

# Some New Magic



BY

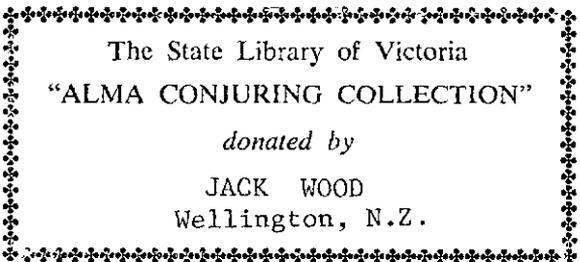
**J. F. BURROWS,**

*Author of*

*"The Lightning Artist."*



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May. 1918.

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By

**J. F. BURROWS,**

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## PREFACE.



IN presenting this work on Conjuring to the magical fraternity, the Author hopes and feels confident that some useful new effects may be found, which may with advantage be added to the *répertoire* of the present day Magician.

His best thanks are due for assistance rendered in the gathering together of the matter, to Messrs. Hamley Brothers, Ltd., Mr. Ormonde Penstone, and Mr. H. J. Holland.

Some of the secrets, on account of their intricate nature, are rather difficult to explain in print, but the Author hopes that he has made the explanations sufficiently clear to enable a thorough comprehension.

# CONTENTS.

	PAGE
THE VANISHING FAN . . . . .	1
THE FOUNTAIN OF FIRE . . . . .	3
NEW CANDLE AND HANDKERCHIEF ILLUSION . . . . .	4
NEW AND NOVEL WATCH MANIPULATION . . . . .	5
IMPROMPTU CARD TRICK . . . . .	7
NEW HANDKERCHIEF ILLUSION. . . . .	8
BILLIARD BALL CHANGES TO ROUQUET . . . . .	9
VANISH FOR A NUMBER OF COINS . . . . .	9
TUB FOR LIVE STOCK PRODUCTION . . . . .	10
SOUP PLATE AND HANDKERCHIEFS (NEATEST METHOD) . . . . .	10
THE GREAT SLATE MYSTERY . . . . .	13
IMPROVED COIN HOLDER . . . . .	15
A NEW CARD TRICK . . . . .	15
AN ORIGINAL COIN TRICK . . . . .	16
HANDKERCHIEF CHANGES TO STREAMER . . . . .	16
SENSATIONAL FLAG PRODUCTION (NEW METHOD) . . . . .	17
ANTI-GRAVITY BALL . . . . .	20
NEW CARD AND BIRD TRICK . . . . .	21
LATEST OMELETTE IN HAT . . . . .	22
BILLIARD BALL MANIPULATION . . . . .	22
A FEW WRINKLES . . . . .	24
NEW METHOD TO LOAD TAMBOURINE . . . . .	26
UNPUBLISHED METHODS OF LOADING SILK HAT . . . . .	27

	PAGE
IMPROVEMENT IN RISING CARDS . . . . .	28
IMPROVEMENTS IN POCKET-TO-POCKET CARD TRICK . . . . .	28
A SENSATIONAL CARD TRICK . . . . .	28
A NEW HANDKERCHIEF VANISHER . . . . .	30
A NEW CARD VANISH . . . . .	30
A NEW BILLIARD BALL VANISH . . . . .	30
NEW CARD DISCOVERIES . . . . .	31
WATER TRANSFORMED INTO 'CONFETTI' . . . . .	31
CANNON BALL FROM HAT (NEW METHOD) . . . . .	32
"DIDA," THE TANK OF WATER ILLUSION . . . . .	33
HANDCUFF MANIPULATION SECRETS. . . . .	33
AN ASSORTMENT OF LATEST NOVELTIES . . . . .	35

# Some New Magic.



## THE VANISHING FAN.

**EFFECT.** You first show a small Japanese paper fan, with which you fan yourself. The fan is then closed and wrapped in a sheet of tissue paper. A few passes are made over it and the parcel then torn open, when in place of the fan the parcel is seen to be filled with confetti, which is showered about the stage, with pretty effect. The vanished fan is produced from any convenient part of your clothing, or elsewhere as desired.

*Explanation.* The secret of this pretty and original trick, the invention of Mr. Ormonde Penstone, depends on the substitution for the fan of a hollow paper "fake" made to resemble from a distance the closed genuine fan.

To make this paper "fake" proceed as follows:—First make a piece of wood the same shape and size as the fan is when it is closed. This is to be used as a pattern over which you are to make the imitation fan (see figure 1). Cut a piece of stiff, white drawing paper a little larger than required, then mould it round the wooden pattern, fastening down the edges with strong gum or glue. Before the larger end is closed remove the pattern and fill the hollow space with confetti, afterwards closing up the end. Now with water colours paint this paper shape to resemble as much as possible the genuine fan in closed condition. The edges of the folds can be imitated by drawing lines with pen and Indian ink in the proper position.

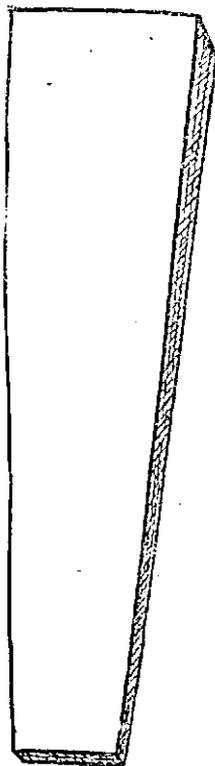


FIG. 1.—Pattern for making "Fake" Fan.

for producing the fire from issuing through the hole in the bottom of the bowl. (See figure 3.) The stand on which the bowl is placed may be either a tripod, which is best for stage purposes, or a smaller stand, with a heavy base to counterbalance the weight of the bowl, for setting on a table, for drawing-room exhibition. Figure 4 represents the top portion of the stand, the bottom portion can be designed to suit one's own taste. "A" is a short piece of brass tubing in which a firework composed of iron filings, etc., is placed. Before putting the firework in the tube the paper "touch" is torn away exposing the powder. In place of the ordinary "touch" a piece of "quick match," about an inch long, is inserted in the top of the firework, first fraying the end that will project from the top so that it will the more easily catch fire. "B" is a kind of small bowl fitted to the top of the stand in which to set the larger bowl, the tube "A" containing the firework comes up through the tube in the bottom of the bowl, the flames catch the quick match, which in turn ignites the firework. It will be understood that the tube in the bottom of the bowl must be much wider than the tube "A" of the stand.

Roman candles can be used in place of the above-mentioned firework, when instead of a fountain of sparks coloured balls of fire will be thrown out of the bowl into the air.

## NEW CANDLE AND HANDKERCHIEF ILLUSION.

This is a pretty little trick of my own invention which can be introduced with good effect into a series of handkerchief manipulations.

**EFFECT.** A brass candlestick of the old fashioned "pillar" pattern is stood upon a plate. The candle in it is then lighted. A silk handkerchief is now vanished, being apparently passed into the flame of the candle, then through the candle and down the pillar of the candlestick. On lifting the latter the handkerchief is discovered on the plate beneath the base of the stick.

The secret depends upon the wire piston which is always found to run through the old fashioned candlesticks for the purpose of pushing up the candle when burnt low. To perform the experiment the piston is pushed up as far as it will go. A silk handkerchief is then bundled up into a small compass and squeezed into the hollow base of the candlestick. A candle is then stuck with a few drops of the melted wax on top of the piston.

A plate is first shown and set on the seat of a chair. The candlestick is brought forward and put on to the plate. The candle is removed, shown, then returned to the stick. When replacing the candle it is pushed well down into the holder, thus forcing the piston downward, which action releases the handkerchief from the position in which it was placed, it drops on to the plate still hidden

by the base of the candlestick. A duplicate handkerchief is vanished and apparently passed under the candlestick; upon lifting same the first handkerchief is seen lying on the plate.

### NEW AND NOVEL WATCH MANIPULATION.

This is a series of new and novel manipulations with watches invented and arranged by Mr. Ormonde Penstone. When neatly presented they produce a most puzzling and mystifying effect.

To prepare for the trick three imitation watches exactly alike are required.\* No. 1 is unprepared. No. 2 has the ring where the chain is put very loose so that it will swing easily from one side to the other. No. 3 has a piece of black tape fastened to the ring and at the bottom of the watch a metal bar is soldered, to which is attached a piece of braid elastic three quarters of an inch in width and seven to eight inches in length. To the opposite end of the elastic a swivel hook is sewn. (See figure 5. "A" is the tape, "B" the elastic and "C" the swivel.) At the back of the trousers on the right side just below where the back pocket is usually placed, a special pocket is made with the mouth downwards of the same material as the trousers, just large enough to comfortably hold a watch. Through the bottom of this pocket in the centre a hole one inch in width is made. Opposite to the hole at the top of the trousers an "eye" or a small ring is sewn.

To perform the trick watch No. 1 is put on the swivel of a hanging watch guard, not a chain, and placed in the right vest pocket, the guard and pendant hanging down in front. Next to the first watch in the same pocket, but nearer to the centre of vest, place watch No. 2. The pocket must be just deep enough to allow the rings of the watches to hang outside over the edge of the pocket.

Watch No. 3 is put into the special

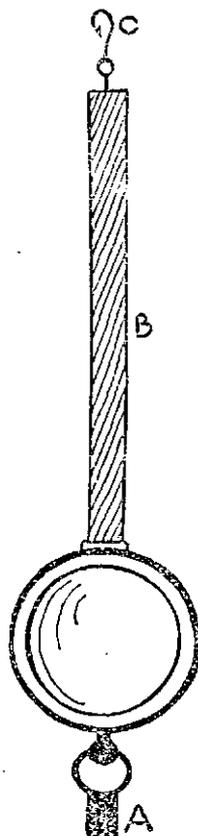


FIG. 5.

\* Messrs. Hamley Bros. sell a special imitation watch made for magical purposes.

pocket at the back of the trousers, the elastic being pulled through the hole in the bottom of the pocket, the swivel is then hooked to the eye or ring at the top of the trousers. The elastic should be just long enough to keep the watch concealed in the pocket without stretching. (See figure 6.)

After the watches have been disposed of as above described, and you are ready to commence the manipulations, first place both hands to the pocket containing the two watches; with the right hand take out the watch on the guard, at the same time with the left hand secretly clip between the roots of the thumb and first finger the loose ring of watch No. 2, bringing it in that manner out of the pocket. The above is a perfectly natural movement as you usually use both hands to take out your watch to see the time.

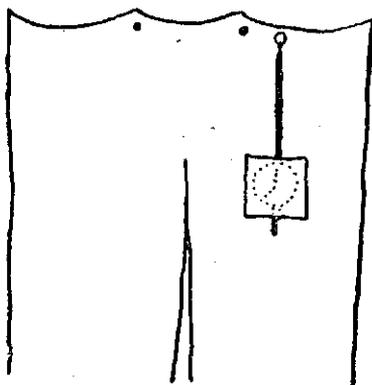


FIG. 6.—Watch in Special Pocket in back of Trousers.

You look at the watch, put it to your ear, shake your head to audience as much as to say that it has stopped. Place the watch No. 1, in the left hand with watch No. 2. The audience see one watch only. Then pretending to take watch No. 1 off the swivel No. 2 is shown and No. 1 put back in the pocket with the guard, the audience of course thinking it is only the guard you put back again. The right hand is now put into the trousers pocket, presumably for the watch key but really to bring out one of the noisy watch-winding "fakes." Pretend to wind up the watch, the unusual noise made by the winder causing considerable amusement. Replace the winder in the pocket. Put the watch to your ear, and appear to be satisfied that it is going all right, which you soon prove to be correct as the watch is apparently placed in the right hand but really retained in the left hand clipped by the ring between the roots of the thumb and first finger. Both hands are then apparently shown empty by means of the change-over palm, which is

easily done by swinging the loose ring over from one side to the other and clipping it between the thumb and finger of either hand. Up to the present it has not been possible to perform the above sleight with a watch, but now the watch having a loose ring the difficulty has thus been overcome. With the right hand produce the watch from the back of the left hand. Now draw the watch once or twice through the left hand from top to bottom, finally gripping the ring between the thumb and finger, but this time the watch is left hanging at the back of the left hand, the hand being closed as if containing the watch, then slowly opened and shown empty.

The hands are then rubbed together palm to palm, and finally bringing the right palm over the back of the left hand, taking the watch into the right hand where it is held by being clipped between the thumb and finger, the hand still appearing to be empty. The watch is then produced from behind the left knee. The above is a very deceptive pass. It is rather difficult to correctly describe though fairly easy to execute. The watch is now held by the ring openly in the right hand. The left hand is held wide open pointing off the stage. Swing the watch into the left hand which closes over it. Take the watch back again in the right hand as before, and repeat the movement, but this time the watch is allowed to fall to the back of the left hand where it is held by being clipped by the ring between thumb and finger, the hand closed as if containing it. The watch is now apparently vanished. Turning with your extreme right to the audience, put your right hand under coat and pull watch No. 3 out of the special pocket in the trousers, showing it, and apparently taking it in the right hand but really letting it slip back again into the pocket where it is drawn by the elastic as soon as released. During the above movements you have got rid of watch No. 2 into the left trousers pocket. Pretend to place the watch supposed to be in the right hand into the left hand, then show that hand empty, the right hand being meanwhile held rather stiff. Pretend to make the change-over palm once or twice. (Do this as clumsily as possible until someone shouts out that the watch is in the other hand, then show both hands unmistakably empty.) The guard is then slowly withdrawn from the pocket showing watch No. 1, presumably the one just vanished, attached to it. The latter part if properly done will be a great surprise to the audience. To enable a person not sufficiently skilled in sleight of hand to perform above a small piece of metal bent round and soldered to the loose ring of watch No. 2, then opened out V shape can be used to prevent the watch from falling when clipped between the finger and thumb.

## A NEW IMPROMPTU CARD TRICK.

The performer writes something on a piece of paper which he folds and gives to one of the spectators. A pack of cards is then produced, from which another spectator is asked to select a card. Having done so the person in charge of the paper is asked to see

what is written on it. On the paper being opened, what the conjurer wrote previous to the trick is found to be the name of the card just selected.

This trick is only suitable for performance at close quarters. It never fails to puzzle the spectators. The secret depends on a form of ambiguous questions. We will suppose that you have written on the paper the "ten of clubs." Take the pack of cards, a piquet pack of thirty-two cards for preference, say to the spectators, "Red or black"; whatever their answer is, throw aside the red cards, keeping the black ones in your hand. Repeat the same method with the suits, clubs or spades, throwing aside the spades. Then say "Odd or even," throwing aside the odd cards. Reckon the court cards as even cards. Spread the remaining cards in two rows of four cards each on the table, asking a spectator to point to one row; whichever row he points to discard the row that has not got the ten in it. Now ask him to point to one of the cards; should the ten be the one selected, tell the person to pick it up, asking the spectator in charge of the paper to unfold it and see what is written on it. If the ten is not pointed to the first time repeat the procedure until it is either pointed to or left on the table, in the latter case finish the trick by informing the audience that the card left on the table is the one the name of which you have previously written on the paper.

The trick should be worked smartly, giving the spectators no time to think; they will then imagine that they have had a perfectly free choice in the matter throughout the experiment. Of course any card in the pack can be treated in the same manner.

### NEW HANDKERCHIEF ILLUSION.

The effect of this trick is as follows:—An ordinary opera hat is shown to be perfectly empty. Four different coloured silk handkerchiefs are then tied together by the corners, the knots are genuine and can be tied by the audience if desired. The handkerchiefs are then rolled up into a ball and put into the empty hat. Asking the audience what colour they would like him to produce first the performer dips his hand into the hat, immediately withdrawing it holding the handkerchief of the desired colour which is seen to be free from knots. The other three handkerchiefs are then drawn out in like manner in the order named by the audience. The hat is then shown empty. By way of variation, instead of tying the handkerchiefs in a string, any number of knots can be tied on each one.

To perform the above surprising trick a specially prepared opera hat will be required. In one side of the lining, which should be black, a pocket is made, the opening of which should be in a perpendicular position, that is, running from the brim towards the crown. The pocket should be deep enough for the ball of handkerchiefs to be pushed well away from the mouth so that they will not show when the hat is casually shown empty at the conclusion

of the trick. In the opposite side of the lining four slits are made round the side of the hat just large enough to take a duplicate of each of the four silk handkerchiefs that are to be used in the trick. To one corner of each of the duplicates a small blackened cork ball is sewn, these balls are left protruding from the slits, being black they cannot be seen when the hat is shown. The handkerchiefs are arranged round the hat so that you will know in which slit any particular colour is hidden.

The working of the trick will now be clear. The handkerchiefs are first tied, then rolled into a ball. Under pretence of slowly putting the ball of handkerchiefs in the hat they are pushed into the pocket in the lining. When the audience call out the colours you take the handkerchief of that particular colour from the slit in the side of the lining.

If the handkerchiefs are made of very thin silk they will not interfere with the closing of the hat.

### NOVEL TRANSFORMATION OF A BILLIARD BALL TO A BOUQUET.

The effect is so clearly indicated in the title that it is unnecessary for me to describe it in detail. The method of introducing this pretty effect is the following :—During manipulation the genuine billiard ball is changed for a similar one made of tin or brass. This metal one is hinged so as to open like box and lid. The inside is packed with silk folding flowers, which are fastened to the inside of ball by short silk ribbons. Under cover of a rolling movement the ball is opened, the flowers spreading out over it thus conceal it from view.

The flowers used are of a smaller size than those in general use ; they may be obtained from the publishers of this book.

### A NEW VANISH FOR COINS.

**EFFECT.** A number of coins are dropped singly into a borrowed hat, over which a handkerchief is thrown. The coins are commanded to vanish and on the handkerchief being removed the hat is seen to be empty—the coins produced from elsewhere.

To produce the above effect a small cardboard box painted black is previously prepared as follows :—To each corner a short piece of thread is fastened, the ends are brought together and fastened to a black cloth button. The button is allowed to hang over the side of the hat away from the audience, the length of the threads being regulated accordingly. The box is secretly introduced into the hat and the coins are dropped into it (if desired there can be a separate division for each coin, say three, to prevent them from chinking when withdrawn from the hat) under pretence of dropping them into the hat. The handkerchief is placed over the hat and when it

is again removed, the button is caught hold of under cover of it and the box containing the coins will be withdrawn with it. Duplicates of the coins are then found elsewhere according to the *dénouement* of the particular trick in which the above is used as a vanish. Many other uses for this piece of apparatus will doubtless suggest themselves to the reader.

### A NEW TUB FOR THE PRODUCTION OF LIVE STOCK.

The tub used is a small sized wood one painted a dead black inside. A metal lining is made to fit closely inside the tub. This is also painted black both inside and outside.

A large tray is also required. The metal lining of the tub is made to fasten to the back of the tray in such a manner that it can be easily detached from same. The lining is loaded with a duck or fowl, then fastened to the back of the tray. The tub is shown empty, the tray being brought on by an assistant in a perpendicular position, with the lining behind, and used as a cover for the tub; of course, when it is removed the lining is left in the tub and the contents produced. If the lining is made with the bottom about two inches nearer the top than the end of the sides, or to rest on a ledge, etc., one or two eggs may be put into the tub in the first place, so that when the fowls are produced the eggs appear to have hatched.

### SOUP PLATE AND HANDKERCHIEFS.

#### NEATEST METHOD.

This trick is the usual one of vanishing two silk handkerchiefs and reproducing them from under a soup plate previously shown empty.

Although it is rather an old trick, it never fails, when neatly and skilfully presented, to greatly please and mystify the audience.

In the method I am about to describe will be found a way of getting the handkerchiefs under the plate that is very little known. Having performed the trick many times by this method, I can assure my readers that it is by far the best of any of the various methods known. The principal requisite is a specially prepared newspaper.

Take one of the four-page halfpenny newspapers, fold it (doubled) into quarters, then fold again into half that size. On the portion that comes naturally to the back a pocket is made of strong paper about nine inches long by five inches in depth, the mouth to be about half an inch from the edge of the paper. (See

figure 6A.) Over the pocket paste a piece of paper similar to the newspaper used, so that an accidental exposure of that part of the paper will reveal nothing to the audience. The pocket should be made loose enough to hold two silk handkerchiefs roughly folded together. Four silk handkerchiefs, two red and two blue, will be required. In a corner of one of each colour a cork ball a quarter of an inch in diameter is sewn, the corner being turned down over the ball. A soup plate, an enamelled metal one, for preference, being both lighter than a china one and also unbreakable, is required, and a thimble vanisher, which will need a little explanation. It consists of a short piece of hollow metal, usually

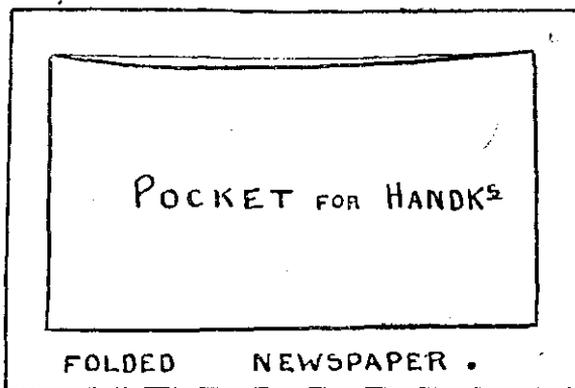


FIG. 6A.

moulded to the shape of a finger tip. In the hollow space a piece of silk of the colour of the handkerchief intended to be vanished is glued, say, for illustration, blue.

The false finger tip can be bought ready made at Hamley's, at the cost of a few shillings, where also suitable silk handkerchiefs can be obtained.

To perform the trick the following preparations will need to be made :—

Fold the two handkerchiefs without the ball in corner loosely together, and put them just inside the pocket at the back of the newspaper. Lay the paper on a chair, the pocket being undermost, the opening to chair back. On the paper lay the plate. The other two handkerchiefs are laid on the table, or, better still, produced by magical means. The false finger tip, with the piece of silk pushed well into it, is put into the right trousers pocket, which should be otherwise empty. First pick up the plate, tapping it with the wand to prove it solid ; put it down again on

the chair seat, picking up the newspaper, which spread out and show to the audience, being careful to keep the pocket always to the back. Refold the paper to its original condition, getting the fingers of the right hand into the pocket over the handkerchiefs. Now with the left hand pick up the plate again, transfer it, upside down, to the right hand on top of the paper, where it is held by the right thumb. Tap the chair with the wand, as if to indicate that there are no trap doors, etc.

With the left hand take hold of the newspaper by the near side and pull it quickly from under plate; the fingers of the right hand retaining their hold on the handkerchiefs they are pulled out of the pocket under the plate, where they are held by the right hand. The paper is put on the chair seat, opened to quarter size, the pocket being kept undermost out of sight of the audience. On the paper put the plate in an inverted position; the handkerchiefs are left under plate.

Now take the blue handkerchief, roll it by the corner with ball in between the palms of the two hands, which action will cause the handkerchief to be rolled into a compact ball. Pretend to place handkerchief in the left hand, really retaining it in the right hand, which finds its way into the right trousers pocket, pushing the handkerchief well up to the upper part of the lining. The false finger tip is then got on to the tip of the first finger. Pretend to hear some one say that the handkerchief is not in the left hand. The remark is generally made quite audibly by some "smart!" member of the audience. Take the right hand out of the trousers pocket, bring it up to the left hand, inserting the false finger tip into the fist of that hand, pulling out the piece of silk as far as it will come, apparently proving that the handkerchief is still in the hand. The lining of the trousers pocket can also be pulled out and shown apparently empty, the handkerchief being pushed well up to the lining does not show itself, as that part does not come from the trousers. The handkerchief can then be vanished by one of the two methods following: First, after having shown the piece of silk projecting from the fist, it is pushed back again into the "fake" by the first or second finger of the right hand, the "fake" being carried away on the finger tip, the left hand being slowly opened and shown empty. Or, second, this method is accomplished with one hand only. The hand holding the "fake" is waved up and down; during this movement the first or second finger pushes in the piece of silk, the "fake" is then pressed on to the finger of the same hand, which is now shown empty. This is the more difficult of the two methods, but is decidedly more artistic than the first. The "fake" is then laid on the table in the act of picking up the second (red) handkerchief. Put the wand under the arm. Vanish the handkerchief by rolling into a ball and palming in the right hand after pretending to place in the left, the wand being seized in the same hand to cover the palm. Lift up the plate, showing the two duplicates under it, putting them in the right hand to conceal the one palmed there.

## THE GREAT SLATE MYSTERY.

The trick known by the above title is one of the best ways of introducing a little thought-reading into an entertainment.

When performed with the proper dramatic effect it creates more sensation and speculation on the part of the audience as to how it is done than any other trick or illusion in the whole art of magic.

It is one of the very few tricks that can be performed indetectably. Even anyone knowing the full secret cannot say that he has seen any suspicious movements if the trick has been performed in a neat and insouciant manner.

The effect, as I usually work it, is as follows:—

The slate is first shown to be perfectly clean and free from any preparation on both sides. It is then wrapped in a sheet of paper and tied with a piece of cord and put in some prominent position on the stage, so that the audience can see that it is not tampered with again during the experiment.

A volunteer assistant is then requested to step on to the stage to act on behalf of the audience. A small piece of cardboard is passed round amongst the audience on which an addition sum is written. The sum is then totalled up by the assistant on the stage. A few hypnotic passes are made over the assistant; the performer then, with as much dramatic talent as he can command, pretends to read the assistant's mind, finally telling the answer to the sum.

The card with the sum on is burnt in the flame of a candle, a pistol fired over the ashes at the slate, which is then shown to have written on it in large figures the answer to the sum.

The requisites for performing the above are, a slate with a loose piece to match the genuine slate fitting inside the framework, so that it appears to be one of the ordinary sides. This can be bought at Messrs. Hamley Bros., 231, High Holborn, and 35, New Oxford Street, London.

A few sheets of paper about the size of *Pearson's Weekly*.

A piece of window blind cord.

Two pieces of stiff cardboard about three inches square.

Two envelopes of a size to easily contain the cards. The flaps should be fastened down, one of the sides being split open in place of the usual opening.

A flat cigar box, the lid of which is tacked down and the front side removed for a purpose to be explained later.

A piece of black lead pencil, a small tray, a candlestick, a pistol, and a piece of white chalk. Prepare for performing the trick as follows:—

On one of the cards put an addition sum of three lines of three figures each, then write the answer to the sum on one side of the slate with the chalk covering it with the loose false side. Put the card in one of the envelopes, which is then placed on top of the cigar box with about an inch projecting over the edge of lid, *i. e.*, the side with the piece removed. On top of the envelope put the plate also projecting over the edge so that both the plate and envelope can be

removed together. The box is then placed on the left side of the table with the open side to the back.

The sheets of paper are laid on the front of the table at the right hand side. On top of the paper lay the slate, false side up.

The second (blank) card and envelope, pencil, pistol, candlestick, and piece of cord, are put on any convenient part of the table.

To perform the experiment, first show the slate, both sides, keeping the fingers over the false side to prevent it from falling out.

The slate should be finally held in the left hand, the false side away from the audience, the fingers grasping the top edge. The right hand now picks up the sheets of paper, saying, "Here we have a few sheets of newspaper in one of which I will wrap the slate." The slate is held near to the table top; under cover of lifting the papers the false side is allowed to drop on to the table, afterwards being covered by the sheets of paper, in the uppermost one of which the slate is wrapped. Be careful not to expose the figures on the slate. The parcel is then tied with the window blind cord and put on a chair or in any other prominent position where the audience can plainly see it. The volunteer assistant is next secured and given a seat on the stage, being told to watch that no one touches the slate.

The blank card is then passed round for members of the audience to write an addition sum on, three persons each writing a line of three figures; they should be seated rather far apart so that they will have no chance of taking notes of the figures placed on the card and comparing the answer with the figures on the slate. Don't allow the last person too long to put his figures down, or he may add up the sum and find it is not the same as the sum you give to the assistant. The card is then put in the envelope. You now go back to the stage and pick up the plate with the right hand, between the second and third fingers of which you are holding the envelope. The plate and envelope on the cigar box are picked up together by the thumb and first finger, the original envelope being dropped through the open side into the cigar box. If this is done neatly it will appear quite natural. The attention of the audience can be diverted by asking the assistant if he is good at figures. The plate is then transferred to the left hand, and on it is placed the envelope, which is then offered to the assistant who is asked to add up the sum. Of course there are other changes which could be used in place of the above, such as the Changing Card Ladle or the Velvet Bag.

After the sum has been added up by the assistant, the thought reading is gone through. The chief object of this is for you to find out if the assistant has added up the sum correctly, before the card is burnt.

You of course know what the answer should be, as they are your own figures that are being added together. If the assistant says the answer is correct the card is burnt, the ashes put on the plate, the pistol fired over them, and the slate shown to the audience. Be sure that you impress well on the minds of the audience the

answer to the sum, as if any doubt exists as to the correct figures after the card is burnt the value of the effect will be considerably lessened, if not altogether lost.

### AN IMPROVED COIN HOLDER.

For this improvement the magical fraternity are indebted to my friend Professor Hulbert. The neat working of the "catching money in the air" trick is greatly facilitated by using a holder of this description, the usual amount of fumbling necessary with the ordinary holders being completely obviated.

It consists of the usual tin or brass cylinder with a movable partition controlled by a spiral spring. One part of the cylinder has soldered to it a flat piece of tin in such a position that by getting this flat side on to the lining of the hat, the coins are in the right position to be dropped one at a time into the hat.

Another improvement is a hole cut in the tin disc on top of the spiral spring. When the performer feels this hole with his finger he knows that his supply of coins is exhausted, instead of trying to push a coin out of the holder after they have all been dropped.

### A NEW CARD TRICK.

A plain piece of white paper is shown to be free from any preparation. It is then fastened by the four corners to a slate and wrapped in a sheet of newspaper. Three cards are selected from a pack and put into an envelope, which is given to a spectator to hold. A pistol is now fired at the envelope, in which, on being opened, are found three blank cards, the pips having apparently been shot away. The paper parcel is then opened when the pips of the chosen cards are seen to be scattered all over the sheet of white paper fastened to the slate.

*Explanation.* The cards are forced. After deciding on the three particular cards you will force, cut the pips from three similar cards and paste them in scattered fashion on to a sheet of white paper. Now fasten the paper to one of the trick spirit slates, over which place the loose flap. (A description of these slates will be found in another part of this book under the title of "The Great Slate Mystery.") The piece of paper shown to the audience is fastened with a little seccotine to the loose flap of the slate. Before wrapping up the slate, get rid of the loose flap in the same manner as described in the trick mentioned above. After the cards are selected they are put into an envelope, which is changed by any of the well-known methods for another envelope containing three blank cards. The rest of the trick then follows as a matter of course, and needs no further explanation.

## A NEW COIN TRICK.

**EFFECT.** Two glass tumblers are shown. The performer then borrows four marked coins, which are put into one of the tumblers, over which a handkerchief is thrown. The tumbler is then placed on a plate on the table. The performer now takes the second tumbler in his hand, covering it with another handkerchief. The coins are then commanded to pass from the tumbler on the table into the one held by the performer. This is then shown to have taken place, the coins being poured from the tumbler into the hands of the audience for identification.

To perform this trick you need two bottomless tumblers. To take the place of the bottoms a watch glass a shade larger than the diameter of the lower part of the tumblers will be required. The watch glass is palmed. The tumblers are shown, but in such a manner that the audience cannot see that they have no bottoms to them. One of the tumblers is picked up, the watch glass being held in place at the bottom by the fingers of the hand holding the tumbler. Four coins are then borrowed, and after having been marked they are dropped into the tumbler, which is then covered with the handkerchief and removed on to the plate, leaving the watch glass and coins in the hand. With a little practice the hand can be moved about as if it contained nothing. The second tumbler is picked up and put into the hand containing the watch-glass and coins, which are secretly fitted to the bottom of tumbler. The tumbler is then covered with a second handkerchief, the coins commanded to pass from the tumbler on the table in which the audience suppose them to be, into the one held in the hand. Your command is then shown to have been apparently obeyed. The coins are handed back for the owners to identify the marks.

NOVEL CHANGE OF HANDKERCHIEF TO  
STREAMER.

For this you require a streamer of two inches wide silk ribbon about twelve feet long, colour to suit taste. In one end a piece of wire is fixed to form a grip for the fingers. At the other end a small pocket is made by folding a small portion of the ribbon over, the opening being made at the side of same; the pocket should measure two inches in depth (*i.e.*, the full width of ribbon) and about three inches in width, the opening being two inches wide. To facilitate the introduction of the handkerchief, two pieces of steel spring are fitted into the opening of the pocket after the fashion of the old shower of sweets trick. To perform the trick a silk handkerchief is taken in the left hand; in the right hand is palmed the ribbon, which is first rolled up from the bag end. Under cover of rolling the handkerchief into a smaller compass

between the hands it is worked into pocket, the ribbon afterwards being thrown out with very pretty effect, the hands being otherwise shown empty. The above effect is the invention of Mr. H. J. Holland.

## SENSATIONAL FLAG PRODUCTION.

### NEW METHOD.

The method usually adopted for performing the above-named illusion has one great drawback in the performer having to leave the stage immediately before introducing the experiment, in order to load himself with the necessary flags and ribbons.

After much experimenting, I have succeeded in arranging a method whereby the performer can come on the stage and go through the whole of his performance, and still do the flag trick as a *finale* to his entertainment, without having to leave the sight of the audience from beginning to end.

The flags, etc., required can be purchased, either separately, or the trick complete ready for working.

The following is a list of what you will need :—Three pieces of tissue paper, red, white, and blue. The red and white pieces to be nine inches square, the blue piece nine inches by twelve inches.

About a gross (more or less) of the usual small paper flags of all nations. These are laid flat on top of each other, then rolled up tightly together and secured by having a small india-rubber band placed near the top of the roll. Take the blue piece of tissue paper, turn over the extra three inches of the longer part, under which paste the roll of small flags in such a manner that the other side of the paper retains a perfectly flat surface, and does not bulge out in any way.

A larger size of paper flags is also required. These should be arranged on a spray so that they will open out fanwise. It is best to buy one of the ready made sprays, but if you wish to make one yourself you may do so by obtaining a large Japanese paper fan, from which tear off the paper and paste on each rib a paper flag about eleven by seventeen inches in size, the flags hanging down, the ribs of the fan acting as staves. Of course, if desired, loose flags can be used, but when they are fastened in a spray, they are much easier to handle and show to much better advantage.

A throw-out coil of paper ribbon.

Two large silk flags about three feet by six feet, with the usual telescopic staves. The staves should be made from very thin metal tubing so as to be as light as possible, in order that the weight will not drag the coat out of place when the flags are in the breast pocket.

The flags work best if, instead of fastening them to the staves in the usual way, the staves are put inside a large hem made in the top of each flag. The best way of doing this is, instead of making the hem in the flag itself, to have sewn on to the side of

each flag an extra piece of silk. The flags should only be fastened to the staves at each end of the hems, the remainder being left free so that they will not interfere with the working of the staves inside. The coat also needs to be specially prepared for this method of working the trick.

The ordinary dress coat is not worn, but one of the short dinner or smoking jacket variety. A large deep pocket is put into the coat at each side of the breast, extending under the arms, the *opening* being horizontal. Each pocket to be about eight or nine inches in width and about twelve inches in depth. To the lining of the coat on the left side a cyclist's trousers clip is sewn, opening downwards, level with the thigh, and about six inches from the bottom edge of coat.

To prepare for performing the trick proceed as follows:—Lay the three pieces of tissue paper on the table or on a chair, the blue piece with the flags pasted in it undermost.

The throw-out coil should be blackened with ink all over the outside. Fasten a wire loop large enough to easily admit the thumb, to the end of the coil, so that it can be suspended from the clip under the coat, and being black it cannot be seen should the coat accidentally fly open. Take the spray of flags, close it, now roll up the flags from the bottom on to the closed spray, not round it. Make a bag-like arrangement of black silk about four inches deep to go over the top part of the spray, so that it will not be seen projecting out of the pocket under coat. It is put in the pocket with the handle part downwards.

Spread the two large silk flags flat on the table, putting the staves parallel to each other. Close in the staves, also bottom part of flags to correspond with part near staves. Fold the flags towards staves in large pleats up to within eighteen inches of the staves, then complete by rolling the rest on to, not round the staves. Wrap a piece of black silk loosely round the top of the bundle formed, in such a manner that it will not interfere with the throwing-out of the flags. In this condition they are put into the left breast pocket, with the handles of staves downwards. After the above preparations have been made the trick is ready to be performed. Proceed as follows:—

Pick up the three pieces of tissue paper, still keeping the blue piece behind the other two pieces. Separate them with the left hand, waving each piece in the air, being careful not to expose the back of the blue piece. Squeeze the papers into a ball, with both hands breaking out the roll of flags, work off the india-rubber ring, gradually developing the roll and dropping the flags to the floor. You are now standing with the left side to audience. Continue to shake the flags apart with the right hand, the left dropping to the side. Turn gradually round to the left; when the left hand is out of sight of the audience, take the opportunity of gaining possession of the throw-out coil from under the coat; a sharp downward pull will release it from the clip. Turn back again towards the right, dropping the flags about the stage as you do so; when you are turned so that the back of the left hand is towards

the audience, bring it up to the right hand, and turning again to the left, break the thread or paper band securing the coil, put the right thumb through the loop, after the last flag has been dropped ; with the right hand throw the coil up above your head, quickly gathering it in again with the same hand. The left hand, meanwhile, finds its way to the right breast pocket, bringing out the spray of flags and putting them into the right hand behind the paper ribbons ; the right hand takes hold of them at the top, and the left hand taking them by the handle part, pulls the spray out of the black silk bag which is retained in the right hand, the flags are then brought up over the ribbons, and the spray gradually opened, again turning round to the right ; by the time the left side is turned to audience the spray should be fully opened. The ribbons are then transferred to the left hand, leaving the right hand free to take the two large flags from the left breast pocket under cover of the spray ; as soon as the right hand secures the bundle which is in the pocket, both hands make a quick upward movement to the right, the left hand raising the spray and ribbons level with the head, the right hand bringing up the two large flags and putting them at the back of the spray where they are held by the left thumb ; the right hand then takes hold of the handles of the staves which will now be hanging down among the ribbons. (If the handles are covered with cloth to match the ribbons they will not be seen.) The spray and ribbons are thrown over to the left on to the floor, the large flags spreading out together behind the falling spray and ribbons. The left hand takes the hindermost flag from the right hand, the latter bringing the front flag round to the right. After waving the flags across each other once or twice, bow off amidst the tremendous applause that this splendid *finale* invariably brings forth.

#### *Two other Methods of Obtaining the First Load of Flags.*

The small flags are rolled up tightly and wrapped in a piece of tissue paper ; the bottom end is screwed round the staves. Before closing in the top fill the empty space with confetti, the edges of the paper then being turned down and fastened with a little gum. The parcel is now put just inside the vest opening on the right side. Come forward with a sheet of white tissue paper, tear it in halves, asking the audience which part you shall use for the trick, throwing away the discarded portion. Now walk up to the table on which a candle should be burning. Standing with the right side to the audience light the paper by the flame of the candle ; under cover of doing so, the left hand obtains the bundle of flags from the vest. The hands are brought together, the paper allowed to burn away as far as convenient. Break the tissue paper parcel, bringing the hands up level with the mouth. The confetti is blown out with very pretty effect, followed by the distribution of the flags about the stage ; the trick then proceeds as before described.

In this method the bundle is made up in the same way as for the previously described method, a tight fitting india-rubber band being put outside the parcel, through which a loop of thread about eight inches long is fastened. The parcel is then put into a special pocket made inside the vest opening near the centre, the loop of thread hanging out over the front of the vest. Under cover of picking up a sheet of tissue paper from a table or chair with the left hand, the right thumb is put through the loop of thread. The paper after being shown free from preparation is transferred to the right hand, which makes a quick upward movement, thus bringing the flags from the vest invisibly behind the paper, where they are seized through the paper by the left hand. The trick then proceeds as described.

### ANTI-GRAVITY BALL.

**EFFECT.** On the stage is seen an inclined board. The performer brings forward a large black ball, decorated with gilt stars and other ornaments. The ball is placed on top of the incline, and naturally by its own weight runs down to the bottom. It is again placed at the top, a few mystic passes are made over it, when it is seen to stand stationary at the highest point of the incline; at command the ball rolls down, slowly or quickly, then up, or stops at any position the performer desires it to, thus apparently proving that the movements of the ball are entirely controlled by the will of the performer.

*Explanation.* The board used for the trick is about eight or nine feet in length, the width varying according to the size of ball used, which is usually one of about eighteen inches in diameter.

The board has a small beading each side, forming a track for the ball to run on. The board is painted a dull black, and for convenience in travelling can be hinged in the centre. Some boards, instead of the beading, have a wide groove down the centre. The bottom end of the board rests on the floor of the stage, the other end being raised about four feet from the floor by means of a trestle. Round the entire circumference of the ball a small groove is cut.

A thread is used to control the movements of the ball. It can be arranged in two or three different ways, but the following is the best and easiest method. One end of the thread is fastened to the board, or can be fixed by means of a drawing pin after showing the board, about a foot from the top end. The thread is then led off directly behind the board, or through a screw eye to the side, into the hand of an assistant. After apparently proving that there are no threads or wires, by waving the wand about in different directions, the ball is placed on the plank and allowed to run down. It is again put at the top of the incline, but this time from the back, in such a manner that the thread is caught in the groove. A few passes are made over the ball, the assistant holding

the thread tightly, thus preventing the ball from rolling down the incline. By slackening the thread the ball rolls down the board, carrying the thread with it. When the thread is pulled in by the assistant the ball will roll up, stopping whenever the thread is held tight. At the finish the assistant releases his hold on the thread, the ball rolling down and off the board, where it frees itself from the thread. It is then picked up and thrown off at the side.

Another method is to have fixed to the ball at the axis a half hoop of wire or thin metal, which is disguised by the stripes painted on the ball. At the centre of this half hoop a small ring is soldered. The thread in this case is not fastened to the incline, but has at the end a small wire hook which is attached to the ring on the half hoop after the ball has been shown. The ball is then controlled in the usual manner.

### NEW CARD AND BIRD TRICK.

A card is selected from the pack. An empty glass gas chimney is next shown, in which the chosen card is placed; both are then wrapped in a sheet of paper and put into a silk hat. The hat is placed on a table with the crown towards audience. A bird is now put into a paper bag, which is hung on a small stand. Pistol fired. Paper bag torn up to prove that bird has vanished. Selected card appears on the crown of hat. Bird is found in the glass chimney from which the card has vanished.

*Explanation.* The card is forced, a similar one of a mechanical nature being fastened to the crown of hat so that it will fold in half; the back of the folded card is made to represent the crown of the hat. It has a spring rubber hinge so that it will fly open when necessary, being kept closed by means of a small catch to which a long thread is attached. Previous to the experiment a glass gas chimney with a canary inside it is wrapped in paper of the same kind as you will wrap the second glass chimney in, and secretly loaded into the hat. After forcing the card and wrapping it and the chimney in paper, you put the parcel in the hat, then under pretence of moving the hat, bring out apparently the same parcel, but really the duplicate parcel, afterwards secretly getting rid of the original parcel in hat, into, say, a chair *servante*, and replacing duplicate. Put the hat on a table, crown facing audience. The bird is vanished by means of one of the usual paper bags with a small cloth pocket in mouth, which is so well-known that a description of it is unnecessary. In picking the pistol from the table secure possession of the loose end of the thread, fire pistol, at the same time pulling thread which lets the card flap fly back exposing the face. The bag is then torn to pieces, showing bird apparently vanished. The parcel in hat is opened, when in place of the card the canary is seen in the glass chimney. If attention be paid to the correct working of the details this can be made into a very fine illusion.

## LATEST OMELETTE IN HAT.

This trick is a most laughable experiment, as the pouring of the contents of an egg into a borrowed hat has a most ludicrous effect. I will explain it as performed with extraordinary success by the celebrated French conjurer, Melot Herman.

The EFFECT is as follows:—

A hat is borrowed; an egg is then broken into a soup plate, beaten up, and then poured into the hat; finally after the usual amount of by-play one egg is produced from hat, then another. The hat is shown perfectly clean and empty. To prepare for the trick, two eggs are placed in the right *pochette*. Another is put on to a small brass tray, which is double, *i.e.*, has two parts fitting one on top of another. First the hat is borrowed, then the egg is brought in on the tray and given to an assistant, volunteer, or otherwise, to beat up on a soup plate, opportunity being taken of dropping the false part of the tray into the hat. The contents of the egg are then poured from the plate, apparently into the hat, but really into the false part of the tray in hat. An excuse is then made for dipping the tray proper into the hat, say, to give the egg a stir; of course, when brought out again, the two parts are together, and appear as one. One of the eggs is secretly obtained from the *pochette* and loaded into the hat, the egg in the hat is then shown to assistant, the second egg being obtained at the same time from *pochette*. The hand containing the second egg is now placed in the hat, bringing out the egg that is palmed, leaving the first egg unknown to the audience in the hat. After showing the palmed egg, it is replaced in the hat then shown, to have multiplied into two eggs, the hat now being shown free from the contents of the broken egg.

## BILLIARD BALL MANIPULATION.

For the following series of manipulations with billiard balls you will require three solid balls, enamelled red or white, and a half shell of brass to match same. Also one of Hamleys' billiard-ball wands. This is a metal tube with a cup on top, into which is fitted on pivots a half shell to match the balls in use. By a mechanical arrangement worked by the hand holding the wand, the half shell can be turned so that the cup will either appear empty or to contain a billiard ball, according to whether the concave or the convex side is turned outward.

The wand, balls and shell to match can be bought at Messrs. Hamley Bros., Ltd., 231 High Holborn, London, W.C.

To perform the trick, dispose of the balls and shell as follows:— One ball is placed under the right front edge of vest, another in the right vest pocket, the third one with the shell over it in the inside left breast pocket. The wand arranged so that the cup appears empty is put on the table behind some object, or better still, on an open trap table just behind the trap.

As the billiard ball trick has been described in so many books, etc., I will presume that the reader knows how to palm the ball, and make the various passes, also how to produce the balls at the finger tips of one hand, say the right, though most performers use the left hand for that purpose. Should you prefer to use the left hand, the movements, etc., described here will have to be reversed.

First, secretly get the ball from under the vest into the right hand, make the change-over palm showing the hands apparently empty. Produce the ball from, say, the back of the left hand, make a few passes and produce the ball from different parts of the body. Vanish the ball, keeping it palmed in the right hand. With the same hand take the ball and shell from the left breast pocket, still keeping the other ball palmed in the right hand. Show the left hand empty, then turn the left side to the audience, at the same time taking the ball and shell (shown together to appear as one ball) in the fingers of the left hand, transferring the palmed ball to the palm of the left hand. Show the right hand back and front. Take the ball and shell between the thumb and first finger of right hand, multiply in the usual manner to two balls, the left hand taking the solid ball from the right hand, at the same time putting the ball palmed in the left hand into the shell. Knock the two balls together to prove solid, then replace ball in left hand in the fingers of the right. Multiply to three balls. Apparently take the ball from between the first and second fingers of the right hand into the left hand, really putting it back into the shell. Vanish the supposed ball from the left hand, producing the ball from the right vest pocket. Place it in the right hand and multiply to four balls.

To vanish the balls, proceed as follows:—Pretend to take the ball from the space between the first and second fingers of the right hand, really putting it into the shell. Vanish. Now take the ball from the space between the third and fourth fingers, and put it into the space from which the first ball has been vanished, at the same time palming in the right hand the ball from the shell. Now under cover of a waving motion work the last mentioned ball into the shell, at the same time taking the opportunity to put the ball palmed in the left hand under the vest. Remove the ball from the space between the second and third fingers into the space below, at the same time palming in the left hand the ball from the shell. Again under cover of a waving motion work the last ball into the shell, then transfer the ball with shell over it from the right hand to the fingers of the left hand in which you still have a ball palmed. Show the right hand empty, then take the ball and shell from the fingers of the left hand, make a clumsy movement of pretending to put the ball and shell into the left hand, which raise up, still containing the palmed ball. Quickly put the right hand into the left breast pocket, leaving behind the shell and ball.

Some one in the audience is heard to say that you put the ball into your pocket. Show the ball in the left hand, apparently proving that you did not place a ball in your pocket. Take the ball in

the right hand, pick up with the same hand, holding the ball in such a position that the audience cannot see it, the ball wand off the table; if using a trap table you let the ball drop down the trap, or if you have no trap leave the ball behind some object on the table, preferably a silk handkerchief of the same colour as the ball, still keeping the right hand closed as if containing the ball, lifting the wand between the first finger and thumb, transferring it to the left hand. Now pretend to place the ball from right hand into the cup, the left hand working the stud which turns the hidden shell outward, which to the audience appears to be the ball, apparently just placed there by the right hand. Make a great parade of showing the right hand empty. Now apparently tip the ball from the cup of wand into the right hand, of course, under cover of the hand, the shell is turned back into the cup. The wand is then replaced on the table, the ball being apparently rubbed away between the hands, which are, after the proper amount of by-play, shown empty.

Instead of using the ball wand the last ball could be vanished by sleight-of-hand, but the above method has a much more marvellous effect.

### A FEW WRINKLES.

The following hints will be found very useful for adding to the effect of the various tricks in connection with which they are intended to be worked.

A good way of concealing the black covering used for hat loads is to sew a piece of black silk or satin to a small bright coloured silk handkerchief, wrapping up the load in same the black side outward. The cover can then be produced from the hat as a silk handkerchief, the black part hidden under the handkerchief going away with the necessity of palming out the cover, as is usual in the ordinary way.

The same idea can also be worked in connection with the flag trick, the cover used for wrapping the large flags in being treated as above described. The chances are very great that it (the cover) will fall to the floor coloured side up.

The effect of production tricks is greatly increased if they can be performed without showing anything that is black in colour, thus adding to the wonderment of the audience as to where the various articles could have been concealed.

If you are using a black felt hat without lining it can be shown empty (?) after the load has been placed in it, by pulling out the leather band and taking care that no light is falling direct into the hat, the black cover over load and the light coloured band acting on the same principle as the "black magic" methods.

In performing the "Aerial Treasury," a very natural way of getting rid of the coin holder, if you are using one for dropping the coins one at a time into the hat, is after you have finished

collecting the money from the air, give the hat a good shake to give the impression that there are more coins caught than is really the case. (I have heard it remarked after the performer had "caught" about twenty coins, "he got half a hat full of money out of the air.") Put your hand into the hat, pretending to take a handful of coins out, but in reality only taking the holder, putting them into your trousers pocket, then pretending that there are too many left for your pocket to hold, empty the coins out on to a tray or plate.

A very handy method of secretly disposing of small "fakes," etc., is to cut the crown out of an opera hat, cutting it clear right up to the side of the hat, then fitting inside a black cloth bag four or five inches in depth. The hat can then be put on a chair or table, when, if properly made, it will not be noticed that there is no crown. If a thread be stretched across the open space about two inches from the side small articles, such as playing cards, match boxes, etc., can be put on top of the hat, thus adding to the deception.

In any trick wherein a throw-out coil is used, if instead of rolling all the ribbons together each one be rolled separately, when thrown directly upward, not to the front or side, a very pretty fountain-like effect will be obtained.

When performing the dyeing handkerchief trick, after the tube is loaded into the paper cylinder, to prove that there is nothing concealed in paper the wand is dropped through the cylinder. The metal tube for holding the handkerchiefs is made rather large and has fitted into it a partition in such a manner that the wand will pass easily between it and the side of tube. The sliding interior tube will have to be made with one portion of it flat to correspond with the partition. It will now be understood that it is a very easy matter to drop the wand through the paper cylinder.

A useful chair *servante* can be made by taking a newspaper, fold it in four, on one side make with cardboard and linen a collapsible pocket, somewhat after the style of the portfolio letter racks. To use the *servante* the paper is simply laid on the back of a chair with the pocket side of course to the back. If very light articles are to be dropped into the *servante* the paper will be quite safe from overbalancing just as it is, but if anything heavy is to be used the weight can be counter-balanced by pasting a strip of lead into the front part of newspaper. After use the paper can be removed without causing any suspicion.

When using a forcing pack of cards instead of marking the last card of each set it will be found much more convenient and easier to use the pack, if the dividing card be a long or broad card which can be found by touch, as, in a badly lighted hall, it is sometimes very hard to discern the marks on the backs of the cards.

### NEW METHOD FOR LOADING TAMBOURINE.

This method is an indetectable way of loading a coil of paper ribbon into the well-known tambourine. For it you require to have made a special side table. First get a square board about a

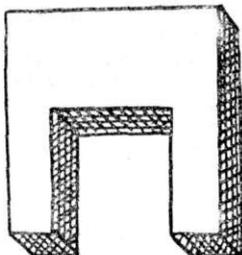


FIG. 7.—Board with piece cut out.

foot in diameter, just a shade thicker than the coil you intend to use. Cut out a piece, as shown in figure 7, large enough to take the coil. Next cover the two flat sides of the board with very thin wood, trimming down the edges to the level of the square board, so that

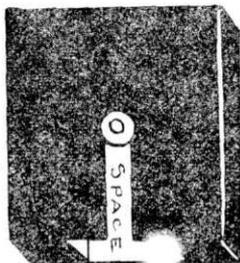


FIG. 8.—Showing space for Coil,

when finished and painted it will look like a single piece of board. This is to form the top of the table ; in the side that will be undermost cut a slot three-quarters of an inch in width and long enough to reach to the hole in the centre of coil when placed in the hollow space. A small square of wood should be glued to the centre of this side on which to screw a threaded plate for the tripod stand to be fastened to, to complete the table. (See figure 8.)

To perform the experiment a coil of ribbon is put into the hollow space of table, which is then set on the stage with the open edge to the back. The tambourine is made in the usual manner. On some pretext it is laid on the table and when picked up again the coil is loaded into it, for which purpose the tambourine is dragged over the back of the table, the second finger of the hand being put into the hole in the coil under the table, thus bringing it secretly from the hollow space into the tambourine.

The trick is then finished in the usual way. The top of the table should be left plain, as a fringe round the edge would spoil the effect. It will be found much easier to load the ribbon if the bottom of board be sloped slightly, that is, have the front edge a little thicker, say quarter of an inch, than the back edge.

## UNPUBLISHED METHODS FOR HAT LOADING.

### *The Clothes Brush.*

This consists of a specially made clothes brush for containing a load to introduce into a hat in the act of brushing it, presumably to return it to the owner.

I will not go into details as it is better to buy one ready "faked," at a magical dealer's. Messrs. Hamley Bros. sell a very good one at a reasonable price. Those who make a specialty of hat productions should make a point of adding this method to their trick, as it is a very natural movement to make, and is specially useful in loading a large number of spring flowers into a hat.

### *The Tray.*

This is a small tray with a pin soldered underneath it on which to catch a load of soft material, such as handkerchiefs, flags, or silk ribbon. It is intended to be used for placing some article on that you have just removed from the hat, for which purpose you carry it to the front in a perpendicular position, laying it on the hat whilst you pick up something from the floor; of course, when removing it doing it in such a manner that the load will be left in the hat. The only part that requires a little care is, when placing tray upon hat, not to expose load at back.

### *Loading Coil of Ribbon.*

A good way of doing this is to have a coil on a chair seat with a silk handkerchief thrown carelessly over it, during the trick putting a few more handkerchiefs on top of the one already there, afterwards removing them to some other part of the stage, taking the opportunity to drop the coil concealed under them into the hat.

## IMPROVEMENT IN RISING CARDS.

This consists of putting a rubber band round the small pack of arranged cards threaded and left on the table, to be added in due course to the pack before placing same in the goblet. It is usual to leave the cards loose on the table where, if the thread should be accidentally pulled there is a danger of the order of the cards being upset, thus spoiling the trick. The rubber band does away with this risk besides improving the graceful manner in which the cards rise.

Should you wish to work the thread yourself it is best to have it attached to an ordinary folding Japanese paper fan, the handle part, not the top, as described by a well known author. With the above improvements the trick can be worked almost anywhere independent of stage arrangements.

IMPROVEMENTS IN POCKET-TO-POCKET  
CARDS.

This is the well-known trick of passing a number of cards invisibly from one gentleman's pocket to that of another gentleman.

It will be unnecessary to describe the trick in full. The improvement consists of asking the audience which gentleman you shall use for the trick. Of course you have made all your arrangements; whichever gentleman is selected you can either pass to or take away the cards, according to which will suit your purpose. This little dodge adds greatly to the bewilderment of any person who thinks he knows "how it's done."

Another good improvement is when you have the cards palmed to make a fist of the hand on which you place the pack to have it divided; this barefaced action disarms all suspicion that you have some cards hidden in your hand.

## SENSATIONAL CARD TRICK.

**EFFECT.** An empty picture frame is first shown to be free from any preparation by taking it to pieces in view of the audience and putting it together again.

Three cards are then selected from the pack and enclosed in an envelope, which is given to a member of the audience to hold.

Names of celebrated men are then written on a number of slips of paper by different members of the audience.

One of the slips is then selected by a spectator. A pistol is fired, the names on the selected slip read out, after which the envelope is opened and found to contain in place of the selected cards photographs of the celebrated men whose names are written on the

chosen slip. The cards are seen to have found their way in some mysterious manner into the empty frame. The above is one of the best of card tricks and if performed in a smart manner never fails to make a "hit."

*Explanation.* The three cards are forced either from a forcing pack or by sleight of hand. The frame is an ordinary picture frame, preferably a plain oak one. The back is fastened in, in the same way as the back of a child's ground-glass drawing slate, so that it can be easily removed and replaced. Three cards, duplicates of the ones to be forced, are pasted on one side of a sheet of cartridge paper of such a size as to fit easily into the frame.

To prepare for performing the trick, first put the glass into the frame, on the top of the glass put the cartridge paper with the plain side to the glass, now put in the back. To show the frame apparently empty, unfasten the back and turn the contents out on to the table. Pick up the glass and replace it in the frame, then pick up the cartridge paper and without turning it over put it into the frame with the cards to the glass. If you do this in an off-hand sort of a way it will not be noticed that you do not show both sides of the paper. The back is then fastened in. You can now either wrap up the frame in a sheet of newspaper or set it on a chair with its back to the audience.

The envelope in which the cards are placed is changed for a similar one containing photographs of any three celebrated men. The best method for changing the envelope is the one usually used for changing a card held in the right hand for another on top of the pack held in the left hand; in this case a packet of envelopes taking the place of the pack of cards, the excuse for having the envelopes being to have one selected for use in the trick. The one containing the photographs is put at the bottom and drawn back whilst the selection is being made, to prevent its being taken, afterwards bringing it to the top ready for the change. The change is made whilst passing from one part of the hall or stage to another part. Give the changed envelope to one of the spectators near the front to hold.

The paper bag in which the slips are collected is one of the kind usually used for putting confectionery in. It is divided down the centre by a piece of paper cut from a similar bag, but half-an-inch shorter than the bag itself so that the edge can be hidden by the fingers holding the bag.

In one side are placed a number of slips of paper, on each of which you have written the names of the three famous men whose photographs you have put into the envelope. In the other side the slips written on by the audience are collected, the selection then being made from the slips you yourself have written on.

The trick is now practically complete. Before firing the pistol you draw attention to what has already taken place, by describing in your patter what you have apparently done, and now that you are sure of the effect you can also say what will apparently take place when the pistol is fired.

If you should prefer to use mechanical apparatus to change the envelope Hamleys' Changing Bag is a most suitable piece of apparatus for this and any other trick where articles have to be changed.

Any other kind of card frame could be used in place of the one mentioned herein.

### NEW HANDKERCHIEF VANISHER.

A small heel shaped box made of tin or brass is covered with black cloth similar to the clothing worn. On each side a small pin is soldered at an angle, in the same way as on the well-known coin with a pin attached to it. The handkerchief is worked into the box at the square end which is left open for that purpose, under cover of a rubbing movement of the hands. The box is then palmed in the right hand, the left hand is raised as if containing the handkerchief, and whilst attention is drawn to that hand, the right hand sticks the box to some part of the clothing, where being black it is not seen. Both hands can then be shown empty. Having a pin on each side of the box it need not be turned round or held in any particular manner as it would have to be if only one side had a pin on.

### NEW CARD VANISH.

This novel method of vanishing a playing card is the invention of Mr. H. J. Holland, of Liverpool. A card is selected and placed into an incandescent gas lamp chimney; both are then wrapped in newspaper. On the parcel being again opened the card has vanished.

To perform above a playing card has a piece of newspaper pasted over the back of it. A duplicate is forced, then exchanged secretly for the prepared one, which is put into the glass chimney with its face to audience. The chimney is then wrapped in the newspaper. On opening the parcel the thumb of one hand is pressed on to the back of the card, the glass chimney being drawn away by the other hand, leaving the card on the paper, where it is not seen on account of the newspaper pasted on the back of it.

### BILLIARD BALL VANISH.

A ball is fastened to one end of a piece of strong cord elastic, the other end of same is then fixed to the back of vest or trousers. Put the ball with the elastic stretched under the right front edge of the vest. Vanish a duplicate of the ball by palming, putting the hand in which the ball is palmed under the vest, leaving the palmed

ball and producing in its place the ball on the elastic, of course keeping the elastic hidden by the hand and arm from the view of the audience. Pretend to put the ball in the left hand, really retaining it in the right hand. Whilst attention is drawn to the closed left hand the ball in the right hand is released, the elastic drawing it under the coat out of sight.

Both hands can now be shown empty.

## NEW CARD DISCOVERY.

### FIRST METHOD.

Get two packs of cards the patterns on the backs of each pack not being exactly alike but so similar that the difference would not be noticeable except upon close examination. Give one pack to have a card selected from it, then change the pack for the other one by any of the well-known methods. The selected card can then be shuffled in pack as much as the spectators please, but you will be able to find it and finish the trick in any manner you wish, by looking for the difference in the pattern of the backs of cards.

### SECOND METHOD.

This method is performed with a pack of cards the pattern on the backs of which are so arranged that you can tell when one of the cards has been reversed in the pack, such a design as a flower with stalk being suitable. After having procured a pack of cards of the required kind, you arrange them with the patterns all one way; then get a card selected, and when it is being returned to the pack watch to see if it is turned round, if not, turn the pack, but if the card should be turned the pack is kept in its original position. It is now a very easy matter to find the selected card by looking for the one that has the pattern reversed.

## WATER TRANSFORMED INTO CONFETTI.

For this trick you need one of the well-known reversible tea caddies used for restoring a burnt handkerchief. The dividing partition is made water-tight. A jug is also required of about the same size as the canister. As the canister can only be half-filled with water, to make the audience believe the whole jug full is poured in, fill in the bottom half of the jug with cement.

To perform the trick one side of the canister is filled with confetti, this end then being pushed into the outside cylinder. The caddy in this condition is brought on to the stage, the jug of water poured into the opposite end; on placing the jug down take the

opportunity of reversing the caddy, then show water apparently transformed into confetti.

## CANNON BALL FROM HAT.

### NEW METHOD.

This is another of Mr. Ormonde Penstone's ingenious inventions.

In effect it is the production of a solid cannon ball from a hat without there being apparently on the stage any place or thing in which the ball could have been concealed previous to production. For it a special table will have to be made, the measurements of which may vary according to fancy; but for example we will say that the top measures three feet in length, fourteen inches in width. It must not be less than about three feet one way on account of the peculiar mechanical arrangement necessary for the working of the trick. The legs will have to be fitted at each corner so that the centre of table top will be left clear. In the exact centre of the board which is to form the top of the table and may be about three quarters of an inch in thickness, a hole large enough for the cannon-ball to drop through is cut.

In the under side of the table top a groove about four inches in width and half an inch in depth is cut the entire length of the board and at equal distances from each side. Into this groove a narrow board is fitted hinged at one end, the other end to be held by a catch fixed near the table edge so that the board can be released by the performer picking up or laying down some article on the table.

To hide the ball a large bottomless flower pot with an artificial plant in it is placed over the hole in table.

To perform the trick, the loose board under the table is fastened with the catch, the cannon-ball is placed over the hole in the centre of table top, over the ball the bottomless flower pot is put. The table is then set on the stage with the narrow side where the catch is, placed to the front. A hat is then borrowed, shown empty, and some excuse made for laying down or picking up some article from the table with the hand holding the hat, the hat coming naturally just in front of the table below the edge. The catch, which may be of any of the well-known kinds used for magical purposes, is released, the weight of the cannon ball causes the narrow board to drop, being checked from dropping too far by a hinge that will only open so far or even by a bar across the front legs. The ball then rolls down the narrow board in a track made to prevent it rolling off at the sides, into the hat; as soon as the ball leaves the board, the board is drawn back into its place by an elastic or spiral wire spring fixed into the flower pot and attached to the board. The spring must not be strong enough to prevent the weight of the ball from causing the narrow board to drop down.

As it will take up too much space to give the exact details for this trick I think I have made the secret clear enough for any one of a mechanical turn of mind to make the table.

## DIDA.

This illusion caused a great sensation throughout England and America, when, a few months ago, it was shown at the principal variety theatres.

The illusionist draws the attention of the audience to a large glass tank set on a table well back on the stage. The tank is next filled with water, a cloth thrown over the tank; after a few seconds interval the cloth is removed, showing a lady reclining gracefully in the water. A second lady is then produced in a similar manner.

*Explanation.*—The table on which the tank is placed is a specially made one. The tank is made of plate glass fitted into a brass framework. The bottom part of the tank drops a few inches into a hole cut in the table top. To the audience the tank appears to be set on a large brass slab about six inches thick, in reality this slab is a double trap opening upwards. After the bottom part of the tank, *i.e.*, part below trap which fits into hole in table top, is filled with water up to the level of the trap, the first lady to make her appearance lies flat in the lower portion of the tank. In order that she may breathe she wears over her face a watertight mask, to which is attached a tube running up the brass framework which hides it from the audience. The water in the bottom of the tank is luke-warm. Behind the scenes is fitted against the wall a heating apparatus through which water runs into a tank from which it is handed in buckets to the performer on the stage to pour into the glass tank. To save time the buckets are left standing ready filled with warm water before the performance commences, after emptying being refilled again and again from the tank behind scenes.

Having filled the glass tank on the stage a cloth is put over it, which is drawn over the top of tank at an angle of about forty-five degrees, then dropped, completely covering the tank. The cloth is always handled by two persons. As soon as the tank is covered, the lady in bottom of tank takes off the mask, pushes up one side of the trap (which is somewhat after the style of the old fashioned rabbit trap except that it opens upwards instead of downwards) and climbs on to the other half which acts as a kind of shelf. She closes the trap and puts herself into a graceful posture. The cloth is then removed, the lady gets out of the tank and bows to the audience. The cloth is once more thrown (?) (put carefully) over the tank at an angle, under cover of which a second lady, who has up to now been hidden on a *servante* at the back of table, climbs into tank over the top edge, this being the reason for bringing up the cloth at an angle. The cloth is again removed, second lady getting out of tank and bowing to audience as did the first.

## HANDCUFF MANIPULATION SECRETS.

The principal secret in connection with the manipulation of handcuffs is, how to open them. Regulation handcuffs are opened by means of a master key, which is made so that it will fit any sized lock of the regulation pattern.

A master key guaranteed to open any regulation "irons" can be bought from Messrs. Hamley Bros. The key is concealed about your person, a good place being in the top of the boot or shoe.

Another way to conceal the key is to have a hollow heel made to slide on and off the boot or shoe, in which you put the key. By this method you can challenge anyone to search you.

The nude test is performed by means of a specially constructed key and a little sleight-of-hand.

Always take care that you are not handcuffed in such a position that you will not be able to reach the key. Of course, the more awkward the position you can allow yourself to be placed in the better for your reputation.

If a pair of handcuffs should be offered to you, and you are at all doubtful about being able to open them don't take any risk, but make some excuse for not putting them on, as it is better to refuse than to confess that you cannot open them.

You do not open the "irons" in full view of the audience, but go behind a screen or into a cabinet.

Some "handcuff kings" have a special pair of irons that can be opened by pulling them with the hands. These are put on with the hands behind the back, and are opened without going into the cabinet, merely standing at the front of the cabinet so that the hands alone are hidden from view. All challenges are the result of an arrangement between the person making the challenge and the handcuff king; successful performers are always on the look-out for arranging a sensational challenge, as challenges are their best advertisements.

When giving a public performance always have at hand a number of your own handcuffs, as you will not always be able to get them brought up by members of the audience.

To make a success of this class of entertainment depends more upon the way in which you do it than upon what you do.

You should take advantage of every opportunity that presents itself to you during the course of the entertainment.

Such little effects as the following always make a great impression upon an audience:—When handling the irons jingle them and make as much clanging noise as possible; this creates a creepy kind of sensation, especially amongst the more nervous of the spectators. Then again when you have been manacled with a number of irons draw the attention of the audience to the fact that you escape in much less time than it has taken the committee to fasten you up; also before coming out of the cabinet or from behind the screen ruffle your hair and disarrange your clothing, giving the impression that you have had a great struggle to free yourself. Another dodge for the same purpose is to make the cabinet rock to and fro whilst you are in it.

Before you have been doing a "handcuff act" very long many more similar ideas will suggest themselves to you.

An easy method of securing the master key and yet allow yourself to be fastened up in any position the committee may choose is to wear patent leather elastic fronted slippers, in which you hide the

key. These kind of slippers can be got off without the aid of the hands. Having got the slipper off it will be no difficult matter for you to get the key, no matter where your hands are fastened.

## AN ASSORTMENT OF LATEST NOVELTIES.

### GREAT AIR BALLOON TRICK.

The performer walks on to the stage with a closed opera hat in his hand. Having made his bow he shows that the hat is empty, then springing it out, he places in his perfectly empty hand, and to the surprise of the audience he immediately withdraws it, bringing out of the hat an inflated coloured balloon, the same kind as those that are given to children to play with. Once more he again places his hand into the hat, producing a second balloon. This is repeated until four balloons, each one much larger than the hat itself, are produced. The effect is so astounding that the audience cannot imagine how the balloons could have got into the hat.

The balloons are already in the hat hidden under the springs, if using an opera hat, or if an ordinary hat be used, they are loaded in the usual way, of course in an *uninflated* condition. Inside the balloons there is an arrangement whereby the balloons can be inflated by chemical means immediately before producing them.

### THE MARVELLOUS FAIRY DRUM.

This is a great improvement on the ordinary well known tambourine trick; the effect is so much greater that this item can be made the *finale* of a performance, thus ensuring the artiste leaving the stage amidst the plaudits of a delighted and enthusiastic audience. A large metal ring is passed to the audience for examination, also two thin metal bands to fit over the outside of the large ring, one at each end.

Two sheets of paper are also shown, then one sheet is placed flat over one end of the large ring, the metal band being pressed over it, thus securing the paper. The other end of the ring is then treated in like manner. Now the overhanging edges are torn off, making a kind of empty drum. The drum is hung up on cords hanging from the ceiling or flies. The performer now makes a hole in one side of the drum, from which he commences to draw yards and yards of coloured ribbon, silk handkerchiefs of all colours, hundreds of beautiful variegated flowers, finishing the production by bringing out a very large Union Jack flag. This is a trick which can be worked up to almost any extent, making a fitting conclusion to any magical programme. Additional effect can be got out of this trick by using a spécial loading table as sold by Messrs. Hamley Bros.

## IMPROVED TARGET AND CAGE.

The performer draws the attention of the audience to an ordinary black and white target which is hanging in the middle of the stage. He next takes a bird out of a cage, which suddenly vanishes. A second bird is then vanished. Snatching up a pistol that has been lying on the table, the performer fires at the target, which immediately vanishes, and in its place appears a beautiful nickel-plated cage containing the previously vanished birds. In the old method of working this trick the cage could not be shown, but by this new method the performer can take the cage down from its hangings and show it on all sides, including the top and bottom, which it will be understood is a great advantage over the old style.

## THE MARVELLOUS DOVE TUB ILLUSION.

This is a trick which can be used in connection with any experiment wherein a borrowed ring or watch is vanished, or may be made an item of itself. The effect is as follows: The performer shows to the audience a beautifully designed enamelled jug which is full of water. An empty enamelled tub is also shown. Some of the water is now poured into the tub, a few passes made over it, when to the astonishment of the audience two pretty doves fly out of the water, with the previously vanished rings or watches tied with ribbon round their necks. Being very simple to work, and no mess in connection with it, it can be performed equally well in the drawing-room or upon the stage.

## NOVEL COIN LADDER.

This is a good piece of apparatus to work in connection with the money catching in air trick. It consists of a piece of board, decorated in pretty fashion and covered with black plush. It is studded with small brass nails which form a kind of ladder. It stands on two ordinary feet. At the top end is fixed a small brass bracket. The performer shows a small brass box, and borrowing six pennies or half-crowns, they are placed by one of the audience into the small box and the lid put on. The box is then placed on the shelf at the top of the board. A hat is now borrowed and placed under the ladder. The performer stands right away from the ladder, commanding the coins to pass one by one from the box into the hat; they are seen to drop from the box down the ladder right into the hat. When all the coins have dropped, the performer empties them out of the hat and passes them back to the owners for identification. With this piece of apparatus many other mysterious effects can be got.

LES MODES DE PARIS.

As the title suggests, this is a trick that will be a favourite with the ladies. The effect is, the performer shows an empty silk hat which has been borrowed from one of the sterner members of the audience. Immediately he produces from it three wooden bonnet stands, such as are seen in a milliner's shop window. These are placed in a row on the table. Three pretty ladies' hats are then produced from the hat and put on to the stands. Then to complete the production, three large bonnet boxes, each one of which is nearly as large as the hat itself, are brought to view out of the hat.

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