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W. H. MOODY.

This month we present to our readers the portrait of a magician resident in a county adjoining that which contains the birthplace of our Editor; this being the case, it will be the more surprising that, apart from the facilities afforded by the post, these two magicians are strangers to each other.

Mr. W. H. Moody was born in Birmingham in the year 1869, and at an early age evinced a decided penchant for the mysterious, and eventually became a pupil of the renowned Dr. Lynn (now deceased some three years) under whose capable tuition he quickly developed into a performer of no mean ability. He made his *debut* on the Vaudeville stage, and was at once pronounced a decided success. He appears regularly at the best halls, piers, banquets, at homes, and at high class private entertainments throughout the country. He is also a capable manager, and this is supported by the fact that he is frequently called upon to provide and stage-manage a complete variety entertainment for the best exhibitions, bazaars, fetes, etc.

Mr. Moody displays great skill in connection with a variety of original tricks which depend mainly for their effect upon digital dexterity; and he is quite wise to have made careful note that this, of all branches of the magician's art, is the most bewildering and mystifying to an audience: but what appeals to us as worthy of special notice is that the subject of our sketch is always ready and willing to assist a worthy charity, and it is in connection with such, that his services are often and eagerly sought, and as often cheerfully given.



W. H. MOODY.

From what has been said it is not surprising to know that Mr. Moody is in possession of an abundance of press notices and testimonials of the highest possible order, which dub him, in once, an artiste and a gentleman.

Generally speaking, we are not in favour of practical joking, but this, as practised by conjurers, is invariably taken in good part; even the police are partial to it if we

may judge from the many amusing instances on record. Mr. Moody indulges in the pastime. While passing through Erdington the other evening, he called at a grocery establishment to ask the good lady in charge to kindly allow a bill to be exhibited in her window, when noticing a basket full of eggs, and having a weakness for quality in this line, purchased two, which he broke, saying that if they turned out good, he would take more. On smashing the first egg a half-sovereign was found inside, the other was smashed with a like result. The good lady looked rather crestfallen, and on being asked how much she would take for the lot, said that she would not sell any more. Whether the shopkeeper was as successful with the remainder of her stock of eggs is somewhat doubtful.

Mr. Moody has been for many years the proprietor of a remunerative business in Northamptonshire and it is to this that he now devotes his main attention; but once a conjurer always a conjurer and at the present time, as for-

merly, he is always ready to admit that magic forms an essential part of a man's education, necessitating as it does a knowledge of so much that is useful in every-day life. To-day, then, the art leaves him equally fascinated, busy, and successful.

Lessons in Magic.

The Magician's Pistol.—Here are a few ideas that may prove acceptable to conjurers who make use of a pistol in their entertainments.

In the case of a card have the card torn up and receive the pieces in pistol, having beforehand placed a piece of tissue paper in the cup to receive them. Palm off cup and say you will fire pistol, at the same time put the cup in pocket so that the audience can see the movement. Someone is now sure to remark, "In his pocket," to which you reply, "No it is not," at the same time you take out of the cone a similar piece of paper to that which received the torn card, and remark, "Here is the card still wrapped in the paper. If you prefer it I will use the pistol without this cone." Take off cone and lay aside, hold tissue in left hand and fire point blank at it. This breaks the paper which is seen empty. Produce card, or cards, from wherever you have placed the duplicates.

By way of variation the piece of paper you take from the cone can contain coloured fire and be lighted on a plate.

Or you can have the piece of paper empty and burn it on a plate holding a sheet of paper, prepared with the sympathetic ink, over the flames, when the heat will reveal the card, you can then produce the card from wherever you have placed the duplicate.

Of course, in all experiments of this description, the card is produced minus a corner which was handed to the drawer, at the outset, for the purpose of verification.

For drawing-room work, where a charge of powder might be held to be objectional, the following produces an effect not easily surpassed. Load the pistol with a piece of flash paper, lightly, not rammed, but taking care that some portion is immediately under the nipple. Place a percussion cap on nipple and fire. The flash paper is fired and thrown from the pistol in a streak of flame which vanishes in the distance. Again, in the absence of powder or flash paper, or both, the pistol may still be used with telling effect. In this case, and when having disposed of the cup with its contents into the *profonde*, and when on the point of pulling the trigger, you pretend to overhear a remark to the effect that a lady objects to the use of firearms. To this you reply "Dear me, I am so sorry," then, as if struck with a sudden thought, continue "Well in that case I will use the weapon as an air-gun," and, suiting the action to the word, you remove the pistol and blow through the tube in the required direction.

The follow "patter" may be considered suitable for use in connection with the pistol. "Oh yes! this is a very well behaved gun. It was formerly a cannon of St. Paul's; but then I never keep guns in my possession that do not act properly. Any gun of mine that misbehaves itself is immediately discharged," and the pistol is fired forthwith.

N.B.—The sympathetic ink mentioned above is composed of sulphuric acid one part, water three parts—or the acid must be so diluted that it does not burn or stain the paper until heat be applied.

New Handkerchief Vanish.—Mr. H. J. Holland, of Liverpool, sends me an excellent idea for vanishing a handkerchief. He uses a box similar in shape to the hand-box with cat-gut loop over thumb. This box is covered with black cloth and is provided with a couple of hooks for the purpose of suspending it on the hip in the

position usually occupied by the *pochette*. Mr. Holland causes a handkerchief to disappear, in the first place, by palming, then under cover of producing it from the back of the left knee, secretly obtains possession of the vanisher. The handkerchief is now rolled up, being worked into the box in the orthodox manner and seemingly placed in the left hand. The right hand now pulls back the sleeve and the box is left suspended on the rearmost side of the arm. Finally performer may secretly obtain possession of the box in the act of replacing sleeve; or the necessary cover may be obtained by producing a duplicate of the vanished silk handkerchief from the collar and throwing this over the arm while both hands are shown to be empty.

New Coin Sleight.—For the following interesting and novel sleight, which I have found practical in every way, I am indebted to Prof. Arthur Delmo, of Larbert. A coin is apparently placed in the left hand; it is really palmed in the right hand, "thumb palm." The left hand is closed as if containing coin while the right hand forthwith pulls back sleeve. In doing this the palm of the right hand passes over the inner side of the fore-arm and the coin is left on the wrist, the arm being maintained in a horizontal position that the coin may not fall or be seen.

If the arm be held in the right position, in front of the body, the hand may now be opened and the coin will seem to have vanished. The right hand now makes a motion as if catching the coin in the air, and under cover of this mis-direction the left hand is lowered and the coin falls unobserved into the left hand. The right hand now seems to pass the coin invisibly into the left hand where it is eventually found.

A Clairvoyant Card Trick. This little trick is unconnected with any clairvoyant code, but it is admirably adapted for use in conjunction with such, as it serves to mis-direct an audience. A card is drawn from the pack, the ace of hearts for example. This card is exhibited to all present and finally returned to the drawer with a request that it be placed between the pages of a book held by another person. This is done and several other cards are also chosen and placed in different parts of the book. The performer never touches the book, yet the blindfolded clairvoyant announces the page in which the ace of hearts is placed—and more, reads off the first three or four lines of any paragraph on the page. The effect is electrical—the secret is simple.

The trick is a combination of sleight-of-hand and subtlety. A duplicate ace of hearts is placed in the book beforehand in the page designed; the ace of hearts is then "forced"; it is taken back by the performer who exhibits it to the persons on his right, then under cover of a quick turn to the left he changes it (bottom change) for the top card which may be anything. This card is now handed, face downwards, to the unsuspecting drawer seated on the left, who places it, as required, in the book. The several other cards are merely "blinds," but they appear to increase the difficulty of the feat (mis-direction).

There are points at which the trick may fail, as, for instance, if the person who drew the ace looked at the card given him before placing it in the book; also, if the person holding the book looked into it and discovered the duplicate ace at the outset. This, however, is exactly what is never done and really never thought of. The first few lines of each paragraph on the required page are, of course, committed to memory.

(To be continued).

CONFESSIONS OF A CONJURER.

BY FRANK W. THOMAS,

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

Continued from page 2.

Ordinarily, this would have been the end of the trick, but in this case another young man, who was sitting on a settee with the doctor, immediately challenged me to read the number of his watch, and very pointedly accused me of having surreptitiously obtained the other number beforehand. He was a hard-headed skeptic and did not propose to believe anything which was not proven absolutely.

The number of his watch was a total mystery to me, but no performer with a particle of the true conjuring spirit will ever give up so long as there is even a ghost of a chance left to him. It was evident that to fail to tell the number of his watch was to admit the previous trick as a deception, as well as to give him the joy of vanquishing me. My situation could not be made any more desperate, and there was one chance in nine of deceiving him with a bluff. Assuming a complacent demeanor, and looking him straight in the eye, I replied: "I will bet you ten dollars that I can tell you the first figure in the number of your watch without your even taking it out of your pocket." The perfect assurance with which this was said completely unnerved him. Well, he would not bet, he said, on another man's game, but he knew I could not do it. Now, there was nothing to do but to take my chances and guess at the first figure, for to fail to make good my own boast, even after his backdown, would still have been a practical admission that I had been merely bluffing. The first figure could not be a cipher, so there was one chance in nine of success, and really more than that, for whilst most American watches are numbered up in the millions, few, if any, carry numbers over five or six millions. So I guessed three, a most likely average, and three it was. Such luck was almost too good to believe. But still this obdurate young man was not satisfied.

He had a keen, analytically inclined mind, and was shrewd enough to appreciate about what chances there were for me in guessing, and he immediately claimed that it was simply a lucky guess. "But," said he, "while you had one chance in ten of getting the first figure right, now that you did guess that one, according to the law of averages, there is not one chance in a thousand of your correctly guessing the second one also."

This was only too true. The situation was reaching the cold perspiration stage for me.

Just at this critical moment, the doctor, who was sitting with the young man, and with one arm behind him, and who was himself looking at the watch, slyly held up four fingers where I could see them. The remaining figures in that watch number were very easy to tell. The skeptic, still suspicious, got out coins and bills for me to tell the dates and numbers. All of which were like an open book, for the doctor always looked to see if the answer was right, and each time he looked, up went the right number of fingers for the next figure. At the close of the evening the skeptical young man drew me to one side and apologized for having at first made fun of the performance, admitting that he had finally seen it to be something marvellous. The true explanation he has never learned, and probably has convinced many others of the reality of thought waves, by describing this occurrence as it finally impressed him.

A COIN TRICK.—Once, before a large audience, I performed the trick of causing five half dollars, held by one man, to pass into the hands of another man who held eight. The five coins held by the one man left his hands all right, but when the other counted his he had but nine instead of thirteen. In the absence of some instantly improvised remedy the whole effect of the trick would have been lost. The trouble was afterwards found to have been caused by a defect in the mechanical plate used in the trick. This plate had a false bottom, which held five extra half dollars, which were supposed to slide out unnoticed at the same time that the eight coins on the top of the plate were poured into the man's hands. Only one of these extra coins came out, the other four getting wedged. My escape from the dilemma consisted in quickly palming four of the coins he had counted on the plate, and excitedly accusing him of having purloined them, I took them, one at a time, from his moustache much to the delight of the audience, who thought it all a part of the trick.

ODD FAILURE OF SKULL TRICK.—It is not always so easy, however, as the following will show. Once, when taking part in an entertainment before several hundred yachtsmen, I had prepared a new trick consisting of the materialization of a skull. The trick itself was preceded by quite an elaborate story of the finding of the skull, which made the final failure of the illusion all the more ridiculous. The audience were informed seriously that in the mountains of India there existed a tribe of original natives known as Sirpatru Bhils, among whom, for thousands of years, had lived the most noted of the Hindu adepts. These necromancers lived in caves, and by their peculiar rites and incantations prolonged their existence for hundreds of years. Their skulls were guarded with religious devotion by the Sirpatru Bhils, and it was as much as a foreigner's life was worth to get one of them. We were supposed to have obtained one of these skulls after a thrilling adventure with the natives. This particular skull was inhabited by the spirit of an especially noted adept named Ghoolab Shah, who had lived for nine hundred and eighty years, and therefore came very near living for ever. This skull had the remarkable habit of appearing and disappearing at will. The materialization, however, would not take place in the plain gaze of the unbelieving, but could be consummated in the open air behind a suspended handkerchief. I expected to take a large handkerchief from my pocket, show it quite empty, and, without preparation, and holding it at arm's length, produce the skull from behind it.

In order to make plain what really followed it will be necessary to explain that the skull, which actually came from a medical college, was suspended on a heavy black thread attached to a button under my coat collar at the back, the skull hanging just inside of my coat tails. There was also attached to the skull a second thread, the loose end of which was a loop attached lightly to the front of my coat. By catching this loop with the thumb when finally holding out the handkerchief, the skull would be pulled out from between the coat tails and raised to a point immediately behind the centre of the handkerchief, from where it could be brought forth completely materialized. Repeated rehearsals had demonstrated the whole illusion to be quite perfect.

The dénouement was sensational, but not in the way desired. When the movement, as described above, was executed, the front thread broke, but not until it had jerked the skull from between my coat tails, and left it swinging to and fro, pendulum fashion.

Concluded.

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Items of Interest.

The popular French illusionist, Faure Nicolay, at present living in Rio de Janeiro, published lately a book entitled "Memorias e Con fidencias."

Dr. Frederico Carlos du Costa Brito, an eminent amateur conjuror of Rio de Janeiro, has just given to a publishing house his new book, "Revelacoes de Magia Moderna." Dr. Costa Brito was a pupil of the late Professor Carl Herrmann of Vienna, whose methods he follows closely. At different times, the chief newspapers of Rio de Janeiro have published important articles about the work of Alexander Herrmann, Jules Bosco, Henrique Frizzo, and other lights; and these will be reprinted in the above-mentioned book. A great many of the latter-day tricks of Patrizio and Frizzo, were invented by Dr. Costa Brito. (The editor will be pleased to receive a copy of this book for review at the earliest possible date.)

New book by Ellis Stanyon. A new book entitled "Magic," edited by Mr. H. R. Evans, of Washington D.C., U.S.A., is now ready. The book, nicely bound in green cloth and gilt, contains upwards of 212 pages of subject matter. It has been brought well up-to-date, and contains chapters of Stage Illusions and novel hand shadows. It is well illustrated throughout. In introducing the author to American readers, Mr. Evans says—"Professor Stanyon is one of the most prolific, as well as one of the cleverest living writers on the subject of legerdemain. He has done much to popularize the fascinating art of white magic. His excellent chapter on "After-dinner Tricks," is particularly recommended as being within the province of any amateur who possesses a modicum of personal address, and a fair amount of digital dexterity."

The second Annual Concert of the Blenheim Athletic Club, took place on November 12th, at the Raleigh College Hall, Brixton. Mr. Gilbert Tankard succeeded in bewildering the large gathering present with his remarkable card manipulation and general sleight of hand in which he was eminently successful.

Robert Kudarz, writing from New Zealand, says—"I am well pleased with your publication and am glad to know you are able to continue it, for, like old wine, the older it grows the better it goes. We are looking forward to the appearance out here of Hondini and Harcourt, both of whom are under engagement for the Colonies. Allen Shaw, with his new and astonishing coin act, was a revelation to the Colonial playgoer. Alberto, a young Sydney prestidigitateur, is now appearing *professionally* in a programme taken entirely from your work, 'Conjuring for Amateurs.' I shall always look to MAGIC to keep me posted as to what is happening in the 'big smoke,' and I trust you will continue to forge ahead."

King's Lynn.—A Centenarian Conjuror.—An inmate of the workhouse, named Thomas Moore, has just completed his hundredth year. The occasion was celebrated with a tea-party and entertainment, and Mr. Moore, who used to perform conjuring feats at village feasts, showed by some tricks that his hand had not lost its cunning.—"Local Government Chronicle," October 26th, 1901, page 1057.

Mr. W. H. Moody writes—"Proof of photo block to hand, which is A.I. I am highly pleased with your work, which does you great credit."

An indefatigable magician is Mr. Archibald Potter. His programme includes everything that is novel in conjuring; also the great handcuff mystery, shadowgraphy, and silent thought transmission. His testimonials are numerous and varied.

Clive O'Hara, from Melbourne, is expected to open shortly in London. Stillwell, Handkerchief King (another king), opens on January 6th, at the Palace Theatre.

Professor Hayes (South Africa), has a workshop attached to his "den," which turns out many a novel piece of apparatus that travels many miles from South Africa. Mr. Hayes spends much time in improving tricks, and with his many years' experience may be relied upon to produce practical work.

Advertisements for the Xmas No. of MAGIC,

Ready Jan. 1st, 1902, should be sent in by the 15th of the month, certain. Our new style of photo block, same as on front page of this issue and same size, costs only 12s. 6d. We will make you this artistic block from any photo and insert same, with twelve lines of reading matter, in the Xmas edition for the low charge of One Guinea. Orders for block must reach us by the 7th of this month. Be in time.

Facsimile Reproduction of Signor Blitz's Poster.



Yours truly
Signor Blitz

Autograph of Signor Blitz.

A BIBLIOGRAPHY OF CONJURING.

Compiled with Notes by Ellis Stanyon.

Ably assisted by Mr. Arthur Margery.

(Continued from page 13, see also Vol. I.)

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(To be continued).

To AUTHORS (Conjuring and Allied Arts).

The Editor of MAGIC will be glad to receive copies of all recent works (or magazine articles) on Conjuring, etc., for review; also that the same may be included in the Bibliography now running in these pages, or in the Appendix to follow.

Correspondence.

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.

MY DEAR SIR,—Through a mutual friend—Dr. S. R. Ellison, of this City—I only recently learned of your interesting little paper. I should have supposed that a periodical devoted to the interest of magicians would hardly find a *clientele* sufficient to maintain existence, but your journal appears flourishing, and if one wishes to be a *courant* in matters magical, then *MAGIC* becomes indispensable.

As a one-time conjuror—now retired—I am pleased to extend such support as I may offer through my subscription, to date from No. 1, Vol. 1, for which I enclose money order. I will appreciate your sending the papers to me flat or rolled in a tube, so they will not be spoiled for binding.

From a careful reading of *MAGIC*, it has occurred to me that conjuring is an essential part of the education, if not of the career, of every young man. So many records are given of those who commence the art when boys, and not like in other professions after manhood. In my own case, I took to the mysterious more readily than an infant will to the bottle, and at a period as early as I have any recollection was "doing tricks," and making myself a nuisance to the household.

As a boy I travelled through California and the Far West, and when but nineteen—in 1873—opened at the old Park theatre, since torn down, which stood on Broadway, near 21st street, in this City, where I had a run of two weeks. Subsequently I played the larger cities until 1885. Then, at the solicitation of certain members of my family, I completed medical studies and was graduated M.D. at the University of the City of New York, where I was Professor to the Chair of Anatomy under that eminent Anatomist, William Darling, F.R.C.S. Like some others who have been influenced through the sentimentalism of friends, on entering a new profession, I destroyed many associations of my old love, and thus lost valuable papers, books, and clippings, that had been jealously hoarded for years, which I have since learned are now so scarce as to be little known.

In California, I was a pupil of a magician who was very successful through the far west, an agreeable, whole-souled gentleman, and a good conjuror, by the name of Robinson or Robertson, who called himself the Fakir of Vishnu. I remember, after his advent, searching the geography of the far east for some title that I considered equally euphonious, of some forgotten isle, that I might adapt. I had to content myself with the patronymic granted me by a proud ancestry of Mortimer. To this, for magical purposes, possibly prompted by a knowledge of the doings of the Davenport Brothers, I added the name "Brothers," but as I grew older and wiser my entertainment was entitled Mortimer's Mysteries, of which I send you a programme. This particular one happens to be all sleight of hand, though I usually combined an illusion and something in the line of cabinet tricks.

I was personally acquainted with Robert Heller—that Prince of Entertainers—whose charming performances were patterned after those of his friend, the Father of Modern Conjuring, Robert Houdin. I had taken the latter as my ideal, and my own entertainment was consequently so built upon lines similar to that of Heller's, that immediately after his death, when I formed a partnership with his assistant, E. J. Dale, certain critics pronounced me Heller's successor. But Dale never went out with me, and we drifted apart. It is only recently that I read in *MAGIC* a notice of his death a year ago. So the world wags, and often not only those friends who are far apart, but those more closely united do not know each other's doings. As an example, Dr. Ellison and I have been intimately associated for years through the higher degrees of the Masonic Fraternity, yet neither of us had learned of the other's interest in magic—he, as a collector of its literature; I, as a possessor of its art—until this last summer, when mutual explanations and recountings of the past resulted in a closer fellowship between us than the bonds of Masonry had effected.

Martinka's is our New York Magical Bazaar of to-day; and Ellison's den is a sort of up-town branch where all interested in magic may rendezvous. Here, during the summer, I renewed acquaintance with Henry Hatton—a *nom de magique*—a one-time magician who has abandoned conjuring for literature; he reminds me somewhat of my ideas of Professor Hoffmann. He is a genial scholarly gentleman who knows everybody and everything magical, and has contributed many articles on conjuring to the magazines for years, and so I presume his writings are known to

your readers. I also met our old friend, the great and only Kellar, who has the United States to himself just now. Here, too, came Adrian Plate, one of the most deft card conjurors we have, DeVilliers, Ankle, Ransome, Walsh, and many lesser lights of the profession. Here I met Henry Ridgley Evans—he of the ghosts—he is a bright, chatty gentleman, and is connected with the Bureau of Education at Washington. Evans is a staunch friend and enthusiastic admirer of legitimate magic and a clever amateur conjuror who has done much for charities at the capital. He is an entertaining writer, ever ready with his pen—by the way he recently wrote me down a "dental surgeon", but I forgive him.

There is a tendency among some of the younger performers of to-day to permit their sleight of hand to be influenced by the erroneous nonsense "the quickness of the hand deceives the eye." Personally I appreciate deliberation in all conjuring manipulations. When objects are slowly and apparently easily rolled away into utter nothingness, it seems far more mysterious than do quicker movements when the observer scarcely appreciates what has been done after it is all over.

But the magician of to-day is wholly unlike the one of a decade ago. Alas! we have no more magical entertainments; now they are "shows." The modern conjuror is a specialist; a manipulator of cards, of coins, of handkerchiefs, of balls, or of what not, yet always a "king" in his realm. The old-time magician did all these things equally well in a marvellous and entertaining way, and above all was a conjuror and not a juggler.

But here! starting with all good intentions, I find myself floating off into the reminiscent, and I must stop; yet you know, once a magician always a magician, and the subject is so full of interest to me that that must be my apology if my writing is too lengthy.—Very sincerely yours, W. G. MORTIMER.

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SOUTH AFRICAN NOTES.

Mr. Montague Albert, better known as Professor Albert, has been constantly in evidence since his return from London a couple of months ago. He is at present filling a month's engagement at the "Pavillion" Music Hall, Capetown. He has brought out with him the fishing rod and gold fish trick, and all the latest moves in card, coin, and billiard ball work.

De Caston, conjuror, has now completed a programme in juggling, and gives a good show. His programme consists of the coin on the sword; double and triple knot in silk handkerchief; balance with cigar, card wand and tray, (card revolving on cigar), billiard cue and balls; Japanese umbrella and ring spinning; plate balancing and spinning on sticks; pipes (7) balanced, on top one a small mast with cross tree on which hang two small lighted Japanese lanterns, and whilst whole is balancing from mouth, a miniature Union Jack is drawn from vest up to top of mast; juggling with three red balls and changing whilst juggling to red, white and blue balls. He also introduces the new balancing wand.

Boxo, junior, has added to his repertoire, the rising cards, vertical and horizontal movements.

Professor Dr. Gruchy (now calling himself Professor Malvern), is going in more for ventriloquism, and has also just started chap-rangraphy.

Bert Powell, military mystic, is now at Middleburg, Transvaal, where he has given several shows. His programme is varied and good: Soup plate and handkerchief, the streamers and Union Jack, card tricks with back hand palm work, rising cards, &c. He writes he is preparing for a big show at Christmas.

We have had a new "star" appearing for a moment on the horizon under the name of Professor Louis (an amateur whose real name is Mr. Rainier.)

There is just arrived in Capetown from Kimberley, a Mr. Jensen, with a big name and reputation in the black art work. He has shewn his art all over the world I hear, including China, India, America, Africa, &c. His stage name is Bey or Rey. He gave a turn at the Pavillion, Capetown, one evening for a benefit. He then shewed conjuring—white (not black). His programme included the old trick with a glove, making it very large and very small, &c., the Chinese rings, the talking skull, &c. He is, I hear, going to fix up his black art act shortly. T. HAYES, Nov. 2nd,

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