



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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MODERN MAGICIANS.

LOUDOUN CAMERON,

Scotland's Representative Magician.

Among the numerous products for which the City of Glasgow is noted the magician accorded the position of honour in our pages this month must not be overlooked. Years ago Scotland furnished the world with one of the greatest magicians that ever lived, we refer to the late Professor Anderson, the Great Wizard of the North, and there is no reason why she should not keep up her reputation. The material is supplied in the subject of our sketch, and we have every reason to believe that Mr. Cameron will make the most of the opportunity offered. He must, and doubtless will, accomplish a great deal if only in justification of the appellation "Scotland's Representative Magician," which he has seen fit to adopt.

Mr. Cameron was born at Glasgow, May 29, 1878. As a small boy he gave entertainments of various kinds, and, coming to manhood his talent took definite shape and for the past few years he has grown in skill and popularity. He was formerly assistant to his elder brother, who was an expert in the mystic art.

In view of the elegant apparatus and stage fit-up, which adds many charms to his skilful manipulation, we are not surprised to learn that he is patronized by the *élite* of society and that he is the recipient of numerous press and private testimonials.

He is acknowledged by experts to be most proficient in Sleight of Hand, not being surpassed, and rarely equalled in his manipulation of Coins, Cards, Billiard Balls and the like; it is generally understood amongst magicians that the greatest tricks ever performed are not done at all, the audience simply think they see them—to produce such "illusion" requires the most consummate skill and it is in the ability to thus misdirect an audience that Mr. Cameron excels.

Those who know Cameron personally find him as bright and as genial as any "kailyarder" that ever drew breath in the "Land o' Cakes" and one who is always pleased to meet any of his brother pros. who are partial to a chat re things magical over a "weed" and a "drop o' mountain dew."

Among other "items" of interest in which Cameron revels is a rare collection of magical literature which includes such out-of-date works as "Beckman's History of Inventions"; The "Conjuror's Magazine," 1791—1792; "Heller, his Sketches, Tricks, &c." We also believe that he still holds the "Rattle Box" with which he was wont to be amused long before he could possibly have palmed a coin, and which, a little later, in connection with an orange, constituted his first trick.



MR. LOUDOUN CAMERON.

If you watch the firmament during the coming century you will see, as the stars of the older magicians wane, a new star rising. The name of the new star—"Cameron."

Biography of Prof. Anderson

(THE ORIGINAL "WIZARD OF THE NORTH.")

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

(Continued from page 12).

His parents christened him John Henry Anderson, and gave him all that they could give him of fortune in the name. They were of humble rank, and life, in its sternest aspect of unremitting labour greeted the young Wizard at the threshold of his career.

Very little of his early character and juvenile disposition have we been able to ascertain; but all our informants agree in stating that he was distinguished by precocity of talent, by a constant and ardent desire for information, by unrelaxing energy, and by a resolute, determined, and decided character. His story, from the commencement, has been one not uncommon in biography—a story of difficulties overcome and obstacles surmounted, until merit is recognised, after a career of unfaltering perseverance in the path chosen for the pursuit of fortune. The eminence he attained could have been reached by no other means than by the almost continual exercise of those qualities with which Nature endowed him for the successful prosecution of the peculiar profession in which he was so acknowledged a master.

The first introduction of the youthful aspirant to public life was in connection with a company of travelling theatricals, well known to those who remember entertainments as they were in Scotland seventy years ago. The bias of his mind led him to be anxious for a life of excitement, and the various itinerant shows and theatrical booths which then traversed the country seemed to present to him the field on which he should win his earliest laurels. We have had pointed out the very wall in Dundee against which he posted bills for the booth with which he was connected in those days of hardship and ambition—not doubting that, at some future time, he would be an actor equal to the best representative of *Hamlet* or *Macbeth* that he had seen—no very high aspiration either; but it was yet reserved for him to find

"how hard it is to climb
The steep where Fame's proud temple shines from far."

In the course of time he became a member of the various strolling companies. About the first connection of this nature which he formed was with a travelling company of equestrians from Aberdeen under the management of Benjamin Candler, who visited various parts of the north of Scotland. When in Huntly he formed an acquaintance with a theatrical manager, celebrated in that district, called Mullindar; under whose auspices he donned the sock and buskin; and entered into an engagement with him, performing what is called "general utility" business. In connection with this company he made his way to Aberdeen, and on several occasions appeared on the stage there, in the subordinate characters which fell to his lot. Leaving that place, he made his way to Liverpool, where he had an engagement from a manager, then of some celebrity, named Holloway; and he also travelled for a considerable time with the once famous Parish. In these engagements he underwent all the vicissitudes which usually attend the lot of the strolling player. After remaining for some time, thus employed, in the north of England, he proceeded southwards to the Staffordshire district; and there, in connection with a company under the management of one Manley, he sought to raise himself in the profession by the representation of characters of a higher class than those he had hitherto attempted. At Hanley, one evening, the young aspirant to histrionic honours made his first appearance in the part of "Romeo," and played it in such a manner as to give great satisfaction—at least to himself. The manager, Manley, was a wag and an Irishman; and after the play was finished, he came behind the scenes, and, addressing the young tragedian, said—

"I congratulate ye, sur,—I congratulate ye on yer perfect success! Ye have succeeded, sur, beyond anything that ever I saw!"

Of course, Mr. Anderson was delighted at having, as he thought, given so much satisfaction to his manager, and he replied, "I am highly delighted, sir, at your great opinion of my performance."

"Great opinion, sur!" said the manager: "be my sowl, sur, but I have no great opinion. Ye've brought bad acting, sur, to the greatest height of perfection."

Nothing daunted by this unfavourable commencement to his theatrical career, the young player persevered in his efforts, and in time became a great favourite with the public.

It was in this part of England that Mr. Anderson first saw the clever magical performances of the celebrated Signor Blitz; it was

here that his mind was first struck with the resources of the magic art, and that he recognised in it the means of raising himself to a position in the world. He immediately determined to become a magician, and set his brains to discover the various tricks. The whole of that mechanical knowledge which he had acquired in his youth was brought to bear on this new study, and it is scarcely necessary to say that he pursued his investigations with all his characteristic energy and determination.
(To be continued).

One of Anderson's Early Programmes, dated 1843.

ADELPHI THEATRE.

RESERVED SEATS, 5s. BOXES, 3s. PIT, 1s. 6d. Gallery, 1s.
Second Price at 9 o'Clock. Boxes, 1s. 6d. Pit, 1s. Gallery, 6d. Doors Open at HALF-PAST 7, the Entertainment Commence at 8.

Last SIX NIGHTS OF THE GREAT WIZARD OF THE NORTH

Performing in London. GRAND
MYSTIC ILLUMINATION AT THE ADELPHI
In honor of the WIZARD'S
426TH NIGHT IN LONDON.

"VRNI, VIDI, VICI."

"I came, I saw, I conquered," Caesar said,
When fresh-earned laurels grac'd the
warrior's head.

As History wrote upon her page, his name—
His country's glory and Pharnaces' shame!
But, ah! no conquest Caesar's valour gain'd
By human woe and human blood unstain'd
Nor could he e'er extend his grasping sway
Beyond mankind—the bubbles of a day!
Nature's strange mysteries he ne'er
assail'd—

'Gainst man alone his potency prevail'd!

"Look on that picture, then on this," I pray—
The mighty "WIZARD of the NORTH"
survey!
He "comes, and sees, and conquers," swiftly
As Rome's great hero once was wont to do;
But Caesar's prowess vainly would essay
The feats at which the Wizard is *au fait*!
Not man alone he bends beneath his will—
Making both friend and foe applaud his skill;
He seems to laugh away effect and cause—
To "come, to see, to conquer" Nature's laws!
Nor are his triumphs tinged with sorrow's dye
He hears no widow's curse, no orphan's sigh;
Within his palace, pleasure's fruits abound—
There laughing Momus hath a temple found!

PROGRAMME for

MONDAY, August the 21st, 1843, and During the Week.

THE FLYING ORANGES.

With the Invisible changing
FOWL and GUINEA PIG.

THE DISSOLVING DICE.

The First Mechanical Delusion,
THE MODEL MILL.

AND THE
THREE OBEDIENT CARDS.

THE LEARNED COINS:

TIME FLYING,

OR THE
MAGIC TARGET.

The WIZARD will for the FIRST TIME THIS SEASON Perform his Wonderful

GUN DELUSION!

BRING YOUR OWN GUN.

Conclusion of PART FIRST, an interval of FIFTEEN MINUTES.

PART SECOND Conclusion of the WIZARD'S Extraordinary Performances.

THE FLYING BALLS

or the
LIVING ORANGES.

THE FABLE OF THE PHOENIX
PRACTICALLY ILLUSTRATED!

DIVINATION OR SECOND SIGHT.

THE MAGIC CAULDRON, OR, PALENGENICY.

CUTTING & MENDING

The Invisible Changes of the
MAINED HANDKERCHIEFS, and the
MIRACULOUS UMBRELLA!

The Flying Wedding Ring.

A MOST BEAUTIFUL EXPERIMENT.

Pompey's Pillar.

MIRACULOUS LAUNDRY

AND PRODUCTION OF THE

Fairy Washer-woman

Perform his Wonderful

GUN DELUSION!

BRING YOUR OWN GUN.

Conclusion of PART FIRST, an interval of FIFTEEN MINUTES.

PART SECOND Conclusion of the WIZARD'S Extraordinary Performances.

THE FLYING BALLS

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THE FABLE OF THE PHOENIX
PRACTICALLY ILLUSTRATED!

DIVINATION OR SECOND SIGHT.

THE MAGIC CAULDRON, OR, PALENGENICY.

FLORA'S GIFTS

The Automaton Magician.

TWELVE FLYING HANDKERCHIEFS.

WATER versus WINE!

Lessons in Magic.

by Prof. ELLIS STANYON,

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

MECHANICAL DEVICES FOR PALMING, &c., Continued.

Coin Dropper for Hat.—This takes the form of a round box on the principle of a sovereign purse, differing only in point of size, and the fact that the closed end is provided with a strong, sharp hook. In depth it will take some eight or nine coins, while its diameter is such as to admit a penny, florin or half-crown to work freely from one end to the other (see Fig. 7). However many coins the box may contain the action of the spiral spring in its interior keeps the uppermost always flush with the top and in a position to be dislodged by the fingers. The construction of the box in other respects admits of one coin only being removed at one time.

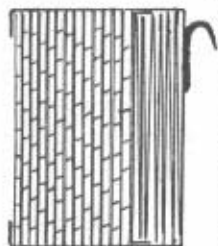


Fig. 7.

In use the box duly loaded with coins is secretly palmed in the left hand. A borrowed hat is next received in the right hand and shown to be empty. (The performer may here ask if he may do as he likes with the hat and upon receiving a reply in the affirmative may exclaim, "Then I will keep it.") The hat is next taken in the left hand which movement affords the opportunity of fixing the box by means of the hook just inside, near the top, on one side of the hat.

The box is covered by the hand holding the hat, and the coins are in a position to be pushed out one by one as required in the Money Catching Act, entitled, "The Miser's Dream." See "New Coin Tricks" (first series).

The chief use of the apparatus is to admit of the hat being placed on the table and the hand, sometimes suspected of holding the coins, being shown empty at any moment.

The Best Hooked Coin.—A coin provided with a minute hook is a valuable adjunct to the stock-in-trade of the magician. The best method of preparing such a coin is shown in Fig. 8. It will be seen that the coin is drilled

from a point on the outside edge, diagonally to a point on the surface, the direction and size of the hole being such as to admit of a needle point being hammered tightly into it and to project about $\frac{3}{8}$ of an inch, and at an angle of about 20° from the surface of the coin. Fig. 8 gives a sectional view of a coin provided with such a hook. I append a couple of examples for the use of such a coin.

In connection with the "Money Catching Act," performer apparently sees a coin sticking on wing, or on screen, and while seeming to take it off, his assistant (behind wing) secretly attaches it to his (performer's) back. Performer proceeds to catch two or three more coins, then suddenly turning round to catch one in the rear, he is quickly apprised of the fact that there is one on his back. Appearing surprised, performer while attempting to find said coin (with hand containing one palmed) attaches it to another part of his attire then suddenly appearing to hit upon it, produces palmed coin; the surprise can now be repeated.



Fig. 8.

Again, a coin with its edges blacked and one side covered black cloth may be attached, by means of the hook, to any part of the attire, to be produced as required.

The New Vest Dropper.—This is a box constructed to hold say a dozen coins. The coins are kept in position by a hinged plate which is in turn secured by the spring clip, (see Fig. 9). The box is further provided with a safety pin for fixing it to the underside of the bottom of the waistcoat on the left side.

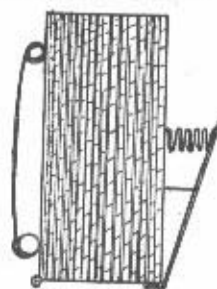


Fig. 9.

Having vanished a number of coins from the hands (really palming them in the right hand) performer, with the empty left hand, presses the clip when the concealed coins fall into the hand, the inference being that those vanished have been produced from the vest. The coins produced are now transferred to the right hand, and the "palm" is concealed.

"Spider" Coins.—Other adaptations of the "Spider" principle (see MAGIC for Nov.) are shown in Figs. 10, 11, 12, and 13.

Fig. 10.—This is really two coins soldered together, a space being first cut across their diameter to admit a small india-rubber band to which is attached the two cat-gut loops for passing over the fingers. This band forms a spring which admits of much freedom in manipulation.

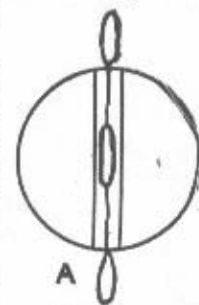


Fig. 10.

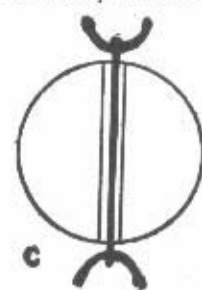


Fig. 11.

Fig. 11.—This again, is two coins soldered together.

Before fixing, one side of each coin is turned down, to reduce thickness; a groove is then made across their diameter, in which the wire, provided with a crutch at each end, may work.

Fig. 12.—This is an ordinary coin with a piece of wire driven through

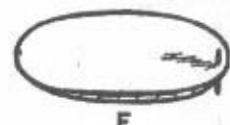


Fig. 12.

it near the edge, leaving a dull point projecting about one-sixteenth of an inch on either side.

These points are gripped between the tips of the first and second fingers, which admits of the coin being swung to back or front of hand as required.

Fig. 13.—This is an ordinary coin provided with two dull points about $\frac{1}{8}$ in. long soldered on its edge.

In place of these points the edges of the coin may be drilled as in the hooked coin (Fig. 8), and a piece of flesh coloured silk attached, with loops for passing over the fore and little fingers.

(To be continued).

N.B.—The several pieces of apparatus illustrated above have been designed with a view to enable conjurers, not having the time or inclination for long practice, to give a mechanical representation of the "Miser's Dream." For a full, clear, and correct description of the said Act, performed by sleight of hand, alone, the reader is referred to "New Coin Tricks" (First series) to be obtained from this office. The instructions contained in the work referred to will not appear in these pages—Ed.



Fig. 13.

MAGIC.

PUBLISHED ON THE FIRST OF EVERY MONTH.

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PROFESSIONAL CARDS.

We believe the Professional Card Advertisement will go a long way to popularize the art of magic. Conjurers who advertise their name and business, or hobby, in these columns, under this heading, no longer remain in the land of the unknown.

If the Card be inserted with a view to securing professional engagements, all managers will be made acquainted with your wants, and all managers are on the look out for novelties. Don't hide your light under a bushel.

To collectors of magical curios, and to all those who practice the art chiefly as a hobby we particularly recommend the Card Advertisement as a cheap Displayed Announcement of your requirements.

SPECIMEN:

ELLIS STANYON,
Collector of Magical Curios, Books, Programmes, &c., &c.—Office of MAGIC.

We would suggest that collectors of things magical write to one another with a view to an exchange of curios, photos, books, programmes, apparatus, &c., &c. In any event a Card Advertisement must bring you a pleasant and profitable correspondence; but what is, perhaps, of greater importance, your support in this way will greatly assist in sustaining a medium indispensable to the magical fraternity.

We are assured that there are magicians in all parts of the world, The Cape, India, Australia, New Zealand, America and more remote parts, all speaking and writing the English language, who would gladly communicate with any number of fellow students of the art, on the above lines, did they but know their address and wants. The price of a Card Advertisement is only 1/-, or per annum 8/6, and this will put you in communication with, and bring you suggestions and novelties from magicians in every clime.

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

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

Items of Interest.

A new and interesting book on Shadow Entertainments is that entitled "Les Pupazzi Noirs, (Ombres Animée) History, Construction, Working, &c. Edited by Chas. Mendel, 118 Rue d'Assas, Paris. Paris, 1900. Paper, quarto, 304 pages, 109 illustrations. The work is similar in size and style and is an admirable companion to "Les Silhouettes Animée" published in 1893 by the same firm. These works are invaluable to Entertainers giving as they do full particulars of the light, screen, &c., also full size diagrams of the accessories used in the production of the various shadows. No collection of magical literature can be considered complete without them. Either may be obtained from this office. (see advt).

"The Phantom Guards," the illusion at the Empire, is an ollapodrida of sword drill, optical illusions, and comic songs. The rehearsal having made such favourable progress, the management announced the first production of the novelty on Monday, November 26th, much earlier than had been expected.

Powell, the man of mystery, early in November, concluded a six weeks engagement at the Eden Musee, New York, where he showed for the first time the Wonderful Fish Catching Trick. He used a jointed bamboo fishing rod; attaching a line about 10 feet long, he threw it on the stage and caught a live gold fish. The third time he threw it on the floor in front of the stage and caught a fish. The three live fish were placed in a bowl of water and displayed amongst the audience. The rod had a reel and the line a float. The apparatus was made by Martinka & Co.

We should like to know how long a paper, whether devoted to the interests of magicians, or any other community, must run before it may be considered established. We presume, however, that if a paper shows a gradual improvement from the date of its birth, without fluctuation of any kind, it may after the first few issues, be considered worthy of the patronage of all and sundry of the community it would benefit. If MAGIC can accomplish this, as it promises to do, it will be the first and only paper in the English language, i.e. the only paper in the English language devoted solely to the interests of Magicians, Jugglers, and Ventriloquists that has ever achieved so much.

MAGIC already has the support of Magicians in every corner of the earth. Proof of this, were such needed, exists in the fact that Annual Subscriptions were to hand from all parts of the Continent, China, Japan, East African Protectorate, Field Force (Transvaal), The Cape, India, Australia, New Zealand, West Indies, United States, North and South America, and other and more remote parts, before the first copy was off the press; and evidence of other kinds respecting the popularity and phenomenal success of MAGIC and "New Coin Tricks" (by Ellis Stanyon) is not wanting, on the contrary, it stands out glaring in large and small type, affording one of the finest possible, at the same time, gratuitous advertisements. In a word, everybody has MAGIC on the brain, some from one cause, some from another: it matters not to the community the cause. MAGIC is undoubtedly established for all time.

Houdini, the King of Handcuffs, has created an enormous sensation at the Berlin Winter Gardens, and has fairly baffled the German police, who have attempted to discover his secret. He returns to the Alhambra on December 8.

Mr. Howard Thurston, an American card manipulator, made his first appearance at the Palace on Monday, November 12th. The main feature of his entertainment is the continuous back and front palm with cards.

Another gratuitous advertisement reads, "Who says MAGIC is dead?" and goes on to say, "The fact is MAGIC was never more popular than it is at the present time."

Clive O'Hara, Magician, is now (October 23rd) in Adelaide where he has made a successful debut at the "Tivoli." The Melbourne Punch published a photo of him in last issue. Clive O'Hara is a resident of Melbourne.

MONS. PAUL CINQUEVALLI.

THE INCOMPARABLE JUGGLER.

A place of real importance is accorded to M. Paul Cinquevalli on the variety stage of the present day; and no intelligent observer has yet witnessed his marvellous performances without being impressed with the fact that he is veritably a genius among jugglers.

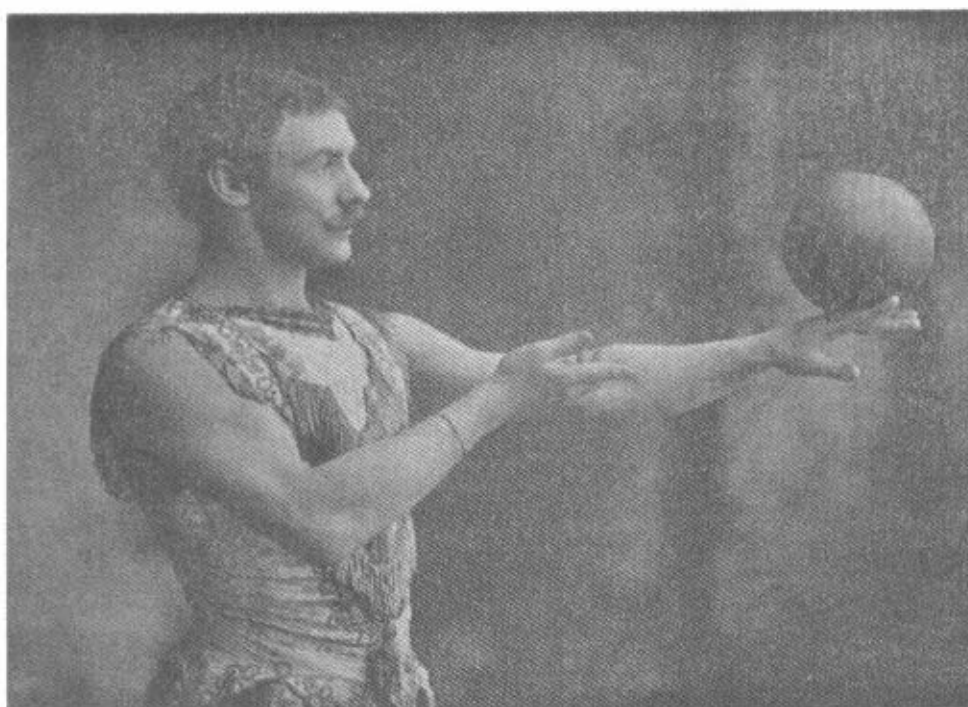
People who have only seen M. Cinquevalli on the stage have yet to learn other phases of this extraordinary man's powers. In person, he is not tall, but well proportioned; his deportment is natural and engaging. Born at Lissa, Poland, M. Paul Cinquevalli went to school in Berlin. From a scholastic point of view, he was by no means a precocious child; but at the gymnasium attached to the establishment he was quite a different being, and was generally found whirling around the horizontal bar, or trapeze whenever his presence was required to atone

"He seemed surprised, and asked further if I had ever thought of becoming a professional gymnast. On my replying in the negative, he talked for a few moments longer, and then, asking my father's name and address, left me."

"On reaching home I found that he had preceded me and insisted on leaving tickets to one of the theatres for the entire family. We went that evening, and my friend of the afternoon appeared, and performed some aerial feats on the flying trapeze that appeared to me little short of miraculous." To cut the story short, the boy was enticed by the showman to run away from home.

"A week later," resumed the renowned juggler, "I was *en route*, with my new acquaintance, for Odessa."

"On reaching there, I wrote home, and shortly after, received a letter from my father, giving me two months to return, or, failing to do so, to consider the family circle



for any misdeed. This went on for several years; he learned little in the schoolroom, but very much in the gymnasium. Besides keeping himself off the earth as much and as often as possible, he contracted a desire to do the same with inanimate objects, and could balance almost anything on the tip of his nose, at the same time keeping several balls in the air.

At the end of the session the scholars gave a display before their parents and friends, in which young Paul figured conspicuously as the star of the occasion. He would do hair-raising feats on bar, ring, and rope, and took prize after prize. "It was a proud moment after it was all over, and everyone, including my family, had gone home," observed M. Cinquevalli; "I was still lingering around the playground, when a gentleman came up, and, after complimenting me on my skill, asked me who had taught me some of my hardest tricks."

"I told him I had taught myself."

complete without me. I was only a boy of twelve at the time, and my new life fascinated me."

"I did not return."

After performing in all the principal cities in Russia, he returned, at length, to Germany, and, after two years, reached Berlin, where his father still resided.

One night, by request, the company gave a performance before the Emperor, and the next morning the newspapers spoke in the most eulogistic terms of the performances of the young gymnast. His mother met him with open arms; not so, however, with the father, who considered that the son had forfeited paternal affection; nothing at first could persuade him to invite Paul to return home.

"At last I met my father at one of the large cafés," said M. Cinquevalli, "and a moment after we were seated at a table, friends once more; the past forgotten and forgiven."

"Yes; I am proud of my profession. The question is often asked me, how to go to work to become a juggler. There is only one way, and one rule. It applies to everything else equally well, and that is: whatever you make



requires years of application and assiduous perseverance before it is perfect, and even then it does not permit of a holiday. For instance, I rehearse my billiard balls and wine glass act every day most rigorously for a quarter of



an hour in the dressing room, before I attempt to perform it in front of the audience."

He holds a wine glass in his mouth, and puts a billiard ball in the cup of it. Then he places two other balls on the butt end of a cue, and balances that on the ball in the glass; next, by an almost imperceptible movement of the neck, he displaces the uppermost ball without dislodging its fellow, and receives it in his right hand, throws it back to hit the other, and catches both, one in either hand, leaving the cue in perfect balance.

(To be Continued.)

up your mind to do, stick to it until it is done. I have found it work very well."

"Do you practise every day?" I asked, at length.

"I generally practise several hours a day," said M. Cinquevalli; "particularly when I have a new trick to give. Pardon the word *trick*, as it scarcely expresses what I mean; for juggling as you know, is distinct from conjuring. The one can be learned in a few days, at most in a few months; whilst often a single act in juggling

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Exact copies of your Front Page of "MAGIC" to form Circulars, per 500, 12/6; per 1,000, 21/-.

Artistes' own Programmes, Circulars, etc., inserted loose, in "Magic" per 1000, 10/-.

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The Editor's Letter-Box.

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

A SECOND-SIGHT NOVELTY :—Remove the decayed bloom from an orange which will leave a hole. Round this hole you will find several protuberances, count these and you have the number of pips *inside the orange*. This can, doubtless, be worked up to form a "starter" in a Second Sight Act.—Prof. PEROC.

NEW VANISHING CARDS (Back hand Palm.)—Hold the entire pack, face upwards, in the left hand fanwise. The front card *i.e.* the one most exposed, is now taken in the right hand and seemingly thrown in the air, (really back palmed). The right hand now takes a second card and under cover of doing so returns the first to the left hand where it is held between the second and third fingers, and of course, concealed by the outspread pack. The second card is now vanished and the operation is repeated as often as desired. When presenting the trick the performer will find it an advantage to make a slight turn to the right so that his left side almost faces audience.—CLINTON BURGESS, (New York).

THE "PASS" WITH THREE CARDS (variation).—In making the pass, instead of having, say, three selected cards put upon the lower heap and passing them to the top, I have the cards put in the pack one at a time, in any part of the pack, and yet the three cards are eventually brought all together to the top. This is done in the following manner :—First card is put back and regular double-hand pass made to bring it to the top. As the next card is replaced the top card (one of the selected cards) is clipped between the first finger and thumb of right hand, and held thus while the second card is passed to the top *under the first card* which is now placed over it. Pack now spread out and last card returned. Performer now clips the two top cards between the fore-finger and thumb, not exactly palming them but simply holding them there until the lower half of pack, with the last selected card on top, is brought by the pass under the cards thus held.—CLINTON BURGESS, (New York).

To Mr. ELLIS STANYON, GLASGOW, July 18th, 1900,
DEAR SIR.—Fire Bowl to hand with which I am thoroughly satisfied. You are at perfect liberty to make use of any letter I have sent to you ament the quality of your workmanship, I have always found same to be of a first class order, I am yours in the "Land o' Cakes, LOUDOUN CAMERON.

To Mr. ELLIS STANYON, KENTISH TOWN, N.W. Nov. 5th, 1900,
DEAR SIR.—Please send me No. 2 of MAGIC. I was very pleased with No. 1 and hope same will prove successful.

Truly yours, A. POTTER.

COLVESTONE CRESCENT, LONDON, N.E.

To Mr. ELLIS STANYON.

DEAR SIR.—Many thanks for copy of MAGIC to hand. The task you have set yourself is no easy one, but I see you are determined to succeed. Every good wish.—Faithfully yours, A. DOUGLASS.

DEAR Mr. STANYON. CROYDON, October 30th, 1900.

Many thanks for the copy of MAGIC which will be of the greatest assistance to both professional and amateur conjurers and shadow-graphists. When it is published would you kindly send me "New Miscellaneous Tricks." Your other works have been of the greatest use to me and alone through your two books entitled "New Coin Tricks," I have added 20 minutes to my repertoire.

Sincerely yours, ARTHUR STRODE.

SOUTH AFRICAN NOTES.

I think I may report a slight improvement in Conjuring generally. Professor Albert is showing his handcuff feat in which he fairly astounds the audience, and the detectives who fastened him, by his rapid escapes.

De Caston is still in Cape Town. He seems fairly busy just now with "Smokers" and Private Concerts.

Bosco, Junior, keeps "going." I saw him a few weeks ago give a show at one of our Suburban Halls and a very creditable "turn" it was. He is billed for a big show in Cape Town, I see, in a few days; I will send "notices" later. (This show proved a decided success, and established Bosco as a Magician.—Ed).

All the conjurers here are looking forward to the advent of MAGIC. We expect great things of this new Magical Paper. The trade in apparatus and tricks is still very dull.—T. HAYES.

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GLASGOW, November 1st, 1900.
MR. ELLIS STANYON.—DEAR SIR,—I am very well
pleased with the result of my advertisement in
October "MAGIC." Seven replies to date, and all
good ones. With best wishes,
Yours truly, PAUL HEBER.

NORWICH, November 11th, 1900.
To the EDITOR.—DEAR SIR,—I have already had
answers to my advertisement in November "MAGIC"
and thereby deduce that your paper is a good adver-
tising medium.
Yours very truly, PROF. PEROC.



FRANK POLLARD,
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