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CHUNG LING SOO, (W. E. ROBINSON).
Marvellous Chinese Conjurer.

The Conjurer claiming our attention this month is, when at home, none other than W. E. Robinson, "man of mystery," of New York, known amongst professional "pals" by the more familiar sobriquet of "Billy." Robinson (a good old-fashioned English name) first saw the light on April 2nd, (nearly an April fool), 1861, in New York City, N.Y., U.S.A.

The scene is changed—it is now England, with Chung Ling Soo in the foreground, and that mystic name with its accompanying entertainment is too well known to need any comment on our part. "Chung" takes pride in the fact, that success has been accomplished by presenting, mostly, tricks so old, that other Conjurers would not work them, considering them as no good on account of their antiquity. In fact he is highly amused when his brother Magicians remark "What do you think of that old chestnut? Why it must be nearly a century old," etc.; and then in a few months time follow suit, and include these same old chestnuts, as they term the old tricks, in their own show. But perhaps it is not the tricks themselves, but his manner of presenting them, combined with a truly magnetic and pleasant personality, that wins the applause of his spectators. This is well proved for example in the Catching of Gold Fish in the air trick. In other persons

hands the trick has invariably fallen flat. With Chung Ling Soo it becomes a veritable masterpiece of deception, winning at all times for him rounds of applause.

In response to a request to explain his fire trick for the benefit of readers of *MAGIC*, W.E.R. writes:—"In reference to explaining the Fire Trick as done by myself. There is nothing to explain—it is the old method that has been described in magical literature for ages, viz.—Piece of string soaked in spirits of Nitre, and when dried, ignited and enveloped in the cotton. Remember it is not the trick but rather the manner in which it is presented that makes it a success." Exactly!! I was always assured of this myself, but I have had dozens of Conjurers write to me asking for an explanation of Chung Ling Soo's Fire trick. Now!! to those who are continually worrying themselves, and me in particular, with the everlasting "Something new?" I will put a plain question—"have you *worked* ALL the old tricks?" No!! Then amongst other good ones on the shelf is the Egg Bag. Why not "King of Eggs," and so on *ad lib*.

Chung has just concluded a three months engagement at the Free Trade Hall, Manchester, to phenomenal atten-

dance, giving nine shows a week, and filling the vast hall, holding five thousand people at each performance. He is now fulfilling a two months engagement at the Colosseum, Leeds, to the capacity of the building. This by the way, is his fourth time in Leeds. He next goes to Birmingham Curzon Hall for four months. Certainly a Conjurer



Chung Ling Soo, Chinese Conjurer.

enabled to play these lengthy engagements and so often in the same cities must have merit in him to do so. No one would recognise on the stage in Chung Ling Soo of today the W. E. Robinson of old. It is as clever a bit of acting as it has been our lot to witness. The outcome of his success has been the wholesale manufacture of Chinese? Conjurers, doing trick for trick as near as possible as produced by Chung Ling Soo, who has given twenty-five years of his life learning, not how to do tricks, but how to make them entertaining.

MAGIC.

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Original Lessons in Magic.

By ELLIS STANYON.

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

Handkerchiefs and Glass Cylinders.—For this capital trick you must provide yourself with two glass cylinders closed at one end. They may be procured at conjuring depots, or constructed out of lamp chimneys by cementing glass dishes at the ends of the chimneys. However, the student will find it more satisfactory to purchase these cylinders from some reliable dealer in magical apparatus. Preferably they should have rounded bottoms, as depicted in the illustration. The effect of the trick is as follows: On your table are two cylinders. In front of each lies a handkerchief, one yellow, the other red. Now pick up the left-hand handkerchief (yellow) and place it in the right-hand cylinder, and the right-hand handkerchief (red) in the left-hand cylinder (Fig. 1). Lay the

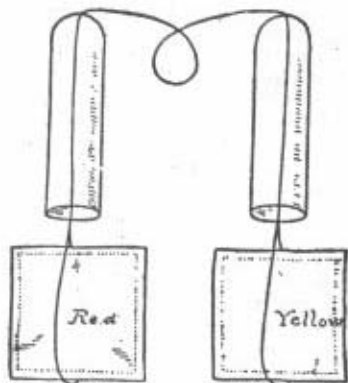


FIG. 1.

chief, one yellow, the other red. Now pick up the left-hand handkerchief (yellow) and place it in the right-hand cylinder, and the right-hand handkerchief (red) in the left-hand cylinder (Fig. 1). Lay the

cylinders once more on the table and make a little speech about the rapidity with which articles sometimes change places, under the influence of atmospheric electricity. Pick up the cylinders, one in each hand, and move the hands quickly apart. In the same moment the handkerchiefs change places like a flash of lightning. The secret of this very clever illusion will become apparent on consulting the diagram

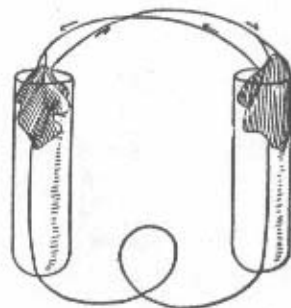


FIG. 2.

(Fig. 2). The cylinders have little holes in the bottom. A strong silk thread is run through them and looped about the handkerchiefs. A few trials will have to decide the proper length of this thread. The explanation of this feat is simplicity itself, but the effect is very bewildering upon an audience. It is one of Adrian Plate's cleverest tricks, and is performed by him with artistic finish.

The Dying Handkerchiefs.—I have already explained one method of performing this excellent trick with suitable "patter" in my "Conjuring for Amateurs," pp. 38-40. The method I am about to describe will be found equally serviceable and indispensable as a means of varying the trick. In this case the requirements are as follows: Three white 15 inch silk squares, and one each red, yellow, and green. A piece of cartridge paper about 9 inch by 7 inch, a vest *servante*, and a piece of $1\frac{1}{4}$ inch brass tubing about $3\frac{1}{2}$ inch long prepared with a piece of tape in the following manner:—A slot is cut in each side of the tube in the centre, and a piece of $\frac{1}{2}$ inch tape inserted so as to form a bottom common, in once, to either end of the tube. The tube is then covered with white paper. Load the tube with the three coloured handkerchiefs and lay it on the table behind the piece of paper, which should be creased at about 2 inches from one end. The three white handkerchiefs are then laid on the paper.

In picking up the piece of paper to show it, see that the three white handkerchiefs mask the tube. Then when picking up the handkerchiefs lay the paper down so that it, in turn, masks the tube. Now pick up the paper and with it the tube behind the creased part, and roll it up into the form of a cylinder, which hold in the left hand at the centre. Pick up the handkerchiefs one at a time and place one end of each in the fingers holding the cylinder with tube, which will allow the body of the handkerchiefs to hang below the bottom end of the cylinder. Now, say that you will pass the handkerchiefs through the cylinder, and while illustrating what you mean drop the tube from the cylinder into the handkerchiefs, and show the paper empty. Now push them all into the cylinder, introducing the faike first; continue pushing, which will push the coloured ones out of the faike; reversing the tape and thus preventing the white ones being pushed right through. You will, of course, have been careful to introduce the faike into the paper the right end first.

In taking out the last coloured handkerchief the faike is allowed to drop into the vest, which is easily done under cover of the first two which you hold in the left hand which is grasping the cylinder by the centre, the

handkerchiefs again hanging below the bottom opening.

N.B.—The vest *servante* referred to above is a narrow metal case concave in form to fit the body, and thus prevent bulging. It is worn just inside the opening of the vest, and for obvious reason, is covered with silk of the same colour as the vest itself. The case is open at the top, while the bottom is provided with a net to catch any article that may be dropped into it. If properly made, the presence of the *servante* on the person is not noticeable, even at a distance of only a few paces.

Reading Cards Blindfolded (new method).—The performer gives pack of cards to be shuffled, and when returned places them behind his back and calls out the name of a card. He brings the card forward and throws it on the table; and continues in this manner to name every card in the pack.

The secret is exceedingly simple. A second pack of cards pre-arranged in a given order, is substituted, as hereafter explained, for the pack shuffled by the audience. All the performer has to do then to make the trick a success is to acquire a thorough knowledge of the order of the cards in the prepared pack. The order of the fifty-two cards can be learned in five minutes by the aid of the following mnemonic.

52-Card Mnemonic.

(Arranged by Ellis Stanyon.)

Five Kings wanted (one ten), six Knaves. For (four) twenty-three (two-three), ladies (queen), or eighty-nine (eight-nine), slaves (seven).

The above gives the order of the values of the cards only; the suits must, of course, follow in regular sequence, say: Diamonds, clubs, hearts, spades. Example: On the table, face upwards, place the five of diamonds, on this the king of clubs, on this the ace of hearts, on this the ten of spades, on this again the six of diamonds; and so on throughout the pack. Thus arranged, the pack may be cut to any extent without disturbing the order of the cards.

The exchange of packs is carried out under cover of a natural movement, as follows:—Performer receives the shuffled pack in the left hand, and forthwith places it behind his back, resting the hand on the hip. The right hand is now placed to the rear, ostensibly for the sole purpose of removing the handkerchief from the left tail pocket, with which the performer is subsequently blindfolded: the right hand, however, first relieves the left hand of the shuffled pack, and carefully lowers it into the pocket containing the handkerchief and prepared pack; these two latter are then removed together, the cards being placed in the left hand, and the handkerchief brought to the front. Performer now requests some member of the audience to step forward and blindfold him in order to preclude the possibility of his obtaining assistance from mirrors or other reflecting surfaces. As he makes the request he turns round, thereby casually drawing attention to the cards still in the left hand, and which all present will readily believe to be those shuffled.

The *dénouement* will now be clear, but various little additions will, doubtless, suggest themselves in the working of the trick. For instance, the performer may undertake to pick out any card called for, which, with a little practice, will be seen to be easy of accomplishment. If the card asked for is out he will state the fact.

There are many tricks performed with a pack of cards arranged after the manner above described; but for these I must refer the reader to the several excellent manuals on Card Conjuring.

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CONJURING WITH HANDCUFFS.

By ELLIS STANYON.

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

Continued from last issue.

It is imperative that the conjurer secure the requisite number of serviceable irons at each performance, and he can hardly expect that they will be forthcoming from *genuine* auditors every evening during even a week's engagement; and the more successful he may be in devising methods for attaining this end, the more successful will he prove. The difficulty may be overcome by placing a confederate with four or five pairs of *regulation* irons (the performer would hold a key or implement to unlock these) under cover of a portion of the proscenium behind which persons with a desire to go on the stage must pass. The confederate would interrogate each person passing him as follows: "have you any irons, sir?" "No, ? well, then will you take up this pair; they are *genuine regulation irons*." Quite so, but the person would not be told that performer had a "key" to fit such irons from whatever source supplied. The confederate even, if nicely selected out, might himself be totally ignorant of the use of "keys."

The above method of proselytizing, on the spot, *genuine* auditors into confederates, might form a "tricky" variation to placing real confederates in the auditorium—it would be cheaper—and I hope not a few conjurers will be glad of the "tip."

To have to openly fall back on one's own irons would mean a very *uneventful* show; although in this connection, and with very good effect, a conjurer might announce "unless the required number of irons be forthcoming I shall have to make use of my own." Such announcement would lend an air of genuineness to any offers that might now be forthcoming even be they all presented by confederates in the auditorium.

By "tricked irons" I mean irons in which by some means the spring catch is permanently held back. A confederate holding such irons would simply make a pretence of locking them on the conjurer—and he could even claim to be allowed to do this in secret and with the approval of the audience—and how simple the ultimate release, which for effect might occupy any length of time according to the temperament of the audience. The conjurer could secure an additional effect, and a lot of sympathy, by pointing out that certain irons had been "plugged"; no one would, of course, dream for a moment that the "plug" might possibly be arranged to permanently hold back the "spring catch"; the key-hole may be "hammered up"; and similarly *ad infinitum*.

A section of the V shaped key referred to in my last article is shown at Fig. 1., the "V" end of course gripping screwed pins varying in size. Perhaps a better form of trick "key" is that shown in Fig. 2. This is hollow and might be constructed from a piece of plain tubing of the required strength and thickness. The inside of the end of the tube would be screwed, the end also being prepared with four saw cuts (see Fig. 2). The cuts would allow the end to expand and screw on to and lift pins varying in size. The main idea of course being to have a key that will open any regulation iron of a particular pattern, although the construction of the

spring catch (in the size of the screwed pin for instance) may vary in irons by different makers. One key may likewise be made to do duty in connection with several sets of "specials," i.e. irons supplied by the conjurer to his confederates. This means, of course, that a conjurer desiring to work the act must purchase so many different sets of irons, "regulation" or "specials" and arrange his "keys"—in fact he will do well to purchase and make himself acquainted with every known manacle, a rather "tall" order.

All keys are, of course, made as small as possible to do the work. A conjurer may, for effect, place a set of irons on an ordinary committee man's wrists and lay the key, or a number of keys, on the irons, offering the man £50 (more or less) if he can escape from the said irons *with the aid of all the keys*. In this case and needless to say, the irons would be either a "special" set, the construction of which does not admit of the hands being brought together, or they would be placed on the man in such an awkward position that it would be impossible for him to bring a key into

play, either by the use of his hands, mouth, or otherwise. Of course—and the man would not even get the advantage of a cabinet. But I don't think it advisable to make such a challenge—you are not supposed to employ keys, so better not say or even infer that you are possessed of all the keys? If you *really* don't use keys there is no necessity for you to have a complete set in your possession, let alone confess it. By the way some handcuff conjurers make a great fuss of being examined—on paper—I have never heard one breath the word "examination" on the stage. I would not suggest that such examination would spoil the "show"—I only relate my experience.

A word as to the concealment of keys.

Keys may be concealed in the hair as explained in Vol. II, of "Magic." They may also be concealed in the bend of the elbow or under the armpit, and hands having been shown empty, may be secured in the act of pulling up sleeves as in the case of sleight-of-hand with other objects. It would be equally practical to conceal keys in a similar manner ON DIFFERENT PARTS OF THE BODY while in a nude condition. Once the key is in the hand (hands having been previously examined) a fist is made and it is secure, and the "fist" is perfectly natural under the circumstances.

I believe both the English "Flexible" and also the American

Handcuffs are used by Police Officers in this country (Fig. 3 to 5) BUT I REALLY DO NOT KNOW. I do know, however, that conjurers employ what I have designated "specials" and in Fig. 6 and 7 I give an idea of a couple of manacles suitable for this purpose. I do not say these are specially constructed for conjuring purposes, but, according to my correspondents, they appear to follow conjurers about the country.

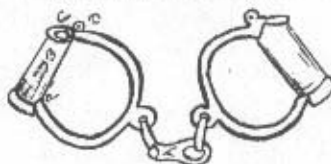


Fig. 3. English "Flexible" A. Catch, B. screw, C. keyhole, D. hinge.



Figs. 4 and 5. American Handcuffs.

CONDITIONS are made by some conjurers that the locks must be readily get-at-able—WHY?—there can only be one reason; and when your man releases himself, although you may have examined him "nude" you must admit that by some conjuring or sleight-of-hand he has eluded your search to the tune of securing a key, or implement, for the required purpose.

Any reasonable minded person will agree that, were a conjurer to admit that he released himself by the aid of keys, the interest in the show would cease. So to keep up the interest he must always give impression that he does not employ keys, and when cornered on the subject, go still further and become a perverter of the truth. He may, however,

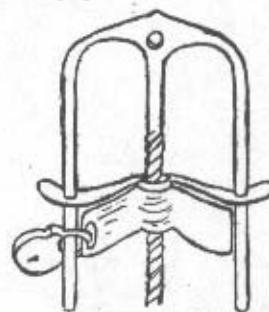


Fig. 6. Mexican, a good "special"

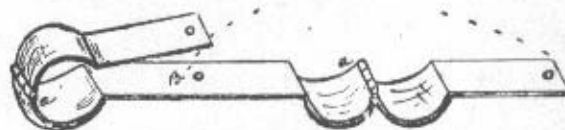


Fig. 7. Chinese ship Manacles, a formidable "special."

console himself on the strength of a splendid defence in the shape of ABILITY AS A SLEIGHT-OF-HAND EXPERT, and the loop-hole afforded him by CONFEDERATES AND "TRICKED" IRONS. At other times when necessity does not drive he will studiously avoid any reference to the subject of keys.

To be continued.

N.B.—Want of space compels me to hold over my "interesting experience" to next issue.

Explanatory Programmes.

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

COMEDY CARD CONJURING, (Alhambra Theatre).

The stage setting consists only of a small tripod table, and a gilt chair. Performer in black tights, with yellow silk zouave and yellow silk crush hat.

Performer enters with pack of cards and executes the "waterfall shuffle." Next follows the *production of the "palm"* from various parts of the body (for several deceptive sleights see our "New Card Tricks," 1st and 2nd series). Here performer remarks "I have done these tricks before all the crowned heads of Europe and before all the bald heads of America." Production of cards with one hand, then ejaculates "Marvellous"!! "talk about Cinquevalli, that's enough to sink a ship." Cards held as for front change, and the "palm" produced from elbow; then follows various forms of the *front change*, and the remark "I don't know how this is done myself." Now an exposition of Back and Front palming of Cards, (see "New Card Tricks, 1st series) and says "You ought to see me play nap—when I get the chance, which is not often," and "talk about Carl Hertz!! he has my sympathy—I wish I had his salary." More sleights, finally vanishing pack and producing the cards in a string from the mouth. (See Fig. 1.)



FIG. 1.

Audience applaud and performer says "Thank you. The more noise you make, the more money I get. More applause and "Thank you, I deserve it." "I have now great pleasure in presenting myself with a medal." "You know I come from the Abode of Love—I am very handsome—I ought to have been a four wheeler." Next counts out 12 cards on table and works *cards along sleeve into pocket*, and while working this trick, talks something as follows:—"I want you to imagine my left hand is Manchester Station, my sleeve the L. & N.W. main line, and my pocket Euston. Wants a lot of imagination." At the production of various cards ejaculates "Marvellous," "Isn't he clever." "Wonder if he's married." "Isn't he graceful." "I performed this trick *before the Prince of Wales*—was King." "Sometimes I get applauded for this trick." This brings a hand and performer remarks "Thank you—that's a friend of mine."

With five cards Back and Front Palm. "I shall now show you how it's done—some day." "You *notice* the five cards—and no applause." Effect, and "you *notice* the five cards." "You didn't think I was any good when I came on, did you?" Some applause and "Thank you, I expected much more—and you *notice* the five cards." "By the kindness of the management all these tricks are fully explained on the back of your programmes." This causes the greater part of the house to refer to programme, and the rustle of paper is very noticeable. Performer remarks "Look at them all looking at their programmes—funny?" Applause and "I shall now present myself with another medal."

Counts five cards and talks some French?" and continues "I generally say a few words before I begin to talk about anything." Production of Cards from back of right hand, and again, shewing back and front of hand at each card, and throwing cards on stage; from hand to hand, hand to elbow, through knees, etc., and finally leaves stage showing duplicate card, used for latter effects, sticking to side of right hip.

SOUTH AFRICAN NOTES.

No great development since last writing. Our various local conjurors are filling the usual engagements at promenade concerts, bazaars, etc.

A new arrival here is Mr. Bert Cooper, magician and shadowist, from Norwich, England. He called on me one evening this week and we spent a few hours very pleasantly chatting on "things magical." I hope to see more of him in the future. He is, without doubt, a most enthusiastic student of magic, and, being a young man, he has all his opportunities before him.

A grand, unrehearsed effect in the "vanishing" line was recently experienced by Mr. Fred Lehmann, the well-known showman, who had a large octagon tent, in which he was showing some illusions, carried bodily upwards and over a 10-ft. wall by a gust of wind. So rapidly was it done that neither he nor his assistants knew what had become of the tent, and went up and down the streets looking for it. The show was pitched just outside the wall, and the tent was dropped into the yard it enclosed. Unfortunately the canvas, and iron supports, etc., were broken to pieces, and our old friend sustained a loss to the value of £30 or more. He has our sincere sympathy.

On October 7th a highly successful tea and entertainment was given, in connection with the Protea Branch of the C.T.S., in the schoolroom, Protea.

After a pianoforte duet, "Qui Vive," by Mr. and Mrs. Baker, Professor Hayes proceeded to mystify his audience by some exceedingly clever feats of conjuring, and was rewarded by very emphatic applause. Professor De Caston also caused many exclamations of surprise and bewilderment by his clever manipulation of a pack of playing cards, as well as causing much merriment by a very effective coin trick.

De Caston was at the Admiralty House, Simonstown, on Saturday, 25th October, to give a show. Something in connection with the Coronation festivities I believe.

MANCHESTER NOTES.

Chung Ling Soo finished his season in Manchester on October 11th. For the last weeks he substituted the organ pipes and the jar of water tricks for the eggs and casket trick. The jar of water is the same as described in the explanatory programme published in a back number of "MAGIC." From the organ pipes he produces a quantity of silk goods, dolls, about six small bird cages, lighted lanterns, a pot of flowers, and a large round birdcage with birds. He produces something from each tube. The rest of his programme remained unaltered.

Professor Oakden appeared recently at a concert held in the Co-operative Hall, Ardwick, and gave the following programme:—Cone of paper and flowers, Chinese rings, and a trick with burnt paper and flags, followed by the usual production of two flags on staves. His show met with the approval of the audience, and they heartily applauded him.

At a concert held in St. James' Hall, Manchester, in aid of the Scottish Bazaar, Terry Routledge gave an exhibition of the following experiments:—The four billiard balls at finger tips, tricks depending on the back-palm with cards and coins, and concluding with the Chinese rings. His performance was a source of great pleasure and mystery to a large audience.

At the same hall Professor Shelly delighted a large audience of children with his ventriloquism.

HISTORY OF LIGHTNING CALCULATIONS

(continued from last issue).

Another boy, a German, named Christian Friedrich Heineken, who was known as the "Infant of Lubeck," from the place where he was born in 1721, besides his remarkable faculty for numbers, is said to have known, at the age of one, all the principal events related in the Pentateuch, at two was well acquainted with the chief historical events of the Bible, and at three had a knowledge of universal history and geography, Latin, and French. People came from all parts to see him, and the King of Denmark had him brought to Copenhagen in 1724, in order to assure himself of the truth of what he had heard regarding him. But shortly after this, little Heineken was taken ill, when he predicted his own death, which took place in 1725, at the tender age of four.



Christian Friedrich Heineken.

Many other examples of these "freaks of Nature" are known, and among them may be mentioned one of a negro of Maryland, who, with no education whatever, possessed a wonderful power for numbers, and solved many difficult questions put to him. An account of his career appeared in the "Annual Register," 1788.

Being endowed by Nature with such extraordinary abilities, one naturally looks for some great mathematical work, or some startling discovery with regard to numbers, from these youths in after life, but in vain, for not one of them, with the exception of George Bidder, ever seems to have attained to anything of importance, or to have struck out any particular line for himself out of the ordinary beaten track; but rather, as time went on, they appear to have lost most of their marvellous power, or to have died before reaching an age when its practical application might have been made to serve some useful purpose.

"MAGIC AND ITS PROFESSORS."

We have received a copy of the new book, "Magic and its Professors," by Henry Ridgely Evans, published by Routledge and Sons, New York. Part I. contains an original sketch of the life of Robert Houdin, with an explanation (illustrated) of his magic clock; also two articles by Mr. Evans, entitled respectively "The Mechanism of Ghosts" and "The Shadows of a Clever Pair of Hands."

Part II., "The Princes of Prestidigitateurs," deals mainly with living exponents of the mystic art (in both hemispheres), and their favourite tricks; and in this connection British magicians might note to advantage that the author acknowledges his indebtedness to Mr. Ellis Stanyon for particulars of the careers of the following artistes: Loudoun Cameron, Arthur Margery, Bert Powell, Angelo Lewis, M.A. (Prof. Hoffmann), Edwin Sachs, and others, who have had the foresight to secure a front page of MAGIC.

The author does not overlook the untiring efforts of the Editor of this journal to popularize the pleasing art of sleight of hand. Of him he says, "Ellis Stanyon is one of the most prolific writers on legerdemain in the world, and his handbooks on magic are much sought after. He is not only a performer of great ability and originality, but he is also the proprietor of a magical bazaar in London, and the editor of MAGIC, a journal devoted to the doings of conjurers the world over! MAGIC is conducted on original principles, and makes a speciality of publishing explanatory programmes of magicians. Mr. Stanyon has invented many new sleights, and he is an excellent shadowgraphist."

Part III., "Symposium of Magic," deals solely with original tricks, the explanations of which have been written by the actual inventors. There are over fifty original and novel ideas in up-to-date and subtle deception.

The appendix, "A Visit to the Grave of Robert Houdin," by W. Golden Mortimer, M.D., president of the Society of American Magicians, is, we consider, a record of great value. It is illustrated with a medallion portrait of Robert Houdin (from his tomb at Blois, France), also with a portrait of the tomb. These illustrations are from original photographs taken by Mr. Harry Houdini, on a recent professional visit to France.

The volume is of inestimable value to lovers of conjuring the world over.

A Bibliography of other, and numerous, works by Mr. Evans will be found in the second volume of MAGIC, page 13.

A Pedestrian Puzzle. London to Brighton.—"A" starts from London and "B" starts from Brighton. "A" walks twice as fast as "B," and at the moment they pass each other it is required to determine which one is nearest to London. Requires thinking out.

That Milkman Again.—The milkman carries only two jugs, a four pint and a five pint. A customer asks him for three pints of milk. How can he give the exact measure? Simple.

The Drink ? Again.—A bottle and a cork are valued at 2½d. The bottle cost 2d. more than the cork. Determine the exact value of the cork. Not difficult; try it.

A BIBLIOGRAPHY OF CONJURING.

Compiled with Notes by Ellis Stanyon.

Ablly assisted by Mr. Arthur Margery.

(Continued from Vol. II. see also Vol. I).

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(Coloured Wrappers). 64 pp. in all. In 4 numbers. All published.

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- This work describes nearly 300 expts., ranging through almost every branch of science. Mechanical problems, Arithmetical puzzles, Mathematical Combinations, etc., etc., are thoroughly dealt with, thus rendering the book fit to grace any library. A mine of information upon the "Problems of Science."
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"THE MODERN CONJURER."

"THE MODERN CONJURER," by C. Lang Neil, published by Messrs. C. A. Pearson, Ltd., is a comprehensive volume, explaining how all the most marvellous tricks of the conjurers of modern times are accomplished. The book contains no fewer than 512 photographs to supplement the letterpress, which is in itself as complete as possible.

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Ladies who desire to "deceive to please" may follow the photographs of the graceful and clever Mlle. Patrice whose feats of sleight-of-hand have been so much admired by our gracious Queen Alexandra and her daughters.

There are photographs showing Mlle. Patrice's tambourine trick, which is a delightful and familiar friend. We have most of us been charmed with this sleight-of-hand, but here we are taken into the confidence of the conjurer and shown how it is done. The secret of Bertram's wonderful jugglery with billiard balls is also revealed to readers in the above-mentioned book, beside the fascinating accomplishment of palming and back-palming coins, cards and handkerchiefs.

Everyone interested in magic will have the book, for it is a standard work, and no more interesting book to the general mass of readers has been issued for many a long day.

Mr. Charles Bertram in the Billiard Ball trick.



"Can anyone oblige me with billiard ball?"
(The right hand takes the ball from under edge of waistcoat).



"No! Then I must take one from the tip of my wand."

'Trewey' in Chapeaography.



NAPOLÉON.



SPANIARD.



PERSIAN.

This hat is similar to the Scotchman, but with the front made to be more circular than the Scotchman, which is more oval in shape. The head must be quite facing the audience so that the point down at the back may be entirely hidden.

SHADOWGRAPHY (Pantomimes.)



"RETRIBUTION."

Scene in the Fisherman Pantomime.

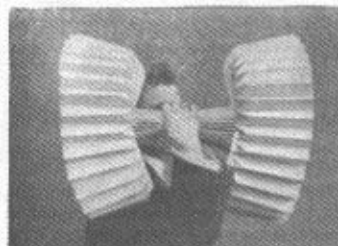


CLOWN & DONKEY PANTO.

1. Give me your hand.
2. Stand.
3. Kiss me.
4. Whip him.
5. A Fight.
6. Exit with donkey on clown's shoulders.



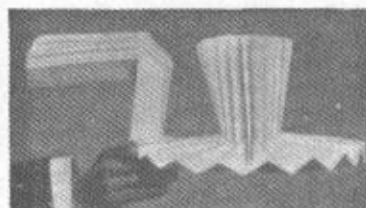
Ellis Stanyon in Paper Folding.



A DUMBBELL.



NORWEGIAN HEADGEAR.



ANOTHER CANDLESTICK.

The art of Paper Folding is very ancient, having been a favourite amongst the Chinese 1,000 years ago. Recently Mr. Ellis Stanyon has popularized it in London, and it is to him that I am indebted for the practical working of the accomplishment. The performer may prepare his own paper if he goes by the following directions, but I would strongly advise him to buy the first one ready folded, and when purchasing, ask for a paper with the corners folded in the "Stanyon method," as so folded the paper is much easier to work with, and forms better figures. The three accompanying photographs are selected from forty-six, many novel, given in the "Modern Conjuror."

Items of Interest.

During the month Mr. Chas. O. Williams, of Cardiff, paid us a visit, and many interesting and novel ideas in magic were exchanged. For convenience in working a particular trick, Mr. Williams discarded his frock coat, and donned the jacket of our editor; writing later and in reference to the incident, he says: "I arrived home safely last Saturday night, thanks for the enjoyable evening spent. It was rather funny that I could not do conjuring tricks until I had your jacket on, and then the cards, coins, etc., seemed to possess new magic powers. You have my permission to relate the story of donning the editorial coat, and in it working wonders."

Several readers have made application for an index to Vol. II. This will be issued a little later, but owing to great pressure of business and the time taken up in preparing our new and novel catalogue, we fear it will not be possible to get it (the index) on sale before Christmas.

During October last Professor Bert Powell gave highly successful conjuring performances at the ARENA GARIBALDI, Cairo, Egypt. He was billed as the "Premier Card Conjurer of the World," and is the first English conjurer to appear in Cairo—his last grand performance was at Johannesburg, South Africa. Mr. Powell writes: "You will note that I have had the two photo blocks, made by Stanyon and Co., reproduced on one of the enclosed bills, and they are splendid, are they not?"

Mr. Powell is a globe-trotter. He was pent up in Ladysmith during the late siege and bore the brunt of the fighting, but happily escaped without a scratch. His close association with the Boer "dum-dum" is exemplified by the fact that he has in his possession a copy of our "New Handkerchief Tricks" pierced by a bullet while in his haversack carried on his back. The above facts are related by Mr. Evans in his new book "Magic and its Professors," and are taken from the front page of *Magic* for February, 1902.

The Great Flag Production, which is generally understood to be the latest spectacular conjuring effect, is not by any means new. It was Phillippa's *grand finale* in 1846 and earlier. See sketch of Phillippa working the Flag Production, also facsimile reproduction of his programme in our last issue.

The above remarks apply equally well to the Wash Tub which produces a brood of full grown ducks at the desire of the performer (or rather assistant at the wings who pulls a string) and which several conjurers are now working as "the latest" (see our facsimile reproduction of the programme of Prof. Anderson (1845) in this issue).

If any reader will send us particulars of the effect (effect only) of tricks, worked by any professional conjurer in any part of the world, we shall be pleased to offer a solution to the same through the medium of this paper. In the case of a complete programme (for "Explanatory Programmes") it is very necessary that the descriptions of the various tricks be given in exactly the same order as presented by the conjurer.

A correspondent writes:—"Your system to find the day of the week when the date is known is not quite clear to me. The date you give in October *Magic* appears to work out correctly, but when taking another date, say in 1902, the proper answer cannot be arrived at by your system. For instance, take November 4th, 1902:—

1902.

- 0 number of leap years.
- 6 assignment of November.
- 4 date of month.

—
12

divided by 7, equals 1, with 5 as the remainder, indicating Thursday instead of Tuesday. Your explanation will greatly oblige.

"The years of the centuries 1900, 1901, 1902, 1903, being too small to be divided by 4, deduct them from the assignment of the months given. In the above case this would leave the assignment of the month 4, which would produce a total of 10, and this divided by 7 leaves a remainder of 3, indicating Tuesday the required day. —(ED.)"

"Everybody has a right to his opinion."

"It is difficult to please everybody."

A couple of trite sayings conjured up by the vagaries of some of our correspondents, some of whom do not subscribe to or

advertise in *MAGIC* because, on the first count, there are not enough up-to-date secrets explained in each issue for *sixpence*; and on the second count because we do not guarantee the circulation. Others object to support *MAGIC* for reasons absolutely opposite to those already cited, viz.: We will not support a paper that GIVES AWAY all the best tricks as fast as they are produced; neither will we support a paper that circulates so many gratis copies each month for the benefit of its advertisers, thus killing the art by colossal exposure.

A great comedian says: "Don't worry, look at me."

We feel sure that ALL lovers of conjuring will eventually put aside all "feelings" and lend their support to *MAGIC*, and thus help us to popularise a pleasing and fascinating art that can only become more pleasing and more fascinating the more it is known.

What conjurer does not want the benefit of the latest secret in conjuring; does he know that if he would benefit himself he must benefit others—an unimpeachable bit of philosophy.

A MULTIPLICATION-ADDITION TABLE.

The following table was worked out by a Harvard professor. It is interesting to look at, but one is thankful that it was not included among the multiplication tables:

1 time 9 plus 2 equals 11.
12 times 9 plus 3 equals 111.
123 times 9 plus 4 equals 1111.
1234 times 9 plus 5 equals 11111.
12345 times 9 plus 6 equals 111111.
123456 times 9 plus 7 equals 1111111.
1234567 times 9 plus 8 equals 11111111.
12345678 times 9 plus 9 equals 111111111.
1 time 8 plus 1 equals 9.
12 times 8 plus 2 equals 98.
123 times 8 plus 3 equals 987.
1234 times 8 plus 4 equals 9876.
12345 times 8 plus 5 equals 98765.
123456 times 8 plus 6 equals 987654.
1234567 times 8 plus 7 equals 9876543.
12345678 times 8 plus 8 equals 98765432.
123456789 times 8 plus 9 equals 987654321.

CLEVER JUGGLERY.

A professor of legerdemain witnessed the following trick at a juggler's performance in India some little time back. A woman with a baby swung in a bag around her waist came on the stage and endeavoured to balance a ball on her nose. This she failed to do on account of the hindrance caused by the child.

She repeated the attempt, but met with no better success than on the first trial. The juggler all the while was standing at the side of the stage, apparently furious at the repeated failures of the woman, and finally, in a rage, he rushed toward her and tore the little babe away from her.

The woman screamed as she realised the danger into which the child was thrown, and the indignation spread to the audience. Unconcerned apparently about the babe, its mother, or the audience, the juggler took the child and threw it into a bag which he held in his right hand.

Then, taking a firm hold on the neck of the bag, he whirled it over his head and violently brought it down upon the floor. At the same time the woman screamed and fell upon her knees, begging the juggler to desist; but he told her to keep quiet, and repeated the performance.

By this time two English officers were on the stage and were struggling with the juggler, trying in vain to get hold of the bag. The magician pushed them to one side, scowled angrily over their interference, and then forced them off the stage. Then bowing and smiling to the audience, he placed his hand in the bag and drew out a pair of white doves, which flew on to both shoulders of the juggler.

A scream in the corner next attracted attention, and there in a cradle was seen the babe, whom all supposed by this time had become an immortal, laughing and clapping his hands with joy.

Tit Bits.

THE QUEEN OF THE BELGIANS AS A MAGICIAN.

The "CANADIAN MAGAZINE," which is giving a series of sketches of the Queens of Europe, deals in its September number with "Queen Marie Henriette of Belgium," who was alive at the time of publication. After dealing with various phases of the life of the late Queen, the article *inter alia* proceeds:—

"When in 1882 the famous magician, Professor Hermann, arrived in Bruzels, on his way to the sea baths at Ostend, one of the Queen's chamberlains called at his hotel, and enquired if he was the same Professor Hermann who had formerly given sleight-of-hand performances at the Palace of the Queen's father. On ascertaining this to be the fact, he informed the Professor that her Majesty would be glad to receive him in private and once the next day. The Queen received her visitor most kindly, and after talking of old times expressed a wish to learn sleight-of-hand. Professor Hermann gladly consented to teach her, and during the following four weeks he daily spent several hours in initiating her as an adept in magic. These lessons took place with closed doors. The Queen displayed remarkable talent, and many were the tricks which she subsequently practised on her attendants. The Professor refused to accept any remuneration for his services. The Queen, however, met the difficulty by sending a magnificent bracelet, and a pair of diamond earrings to his wife."

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MAGIC (E. Stanyon). Edited by H. R. Evans. Cloth and silver, 244 pages, 100 illustrations; 2/3.

Spirit Slate Writing (W. E. Robinson). Rope ties, Hand-cuff Tricks, &c., &c. Cloth, 148 pages, numerous illust. 4/3.

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To all whom it may concern.

The bulk of European Conjurers mentioned by Mr. H. R. Evans in his new book "Magic and its Professors" had previously occupied the front page of "MAGIC," and in this connection Mr. Evans repeatedly acknowledges his indebtedness to the Editor of this journal.

Is it not a pity that you had not secured a front page in time to be included in the above important and standard work? and, in view of the fact that other important works on Conjuring and Conjurers are in active preparation, will you not think over the advisability of securing a front page on "MAGIC" at an early date?"

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**OUR NEW
CATALOGUE.**

Owing to great pressure at this season, coupled
with extra time required in the preparation of this
issue of MAGIC, our **Twentieth Century Compre-
hensive Illustrated Catalogue**, cannot go to press
until after the Xmas vacation. It will, however, go
to press immediately after the holiday and will be
ready for distribution early in February.

A very large number of subscriptions are already
to hand, and the advertising scheme (see circular
attached) is well patronised, but as there is no limit
to the size of the catalogue there is yet space to
spare, and those who have deferred coming to a
decision with regard to an ADVERTISEMENT
have now a little extra time to think over the ad-
visability of grasping a splendid opportunity, that
may never occur again, of securing a wide spread
and lasting advertisement.

To immortalize your name as a Conjurer adver-
tise in this catalogue, and thus put yourself en
rapport with every manufacturer, every author and
every manager of entertainments.

Copies of this catalogue will be filed in the **British
Museum & University Libraries**. Stop to think!!

To give the finest possible impression you
want a GOOD photo block, we can give you this—
send order at once and be in time. N.B.—Read
what Chung Ling Soo (Chinese conjurer), says:—
"The proof of my photo block received and I am
highly pleased with it; I think it more than likely I
shall send you other photos for other blocks."

THE STANYON SYSTEM

OF

Artistic & Subtle Conjuring & Sleight of Hand.

applicable to Cards, Coins, Balls, Handkerchiefs,
and Common Every-day Articles.

190. **The "Pass" superseded.**—The Stanyon System of subtle Card Conjuring does not require the pupil to spend weary months and years learning the troublesome "pass," and which, in the majority of cases, is really never mastered. The fact that he could not acquire the "pass" has caused many a pupil to give up in despair. Now!! the manipulation of an ordinary FULL-SIZE ENGLISH PACK OF CARDS by the **Stanyon System** is practically acquired in one lesson of less than an hour's duration; and once acquired, the most brilliant sleight of hand tricks, hitherto impossible to the beginner on account of the troublesome "pass," are at his fingers ends. There being no clumsy movements to hide, a small sized pack of cards is not necessary; for the same reason the **Stanyon System** is equally practicable in the SMALLER SIZED HANDS OF A LADY. The lady may now become an expert card conjuror by the aid of the **Stanyon System of Expert Card Conjuring**.

The amount of skill required in the handling of the cards in the Stanyon System is many times less than that required in the skilful execution of the "pass"; in fact no more skill is required than is exhibited by the ordinary every-day card player who may not be considered absolutely clumsy at the card table.

Some idea of the subtlety of the **Stanyon System** may be obtained by observing that it may be put into execution at the card table, when the ordinary games may be supplemented by a series of startling tricks. The SUBTLETY OF THE PERFECTLY NATURAL MOVEMENTS employed is so great that it is absolutely impossible for a player to question any one movement, although he may be sitting on the opposite side of the table and EXACTLY OPPOSITE THE CONJUROR. **Tuition Terms on Application.**

191. **Artistic and Subtle Discovery of Chosen Card.**—Conjurer hands ANY PACK OF CARDS to ANY PERSON, requesting such person to SHUFFLE PACK THOROUGHLY, and in his ABSENCE FROM ROOM (Conjurer goes out of room) to select ANY CARD IN PACK, remember the name of the card, and the number it stands from top of pack. On his return Conjurer takes pack of cards, and, holding pack behind his back IMMEDIATELY REMOVES THE SELECTED CARD, no matter at what number it may have stood from 1 to 52.

There are no duplicate cards (or confederacy) and to show this conjurer asks "At what number did your card stand?" Suppose the reply is "27th." Conjurer counts down to the 27th card but that is not the chosen card—chosen card is NOT EVEN IN THE PACK—Conjurer asks "name of card?" Suppose the reply is "Knave of Spades." Conjurer replies "Thank you—will you please turn up the card I have already removed from the pack." This is done and it is FOUND TO BE THE CHOSEN CARD.

Conjurer may request any person to go out and purchase a new pack of cards and he will work the trick again, WITH SUCH NEW PACK, and will not handle or even see a single card, back or front, until he places the pack behind his back, AND DELIBERATELY EXTRACT THE CHOSEN.

Why do you out-of-date conjurers still continue to think there is nothing better than the "Forced" Card, when you can obtain a beautiful secret like the above for **One Guinea. (\$ 5.00)**.

N.B.—Read the above over again, and a third time, that you may be satisfied it is **really something new**, then purchase it and get an idea of the beauty of the **Stanyon system of Subtle Card Conjuring**.

192. **Artistic Disappearance of a Chosen Card.**—Any five cards are selected (not forced) from any well-shuffled pack of cards. The five cards are thrown faces upwards on table by drawers. Conjurer now says "Which of the five cards on table would you like to disappear?" and, upon a card being named, picks up the five, placing all five in the left hand. He now gives the five cards a "flip" with the fingers of the right hand, then deliberately deals them out on table—**there are only four cards**—the card named has disappeared entirely. No skill, subtlety only. Price, 5/6.

N.B.—Read it over again and be assured it is a new idea.

193. **Artistic Coin Vanish from Unprepared Box.**—A small round metal box, 2 inches diameter, and 1/2 inch deep (absolutely unprepared), is given for examination—the box is plain metal inside and out, not lined or painted. Any person is now requested

to place any coin, any size, duly marked for recognition, in the box and to put the lid on. Performer takes box between tips of fingers, and shows by shaking box that coin is still inside. He continues to shake box, asking someone to count to any number between 1 and 20, and on that number being reached coin will disappear from box and the noise cease. This actually happens, although any person may take hold of performer's wrist and shake box in any direction. The shaking, which has never ceased, continues, and coin re-appears on command, whereupon conjurer throws box and coin on table, challenging anyone to work the trick. Greatest waistcoat pocket trick extant. Complete, 10/6.

N.B.—You want this **beautiful secret**.

194. **Subtle Vanish for Two Solid Billiard Balls.**—One solid ball in each hand. Right hand ball, thrown in air several times, disappears suddenly, and no pockets or vanishers are employed to affect its disappearance, and no skill. Subtlety only. Impossible of detection. The second ball is likewise thrown in air several times, and although seen in extended left hand up to last moment, or rather, fractional part of a second, disappears in an even more surprising manner. Taught by Mr. Ellis Stanyon, personally, or by mail. Price 5/6.

195. **Subtle Knot Tying.**—Four handkerchiefs are produced magically, one by one, by four distinctly novel methods. Conjuror next gathers up one of the handkerchiefs in his hands, as when vanishing a handkerchief, and all think it has disappeared. The remaining three handkerchiefs are each treated in like manner, when all four are suddenly thrown out in air, firmly tied together by the corners with two hard knots at each corner. All knots examined if necessary. No duplicate handkerchiefs.

The four handkerchiefs, still tied together, are next gathered up into the left hand. Conjuror fans or blows on the left hand, then removes the four handkerchiefs, one by one, from the left hand, they being all un-tied.

The four loose handkerchiefs are now rubbed together between the raked palms of hands (no fékes) and although at this stage, the hands do not even approach the body, the four silks mysteriously multiply into some fifty or even more. The shower of silk as it falls to the ground forming a most artistic display. Taught by Mr. Ellis Stanyon, personally, or by post 10/6.

N.B.—You like conjuring tricks, the secret of which cannot be discovered by your confrère. Yes!! Then you want **Nos. 190-195. WATCH THIS PAGE each month for other Subtle and Artistic Novelties.**

196. **New Obedient Billiard Ball.**—First time offered for sale. An up-to-date novelty; really marvellous and astounding to the beholder. The performer shows audience ordinary billiard ball just produced by Sleight-of-hand and has it thoroughly examined. After performing a number of sleights with it, he causes the ball to ascend from hand to hand, without any visible means of support, and to travel in any conceivable direction—disregarding all laws of gravity. No billiard ball show complete without this startling act. Price, complete, 5/6.

197. **The Aerial Wonder Card.**—The latest card trick out. Any card from the pack is caused to leave the pack held in one hand, and to float across space to the other hand quite a distance apart, either horizontally or vertically. No preparation on stage or on performer's person. Having traversed the distance from pack to the other hand, the card is immediately landed for examination.

Special attention is called to the fact that any card from the pack is used, and this is given for thorough examination. No substitution takes place. Can be performed in any room. Price complete, 2/6.

198. **PAPER FOLDING (Stanyon Corners)**, as explained by Mr. C. Lang Neil, in "The Modern Conjuror."

Large Size Paper for stage purposes, prepared ready for use with the **Stanyon Corners** as especially explained (with 48 photographs of Mr. Stanyon) by Mr. C. Lang Neil in "The Modern Conjuror," and as used by Mr. Stanyon in his entertainments.

Finest Quality Paper, large size, prepared as above, 10/6.
Special Notice. The papers are made by Mr. Stanyon himself, and as he will not supply the trade, they positively cannot be obtained elsewhere.

Customers at home and abroad, kindly note.—Post Office Orders should be made payable to **Stanyon & Co.** at "Kilburn, Mill Lane." Cheques crossed "London and County Bank, West Hampstead." Where the amount is small, stamps (halfpenny preferred) may be sent; also for small amounts, American stamps and dollar notes are accepted.

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