

New Year Number.



An Illustrated Monthly Journal for Conjurers,
Concert Artistes, and all Entertainers.

Conducted by "SELBIT."

Vol. 1.—No. 5.]

JANUARY, 1903.

[SIXPENCE.



M. VERBECK.

The late M. Verbeck

whose last photograph is here reproduced, gave a series of magical entertainments in London during 1885-6, first at Princes Hall, and subsequently at the now demolished Piccadilly Hall.

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The Wizard

A Monthly Journal for all Entertainers.

JANUARY, 1906.

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A Happy New Year.

It is our duty and a very great pleasure to tender to each one of our readers the time-honoured wish, A Happy New Year and A Prosperous One. In the exercise of an editorial pen, it is quite easy to give offence and create bad friendship "in the twinkling of an eye-lid," and yet nourish at heart feelings of peace and good-will all round. Because we differ in a professional matter with some good people and, what is more to the point, because we say so, it is no criterion of our personal opinion. Therefore we invite everyone who reads these lines to accept our wish in the spirit that prompts its offer—that of hearty good-fellowship.



In our November issue we passed eulogistic judgment on the abilities of Malini, the card conjurer. A few days after the appearance of our appreciation, Malini opened at the American Magicians' English Home of Mystery—the Palace Theatre. We should like to think that our remarks assisted Malini to this engagement; indeed, if we were certain that the manager regularly perused his WIZARD we might chance it and send the artiste in a bill for commission. However, since our modest claim might be contested we will forego any little consideration of such a paltry nature. Malini, with his big reputation and a small pack of cards, duly appeared and achieved a moderate success. The full effect of this wizard's work is necessarily lost in a hall of such considerable size and, although he only stayed one week, there is no gainsaying the fact that when Malini can come in personal touch with his audience, he is capable of performing seeming wonders.



On the Friday night of his engagement, Malini introduced for the first time in London, the sensational feat of turning himself into an orchestra. Did he fall, was he pushed, or did Malini attempt an exhibition of sleight-of-foot? Perhaps the "sole" of magic was feeling (frightful!—ED.). At any rate we know the great little man was on the "run down." A correspondent whose particular vice is reading our vivid contemporary *The Winning Post* (we ourselves prefer and subscribe to the *Quiver*) tells us that the racy weekly pertinently inquires: "What the conductor 'Fincks' of it."



"A book on magic, coming into the hands of Howard Thurston just as he was about to enter holy orders, gave him a different taste and deprived the Church of a clever apostle and gave the world a wonderful entertainer." So reads a clipping reproduced in our edition for last month. And still our daily and religious press ask "Why are our churches empty?" We think the author of the book that turned Thurston from the pulpit should be thoroughly ashamed of himself. Fancy our own feelings if, through a copy of the WIZARD coming into the hands of the Archbishop of Canterbury, that highly respectable gentleman should cast aside

his priestly robes and appear at the Empire as the "King of Rabbits."

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It is a disgraceful state of affairs and all writers on magical matters should immediately be excommunicated. If, after this, they still persist in enticing curates to study conjuring tricks when they should be reading lessons of another kind, the State should step in and hang, draw and quarter the whole bunch. Imagine, dear reader—we had almost written dearly beloved brethren—what the Church missed when Nelson Downs gave his money-grabbing propensities to the music-halls. Reflect on what brilliant oratory was lost to a flock when Henri Bekker addressed his gifts to the stalls, the pit and the gallery. In a flight of fancy we can hear him saying: "Brothers and sisters, we have here a loaf and a 'pew' fish"—it would be irreverent to carry this any further.

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Seriously, if the Church is anxious—and it has occurred to us that quite possibly this noble institution is not much distressed—to supplement its ranks with a wizard or two, there are hundreds that might be spared. There is, for instance, a man we wot of, who gathers his living and his audience at the wayside. He attracts attention by allowing himself to be tied up with eighty yards of rope. Then he gives his address from the text: "Chuck in a tanner and I'll git out." Whether, if the nimble sixpence is not forthcoming, he will remain in bondage until the day of Judgment does not transpire. Then he proceeds: "Go on, mates, there's only four D. Chuck in another pint and I'll git out o' this 'ere net. Gawd bless yer, Sir—Barin' Armsworth's done 'isself for a bloomin' 'appeny. Some of yer thinks I does this ter make meself larf! But I doesn't! I does it becós I'm an out o' work unemployed I am. 'Ere, d'yer, some of yer, kick that kid's 'ead will yer? The ungrateful cuss; a robbin' of his poor father. Wait till I gits out o' this 'ere string!" and so on. What persuasive eloquence! If he is bound bodily he is by no means tongue tied. What a happy knack of drawing and holding a congregation and swelling the collection. Another apostle lost through reading a book on conjuring.

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Over the signature of Horace Goldin, the Christmas issue of *Ideas* publishes a give-away conjuring article. We are very sorry to find the "King's own conjurer" including in his contribution the explanation of tricks that form items in the repertoire of other conjurers and not one that is used in his own act. When Chung Ling Soo recently made public some of the tricks he was then working, although his action was to be regretted, our celestial friend certainly possessed the argument that if his exposure hurt anyone it was he himself who would feel it most. Goldin is too well-known to require the advertisement arising from having his name against an article of the kind we have before us, and it may be assumed he is not in need of whatever pecuniary advantage might attach itself to the contribution. If a smaller man, who, perhaps, depended for his living on the tricks Goldin has exposed were to retort by explaining the lightning illusion-

ist's programme in another journal, Horace Goldin could expect no sympathy. Moreover, we were given to understand that Goldin had signified his intention of becoming a member of the Magic Circle. This is certainly a bad beginning.

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There is one trick in Horace Goldin's series of secrets that are now common property that we do not remember having seen performed in public. At our next appearance we are going to work this self-same deception for all it is worth. Perhaps the reader has not enjoyed the good fortune of securing *Ideas* and, since we are generous enough to share our lately acquired knowledge for the common weal, let us enlighten you. A person selects a card and, in the words of *Ideas*: "the performer holds it close to the person's face with the back towards him. Almost instantly the conjurer tells his audience the denomination and suit of the card selected." This trick abounds in subtlety. Apparently the audience is mesmerised and forgets that when a card is held with its back toward the person the face of the card confronts the conjurer! You see how easy it is. Even if you fail to accomplish the trick the first time you are almost certain to do it once in three tries.

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By the way, it appears from the next paragraph of Mr. Goldin's article that the foregoing method has not occurred to him—it is evidently intended that the back of the card should be held toward the performer, not the person; this renders the trick even more mysterious. In the latter case, says *Ideas*: "the performer merely has to look closely at the retina of his assistant's eye and there he will see the card plainly reflected." Either way seems equally good, but what happens if the assistant squints?

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HOUDINI "PICKS" A QUARREL.

Harry Houdini, the "handcuff king," has had recourse to the Court of Session to obtain from the New Gaiety Theatre, Leith, £100 which he says is due to him in connection with an engagement which he had in the theatre in June last.

The well-known performer states that he was engaged by Alfred Selwyn on behalf of the defenders to appear in their theatre for a couple of weeks at a remuneration of £150 per week.

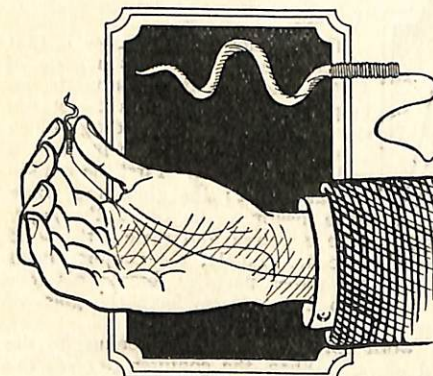
The engagement was fulfilled, and £150 was paid to him at the end of the first week, but only £50 at the end of the second week, leaving the balance now sued for.

The defenders deny that they employed the pursuer, and state that he was engaged by Selwyn as agent for a syndicate, the agreement being in his and their interest only. Selwyn had no authority, they say, to enter into any agreement with the pursuer on their behalf. Payment of the balance was not made to the pursuer because, after taking credit for their own 30 per cent. of the drawings, which was the arrangement, the balance remaining was not sufficient to enable them to do so.

A Handkerchief "Gripper."

Most readers will be familiar with the working of the "thread pull" and arm "pull" arrangements, by either of which means such trifles as gloves, handkerchiefs, and even bird-cages are made to vanish up the performer's sleeve. In passing, we may mention the method of arranging the "thread pull" that usually obtains with most users of this contrivance. A stout thread is passed up one sleeve and through the two arm-holes of the vest so that one end protrudes from the cuff of the sleeve and the other hangs from the armpit on the opposite side. Sometimes, instead of passing the thread beneath the vest it is taken through a ring sewn on the back of that garment. In either case it will be apparent that any small object attached to the cuff end of the thread will, on the other extremity being pulled, be drawn up the sleeve.

The purpose of these remarks is to assist the reader to surmount the difficulty that has always been experienced of attaching the "pull" to, say, a handkerchief, without any give-away movement. Such a trivial thing as a bent pin will do the trick, although a twisted needle is preferable. The illustration shows how a needle may be twisted, at a certain degree of heat, into corkscrew shape. It must



be noted that the "turns" should be very much closer and the needle finer than shown in the drawing. This bent needle is bound to a length of thin cat-gut, which does duty for thread. After arranging the catgut to his own satisfaction, the conjurer inserts the needle point into the cuff of his coat for security. In turning to pick up the handkerchief, which should be on the same side of the stage as the sleeve up which it is soon to go, let us say the right hand side, the opposite, or left hand, withdraws the needle and places it in the fingers of the right hand as shown in the sketch. If the handkerchief be now thrown over the needle and the latter given a twist, the point will screw itself through the handkerchief and grip it firmly. It is a good plan to push the attached handkerchief into a decanter, and, holding the neck (mouth to sleeve) in the right hand, secure the loose end of the thread in the left hand. It only remains to pull the loose end down and extend the right arm upward, when the handkerchief will disappear from the "bottle," quite artistically.



Sleight of Hand Frauds.

"Sleight of hand has at last been adapted to the purposes of the swindler, utilising the French equivalent for the gilt sixpence trick, with modifications. The method, which has been very profitable to the "conjurer," was this—to go to one of the crowded railway buffets about lunchtime, and after giving his order, tendering a £2 note, asking for his change in ten-franc pieces. These being placed on the counter, he deftly substituted for one a perfectly new two-centime piece, and blandly pointed out to the young lady that the great resemblance had momentarily deceived her. This invariably brought the rogue ten francs in silver for his supposed gold piece. But he played the trick till it staled with repetition, and now he is under lock and key."—*The Globe*, London, December 15th.

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A Sorcerer's Stock in Trade.

Now we know how much it costs to set up as a sorcerer. One of these dark wizards has obligingly published a price list of his plant:

Magic mirror, 15s. 9d; magic lamp, 15s. 9d; conjuring wand, 20s; charmed sword, 20s; bewitched spirit lamp, 24s; divining rod, 24s; Vervain of March 21—whatever that may be—2s. 5d; mandragora, 7s. 6d; virgin wax, 4s; skin of stillborn calf, 6s; special lint, 7s. 6d; Greek fluid for preserving the feminine figure, one bottle, 7s. 6d; anti-wrinkle milk, as used by Marie Antoinette, 5s; water for complexion bath, as used by La Montespan, 16s.

The invocation for calling up Satan, which can be done only on Saturdays, after burning sulphur, sounds like Greek gone wrong, with a touch of Esperanto and Chinese mixed, and runs: "Agion telegram vay chow stimulataton y ezipares retragrammaton." This last tip is given for nothing.—*The Daily Telegraph*, London, December 16th.

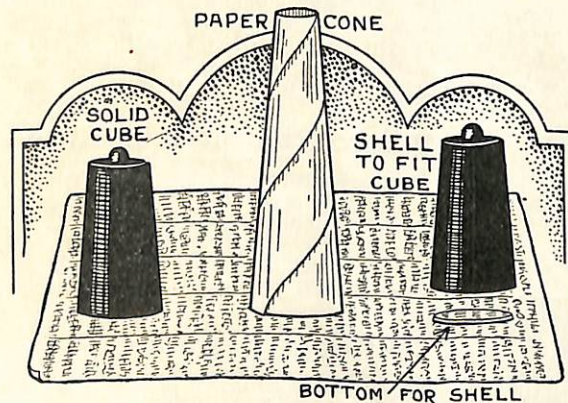
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Maskelyne and Devant's Mysteries re-opened St. George's Hall on Thursday, December 21st, with a brilliant programme, headed with a new version of the "Mascot Moth," and including the "Enchanted Hive" and the sensational rope-climbing feats of M. Tamamoto. Conservatism dies hard, and the very rigid lines on which the former entertainments associated with Mr. Maskelyne were run are assuredly being relaxed when an acrobatic performance is introduced. Apart from the change of policy being necessary in order to meet the ever-increasing competition, Messrs. Maskelyne and Devant are up-to-date in pleasing the majority by turning Liberal. They might have gone still further this festive season and given us a New Cabinet trick.

PRACTICAL PRESTIGIATION.

The Cone of Witchery.*

The accompanying illustration shows the articles that require our first consideration. Pointed out in the drawing we see a solid conical-shaped block of wood, painted black, also a tin shell to fit over the solid cone and painted to match, and a cardboard bottom with tapering sides. The top of the cardboard is covered with newspaper similar to that on which it lies, and therefore passes unnoticed; the underneath side of the cardboard is painted black to correspond with the shell. The cartridge paper tube that is also shown is quite ordinary, open at both ends, and in diameter large enough to pass easily over the shell.



To begin with, the shell reposes over the solid cone and the paper tube is shown empty. The latter is now dropped over the cone to illustrate how exactly it fits! The tube and, secretly, the shell with it, is then removed and placed down over the cardboard bottom, when a slight downward pressure suffices to fit the two parts of the shell tightly together.

The wooden cone is next dropped on the floor to prove its solidity, and then apparently wrapped in a sheet of newspaper. We say apparently, since it is really changed for a substitute made up as shown in our second figure. A tumbler of suitable size and a piece of turned wood resembling the top of the cone must be attached to the smaller end of a silk pocket that fits closely, but not too tightly, round the glass. This accessory, with the pocket pleated concertina fashion and placed over the inverted tumbler, is pictured on the left side of our second drawing. The silk is now drawn down, covering the tumbler, to within an eighth of an inch from the mouth. The glass is then nearly filled to the brim with

*We are indebted to Mr. Ormonde Penstone for permission to explain this capital drawing-room trick, of which he is the originator.

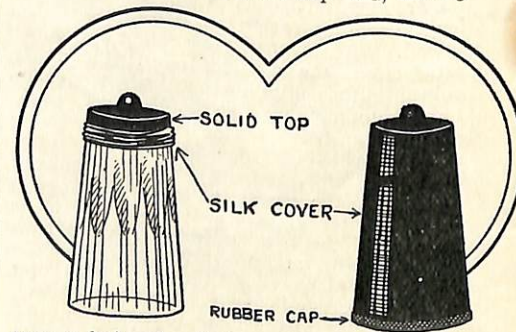
water and a black rubber cap stretched over the mouth to keep the liquid from spilling and also to hold the silk pocket in position.

In its present condition, this by no means bad resemblance to the original cone is concealed in a pocket behind the conjurer's thigh, hidden by his coat-tails. Under cover of the sheet of newspaper in which it is proposed to wrap the wood cone, the solid block is surreptitiously dropped into the *profonde* and the fake substituted. At the last moment the prepared cone is casually shown in order that there may be no wilful deception! Then, when securely parcelled up, the package is given into the safe-keeping of a lady.

The performer now brings forward a jug of water, an empty glass, and a serviette. He fills the glass with water, covers it with the napkin, and places the jug aside. Perhaps it is unnecessary to remark that the napkin has a ring in the centre, and when covering the tumbler it is dropped into the jug, which is fitted with a cloth lining to break the fall.

The position of affairs now is that the conjurer in effect has a glass of water held beneath a serviette, an empty paper tube on his table, and one of the audience is holding a block of wood. A general transposition is ordered to happen. First the napkin is shaken out; the glass and water have disappeared. Next, the paper tube is raised and there is the solid (!) cone. Lastly, the conjurer takes the paper package, breaks his way into it and draws forth the glass of

water. A word may be added in reference to the final effect. When the conjurer receives the parcel he holds it with the mouth of the glass uppermost. In tearing the top layer of newspaper he pulls off the rubber cap and, having



torn a hole of sufficient size to permit the egress of the tumbler, seizes the sides of the latter in his right hand while gripping the top edge in the fingers of the left. By sliding the right hand down the glass the silk cover is crushed up (as we see it in the second drawing)

The Magic Circle

The social gathering of the members on December 12th, at St. George's Hall, proved one of the best-attended meetings yet recorded. If the Circle continues to enlarge its circumference as it deserves to do, our Council will be compelled to petition Messrs. Maskelyne and Devant for even greater accommodation.

There is a fine, homely and convivial feeling that thrusts itself upon one directly you find yourself within the Circle. Everyone seems to be of one mind—that of spending an enjoyable and profitable evening. There is no dissension and no restriction. You may smoke, drink and be merry, or retire into a corner and discuss the gravest issues of magic at will. But you must give order when the Chairman announces the "next item," for a capital entertainment runs through the evening, and you are never at a loss for something to occupy your mind.

Mr. Ernest G. Ingrams proves a capital master of ceremonies, and on the occasion of our representative's visit he secured the appearance of several entertainers, including Maurice Garland, Neil Weaver, Thomas Burrows, Herbert J. Collings, "Selbit," etc.

Members have every encouragement to contribute their different items to the general entertainment. The audience is appreciative and generous. It is to be hoped that every member, be he amateur or professional, will add his portion to the programme. In this way the social evenings will prove invaluable to all, and, in addition to attracting present members to each gathering, will induce outsiders to enter the Circle in order that they may participate in the good fare waiting to be sampled. Few will grudge the subscription even if they omit the more important considerations involved, and look upon their guinea as the price of admission to a liberal series of unique magical entertainments. The next social evening is called for January 9th, at St. George's Hall.

The Tan Kwai troupe of Chinese magicians, jugglers, and entertainers, who are giving an interesting and varied Oriental entertainment in our variety theatres, are some nine in number, are all Manchurians, and differ greatly from the ordinary type of Chinese usually seen in England. They are smaller in stature than the general run of Chinamen, and come from the big agricultural districts of the Flowery Land, where entertainers, whether jugglers, magicians or illusionists, are seldom met with. The party, which is under the charge of Mr. Morgan, and accompanied by Mr. Ling, a young and intelligent Chinaman, who acts as interpreter, were got together under the greatest difficulty during the late war in the Far East. They were included in a body of about 200 Orientals who peopled the Chinese village at the Liege exhibition, and afterwards visited Madrid, Berlin, and other large cities, coming to England about six months ago.

and with the black rubber cap becomes lost to view in the squeezed up newspaper that is thrown away.

Patter.—In the ensuing swindle I shall make use of this paper tube; you see it is quite white—the emblem of purity—the banner of the (local) police-force. One end of the tube is larger than the other; the other end is smaller than the larger. I use the tube to illustrate the "fitness of things"—it fits this block exactly. This wooden block is made of wood. Notice how it has developed the hump! That is through disgust at its owner's "jokes." Phrenologists describe this bump as a protuberance denoting lack of exuberance which, being translated, means, one of these in the hand hurts less than two in the eye. This block is almost as heavy as a bath bun. If I drop it, it falls just like Consuls. So that it may not be lost I am going to ask some kind-hearted lady to adopt this temporarily. To keep it from being soiled I had better wrap it in a sheet of newspaper. Do you know, I am particularly proud of the design on this block, I painted it all myself. There, madam, if you will treat this tenderly I shall be much obliged.

Here we have some rather uncommon utensils that in these days of enlightenment may not be recognisable. This is a jug. In olden times the Romans used similar vessels to hold liquors. They played a game with the liquors called "Juggling with the Jugular," and so we derive the word jug. This other implement is a glass. When a glass, a jug, and a Roman came into conjunction they called the result a "tumbler." Fortunately those kind of things do not happen nowadays.

The contents of the jug is possibly more uncommon than the other things—it is a fluid called water. Its chief use is for diluting whisky, and some people have been known to wash in it. I merely employ it to show what a glass may be used for. In case the water is too strong for your sight I will cover it over with this serviette, and now for the excitement.

I am going to throw this glass of water to you, madam, and will you please catch it in the middle of that parcel! Be careful not to drop it, if the glass falls we shall have wet. At the same time will you please throw your block of wood at this empty tube without undoing the paper. Are you ready? Just a moment! Perhaps you had better not throw, the gentleman sitting next to you is looking rather uncomfortable. It will do as well if you merely wish hard and aim your thoughts only at the tube. You are not afraid of being struck by a lady's thought, are you, Sir? The gentleman says he would rather like it. Ready, right! The glass has gone; here is the block of wood, and if you will give me your parcel, madam, we shall, doubtless, find the glass of water inside.

Out of Print.

The publisher intimates that the supply of single copies of THE WIZARD No. 2 (October issue) is now exhausted. We have a very few copies that had been retained for binding, and in order to prevent disappointment to those readers who desire No. 2 to complete their set the publisher will supply the first few applicants for the October edition, price 1s. each.

Tricks of the Trade.

By ARNOLD GOLSWORTHY.



At this season of the year it is a very pleasant thing to be able to amuse friends who may have dropped in for a social evening with a few unostentatious conjuring tricks. In a casual sort of way you pick up a guest's hat and produce from it a pom-pom snell, two or three rabbits, and ninepence in coppers. Your guests marvel at your cleverness and wonder how it's done. Personally, I am bound to say I don't know, else I'd tell you with pleasure. I may, however, venture to explain one or two tricks that I have tried myself, with more or less *éclat*, although I did not mean to use French words when I began these lines.

There is, for instance, the pleasing little trick that is performed with half-a-crown. You borrow a coin of this kind from a trustful guest and get him to mark it in such a way that he will know it again when he sees it. You go back to your table and hold the half-crown in the palm of your hand and say pass! and then you inform the company that the half-crown will be found in another guest's handkerchief-pocket. This trick is very simple. On your way back to the table you drop the marked half-crown into your victim's pocket and hold up to the audience a second one which you palm in due course. If, however, the unsuspecting victim should draw out his handkerchief and disclose the half-crown before you have had time to explain your programme, the trick is split all up and rendered entirely unfit for use.

It is very necessary when scattering your half-crown about to pick your man carefully. Otherwise disaster would be almost certain. A guest at a fashionable gathering might suddenly put his hand in his pocket, and be so overjoyed at finding a totally unexpected two-and-six that something fatal might happen to him. Or, if he was a giddy young man, he might feel annoyed to think that he had actually a little of his last week's salary still unspent, and he might leave the house abruptly and start for the West End before you could stop him.

Then there is the risk of lady accomplices. You might give a lady the marked half-crown by previous arrangement, and she might for better security tuck it inside her hair at the nape of her neck. And then when you came to announce with a smile that "Miss Smith will now produce the marked half-crown," Miss Smith would be a little awkwardly fixed. She would try to catch your eye and explain in dumb show that the half-crown had slipped down a little. The situation would be very embarrassing. The whole success of the trick depends upon the marked half-crown being produced in full view of the audience, and no doubt Miss Smith would very probably decline to allow it to be taken from between her shoulders while she remains in the room. She

could, of course, offer to go outside and shake herself; but then the audience would think it was a fake, and they would cease to repose abiding confidence in you.

A very diverting trick is to produce a rabbit from the tall hat of an unsuspecting guest. You hold the hat up to show there's nothing inside it, and then you chaff your friend on having brought his domestic pets with him to the social gathering. You must at the same moment be able to produce a rabbit from the hat, otherwise your brilliant chaff will be a clear wasted effort. The way to do this trick is to "palm" the rabbit, and drop it into the hat when nobody is looking. This requires a little practice, but so does every accomplishment that is worth anything. You will, of course, select your rabbit beforehand with great care, because it would be very distressing to have to announce to your guest that the rabbit you designed to use for the purpose has just eaten a hole through your pocket, and you will have to go outside and think up another trick.

A trick that always tells is to borrow a guest's watch and, after smashing it recklessly with a 3 lb. dumb-bell, to return it to him still on tick, as it were, and absolutely unharmed. This is, of course, effected by the familiar method of substituting a dummy watch for the good one, and wrecking up the dummy in due course. It will happen now and again perhaps, in the excitement of the moment, that the amateur conjurer will forget which is which, and he will have gleefully pounded the real watch into cog-wheels and curled springs before the awful truth dawns upon him. The method of remedying a disaster of this kind is very simple. You excuse yourself a moment by saying that you have to go and fetch an extra crucible in order to melt the watch back into shape again; and as soon as you get outside the door you reach for your hat and run. It is the only way.

The fish-bowl trick is always very effective. You take a black cloth and swing it about to show that there are no fish-bowls on it anywhere, and then you suddenly produce a bowl of glittering gold-fish from the folds of the cloth. For this trick you bring a special bowl fitted with an indiarubber cap, which will lie in the pocket of your coat without leaking. At least, it should do so. I can imagine nothing more painful for the raw amateur than to discover, just as he is about to produce his fish-bowl, that he is standing in a pool of water and that the audience are beginning to notice it and to hide their laughter behind their programmes.

Then there is the vanishing lady trick. If this trick is properly handled it is pretty safe to convey to an unsophisticated audience the impression that the age of miracles has returned or is at least back on a Saturday to Monday trip. You stick a chair on the floor in full view of the audience and get a lady to sit down on it. You then hold a cloth in front of the lot for about half a minute, and, on folding the cloth up, the chair is found to be empty. Some people have tried to explain this trick by alleging the conjurer palms the lady, or pulls her up his sleeve with a bit of elastic; but I do not know any *artiste* of repute who performs the trick in this way. The theory of traps in

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In submitting a few extracts from *The Magical Entertainer*, the publisher would remark that the few paragraphs reprinted only convey a very slight idea of the real contents.

Under the title :

“An Experiment in Thought-Reading,”

We find a capital card trick that everyone may accomplish without practice.

A paragraph selected from the patter ascribed to this effect proceeds :

“I propose to give you an example of thought-reading; therefore if any of you have ever committed burglary or bigamy, please do not think about it. I wonder if any lady will choose a card. Thank you, madam. It is very charming to see a lady make up her mind so quickly. . . . Kindly think deeply of the chosen cards. Excuse me, madam, but you are not quite so deep as this gentleman. Do you think you can go about two inches deeper? it will make the trick quite a yard easier for me.”

The pages devoted to :

The Mislaid Eggs

Explain a brilliant and simple application of mechanical ingenuity, by the aid of which any reader may easily cause a number of eggs to fly from a glass tube and change places with a solid block of wood that hops from one cardboard cylinder to another quite mysteriously. This illusion, which is suitable for drawing-room and stage presentation alike, does not work in theory *only*; indeed, it forms a popular item in the author's current entertainment. In connection with this trick, the “patterist” remarks :

“This piece of timber grew on a young elder tree. To prevent it becoming discoloured I had it painted black. These two tubes, being the same age, are twins. You can see as far through one end as you can through the other—especially if you shut both eyes. This third tube is a triplet in conjunction with those twins; the eggs are a “fourplet” by a different arrangement. Four penny eggs! Fancy a hen going to all that trouble for fourpence instead of joining a trade union. I propose laying the eggs in this glass so that they may not get *mislaid*.”

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The entirely new conception, headed :

“My Grandfather's Legacy”

Deals with the adventures and misadventures of four half-crowns, and gives liberal scope to the artiste both as a wizard and humorist. The perigrinations of this half-sovereign in silver constitute quite an ideal magical comedy. The coins are made to fly, literally, from one part of the stage to another, back again, and, finally, on to the points of four suspended strings. The chatter accompanying the coins on their travels concludes :

“This piece of wood looks very bored, doesn't it? I have it on a piece of string—or, rather, four strings—which pass right through it. Each of these strings is exactly the same length, especially the one in the middle. The first and second strings *run* in and out. The third has been unwell lately—its life, in fact, hung on a thread, and it only walks. Instead of running in and out the fourth one runs backwards and forward. The strings will not work of their own accord. There's a gentleman using his opera glasses, trying to see the joke. The final effect is to cause the coins to pass from the board on to the points of these strings. . . . I only have to say ‘jump’ and there hangs ‘My Grandfather's Legacy.’”

A quite new combination of effects, arranged with a few ordinary articles—not magical apparatus—that provide much laughable entertainment, may be found in the section dealing with :

Watch, Glass, and Handkerchief Tricks.

The *bonniment* provokes a series of smiles during the whole course of the trick, as may be judged by the inclusion of one paragraph :

“I like doing a trick with a glass because you can put so much spirit into it. In addition I propose using this handkerchief. Small? Yes, it is rather small, but it is the largest they make in this size. Apart from that the border runs all round the edge and the centre is in the middle. Now, I want to borrow a watch. I prefer a lady's, because when I use a gentleman's I invariably smash it, and that is so annoying—to the owner. I will now take this handkerchief—it is not the first one I've taken—and rub it in my fingers until there is only the corner left. Without that corner I could no more do the trick than I could do a Railway Company. Would you mind blowing the corner, madam? Thank you very much, but it was not nearly strong enough. Could you make it a little more like a gale? Ah! that is much better. See how nicely the lady blew the white handkerchief with the red border. That was a patriotic blow, madam.”

The Magical Entertainer—"Selbit"

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Practised and aspiring ventriloquists will discover much valuable material in the very lengthy dialogue of differences between the performer and the popular "saucy boy figure" which is fully reported in *The Magical Entertainer*. It is impossible to give more than a very short section of this interesting conversation, a portion of which is here reproduced :

A Ventriloquial Dialogue.

- "V.: I've told you before, you must not call me Archibald; I don't like it.
 F.: 'Taint your fault what they called you.
 V.: I do not quarrel with my name.
 F.: I'd lay a tanner you'd like to have a row with your face.
 V.: My face is nothing to do with you.
 F.: 'Oorah!
 V.: Could you read my face?
 F.: I could if you washed it.
 V.: Don't be insulting; perhaps you are more at home at palmistry. What do you think of my hand?
 F.: Why, gov'ner, it's worse than your face!
 V.: I wish you would talk sense.
 F.: No use, old chap, you wouldn't understand it.
 V.: You idiot, you haven't the brains of an ass.
 F.: No, but you have. (Ventriloquist laughs and shakes his head). Don't shake your head like that, gov'ner, it rattles.
 V.: I'm afraid you haven't been very well bred.
 F.: No, I'm like a sausage—half bre(a)d.
 V.: Hold your tongue.
 F.: I can't; it's wet."

In the space at disposal it is impossible to give a full summary of *The Magical Entertainer's* many excellencies. The publisher has therefore taken the course of permitting a few items to speak for themselves.

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the floor or secret doors in the wall is equally untenable, because a modern drawing-room does not usually contain these things, or if it does I think the fellow's wife ought to be told about it.

No; the way to do this trick is so ridiculously simple that I wonder I didn't invent it myself. You attire yourself in a flowing robe and wear over your shoulders and round your waist a patent kind of braces with handles that stick out through your clothes so that they can be grasped by anyone behind you. When the lady vanishes she slides off the chair and hangs on to your back by means of the aforesaid handles, while you announce to the audience that she has dissolved into thin air. Of course, it is desirable to have a slim lady for this trick, and one who is not given to eating onions. Unless she is a very light weight she might catch you from behind at an unprepared moment, thus causing you and the lady to fall backwards abruptly and give away the whole show, besides other things which are not intended for public display.

With these few tricks, quite an amateur can gain a reputation for mysteriousness in a suburb where the neighbours are about as green as the ordinary run. And if he can add to his dexterity the faculty of humour, he can become quite a glittering social success. The great thing is to be able to meet all troubles with a smiling face. When a member of the audience suggests that you are hashing up one of your great feats, don't call him a liar and say you'll wait outside for him afterwards. Just laugh a little and make some side-splitting remark that will set the room in a roar. I have never been able to do this myself; but it is the usual advice that is given to the beginner, and I feel I should be betraying my trust if I withheld it.—From "*Pick-me-up*."

What's in A Name?

[Our contributor, after having visited Maske-lyne and Devant's Christmas mysteries had a heavy supper and a frightful dream, which is the best excuse he has to offer for the following.—Ed.]

While Miss Dora Devant in *Maske-lyne* attire, and *Hercat* were giving an exhibition of telepathy, a gentleman remarked that the strain might *Kellar*. Then the *Melot* (*dious*) voice of *Hermann* (*ly*) brother developed in "*Goldin* dreams," a song of *Sterling* merit that affected all *Hartz*.

Chapender next turned his hat into a rabbit *Warren*; the *Cunning* way bunny *Burrows* is quite *de Kolta* (*vated*).

Those with a *Thurston* were most interested in the "*Mystic kettle*;" Devant remarked that he did not *Selbit* (*ter*) but gave it away. Someone asked if he had a *Plate* of *Hamley* (*ft*). A Mr. Marshall said the glasses were prepared, and Mr. Devant at once proved otherwise. This made *Marshall Wilder* and his *Studd* disappeared.

The next item was a Ju-Jitsu match in the magic circle between *Nelson Downs* and *Maurice Victor*, with the *Wizard* to see them

Playfair. "I bet a *Roland* he *Noakes* him out" cried one of the audience. "See him half *Nelson Downs*" shouted another. And he did! They claimed *Maurice Victor*, and had a *Wetton* the strength of it. *Will Goldston Weaver Garland* for the winner to *Donn*?

The *Marvello* (*s*) clock dial which tells *Datas* of coins *Ornum* (*bers*) of cards with equal ease, had as effusive a reception as the concluding coon-song: "*Martinka* and I shall *Telma*."

HUBERT L. LEA.

The Lighter Side.

[The Editor will be glad to receive humorous anecdotes and storyettes for this column.]

Kindly Oblige.

The Wizard: "Ladies and Gentlemen, allow me to call your attention to the greatest illusion that has ever been introduced. I will ask any lady in the audience to step on to the stage and enter the cabinet. I will immediately close the door. When I open it again the lady will have completely vanished, leaving not a trace behind."

Husband (to wife): Now, dear, oblige the young gentleman, and step up.

Very Sharp.

If *Cinquevalli* raised a valley, what would *Cinquevalli* be? Give it up? A hollow-ground "raiser!"

While you Wait.

Carlton, the loquacious card conjurer, recently had the opportunity of displaying his *repartee* off the stage, and, let it be confessed, he did not let the chance slip by. He visited one of those "Cards-printed-while-you-wait" establishments at 10 a.m. and ordered a hundred pasteboards. "Alright, Sir" said the printer "they will be ready at tea-time." "Very well" returned *Carlton* "fetch out the bed; I may as well take it easy."

Summer Terms.

Prof. Jones (astonished at meeting a brother artiste in the Strand one broiling hot day, dressed in a fur-lined overcoat and carrying skates!): "Hello, Smith, what's the game?"

Prof. Smith (wiping the perspiration from his forehead): "Not a word, old boy, I've got an appointment with *Blifkins* agency, don't stop me for heavens sake."

Prof. Jones: "But what's the joke?"
Prof. Smith: "Joke! Don't say it man. I don't want them to offer me 'Summer terms.' Phew!"

Hamley's list of Latest Novelties for the New Year comes to hand like a Christmas card. These supplementary lists, when added to the very comprehensive parent catalogue issued by the same house, bring the volume right up-to-date and make it quite an encyclopædia of the magic art. The production in question lists the newest conjuring novelties, some especially cheap lines in phonographs and records, and heralds the publication of "Some new magic" by *J. F. Burrows*.

Photographic Supplement.

Personal Points on Popular People.

At this time of the year when London's foremost entertainers are busy in the metropolis delighting hundreds of parties with their skill, let us take a brief peep at a few as they pass before the opera-glass.

Mr. J. N. MASKELYNE, than whom no worthier wizard has trod the stage, is with us again, bearing his long professional career with ease and still inviting the British public to fathom his secrets—if they can. May it be our pleasant duty to chronicle Mr. Maskelyne's appearance



J. N. MASKELYNE.

on many successive New Year programmes! When, eventually, the opportunity comes for our veteran leader to seek that well-earned evening's rest and long enjoyment of affluence to which he is entitled, the public and profession will ever remember his achievements, purpose, and the high example he has set to those who are to continue his enterprise. It is a comforting thought that when Mr. Maskelyne deprives the public of his professional services he will replace his wand with a pen and appear before us again in a volume of recollections. We hope our new bookcase will be decidedly the worse for wear ere its position of honour harbours this



DAVID DEVANT.

Mr. DAVID DEVANT is happily possessed of all the advantages that, in their entirety, make the successful

conjuror; untiring energy, originality, spontaneous humour, and business acumen, though rather a formidable array of qualities to find their way into one skin, are all well-developed traits in the character of our second subject. Utilising nature's gifts and, on occasion, stretching them to convenient and possibly inconvenient lengths, this indomitable Scotsman has conjured his way to the very "top of the tree." If he has any unfulfilled aspirations we shall have to leave such a lowly simile as a tree and explore the regions of astronomy for a higher comparison. Mr. Devant is a veritable Captain of Industry. What is more to the point his adventurous enterprises have a happy knack of turning up trumps every time. Some may be tempted to ascribe this to "luck," although we suspect that every chance has received careful calculation, and the bait is only offered to fickle Dame Fortune when success is practically assured.

Mr. MAX STERLING is an interesting personality. He can turn his hand—or rather brain—into many channels and extract the paying ore from any seam that offers. When the fit strikes him he becomes an artist of considerable excellence. Unfortunately for some of his friends, to whom long-promised pictures still exist in the form of crayon sticks, the fit does not occur very frequently. During the late Boer war it was perhaps natural that Mr. Sterling should get a commission as war correspondent to a London paper and exploit the sanguinary scenes of Africa, for the sake of sordid guineas. Having straightened events in the Transvaal, Max Sterling turned his thoughts to an old hobby—magic, and achieved a charming novelty. This conception dealt entirely with paper tricks appropriately entitled: "The Magic of Japan." Rivalling Cook's mystic carpet, a few sheets of Japanese tissue served to carry their manipulator round the old country and furnish him with a useful collection of other bits of "paper" at the end of the trip. Next he joined forces with our two preceding subjects and piloted a programme of Maskelyne and Devant's mysteries, headed with the "Burmese Gong" on their initial tour through variety land. At the present moment, Mr. Sterling is responsible for a Continental edition of the "Mascot Moth" vanishing at each performance.



MAX STERLING.

Mr. JOHN WARREN is the larger of the two figures shown in our next



JOHN WARREN.

engraving. He is Court magician by appointment to the Sultan of Morocco. The smaller figure is "caught" jester by dis-appointment to John Warren—the latter being a ventriloquist *par excellence* and a conjurer of equal ability. Mr. Warren's appointment to the Court of Morocco, proved almost as eventful as did the wise men's appearance in the fore-courts of Pharaoh, and culminated in our subject losing all his kingly baggage. Whether or not the Sultan ordered his magician's luggage to be seized so that he might discover from whence



DR. BYRD-PAGE.

the figure spoke, we are unaware; but on his return to England Mr. Warren had his revenge by writing a book on Morocco—a copy of which, by the way, has not fallen into our hands. At the time of writing, our subject is devoting himself to the presentation of the "Burmese Gong" and earns high honours.

Dr. BYRD-PAGE, whose portrait provides our next illustration, will probably acquit us of undue levity when we mention in passing that his name has been surreptitiously "nicked" by his professional friends into the convenient alteration which suggests the domestic habitation of a canary. This, however, is only on privileged occasions, for Dr. Byrd-Page is a power in the land of legerdemain and his claim to distinction is readily acknowledged. Almost entirely confining his attention to private engagements, our present subject is one of those gentlemen who are more heard-of than seen by the profession, and all one can hear redounds to his credit. Notable almost as highly for his witty "patter" as for his brilliant manipulative skill, Dr. Byrd-Page is in great demand for social functions.

JOAD HETEB looms before us as a deciple of Egyptian witch-craft. He rejoices in the title "Wizard of the Sphinx," and, if his swarthinness is any guarantee of genuineness, he is as native as Amen-Ra. The actual performance of Joad



JOAD HETEB.

Heteb is quite oriental, and possesses the advantage of being, in many respects, original. He is often embarrassed by being mistaken for a woman, doubtless because he affects the quaint old-world appearance of his ancestors who wore skirts and the hair long. In our illustration Joad is seen producing umbrellas; with these cumbersome articles he does many tricks.

Mr. FREDERICK CULPITT, who now choseth to be known as Cull-Pitt, is missing from the circle of London entertainers this season. Cull-Pitt recently struck out for vaudeville work, and hit the mark with a pleasant drawing-room act of conjuring and chapeaugraphy. This proved the stepping-stone to a booking for a more ambitious show which Cull-Pitt is now taking on an extensive tour, touching many parts of the globe.



FREDERICK CULPITT.

Mr. C. LEBERT is chiefly noted for his Continental hat entertainment, which is a variation from chapeaugraphy and original in conception. He is also a conjurer, juggler, shadowist and paper manipulator of no mean merit. Lebert first produced his hat creation in 1894, and is fortunate in having had the field in this speciality quite to himself; this item proved a successful number in the programme of Messrs. Maskelyne and Devant's provincial entertainment this past year.



C. LEBERT.

Mr. H. DONN is a wizard of wide experience. He has successfully mastered the many side issues that magic leads to, and has steadily contrived to breast each tide and keep safely on top. He is a firm believer in giving precedence to the spectacular and humorous phases of conjuring over intricate sleight-of-hand work, and is therefore quite a favourite with youngsters, who invariably pass sound judgment in determining the quality of a wonder-worker. Mr. Donn was almost one of the fixtures in the late Hiams magical depot; he was in the "Inner Circle" there and familiar with all that transpired in the business. If ever a history of the Hiams' comes to be penned (and such notes would prove highly interesting to many conjurers) Prof. Donn is probably the most qualified authority from which to derive the information.



H. DONN.

Mr. BRADLEY ALEXANDER is a popular prestidigitateur who specialises all that is new in the art of deception. Delicate and telling wit aid his efforts considerably, and he carries his entertainments through with delightful cheerfulness.



BRADLEY ALEXANDER.

Mr. OSWALD WILLIAMS is happily the master of many diversified accomplishments, of which magic takes first place. He meditates the somewhat daring innovation of producing several national flags, accompanying each trophy with a vocal rendition of its representative anthem. Perhaps he will use his capital baritone voice as "cover," although we are not in his confidence to the extent of knowing this to be part of the trick. Mr. Williams has a pleasant style and stage appearance, and gives an entertainment so varied that the most exacting audience cannot fail to find it palatable.



OSWALD WILLIAMS.



CHAS. CONYERS.

YERS is another gentleman who believes in plenty of variety. Combining musical sketches, ventriloquism and conjuring in his entertainment, Mr. Conyers provides a programme of all-round merit, and is in much favour accordingly.

Mr. SIDNEY FIELDER, by his presence in the concert and drawing-room entertainment



SIDNEY FIELDER.

We were present a fortnight back when Oswald Williams tested the strength of his forces with a music hall audience on the occasion of the anniversary celebration of the opening of the Metropolitan. That he achieved a conspicuous success when following many of our leading artistes in the variety firmament, speaks well for a brilliant future.

Mr. CHARLES CON-

world, does credit to the conjurer's art and gives a perfectly finished performance.



JAMES TAYLOR.

Mr. JAMES TAYLOR combines the closely allied arts of magic and jugglery, features the pretty act of plates and basin spinning, and contributes a novel speciality of a bright and varied character.

Mr. H. VERLINI gives additional colour to his act of wizardry, shadowgraphy and jugglery by donning a costume of Japanese magnificence. In some of his feats he almost excels the tricky Jap in neatness, and adds considerably to the charm of his entertainment by clever burlesque.

At this point we should like to acknowledge our indebtedness to Messrs. Maskelyne and Devant's Entertainment Bureau for their kindness in permitting us to select the foregoing photographs from their collection.



H. VERLINI.

Mr. MAURICE VICTOR is one of our most genial demonstrators of the wizard's art. He possesses that happy knack of imparting his natural joviality to his audience, and, in watching his efforts, one is imbued with the idea that



MAURICE VICTOR.

the professor enjoys entertaining almost as much as the entertained enjoy the privilege of being amused. Maurice Victor toured with

Devant's Animated Picture Entertainment when motion photography first loomed as a popular recreation and, together with the pictures, provided the whole programme. He has also the pleasant recollection of having appeared at the now-demolished Egyptian Hall and of fulfilling a command performance before our King and Queen.



GEORGE MCKENZIE MUNRO.

abilities that become suggested when a very long and wide experience associates itself with a kilt, a plaid, and a persevering Scotsman, do not require particularisation.



HERBERT J. COLLINGS.

Mr. HERBERT J. COLLINGS, a rapidly rising entertainer with fresh ideas and style and ability to back them up is a welcome addition to ranks of our drawing-room professors. Mr. Collings prefers sleight-of-hand to the mechanical side of magic, and clothes his ingenious applications of the laws of mysticism in costumes of voluble and amusing patter. Not the least interesting point in connection with our subjects' inventiveness is the fact that he has given more items within the Magic Circle than any other conjurer, and each number has shown original treatment. Not a bad record, this, and one worth pursuing.



G. DAVISON.

Mr. GEORGE MCKENZIE MUNRO, though probably better known to our readers through his connection with the commercial side of conjuring, is also an enthusiastic wizard and a *vaconteur* of considerable popularity. He conceives the notion of one day offering a magical entertainment in all the glory of full Highland costume. The possi-

ties that become suggested when a very long and wide experience associates itself with a kilt, a plaid, and a persevering Scotsman, do not require particularisation.

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Mr. G. DAVISON, whose associa-

tions with the marvellous date back to his cradle days, is a nephew of the late Alex. Davis, the "Wizard of the West," who was well-known in America prior to his decease. Prof. Davison (our subject) and his wife toured with Alex Davis some 18 years since. He also appeared with Adolph Seeman in 1888 when he was contemporary with the Great Herrmann and Harry Kellar. Robert Davison, the Bolton illusionist, is the son of our subject, and it seems that the family will run on until wizards are as extinct as the dodo, or, what is more probable, everyone is a conjurer, and there is no one left to be deceived.



ARTHUR MARGERY.

Mr. ARTHUR MARGERY, an ardent worshipper at the shrine of magic, elects to be known as the "Trickiest Trickster in Tricks." Margery has the knowledge of wizardry probably no less extensive than his library of books, playbills and programmes of all ages and descriptions, and all appertaining to the craft of the conjurer.



NELSON THORNE.

Mr. NELSON THORNE, a provincial entertainer who claims to be the Goldin of the concert stage, is much in demand in the districts surrounding Manchester. Nelson Thorne adds to his extensive repertoire all the newest discoveries in the realms of "Fakery," and provides quite an elaborate programme of illusions, cinepeography and ventriloquism. Though last upon our present selection of photographic paragraphs, Nelson Thorne is by no means the least accomplished wonder-worker who is passing before the opera glasses through which it has been our privilege to briefly glance.

A Difficult Melody.

Mr. Spoooney (searching bound music volumes for something "touching"): "Here, dearie, is 'The Silver Slipper,' play a little from this, Miss Lovesick: 'No pet, find something more romantic.'" Mr. Spoooney (picking up a smaller volume): "Just the thing, my dear: Sharps and Flats by J. N. Maskelyne."

Forthcoming Features.

The following excellent instructive articles are already in the Press, and will be published in the forthcoming editions of

THE WIZARD.

Here! Where? There!!—A simple illusion with an elaborate effect.

Chinese Magic.—A reliable and authentic exposé of the full harness and mechanism for carrying and releasing "loads." We vouch for the practicability of these instructions—which will prove useful in many tricks other than "Chinese."

The Mystic Fish Kettle.—An apparatus for producing twenty doves, rabbits, or a similar effect. Quite a new idea, and surprisingly simple.

The Egyptian Hall.—A reliable, interesting history of England's Home of Mystery, dating from 1810 down to Mr. Maskelyne's farewell performance there.

Tambourine Tricks.—Useful additions and improvements on the popular production effect.

The Spirit Writing Orange.—A highly mysterious effect suitable for adoption by every reader. With "patter."

Productions from a Fan.—A new method by which an ordinary fan becomes the medium of introducing objects larger than itself.

The Wizard Opera Hat.—An unprepared head-gear, from which are produced a large quantity of silk handkerchiefs. The performer himself cannot detect the slightest "loading" movement.

A Variation of the Paper-ribbon Trick.—Not only a variation, but an addition and an improvement to this popular problem.

New Thimble Tricks.—A series of up-to-date sleights for the drawing-room.

While we have much other invaluable matter for future use, the Editor has selected the above items to indicate the varied nature of our unpublished library. You cannot afford to miss one number of the "Wizard." It might contain just what you want. You had better safeguard yourself by becoming an annual Subscriber.

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F. EDWARD COOK for Magical Apparatus; enquiries invited.—82, Kennington-avenue, Bristol.

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