

The Magical Bulletin

JULY-DECEMBER, 1921

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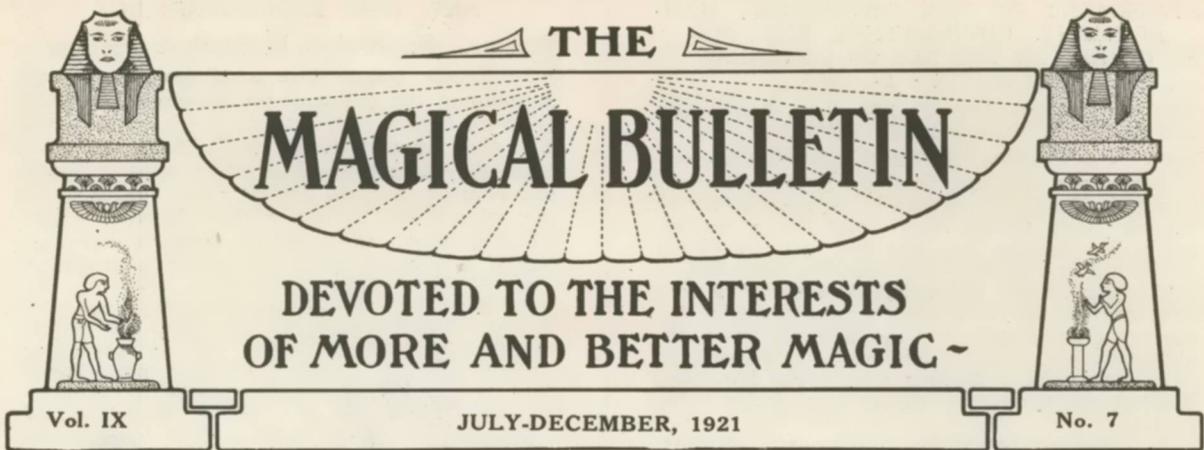
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EDITORIAL

Greetings folks: Did you begin to think the Bulletin had quit you for good? Don't wonder at you thinking so,—but just wanted to see if you really WOULD notice the little gap caused by its non-appearance for the past several months.

We were disappointed in not being able to bring out this issue at the promised time, and it appears that we rather under estimated the time it would require in order to accomplish the certain things we had planned during the period of delayed publication. But here we are.

You will notice a slight change of make-up with this issue. Our proportionate amount of advertising is somewhat reduced, and which is made possible by the publication of our new catalog which was finished October 10th.

The usual amount of space devoted to reading matter remains the same as heretofore, and with the addition of a new cover design, the Bulletin will again strive to serve its readers with its future bounty of MORE AND BETTER MAGIC.

We are introducing a slight change of policy with this issue,—not because of any disregard for any contemporary publication, or advertiser, or any magical society. These are all worthy, and are held in our highest esteem.

We are going to get back to our original idea and standard which prompted the publication of the first early issue of this magazine, vis., OUR OWN INDIVIDUALLY.

In undertaking the monthly task of devoting regular mention in the interest of the various magical societies, new books, current magazines, reviews, etc., etc., we find ourselves completely flabbergasted—as the saying goes, on account of limited space.

It is difficult indeed to cope with this feature as it is absolutely impossible to give equal satisfaction to all, and several past complaints have made us feel that in justice to all concerned, that a change thus made would tend to eliminate all cause for any feelings of existing partially.

Let us know what you would like to have in the way of patter to fit any effect listed in our new catalog, or any effect of your own which you may happen to be using.

Mr. Herbert M. Richmond, whose fine articles have appeared in the Bulletin in many past issues, has kindly offered to give this matter his special attention, and readers of this notice should not be slow to avail themselves of this unusual opportunity.

These special patter articles will be published in the Bulletin in regular order of turn, so let us have your requests as soon as possible.

It is not often that we are honored with contributions from the gentler sex, and we take pleasure of introducing to our readers Miss Margaret Mackay, of Edinburgh, Scotland.

Though young in years, her experience in magic will readily be gathered from the excellent combination effect titled "A Card Elusion," found in this issue.

We thank Miss Mackay for this worthy contribution, and trust to be favored with more of her good things for future publication,

We are in need of a few articles from some of you readers who as yet, have never had anything to pass along magically. Now get busy, and write up some little effect which you may have used, or seen performed in bygone days.

Remember—it may be new to the other fellow, and then besides, you may not realize what a good writer you really are.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of The Magical Bulletin published Monthly at Los Angeles, Cal., for October, 1921.

State of California, County of Los Angeles.—ss.

Before me, a notary in and for the State and County aforesaid, personally appeared F. G. Thayer, who, having been duly sworn according to law, deposes and says that he is the owner of the Magical Bulletin and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, and business managers are: Publisher, F. G. Thayer, 334 So. San Pedro St., Los Angeles, Cal.; Editor, F. G. Thayer; Managing Editor, None; Business Managers, None.

2. That the owners are F. G. Thayer, 334 So. San Pedro St., Los Angeles, Cal.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (None.)

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation from whom such trustee is acting, is given; also that the two said paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than so stated by him.

F. G. THAYER,

Sworn to and subscribed before me this 24th day of September, 1921.

S. R. BROWN,

(Seal) My commission expires April 12th, 1925.

This issue contains the first installment of Mr. Adam Hull Shirk's highly interesting article, "The Romance of Magic, and It's Practical Application."

It is with much pleasure that we are able to publish such excellent material as comes under the above title, and YOU as a reader will be sure to appreciate its high standard, and its influence for greater success and uplift to the Art of Magic.

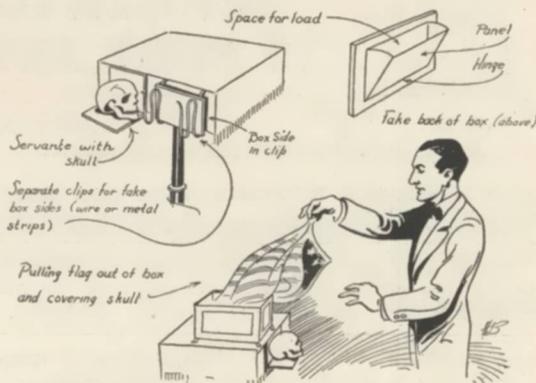
Next month Mr. Shirk will ring up the curtain on full stage, and introduce to your notice a few original mystic novelties, featuring "Little Red Devils," "The Music of the Spheres," and "Moments in Cardland."

Our New Book Catalogue includes a list of every magic book and magazine obtainable. Yours for the asking. Mention it if you are interested in old and rare books.

NEW IDEA PRODUCTION BOX

By Reuben P. Ginsberg

Performer passes five small pieces of wood out among the audience for examination. One of those boards has four small legs attached to it so that when it stands on the table it is clear from the table top. Performer collects boards and returns to stage and sets the boards up on the table piece by piece thus forming a box, which is shown on all sides. Then follows a series of productions finishing with a large skull.



Everything in this trick is old. There are really six boards used. One of these works on the old hinge principle of the panel being pivoted at the bottom and swinging in and out as in the other production boxes. This board is on servants at back of table, and the board which was examined is exchanged for it in making up the box. The method of introducing the skull in the box as a finale, is as follows: First produce a number of silks, and finally a large flag. Draw the flag out of box towards the body, and when flag is nearly all out, lower hand and flag down for an instant behind table and grasp skull from servante. Then introduce skull under cover of flag. Finish pulling large flag clear from the box, and throw over left arm. Then reach in box with right hand, remove skull and bow off.

It is being said that nearly every branch of the show game has experienced a "slump."

This may be true as far as some of the big road shows are concerned, but we also notice that the public still demands entertainment and refuses to be without it. In other words, it is the small show with limited expenses that is now in a position to thrive and make good,—and right here is where the magician is in a better position to qualify than almost any other entertainer.

He has the decided advantage of being able to time his performance to fit any occasion, and he can also be his own advance man, ticket seller and box office manager.

As long as there are people, they will seek entertainment, and as long as there is entertainment, "magic" will continue to hold its large per cent of popularity.

Therefore a performer who can entertain pleasingly with magic need have no fear that his talents will ever fail to remain in constant demand, and that with a few small tricks in his grip, he can wave a smile of satisfaction at the show which is dependent upon the services of several people, and the necessary large expense of salary, transportation and overhead.

MAGIC

By Wm. Larsen, Jr.

THE CANDLE THAT WAS

The above piece of apparatus is described in Waller's excellent book "Up His Sleeve" and is manufactured by Thayer. Both the trick itself and the workmanship on it leaves nothing to be desired but for those who have purchased the experiment I will give the following combination:

The effect in brief is that a red silk handkerchief is produced from the flame of a candle. The candle is wrapped in a paper napkin and vanished. The Performer then waves the silk in his hand and it also vanishes. He then reaches into his upper coat pocket and produces the lighted candle with the missing silk tied around it.

I venture to say that little explanation will be necessary to the advanced reader. A duplicate silk is tied around the candle which is then placed in the upper inside coat pocket. The silk is produced from the flame of the fake candle in the orthodox manner. Vanish the fake candle after manner described by Waller. Silk is vanished via palming or pull. Now all that remains is to produce duplicate candle and silk from the pocket.

THAYER'S RAPPING HAND

The above piece of apparatus is turned out by Thayer and is indeed a very mystifying experiment. The effect in general is probably well known to you all, that of making the hand rap out answers to questions while resting on an examined board.

My only addition to this excellent trick is that after the performer has used the hand on the board for answering the larger part of the questions and audience work, he removes it from the board, placing the latter aside, and puts it (the hand) upon the table. There it raps out answers the same as before, thereby completely destroying the suspicion that there is some direct attachment between the hand and the board. Of course the later part of the effect is worked with our friend, the silk thread, one end of which is fastened to one wing of the stage and the other leading to the concealed assistant.

This is the same as the old version of the spirit hand. Now when the hand is placed on the table it comes directly over the thread and the assistant manipulates the latter to the great surprise of the audience.

RELOCATION

By Geo. De Lawrence.

The following effect shows the possibilities of the broad and narrow deck, or the long and short deck, as sold by Mr. Thayer. The following effect was sold in my combination offer; also explained in one of my books, but for the benefit of readers who have not read of it heretofore, I will explain the operation.

This is suitable for the parlor but makes a very fine trick for the club worker: It was used by myself for over a year and I believe is still being performed by a couple of professional magicians.

The effect is as follows:

Three or four cards are freely selected from a pack, the pack being given to the selectors

and any card at all removed; after three such cards have been removed, performer requests that an identification mark be placed on the card; the pack is once more handed to the individual parties, who replace their cards, shuffling the pack if they so desire. Performer returns to platform and locates the cards in any manner that suits his taste or individuality and as each card is so produced reads the identifying mark thereon.

The operation is simplicity itself and requires no sleight of hand, but I will not say skill is not necessary, for skill is necessary to present even the simplest effects.

As used by myself, I did not return to platform, but stayed in audience, until the cards were located. On the right hand side of your coat, below the regular pocket, have a fairly large pocket sewed, so that a pack of cards may easily be dropped therein; the upper pocket stitched, in order that pack of cards placed therein will extend an inch or so from the pocket, to facilitate your easily grasping same in making exchange of decks.

You pass out a broad deck, or a long one, whichever one is most familiar to you. The cards are selected from this pack, while in the upper pocket of coat is placed a duplicate pack of either narrow or short cards. While the audience are marking the cards, go to front of house, turning your back to, as you say, prevent seeing the cards as they are marked. When you reach the front of the house the deck in your hand is dropped into the large pocket, the fingers instantly grasping the opposite deck in the upper pocket. This should be done, just as you turn around, making the movements more natural.

The effectiveness of the trick also lies in your recovery of the cards so that they will be produced in the order drawn, or in the reverse order, not indiscriminately. The routine as employed by myself was: When first party had replaced card and shuffled pack, taking same in left hand, right hand stripped out this projecting card, keeping it palmed while deck was handed to second party; when pack was handed to second party, I glanced at palmed card, to learn its value, calmly placing it in my coat pocket, from which it was later produced.

When pack was received back from second party, his card was stripped out and left on top of pack, I myself giving it a false shuffle; just as pack is handed to third party, palm off top card, holding hand naturally close to body; when pack is received from third party (if broad and narrow) feel projecting card, cut cards at this point, making slip pass, bringing top, or second selected card drawn on top of third card, and when cards are cut these two are then on top of pack. (If long and short), strip out the card placing on top of pack, so that the two selected cards are together.

Two cards can now be produced at will, caused to rise, found under knee, at a certain number, etc., the last card being caused to fly into your pocket. As each card is produced you read therefrom the identifying mark placed by the spectator, asking him to acknowledge the correctness thereof.

McAlbert, The Wonder Worker, closed a very successful season on the road, and is now in Los Angeles, re-outfitting and laying in a full stock of new show paper, which comprises some of the most original and novel advertising features we have seen for some time.

McAlbert will head out again shortly, and we can see nothing but "big business" looking him straight in the face.



OLD TRICKS RE-MADE

By Herbert M. Richmond

About three or four times in each of the twelve months which usually make up a year, a magician is asked to drop in for a little visit with one of his friends, and finds to his horror that he is in the midst of a company which expects him to be the chief source of entertainment for the evening. Our friends think that we are able to work on one minute's notice, and who are we, that we should disappoint them? So, we of the magical world, we "go loaded," and one of our problems is to lighten that which, for us, is the "white man's burden." I have an idea that a small stunt well done is good enough for any place, and my friends seem to think so, as well. So here is a little entertainment that you can give without carrying much—when you suspect that you are going to have to work, just place these articles in your pockets, and if you escape, you have not been to much trouble—while if you have to work, you are set for it.

Let's go. You have placed a little ball of cigarette paper in your vest pocket, pull for cigarette in place, Traveling Pennies, as sold by Thayer, in coat pocket, and the Slave Bangle also loaded ready to place on arm if you find you are to work.

Well, friends, I came here expecting to be well entertained, as Jim has a habit of having some real parties, but when he told me I was to furnish the entertainment, I saw at once that I was out of luck. However, if I can borrow something to work with, I am going to see what I can do. First, I need a cigarette paper—no, thanks, I don't need any tobacco, just the paper. Thank you. I have a friend who is a pretty good magician—it runs in his family, and his small son is beginning to show symptoms. The other day his father caught him with a cigarette paper in his hands, and took it away, as he is too young to smoke. He tore up the paper, just like I am tearing this, into small pieces. Then he went off satisfied—but seeing the boy pick up the pieces, he watched him to see what he was going to do. And this is what he saw. The boy breathed on the paper, and opened it out as whole as it had ever been, and started looking for his father's tobacco. So my friend took the paper away from him, and gave him something else—which was a howling success. Then the boy decided to try another stunt he had seen his father do. He took a little box, just like this. This box has the ability to make money disappear—a married man doesn't need one though, does he? Well, the boy took five pennies, all the money he happened to have at the time—you see he belonged in the magical family, all right, and placed them all carefully in the box. Now my left hand is the cigarette store—and we see that the pennies arrived at the store, and the box was absolutely empty. But, you ask, how is the boy going to get any cigarette? Well, here is his cigarette case. Empty. But we close it and wait for the man at the cigarette store to fill the order, and here it is full of cigarettes. But now the father happened to come into the room, and he saw the boy just as he was lighting up one of the smokes. So he took it, placed it, lighted as it was, in his bare hand, and blew on it, and it

disappeared. Gone, absolutely gone. And then he closed the cigarette case, and the rest of the cigarettes went after the first one. All gone. Now, I must explain how matter can pass through other matter. Please tie my hands together with this cord. Then examine this ring—no, ladies, it is not an engagement ring, just a common, ordinary, glass ring. Now I am going to endeavor to place it on the cord which you have tied my hands with. Of course that is impossible, but that is what makes the experiment interesting. Excuse me for turning my back for a second, (slide the ring on over the wrist), as I am sure it would horrify the ladies to see me do it. There—it is on, and hardly a drop of blood shed—extraordinary, isn't it? It is. I was sure that you would agree with me. Now, to close my little entertainment, as I am exhausted by such an effort, I am going to ask some lady to come forward and sit on this chair, and I promise you that I will raise her two feet in the air. Here is a lady who is brave enough to try it. You never saw this done except on the stage, and I know you will appreciate such a very difficult experiment. Every medium in the country has been after me to sell the secret of this beautiful act, but I have refused. On this I expect to make the reputation of the world's greatest magician. Now, sit upright in the chair. Hold yourself very stiff. Now, are you ready? All right, here you go.—(You simply tip the chair back until you have raised her two feet in the air—as they are unable to reach the floor). Thank you. You see, I did raise her two feet in the air, and if she had any more feet, I would have raised them also. Thanking you for your attention, I believe I will now take a little rest and recover from my exhausted condition.

I hope you will have as much fun with this last stunt as I have had. Act it out well, and MAKE them expect something big. They will forgive you when they see the joke. In an early article I am going to give patter for a more pretentious entertainment for use in homes. Suggestions as to what you would like to have patter for will be gladly received, either through Thayer, or direct to me at 1208 N. La Salle St., Chicago, Ill. Patter will appear in the Bulletin.

NOVEL TRICKS

By FREDERICK F. FURMAN

THE PHANTOM ORANGES

A small skeleton tabouret is brought to the center of stage and upon it is a fancy box from which the lid is removed. The performer then brings forward a paper sack and takes from it an orange. This is placed in the box and is followed by a second and third one in the same manner. Lid is then put on box. A fourth orange is removed from the sack which is then folded flat and laid on the table. Performer announces that this fourth orange will be given to any little girl present if she will step forward and assist him for a moment. When one volunteers she is asked to open box and hand you one of the oranges. She finds the box empty. Bottom is removed and all parts shown unprepared.

Tabouret and box are really unprepared. The latter should be about 6 x 8 x 12 inches in size and should have top and bottom removable. Only one orange is used and it is the real thing. Each time it is placed in the box it returns to the sack by means of the apparatus I am about to describe.

First of all the back side of sack is streng-

thened by gluing a piece of thin pasteboard to it. When this is dry cut a hole near the bottom a little larger than a good sized orange. From some stiff wire form a ring (A, fig. 4) slightly smaller than the orange. To this hinge a piece shaped as shown in B, fig. 4, for a handle. Normally the ring is in the position shown but it easily folds up against the handle as indicated by the dotted lines. The top of handle is fastened to the sack about 1½ inches from the top so that the wire ring freely swings in and out of the bag. Wire should now be wrapped with electrical tape so that it will not talk when in box.

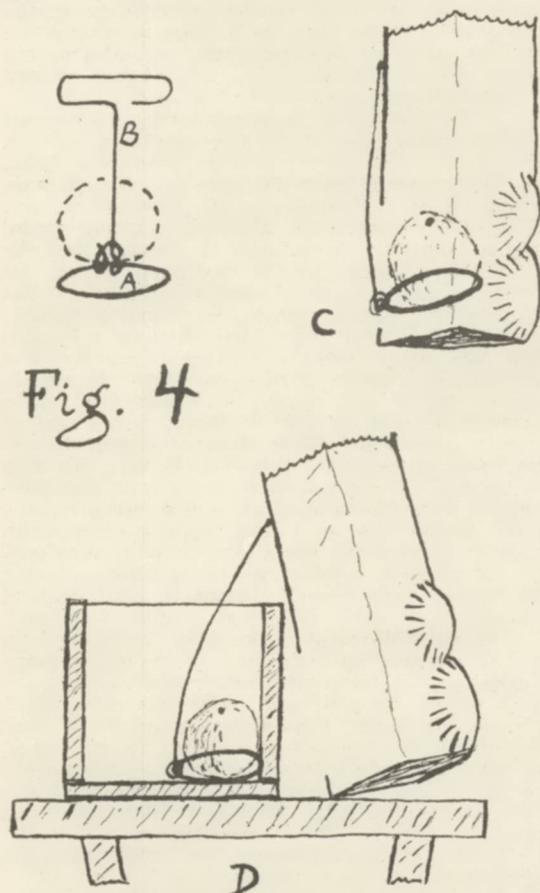


Fig. 4

Now put the orange in bag and with hand on outside gather up the paper around it pressing till paper form a sort of bulge. Do this in several places and the bag will look as if it really contained some oranges.

To perform come forward with the orange in sack resting on wire ring (C). Orange is removed and wire ring swung out through hole in back. Sack is set directly in front of box, the wire ring going inside of it (D). Orange is put in box and resting on ring. Sack is then lifted to get a second orange when the ring swings inside carrying the orange with it (C). This is repeated a second and a third time and the lid placed on box. When orange is removed the fourth time the wire ring is folded up against the handle and sack can be folded flat. That's all there is to it.

Try and make them believe that you really use four oranges but don't overdo it. Let all your patter be about the wonderful box and say nothing about the sack which if handled properly will never be suspected.

A CARD 'ELUSION'

Margaret Mackay

Effect: A spectator is requested to secretly count off a few cards, not over ten, note them on a slip of paper, and retain them. The balance of the pack is fanned to a second spectator, who is requested to choose a card, mark it with a cross, and place it on top. Pack is handed to first assistant and he is asked to place his cards above chosen one. Performer lays pack on table and shows a small box and a silk handkerchief. The position of the chosen card is now ascertained by asking first assistant how many cards he counted off. Should he say five, then the chosen card will be the sixth. So performer counts six cards on to table. He then lifts them up, one at a time, and places them, face down, in box. Same is closed and silk spread over it. Finally the pack is placed, face up, on silk and directly over box.

Performer explains that the chosen card will pass out of box, through silk and into center of pack; but as the cards in box are facing in the opposite direction to pack, the card will be in a reverse direction when shown. Box is now handed to spectator, who verifies his cards and states chosen one is missing. (Prior to this, silk is grasped by four corners and pack, in this manner, raised from box). Second spectator will find chosen card, in a reverse position, in centre of pack, and can identify his pencil mark.

Requirements: A pack of cards, a Roterberg box, pencil and a slip of paper.

Method: When chosen cards have been returned to pack, performer, while turning to lay same on table, slips a card from bottom to top, thereby placing the sixth card in the seventh position. The six cards are counted off and laid out separately. This movement leaves chosen card on top of pack. Performer stands with side to audience to mask the following movement. Thumb of hand which holds pack pushes down top card, the other hand immediately coming up and turning it over. This movement is followed up by lifting over half of the pack as if to shuffle. This takes card to center. False shuffle, keeping card in this position. The first card to be picked up from table and placed in box is the card which was removed from bottom. Performer holds up false lid. The first card goes into top section of box, but when second card is picked up, performer accidentally (?) drops it on floor, and, in bending down to get it, closes lid with a natural movement and again opens it at lower section. The remaining cards are counted into this space.

It has always been our intention and desire to one day draw a little line of distinction between our regular Bulletin subscribers, and those who deal with us only in a general way.

Therefore in every issue from now on, we shall endeavor to offer some special inducement in the way of magical offerings, and which if to be considered in dollars and cents would mean that a continuous Bulletin subscription would prove not only a profitable investment, but would also enable us to manifest our appreciation for the support which has been extended this publication by its many readers.

The Los Angeles Society of Magicians will present their second annual entertainment at the Gamut Club Theatre, Thursday evening, December 15th.

This affair promises to be most elaborate and spectacular magic show ever staged by this society. Tickets are on sale at \$1.00, including war tax, and we understand that the house is already more than half sold out.

THE ROMANCE IN MAGIC AND ITS PRACTICAL APPLICATION

By Adam Hull Shirk

I.

In the very beginning I shall, I fear, throw a bombshell into the camp of those who have maintained that the use of apparatus, unless consisting of the (apparently) simple articles in daily use, should be tabooed. On the contrary I maintain that the use of apparatus of elaborate, fanciful and beautiful character, is justified.

Sleight of hand alone does not constitute a magical performance. At best it is merely an exhibition of digital cleverness. A magician's function unquestionably is to entertain. How he achieves the realization of this function of course matters little, so long as it is legitimate. But he has no right to term himself a magician, necromancer, sorcerer or thaumaturgist, unless he can, in effect, and in some measure, live up to the title.

It is evident that the creation of a magical atmosphere is the first essential to success in a performance of this character. It may be argued that the public is no longer susceptible to the illusion of beholding a real magician—that it has become too wise, that too many "tricks" have been exposed, that everybody "knows how it is done," and that, therefore, a performer must continue to devise new sleights to deceive the elect. But the fact of the matter is that it matters little if the public knows how a thing is done—what the actual "trick" employed consist of, so long as the experiment is presented in the proper manner under the proper magical auspices. And it may be added that in all probability not one person in a hundred knows the secrets of even the simpler tricks anyway, and if he did, the slightest deviation in method of presentation would throw him off the track.

A magical atmosphere, then, is necessary. Robert Houdin said that a conjurer was an actor playing the part of a magician—or words to that effect. This being accepted as truism, it follows that the better actor he is, the better magician he will be. And to properly act the part of a magician, he must have the proper investiture.

If ever there was a form of art that contained more of the element of romance than Magic, I have not heard of it. Magic dates back to the earliest ages of which we are cognizant. It has always been surrounded with a halo of mystery, of weirdness, of the fantastic and the grotesque. The greatest artists in magic have been those who maintained this atmosphere in their performances—Herrmann, Kellar, Heller, Houdini, Powell and others. They have utilized the contributing factors of music, stage setting, odor, etc., to add color to their work. And yet we are confronted with the danger of having all these traditions set aside by those who would use a rolling pin and a cake of laundry soap, with a kitchen table and chair, as a means of performing a magical feat. True, the spectator may be astonished to see these familiar objects in so strange a trade, but he will never be impressed nor will he carry away a picture of a magician performing incantations amid the suitable surroundings and leading his audience for the time being into a world of wonders.

The whole erroneous idea is based on the assumption, apparently that the thing consists of "deceiving" the public. And this is the least of the magician's worries—or should be. His purpose should be incidentally to deceive and primarily to entertain.

How to create the magical atmosphere:

This will depend upon the originality of the performer, upon his financial investment, but most of all upon his ability to act the part of a magician.

Obviously the part of a magician does not call for the use of stale jokes which have no bearing upon the work in hand and which only serve to mar an artistic performance. In fact comedy has no vital place in magic—wit, which belongs properly to the presentation is admissible, but it should consist of what the French call the "mot de situation"—and should arise spontaneously from the feat itself.

It is of course impossible to offer a standard method of presentation, for originality is the thing to consider and each man must use his own imaginative faculty to the end of creating his own form of presentation. But we may assume a hypothetical case:

Let us suppose a beautiful setting representing the study of a man of science or a scholar. He pores over a heavy volume while the lights are concentrated upon his table and dim shadows grope about the corners of the room. He reads silently, the music plays a weird, haunting strain, and suddenly the deep-toned clock booms out the hour. The reader passes his hand across his forehead and leans back wearily in his chair. The lights go out entirely for a second and as quickly flash forth in brilliancy. The shadows are gone and the room bears a different aspect. The furnishings resolve themselves into fancifully turned tables and chairs, with here and there bric-a-brac and articles of vertu, which are in reality apparatus. They are not commonplace, but even grotesque in their conception. We may recognize old friends here in new dress: Perchance a Spirit hand—but in what seems to be pure marble (white wood) upon a table with crystal top; the tall grandfather's clock may well be an illusion, permitting one person to enter the lower portion and change to another, and so on.

The music livens, but retains its minor key.

The student has vanished in the momentary darkness, but re-enters, preferably in some unaccustomed manner, and with him is a black shadow—a figure hooded and attired in black fleshings, who keeps beside him in his work, or stands at one side while he performs an experiment—his familiar spirit, assumably. This figure never speaks. Its face is masked. It moves in silence—like a very shadow.

Coming to the footlights, the artist takes the spectators into his confidence.

"From the melancholy volumes of the Magi," he says, "I have acquired knowledge that it is not given men should know. Yet I will initiate you into the ancient sorceries."

His opening feat should be one consisting of some sudden and rather spectacular production, of flowers, preferably; then perhaps the spirit hand—seasoned with delicate wit, but not with a superabundance of jokes and personal allusions. Then, possibly, an experiment with silks, which in this instance should be handsome foulards or drapes, taken from some article of furniture which they previously adored. The floating ball would be a splendid feature for this act. The lines—to avoid use of that overworked phrase "patter"—which the artist speaks, should be dignified, though not too serious or sombre. Finally the illusion—and the shadow always at hand. To conclude, the sudden darkening of the stage again—then a faint re-illumination and the student discovered sleeping peacefully in his chair, the heavy volume fallen at his feet. Then Curtain.

This is crudely told—it needs detailed working

out—but it is merely a hypothetical case taken out of the blue sky, so to speak.

By the foregoing the reader may gain an idea of what I am aiming at—something that will take us away from the time-worn fashion of merely tricks, tricks, tricks.

However, I could by no means dispense with the methods of such past masters as Herrman and Kellar. For example, the court dress of the former and the conventional evening attire of the latter both were appropriate to their forms of presentation. The trouble has been that of the thousands who have sought to emulate them, so few have even approached their grace, or talent.

Alexander Herrmann was a veritable Mephistopheles in appearance and as has been often observed, he accentuated this in every way. He made you feel insensibly that if his Satanic majesty were like Herrmann, the infernal regions must be a mighty interesting place.

Kellar excelled in his mental work, in numerous mechanical effects and in the presentation of illusions. His manner was always *sauve* and he created the effect of weirdness even while looking entirely unlike the preconceived idea of a sorcerer.

But these men were actors—great actors. They could do things that would fall flat in a lesser artist's hands. There can be few Herrmanns or Kellars in a century; few deKoltas, few like Houdini, Powell and others of unusual qualities. But there is always room for individuality and originality and thus the aspirant is invariably supplied with opportunity—the use that he makes of it depends upon himself.

Speaking of comedy, I have said that it had no vital part in a magical performance and this is literally true. A performance of feats of conjuring can be presented effectively without even a glimmer of humor, but here again we must be governed by common sense and good taste. Wit, I repeat, is admissible as long as it arises naturally from the work in hand. Thus pleasantries which aid in the misdirection, put the audience in a good humor, bear upon the story which is involved in the experiment, are not only allowable but advisable. But if the performer is not naturally a humorist he should not try to force the matter and on the contrary should develop those qualities in his manner, speech and bearing which are best suited to his personality. The thing to avoid is the senseless patter which means nothing, has nothing to do with the case and serves merely to cheapen the performance. Slang is almost inadmissible, except in rare occasions. Vulgarism of any sort, it is hardly necessary to remark, should be strictly tabooed.

For this reason it follows that experiments which are revolting should be avoided.

Finally, every feat in magic possesses possibilities far beyond those ordinarily utilized. The story accompanying the experiment should interest, whether it be pseudo-scientific, humorous, serious, dramatic, fanciful or otherwise in character. The realms of fiction, travel, history, science, etc., afford veritable mines of suggestion for clothing the feats in appropriate verbiage. There should not be too much talk and too little action—a balance is essential which will produce the maximum of effect and create the greatest amount of interest.

Correct speech is absolutely indispensable. Nothing is worse than faulty diction in presenting an experiment. Where the artist is a forger, the faults of grammatical construction and pronunciation—as in the case of certain famous conjurers—are frequently highly amusing and add to the effect. But for an American

to use English so badly as to make the auditors of finer sensibilities squirm in their seats, is to invite failure at the outset. Better the silent act, if you cannot speak correctly. The habit of learning lines is of course advisable but no artist should be so wedded to his speech that he may not take advantage of an unexpected situation and profit by it; neither should he speak like a parrot; a certain amount of spontaneity is to my mind far preferable. Have the outline of your speech in mind, with the necessary phrases or words that are designed especially to misdirect or call attention to some particular point—and then add to or subtract from or alter the talk as you proceed.

There is never any reason to be discouraged if one be at all fitted by nature for magical presentation. Practice will supply the skill; also it will insure confidence and develop native address. I say "native" advisedly, because there must be natural qualities of stage presence, magnetism and a pleasing exterior to render possible the attainment of any high degree of success. With these—and most people who are not by nature repulsive or offensive in manner, have them in some degree—it is possible to gain genuine success in the realms of magic, always remembering that originality in presentation is indispensable to that end.

BILL AND LEMON

By Kaye E. Paulus

Effect: Standard.

Apparatus: Black-art table, large sack containing several lemons, envelope with slit in face and dummy bill in one corner; large match box containing several matches.

Operation: Performer borrows bill having same marked for identification, etc. Bill is then folded up similar to one in envelope and then inserted in envelope about one-half through slit. Face of envelope is kept next to performer so slit cannot be seen. Bill should now be half on inside and half on outside of envelope so that performer can get bill by exerting a little pressure on bill when envelope is transferred to right hand.

The performer then asks party if he would object if he would burn his bill, at the same time reaching in match-box for match with his left hand which contains the bill. Having left bill in match-box he goes down in audience to let man feel his bill, etc. The assistant carries of match-box together with any other apparatus which has been used and folds bill over end of table knife and pushes same in lemon which was previously cut with knife to make operation easier.

He then puts lemon in hand and picks up sack containing lemons in such a manner that sack conceals lemon. Sack and lemon are set on table with lemon directly in front of trap and sack in front of lemon. Performer has returned to stage by this time so he throws out several lemons for examination, has one selected, makes the usual change in the act of setting lemon on table back of sack, and of course marked bill is found in lemon.

The pass-off of the bill will be found to be very good as the original bill really goes in the envelope and the hand can be shown entirely empty directly after. Same was explained in "Behind the Scenes with the Mediums."

As we go to press, we regret to learn that Mr. Kellar has underwent a severe nervous breakdown, and is confined to his bed.

We hope to be able to report his speedy recovery in our next issue.

THE SPIRIT HAND

By Charles Waller

Scattered throughout the world, there must now be hundreds of editions of that superb piece of Thayer apparatus, "The Spirit Hand."

Perhaps some of the owners thereof will appreciate a patter theme, introducing an original feature, and approaching the subject from a different view-point.

At the outset, the hand reposes in a dainty box of light wood, which in turn, rests on the board. This box is bottomless, but possesses a lid, that may be fitted at will to either top or bottom. In the latter condition, it has the appearance of having been removed from the top, and casually placed, for the time being, on the bottom. Just, in fact, as a boot salesman will dispose of the lid of a shoe box, while displaying the contents to a prospective buyer. In this state, the box holding the hand, is provided with a temporary bottom, that is entirely illusive and satisfactory. This clever ruse was described some years ago, for quite a different purpose, by Mr. Van K. Allison in the "Sphinx" magazine.

Patter: "If I tell you something of my wedded troubles, it is because I wish to amuse, and not to bore you." (To gentleman). "Will you kindly hold this drawing board for a few minutes?" (Retain box). "My wife is a clairvoyant, but, unfortunately, I have no such gift. It is a most unfair arrangement; because while she can read my thoughts, I can't read hers. It keeps a fellow always thinking, what he is going to think, so that he won't think.—Well! You know what I mean. Yesterday, she went to _____ for a holiday. As we parted at the train, she said, "Now Dear—I've such a pleasant surprise for you. In this box, is a model of my own hand; which I have endowed with my own qualities of clairvoyance. Keep it with you, and it will tell me all that you think and do." (Pass hand to lady for inspection) "And if you feel lonely, you can talk to me, through the hand as a medium. When answering "Yes," it will tap once; while for "No" it will give two taps." (While talking, remove lid from bottom of box and place on top. Put the box on the board, in correct position for operation of mechanism, and take the board from spectator. Remove lid, and receiving hand from lady, place it in box. (Really on board). All this happens at suitable periods in the patter).

"So we said goodbye; the train went off, and I wandered out, with my little box under my arm. Down town, I met a friend, who invited me to join him in "A Cough Drop." Placing my box on the bar counter, I ordered "Whiskey and Soda."

"Promptly the hand within the box tapped twice." (Hand taps). "So I changed my order, reluctantly, to a "Dry Ginger." That was the beginning. I've had no peace since. We got into the train, and I placed my box in the rack. My friend started to tell me a story about a chorus girl, but the hand within the box tapped, incessantly; so I said, "Choke that chorus girl, tell me something about a Sunday school teacher." (Hand taps repeatedly, then stops). "I got home, went to bed, and thought I should enjoy a cozy smoke between the sheets. As I lit my pipe, the hand started its infernal tapping," (Hand taps), "so with a sigh I put down my pipe, and went to sleep.

Now! Ladies and gentlemen, if you wish to put a few questions to the hand, my wife, who knows everything, will answer them. Remember, one tap means "Yes," two taps mean "No." (Discard box and place the hand on board).

"Yes sir, what is it? What horse will win the Milbourne Cup?" (To hand) "Can you answer

that question, Violet?" (aside) "My wife's name is Violet." (Hand taps twice) "That means "No." "Quite right, my dear." (To audience.) "My wife is an ardent church worker. Pardon, Madam, Oh, will they be wearing 'em long or short next season? What say you, Violet?" (One tap). "Yes! Madam, they will be wearing them, long or short." Next, please. What is it, Sonny? The little boy, Violet, wishes to know if you have any cigarette cards. No! I'm sorry, Sonny, but she doesn't smoke you see. Now, my dear, is this gentleman married? Yes! Is he happily married? Be careful—his wife is with him. Yes! Of course. Look at his smile. Does he like sausages for breakfast? Yes! Everybody does. Now, this gentleman, my dear—Is he married? Yes! Pardon, sir, Oh, you are not married. "Violet, the gentleman says that you are wrong." (Hand taps once). I'm sorry, Sir, but my wife, who is always right, persists in her statement. Are you sure, that you are single? Yes! Then I can only conclude, that she is making a mistake." (Hand taps many times, clamorously). "Violet, please, don't argue. Surely the gentleman knows." (Pass on). "Madam, would you like to put a question to the hand? If it is something very, very private, you need not mention it, aloud—just think it. Are you thinking? Ah! One tap—That means "Yes!" Is the answer satisfactory? Thanks! I'm so glad.

"This gentleman wishes to know, if you can tell how many drinks he has had today." (Eight taps). Eight drinks—Is that correct, Sir? Ah! The gentleman claims, my dear, that he really had nine drinks—Think again." (Hand taps eight times, pauses, then taps twice more). "Now, I wonder what that double tap means—Ah! I know. My wife, sir, means to say that you really had eight drinks, but that you "Saw double" for the last one.

Lady, would you like to clasp the hand, in your own? (As the fingers of the lady touch those of the hand, operate the latter. As lady feels the hand move, she will drop it, with an amount of haste, that is sure to create amusement.) "What happened, Miss?—Tickled your palm, Eh!—Too bad. Now, ladies and gentlemen, having demonstrated my wife's powers, I shall replace the hand, within the box. (Hand taps repeatedly) "Violet, please, don't interrupt." (Taps continue) I can assure you, that I take no pride, in being the husband of a thought reader. (More taps) "Violet, stop chattering—Let me finish." (More taps) "Confound it, woman." (angrily and in higher tones) "will you keep quiet." (Taps). "Oh! Go to sleep." (Put hand, disgustedly, in box, place same on board, and carry off stage. During exit, hand taps, incessantly. Return and remark apologetically).

"She is never happy, unless she has the last word."

THE LAST CHORTLE

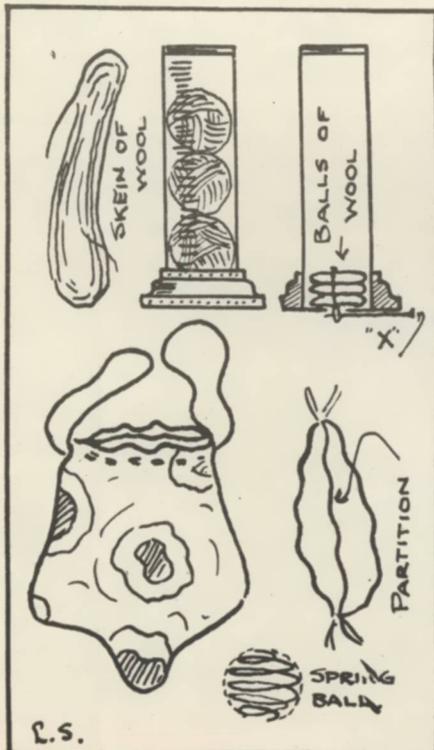
A magician having nearly finished his act without exciting any applause, gave his best stunts, expecting to get a rise out of the audience, but without avail. He then advised that he had saved his very best trick for the last and asked all who wanted to see the devil to raise their hands. Receiving a hearty response, he told them to go to hell, leaving the stage in much haste.

For your prompt action we offer a few copies of Down's Art of Magic, autographed by the author, T. Nelson Downs. Clairvoyant into the future a few years as to their value and act accordingly. Price \$6.00. Regular copies, \$5.00.

IN SELF DEFENCE

Len J. Sewell

Ladies and Gentlemen, I must apologise for my lateness this evening but the fact of the matter is that I have just been doing a little shopping. You will notice I have a very nice lady's handbag, also a rather pretty flower vase and some knitting wool. This piece of paper is given away with the wool. You are no doubt curious as to why I should make such strange purchases. The reason is that I am just about to be married—no they are not wedding presents—I have them more out of self defence than anything else. I'll just tell you how it is. Sitting in the parlor the other day I happened to hear my sister, who is a keen enthusiast, pass a remark to the young lady I am interested in. "Oh! Jean," she said, "you are a lucky girl—fancy—you're going to marry Jack and he's just splendid at holding wool while you wind it up into a ball—I shall miss him." There now! In anticipation of such a wild and woolly time I have invested in these few articles in the hope that by their aid coupled with a little magic influence I may be able to avoid being myself turned into a family wool-winder. First of all I shall cover the glass vase over with the piece of free, gratis in for nothing paper—like so. Here are the skeins of wool, you notice there are three colours—Red, Orange and Purple—these are my favourite colours—they harmonise so well! However I shall place them out of sight in this little knitting bag. The problem before me now is, of course, to wind these skeins into balls without having to hold them—lets see what we can do with the aid of a Magic Wand—yes—you see that the wool has been rendered quite invisible—for they cannot be seen, in fact I think they must be floating about somewhere—let's have a look in here—why yes—here they are all safe and round.



Persuming that my reader is still willing to read further after reading the above; let me give you "The Bare Bones" of this effect. The performer shows a small knitting bag which contains a glass vase (transparent) and three skeins of coloured wool wrapped up in a piece of thin tissue paper. These are taken out of the bag and upon unwrapping the wool the glass vase is shown empty and covered over with the piece of tissue paper. Next the bag is shown and the skeins have disappeared, while upon uncovering the glass vase it is seen to contain three balls of wool already wound, the colours of which correspond with the colours of the skeins placed in the bag a moment before. The whole effect I might mention can be performed anywhere with people all round so although it is very simple it has at least one good point in its favour. Now let me unravel the wool—I mean mystery. In the first place as may be guessed, the bag which is somewhat after the style as pictured in the sketch is not quite as innocent as it would appear—it is in fact a rather fanciful "Changing bag" and is provided with a central division which folds up against either side, thus anything placed in one of these partitions can be easily vanished by simply pulling the false side over to the opposite edge of the bag—the bag can then be turned inside out provided the performer takes care that he holds the double sides bunched up so that they can not be noticed.

The next item is the appearance of the three balls of wool in the glass vase. To begin with the balls of wool are faked as described in Prof. *Hoffman's "Later Magic" and are simply the old type spring ball over which has been stitched a few turns of coloured wool. Three such balls as you are doubtless aware will compress into a remarkably small space and in the present case that small space is provided for in the base of the glass vase. (See attached sketch.) It will be seen that round the bottom of the vase there is a little decoration which serves to hide the compressed balls, through the bottom of the vase is a hole so that the balls can be held compressed in the manner pictured. When it is desired to release them the pin "X" is withdrawn and they spring up and assume their round form. They are of course released under cover of the tissue paper which is first of all shown to be quite unprepared.

* Page 359.

Li Ho Chang, the sensational illusionist, was a Los Angeles visitor for several months this summer, during which time he expended over \$2000 in new equipment for his celebrated illusion show with which he has been highly successful throughout Mexico and the Latin Countries for the past two seasons.

His latest illusions include a New Idea Noah's Ark, The Boxes of Buddha, Sawing A Woman In Two, and the Instantaneous Appearance, this latter effect being the performers appearance apparently from nowhere, and upon a full lighted stage.

Harry Rich, The Man Who Flirts With Death, has just favored us with a fine photo which shows his swell new automobile road truck all dolled up in full dress, and which solves the future transportation problem for its proud and happy owner.

We congratulate Bro. Rich for having the confidence to set a mark which can only result in establishing his celebrated attraction all the more in a class by itself, and which doubtless is a logical example which others are sure to follow as time goes on.

PRODUCTION OF CIGARETTE IN EMPTY HOLDER

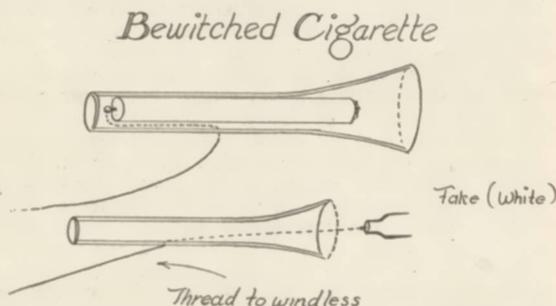
By Bert Douglas

After producing the cigarettes from the air and distributing same, the magician places an empty cigarette holder in his mouth and making a slight upward movement of head a cigarette appears in holder as if caught in the air.

Explanation: Obtain as long a cigarette holder as possible and rub inside with sandpaper until it is sufficiently large to hold a cigarette inside without protruding. A small hole is bored near end of holder and all that remains is to insert a thread through hole, attaching one end to vest with pellet of wax and the other end is fastened to a pin which is inserted in the end of cigarette and after inserting the cigarette in holder, completely out of view, the performer has only to raise head slightly to cause cigarette to appear

BEWITCHED CIGARETTE

This is most suitable as an opening effect. Magician enters smoking cigarette, he takes same out of holder and tosses it on stage, beckoning with his finger the cigarette jumps off stage back into holder again.



Explanation: Cigarette holder, which should be wide pattern, is prepared by having a hole bored about center and a thread passed through as in previous effect but in this case thread is fixed to windlass as used in "Rising Card Tricks." The other end is fixed to a fake (see illustration) on end of cigarette and all is placed in holder. Cigarette is tossed on stage and all magician has to do is to press on windlass button and cigarette will leap off stage into holder again.

THE MAGICAL MONOLOGIST"

"A Vaudeville Fad" Says George Schulte.

New ideas are continually changing old things. Take the old time routine magic act of years gone by, its place has been taken by the snappy up-to-the-minute monologist who mingles magical effects with his rapid fire patter.

Present day vaudeville audiences seem to enjoy this particular brand of necromancy. The success of Van Hoven, Merlin, Moore and many others proves this assertion. How long this style will last is hard to say.

Although there are many managers, agents, and people who still hold the opinion that the charm of magic will always be contained in its original form of mystery, science and art.

This is very true, take such top notchers as DeBiere, Goldin, LeRoy, Powell and others, they present magic as an art and leave a pleasing and lasting impression upon any audience.

In this present age everything is being turned topsy-turvy, especially in the show world. The vaudeville game has passed from the old-time variety to the short and snappy act of the present time.

We are aware of the fact that a lot of the old stuff is merely made over and polished up to look like new, but it gets by in vaudeville, every type of act is using it.

The present day magicians who are doing a monologue are using no new effects to speak of, but they believe in one thing that makes them a success. Clever patter, humorous talk and witty phrases, catchy stuff that makes 'em laugh.

They are of course conjuring comedians, at present a vaudeville fad, as long as they do not exposing in creating comedy they are harmless.

We will always have different types of magical entertainers, this is a point in favor of the art, it does away with too much sameness and adds additional variety and interest to magic.

I enjoy a really humorous magical monologist as much as I do the artistic magician, to me one is a comedian and the other an artist. Each has a different manner, style and personality.

I will always remember the clever act of that great comic conjurer, Imro Fox. It was at the old Chicago Opera House and Oh Boy! how Fox had 'em laughing. At the same theatre the following week appeared Beautier DeKolta, one of the most artistic and original prestidigitators in the realm of the marvelous.

Here was an opportunity to compare the merits of mirthful magic and mysterious magic by two masters, and I'll tell the world it was a tie, both were supreme in their respective branch of that fascinating, entertaining and interesting art called magic.

THE ART OF MEMORY

C. Henry Sousa

Ask someone to write twenty or thirty articles and number them. Place illustration in front of you and mentally find some reasonable connection between the article to be remembered and the corresponding picture. For instance:

Article	Picture
No. 1 Pencil	No. 1 Ship
No. 2 Rope	No. 2 Tree
No. 3 Ball	No. 3 Train
No. 4 Cat	No. 4 House
No. 5 Watch	No. 5 Airplane
No. 6 Match	No. 6 Fountain
No. 7 Mosquito	No. 7 Street
No. 8 Chair	No. 8 Ladder
No. 9 Elephant	No. 9 Nest
No. 10 Knife	No. 10 Man

Let us take article No. 1—"Pencil"—The illustration shows that picture No. 1 is a ship. Now to mentally place the pencil somewhere in the ship where you can easily find it, let us say, on the captain's desk. Next, No. 2—"Rope" Picture No. 2 is a tree. This would be simple. Just hang the rope from the tree. You won't forget that. Article No. 3 is a "Ball." Picture No. 3 is a train. Can't you picture a ball on the track or somewhere in the train?

Sometimes it's quite impossible to make an intelligent connection between the article and the corresponding picture, but the very absurdity of it makes you remember it. For instance, suppose that the 9th or 18th article or animal is an elephant. The corresponding picture is a nest. Can you place the elephant somewhere in the nest? or a mosquito on the "street" (No. 7)? Still you are not liable to forget it. These pictures should be memorized so that when articles are called to you, you can mentally recall these pictures and mentally place the articles to be remembered.

When more than 10 words are called you can

go back to the ship again, this time No. 11, and place your articles again somewhere in a different part of the ship. The same with the other pictures.

You not only will be able to memorize the articles in rotation and backwards, calling their respective numbers, but you also will be able to instantly tell the numbers of any article called and vice-versa.

Always be sure of having found a definite place for your article before trying to place another.

If you follow these instructions and have a little imagination you'll be surprised at the results.

MY ORIGINAL PRESENTATION OF THE WELL-KNOWN EXPERIMENT CALLED "THE QUICK AND THE DEAD"

By Robt. H. Gysel

Taking a half sheet of note paper I request anyone to tear it endwise into five strips equal width or about.

To illustrate what I mean I tear a strip off one end which I fold in half then in half again, continuing till strip is folded into a square. As each strip is torn off I request the name of some living person to be written upon it and the paper folded as explained above to conceal writing. On last strip I desire the name of a dead person to be written, the straight edge strip. Now while all of this is taking place I reach into my left coat pocket for a bundle of envelopes 3x4 1/2 size and hold in my left hand one of the envelopes containing a blank folded square strip, that envelope being against palm of left hand. Holding the bundle of envelopes flaps up, I take the straight edge strip one containing dead person's name on it and place it between the two envelopes against palm of left hand turning down the flap of the envelope containing the duplicate, give it to some spectator with a request that he seals it. This envelope I minutely mark near the right hand corner bottom edge with my thumb nail, thus raising a bump for a reason as you will see later on. Repeat with the rest, than gathering the envelopes, I usually hold up each envelope to the light to show no exchange, etc

Now as you go to table or in corner of room, if you don't work with a table, as I do, on way you take strip from between the two envelopes, memorize it, placing the bundle of envelopes, also strip, into your right hand coat pocket. Now for the dramatic part of this experiment deliver a short speech dealing especially on the weird experiments which seem to actually border on the so-called borderland of that Great Beyond. Now pick out one of the envelopes from your right hand coat pocket holding it to your head, answering it, meantime feeling for bump. If it is the envelope with the bump say Dead, if not say living, and toss envelope onto floor till you do come to envelope with the minute bump.

Tossing that particular envelope to any spectator with a request to hold same. Now to properly present this experiment (dramatic effect) you are going to prove to the spectators that the dead has passed away, proving your assertion by having a spectator to take shears and cut off one end of sealed envelope, they finding the blank square strip, offering for their inspection the other envelopes containing the names of the living, this experiment always creates to the spectators as the real thing. A sure fire experiment with clean moves that can be worked anywhere anytime.

The Chance of a Lifetime!

Magical Literature

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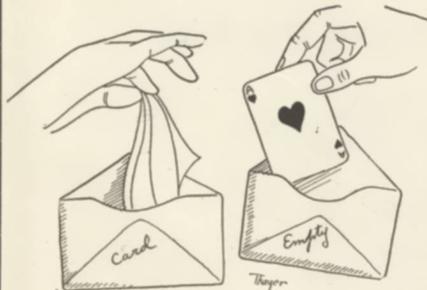
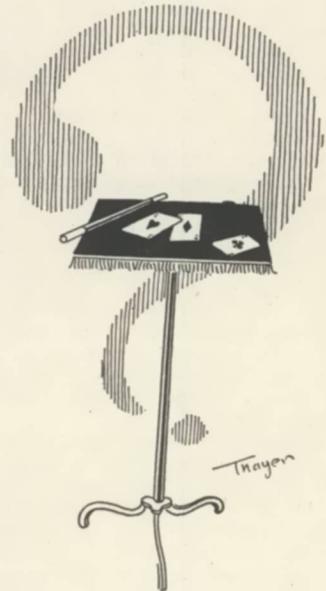
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One empty envelope is placed in a larger envelope, sealed, and on the outside is written in large letters the word—EMPTY. A freely chosen card is placed in the smallest of two other envelopes, sealed, and on the outside is written the word—CARD. Both sets of envelopes are placed in full view.

From a number of different colored silk handkerchiefs one is freely chosen, and then “vanished.”

The envelope marked CARD is then opened, and inside the small envelope is found the missing silk. The envelope marked EMPTY is now opened, and inside the second envelope the missing card is found.

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