therefore be shown empty and turned mouth downwards. Solid ball produced from elbow or elsewhere.

The trick may also be done with two solid balls; secretly palm one into cone and proceed as before.

**11.—From Hat to Finger Tips.**—Two balls (one and shell) put into borrowed hat; solid removed and dropped in again to give the impression both solid. Both picked out together (apparently one only), placed between tips of thumb and forefinger of left hand and covered with a handkerchief. Multiply to two on left, remove handkerchief and show hat empty.

**12.—Hinged Shells and Handkerchief.**—Employing a pair of brass half shells hinged together like box and lid, and as fully explained at No. 4, Section VII.

Across the opening of one shell is soldered a piece of wire to retain a silk handkerchief.

Multiply to two, say in the left hand, and secretly take the handkerchief in the right hand, closing shell to show one ball only in left. Supposed ball in right hand now shown to have changed to handkerchief which is thrown over the left arm. The one ball now vanished from top of right fist (No. 2, and "A" in Fig. 1, Section 4). Right hand, containing ball, then takes the handkerchief, which is changed back again into the original ball, *verb. sap.*

**13.—Half Shell and Handkerchief.**—Sew a red shell into the corner of a handkerchief of same colour, stretching the silk tightly over convex side of shell, so that it will appear as a ball. Next take a separate piece of silk of same colour and sew it over the mouth of the shell, leaving an opening *via* which the body of the handkerchief may now be tucked into the shell—leave a small portion of one corner protruding; vest this arrangement.

Vanish ordinary ball by palming, and when producing it from the vest a moment later, change it there for the handkerchief, showing that portion tightly stretched over shell, which will thus appear to be the ball. Rub between the hands and shake out the handkerchief.

**14.—Cloth Bag (Egg Bag), &c., Combination.**—With a small cloth bag, borrowed hat, two solid balls and half shell.

Shell palmed in right hand. Spectator assisting, holds bag open with both hands. Openly drop both solid balls into hat, then seem to take them out again, removing one only side by side with the shell. Seem to put one ball into bag, secretly slipping shell over ball. Return the one ball (ball and shell together) to the hat and command the one supposed to be in the bag to join its companion in the hat. Assistant examines bag and finds it empty, after which the two balls (one with shell) are brought out of the hat.

*Variation.*—Giving bag to assistant once more to hold open with both hands, the performer secretly drops into it the one ball out of shell. Thus he still appears to hold the two balls, both of which he places in the hat, and one of which flies into the bag at command.

Bring ball, with shell on it, out of hat, which show empty; assistant removes the ball from the bag.

Repeat if desired.

(To be continued).

Any piece of apparatus, balls, or other accessories, mentioned in connection with any effect above described, may be obtained from the Office of "MAGIC." A low price will be quoted on receipt of an addressed envelope bearing a penny stamp.

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## QUERIES.

All queries inserted under this head are complimentary to readers of *Magic*, and all readers are invited to offer solutions to the queries of their fellow magicians, and thus help one another. Solutions to be short, concise and to the point to occupy as little space as possible.

**166.—Cupid's Kings.**—The performer hands for examination four plain unprepared gold rings; he then places them one on each of the four fingers of the right hand, the tips of which are held securely by one of the company, while the hand is covered with a borrowed handkerchief. At command the four rings now fall to the floor, and when the covering is removed from the hand it is found bare. The rings are quite unprepared.

**167.—Changing Card Frame.**—A small photo frame entirely without preparation is freely inspected. A card is next selected, the person making the selection writing his name across the face of the card, then placing it in the frame, which is finally covered with a handkerchief. When the covering is removed the card is seen to have changed to an entirely different one, *although it still bears the same signature.* How is it done?

**168.—Production from Borrowed Handkerchief.**—Held by one corner between the tips of thumb and forefinger of left hand. Finger and thumb of right hand, first shown empty, are now passed up into the folds of the handkerchief and bring out a large silver coin; four or five coins are produced, one after the other, in this way, followed by four or five eggs.

There is nothing ever hidden in the left hand, while the right hand may also be examined and wrist held during the production; the sleeves also may be rolled up to the elbow.

**169.—The Ghost Ball.**—An ordinary billiard ball is placed in right hand trousers pocket, from which it disappears. Hands shown to be absolutely empty and ball produced from left elbow; rubbed into right knee and produced from left. Placed in left hand trousers pocket, again disappears and jumps out of right hand pocket. Effects unlimited, and all produced without palming or sleight of hand of any kind.

**170.—Wizards' Goblets.**—Three glass tumblers or goblets, quite without preparation of any kind, are each covered with a paper cylinder, first shown to be quite empty. Three different coloured handkerchiefs now disappear suddenly from a glass cylinder, the ends of which are covered with the hands. In conclusion the goblets are uncovered and a handkerchief found in each. Easy of execution.

**171.—Man Disappears from Top of Step Ladder.**—The performer's assistant seats himself on the top of a pair of steps placed in the centre of stage, in which position he is covered with a sheet reaching to within two feet of the floor; thus a clear view is obtained underneath to rear.

At the word of command the man is seen to dissolve, sheet is removed, and he is found to have vanished entirely. No traps, mirrors or bridge to back scene employed?

## REPLIES TO QUERIES.

Any and all readers, especially those whose queries appear, or have appeared above, are invited to reply, using as few words as possible, to any queries of their fellow magicians. Replies to bear the same number as the query. All replies, as in the case of the queries, are to be considered complimentary.

**94.—Sighted Card Found in Envelope Examined and Sealed by a Spectator.**—Performer takes envelope, duly sealed, from the one spectator, and, when handing it to another to place in his pocket, changes it for another envelope containing duplicate of card he intends to force.

The card is forced from a pack, so arranged that every card may be shown to be different, yet one may be forced at pleasure. A full explanation of several such arrangements, with ordinary cards, will be found in my No. 21 serial.

A pack of cards, specially printed for the purpose, is sometimes used. One half of every card (from end to centre) is printed as, say, a Five of Diamonds, the opposite half as an indifferent card. Thus if the pack, enclosed in rubber bands, be ruffled at the unprepared end, every card will appear different, while a knife or finger inserted in any position at the opposite end will be certain to come under a Five of Diamonds, the end of which is then raised and card noted.

The deception is completed by placing an unprepared card at the bottom of pack.

If the trick pack be handled by any person in the audience, such person must, of course, be a confederate.—D.H.

N.B.—To avoid the necessity of changing the envelope, a duplicate card may be palmed on to it when receiving it (empty) from

spectator. Envelope is then cut open and card lifted from its rear, apparently from the inside.

**102.—Artist's Colour Change.**—Pack of cards held in the left hand, front card changes when rubbed (painted) with the face of another card held in the right hand.

The card in the right hand is, say, the King of Clubs; duly examined, this card is secretly placed on the back of a duplicate King of Clubs, backed with, say, the Ten of Diamonds, thus the examined card appears to have undergone no change. The rest explains itself.—D.H.

**105.—Princess Card Trick.**—Four cards shown fanwise and one mentally selected by any person. Performer removes one card, placing same in his pocket; then shows the other three to prove he read the person's thoughts correctly.

In reality each card represents two cards, the surface of each being divided diagonally by a line drawn from the lower left to the upper right hand corner; each half is properly indexed. After selection, the four cards are secretly turned upside down, after which they are fanned out and any one removed (not shown) and placed in pocket as described. The other three, now representing cards differing from the first four, may of course be shown; at the same time both sets should possess a similarity, or the trick may be too obvious; for instance, Nine of Diamonds and Ten of Clubs might be replaced with Nine of Clubs and Ten of Diamonds, and similarly with the other two cards.—D.H.

N.B.—This trick is done in different ways with cards, freely selected from an ordinary pack; the explanation will appear under reply to query 161, in our next issue.—Ed.

**108.—Second Sight Wonder.**—An interesting reply has already been given to this in MAGIC, for December, 1910. The trick consists of picking out, from a number mixed in a hat, one piece of folded paper bearing the name of a deceased person, the others, bearing the names of live persons, and to read out the dead person's name before unfolding the paper.

Variation.—Performer is provided with a piece of paper, about  $4\frac{1}{2}$  by  $2\frac{1}{2}$  inches, having three torn edges, the other being clean cut; this may be obtained from a piece of notepaper. He proceeds to tear the paper into four strips so nearly equal, handing three to as many persons, with a request to write the name of a friend, then to fold the paper into four; the remaining strip, the one with the only cut edge, is handed to a fourth person to write on it the name of someone dead, then to fold it into four. The four papers are then collected and mixed in a hat.

The performer has palmed in the left hand a similar folded paper, but blank. Standing behind the hat placed on his table, he readily picks out the required paper, indicated by the cut edge. This he seems to place in the left hand, really retaining it in the right hand and substituting the blank. The right hand, resting on the table behind the hat, opens the paper, which performer reads then re-folds, all under cover of holding the blank to the forehead with the left hand in the approved clairvoyant manner. Pretend it is difficult to read the paper, then slap it into the right hand, which forthwith places it against the forehead, having palmed the blank and brought the original to the finger tips for the purpose. Read and pass for examination.—D.H.

**125.—Vanishing a Lady Under Sheet.**—Stage illusion done without traps, mirrors, blinds or light effects; may be used to produce, change or vanish a person.

Sheet is laying on carpet in readiness. Lady takes up her position behind the sheet and somewhat near back scene in centre of which is an opening masked by an extra "drop" at its rear. Performer, standing behind lady, lifts sheet up in front of her; meanwhile the lady pulls up a bamboo rod (through a hole in the stage) which she fixes at a measured height by passing a nail (laying on carpet in readiness) through a hole made in it about four inches from its lower end, which may be further weighted somewhat to keep it erect and for other reasons which will be apparent. Top of rod is provided with wire arms to support the sheet (as if held outstretched by a person) while the lady creeps between the performer's legs and away through rear opening.

Performer now comes to the front and fires a pistol at the sheet, which falls to the floor, while the lady appears at the wings or in the auditorium. Sheet falls, when someone, concealed at rear, pulls a cord attached to the nail supporting the pole, which then falls through the hole, or the lady herself may remain at rear long enough to pull the cord in question.

For convenience in packing the arms are hinged to the top of pole and kept extended by a shorter metal rod passed through pole immediately beneath them; these arms always rest on the carpet, the pattern of which is selected to conceal their presence.—D.H.

WANTED.—No. 6 Chemical Tricks, Aldine Publishing Co., London (about 1895), paper, 256 pp.—Aug. Froyck, care "Office of MAGIC."

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