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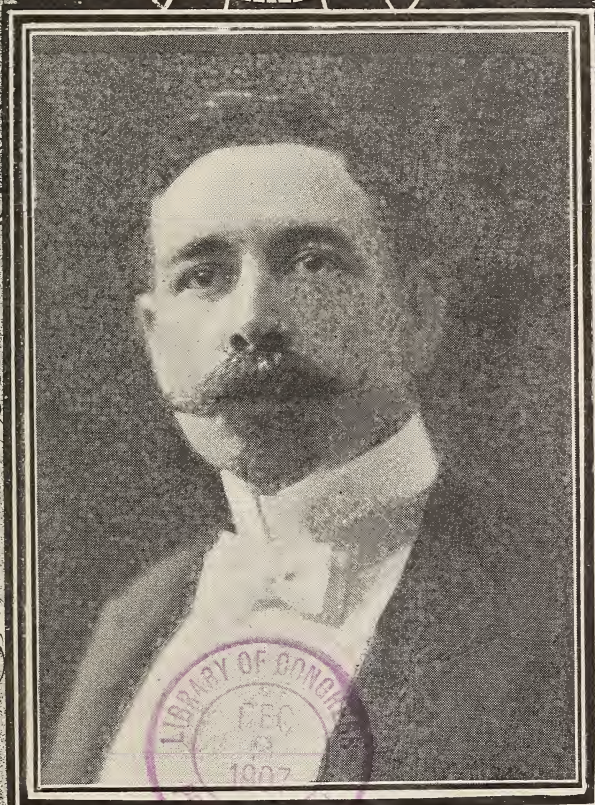
THE CREST MAGICIAN

DEVOTED TO MAGIC & MAGICIANS

Vol. I., No. 1.

NEW YORK, NOVEMBER, 1907

Price 10 Cents



HERMANN PALLME

The First Thing to Do in Magic

Before even giving the purchase of a trick a thought, is to secure a copy of this book, and learn its very interesting story.

You can have no idea of how really entertaining this story is until you read it, and your time will be well spent; for



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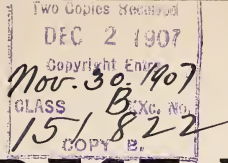
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THE CREST MAGICIAN

AN ILLUSTRATED MONTHLY MAGAZINE
DEVOTED TO THE ADVANCEMENT OF
MAGIC AND MAGICIANS

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Vol. I., No. I.

NEW YORK, NOVEMBER, 1907.

Price TEN Cents.

HERMANN PALLME.

Mr. Pallme was born in Kensington, on the outskirts of London, England, July 3d, 1869.

His ability as a magician seems to have been inherent, as at an early age his skill and dexterity astonished his school-mates and amazed his elders. He also evidenced an early liking for the stage and successfully played child parts in the late Augustus Harris' Drury Lane Pantomimes, while yet attending school.

In 1885 he left England to tour Europe with his uncle, the late Alexandre Herrmann, making his first public appearance in magic at the age of sixteen as an assistant to "Herrmann the Great." He appeared before King Edward and Queen Alexandra (who were then Prince and Princess of Wales), during their Majesties visit to the Eden Theatre, Paris, France, where Alexandre Herrmann was performing.

After visiting most of the continental cities and appearing with his uncle before many other celebrities, he returned to London the following year, entering the office of a leading barrister-at-law in the Temple Bar.

While the law had its educational value, yet it did not possess the charm of the footlights, and upon the earnest request of his uncle in 1889 to join him, he forsook law for magic, and came to the United States, where he toured the country from Maine to California, and

from Canada to Mexico for several seasons.

During this time he served his illustrious uncle in almost every capacity, in "front of the house," and behind the stage, overseeing the erection of the paraphernalia of the different illusions, and personally preparing the program of the tricks that made Alexandre Herrmann famous; thus gaining a wonderful amount of valuable experience and data.

A severe illness contracted in Vancouver, B. C., caused him to abandon the stage and magic, and upon his recovery he entered commercial life, became a naturalized citizen of the United States and a resident of New York.

He is a student and philosopher, and although successful in mercantile life he has never given up his first love, and spends all his leisure time in studying and developing magic and mechanics.

Mr. Pallme fills engagements in the lyceum field, and is much sought after in the social world. He has a clean, clear-cut personality, that is at once pleasing and masterful, and his perfect mastery of the art of magic is a source of keenest pleasure to those fortunate enough to witness his exhibitions.

Mr. Pallme is an indefatigable worker, and he is now working out some of the undeveloped ideas of the late Alexandre Herrmann, and the results of his experiments and achievements are eagerly awaited for by the world of magic.



THE SAND TRICK.

An Explanation of a Trick That Is Popular With Many Magicians.

In this experiment several different colored sands are mixed in a basin of water, but, at command of the audience, a dry handful of any of the colors can be extracted from the basin by the performer.

Several methods of doing this trick are in use by professional magicians, but the following is, I believe, the more simple or easiest method.

Commence by showing an ordinary tin wash basin, and allow the audience to examine same, proving that there is no false bottom or other mechanical contrivance connected with the basin.

Turn up your sleeves to the elbow, and, taking back the bowl, fill it half full of water, in full view of your audience.

Then bring forward two-quart size paper bags filled with different colored sand—one red and one white, for instance. Take a handful of sand from each bag and place each handful upon a separate white china plate, and show this to audience.

Having thus convinced the audience that the sand is genuine, pour it from the plates into the basin of water, adding a handful more from each of the bags, stirring it around in the water to thoroughly mix it. The water now becomes clouded or muddy, which is what you desire.

Ask some one from the audience to assist you, and then taking a handful of the wet sand from the basin, and, placing it upon a plate, ask your volunteer assistant if he will kindly separate the

red from the white sand, producing two plates upon which you ask him to please place the sand when separated.

This, of course, will produce a laugh at its ridiculous impossibility.

Appear surprised at the laughter, and assure your audience that your request is easily complied with, and request them to state what color sand they wish you to extract from the basin. Suppose the demand be for white sand; the performer reaches down into the basin and brings forth a dry handful of the color sand requested, which he places upon one of the plates, and passes it out for inspection.

The performer then extracts a handful of dry red sand from the basin and places it upon another plate, which is also passed out for inspection.

The solution of this mystifying experiment is as follows: Secure pieces of gold-beaters' skin and in one of them wrap up enough of the red sand to make a package about the size of a billiard ball, proceeding in same manner with the white sand. Twist the tops of your packages several times around; tie them as tightly as possible with fine twine, then after cutting off all superfluous skin, seal the package tops with sealing wax, to prevent the water from getting into the sand. Use different color wax for each package, or in some other way mark the packages for identification.

Two of these prepared packages are concealed in each bag of sand, and while in the act of taking the sand from the bags secure the packages and place them in the basin so that you know which is the white and which is the red. This is easily and effectively done, and they cannot be discerned in the muddy water of the basin.

When the desired color is wanted, it is an easy matter to secure the proper package, bringing it out of the basin with the hand tightly closed. Shaking the water from the hand, squeeze the

package tightly (which breaks it), and the dry sand trickles through the fingers upon the plate. Placing the hand in the basin, as if to rinse it enables you to get rid of the skin, or you can palm it, and drop into your servante at convenience.

Palming the skins is really the best method, as you can then ask any one to feel in the basin, and bring out some dry sand; they will then find nothing of a suspicious nature in the basin.

Waxed paper will do for the packages, if you do not let it stay very long in the water, but the gold-beaters' skin is by far the best.

Magic grows more popular every day. A certain large magazine that numbers its readers by the millions, and one of the leading of metropolitan newspapers, are devoting a large amount of their valuable space to articles on magic.

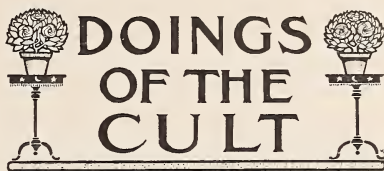
Never expose a trick if you can help it; your audience wants to be entertained, not enlightened, as to the art of legerdemain.

Try and keep good humor uppermost all through your exhibition, but don't force yourself to be funny. Forced humor is often pathetic, sometimes tragic.

The motto of a famous magician is worth quoting here: "To succeed as a conjurer, three things are essential—first, Dexterity; second, Dexterity; third, Dexterity."

This is literally true, not a mere play on words, for a three-fold dexterity is required—adroitness of hand, requisite command of eye, and a quickness of tongue.

Should you not meet with the success you desire at first, do not be discouraged; remember, patience, perseverance and practice are the keys to success in every profession.



GOLDIN'S TRICK.

Horace Goldin relates an amusing incident which happened during a visit to San Francisco. While there he dropped into the Chinese Theatre, and in the lobby were a lot of Chinese peddlars of sweetmeats, dear to the Chinamen's hearts and palates—oranges and other fruits.

Goldin made for a thin-faced, avaricious looking old fellow, and bought from him an orange. Goldin cut the orange open and apparently from its juicy pulp dropped a shining gold piece, which Goldin held up before the astonished eyes of the pedlar.

The Chinaman's eyes almost bulged from their sockets, and a pained look of despair and disappointment crossed his usually expressionless face.

Goldin bought three more oranges and from each drew out a shining gold coin. This was too much for the Chinaman; perspiration stood on his forehead in beads, and he looked sick; gathering up his remaining stock of oranges he muttered all sorts of curses in his native gibberish.

Goldin offered to buy another half dozen of the oranges, even offering a dollar for them, but under no consideration would he sell them. "Glo way; me no wantee sellee," he almost screamed.

He retired to a corner and with trembling fingers and an air of expectancy he began to cut up his oranges, one after another, but no more gold pieces appeared.

His face was now a study in disappointment and dark despair; it was actually tragic when the last orange was opened without the golden (or Goldin)

result, and Goldin had to give him a dollar to prevent him committing suicide.

EGGS WITHOUT HENS.

A certain magician called a bright little lad from the audience to assist him in some forthcoming trick. As soon as the lad was on the stage the magician proceeded to take an egg from the lad's hair, another from his nose, and several more from the pockets of the boy.

"There, my little man," said the magician, in a patronizing manner, "if your mother could do that it would be useful to her; now she can't get eggs without keeping hens." "Oh, yes she can," said the boy. "How?" said the astonished magician. "Why, she keeps ducks," replied the lad, and the professor enjoyed the laugh that followed as much as his audience.

THE FAIR SEX IN MAGIC.

Quite a few ladies have gained fame and some fortune as professional magicians, and the number in private life who can perform creditably is much larger than is commonly supposed. Among those best known professionally are Mlle. Patrice (Mrs. Lang Niel), Madame Nicolo, Madame Card, Okita and Madame Herrmann.

MARSHALL WILDER.

Clever entertainers should master some magic tricks, no matter what other line they may follow. Marshall Wilder, although best known as a monologist, is a very clever magician as well.

THE LATE CHARLES BERTRAM.

Charles Bertram's parents intended that he should be a minister of the gospel, and he really did study to be a Wesleyan minister, but a severe spell of illness interrupting his studies diverted him from this profession and he later became the clever magician and entertainer.

THE STUDY OF MAGIC AS A SOCIAL ADVANTAGE.

Hermann Pallme.

While magic is a splendid profession, both as to being a dignified calling and a remunerative one, yet it is my purpose in this chapter to consider it in its broader field, that of the amateur—and when I say amateur, I mean the correct definition of the word, "a person who practices an art, especially a fine art, not as a means of livelihood or professionally, but for the love of it."

There are many advantages for the amateur in magic, its educational value, as a means and incentive of research into chemistry, mechanics, history and languages, its development of natural grace and poise, and its general improvement and broadening influence on the mind. But the main point to the amateur is the social advantages, and these are so manifold that I shall endeavor to here take them up in detail.

Magic, as we have seen, compels a broader mental horizon through its tendency towards erudition. Its careful study cannot but help you to have a command of language, and what is better still the proper expression of your thought—an absolute necessity for one who desires social prominence.

The practice of magic gives a gracious manner, a poise, and self-confidence that is acquired through the practice of no other art. It gives polish, makes one quick-witted, develops the gift of bright repartee, and adds a finish to one's manner and speech.

I knew a chap who had all the advantages wealth could give him, education, position, etc., but he was of such a quiet and retiring disposition that he got the reputation of being morose. Naturally he received but few invitations to social functions, and at those he did attend he was neglected.

He lacked nothing as regards educa-

tion, he was a deep thinker and conversant with almost every subject; but he lacked self-confidence.

For his own amusement he took up the study of magic and developed rare ability in the art. One day he was persuaded to give an exhibition of his talent before some of his father's friends.

Thoroughly wrapped up in his subject he gave really a marvelous performance and had the deportment and speech accompanying each trick down to a fine point.

The result of that exhibition was his awakening—the report of his skill spread and he is to-day one of the brightest and most sought after members of his social set.

He has developed into a brilliant and witty conversationalist, has lost all diffidence of manner, in fact, I do not know a more gracious, better poised fellow than he is, and he gives all the credit to his study and development of that fascinating art, magic.

The man or woman who masters a few tricks in legerdmain and can properly present them for the edification of their friends, has an entree into society and is sure of an invitation to social functions from which they might otherwise be barred.

How often have you been at entertainments, both public and private, where the program consisted only of vocal and instrumental music, and recitations or readings, and how many times have you declared you would never attend another.

Mark the difference if some of the entertainers varied the monotony by performing a few tricks in magic; it added variety—the very essence of successful entertaining—to the evening, and gave a better flavor to the music and recitations.

The study of magic is not confined to the sterner sex, in fact it is remarkably well adapted to the ladies. It is a grace-

ful art, and truly the sex are the real exponents of all things appertaining to grace. Nor is it a new thing with the gentler sex; Madame Herrmann has achieved a professional prominence in the art that is at once the admiration and the envy of the world of magic, and many ladies in private life are also expert in the practice of this art.

I have often wondered why more young girls do not turn their attention to the study and practice of magic, as it develops every one of the attributes necessary to social success or prominence, grace, physical culture, dexterity, agility and ease of movements, ease of manner and speech, and confidence in oneself and one's powers.

It gives a girl confidence in herself without making her bold, and it opens up the way toward social prominence even more so than in the case of her brother aspirant.

To be a successful entertainer is to be a social success—to be an adept in the practice of magic is to be a successful entertainer.

Even though you should be a brilliant performer on the piano or some other instrument, or are an accomplished and gifted singer, yet the mastery of a few tricks will add to your power as an entertainer and intensify your versatility.

It would not be fitting to close without giving some attention to the proper way to work in a parlor or drawing room, and I will give a few of the most important points.

You should first curtain off sufficient space at the end of the room to be large enough to accommodate your table and other paraphernalia.

There should be as wide a space as possible between your table and the audience to enable you, in going from your spectators to the tables, to make the exchanges and substitutions necessary for the successful accomplishment of certain tricks.

In working in a parlor or drawing-room a screen may be a necessity, and at times two may be required. Place them on either side of your stage room, well back.

These screens should be at least six feet high and four to five feet wide when opened. As you cannot go "off the stage," it may be necessary to retire behind the screen to consult your program, to relieve yourself of certain articles, or to secure accessories for subsequent tricks, it would be well to have a small table back of the screen to deposit articles on. But never retire behind or use screens unless absolutely necessary, as it breaks up the continuity or sequence of your act.

To properly dress your scene you should have two small tables, one either side well down, and a larger table in the centre, farther back. Many substitutions can be made passing from one of these tables to the other.

Have dark cloths on your tables, and on the larger table this should hang down a little way in front, to better conceal your servante or drawer, or whatever you may have at back of table to place things in.

Be sure that there are no bright lights behind your table and that there are no mirrors in your part of the room. The reason for this last injunction is obvious.

Never repeat the same trick for an encore, unless you have some completely different method of doing it. You will lose the interest of your audience if you do otherwise.

Collect the magic articles that appear from time to time in the magazines and papers, and in time you will have a very valuable reference book.

The Great Albini Co., exponents of magic and mental telepathy, are touring the West.



Carlton, the magician and card juggler, has a vein of real comedy, and his patter is delightfully amusing. He is now touring Australia.

Sahib Fasola, who terms himself "The World's Greatest Illusionist," is now performing in England.

England as well as America seems flooded with second sight and mental telepathy performers; not the least of these is "The Howes," whose act is pleasing and mystifying.

The Svengalis are in Australia with their wonderful act. They do not convey any spoken signals, which adds mystery to their performance.

F. E. Powell possesses that quality we call personal magnetism in a marked degree. He wins his audience at once, and is known as a graceful, finished performer.

Lawrence Crane, who calls himself "The Irish Magician," is one of the best; he is constantly improving his act, which has always been a good one.

The Fays have an act that seems to interest their audiences, and they merit the applause they receive.

Carter, the conjurer, who I understand will tour Australia, is one of the best exponents of "black art" in the profession. His act is beautifully mounted and he carries a small army of trained assistants.

EDITORIAL



A Monthly Magazine
Devoted to Magic and Magicians

Official Organ of
**THE CREST MAGICIANS CLUB OF
AMERICA.**

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Remittances must be made payable to **The Crest Magician Publishing Co.**

Make remittance by Post Office or Express Money Order or Registered Letter.

Contributions on all topics that are of general interest to magicians are desired. If remuneration is expected, please state amount on article when sent in.

It must be fully understood that the Editor is not responsible for the opinions expressed by contributors and correspondents.

All MSS. should be written on one side of the paper only, with the name and address of sender on the back of each sheet.

No MSS. will be returned unless stamps are enclosed. All contributions not accepted will be returned; but at the same time the Editor does not hold himself responsible for the loss of any MSS.

All contributions should be addressed to the Editor, care of **The Crest Magician**, at above address.

Vol. I. NOVEMBER, 1907 No. 1

We make our initial bow; the orchestra has played the introduction, so now it is on with the act. We hope you will like us, and all our acts, for upon you depends our success.

We want to be successful, and we are going to try to merit success by doing everything practical and possible to please you.

If you have any suggestions to make—how we can make *The Crest Magician* better please you—do not hesitate to tell us. Honest criticism is helpful; so is praise; hence, whenever you think we deserve either the one or the other, do not wait till forgetfulness seizes you, but write at once.

We have promised you a good magazine; we are going to make this better with every issue.

We want your help and co-operation. We want you to feel the magazine is yours as well as ours.

Modesty—our chief virtue—prevents us telling you of all the good things that we have in mind for this magazine, but here are just a few of them:

We are having a series of stories written of and about well known magicians or devotees of the science, and articles upon subjects of particular interest to all who are interested in the art and practice of magic.

Preparation is being made to have a series of signed articles by the world's greatest living magicians written especially for this magazine.

We will add new departments of interest.

Well, how do you like our first number?

SPECIAL OFFER.

To every one sending us a year's subscription to "*The Crest Magazine*," we will give a membership in *The Crest Magicians' Club of America* and will send a membership card entitling them to all the rights and privileges of the club for one year. Read the advantages to members on page 8.



All questions or other matter pertaining to this column should be addressed to **Hermann Pallme**, care of **The Crest Magician**, 144 W. 37th St., New York. Always give full name, address and membership number.

J. A. W.—Your question is answered fully in article on advantages to members, in this column.

A. M. S.—The trick you mention is called the Kellar Wine and Water Trick, and can be purchased of all magic goods dealers.

A. L.—I am not permitted to give the names or addresses of firms or anything that is nature of an advertisement in this column. Send two-cent stamp and I will mail you the address.

K. D.—Yes, it is generally understood that Harry Kellar is to retire from the stage at the end of this season, and Howard Thurston is expected to succeed him.

J. M. S.—We do not know of any magician who styles himself Khedive The Mystic, so you would be safe in adopting this title.

C. N.—Paul Valadon is still in this country, and recently played in New York.

THE CREST MAGICIANS' CLUB OF AMERICA.

Its Aims and Object.

To advance the cause of magic and magicians.

To practically aid, through suggestions and in every possible way, all those interested in magic, either as a pastime or as a profession.

To furnish its members with all the latest details of magical devices and paraphernalia, to keep its members in touch with the advancement of the art throughout the world.

To enable its members to procure all magical paraphernalia or requisites, tricks, illusions, etc., at the lowest possible cost.

To promote the spirit of fraternity among those interested in the art of the magician and its development.

To devote every possible means of placing the art of the magician in that position as a scientific divertisement which is its right and dignity.

To publish and maintain an official organ to be called "The Crest Magician," and which shall be a clearing-house for original and novel ideas in magic and its proper expression.

Advantages to Members.

The advantages of being a member of The Crest Magicians' Club are manifold:

Thorough our advisory board of which Mr. Hermann Pallme is chairman and on which are some of the world's greatest magicians and authorities on things magical, we are enabled to secure authoritative statements upon everything appertaining to magic and its proper expression.

Through keeping in touch with the advancement of the art of magic both in this country and abroad, we are able to keep our members posted on everything that is new both in the construction and performing of new tricks, illusions, etc., and in the newer expression of the old tricks.

All members will receive the official organ of the club, "The Crest Magician," free of all cost during their membership. To all others the charge will be \$1.00 per year.

It is wonderful how magic has caught on with the "400." Society here and abroad has gone in strong for the mystic art, and no drawing-room affair is now complete without its magician, be he professional or amateur.



WITH THE PROFESSION.

Farewell Tour of The Deah of Magic.

Kellar, the world-famous magician, began a week-end engagement at the Lyceum yesterday, giving his performance in the presence of crowded houses afternoon and evening. The bills announce this as Kellar's farewell tour. He is sixty-four years of age, and having won fame and fortune has decided to yield the center of the stage to a younger man. Kellar's mantle is to fall upon the shoulders of Howard Thurston, a young magician who has been a top-liner in vaudeville for several years. Thurston accompanies Kellar on the present tour, and takes the last half of the program. Kellar's personal offering includes the best of his repertoire of mystifying tricks, not omitting his masterpiece of magic. Princess Karnac in midair. Many of the feats performed by Thurston are old, but are accomplished with more cleverness than characterizes the work of the average magician. This is particularly noticeable in his card passes. Thurston's masterpiece, a triple mystery, in which he has the assistance of Princess Kiyo, compares favorably with the best results worked out by the genius of Kellar.

By way of variety, Kellar introduces Balla Hussan, a Hindoo conjuror, who, while constantly chattering in his native tongue performs some of the tricks of the low caste street fakirs of his country. Kellar explains that he introduces Hussan to show the difference between the oriental and occidental conjurers.

Mme. Herrmann, widow of Alexander Herrman, has no disputants to her title

of "Queen of Magic." Indeed, she is the only woman necromancer now before the public. She has some new magical creations, including "The Mystic Cross." Mme. Herrmann's performance is always handsomely staged.

Laurence Crane is with the Blue Ribbon Girls Co. His genial personality, with an improved act is cementing old friendships and making many new ones.

Hal Merton is a Brooklyn magician who is well known on the lyceum stage. Should he ever decide to break away from this limited field, he will undoubtedly make good, as he is an adept with sleights, an accomplished ventriloquist, and possesses an easy, graceful manner and the gift of pleasant speech.

Manekshah, an oriental magician, gives a mystery act in the popular vaudeville houses that is not particularly new but what he does is clever.

The Tenjes troupe of magicians recently arrived in Berlin from Japan are pronounced by critics most skillful. They are performing in the Berliner Wintergarten most astounding tricks, such as allowing electric light bulbs to be emitted from their hands, arms, feet, and even their faces. These bulbs are lighted and remain lighted until by a gesture from the magician they disappear in secret places on his person. The magician is examined by parties from the audience immediately afterward, and no trace of bulb or electric wire can be found.

But most wonderful of all is their magic fountain trick. Three members of the troupe stand on a platform in the middle of the stage. Persons from the audience are requested to come and examine them and the stage to see if there is anything hidden about their persons or under the platform.

Slowly small jets of water are seen to come from various parts of the bodies of the Japanese and from the platform until a beautiful fountain, the waters of which show all the colors of the rainbow, under strong electric light, is in full operation.

Leon Herrman is the fourth member of his family to be known professionally under the stage name of "Herrmann the Great." One or another of the Herrmanns had appeared before practically all of the rulers of the civilized world, and Leon Herrmann has also entertained crowned heads on many occasions. Samuel Herrmann, grandfather of Leon Herrmann, was the first of this remarkable family to appear as a magician. He was a native of Hanover, and was acknowledged to be the greatest performer of his day in Europe. On the death of Samuel Herrmann his son Karl became the successor. Karl Herrmann was perhaps the greatest magician the world has ever known, and it was he who did most to make the name of Herrmann famous. He appeared in almost every part of the world and came to this country in 1863, playing in the old Academy of Music. Alexander Herrmann was the next successor to the name and probably is better remembered by the present generation of theatregoers than his brother Karl. Leon Herrmann came to America from Paris where he was then a performer at the time of his Uncle Alexander's death.

Hardeen is a success with his act, but how can he help it when his brother "Houdini, the Handcuff King," showed him how.

Imro Fox seems to have forgotten his American friends, but his American friends have not forgotten the genial Imro, although London and Berlin now vie with each other in calling him their own.



Magician: Now, ladies and gentlemen, I mix the eggs in this gentleman's hat, and the result is an appetizing omelet. Any kind of eggs would do as well as these I use. I do not encourage an audience to bring eggs with them, as they might be tempted to throw them rather than wait for me to ask for them. But, as I said before, any kind of eggs would do.

Voice from gallery: I know one kind wouldn't do.

Magician (surprised): What kind is that?

Voice from the gallery: Hard boiled ones!

There is quite a difference between cakes and drinks: You can't eat your cakes and have them, but you can drink your drinks and have 'em, and have 'em bad, too.

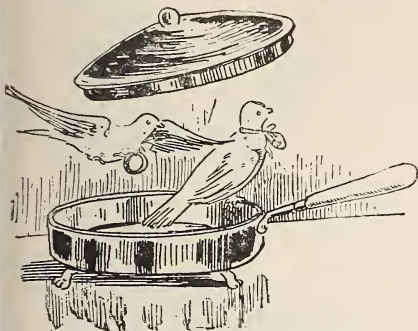
It is said woman taught man to eat, but he took to drink of his own accord.

Adam and Eve must have been in a roof garden when Adam was tempted, for it is stated that they saw snakes.

Tramp entering cafe where a crowd of sports were assembled stated that he was a great magician and for a dollar he would perform one of his greatest tricks. He was given the dollar and then called for a glass of whiskey. When the whiskey was given him he said, "Now, gentlemen, I propose to turn this glass of whiskey into a man," and, quickly swallowing same, he slipped out into the night before the crowd could reach him.

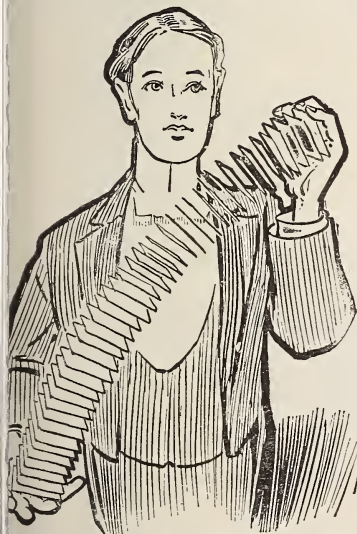
Send in your subscription to **The Crest Magician**. See our special offer on page 7.

139. Magic Chafing Dish.



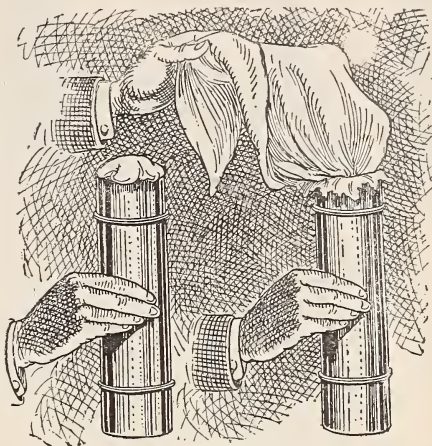
Borrow several ladies' rings and place them on an ordinary china plate. Now show an entirely empty chafing dish, pour in some spirit, light it, and then drop the rings in also. Extinguish the flames by placing the cover on. Take the cover off. See what happens. Two doves fly out, each of them bearing a borrowed ring tied round its neck with a piece of bon. Very finely made. Price, \$5.00; add transportation.

140. Electric Pack of Cards.



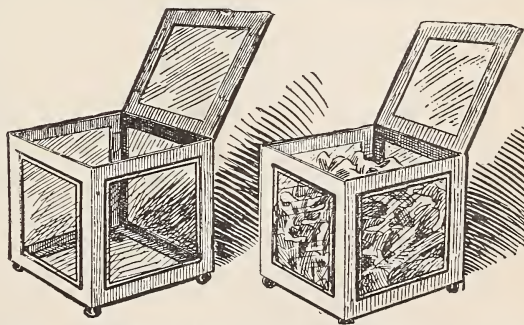
After shuffling a pack of cards, you cause them to run off rapidly and gracefully from one hand to the other, a distance of from two to three feet. From the left hand they are instantly laid along the right sleeve, and with other quick motion, the pack is back in the hand again. Many other wonderful and dexterous passes. Price, postpaid, \$1.50.

141. Flag and Handkerchief Production.



A nickel tube is examined. Now place a piece of tissue paper over each end and secure with a band, thus forming a sort of elongated drum. Cause a flag or handkerchief to vanish. Hand the tube to one of the company, who breaks the paper and pulls out the missing flag or handkerchief. Price, postpaid, \$2.25

142. Crystal Casket and Flying Handkerchiefs.



Silk handkerchiefs are dropped into a paper cone and suddenly appear inside an empty casket made of clear, transparent glass. Everything can be freely examined. Price, casket alone, finest make only, \$6.25 postpaid.

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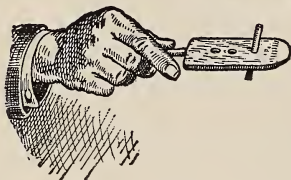
NEW YORK

143. Travelling Bottle and Glass.



This enables you, by means of a couple of cylindrical covers, to keep changing a bottle of wine and a glass of wine from one place to another, for as long as you feel disposed. At the close of the trick, you may hand bottle, glass and covers for inspection. Price, **\$4.00**; add 25c. transportation.

144. The Jumping Peg.



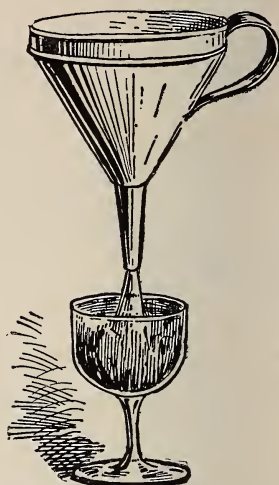
A wooden paddle with holes bored through it is shown, and a small peg is inserted in the topmost hole, so that it protrudes on each side. By simply breathing on this peg, it actually leaves the upper hole of its own accord and passes into the second, thence to the lower hole and back again. Price, postpaid, **15c.**

145. Latest Money Holder.



This contrivance is made to hold about fourteen half dollars, and to release them one at a time, by pressure of the finger. Invaluable for tricks with borrowed hat, etc. Novel principle. Price, postpaid, **1.00.**

146. The Magic Funnel.



Take your assistant or anybody else from the audience and hold this funnel to his nose. Pump his arm up and down, and water will once flow through the funnel into a glass he holds underneath. Very humorous effect. The funnel is first shown to the company, who see that it is empty. Price, postpaid, **\$1.00** same, polished brass, **\$1.50**

147. Wand to Produce Half Dollars.



Take the little black wand you have been using all the evening, and lightly touch with the end of it a lady's hair, or a flower. Instantly there will appear at the end of the wand half dollar, which is given for examination. Waving the wand in the air, there appears another half dollar, and so the magic supply goes on apparently unending. Price, postpaid, **\$4.75**

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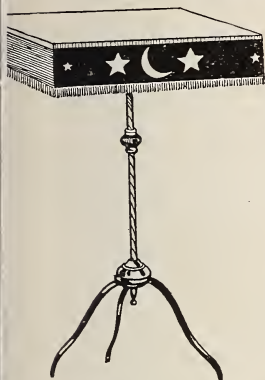
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NEW YORK

ACCESSORIES.

Extra Fine Side Table.



This is a very handsome affair, and an ornament to any conjuror's platform. The base is of highly polished nickel over solid brass, and the workmanship and ornamentation are particularly striking. The table is at once graceful and useful. At the top is an orange

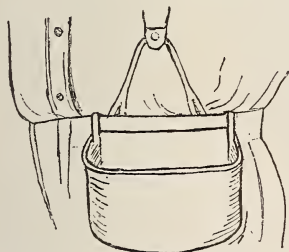
top, covered with fine colored felt. Beautiful sh drape, embellished with long, dense bullion fringe, gold stars and gold gimp. There is also a fine detachable folding servante. All packed into very small space. Price, **\$15.00.**

Portable Table Servante.



Well-made folding servante, which can readily be attached to any table without damage to the table by means of a new and clever device. The servante is noiseless in action and will hold a large number of articles. Price, **\$1.75.**

Body Servante.



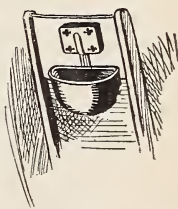
This is an extremely useful article that is secretly attached to the trousers near the knees, where it is completely hidden by the trousers. It enables performers who do not use special clothes or servantes, to quickly dispose of any small article without being detected. Price, **\$1.25.**

The Acme Side Table.



Well-made, with brass and nickeled base. Elegant appearance. The top has a trap and large folding servante, and is covered with fine felt. Removable drape of finest silk plush, trimmed with gold or silver gimp and best dense bullion fringe. Price, **\$11.00.**

Improved Chair Servante.



This excellent servante can be fixed to the back of a chair at a moment's notice. In addition to enabling the performer to noiselessly get rid of small articles, it is specially arranged for the quick substitution of one pack of cards for another. So far this has been almost impossible with conjurors without being detected. Now he has only to move the chair back a little, drop the pack he holds in his hand into the servante, and take the pack contained in the clip. Price, **\$1.50.**

Table Drapes.

(a) Fine silk plush of bright colors for table hangings; crimson, blue, etc. 27 inches wide. Per yard, **\$1.25.**

(b) Felt; best quality. For covering table top. All colors. One yard wide. Per yard, **\$1.00.**

(c) Bullion Fringe; gold or silver. Best grade
 2 1/8 inches long, per yard.....\$1.08
 2 3/8 inches long, per yard.....1.23
 3 1/8 inches long, per yard.....1.62

(d) Gold or Silver gimp (lace) per yd. **.15c**

(e) Stars; gold or silver.
 Small.....3 for **10c** Medium....2 for **10c**
 Larger....each **10c**

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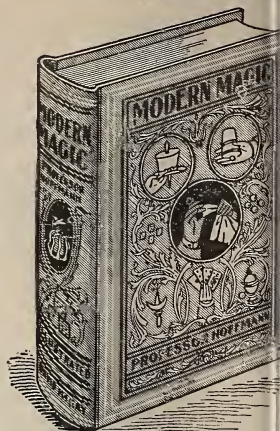
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This is a practical treatise on the art of conjuring. All the tricks, and there is an immense variety of them, are clearly and comprehensively explained by diagrams and illustrations when necessary. This book will afford an inexhaustible fund of amusement in a family where the young people are fond of games and are quick in acquiring these things. The explanations are given most comprehensively, and cover an immense field; besides, the book is filled with illustrations demonstrating the easiest way to accomplish these feats of legerdemain, magic, etc. There is a vast difference between telling how a trick is done and teaching how to do it. This is the only book that teaches how to do it. Price, **\$1.50.**

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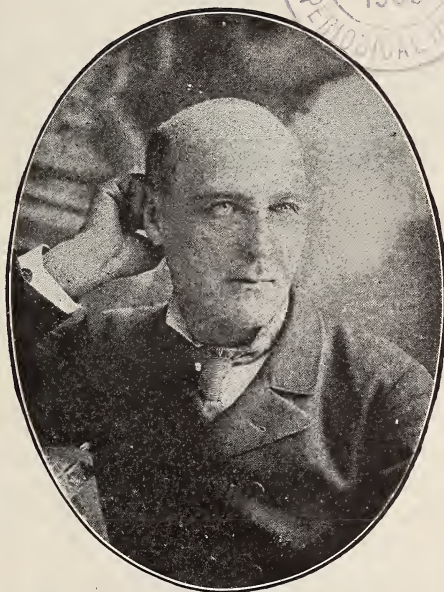
THE CREST MAGICIAN

DEVOTED TO MAGIC & MAGICIANS

Vol. I., No. 2

NEW YORK, DECEMBER, 1907.

Price 10 Cents



HARRY KELLAR



THE CREST MAGICIAN

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NEW YORK

THE CREST MAGICIAN

AN ILLUSTRATED MONTHLY MAGAZINE
DEVOTED TO THE ADVANCEMENT OF
MAGIC AND MAGICIANS

Vol. I., No. 2.

New York, December, 1907.

Price Ten Cents.

HARRY KELLAR

Harry Kellar, rightly termed "the Dean of Magic," has been so long before the public, and has been so often the subject of magazine and press writers, that it seems almost superfluous to say anything other in this article than to note that this season marks the final appearance upon the stage of this man, who has done so much for magic in this country.

His stage career has been a succession of triumphs, and I do not doubt but that to-day he numbers a larger clientele of friends and admirers than any magician who has ever been before the public; his personality, whose very keynote sounds sincerity, and the kindness that shines from his eyes, have endeared him to the hearts of thousands, and they who have had the pleasure of meeting him personally will ever treasure the memory of his genial magnetism, that at once commands your respect and friendship.

Mr. Kellar is a Pennsylvanian by birth but has made his home for years near

the lordly Hudson, in New York State. Here he comes at the road season's end to work out new mysteries and to improve his old ones. He ranks high as an inventor, and his genius in this line has enabled him to present his illusions in the masterful manner that has made his name famous.

Mr. Kellar has all his lifetime been a close student; he is an Oriental scholar of high repute, has travelled extensively throughout Tibet, India, China and other Oriental countries, and to his knowledge—gained in these travels—is due the air of Eastern mysticism that pervades his performance.

I am always skeptical of farewell tours, especially where one has been so long feasting upon the plaudits of delighted audiences, and imagine that our respected and beloved Dean will let himself be tempted to continue to come before us, to delight and mystify us, until that time when comes the summons to a final rest.



THE PRODUCTION OF VARIOUS WINES FROM A CRYSTAL WATER BOTTLE.

This is a very interesting trick and easy and beautiful in operation; it is really an improvement upon the inexhaustible bottle, or, rather, an improved way of doing the wine and water trick, although it should replace neither of these tricks in the up-to-date magician's repertoire.

The effect is as follows: The performer shows a clear glass carafe or water-bottle, from which he pours upon request any wine asked for by the audience, and he can also produce milk or water. The glasses used (with but one exception, that for milk) can be passed around for examination, thus warding off suspicion of previous preparation.

One glass for the various wines can be used and carefully washed and wiped dry before each wine is asked for, the performer can even go so far as to ask one of the spectators to do this.

This looks to be a very mysterious trick, as the various colors come from a bottle containing clear water.

The method of doing this trick is as follows: The carafe should be one that is large enough to hold about a quart, and have a broad flat lip or rim.

Fill the carafe about three-quarters with water, to which add half a gill of whiskey and one teaspoonful of carbonate of soda; then wipe the lip of the bottle perfectly dry.

To produce the different colors, secure from a chemist or at any drug store the

following aniline dyes, in crystal form: Emerald green, black, bismarck brown, canary yellow, pomona and ponceau.

Dissolve these separately in a little water to which has been added glycerine and a little honey. Mix thoroughly until they have the consistency of a thick gummy paste.

Place a small spot of each at regular intervals around the lip of the carafe, leaving wide enough space between each color so that the water may be run off clear without touching any color, if so desired.

Remember the order in which you set the colors so as to be able to pour out the wine (or rather its imitation) that may be called for. Familiarize yourself with the appearance and colors of wines, and by experimenting with your dyes you can match in color any wine that may be called for.

When any wine is called for it is simply necessary to hold your water bottle in such a manner that the water will pour over that color, with which it readily mixes and produces the wine called for.

Should anyone call for milk, you must have a separate glass in which a small quantity of liquor plumbi (undiluted Goulard's extract) must be previously placed; as this is clear like water it will not be noticed.

When the water which (as above) contains carbonate of soda mixes with the liquor in the glass it forms a fluid that looks exactly like milk.

This is, as I have said, one of the prettiest, cleanest and most mystifying of wine and water tricks.

A good performer never mentions what he is going to do, but simply names the articles he is going to work with, and lets the audience see the result.

EXPOSING AN ILLUSION.

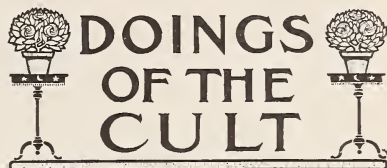
Recent Examples of the "Black Art" Not New and Are Easily Explained. . .

From time to time various identical stage illusions crop up with regularity. We have recently had a revival of the mysterious and uncanny black art in this country; and in London under the direction of J. N. Maskelyne, the well-known magician, "black art" has always lent itself to spiritualistic purposes as in the present case.

When the curtain rises the stage is empty. Mr. Maskelyne enters with a friend, who is introduced with spirit mediums. The actor in the course of a few minutes appears to go into a trance, and almost immediately a filmy cloud of vapor is seen to be issuing from his left side. In a few seconds a human hand appears followed by a head and body, until at last the complete figure of a woman clad in light draperies apparently in a trance is visible. The woman walks across the stage to the footlights, opens her eyes in apparent wonder, exclaims "Where am I?" The illusion has produced a profound sensation in London.

In this illusion the entire stage from the first groove to the rear is hung with black velvet, the floor covered with black felt, and the top also, thus forming a room lined with black, the Woman is garbed entirely in black and is provided with a black mask. The garments are made in sections adapted to be pulled away piecemeal until she is completely exposed in light raiment. Black cords manipulated by attendants behind the black cloth pull away the black covering in detail or all at once, as is desired by the performer.

Leroy, Bosco and Thalma are in Germany, meeting with their usual success.



THURSTON HAS A GOOD PRESS AGENT.

Here is a new story concerning Howard Thurston, who is appearing with Kellar. At a recent performance Thurston passed into his audience for the purpose of performing a trick which is one of his most pleasing little interludes. The trick consists of extracting a couple of \$10 gold pieces, apparently from the ears of some victim. Mr. Thurston selected his man and made the usual deft passes about him, but the coins failed to materialize. An embarrassed look spread over the face of the magician and he muttered something about "scarcity of gold coins." He tried again and murmured something that sounded like "financial stringency." At the third effort he extracted, not gold eagles but two neatly engraved clearing house checks, such as are now taking the place of gold and paper currency. The story is not vouched for editorially, but is given to illustrate the wild and fertile fancy of the press agent.

IMRO FOX.

The genial Imro has made many friends in England, and his act was particularly well received at "The Palace," London.

If you ask Imro Fox for a joke he hands you a conjure. If you should happen to ask him to conjure he gives you a joke. And if you by any means get the two mixed you will know it's no fault of yours. Imro does it.

It is part of his scheme apparently to

make his audiences believe that his magic is a joke, and then bring them up sharp with a mystery that is all too amazing to fathom. And the audience no sooner start scratching its collective head than it finds an excuse to give up the job and chuckle at Imro's bald head and funny feet. Along with an imperfect articulation of the English language and a fortunate habit of putting the cart before the horse make valuable assets.

The fact that his humorous quips are generally levelled at himself leaves no avenue of complaint, though the merry twinkle that steals out of the corners of his eyes as he completes each deception seems to convey the message, "You're having a great time out there—but so am I."

Mr. Fox has been a conjurer since he and his business were in their infancy. He is not too clever to be taught, and his fund of story concerning nearly every country in the world is big enough to fill a dozen books.

DID NOT WANT HIS HEAD CUT OFF.

During a recent performance of a well known magician, he called for a small boy to come upon the stage and assist in some forthcoming trick. A manly looking little fellow from the audience responded to the call for assistance, and his apparent uneasiness concerning what would come next caused many a hearty laugh at his expense. He stood the test well, however, until the magician announced that he would perform the "decapitating trick," when the little fellow fled precipitately from the stage, making it necessary to omit (?) this bloody feature of the evening's entertainment.

Paul Valadon seems to like America, and his present bookings look like he means to stay with us a while.

MAGIC AS A PROFESSION.

Hermann Pallme.

Not only is there no better divertisement for adult, or child than the study and practice of magic, but there is scarcely a more profitable field for a profession.

In the former case, it takes the mind off the cares and worries of daily routine, serving as a splendid relaxation for oneself and an unlimited source of entertainment for one's friends.

In the latter case, it constitutes a respectable calling which yields fine returns, income steadily increasing with ability.

It is an axiom that nothing can be accomplished without study or practice. Yet, it is quite within the bounds of truth to say that there is nothing which repays one more for the time spent in its study than does magic.

To attain that degree of perfection which characterizes a Herrmann or a Kellar naturally requires continual and lifelong study and application.

Yet, to acquire sufficient proficiency to entertain successfully and earn a good living, means less time and labor than the study of art or music, and gives quicker results and better pay.

Let me enumerate a few points which show the value of magic as a profession.

It is dignified. The audiences drawn to this form of entertainment always are refined, cultured and appreciative. An atmosphere of gentility thus surrounds both performer and auditors. The conjurer has constant opportunity to display his scholarship by frequent mention of historic and scientific facts, allusion to travel, acquaintance with persons of note, familiarity with languages, and so on, ad infinitum. All this may be done most naturally in the "patter" which is

the monolog running in conjunction with the experiments. Again, magic, as a profession, offers an unlimited field. By that I mean two things. First, unlimited as to its possibilities; for the study of mechanics, chemistry, electricity and optics, will suggest an endless variety of new tricks and experiments. These can be patented, and thus become your exclusive property; nor can they be used by anyone else unless on payment of a royalty to you—an additional source of income.

My second meaning in speaking of its offering an unlimited field is that it is not overrun as are most professions, there being but few adept performers now in the field, and room for many more. The trite platitude, "There is always room at the top," applies particularly to magic.

Again, magic as a profession presents an opportunity for wide travel. I might also subdivide this advantage.

First, because one's engagements in the course of time cover a continent; and in the event of marked success take in the civilized world.

Second, which is akin to the first, the splendid income of a good magician—before referred to—makes extensive travel possible.

And third, advancement and development in the art necessitates travel. For example, some of the most famous experiments shown have their origin in the far East—India or China. The more successful performer finds it necessary to go there, to get the local color, and in some cases to buy the secrets of a trick itself. One of the most marvelous tricks seen on the stage in our day—growing a full-sized tree from a seed—was purchased from an East Indian magician by the conjurer who introduced it in America, for a sum equal to one dollar.

SUBTLETY AND RESTRAINT.

A playwright discussed at a dinner in New York the art of acting.

"I believe," said he, "in subtlety and restraint. A nod, a shake of the head, a silent pause—these things are often more effective than the most violent yelling and ranting.

"Life is like that, subtle and silent. What, for instance, could be more expressive than this scene, a scene without a spoken word, that I once witnessed in the country?

"An undertaker stood on a corner near a noble mansion. He elevated his brows hopefully and inquiringly as a physician came from the house. The physician, compressing his lips, shook his head decidedly and hurried to his carriage. Then the undertaker, with a sigh passed on."

There is a point in this story that the man of magic should ponder upon. While a well worded patter is a delightful aid in doing a trick ("Hermann the Great" was the most finished artist in this line that I have ever heard), yet after all it is the subtlety of action, the easy, graceful manipulation of a trick that counts the most. Indeed is the trite platitude true, "Actions speak louder than words."

Don't parade your dexterity; be slow and graceful, easy in your manner, and avoid the false idea of the "quickness of the hand, deceives the eye." Your manipulations and illusions have an added mystery and wonder if done slowly. Do not hurry, take your time. Give your audience time to fully appreciate your every word and movement.

Your finishing trick should always be one that is full of mysticism or leaves your audience filled with merriment and laughter.



Among the best of burlesque magicians are Bunth and Rudd, who have lately returned to this country. They are genuinely funny, and their work possesses finesse even if it is burlesque.

Maro finds time between his numerous Lyceum dates to write some very entertaining articles on magic for a boys' paper published at Oak Park, Ill.

The Okitos are a family of very clever magicians.

Cunning, the Jail Breaker, is the star of a sensational melodrama now en tour. The play is called "From Sing Sing to Liberty," and Cunning's handcuff work is made the feature of the play.

Wayne, the Wizard, is a product of California, and would make good in the East, or anywhere, for that matter.

Mellini is in favor at many private affairs in and about New York. He is a clever magician.

Renk, an illusionist touring Germany, bills himself as the "Great American Illusionist," yet I am told that he cannot speak English. Oh, well, some of our own American and English magicians are in the same fix.

It is doubtful if the stage of magic would seem complete without a Herrmann to grace it. Mme. Herrmann and Leon Herrmann are both touring the country, and each has an act that is a credit to the famous name.

The Great Alexander is making magic and also money out West. He has his own show and it is a good one, from report.

Mme. Sa-Hera is another of the many, many, many performers now doing "second sight" or "mind reading" acts, but her act is making good over the Klaw-Erlanger circuit.

Thurston has made good with Kellar—and everyone knew he would. He is now booked to be the successor to "The Dean of Magic."

Dr. Walford Bodie, "The Mighty Miracle Worker of the North," is booked at the leading London Music Halls at what is said to be the largest salary paid any performer.

Horace Goldin will shortly return to New York; he opens at the Colonial Theatre on December the twenty-third.

Brindamour "The Jail Breaker" is booked for twenty-five weeks over the K. & E. circuit. His act is an especially clever and mystifying one, and he is one of the best of the handcuff manipulators.

Magic, mind reading, mirth and music constituted the excellent programme rendered by the Floyd Company of Magicians now touring the South.

Maskelyne and Devant keep up the name of magic in London, and their famous exhibitions crowd St. George's Hall at each performance.

To be ignorant nowadays is really a crime. Aim constantly to improve yourself from the mind's standpoint; and I know of no better advice to give you than to say, read all things good that come your way.

THE OBSERVER.

MAORI MAGIC.

Tohoto was the last of the old "tohungas," or native magicians, of New Zealand. A writer says: "The number of his years could hardly be guessed; he was almost a Methuselah of the Maori. I visited him several times in the 70's, but so extremely sacred was his person held that it was only after repeated delays that I was allowed to see him; indeed, he considered that white people were not fit to associate with, as they had no system of tapu (consecrated and sacred), nor did they regard things which were tapu to the Maori with any reverence. From the first he had resisted all efforts of the missionaries to induce him to abandon his ancient faith for Christianity. As he still had a large following who for his sake refused to recognize Christianity, his conversion was greatly desired.

"New Zealand's greatest bishop laid siege to the old heathen at Makota, that tree-clad isle in Lake Roterua to which the beautiful Hinemoa swam. For hours the bishop endeavored earnestly to win the priest over. But his powers of persuasion for once failed utterly. Tohoto sat unmoved, in moody silence. At length he lifted his head. 'Harken unto my words,' he said. 'If you can do this, I will accept your God.' Then picking up the dead leaf of a cabbage tree which had fluttered to the ground, he held it out loosely between his fingers at arm's length.

"His withered body was naked to the hips; the sun was high in the heavens; no deception was possible. After repeating an incantation he invited his visitor to look. Lo! the leaf had become green! The strong minded, highly educated Englishman had no belief in either Tohoto or his powers, yet by some mental influence the decrepit Polynesian was able to make the virile white man be-

lieve that what he saw was a fresh, green leaf; yet it was in reality still a dry, brown one."—Chicago News.

ANENT CRITICISM.

We have been asked to publish an article that is in the nature of a criticism of one of our friends in magic, who has had the bad taste to criticise our efforts to present a magazine that is worthy to be placed in anybody's hands; hence we make this statement.

The Crest Magician's columns are open at all times to anything that is good for the cause of magic; it shall ever be our endeavor to print only such items that will be of general interest, and that will not wound the feelings of even the most sensitive.

We have no place in our columns for the grouches of grumblers, the kicks of kickers, the knocks of knockers, nor the morbid expressions of malice or envy that emanate from small minds.

We expect to be criticised, and appreciate that honest criticism, whether from friend or foe, is good for us; we do not expect to please everybody all of the time, although our every endeavor will be made with that end in view; but we are too well grounded in our optimism not to realize that this is a good old world with room for every one's opinions, whether said opinions agree with our point of view or not, and that, after all, the good in mankind is predominant, and will adjust our differences in an equitable, just manner, if given half a chance.

Hence again we say, we have no room for knocks nor the carping criticisms engendered by envy or malice—if we cannot say something good about you in these columns we will not say anything.

THE EDITOR.

Heap on more wood! the wind is chill;
But let it whistle as it will,
We'll keep our Christmas merry still.
—Scott.

THE WAY OUR SENSES PLAY US FALSE.

Our senses deceive us curiously at times. A flash of lightning lights up the ground for only one-millionth of a second, yet it seems to us to last ever so much longer. What happens is that the impression remains in the eye or the retina for about one-eighth of a second, or 124,000 times as long as the flash lasts. If on a dark night a train speeding along at sixty miles an hour is lit up by lightning flash it appears stationary, yet in the eighth of a second during which we seem to see it the train travels eleven feet. But we really only see it during one-millionth of a second, and in that time it travels only one-hundredth of an inch.

When a man's leg is cut off, if the stump be irritated he feels the pain in his toes. This curious deception is the same as any one can practice on himself by striking his elbow on the table, when he feels the pain in his fingers. Of course in both cases the pain is felt in the brain.

We do not actually perceive different distances with the eye, but judge them from various indications. When our judgment is at fault we are deceived. If you see a person in a fog, for instance, he seems to be much bigger than usual. The same thing happens when you see men or cattle on the top of a hill against the horizon in twilight. In both cases you judge them to be farther away than they really are, and consequently they appear uncommonly large.

Really our senses are deceived by suggestions, and the successful magician understands and appreciates this fact; oth-

erwise he would not be a successful magician.

A slight movement of the hand, or a glance of the eyes in an opposite direction, suggests to the audience that they (to catch the magician) must gaze in the direction thus suggested. Just what the performer wants, for he can then make the desired passes while the audience is deceived into imagining that they are closely watching him.

MAGIC IN MOROCCO.

(From the Chicago News.)

Mrs. Mansel-Pleydell writes of the curious charms used by the women of Morocco: "Moorish women resort to charms to gain lovers or to keep their affections when gained. There is one charm which is seldom known to fail. It consists of shredding a small piece of an undergarment which the man has worn and, after certain incantations have been said over it, of rolling the particles into the shape of a small ball. This is imbedded in a larger ball of clay, and after being slightly damped, it is kept in a pot over the embers of live charcoal.

"I have been assured that as soon as the air penetrates the clay the man, whoever he may be, will lay aside whatever work he is doing at the time and fly to the arms of the woman who invokes the charm. As long as the ball is kept warm so long will the heat of love burn in the heart of the lover for that woman."

It is surprising how many of the better class of papers are running magical articles; Collier's, The Ladies' Home Journal, The Star Monthly, The American Boy, The New York Herald and several other prominent magazines and papers are giving much valuable space to exploitations of the art.

EDITORIAL



A Monthly Magazine

Devoted to Magic and Magicians

Official Organ of

THE CREST MAGICIANS CLUB OF AMERICA.

Published by

THE CREST MAGICIAN PUB. CO.,

144-146 W. 37th St., New York.

Edited by A. E. MORROW.

Price, per year, \$1.00. Single Copies, 10c.

A limited amount of advertising will be received; for rates apply to above address.

Remittances must be made payable to **The Crest Magician Publishing Co.**

Make remittance by Post Office or Express Money Order or Registered Letter.

Contributions on all topics that are of general interest to magicians are desired. If remuneration is expected, please state amount on article when sent in.

It must be fully understood that the Editor is not responsible for the opinions expressed by contributors and correspondents.

All MSS. should be written on one side of the paper only, with the name and address of sender on the back of each sheet.

No MSS. will be returned unless stamps are enclosed. All contributions not accepted will be returned; but at the same time the Editor does not hold himself responsible for the loss of any MSS.

All contributions should be addressed to the Editor, care of **The Crest Magician**, at above address.

Vol. I. DECEMBER, 1907 No. 2

A Merry Christmas to you all; may the magical influence of the day enter all your hearts and make them glad.

Our Christmas gift from subscribers and club members was a most pleasing one—both Mr. Pallme's and my own desks are piled high with your letters of good cheer. We can only say thank you, we are glad you like us, and our magazine.

The Crest Magicians' Club of America and **The Crest Magician** magazine are both emphatic successes. Hence we are full of joy and the real Christmas spirit, and look forward to the New Year to mean even greater things for us.

You will notice an improvement in this number over our first; we mean to keep on improving—making each number just a little bit better than those preceding it.

We add a new department called "With Our Members." That is your page; use it.

A year's subscription would make a very acceptable and much appreciated Christmas gift to your magic-loving friend.

We want ten thousand new subscribers. How many will you send in?

On a recent trip through Northern New York "ye editor" gave several private exhibitions of a few of the minor tricks, and now his friends in that part of the country are calling him Professor—a just punishment for laying down the pen to take up the magic wand. In future he promises to stick to the pen.

Hundreds of letters expression appreciation of our first number, and only one criticism! Well, that is a right good start. Help us to keep it up. Criticise and suggest any improvement you think will add to the magazine's value.



All questions or other matter pertaining to this column should be addressed to **Hermann Pallme**, care of **The Crest Magician**, 144 W. 37th St., New York. Always give full name, address and membership number.

H. D. W.—Thank you for your suggestion; we will have additional exposes of tricks next month. We will use your handkerchief production in an early issue.

J. J. G.—I appreciate your letter and its helpful ideas. We send rate asked for via mail.

B. H.—Any correspondence of general interest we will gladly publish on our members' page.

R. A. F.—Single copies of this magazine will be sent anywhere upon receipt of ten cents, but we cannot promise to supply back numbers.

F. H.—We will publish the programs you ask for in as early an issue as we can.

C. G.—Kindly let us know which trick you refer to, as there are several under the title you give.

E. O. T.—Pleased to learn about your club; will help you in any way that I can. Keep us posted.

J. J.—Your ideas are all good; at an early date we will adopt some of them.

I wish to thank the hundreds of members who have written me regards our first issue. We will do everything possible to keep you good-will.

HERMANN PALLME.

THE CREST MAGICIANS' CLUB OF AMERICA.

Its Aims and Object.

To advance the cause of magic and magicians.

To practically aid, through suggestions and in every possible way, all those interested in magic, either as a pastime or as a profession.

To furnish its members with all the latest details of magical devices and paraphernalia, to keep its members in touch with the advancement of the art throughout the world.

To enable its members to procure all magical paraphernalia or requisites, tricks, illusions, etc., at the lowest possible cost.

To promote the spirit of fraternity among those interested in the art of the magician and its development.

To devote every possible means of placing the art of the magician in that position as a scientific divertisement which is its right and dignity.

To publish and maintain an official organ to be called "The Crest Magician," and which shall be a clearing-house for original and novel ideas in magic and its proper expression.

Advantages to Members.

The advantages of being a member of The Crest Magicians' Club are manifold:

Through our advisory board, of which Mr. Hermann Pallme is chairman and on which are some of the world's greatest magicians and authorities on things magical, we are enabled to secure authoritative statements upon everything appertaining to magic and its proper expression.

Men are probably nearer to the essential truth in their superstitions than in their science.—Thoreau.



Send in your notes for this column; write on one side of paper only, and always sign full name and address, and give your club number.

Brother John J. Grdina sends some very valuable suggestions, and offers to act as one of our correspondents. We expect some interesting items from his pen to appear in our pages.

In answer to several letters from club members, we state that all club members now enrolled will receive "The Crest Magician" free of all further cost for one year.

Brother Walter E. Williams writes us that he will call on us shortly; we will be glad to see him, or any of our members, at all times.

It is with sincere regret that we learn of the death of Brother H. W. Yeaton, of Auburn, Me. Our heartfelt sympathies to his relatives and friends.

Brother Francis Heyoth is informed that Paul Valadon is filling vaudeville dates, and that Howard Thurston is now travelling with Mr. Kellar.

Brother Jefferson Jones writes us about a local club he and his friends interested in magic have formed, and if he will send us full particulars we will be pleased to publish same.

Brother Leslie Cole promises to send in a new idea for a trick, and when he does we will be glad to publish it.

Brother A. F. Barbours writes that he has not been out since November 1st; we hope, if he has been ill, that he has now fully recovered.

Brother H. D. Vila sends a tip for handkerchief production which we will publish next month. Thanks for same.

Brother Roth's letter is so full of good advice that we publish it in full herewith:

December 2, 1907.

Mr. Hermann Pallme, Esq., New York, N. Y.

My Dear Sir: I am in receipt of membership card No. 202 in the Crest Magician's Club, together with first number of "The Crest Magician." The magazine is all right in every respect, and if carried out as outlined the same will be a great success. I hope the members of the club will use their efforts to stop the practice of exposing tricks, as done by some performers, as, in my opinion, a true artist will not have to stoop to such means in order to make a living. Whenever there are any fees due, kindly notify me and I will remit promptly.

Wishing you success in your undertaking, I am, yours respectfully,

PETER ROTH,
No. 202, C. M. C.

Anything that you think will interest the club or magicians generally, send it in.

We would particularly request new ideas on small tricks that are appropriate for drawing-room use.

Do not watch your hands while performing a trick. Keep your eyes upon your audience, keeping up your patter, and they will not detect any of your motions.



WITH THE PROFESSION.

The Burchs are playing in Chicago, and their act has won them many flattering notices in the local press.

Russell, the Magician, has a very pretty act in "The Mysterious Silks." If he comes your way see him.

Carl Hertz is back from Africa, and is playing in London and the Provinces.

Donn Smythe keeps busy playing club and lyceum dates; he is the ideal society entertainer, possessing a personality that wins him the immediate friendship of his audience.

Have you seen Thompson work with handkerchiefs? It is wonderful what he does with them, and he well deserves the sobriquet "The Handkerchief King." I am a near neighbor of his, and some time I promise myself the pleasure of going down to Elizabeth, N. J., his home, and have a chat on magic. I'll tell you about it when I do.

Imro Fox is coming back to us in time to eat his Christmas turkey. He will find glad hands everywhere.

Al Barnes, magician and juggler, has an act that wins applause. He is now playing dates in the Middle West.

Norton, conjurer, is making good out in the far West. I understand he is booked far into the new year.

Mildred and Rouclere in "The Flight of Princess Iris" present a beautifully mounted and very interesting act. They are touring the Eastern States.

WHY THIRTEEN IS UNLUCKY.

It is usually stated that the superstitious objection in sitting thirteen at a table in Christian countries was based on the fact of the last supper, when Christ and His twelve disciples sat down to eat together, immediately before the Saviour was seized by His enemies.

But in the Norse mythology, which is supposed to antedate the introduction of Christianity among the Northmen, we find the superstition referred to the fact that at a banquet of the gods, Loki, the spirit of mischief, introduced himself, making thirteen at the table, wherefore there was a fight, and Balbour, a young hero especially loved by all the gods, was killed. For the fact is the objection to this number seems to have existed even before Christianity. Among the Turks the number is so disliked and feared that it is never even named; with the Aztecs, the aborigines of Mexico, it was believed to have magic power, and a like fancy has been found in other Indian tribes.

Among the ignorant blacks of the South the fear of this number in any connection is actually absurd, but whether they have borrowed this idea from their imperfect knowledge of the Christianity, or whether it is a survival of the Voodoo worship of their ancestors, it is impossible to say, for the superstition has a strong hold everywhere, even among those who should know better than to be swayed by it. In Italy it is never used in making up the numbers of the favorite lotteries, and in Paris it is omitted in numbering the houses on the streets.—The Housekeeper.

CAT'S EYES AS CLOCKS.

So long as there is a cat anywhere near it is not necessary to have a watch or a clock, for the animal's eyes will tell you the time of day. The first European to learn of the use of a cat as a time indicator was M. Huc, who, in a work on the Chinese Empire, tells how he was initiated into the mystery. M. Huc and a party of friends set out to visit a Chinese Christian mission settlement among the peasantry. They met a young Chinaman on the road, and to test his intelligence they asked him if he could tell them the time. The native looked up at the sky, but the clouds hid the sun from view, and he could not read any answer there. Suddenly he darted away toward a farm, and returned in a few moments with a cat in his arms. Pushing up its eyelids with his hand, he told Huc to look at them, at the same time volunteering the information that it was not noon yet. While they were puzzling over the matter the boy went about his business.

When the party reached the village they asked the Christian converts if they could tell the time by a cat's eyes. Immediately there started a wild hunt for cats, and all the cats obtainable in the neighborhood were brought before them. The Chinese pointed out that the pupils of a cat's eyes grew gradually narrower up to 12 noon, when they became scarcely perceptible lines, drawn perpendicularly across the eye, and after that dilation recommenced. Huc examined the eyes of several cats and verified what the Chinese had told him. No doubt it is a trick with which the natives have been familiar for centuries.—London P. T. O.

We wish all our members would take an interest in making the columns of our magazine rich in ideas.



Take a joke as a joke and it will not provoke.

These handcuffs were made for me by a blacksmith, but I am afraid he is a rascal, for I have been told he forges and steels every day.

Is that a horse pistol?

No; it is only a Colt's.

If you ever catch a fellow taking your watch tell him to stop, as you have no time to spare.

Mother—John, are you in those sweetmeats again?

John—No, ma'am; them sweetmeats is in me.

There are two reasons why I do not trust some men. One is because I know them, the other is because I don't.

A GOOD BARGAIN.

Pat wanted a bottle for some reason and went into a drugstore to purchase one. The druggist called him to view the array of empty bottles behind the case and pick out what he wanted. Pat found one to his liking and asked the price.

"The bottle is 5 cents—but if you want anything in it I'll give you the bottle," said the druggist.

"Be jabbers, put a cork in it thin, an' thank ye," replied Pat.—Exchange.

When you have a leisure hour keep yourself in practice by performing before a mirror. This will enable you to see and correct your faults.



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Do You Sing or Play?**

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125. Watch Mortar.



A really extraordinary delusion. Borrow a watch, place it in the mortar; then take the poker and the watch is smashed up. Show pieces of the watch to the audience to prove it. Afterwards the watch is found in the centre of a loaf.

\$1.35.

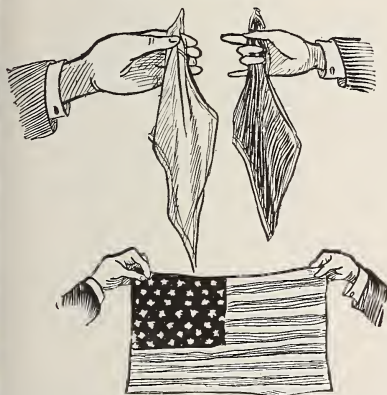
6. Single Hand Handkerchief Production.



Performed with one hand only. The performer bares his arm, and after showing both sides of his hand, a silk handkerchief is made to gradually come into view in

hand, though nothing is near it at all. Price, postpaid, **75c.**

7. Excelsior Red, White and Blue Trick.



very showy and effective but easy trick. The performer causes red, white and blue handkerchiefs to appear successively in his outstretched hand. While the audience is gaping open mouthed wondering where on earth they came from, the three colored handkerchiefs suddenly change before their very eyes into an American flag. Price, **\$2.00.**

Always give number and title of trick when ordering.

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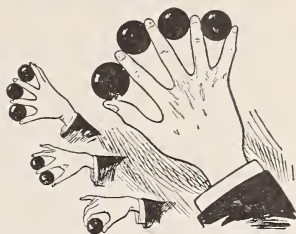
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NEW YORK

128. Multiplying Billiard Balls.



An extraordinary illusion. Billiard balls are made to appear, one after the other, at the tips of the fingers; and then, just as mysteriously, they vanish until the last one is tossed into the air, only to be lost to sight in an inexplicable fashion as all the rest. Polished nickel balls of excellent make. Price, per set, postpaid, **\$1.50.** 1½ in. balls, suitable for all performers.

129. Improved Coin Dropper.

A wonderful apparatus, worn under the vest, which will hold fifteen coins of the bore of a dollar size. By simply pressing the side of your vest in a careless and unostentatious manner all the coins will drop into your hands at once. Excellent for use in such tricks as the Shower of Money and others, where the sleeves may be rolled up as far as the performer cares. Price, postpaid, **\$1.00.**

130. The Mysterious Skull.



A wonderful ghost effect can be obtained with this contrivance, which never gets out of order, and may be used over and over again. It is perfectly visible in the dark, and lots of fun can be had with it. Price, postpaid, **15c.**

ACCESSORIES.

(a) **Luminous Paint.**—Used by all the leading spiritualists for spirit forms. Read mixed. Price per jar, postpaid, \$1.35.

(b) **Conjuror's Wax.**—Used by all magicians in many tricks in which hair or thread employed. Put up in tin cans and very adhesive. Price postpaid, 20c.

(c) **Noiseless Wax Matches.**—For candle production and many others. By express only. In tin cans. Price, 30c.

(d) **Dead Black Paint.**—Ready for use, and quick drying. Put up in a wide-necked bottle, with fine brush. Price postpaid, 35c.

(e) **Enameled Black Paint.**—Very glossy. Ready for use, and dries instantly. Will not stick. Put up in wide-necked bottle, with brush. Price, 35c.

(f) **Wedding Rings.**—Good quality. Used in many tricks. Price per dozen, postpaid, 50c.

(g) **Catgut.**—Finest quality, very useful for loops, pulls, traps, etc. Price per yard postpaid, 10c.

(h) **Fine Black Silk Thread.**—This thread is the best made, and much finer than that usually carried in dry goods stores. It has great strength, and is used to advantage in many tricks. Price per spool, postpaid, 20c.

(i) **High Grade Silk Elastic Cord.**—Heavy and pure gum elastic. Warranted. Price per yard, 10c.

(j) **Flesh Colored Paint.**—Ready for use, and put up in wide-necked bottles. Dries very hard, and will not fade. Including brush, price postpaid, 35c.

(k) **Silk Handkerchiefs, for Conjuring, Etc.**—These are made of the best grade silk, which is compressible and very springy, and fast colors. Despite the low prices asked for them, they are warranted to be strong and well made. We carry an immense stock of these in most attractive colors, such as red, white, blue, green, black, etc.

Size 13 inches square. Price each 25c. Size 18 inches square. Price each 50c.

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16x24 “	“	.60
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48x72 “	“	6.00

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We carry in stock the Flags of the following:—Austro-Hungary, Belgium, Canada, China, Cuba, Denmark, English Union Jack, English Merchant, France, Greece, Germany, Ireland, Italy, Spain, Japan Mexico, Netherlands, Norway, Portugal, Russia, Scotland, Sweden, Switzerland, Turkey and Transvaal.

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NEW YORK

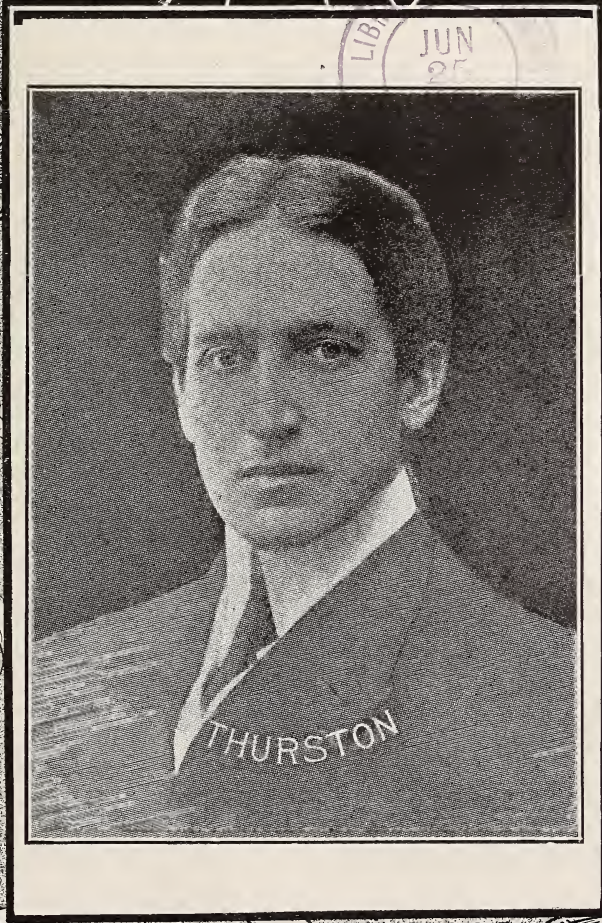
THE CREST MAGICIAN

DEVOTED TO MAGIC & MAGICIANS

Vol. I., No. 3.

JANUARY, 1908.

Price, 10 Cents



The First Thing to Do in Magic

Before even giving the purchase of a trick a thought, is to secure a copy of this book, and learn its very interesting story.

You can have no idea of how really entertaining this story is until you read it, and your time will be well spent; for



what you possibly thought of as a mere momentary pastime, may prove an avenue to social preferment and financial success greater than you ever dreamed of.

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THE CREST MAGICIAN

AN ILLUSTRATED MONTHLY MAGAZINE
DEVOTED TO THE ADVANCEMENT OF
MAGIC AND MAGICIANS

Vol. I., No. 3.

NEW YORK, JANUARY, 1908.

Price Ten Cents.

HOWARD THURSTON

Howard Thurston was born in Ohio not many more than thirty years ago, and was, like the late Charles Bertram the English magician, intended by his parents for the ministry. With this profession in view he spent nearly four years at Northfield, Mass., studying with the famous revivalist, Dwight L. Moody. But Mr. Thurston since a boy had a yearning for the field of magic, and he determinedly set himself to work to master the arts of the conjurer and the illusionist.

Always a retentive and industrious scholar, he was in a short while sufficiently adept to make his professional debut, which occurred in Cincinnati.

One of Mr. Thurston's earlier experiences was a tour with a company playing the country fairs, which show came to grief at Williamsport, Pa.

Rapidly improving in his dexterity and ability to entertain as a conjurer, he soon became known as a clever magician.

As soon as he considered himself sufficiently proficient he went to Europe, and was successful in securing an engagement at the Palace, where he remained nearly six months, going from there to an engagement at the Empire, which lasted over five months.

While performing at the Empire Mr. Thurston had the pleasure of appearing before the Shah of Persia, the Prince

of Wales, and Prince Arthur of Connaught, and their royal suites.

Mr. Thurston has also appeared before the late King Christian, King Edward VII., King George of Greece, the Czar of Russia, and numerous Oriental potentates.

After his European success he returned to this country, prepared an elaborate magic act, which he successfully presented at all the best vaudeville houses throughout the country, creating a furor everywhere as his act was far ahead of anything of a similar nature that had ever been seen.

In June 1904, Mr. Thurston sailed from San Francisco for a world's tour, being gone three years, to return in May of last year to join hands with Kellar, whom he is booked to succeed as the leading exponent of magic in this country.

In his worldwide wanderings Mr. Thurston saw many wonderful things, had many adventures and gathered a fund of knowledge of incalculable value.

Mr. Thurston visited Australia, Tasmania, New Zealand, the Philippine Islands, China, Japan, Java, the Strait Settlements, India, Egypt, Morocco, Italy, France, Spain and England, appearing in all of the principal cities of these different countries.

Mr. Thurston is a splendid workman.

He has a pleasing stage presence, is graceful and moves quickly; in fact, he does his elaborate and intricate tricks with so much ease and with such rapidity that one hardly gets started in wonderment before something else is offered. He is not only an originator and independent producer, but he has taken those tricks others have done and improved upon them. Mr. Kellar has certainly been fortunate in selecting such a capable and expert performer to take up his work.

THOUGHTS FOR THE NEW YEAR.

There is a past which is gone forever; but there is future, which is still our own.

One to-day is worth a half-dozen to-morrows.

By losing present time we lose all time.

We always have our doubts about the people who make good resolutions and then loudly boast of them.

Be always in time; too late is a crime for which the future will punish you.

A man who does nothing never has time to do anything.

The trouble with some people on New Year's day is that they make so many good resolutions that they soon lose track of them.

Many an honorable career has resulted from a kind word spoken in season or the warm grasp of a friendly hand.

The man who tries his level best and fails is entitled to more credit than the man who succeeds without effort.

The man who hath order and system saveth time; and time is money.

A NEW YEAR'S WISH.

God keep thee, dear, through all the years,

Through all the joys, the sorrows, tears
Of life—its commonplaces, too,
God keep thee sweet, and brave and true,
Amid the doubts and fears that rise
In every life—the mysteries,
Things that are hard to understand,
The movings of a mystic hand,
God keep thy reason sound and sure,
Thy mind alert, thy heart still pure.
God keep thee always—this I pray
For thee, upon this New Year's day.

—Exchange.

JANUARY FIRST.

No one ever regarded the first of January with indifference. It is that from which all date their time, and count upon what is left. It is the nativity of our common Adam. Of all sounds of bells (bells the music highest bordering upon heaven), most solemn and touching is the peal which rings out the old year. I never heard without a gathering-up of my mind to a concentration of all the images that have been diffused over the past twelvemonth.

All I have done or suffered, performed or neglected—in that regretted time. I begin to know its worth as when a person dies.

It takes a personal color; nor was it a political flight of a contemporary, when he exclaimed: "I saw the skirts of the departing year!"

It is no more than what we all seem to be conscious of in that awful leave-taking.—Charles Lamb.

Any time generally means no time.

Look how the world's people are amazed at apparitions, signs and prodigies.—Shakespeare,

THE IMPORTANCE OF DEPORTMENT.

Hermann Pallme.

Deportment means the art of properly presenting a trick before an audience. Not a few professional magicians and most amateurs are deficient in this most important phase of their work.

In order to make myself perfectly clear I think it best to expound this question of deportment in a series of sections. The order in which these are given is not necessarily the order of their importance.

1. First, as regards your relation to your audience. This refers particularly to distance; but I am tempted to say a word with regard to manner.

Keep your distance and let them do the same; do not make the error of getting too familiar with your spectators. You know "familiarity breeds contempt," but worse, it opens up means to worry or perhaps detect you in your work.

Keep your distance also as regards space. This should be as wide as possible, as many "substitutions," etc., are effected as you pass from the audience to your table. It is apparent, therefore, that the longer the distance the more time you have for necessary manipulations.

It may be difficult in a parlor to get the necessary distance to perform certain tricks, but aim to get as far from your audience as the room will permit; but there are many tricks, called "close work," that can be done right in the midst of your audience.

2. A few apt, bright sentences addressed to your audience as an introductory to your performances are not only necessary as a matter of courtesy, but will serve to put you and them in sympathy, on good terms as it were, or, as the French say, "en rapport."

Something like this will answer the

purpose: "Ladies and gentlemen, in order to show my appreciation of the honor you do me by your presence here to-night I shall try my very best to entertain you with some feats in legerdemain. But let it be understood at the beginning that I will not attempt to deceive you. If there is any deceit, it will be that you deceive yourselves or that your own eyes deceive you."

Let another simple paragraph conclude your entertainment. This will serve as a polite dismissal, and prevent that embarrassment which an audience sometimes feels when not sure that a performer is through with his program. This needs be no more than an acknowledgment of thanks, as, "With this illusion I shall close my entertainment; I thank you for your consideration and attention."

3. Always maintain an attitude of respectful dignity before your audience. This does not mean to assert your egotism to the point of being thought conceited, but by your manner—the mastery of your work and yourself—command their respect.

If you are a natural humorist it is well, and may assist your performance. But always perform in a natural manner. Do not try to be funny. It is only a step from the sublime to the ridiculous. Just one letter makes the difference between pathos and bathos.

In this connection avoid personalities. Of course, watch for and avail yourself of every chance for repartee, but never lose your temper, no matter what derogatory remarks may be addressed to you. Just make a mental note of such persons as try to embarrass you, and when you can (always politely, though), turn the laugh on them and make them look small, don't fail to do so.

4. In case of an accident or hitch, such as forgetting to provide yourself be-

forehand with some accessory, or the dropping of an article, do not become confused. On the contrary, treat the incident as a joke, and with a smile say something witty, such as (in case of dropping article), "I just put it there to prove that it was solid"; or (in case of forgetting some article), "It is almost impossible to perform this trick without first consulting the fairies. With your kind permission I should like to retire for just a moment for consultation." Leave the stage, or if you are performing in a parlor, have an accommodating screen to retire behind in just such emergencies.

In such an exigency some such remark as above will save the marring of your act, and your spectators will applaud and admire your presence of mind.

But should something go radically wrong, do not plead guilty to a failure. Keeping your wits, either bring your trick to some conclusion, or glide naturally into the next one.

If you suffer a complete breakdown, keep up your "patter" just the same and burlesque the trick. Frequently, with a little quick-wittedness, this may be a more acceptable finish than the original.

It is a matter of record that some of the best performers meeting with such an accident have by their ready wit brought about a better finish to their trick, and always afterwards used this conclusion. Many excellent bits of "business" have been discovered in just this way. Again let me emphasize, keep your wits about you always.

5. As a general rule, do not tell an audience beforehand what you are going to do. The reason for this should be clear to you. If the spectators know what to expect, not only is the trick robbed of half its charm—that of surprise, but you increase the chances of detection. Knowing what to expect is al-

ways an aid in discovering how it was brought about.

6. As a corollary to this rule it follows that the same trick should never be performed twice in the same evening. A beautifully rendered bit of acting or declamation can stand an encore; but the best trick would lose its effect upon a repetition.

Besides, having seen it once and knowing the denouement, the spectators will devote their whole attention this time to an effort to detect where you mystified them the first time.

It is not necessary that you refuse an encore. It is possible to repeat a trick with variations, bringing it to the same conclusion; or with the same preliminaries bring it to a different conclusion. Thus you are presenting practically a new trick, yet possessing elements of similarity to the one for which an encore was asked. This will serve both to please the audience, and to avoid chances of detection.

You should study, as every professional performer does, variation and combination of tricks. The better books on magic explain many ways of vanishing an article, and as many ways of reproducing it.

7. In the preceding articles I have



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said that the secret of success is to direct the attention of the spectators from your hands at the right moment and for just a moment.

This leads me, then, to lay down the rule that when you desire to divert the attention of the audience to a certain point, you must yourself look fixedly at that point. Obviously you cannot point or suggest looking somewhere; that would arouse suspicion and you would be watched the more closely.

The great requisite is to cultivate a "good eye." It is invariably the case that an earnest look of the performer in a particular direction will carry every one's else glance unconsciously with it.

By all means avoid furtive glances at your hands, as it would ruin the trick.

8. I have intimated elsewhere, but will repeat here more explicitly, the importance of always taking your time in the performance of your tricks.

Speak your "patter" with the naturalness of a good actor, not with the stiffness of a schoolboy reciting his piece. Let the audience hear every word, and let them see every movement. Give them time to appreciate these, so that when you pass to the second stage of a transformation they will have understood fully the first. Where is the interest or surprise, let me ask, in changing a card into a rose, unless the spectators know in the first place that it was a card?

9. A word now with regard to by-play, or what is called in stage parlance "business." Attention to this has a marked tendency to keep alive the interest of the spectators, as well as to create a mystical atmosphere. This puts the spectators in the proper mood to accept your pretensions to a supernatural power.

Tax your ingenuity, therefore, to invent or devise every possible incident

that will tend towards this result, and introduce them into the performance of each trick.

For example: a number of performers entering upon the stage, before introducing the first trick, take off their gloves, roll them into a small ball, and vanish them.

Some go a step further in discoursing a moment upon the importance of the wand, and then "remember to have forgotten it." But they "must have it" in order to proceed, so it is mysteriously produced from "somewhere."

Again, in the course of a trick, you need an egg. How much better for the general effect if, instead of taking it from the table, or having an assistant bring it, you produce it from a lady's bonnet or some one's mouth.

This principle can and should be worked out to the fullest extent.

There is a very considerable element of psychology in magic—that is, an endeavor to make the spectators believe, through inductive suggestion or inference, that which is not the case. In other words, to have that manner or style about your deportment as to lead the audience to unconsciously accept the fact that you are really a magician possessed

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of the powers with which you seem to be endowed.

In fact, the successful performer should adopt auto-psychology—that is, study and aim to make yourself believe that you are performing miracles.

It is well known that the great actor lives the character he is portraying on the stage; and some have gone so far, in the study of a new part, as to merge their identity wholly into that new character for weeks.

Just so, you as the magician must learn to impersonate the part. From the time you appear upon the stage until the conclusion of the performance you should act not only as if, but should persuade yourself that your supposed power is a real one, and that your wand is not alone an emblem, but the very source of your power.

Having cultivated this faculty of entering into the spirit of the part you play, you will acquire the ability to produce an almost unlimited effect upon the imaginations of your spectators.

Thus both you and they will lose sight of the mere commonplace or mechanical means through which you obtain your results, and you create the impression that those results are reached through actual magic. The successful people of the world—whether orators, players, or in any walk of life, are those who have acquired this faculty of psychology.

10. The arrangement of your program is deserving of some comment. Your printed program should contain little or no information as to the exact nature of your tricks, and yet should be worded in such a way as to arouse the greatest curiosity. In other words, you must give no clue as to the real nature of the illusion, this being in accordance with the directions above: Not to tell an audience beforehand what you are going to do.

For instance, if you do a series of handkerchief tricks, call this part of your program "The Bewitched Handkerchiefs," or if a series of flower tricks, "The Enchanted Garden," and so on, giving each series of tricks some fanciful name, which will awaken the curiosity of your audience and yet not tell them anything.

In giving a performance do not fail to have a private program of your own fastened in some conspicuous place behind the scenes, or if working in a parlor, some place where it can be seen only by yourself. This prompt-program must contain a list of the tricks to be performed that evening, together with a detailed list of accessories necessary in the performance of each.

After each trick or group of tricks when you retire behind the scenes or screen this must be consulted so as to enable you to be in readiness for the next series. It is quite impossible for you or an assistant to keep in mind the many articles required in the course of an evening. I remember once being on the verge of failure in a certain trick because I did not have a necessary hook pinned to my trousers.

In this article I have embodied those elements of success characteristic of the master-magicians of this and past ages, together with a few original principles which my own experience has shown to be most valuable. Do not minimize the importance of any one as against the others. They are all equally essential to the finished performer.

Now is here—to-morrow nowhere.

Do not hurry, do not flurry!
Nothing good is got by worry.

Lost time is never found again; he that hath most time, hath none to lose.



THE DISAPPEARING COIN.

As no particular dexterity is required to perform this trick, yet it always meets with favor; it is a good number for either the amateur or professional magician to add to his list of coin or card tricks, as it fits equally as well into either series.

The preparation is simple; all that is necessary is to have two half-dollars, and upon one side of each put a thin coating of adhesive wax. You are now ready to perform the trick.

Borrow a half-dollar from your audience, and palm it, substituting one of the waxed coins for it, and then lay this waxed coin upon your table, waxed side up, at the same time getting rid of the palmed coin.

Pick up an ordinary pack of cards, at the same time securing the other waxed coin, concealing same in your left hand. You now request some one to kindly draw two cards from the pack; hold the pack in your right hand for them to do so.

Take the chosen cards in the left hand, in which you have the waxed coin, and press this coin against the center of the undermost card, which we will call card No. 1.

Place this card (with coin on it) upon the table about a foot from the waxed coin that is already there, taking the remaining card (card No. 2) and cover this coin with it.

You can now lift both cards, showing the coin is still under card No. 2, and apparently there is nothing under card No. 1.

Now replace the cards, and in so do when you want the coin to vanish press card upon coin before raising it.

You can now request some one in the audience to designate under which card they wish the coin to appear, or you can vanish the coin at will, simply remembering that when you want the coin to appear to slightly bend the card in raising it, which releases the coin, and when you want the coin to vanish press card upon coin before raising it.

MARVELOUS CARD AND NUMBER TRICK.

While this is really a very simple trick and the only ability necessary is that of being able to force cards, yet it appears very mysterious.

First prepare a sheet of white paper about eight inches square by painting upon it in black figures a number—say 23—and take another piece, the same kind and size, and write upon it four figures which, when added up, amount to 23; for instance, 6, 5, 4, 8; and draw a line under them; fold both these papers three times, and then conceal about your person where they can be easily procured.

Take a pack of cards. Ask some one to select four cards, and force upon them cards that will total the same number as is on your paper.

Say the cards you force are the 8 of diamonds, the 4 of clubs, the 5 of hearts and the 6 of spades; this will total 23, and the diversity of the spot cards ward off any suspicion of a prepared deck of cards.

Take an envelope from your table, and take from it a clean sheet of paper doubled up in the same manner and of the same kind as your prepared paper. Open up this paper and request some one to place a figure (from 1 to 9) upon it; then fold it and pass to some one else, who adds a second figure, folds it, passing in

turn to a third person, who adds a figure, folds the paper, and passes to a fourth person, who also adds a figure.

Ask the fourth person to please draw a line under his figure, and take the paper from him, and, having palmed your paper with the sum upon it, substitute this for the paper just handed to you.

Now request some other person to kindly add up the figures (presumably) placed upon the paper by the others.

As this gentleman gets your prepared sheet the sum of course of the addition will be 23.

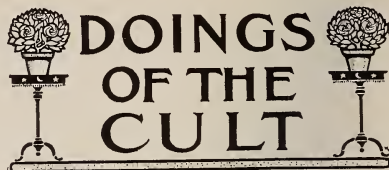
Now ask this gentleman not to tell you the total, but to double up the paper in its original folds, and to be sure and remember the amount of his addition.

You have now palmed the piece of paper containing the large 23, and give the gentleman the envelope to examine, at the same time taking the paper from him, and for which you substitute the palmed sheet. Hand him this sheet with the large 23 on it, and which he believes is the piece he just had, requesting him to place it in the envelope, seal it up and hold it tight.

Now request the person who selected the cards to call out to you the numbers on same, and as they call out each number write it upon a blackboard in full view of the audience; then add them up and show the total to be 23. Now request the gentleman who has the envelope to open it and unfold the paper contained in it, which you assure him should be the same total in his own handwriting.

He opens the envelope and is surprised to find a big 23 staring him in the face; ask him to hold it up so that all may see.

You will be astonished at the amazement of your audience if you bring this trick to its proper conclusion.



CRANE WON THE FIFTY.

Lawrence Crane, who is presenting an attractive and mystifying act of magic and illusion, tells an interesting story of how luck came to him in carrying out a trick while giving a performance in a Riverside Drive mansion recently. This was to place a rabbit in a box and pass it to a woman in the audience for her examination. The trick was to remove the rabbit into a flap of his long coat so quickly that no one could see it before he passed the box to the audience. One man perceived the trick, and exclaimed loudly that he knew where the rabbit was. Crane realized he was caught, but thought to brazen out the matter, and said he would bet \$50 that the quick-eyed auditor would be found to be mistaken. The flap in the coat was named as the hiding place. Unknown to Crane there was a hole in the flap, and the rabbit, true to his nature, burrowed out of it without any one seeing him in the excitement of the controversy and, as it happened, went to his box behind a screen where, according to the routine of the trick, Crane was to find him. He was as much mystified as the audience, and could not account for the thing until later in the evening, when he discovered the hole in the coat. But he won the \$50.

ONE ON THE MAGICIAN.

A magician who was performing at a country fair called one of his auditors to assist him in the "marvelous transmutation of metals" which he was about to perform. He borrowed a half-dollar

from the countryman, and, after making a few passes, desired him to hold out his hand for a moment, and apparently placing the half-dollar in it, told him now to close his hand.

Passing his wand over the countryman's closed hand he said: "If you will now open your hand you will discover I have changed your half-dollar into a twenty-dollar gold piece." The countryman, upon opening his hand, found the shining gold piece laying where he thought his half-dollar was.

"Now," said the magician, "close your hand, and I will change it back again to a half-dollar."

"No, you won't!" said the man, pocketing the magician's gold piece, "I'm satisfied." And down he jumped, leaving the chagrined conjurer to swallow his loss as best he could.

MISSED HIS GUESS.

A magician once borrowed a hat, and while producing different articles therefrom noticed a paper that was under the hatband; slipping this paper down he, under cover of getting some article from the hat with both hands, opened the paper and saw that it contained the name and address, presumably, of the owner.

Folding up the paper, he slipped it back in place, and upon concluding the trick handed the hat back to the gentleman from whom he had borrowed it, with the remark that he could always tell the name and address of a man whose hat he had borrowed, mentioning the name and address of the paper.

"Oh," said the man, "that's the fellow who used to own this hat; he died last month and his wife gave it to me."

The magician joined in the general laugh that followed.

CHARACTER.

Many people seem to forget that character grows; that it is not something to put on, ready made, with womanhood or manhood; but day by day here a little and there a little grows with the growth and strengthens with the strength, until good or bad, it becomes almost a coat of mail. Look at a man of business—prompt, reliable, conscientious, yet clear-headed and energetic. When do you suppose he developed all these admirable qualities? When he was a boy? Let us see the way in which a boy of the years gets up in the morning, works, plays, studies, and we will tell you just what kind of man he will make. The boy who neglects his duties, be they ever so small, and then excuses himself by saying, "I didn't think," will never be a reliable man. And the boy who finds pleasure in the suffering of weaker things will never be a noble, generous, kindly man—a gentleman.—Pomeroy Leader.

Reputation has carried men to success when their characters would have condemned them.

If you won't do better to-day you will do worse to-morrow.

Fit words are fine, but fine words are not always fit.

If you think twice before you speak once you will speak twice the better for it.

DISAPPEARING PAPER.

Disappearing paper is a novelty for use by those whose correspondents forget to burn the letters after their utility has ceased. It is steeped in sulphuric acid, dried and glazed, the acid being partly neutralized by ammonia vapor. It falls to pieces after a given time.

ITEMS FROM ABROAD.

Kinnard, the magician and illusionist, with Lillie Luraine, who also does a novel musical specialty, is playing to appreciative and large audiences throughout the English provinces.

In England Anthony, "the comic conjurer," is doing well. His humorous act gains him much laughter and applause.

Chung Ling Soo is making English magicians take notice; his elaborate billing and his princely mode of traveling are revelations.

Chevalier Ernest Thorn is meeting with great success in Geramny.

Carl Hartz has been kept busy ever since his return from Africa.

Arnold De Biere, the American magician, has made a pleasing impression upon our German cousins.

Nate Leipzig, the card manipulator, recently appeared before their majesties, the King and Queen of Spain.

LeRoy, Talma and Bosco are enchanting large audiences wherever they appear.

My Australian friend has not written to me lately. There must be something doing in magic over there, so please let me hear from you.

I would like to have my friends all over the world send me items of interest for this column. Just send them to The Crest Magician, 144 W. 37th St., and they will reach me. With every good wish for the new year.

Yours, THE SCRIBE.

ODDS AND CURIOS.

The periscope of a submarine boat is a long, narrow tube, which is thrust up through the surface of the sea, and by an arrangement of lenses, a picture of the objects near is focussed and thrown upon a reflector inside the submerged vessel.

A wild elephant has a keen sense of smell. At a distance of 1,000 yards it can scent an enemy.

About a third of the entire population of the world speak the Chinese language or its allied dialects.

In the great church at Mengo, Uganda, there are over 200 trees to support the roof. Each of these trees took 100 men to drag it up the hill.

Seals sleep upon land; they also do so floating upon their backs in the sea. This habit they mostly indulge in when the weather is fine and the sea calm.

The average limit of sustained attention in an audience is about twenty minutes, and it is very difficult for a speaker to interest his hearers for thirty minutes.

Some Australian gold veins are 130 feet wide.

Every town in Mexico has a public bath-house.

Audiences are forbidden to applaud in Russian theatres.

Sun spots 100,000 miles in diameter have been measured.

Some of the stars move with a velocity of nearly fifty miles a second.

The famous "dragon" tree on the island of Teneriffe is 5,000 years old.

Some famous old books still in existence are bound in tanned human skin.

The Enterprise made the first steam voyage from England to India in 1825.

To salute with the left hand is a deadly insult to Mohammedans in the East.

EDITORIAL



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Devoted to Magic and Magicians

Official Organ of

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Make remittance by Post Office or Express Money Order or Registered Letter.

Contributions on all topics that are of general interest to magicians are desired. If remuneration is expected, please state amount on article when sent in.

It must be fully understood that the Editor is not responsible for the opinions expressed by contributors and correspondents.

All MSS. should be written on one side of the paper only, with the name and address of sender on the back of each sheet.

No MSS. will be returned unless stamps are enclosed. All contributions not accepted will be returned; but at the same time the Editor does not hold himself responsible for the loss of any MSS.

All contributions should be addressed to the Editor, care of **The Crest Magician**, at above address.

Vol. I. JANUARY, 1908. No. 3.

May every day in the new year bring added joys and blessings to each of you.

Last year's failures will count for naught if made the stepping stones to this year's successes.

Why not outline a system by which you will conduct your affairs the coming year—and stick to that system.

There is only the difference of one letter between luck and pluck, but that one letter makes all the difference in the world.

Be sure and read Mr. Pallme's article on the "Importance of Deportment," in this number. It gives good advice to every magician.

Over six hundred new members to The Crest Magician Club in the past few months! Of course we are proud of that record.

You will notice an improvement in this number over the previous one—that's our policy, each number a little better than its predecessor.

Do not fail to read every item on the members page, and do not fail to send in your items for that page.

New subscriptions are coming in fast. How many new subscribers are YOU going to secure? The more subscribers we have, the better we can make our magazine.

What a difference it would make if we kept the December 25 spirit in our hearts every day in the year!

Watch us grow; watch us do all we promise to do for you, and more.

SPECIAL OFFER.

To every one sending us a year's subscription to "The Crest Magician," we will give a membership in The Crest Magicians' Club of America and will send a membership card entitling them to all the rights and privileges of the club for one year. This is a splendid chance for those already members to send in subscribers and have their membership dues paid up for years to come. Every subscriber sent in means a year's dues for you.



All questions or other matter pertaining to this column should be addressed to **Hermann Pallme**, care of **The Crest Magician**, 144 W. 37th St., New York. Always give full name, address and membership number.

L. R. T.—Full directions come with the trick you mention, and as the secret of a trick is its value, not alone the apparatus, it would not be fair or possible to reveal the method of doing the trick in this column.

H. R. M.—For back hand palm with cards proceed as follows: Hold card between thumb and first finger, palm towards audience, then grasp card between fourth and first finger, bending the card convex; second and third fingers are passed under the card, forcing it to the back of the hand. Reverse and the card is shown at the finger tips. Practice so that the movements appear as one.

E. F. H.—The complete directions come with this trick.

A. L. T.—See exposes under "How 'Tis Done" in this month's magazine. It gives an easy yet mysterious coin trick.

R. B.—Will answer your queries by mail some time this month.

To every member of The Crest Magicians Club of America, I wish a happy and prosperous new year. I thank you for your personal letters of good will, and regret that I am so busy that I cannot find time to answer each individually.

HERMANN PALLME.

All members will receive the official organ of the club, "The Crest Magician," free of all cost during their membership.

THE CREST MAGICIANS' CLUB OF AMERICA.

Its Aims and Object.

To advance the cause of magic and magicians.

To practically aid, through suggestions and in every possible way, all those interested in magic, either as a pastime or as a profession.

To furnish its members with all the latest details of magical devices and paraphernalia, to keep its members in touch with the advancement of the art throughout the world.

To enable its members to procure all magical paraphernalia or requisites, tricks, illusions, etc., at the lowest possible cost.

To promote the spirit of fraternity among those interested in the art of the magician and its development.

To devote every possible means of placing the art of the magician in that position as a scientific divertisement which is its right and dignity.

To publish and maintain an official organ to be called "The Crest Magician," and which shall be a clearing-house for original and novel ideas in magic and its proper expression.

Advantages to Members.

The advantages of being a member of The Crest Magicians' Club are manifold:

Through our advisory board, of which Mr. Hermann Pallme is chairman and on which are some of the world's greatest magicians and authorities on things magical, we are enabled to secure authoritative statements upon everything appertaining to magic and its proper expression.

Through keeping in touch with the advancement of the art of magic both in this country and abroad, we are able to keep our members posted on everything that is new in magic.



Send in your notes for this column; write on one side of paper only, and always sign full name and address, and give your club number.

Brother H. D. Wila sends in the following tip:

A Tip for Handkerchief Production.

Have the handkerchief rolled up in a small ball, tied with thread; vest this or conceal it on the table. Secretly obtain this and put wand in same hand. Point with wand to other hand, indicating emptiness. Now turn half way around and place wand in other hand with it the handkerchief. Now show the other hand empty. Place wand under arm pit and develop handkerchief. This is an easy and effective production.

Brother Will R. Robinson suggests that we devote a page to small parlor tricks submitted by the members. We will be glad to do this; send in your matter.

Brother Wilton Norriss received a silver mounted wand among his Christmas gifts.

HOW ABOUT A BADGE?

A large number of letters have been received regards getting up a badge or button for the members of The Crest Magicians Club, and our present emblem would make a splendid button, the largest number think. We like the suggestion, and think such a button is needed, but a before taking action we would like to hear from the members as to their opinions, regards cost, design, etc. We will announce the consensus of opin-

ion in February Magician Write your opinion and send it in at once.

Springfield, Ill., Dec. 19, 1907.

Hermann Pallme, C. M. C. of A.,
New York:

Dear Sir—I write you for the purpose of asking you if you do not think it proper and fitting that the Crest Magicians Club of America should have an emblem pin, by which its members may know each other. By the use of such an emblem the spirit of fraternity may be better promoted by those really interested in the development of magic as an art. I think no better design could be found than one similar to the one now in use by the T. M. A., I. C. M. A. and several other organizations. I think if an article was published in The Crest Magician soliciting the opinion of members that there would be many in favor of it. It would not be necessary for all members to be in favor of such an action; only those who cared to do so need purchase the pin.

Yours truly,

CYRIL F. NORRED.

Don't apologize for your work. Do it so well that no apology is needed. Have it so that it will speak for itself. No man can make a real success of his life when he is all the time making excuses for the things that don't satisfy himself or anybody else.

Talk to your audience as entertainingly as possible. It will help you considerably in your work, and add to the amusement of the audience. Have as many tricks as possible on the stage, even more than you intend to use, as not only does this help to dress your act, but you are prepared for an emergency or an extra encore, if given.



HORACE GOLDIN.

The return of Horace Goldin from Europe, after quite an absence, was signalized by the presentation of many improvements to his act, and the new things proved to be on a par with his other work, all of which is capital.

His tricks are all elaborate, the one showing the bridal chamber, in which he turns an apparently empty cabinet into a prettily furnished bedroom, with a girl in the bed and electric lights about the room, being one of the most effective of mysteries. He still uses the trunk mystery, and he fires Jeanne Fransioli, his clever assistant, into the bound trunk. Mr. Goldin has a great act, and doesn't weary the people with talk, which is a strong point in his favor.

THE GREAT RAYMOND.

The Great Raymond, "The Mark Twain of Magic," is at present making a tour of Central and South America, after a very successful season in Cuba. This tour is part of an itinerary that will carry Raymond and his company entirely around the world. He has a very elaborate act and is breaking records everywhere.

VOLTA.

A brand new electrical novelty was disclosed in Volta, who plays the part of a modern Ajax to the queen's taste.

Volta is Scotch to the backbone, and he performs while dressed in kilts of his bonny native land. After a description is given from the stage of the voltage

necessary to light lamps and kill people, Volta places himself in direct contact with the electric current, lights a cigar with his finger, burns out incandescent bulbs, lights lamps, and finally sets fire to several handkerchiefs that are placed in contact with his body.

He then sits down to a little supper with the various assistants who have been invited to witness the act from the stage, and the frantic attempts of these men to dodge the electric current that Volta shoots about furnishes plenty of comedy. Volta concludes his entertainment by welding together in cold water two bars of iron. He holds these bars in his bare hands, thus showing that the current must pass through his body, and they are securely welded in a few seconds. The act makes a big impression.

ZAMLOCK COMPANY.

A very fine act in magic and spirit mystery is that of the Zamlock company, one portion of it, in particular, having the element of novelty. This odd and thoroughly interesting part of the act was the one in which were shown the "spirits" of the table, the drum and the hat. A small wooden disk was placed on a table, which was then carried into the orchestra and placed in the aisle. Questions were then asked of the table, and the disk rapped the answers. As the table was a small one, with apparently no chance for a mechanical contrivance to be concealed in it, and the disk moved about without any visible help, the effect was startling. The drum, a small one, placed in full view of the audience, then beat various answers to questions, and a hat placed on a tray tipped answers.

There is quite a little fun furnished by this part of the act, and the novelty of it makes the audience keenly alive

and expectant. Zamlock has a capital specialty, and his assistant, a "tired" individual, gives him good aid. The entire act is away from the beaten path, and it makes a hit.

L. JEROME MORA.

This is an up-to-date magical act that is clean-cut and entertaining. Mr. Mora calls the act "The Enchanted Casket," and he takes from the casket mentioned various birds and animals, in a most mystifying manner.

The entire act is of a quality that merits attention, and Mora does his different tricks in a pleasing, agreeable manner.

HARDEEN.

Hardeen, expert jail-breaker and handcuff manipulator, gives a quarter of an hour's session with wrist manacles and leg irons that is most interesting.

He begins with a brief talk on the how and why of his act, and then gets several men with handcuffs to come up on the stage and shackle him. When I saw him he slipped out of three pairs of wrist bandages and one pair of leg-irons, all placed on him at the same time, with remarkable quickness, liberating himself in a small cabinet which permits his head to be in full view of the audience, but covers up his hands and feet.

After some more quick shedding of irons from his wrists, Hardeen, securely shackled and tied up in a sack, is placed in a trunk, and his female assistant, after locking the trunk and tying ropes around it, wheels it into a cabinet, steps inside the curtain, counts three, and Hardeen, in that space of time has been liberated and undoes the trunk to show that the assistant has changed places with him in the sack. This trunk mystery, although by no means new, is done so quickly that it makes a hit.



Genial Imro Fox is back in America, with the same old smile, and a basket of new ideas and tricks.

Mme. Adelaide Herrmann, widow of the Great Herrmann, charms and mystifies old and young with her new creations and illusions, including "The Mystic Cross," which has proved most impressive everywhere. Mme. Herrmann stands alone as a feminine wonder-worker and she has richly earned her right to keep the name of Herrmann before the public.

"Resisto, the man who cannot be electrocuted," presents a new act. He gives demonstrations in high tension electricity, and allows 300,000 volts of the deadly current to pass through his body. While this is going on he performs many remarkable tests. He lights a cigarette, an oil lamp, and an incandescent lamp from his finger tips. His most sensational demonstration is when the fierce blue flames shoot over and around his body.

Shekla, the magician, sailed for Europe Dec. 15, on the "Lusitania." From London he will go to India and will return later with an elaborate entertainment.

Zima, "the "King of Cards," has just returned to Cleveland from a tour that embraced many of the big theatres of the country.

Amar Nath, Hindoo necromancer and illusionist direct from Cashmere, India, will shortly be seen in New York.

Mme. Konorah does a rapid calculating turn that is simply wonderful. Her feats with figures seem all but impossible, and her act is intensely interesting.

And now comes the "Handcuff Queens," among them Mme. Vano, and "Tarpica." From accounts of their acts they are worth seeing, but not startlingly new.

Comedy and mystery are nicely blended in the act of Ziska and King, which has proved a big hit. Ziska is one of the foremost of the present-day magicians. His tricks are new and adroitly performed. King contributes the comedy element of the performance.

Mr. and Mrs. Jack Burch won well merited success in their Chicago engagements. They have a charming personality, and are genuine artists.

The Okito Family, three in number, present one of the best Chinese magical acts ever seen upon the stage.

Hellman, the magician, who lives in Chicago, is a clever entertainer, and has made good in all of the best vaudeville houses in this country.

Maro spent Christmas week in Florida.

Reuschling, the mysterious, is one of the best of the younger magicians. Mr. Reuschling's home is Baltimore, where he filled many club and private dates during the holidays.

J. J. Grdina has joined hands with F. M. Jackson, and now has a particularly strong magic act.

"Handcuff Kings" are about as numerous as "Mind Readers." The latest

brought to our notice is "Miller, the Handcuff King." _____

Malini is a wonder worker truly, and his card tricks are particularly good.

F. De Verne, of St. Louis, is said to have one of the finest outfits of magical apparatus of any amateur magician.

Deodato, the Italian magician, seems to have made good with his up-to-date magic act.

Svengali is one of the best exponents of the mesmeric art. Recently at Cleveland, Ohio, his work created quite a sensation.

Clinton Adams is a clever sleight of hand performer. He is able to give a two-hour recital of pure sleight of hand, without any mechanical aids or confederates.

"Silent" Tait, the European eccentric wizard, is as genuinely funny as he is clever. He does an original act all in pantomime.

Hilliari, the magician, was in Maryland during Christmas week. He played at the Academy of Music, Cumberland, Dec. 20, to a large and enthusiastic audience.

Herbert Brooks is clever with cards and also uses them in the presentation of the trunk mystery trick. Locked in a trunk, which is then securely roped, he, during the operation, pokes cards through a small opening as an evidence that he is inside. It takes him less than fifteen seconds to make his escape, leaving the trunk locked.

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A STORY FROM INDIA.

An Indian merchant wished to dispose of an old elephant and took it to a fair. As soon as he had arrived he noticed a man who, without saying a word, began to walk round the animal, examining it attentively on all sides. The merchant became very anxious, for he feared the man had found out that his elephant was not worth much. He took him aside and whispered in his ear: "I see a customer coming. Do not say a word until I have sold the beast, and I will give you 50 rupees." The man looked at the merchant and wonderingly complied with his request. It happened that the customer had more money than sense, so he was easily taken in. When the bargain was completed and the elephant led away by its new owner, the merchant handed the 50 rupees to the silent man, saying: "Now I want you to tell me how you discovered the defect in his left leg. I thought I had concealed it so skillfully." "I have discovered nothing," replied the stranger. "It is the first elephant I have ever seen, and I wanted to know which was the head and which was the tail."

"TELL IT TO ANOTHER."

If you want to fix a thing in your mind, tell it to another. He may not retain it as his own, but you will. A skilled teacher said to his pupils, in urging them to "talk back" to him by questions and comment. "You may forget all that I say to you, but you'll not forget all that you say to me." A thought best reaches one's mind by coming out from one's mouth. Let us store our minds with important truths by talking of them to our fellows.—Canadian Teacher.



Blessed be mirthfulness! It is one of the renovators of the world. Men will let you abuse them, if only you will make them laugh.—Beecher.

Magician: Will some one kindly loan me a ring? A little boy told me the other day what a ring is. He said it is a hole with a rim around it. That's what I want, please.

This ball of yarn reminds me of a defeated army, you see it is "worsted."

The wick of this candle reminds me of the city of Athens; they're both in the middle of "Greece."

Ah, you see the green silk handkerchief has disappeared; it is now like snow in winter—invisible green.

Don't be avaricious; you know an avaricious man is like a person with a bad memory—both of them are always for-getting!

The Child: Are you the trained nurse mother said was coming?

The Nurse: Yes, dear; I'm the trained nurse.

The Child: Let's see you do some of your tricks.

First Magician: I never offer to produce a glass of brandy because of three objections.

Second Magician: Why, what do you mean?

First Magician: Well, you know there are three "scruples" in every dram.

NORWAY SUPERSTITIONS.

So drenched is Norway with old legends and fairy tales and a pervasive intimacy with the supernatural that it is impossible to understand Norwegian character, especially as expressed in Norwegian art, without some comprehension of the spirit world, for the white northland, the world of the peasants and simple country folk, is inhabited by savage, wicked elves and spirits. Everything is controlled by its own demon, who must be propitiated if life is to go smoothly. Even the weather is controlled by various demons, and the canny Finns, with their pretensions of magical power, have reaped a rich harvest from the superstitious Norwegians, many of whom still buy fair weather from the Gan-Finn by the sackful. Whoever has known a Norwegian fisherman has heard of the Draug, that demon of the sea who rides in half a boat and who is a warning of swift and awful death.—Jonas Lie in Craftsman.

Maskelyne and Devant, at St. George's Hall, London, are now producing an entertaining and mystifying act, which they call "The Magical Master." From all accounts it is in keeping with the merit of their previous offerings.

Go to see other magicians perform whenever you can, for you will learn something from even the poorest performer. Always try to improve on, and work different from what you have seen.

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1239. CARDS AND BOUQUET.

Show a pack of cards in your left hand. The foremost card facing the audience is now caused to change from a king to a queen. Show both sides of right hand and then place it over the pack, which suddenly resolves itself, as it were, into a large and beautiful bouquet of flowers. Price, complete,

\$2.25.

1251. DISSOLVED PACK OF CARDS.

Place a pack of cards in a transparent glass case just large enough for the purpose. Cover with a handkerchief. Take another handkerchief and cause it to suddenly vanish. Now raise the first handkerchief from the glass case and the pack of cards is seen to have disappeared. In its place in the glass case is the handkerchief which vanished so mysteriously just before. Price, \$1.25.

1252. NUMBERED CARDS.

This is a pack of 32 cards, plainly numbered, for use at church, Sunday school and similar entertainments, where regular playing cards are not permitted. Fine quality. Price, postpaid, 25c.

1253. PENETRATION OF CARDS.

Let the audience choose some cards. Return them to pack and shuffle well. Borrow a pocketknife and thrust it into the pack, and the selected cards will become impaled on the same. Very astonishing and effective. Price, postpaid, \$1.25.

1266. MAGIC TUMBLER AND BOX.

From a pretty box distribute a quantity of flowers. Now borrow a lady's handkerchief and place in the box. At command this vanishes, and in its place appears a large glass tumbler, containing three balls. This is taken out, replaced and changed again to a handkerchief. Price, \$2.50.

1272. MYSTERIOUS APPEARANCE OF COINS IN A GLASS.

Place an ordinary pack of cards which you have been using on top of a transparent tumbler. Take one or two coins and command them to pass into the tumbler. This they immediately do. The mystery is inexplicable. Price, \$3.00.

1280. MAGIC CARD LADLE.

One of the audience is asked to write his name on a piece of paper. This is then placed in a handsome ladle and burned. The ashes are retained in the ladle, and, at the word of command, the piece of paper with the name on it is restored whole. Price, \$1.75 postpaid.

1289. THE CANDLE CASE.

Take the candle that is burning in a candlestick on your table and place it in a case. Blow it out and close the case. When the latter is again closed, the candle is found to have vanished, and in its place is a handkerchief which had previously been placed elsewhere, and which now completely fills the case. Price, postpaid, \$1.50.

Always give number and title of trick when ordering. Send all orders direct to

1294. FROM GLASS OF WINE TO POT OF FLOWERS.

Pour wine from a bottle into the glass. Show a fancy empty cover for inspection and place this over the glass of wine. Remove the cover, and instead of the glass of wine you have a pot of flowers. The trick is done by an entirely new method. Price, postpaid, \$1.75.

1299. TO PASS A FINGER THROUGH COIN.

Show a silver half dollar. You then pass a finger right through the center of it, and afterwards restore the coin to its original condition, and all in the briefest space of time. Price, \$2.75.

1302. CRYSTAL CASKET.

A very pretty casket, exceptionally well made. Sides of glass, so that nothing can be concealed within it. Suddenly, at command, two three-colored balls appear suddenly in the casket, completely filling it. Should you prefer, the casket can be suspended by two rings at the sides. Price, \$2.00.

1304. THE DANCING SKELETON.

A jointed figure of a skeleton, three feet high. Show it for examination. Then lay down on the floor or a chair and command it to rise and dance. It immediately does dances to the time of the music you play, and performs all sorts of grotesque capers. Prices, postpaid—3 ft. high, \$1.25; life size, \$3.00. The same, 3 ft. high, and made life size, so that it can be seen in the distance, \$3.00; ditto, life size, \$5.00;

1308. TRAVELLING DEVIL.

Fine made figure of a devil clad in a close suit. He disappears mysteriously from under a seat and then reappears just as inexplicably. Very entertaining. Price, postpaid, \$1.00.

1309. LIGHTNING ARTIST.

Stretched on a plain frame is a plain white canvas. This is shown on both sides. Placing this on an easel, the artist takes palette and brushes, and commences to rapidly paint a picture on the canvas. In about five minutes, to the untold astonishment of all beholders, he has finished an ambitious looking oil painting. This has been executed in full view of the audience, and the canvas is never removed from their sight. Price, postpaid, 25c.

1312. WAND TO PRODUCE HALF DOLLARS.

Take the little black wand you have been using all the evening, and lightly touch with the end of it a lady's hair, or a flower. Instantly there will appear at the end of the wand a half dollar, which is given for examination. Waving the wand in the air, there appears another half dollar, and so the magic supply goes on apparently unending. Price, postpaid, \$4.75.

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Vol. I, No. 4

NEW YORK, FEBRUARY, 1908

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AN ILLUSTRATED MONTHLY MAGAZINE
DEVOTED TO THE ADVANCEMENT OF
MAGIC AND MAGICIANS

Vol. 1., No. 4.

NEW YORK, FEBRUARY, 1908.

Price Ten Cents.

IMRO FOX

Imro Fox was born in Bromberg, Germany, May 5th, 1862, and came to America when eleven years of age. He went into business in Washington, D. C., in 1882, but the fascinations of magic claimed him and he made his first appearance at Barton and Logan's Musee, which was situated on Pennsylvania avenue, Washington, where the post-office building now stands.

An innate fund of good humor, a genial personality combined with painstaking practice and attention to details, soon placed him in the foremost ranks of modern magicians.

From his very first appearance he evidenced an originality in his work that has won him praise from not only his many audiences, but from the profession as well.

Mr. Fox was the first performer to combine real comedy with magic, and much of the humorous patter used by other magicians to-day emanated from his brain. "Waltz Me Again," "Watch the Professor," "Marvelous," and many other bits of amusing patter originated with him. In 1890 he went to Europe and made his first European appearance at the Trocadero Music Hall, London. Since then he has travelled nearly all over the world, and has firmly established himself as a prime favorite in all the principal cities of Europe.

A conjuror and magician of wonderful powers, he brings to bear on his

stage "business" a delightful touch of freshness and geniality which at once makes him a persona grata with his audience. More than that, his very appearance—tall, magnetic, and ever immaculately attired—rivets attention, and the easy, graceful fashion in which he talks, jokes and "bye-plays" during his entire performance stamps him as a comedian of no mean order. We have seen few more attractive personalities on the stage.

He has a style unequalled among the members of his "craft." He takes a delight in talking of the days when he was an amateur, and is ever ready with assistance and advice to those who are interested in magic.

Mr. Fox has a thousand tricks at his finger-ends, and from the list he can always be trusted to provide a varied and original selection. Many of his compeers are content to go on, year in, year out—very frequently "out" for this very reason—submitting the same performance wherever they go. Imro Fox scorns slavish devotion to exploded "wonders"; it is his proud boast that he never follows but always has something new. Mr. Fox is a deceptionist who revels in his work. He is one of those individuals who are only supremely happy while on the stage and holds his audiences, as the saying has it, in the hollow of his hand.

During a performance which could, with great acceptance to the audience,

be indefinitely lengthened, Mr. Fox submits a happy blending of simple legerdemain effects with feats of a much more wonderful character, and his "Mysterious Box of Cagliostro" is one of the best illusions of the stage to-day.

Cagliostro's Box, when Mr. Fox first displays it, is a little affair into which one might conveniently stow half a dozen handkerchiefs. By the time he has set it down upon a plain wooden pedestal and surrounded it for the briefest possible moment by a simple draughtscreen the Box has developed prodigious proportions, and when it is unlocked by a key which has never left Mr. Fox's hands it is found to contain what old English writers would have described as "In good faith, a most comely damsel!"

OPTIMISTIC PHILOSOPHY.

A Column of Good Advice and Cheer for February.

If laughter and good cheer were eliminated from our lives, we would not appreciate Sunshine, Love nor Roses.

A man who never smiles, who never passes out the word of cheer, may be honest, but I wouldn't trust him with anything I held dear.

Ever notice how a homely face loses its homeliness when it smiles?

Rob me of my purse, I can earn more; but take from me my good nature and I have lost all that is worth while.

The day brings its cares and disappointments; but meet them with cheerful confidence and they are overcome and soon forgotten.

Optimism should be the universal religion, for its creed is not susceptible to man's narrowness.

Any silly fool can pick a fault; but it takes the well put advice of the wise to correct faults.

Were every one to put his house in order there would be no time to find disorder in others; but there would be no other thing than order.

In our age we have more need of good examples than of good advice.

Censure no man for that which you yourself cannot do.

What costs no effort to secure is worth nothing.

Confidence is the conqueror of all which the human heart and mind have interest.

Let another man praise you; use your time in praising other men.

Necessity sharpens industry, is a hard nurse, but raises strong, healthy children.

Deliberation is not delay; think well and deeply before you try to act.

Learning, the consummation of knowledge, is the sceptre that rules the world.

No man has ever tested his full capabilities and failed. You never can tell what you can accomplish until you try.

Purpose to be kind in all things and to all beings; you will then be a real gentleman.

Cultivate kindness; it is the most valuable business of life. Do good, and care not to whom.

If a thing be easy, do it as well as if it were hard.

THE EDUCATIONAL VALUE OF MAGIC.

By Hermann Pallme.

For the all round development of the youth, of both sexes, there is nothing better than the study and practice of magic.

First, there are the mental advantages.

Being scientific, it induces a study of the sciences, and on their most interesting side—the practical. For magic, in its fullest sense, is closely related to chemistry, to mechanics and to magnetism.

It stimulates the inventive faculties. Stock tricks call for, or suggest, more convenient apparatus. Original tricks necessitate new paraphernalia. And "necessity is the mother of invention."

It requires rapidity of thought. The magician must be, of all things, quick witted. He must rise to every occasion. He must be equal to every emergency.

It cultivates that rare faculty of thinking of two or more things at the same time. For example, the hands are busy with the trick; the eyes are upon and must hold the audience; the thoughts dwell upon the monolog and the speaking of the right word at the psychological moment.

Again, the study of magic has its physical advantages.

It develops grace. Indeed, this is one of the essential qualities of a successful performer. Every movement must be natural. It must harmonize with the nature of the particular trick. It is important that one's grace and ease of action be so marked as to attract the attention of the audience. This serves to divert a too close watch upon his manipulations.

Another physical advantage derived is agility. The importance of this feature is indicated in the very name—Sleight-of-hand. Upon his ability to move

quickly rests a part of the performer's success.

The art of magic likewise cultivates strength. Many muscles otherwise rarely used are brought into play. In the simpler experiments the hands and arms are marvelously developed. In the more elaborate performances the entire body is trained to instant and trying response.

Last, but not least, comes self possession—or poise—as an advantage. The conjuror is thorough master of the situation, including himself and his audience. He inspires one with the feeling that he is completely at home. He knows what to do, and just when and how to do it.

You see, then the array of advantages to be gained in the study of magic. They are advantages, moreover, useful in every walk of life,—professional or mercantile. On the mental side, it is equal to a liberal education. On the physical side, it develops grace and approaches an athletic training.

Perseverance is the great necessity; remember the tree does not fall with the first stroke.

It is not the eye for faults, but beauties that constitutes the real critic. Do not make the grievous error of confounding fault-finding with true criticism.

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ST. GEORGE'S HALL.

We are indebted to the London Era for the following excellent description of St. George's Hall, England's Home of Magic.

The entertainment which Messrs, Maskelyne and Devant are presenting at the St. George's Hall is deserving of warm public support, for it is thoroughly attractive and amusing, and in every sense refined. Early in the evening we are treated to a most enchanting selection by the orchestra, entitled "The Wedding Day." It is a descriptive fantasia, by M. Jean Bertrand, illustrative of a wedding and a honeymoon by motor. The anvil used in this selection was originally the property of Powell, the blacksmith, who was parish clerk at Whitechurch at the time that Handel was organist there. The magical portion of the programme is started by Joad Heteb, described as the Egyptian necromancer and wizard of the Sphinx, who gives great pleasure in a spectacular act of Oriental mystery. One of his most remarkable tricks is his production of a paper pillar, which seems to come out of nothingness. Then, Mr. Owen Clark comes on to present to us a series of magical problems. He takes a pack of cards, invites a member of the audience to pick out a card and tear it in four pieces. This done, Mr. Clark puts all the pieces into a bag, with the exception of a corner, which is retained by the spectator. The services of another member of the audience are requisitioned. He goes on the stage, holds in one hand the bag containing the torn pieces, while in the other he grasps a glass portrait frame. Mr. Clark fires a pistol, and the next thing we know is that the bag is empty, that the card is fixed inside the frame, and that it is a complete card with the exception of the scrap of cardboard held by the individual in the stalls. Mr. David Devant's surprising absurdity, The Magical Mas-

ter, to which we have had occasion to refer in terms of praise, receives the warm plaudits of the audience, the various feats concluding with the remarkably neat-performed Indian rope trick. Mr. Devant as the student of magic startles one with the rapidity and cleverness with which he executes his different feats; and Mr. William Mayne, as the manservant, in addition to giving us some capital acting, renders able assistance. Miss Dora Devant as a sea-nymph, Miss Florence Eaton as a "bird of the air," and Mr. A. Booth as an Indian youth, distinguish themselves in their individual ways. Tunes and Taradiddles, by Mr. Barclay Gammon at a piano, is a humorous musical interlude, wherein Mr. Gammon entertains us with a host of comical sayings, some of them illustrated by their own pianoforte accompaniment. It is intensely funny. The amusing "theosophical and spiritualistic sketch" entitled Spectres of the Sanctum concludes the entertainment. In this Mr. Maskelyne once more brings before us the really astounding "manifestation," which he calls "The Side Issue," and in which a young lady apparently comes from the left side of the magician. The whole show is neatly arranged and carried out, especially the dissolving into air of two characters in the playlet. Mr. Edward Morehen treats the house to some really excellent comedy acting in the rôle of George Smith; and Miss Helen McCulloch as Mme. Cunningham, Mr. Maskelyne as Dr. Cunningham, and Miss Cassie Bruce, Mr. J. B. Hazards, and Mr. Charles Glenrose in other roles afford capital support.

If you would fare ill, wish for your supper. If you would fare well, work for it.

Enjoyment stops where indolence begins. Happiness is the result of being up and doing.

THE WONDERFUL LIBRARY OF
SARAM R. ELLISON, M. D.

Without question the most complete and comprehensive collection of works on magic and its kindred arts is that owned by Doctor Saram R. Ellison, of New York City.

This truly magnificent library is the finest in the world, and it is almost priceless, many of the volumes being without duplicates.

Some idea of its intrinsic value may be gained from the fact that in 1902 Harry Kellar, the magician, offered Dr. Ellison two thousand dollars for the collection, and since that time many valuable works have been added.

To-day the collection fills twenty-four sections of regulation size, and lists nearly two thousand titles, printed in nearly every known language.

The works in English are those by Kellar, Herrmann, Blitz, Anderson, Burlingame, Devant, Downs, Cremer, Ganthony, Goldston, Bertram, Thurston, Wyman, Roterberg, Shaw, Evans, Stanton, Niel, Robinson, Maskelyne, Pallme, and Hoffman are among the modern works, while the more rare are De Foe's *System Magic*, 1727; Hutton's *Recreations*, 1844; Engleby's *Whole Art of Legerdemain*; Badcock's *Domestic Amusement*, 1823; Breslaw's *Last Legacy*, or, *Conjurers Magical Mirror*, 1812; Naudeus *History of Magic*, 1657; Breslaw's *Last Legacy*, 1784; Pinetti's *Last Legacy*, 1785; Jackson's *Puzzles, Etc.*, 1821; *Conjurers Repository*; Pinchbeck's *Expository*, 1805; Engstrom's *Humorous Magician Unmasked*, 1836; Wilken's *Mathematical Magic*, 1648; Gale's *Cabinet Knowledge*, 1800; *Whole Art of Legerdemain*, or *Magical Mirror, Etc.*; Hodgson's Edition *The Universal Conjuror, Etc.*; Hooper's *Recreations in 4 vols.*, 1774; Dean's *Hocus-Pocus*, 1781; *Conjuror Unmasked*, 1790; DeKempelen's *Chess Player*, 1821; Enfield's *Scientific*

Amusements, 1821; *Whole Art of Hocus-Pocus*, 1812; *Endless Amusements*, 1831; *Porta, Natural Magic*, 1658.

Those works printed in the French include those of Houdin, Brignogan, Bertrand, Bonnefont, Caroly, Delion, Durand, Ducret, Felix, etc., *De Cremps* (4 vols.), 1789 to 193; *Guyot's Recreations* (3 vols.), 1799; *Garinet's History of Magic*, 1818.

The Latin works include *Portae, Natural Magic*, 1644; *Pererius, Magic, Dreams, Etc.*, 1598.

The Dutch works include *Witgeest, Natural Magic*, 1773; *Krom, Fortune Telling*, 1795; *Kosman, Pinetti's Tricks*, 1817; *Handbook of Magic*, 1738; *Henning, Ghosts*, 1786; *Natural Magic* (8 vols.), 1791.

German works of Willmann, Suhr, Bosco, Desoir, Bellachina, Conradi, Herrmann, Alexander, Ortleb, Frickelli, Halle, *Magic* (17 vols.), 1784 to 1802; *Zauber-Buch*, 1745; *101 Tricks*, 1762.

Besides the above volumes the library contains books on Chaldean magic, Malay magic, Egyptian magic, magic of the middle ages, *Exposes of Spiritualism*, *Slate Writings*, *Raps and Knocks*, *Table Tipping*, *Revelations of Mediums*, *Thought Reading*, *Mental Telepathy*, *Mind Reading*, *Second Sight*, *Lives and Recollections of Famous Conjurors*, *Hypnotism*, *Palmistry*, *Ventriloquism*, *Parlor Entertainments*, *Evening Amusements*, *Fireworks*, *Magic Lanterns*, *Puzzles*, *Knots*, *Fortune Telling*, *Black Art*, *Shadowgraphy*, *Dreams*, *Illusions*, *Delusions*, *Spirits*, *Clairvoyance*, *Astrology*, *Conjuring*, *Pastimes and Sports*, *Tricks*, *Sleights, Etc.* Works on playing cards by Goldsmith, Culin, Chatto, Taylor, Pettigrew, and Van Rensselaer; books on gambling devices, gaming tables, etc.; exposes of card sharpers' tricks, some of them dating back to the Elizabethan era.

Dr Ellison also has a complete list of all patents as applied to magic tricks,

to which he adds every new patent as soon as they go to issue.

The library also includes copies of the Bible and Old Testament, magic being here mentioned in its earliest workings.

Nineteen volumes cover the scrap book collection, in which is pasted all the newspaper and magazine articles on tricks and magic, and another set of scrap books contain notices of various magical performances, cards, letterheads, write-ups, programs, etc.

Complete files of all the magical periodicals ever published are bound in volumes, and the list includes *The Conjuror's Magazine*, August, 1791, to January, 1794; *The Mahatma*, March, 1895, to date; *The Sphinx*, March, 1902, to date; *Magic*, October, 1900, to date; *Tricks*, June 1, 1901, to January, 1903; *The Showman*, September, 1900, to March 28, 1902, and *The Crest Magician* to date; *Die Zauberwelt* (German), January 1, 1895, to date; *Der Zauberspiegel* (German), October 1, 1895, to June 1, 1898; *L'Illusionniste* (French), January, 1902, to date.

The oldest and rarest works in the library include "*Discurso del Reverendo M. Francesco de Cattani sopra la Superstizione dell' Arte Magica*," which was published in 1567, and "*De Magia de Observatione Somniorum*," by Benedictus Pererius, published at Cologne in 1598, and *The Crest Magician* to date.

Over thirty working models of all the best cabinets and illusions prove the Doctor's right to be known as a creative mechanic of no little skill.

Dr. Ellison also has a fine collection of Magical Wands, now numbering about sixty, in which are represented all of the famous modern day magicians, as well as many of those who flourished in the early days of the art, when the people were at a loss whether to ascribe the powers of the magician to dexterity or the evil one. These include wands of Carl, Leon, Alexander and Mme. Herr-

mann (four representatives of one family), Willmann, Anderson, Blitz, de Kol-ta, Hoffmann, Goldin, Maskelyne, Powell, McAllister, Robinson, Kellar, Fox, etc. Each of the wands is accompanied by a story regarding it.

Dr. Ellison is not a magician, although he is clever at card tricks, and is better posted on the basic principles of magic than the average operative magician. He is a Canadian by birth and a physician by profession. Coming to New York, he established a lucrative practice and assumed a prominent place in Masonic affairs. His activity and usefulness to the Fraternity were recognized by the crowning honor of high Masonry, and he was made a Thirty-third Degree Mason. In addition to this honor he has filled many important offices in the various Masonic grades, and no one in the Northern Masonic Jurisdiction is better known or more valuable to the Craft.

Some years ago he interested himself in magic and purchased a couple of volumes on the subject. As he pursued the subject his interest increased, and, pursuing the study with the same intelligent application that he had given his Masonic work, he soon became thoroughly well versed in the theory of magic.

The collecting of these works brought the Doctor in contact with all the magicians, many of whom were his personal friends, and this acquaintance naturally led to the formation of the Society of American Magicians, of which the Doctor is one of the founders. The society now numbers more than two hundred of the leading magicians.

The best things of life are not bought or sold. True friendship has no price.

A right-thinking man is always striking out something new. Learn then to think right.

Policy goes beyond strength; that is why the weak succeed.

**HINDOO SECOND SIGHT TRICK.**

A good second sight trick that will fit in any series and can be done anywhere.

Effect—The performer takes a piece of paper about eight inches square, and tears a strip about two inches wide off of each side, then tearing these two strips in half; this gives four pieces of paper, each two inches wide, and four inches long. Upon these pieces of paper he requests different persons in the audience to write the names of persons who are dead. Taking the remaining piece of paper he tears it into two strips, and each strip is then torn in half; this again gives four pieces of paper the same size of the other four.

Upon these pieces of paper the performer requests four other persons to write the names of some living person.

The holders of the pieces of paper are now requested to fold them over twice and place them in a hat.

The performer takes these pieces of paper from the hat one at a time, and by simply holding them upon the top of his head can tell whether the name is of a live person or a dead one. The performer using the following patter: Ah, this feels cold to my brain; hence it is the name of a dead person (or), this feels warm; hence it is the name of one who is living. The performer can also tell the name written upon the paper, if he desires.

Preparation—Take any piece of writing paper eight inches square, and tear off both outer edges (right and left), the first two strips. These two pieces of paper have now one straight or smooth edge and one (the torn edge) rough edge. Remember this. On these pieces are to

be written the names of the dead. When you feel them on top of your head if they have a smooth edge and a rough edge it is, of course, the name of a dead person.

The other piece of paper when torn into two strips has both edges rough, and upon these pieces are written the names of living persons. Hence when you feel the paper on your head has no smooth edge, both edges being rough, it must contain the name of a living person.

To be able to tell the name on the paper you must have two confederates in the audience, to one of whom you give one of the "living" pieces of paper and to the other one of the "dead" pieces of paper, having an understanding with them as to the names they will write on the paper—say, for instance, "Washington" for the dead, "Roosevelt" for the living. Of course, your first piece of paper, if it is one of the "living" pieces, you call out "Roosevelt," but the chances are it will be one of the other names which you must remember, or "Washington" if a dead piece, and proceed in same manner.

THE TURNED CARD.

This is a very neat card trick that can be performed with but little practice, and is a good number to add to your card series.

Effect—The performer takes any deck of cards and after shuffling them offers them to the audience, with the request that a card be selected, looked at so as to determine the denomination of the card, and then put back in the pack. The performer does not know what card was chosen, but upon spreading out the cards the chosen card will be found to be reversed in the deck.

Preparation—Any pack of cards will do; the secret simply lies in reversing the bottom card in the deck, while the assistant is examining the card chosen.

When the deck is offered for the card to be put back it must be offered with the pack reversed (the reversed card being on top, prevents the spectators finding this out), and the performer now deftly turns pack over as he at same time reverses the bottom card back to its original position; all the cards in the pack now face one way except the chosen card, which, of course, was inserted in the pack upside down. The cards can be cut or shuffled, if desired, and when spread out for examination the chosen card will, of course, to the amazement of the spectators, be found to be reversed.

THE RESTORED MATCH.

A neat pocket trick, yet suitable for both parlor and stage use in a sequence of handkerchief tricks, is the restored match trick explained herewith.

Effect—The performer takes a perfect match, places it in the centre of a handkerchief, and then folds each side of the handkerchief over the match. He now asks one of the spectators to take the handkerchief and hold on to the match, but in handing the handkerchief to the assistant the match is broken (accidentally) in half, and is thus shown (covered, of course, by the handkerchief), broken in two pieces. The performer regrets the accident, but upon shaking the handkerchief the match falls from it in as perfect condition as when first placed in the handkerchief.

Preparation—Take a handkerchief, one of silk with a dark-colored border preferred, but any one will do; and in the fold made by the hemstitched border insert a perfect match. You are now ready for the trick.

Take another perfect match and lay it in the centre of the handkerchief, then fold each half so the hem goes just beyond the match, the hem containing the prepared match being folded over first.

In handing handkerchief to assistant to hold, the performer should hold the

handkerchief so that the prepared match is offered to hold and is broken; the other match will have dropped down into the fold of the handkerchief, and, of course, when the handkerchief is shaken the good match falls out, the broken match being retained in the hem.

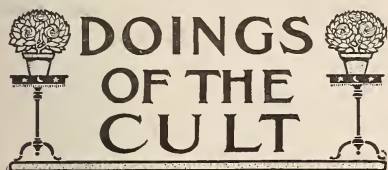
TO CHANGE A HALF-DOLLAR TO AN ENGLISH PENNY.

You perform the trick by taking two half-dollars and two English or large American pennies, and grinding part of them away on one side only, so that they may be half the common thickness, and that they are quite thin at the edge; then braze or solder a half-dollar and a penny together. Lay one of these double pieces, with the penny upwards, on the palm of your hand, at the bottom of your first three fingers, and lay the other piece, with the half-dollar upwards, in a like manner in the other hand. Let the audience take notice in which hand is the half-dollar and in which is the penny. Then as you shut your hands you naturally turn the pieces over, and when you open them again the half-dollar and penny will appear to have changed hands.

THE RESTORED RIBBON.

Get two pieces of colored ribbon of exactly the same size and appearance, one of which being damped, may be placed in the palm of the hand. The other piece hand to the audience, together with a pair of scissors, and ask them to cut it in fragments; then collect the pieces and burn them on a plate in front of the audience. Take up the ashes and produce a basin partly filled with water, at the same time stating you have magnetized the water so that it will produce the ribbon completely restored.

Dip your hand containing the ashes into the basin, withdraw it and show the ribbon, damp, but perfectly restored.



HORACE GOLDIN'S PRESENCE OF MIND PREVENTS PANIC.

Every one knows what an easy thing it is to create a panic in a theatre, and what dreadful results usually are accredited to all such affairs. Horace Goldin tells a story of how he once prevented a panic, but modestly ignores the heroic side, and tells the story for the sake of its humorous point only.

Said he: "I was performing one night at a well-known theatre in one of the New England States, when just in the midst of one of my most important illusions the lights went out. As every one who has seen me perform knows, I do not use patter in my act, but upon this occasion I was compelled to do so.

"Not knowing for how long a time we would be in darkness, yet realizing that something must be done, and at once, I stepped to the stage front and said: 'Ladies and gentlemen, I will now show you some remarkable productions in black art; first I will produce an elephant; you will notice his shadowy form in the centre of the stage, and if you will listen attentively you will hear him.' Picking up a papier-mache tube that I used in my act, I hollered through this, giving the best imitation of an elephant trumpeting that I could.

"At this juncture some smart Aleck lit a match, and I said if it was done again I would have to stop my act.

"Next I said I will produce the complete Metropolitan Orchestra, who will play a selection from Verdi. The orchestra leader was a bright chap, and he got wise at once, and whispered to his men to play that old standby 'Il Trovatore.' Just at the finish of the selection

the lights went up, and I got a great hand of applause.

"Now comes the real funny part: That night after the show I was introduced to a gentleman at the hotel, and he complimented me upon my act; but, said he, 'That black art business got me; I could not see the elephant at all, but the orchestra I saw and heard, and it was great; I don't see how you did it. I am sorry,' he continued, 'that I am leaving town early to-morrow, as I would like to go to the show again to-morrow night and see that elephant trick done again.' I was glad he was going to leave, and, of course, I did not have the heart to tell him the true story."

HOW A MAGICIAN PAID THE RENT.

A certain magician who modestly requests that we do not mention his name, is responsible for the following:

Filling a lyceum date, he was giving a half hour of magic, and among his most successful tricks was one in which he changed a half dozen half dollars into twenty dollar gold pieces.

At the conclusion of the entertainment, he was approached by an old white-haired woman, whose form was bent with age and hard work.

"Be you th' purfesser," she said, "what changed them air half dollars into twenty dollar gold pieces?"

"Yes," said the magician, "I am, and, taking a half dollar from his pocket he thought to humor the old lady by repeating the trick. Here's how you do it, now watch me and I'll show you."

The old woman watched in amazement as the sleight was performed, then dropping on her knees she cried: "Please, for God's sake, show me how that can be done just once! Oh, please, please do!"

Surprised at this outburst, the magician comforted her and asked why she particularly desired to learn the trick.

"Oh, sir, my man is sick; he's the jan-

itor of this hall, an' all the money we has he makes tending to things here, and doing odd jobs. He's been sick now for four weeks, an' I'm tryin' to do the tending so's he won't lose the job; an' it's all we have, the money I get here, fifty cents a night. To-morrow the rent is due, an' my man needs medicines an' other things; if you'll only show me how to turn this fifty cents into a gold piece I can pay the rent an' get the medicine. I don't know how else to do it."

The magician took the old lady's half dollar, placed it in her hand, and told her to count three, then open her hand. She did as bid, and upon opening her hand found it contained a twenty-dollar gold piece.

"God bless you!" she sobbed.

"That," said the magician, "I consider the best trick I did that evening."

MALINI TELLS WHO WINS.

Malini, the magician, who can apparently, with his eyes shut, tell any card from the back by merely the feel of it, had a little poker game recently in his apartments. The other players included two mind readers, another magician, a muscle reader, a handcuff king and a manager.

"And who," says Malini, "do you suppose got the money?"

"The manager."

I never knew a man to do an evil deed whilst he was laughing.

If you respect the rights of others it will bring its own reward in a clear conscience which begets cheerfulness.

No man ever lived who did not reap a thousand per cent. upon his deeds of kindness.

Be a good companion and you make good company.

HOW THE CHINESE TREAT THEIR CRIMINALS.

Howard Thurston Details a Blood-Curdling Experience in the Pens.

"There is no more cruel people on the face of the earth in the treatment of their criminal class than the Chinese, especially if the criminal happen to be of the coolie variety," says Howard Thurston, Kellar's new associate in a tour of the world.

"While in Hongkong," says Mr. Thurston, "I had an opportunity of witnessing a wholesale execution of coolies for various offenses from robbery to treason and murder. It was not an unusual event and no particular fuss was made about it. These executions are supposed to be private, but almost anyone may witness them for the asking. I asked and was heartily sorry for it before the end came. The execution was set for an indefinite time in the forenoon, whenever the prison or stockade authorities found it convenient. Consequently I had ample opportunity to make a short study of the prison methods of China at close range. I was assigned to the care of a Chinese soldier, whose sense of duty seemed only that he must follow wherever I led. I roamed about at will, but could not get myself away from the death pens, as the Europeans term them. In construction they resemble the small wooden cages we often see built about trees in this country to protect them. They are about seven feet high and eighteen inches square, with a floor about a foot from the ground. At the top a hinged board with a hole in the center forms a sort of stock for the prisoner's neck. The condemned man is placed inside this cage, his feet resting on the floor, and his head protruding from the stock at the top. If he is little or much too short or too long for the cage that happens handiest, it makes no difference to his jailers—he is

forced in, sometimes his feet barely touch the floor, and he is virtually hanging by his neck in the stock, or again he may be doubled up like a jack knife in a cage that is much too short for him. Little or no attention is paid the condemned men. They are fed small quantities of rice or given an occasional drink of water by the attendants, who treat them with as little concern as though they were a part of the cage itself. Here they await their fate—some times wait for three and four weeks, though usually only over night.

"In comparison with this imprisonment the end is child's play, and a release much to be desired. On the day I speak of the eleven cages containing their victims were loaded into as many ox carts and hauled to the execution ground just outside the old walled city. Here the cages were opened and the coolies caused to kneel in a row about six feet apart with their heads bent well forward and their necks exposed in a horizontal position. An executioner, or soldier, armed with a heavy sword took his place beside each of them, and at a given signal there was a swish of eleven sharp blades, and all was over. During the whole scene hardly a word was spoken—both the prisoners and their executioners went about their respective parts with a nonchalance that would surprise and horrify the civilized world."

IRISH SUPERSTITION.

No wonder strange superstitions linger in the scattered hamlets by the sea or in the lonely cabins on the rocky islands round the iron coast, for on winter nights, when the mighty surges break thundering against the towering cliffs and the storm wind wails weirdly through the hollow caverns and ivied ruins, where the deserted fortresses of the powerful chieftains of bygone days look down on the foaming waves and

the cry of the gulls and curlew echoes over rock shores and across wide boughs and estuaries, one might well fancy that the sounds were the voice of giants or wizards doomed for their sins to wander forever round this coast, the mournful wail of the "banshee" or of "the White Lady of the Cliffs"—a famous Munster apparition.

Women and children, crouching over the fire of driftwood, peat or furze branches, flaming fitfully on the open hearth, cross themselves as the louder wail rings through the darkness or a rumbling sound is heard that to their ears seems to be the rolling of the wheels of "the headless coach" or "death coach," so called in the County Cork, because horses and driver are supposed to be headless. The coachman is the "Dullahan"—that is, a dark or sullen person, a goblin of most malignant disposition.

This phantom is said to "follow" many old Munster families, the vehicle lumbering heavily up the avenue and stopping at the front door whenever a death is about to occur in the house. I know numbers of persons—and not by any means merely uneducated peasants—who are persuaded that they have heard the rumbling of the headless coach. Needless to say, the noise of a heavy cart at night along an unfrequented road is sufficient to terrify superstitious people into believing that they have heard the death coach—they take good care not to see it!

Another much dreaded apparition is the Phooka, or Fairy Horse, a very malicious spirit, who is said to appear in the shape of a beautiful coal-black steed, with fire darting from his eyes and nostrils.

Occasionally he adopts the form of a black bull or goat, and sometimes he appears as an awful compound of several black animals—horse, bull, goat, and ram. In his equine form he is said

to amuse himself by enticing solitary travelers whom he meets after dark into mounting him, and as he invariably looks like a "nate cut of a horse," such as every Irishman appreciates, he is said to succeed very frequently in his nefarious plan.

The instant the rider is on his back the elfin steed dashes off madly through stream, lake and bog hole, thicket and coppice, hedge and ditch, marsh and ravine, till the terrified mortal, drenched, torn and bruised, shrieks for mercy or perhaps remembers to gasp out a prayer, when, with a furious bound, the Phooka flings him off, preferably into a muddy pool or a furze brake, and darts away, leaving the unhappy rider to pick himself up, invariably finding that he is miles out of his way.

Sudden falls are attributed to this malignant sprite, and many a man who has lost his way or met with an accident coming home from fair or funeral on a dark night is convinced for the rest of the Phooka), just as deep pools or by the Phooka, although his troubles were possibly due to a yet more potent spirit. Dangerous rocks and crags are often called "Carrig-na-Phooka," (rock of the Phooka), just as deep pools or holes in a river or bog are "Poul-na-Phooka." A beautiful waterfall in Wicklow bears this name.

"The Poukheen," as he is sometimes called, is also said to adopt the form of a great black bird or a bat—the latter is greatly feared by the country folk. In the bat form he is supposed to lure people into climbing ivyed walls and towers, from which he throws them—an idea which seems to bear some relation to the vampire stories of Eastern Europe. He is the "pouke" of Spenser, and from breaking the necks of the unwary to spoiling the blackberries on Michaelmas Eve, in order to vex the archangel, there are few enormities of which he is not guilty, according to popular belief.

"Puck, the household fairy," of English legend, finds his Irish counterpart in the "Fir-Darrig, or "Red Man," a merry goblin, very similar to the Scotch red cap, or brownie. He is said to be dressed in scarlet—the attire of most of the Irish fairies is supposed to consist of a green suit, red shoes, long white stockings, and a red or black cap with an eagle's feather. This little red-clad sprite is said to be remarkable for the extreme beauty of his voice, which, according to the now fast disappearing race of story tellers, is "like the sound of the waves," "the music of the angels, or the warbling of birds." A sweet voice is highly esteemed in Erin, where a girl possessing that "excellent thing in women," is said to be able to "coax the birds off the bushes."—New Ireland Review.

THE CHANGED COINS.

Hide a quarter up your left sleeve first of all without any one seeing you. Borrow a handkerchief, which throw lightly over the left hand. Take a copper or gold coin the size of a quarter and apparently wrap it up in the handkerchief, but in reality substitute the quarter in its place, dropping the copper or gold coin down your sleeve. Give the handkerchief to some one to hold. Then borrow another handkerchief and a quarter, and go through the same movements as before, this time substituting the copper or gold for the silver coin. Give this handkerchief to a second person, and station them facing one another some yards apart. Then with a wave of your magic wand you command the coins to change places, and if you have carried out the trick without a mistake the effect will be one of profound surprise.

If you be true to yourself you cannot well be false to others. Therefore to thyself be true.

EDITORIAL



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It must be fully understood that the Editor is not responsible for the opinions expressed by contributors and correspondents.

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No MSS. will be returned unless stamps are enclosed. All contributions not accepted will be returned; but at the same time the Editor does not hold himself responsible for the loss of any MSS.

All contributions should be addressed to the Editor, care of **The Crest Magician**, at above address.

This is only the fourth number, yet we now have subscribers in nearly every country on the globe.

From everywhere have come letters of good cheer and congratulation, and it would take four times our present force to answer all letters received.

We appreciated that there was a field for a new magic magazine, upon new lines; one that would treat impartially both professional and amateur, and that would set as its ideal not only the betterment of all interested, from a point of view of magic, but as regards all things that tend to the real fraternal feeling among men, that would recognize the world's trend towards the optimistic. And be it recorded here and now that while ever the present editor and his plans remain in force, nothing that cannot stand the test of being for the general good of all our readers will find place in our columns.

Criticise us as much as you please, but do not ask us to criticise others; advice we are always ready to give, but we will not knock.

Our standard is nailed to the mast. It contains but one word, Optimism, and we will continue to find the good in all things.

Thanks for your generous support. We will try our best to give you a magazine that deserves it.

Be sure and read the "Director's" and "Member's" pages this month. Both departments are full of important matters.

OUR SPECIAL OFFER FOR FEBRUARY.

To every one sending us one new subscriber we will give either a Crest Winner Fountain Pen or any Two Pieces of Music mentioned on page 76 of this magazine.

Vol. 1. FEBRUARY, 1908. No. 4.

The Remarkable growth of the "Crest Magician" during the past six weeks has quite overwhelmed us. To-day this healthy infant of four months has achieved a growth that we thought would take years.



All questions or other matter pertaining to this column should be addressed to **Hermann Pallme**, care of **The Crest Magician**, 144 W. 37th St., New York. Always give full name, address and membership number.

J. G. Griffin: Dr. J. W. Elliott is the originator of the card palm, as well as many others of the best of the card tricks now in use.

Albert Field: We do not know of any other magician who presents an act similar to Horace Goldin. Mr. Goldin is the originator of his style of rapid fire magic without the use of patter.

Horace L. Jonks: We do not know of any magician by that name. No one can honestly do what he claims he will do for you.

M. L. Smith: Your attention is called to the several good parlor tricks in this month's "How 'Tis Done" column.

E. P. Rees: Will answer your inquiry by mail this week.

Melvyn Gibson: We can furnish you the names of dealers who can supply levitation acts. Send us a stamped and addressed envelope for reply. Regards Mr. Kellar's levitation, would say this is his own invention, and the apparatus cost him several thousand dollars to bring up to its present state of perfection. This act, of course, is not available. See answer to J. L. Brown.

Syd. Campbell: Thanks for your kind words and good wishes. Let us know how you are getting on.

Fred T. Woods: Your idea seems to be an improvement upon what is now used. Will be glad to express an opinion upon your drawings when you send them in.

Francis Heyroth: We apologize for the typographical error in the spelling of your name in December Magician. These errors are annoying, but even with the greatest care will sometimes occur. Thanks for your "tip;" send in some more. I know of no life of Mr. Hoffman, but if you will send me addressed and stamped envelope I will tell you what I can. We will later in the year publish some sketches along the lines of those you mention. "The Witch, The Sailor and The Enchanted Monkey" is an old fashioned English sketch originally performed by Maskelyn and Cook in the old Egyptian Hall, London.

H. H. Mosher: Thanks for your courteous greeting. Will be pleased to publish any matter you send in. Regards other items of your letter, will answer by mail at first opportunity

F. P. Britto: We would be very glad indeed to receive any items of interest you may send us from China. We have at present no correspondent there.

David H. Bohrer: The card trick of Howard Thurston that you mention is very effective. Mr. Thurston publishes a very good book on card tricks. If you have not a copy of it, send me stamped and addressed envelope and I will tell you where to get it.

J. L. Brown: Mr. Horace Goldin owns the rights to the levitation act he uses. We cannot expose this in these columns. Other levitations are available. Send stamped and addressed envelope and I will tell you where you can secure levitation apparatus.

Cyril F. Norred: Owing to numerous delays in getting out their new catalogs, has caused the non-publication of the system of discounts that will be given to club members. The Crest Trading Company authorize me to state that upon all purchases from old catalog under ten dollars a discount of five per cent will be allowed, and over ten dollars a discount of ten per cent. This will remain in force to club members only until new catalog is issued when very generous discounts to members will be named.

Brenton Jennings: I have never seen a published photo showing the entire Herrmann family, but those of individual members can be secured.

Wm. F. Hiester: Your request for the correct name and address of the gentleman who contemplates using the name of "Khedive, the Mystic," was forwarded to the said gentleman who writes us that as he is not yet ready to make his debut he would rather remain unknown for the present. But that if you know of any one who has a right to the use of the name to kindly let us know, as he is having printed matter, etc., prepared.

John O. Newbold: Any good book of card tricks will explain the methods of forcing a card; which, of course, means making your audience take the cards you desire them to choose. The discount if you mention your membership in The Crest Magicians' Club will be 10 per cent on trick mentioned.

Lotus O'Hynomia: Will be pleased as I am sure all our readers will be, to publish all matter you may send in on the subjects of "Hypnotism and its kindred sciences." Send to our editor any other items you may think will be of interest.



Send in your notes for this column; write on one side of paper only, and always sign full name and address, and give your club number.

REGARDS THE BADGE.

Hundreds of letters were sent in with suggestions and approval of the badge idea. The consensus of opinions thus far received seem to be for the present design to be made about half the size of the cut printed herewith. We are having one of the best known badge and pin makers in this country figure upon the cost, etc., and by the time next month's magazine is ready for the press we hope to have the full data ready to print, explaining price, design, etc.



A great many members have also requested us to figure upon stationery with their name and address and the Club emblem upon same. While we are not printers of letterheads, we shall be very glad, indeed, to have this done for any of our members that desire it. Just send us details of what you want and we will get best prices for you.

Brother Burling Hull would like to correspond with other members upon the subject of magic. Address 1216 47th St., Brooklyn, N. Y.

We want correspondence upon all the magic happenings in your city; write us for full particulars. Members of the Crest Magicians Club only are eligible for correspondents.

While the following letter is one of the few that does not favor the above design, yet it so full of good, interesting matter that we publish it in full:

Ft. Atkinson, Wis., Jan. 27, 1908.

Dear "Crest":

My number is 638. I wish to congratulate you upon your success in furnishing us with such a magnificent New Year's number of the "Magician." It was truly filled with good things in many directions. I was truly delighted with it. Everything in it was good. I am glad to learn that there is a move made to have a pin or badge in our Order, and I am going to make a few suggestions as to its form, whether a badge or pin. I prefer a silk badge. To have it consist of an uplifted right hand, palm out, resting upon a magic wand; on the palm of the hand two moons, a new and old interlocked in this form) (; over the moons a five-pointed star. The "Star of the East," which guided the magic wise men to where the great mystery lay. The world is indebted to the Arabians for those ten characters, denoting numbers, and there is truly a great deal of magic in the manipulating of those ten figures. Things that are beautifully striking. Tricks with number are always interesting, and have been of great help to teachers who understood handling them in arousing a dull scholar to master his multiplication table. Teaching how to unite magic squares and then add them rapidly. Arithmetic becomes a most lovely study when applied magically. To go back to the pin or badge, those three figures are all single stroke figures, ending at the point of beginning. What could a magician do with a wand without a hand. I think those figures made in the air by a single stroke of the hand as a hailing sign, and the allusion thereto much preferable to a flourish alluding to a man having his throat cut from ear to ear.

I hope to see magic and "The Magician" flourish, and such language as the latter gave us for January the world will be the better for it. I am,

Fraternally yours,

R. H. STRUTHERS.

TIPS OF MEMBERS.

A Tip for the Production of Coins in "Shower of Money" Trick: Bore a hole through the coin you intend to use and thread a piece of flesh-colored silk through the hole and tie it in the form of a loop. Hang this over the first finger, the coin hanging on the palm. Show the back of the hand and then, allowing the coin to slip between the first finger and the thumb to the back of the hand, show the front empty. This sleight can be accomplished with a little practice. Pretend to grasp a coin from the air, at the same time allowing the coin to slip back into the palm between the first finger and the thumb. Produce the coin from the finger-tips. Proceed with the trick as usual by means of the "back hand finger palm." This is a great help, as it allows the performer to spread his fingers and it prevents him from dropping coin.—Francis Heyroth, 592 C.M.C.

I am so pleased with the last number of the Crest Magician, that I would like to suggest a very effective handkerchief vanish for amateurs who cannot palm a handkerchief; the apparatus is this, get a brass shotgun shell No. 10 is the best, remove the primer and thread in the hole a piece of cord elastic, sew the other end of elastic to the coat little below the collar, the elastic must be of such length that when it hangs down it will not show outside the coat. The best way to work the vanish is this, have the vanish in the right vest pocket, the handkerchief in the same, only on top of the vanish. Show both hands empty then take handkerchief out of pocket and the vanish with it; make half turn to left, work handkerchief into var-

nish, and release the hold and it will fly under the coat unobserved.—C. M. C., No. 507. Chas. Lakavee.

"You can do better," should be the motto of every member of the Crest Magician's Club. Practice, have confidence, read and learn. Watch others; correct your own faults, then Success is sure to come. Don't be afraid; every successful magician or illusionist was once an amateur.

ITEMS FROM ABROAD.

The Davenports, lightning magicians, are booked solid throughout the season. They are favorites in England.

Datas, who calls himself the memory man and living almanac, is a reigning hit in London. He seems to have a lightning reply to every question asked, and enlivens his performance with an endless flow of good natured and humorous repartee.

Morritt, "the world's leading wonder worker," is en tour through England, and claims to have no open dates for over a year.

Bruno Schenck gives one of the most complete magical entertainments, and is unquestionably one of Germany's most popular magicians.

Harry Steffin, with his expert billiard ball manipulations and other tricks, is making good. He is now touring Germany.

Tom Jack, "the Ice King," and his marvelous lightning releasing act is meeting with success on his present tour of Russia.

Breton the magician and juggler is a skilled performer who is meeting with success in Australia.

Ernesto Bellini, telepathic phenomenon, is making his first German tour. His act is all the more mysterious and interesting from the fact that he works alone, no mediums being used.

Wishart, "The Bottle King," has an act of originality. He claims to do the only act of its kind without traps or confederates, and calls it "the sensational bottle and double box trick."

Czerney is one of the foremost of Australia's magicians. It is said that he contemplates coming to America in the near future.

From everywhere come reports of the success of The Svengalies. Their act has met with a succession of hits throughout Australia.

Charles J. Carter, the illusionist, is now traveling in Australia with his own company, and are meeting with appreciative audiences everywhere. They remain in Australia seven months, afterward touring the Philippines, China, Japan, India, Egypt, France, England and then back to America. In the company are Allen Shaw, magician, and Abigail Price, mind reader. Only a few years ago this entire company were amateurs, but pluck, perseverance, study and the use of right materials have put them in the front rank of the profession.

THE SCRIBE.

If we spent half the time improving our own faults that we spend in criticizing others there would soon be no faults—the world would be perfect.

The chap who spends his time in the uplifting of his brothers is laying up a golden store that is better than riches.

Those men become great who learn to do the small things well.



Dr. C. M. Sawyer, who gives a demonstration of spiritualism, has been abroad several times, and says he has studied the occult in Europe as well as in the Orient. He declares that he can make spirit figures appear, disappear and reappear in a lighted theatre with a committee on the stage. Other tests, slate writing, spirit pictures, and answering questions written by persons in the audience and retained are also in his repertoire.

Miller, the Handcuff King, is winning applause and praise for his work. He is being featured with Kennedy's Players.

Imro Fox called on me recently and was full of new stories of his success abroad.

Harry Houdini is still making good wherever he displays his ability to laugh at locks and prison bars, etc.

Madame Adelaide Herrmann has engaged Mr. Carl Anderson, and he will in future appear as an added feature of her act. Mr Anderson is a clever magician, and has some clever inventions in magic to his credit.

Leon Herrmann has both an elaborate and mystifying act. Madame Maria Herrmann assists him in a manner that proves her an actress of no little skill.

Hal. Merton, of Brooklyn, is a clever magician, and is making friends and additions to his bank account "down South."

There is one thing that I like about Cunning, the "Jail Breaker." He does not knock every other handcuff expert on earth. As the star of the sensational melo-drama "From Sing Sing to Liberty," he is adding to his laurels and his check book.

Brindemour is another of the handcuff kings who is playing profitable dates.

Madame Konorah is still mystifying large audiences with her marvellous manipulation of figures.

The great Rismor, Hindoo Yogi, was a recent caller.

Mr. and Mrs. W. E. Floyd are prime favorites in the Lyceum field of the South and West. Mr. Floyd is a magician of more than ordinary merit, while Mrs. Floyd ranks high as a mind reader and in telepathic tests.

Paul Valadon is meeting with well deserved success in playing through New York State. Mr. Valadon is a magician of skill and resource, and is one of the best of the present day magicians.

Horace Goldin keeps continually changing his act in minor details, and is never satisfied with anything until it is perfect.

The week of February the 3d I had the pleasure of witnessing his wonderful act from the front and a two-hours' chat with him behind the scenes afterwards

Harry Kellar, the magician, is a native of Erie, Pa. He started life as a drug clerk, and from an amateur start in his home town, branched out as a professional and has made a cool million entertaining the people.

Howard Thurston has as stage assistants two native Hindoo fakirs. One of them, an old man of nearly 65, claims the distinction of being the only sleight-of-hand performer capable of palming an even dozen silver dollars successfully.

Albini, the magician, is away out West. In Seattle, Wash., he played one of his most successful engagements at the Coliseum in January.

Eugene Laurant has earned many laurels as a lyceum entertainer. He is an excellent magician, and possesses a genial personality that wins his audience from his first entrance.

Durno "the mysterious" is the title of a magician who recently appeared in Indianapolis, Ind. From the following description sent to me he must be worth seeing:

"Durno's slight of hand and illusion tricks, while not all new, were just as greatly enjoyed and just as mysterious as if one had not seen similar performances before. The wonderful empty organ pipes from which he produced tablecloth, napkins, knives, forks and spoons and the food for the dinner table caused much amusement. His feats of ventriloquism and the trunk trick or metamorphose, showing the dematerialization of human bodies, and, in fact, all that he did was received with enthusiasm."

Will Mr. Durno kindly send me some data regarding himself? I never had the pleasure of hearing of him before.

Kalma, one of the young magicians of Cleveland, Ohio, got the chance of filling a spot on the bill at the Lyric Theatre, made vacant by a cancellation. His act is a strong one and easily made good.

THE OBSERVER.



WITH THE PROFESSION.

"Mr. Kellar's intentions for the future, after the present season, as I understand from various sources is to associate himself with Dr Funk in investigating the different phases of spiritualistic phenomena that are made public from time to time. Dr. Funk is a believer of spiritualism and with Mr. Kellar will endeavor to solve and explain the various phenomena, the materializing of spirits and other things which are features of the seances. Mr. Kellar will remain in New York when not traveling for pleasure.

Howard Thurston, the magician, has a cocoanut shell that holds an even barrel of water, or at least he gets that much out of it at every performance. He hangs it up by a string and a stream of water flows from it until the curtain falls.

Lawrence Crane has been all over the world since he started as a young lad from Ireland to rival the feats of Herrmann and other experts in the line of magic. He was born in a little place in Roscommon county and never got to town except on the annual fair day at Boyle. Here he saw a magician and he quickly made up his mind to learn the mysteries of the so-called black art.

When Professor Weston came to Boyle a year later, Crane got a chance to show his accomplishments and was quickly engaged to travel with him. Crane studied new tricks continually, especially in the line of illusions and now has paraphernalia enough to give a performance for several hours.



"Frame your mind to mirth and merriment, which bars a thousand harms and lengthens life."—Shakespeare.

Guest (angrily): Waiter, change this order to ham and eggs; that's what I want!

Waiter: Beg pardon, sir; I'm a waiter, not a magician.

The quickest known way to change dollars into pennies—gamble.

The milkman can give the magician points on how to change water into milk.

To change a cat into a maltese cross—tread on her tail.

More than likely if Lot's wife did her head-turning act in modern times she would have turned into "rubber" instead of salt.

You may think there are many invisible spirits in the Medium's cabinet, but there are more invisible spirits in a wine cellar.

Magician (about to do a vanishing act): I shall now turn this object into that which a rich man wants, a poor man has, a miser spends, a spendthrift saves, and we all take with us to the grave. Ah, you see we now have it—nothing!

Cheerfulness is an excellent wearing quality. Cheerfulness gives harmony to the soul, and is a perpetual song without words.

ARTHUR H. MOSHER

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1239. CARDS AND BOUQUET.

Show a pack of cards in your left hand. The foremost card facing the audience is now caused to change from a king to a queen. Show both sides of right hand and then place it over the pack, which suddenly resolves itself, as it were, into a large and beautiful bouquet of flowers. Price, complete, \$2.25.

1251. DISSOLVED PACK OF CARDS.

Place a pack of cards in a transparent glass case just large enough for the purpose. Cover with a handkerchief. Take another handkerchief and cause it to suddenly vanish. Now raise the first handkerchief from the glass case and the pack of cards is seen to have disappeared. In its place in the glass case is the handkerchief which vanished so mysteriously just before. Price, \$1.25.

1252. NUMBERED CARDS.

This is a pack of 32 cards, plainly numbered, for use at church, Sunday school and similar entertainments, where regular playing cards are not permitted. Fine quality. Price, postpaid, 25c.

1253. PENETRATION OF CARDS.

Let the audience choose some cards. Return them to pack and shuffle well. Borrow a pocketknife and thrust it into the pack, and the selected cards will become impaled on the same. Very astonishing and effective. Price, postpaid, \$1.25.

1266. MAGIC TUMBLER AND BOX.

From a pretty box distribute a quantity of flowers. Now borrow a lady's handkerchief and place in the box. At command this vanishes, and in its place appears a large glass tumbler, containing three balls. This is taken out, replaced and changed again to a handkerchief. Price, \$2.50.

1272. MYSTERIOUS APPEARANCE OF COINS IN A GLASS.

Place an ordinary pack of cards which you have been using on top of a transparent tumbler. Take one or two coins and command them to pass into the tumbler. This they immediately do. The mystery is inexplicable. Price, \$3.00.

1280. MAGIC CARD LADLE.

One of the audience is asked to write his name on a piece of paper. This is then placed in a handsome ladle and burned. The ashes are retained in the ladle, and, at the word of command, the piece of paper with the name on it is restored whole. Price, \$1.75 postpaid.

1289. THE CANDLE CASE.

Take the candle that is burning in a candlestick on your table and place it in a case. Blow it out and close the case. When the latter is again closed, the candle is found to have vanished, and in its place is a handkerchief which had previously been placed elsewhere, and which now completely fills the case. Price, postpaid, \$1.50.

Always give number and title of trick when ordering. Send all orders direct to

1294. FROM GLASS OF WINE TO POT OF FLOWERS.

Pour wine from a bottle into the glass. Show a fancy empty cover for inspection, and place this over the glass of wine. Remove the cover, and instead of the glass of wine you have a pot of flowers. The trick is done by an entirely new method. Price, postpaid, \$1.75.

1299. TO PASS A FINGER THROUGH A COIN.

Show a silver half dollar. You then push a finger right through the center of it, and afterwards restore the coin to its original condition, and all in the briefest space of time. Price, \$2.75.

1302. CRYSTAL CASKET.

A very pretty casket, exceptionally well made. Sides of glass, so that nothing can be concealed within it. Suddenly, at command, two three-colored balls appear suddenly in the casket, completely filling it. Should you prefer, the casket can be suspended by the two rings at the sides. Price, \$2.00.

1304. THE DANCING SKELETON.

A jointed figure of a skeleton, three feet high. Show it for examination. Then lay it down on the floor or a chair and command it to rise and dance. It immediately does so dances to the time of the music you play, and performs all sorts of grotesque capers. Prices, postpaid—3 ft. high, \$1.25; life size, \$3.00. The same, 3 ft. high, and made luminous, so that it can be seen in the dark \$3.00; ditto, life size, \$5.00;

1308. TRAVELLING DEVIL.

Fine made figure of a devil clad in a cloak. He disappears mysteriously from under same and then reappears just as inexplicably. Very entertaining. Price, postpaid, \$1.00.

1309. LIGHTNING ARTIST.

Stretched on a plain frame is a plain white canvas. This is shown on both sides. Placing this on an easel, the artist takes palette and brushes, and commences to rapidly paint a picture on the canvas. In about five minutes, to the untold astonishment of all beholders, he has finished an ambitious looking oil painting. This has been executed in full view of the audience, and the canvas is never removed from their sight. Price, postpaid 25c.

1312. WAND TO PRODUCE HALF DOLLARS.

Take the little black wand you have been using all the evening, and lightly touch with the end of it a lady's hair, or a flower. Instantly there will appear at the end of the wand a half dollar, which is given for examination. Waving the wand in the air there appears another half dollar, and so the magic supply goes on apparently unending. Price, postpaid, \$4.75.

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125. Watch Mortar.



A really extraordinary delusion. Borrow a watch, place it in the mortar; then take the poker and the watch is smashed up. Show pieces of the watch to the audience to prove it. Afterwards the watch is found in the centre of a loaf.

\$1.35.

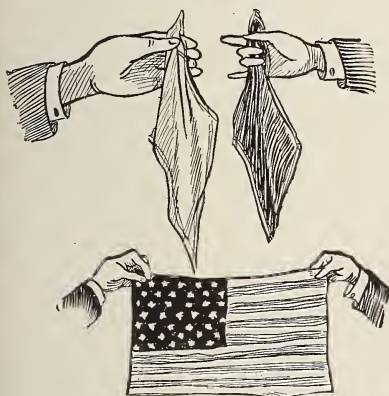
rice,

26. Single Hand Handkerchief Production.



Performed with one hand only. The performer bares his arm, and after showing both sides of his hand, a silk handkerchief is made to gradually come into view in the hand, though nothing is near it at all. Price, postpaid, **75c.**

27. Excelsior Red, White and Blue Trick.



A very showy and effective but easy trick. The performer causes red, white and blue handkerchiefs to appear successively in his upturned, outstretched hand. While the audience staring open mouthed wondering where on earth they came from, the three colored handkerchiefs suddenly change before their very eyes into an American flag. Price, **\$2.00.**

128. Multiplying Billiard Balls.



An extraordinary illusion. Billiard balls are made to appear, one after the other, at the tips of the fingers; and then, just as mysteriously, they vanish until the last one is tossed into the air, only to be lost to sight in an inexplicable fashion as all the rest. Polished nickel balls of excellent make. Price, per set, postpaid, **\$1.50.** 1½ in. balls, suitable for all performers.

129. Improved Coin Dropper.

A wonderful apparatus, worn under the vest, which will hold fifteen coins of the bore of a dollar size. By simply pressing the side of your vest in a careless and unostentatious manner all the coins will drop into your hands at once. Excellent for use in such tricks as the Shower of Money and others, where the sleeves may be rolled up as far as the performer cares. Price, postpaid, **\$1.00.**

130. The Mysterious Skull.



A wonderful ghost effect can be obtained with this contrivance, which never gets out of order, and may be used over and over again. It is perfectly visible in the dark, and lots of fun can be had with it. Price, postpaid, **15c.**

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Tho' I Try I Can't Forget You.....	50
When We Get Married.....	50
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When I Dream, Sweetheart, of You.	50
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THE CREST MAGICIAN

DEVOTED TO MAGIC & MAGICIANS

Vol. I., No. 5.

NEW YORK, MARCH, 1908.

Price 10 Cents.



HORACE GOLDIN.



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THE CREST MAGICIAN

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DEVOTED TO THE ADVANCEMENT OF
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HORACE GOLDIN

Horace Goldin is of Hebrew parentage and descent, and was born at Wilna, Russian Poland, where he passed the first seventeen years of his life.

In early life he gave evidence of great cleverness, and was especially noted for his excellent memory.

Mr. Goldin's father was a school teacher, and his children were brought up under the strict Jewish system of education, in which the Bible was the principal study; and under his father's able direction the boy Horace learned not only to read and speak Hebrew, but also quickly accomplished the far more difficult task of writing that language.

Rapidly advancing in his studies, he was soon promoted to the study of that most wonderful book, the "Gemara," the study of which, it is claimed, has much to do with the success that is generally attendant upon the efforts of the Semitic race.

Mr. Goldin early exhausted the resources for study afforded by the Russian schools, and his appetite for study and improvement was insatiable; to this present day he is a close student, and devotes many hours to his mind's improvement, with the result that he is well versed in modern affairs, has a wonderful fund of general information and knowledge, and has command of quite a few languages besides that of his native tongue.

Early in life he evidenced a decided liking for the stage, and was never so happy as when witnessing a "show." A visit to a small travelling circus practically settled his future career, and, although for several years his chief ambition was to be a circus rider, yet anything that savored of stage life found favor and admiration in his eyes.

Mr. Goldin says that seeing this circus awoke in him a passion for the stage and that intense desire for public applause and admiration which has ever since dominated his life, and has acted as a constant spur in his professional career.

Not prospering in Russia, Mr. Goldin's father turned his eyes towards the "great" America, and when an invitation came from one of his brothers (who had already made some measure of success in Nashville, Tenn.) to come to the United States, it did not take long to decide that this was the proper thing to do; Horace Goldin was then seventeen years of age.

Horace Goldin entered into employ in the new land as an assistant in a grocery store, but still dreamed of the days when he would achieve his heart's desire—the stage.

Here his ability was shown in weighing and measuring the usual commodities found in groceries, and it is told of him that his judgment was so keen

and correct that he never had to use any weights or measures, but could at once serve up the right quantities asked for. He confesses that some of this dexterity was not altogether the result of skill, as he had marked most of the bags and other packages used, in such a manner that he could easily tell how much goods to put in so it would weigh a pound, etc., hence laying the foundation even in this lowly calling for the profession of a trickster.

Serving several years at this, to him, distasteful task, he next went to New York and secured a position in a dry goods store, and here again he made a success until a change in the ownership of the concern made him think it wise to again make a change.

An uncle of his was in the dry goods business in Roanoke, Va., and here Goldin went, entering into the services of his uncle as a drummer, carrying a line of jewelry and small wares. He was so successful in this new venture that he was allowed to choose his own territory, and during one of his trips met his final fate at Bristol, Tenn., where he witnessed the performance of a travelling magician, and was at once fascinated with the art of magic.

At the supper table at the hotel the magician occupied a seat at the same table, and Goldin got acquainted with him, the magician after the meal showing Goldin some few simple tricks.

The magician refused to teach Goldin their secret, and when Goldin offered himself as a travelling assistant, with the hope of thus learning the tricks, the conjurer refused to listen to the proposition.

In despair Goldin finally offered to become his business partner, which proposition was accepted after much haggling over terms, and for a payment of twenty-five dollars he was to receive a one-fourth interest in the gross receipts, the magician to pay all expenses.

Goldin tells of this period of his life with much gusto, and can now look back upon that time with a humorous viewpoint, although it was a serious business matter then.

They gave two shows the first week and the takings amounted to only thirty dollars, and as it was in the agreement that the magician was to pay all expenses it was soon apparent to that gentleman that the partnership agreement was hardly equitable, hence they soon parted with the conjurer owing Goldin quite a few dollars; but Goldin had learned the tricks, and now launched himself upon his career as a magician.

When the Virginia uncle learned this he expressed his amazement and wrath in rather a forcible manner, and did not hesitate to pronounce Horace "crazy".

Mr. Goldin has always been a shrewd advertiser, and during these early days of his magicianship used some unique methods of attracting attention to himself and his performance.

Upon entering a town he usually borrowed the big drum from the local band, and then stationing himself upon the principal thoroughfare would bang that drum with all his strength; when the crowd collected, small boys hired for that purpose passed out circulars explaining the merits of the show.

After several months of this Goldin was forced through circumstances to again accept a position in a New York dry goods house, but during all his spare time kept up the practice of his tricks, and was soon filling engagements at clubs, concerts, etc.

One day, while in Gloucester, N. J., Goldin offered his services to a chap who kept a sort of combination bar, eating saloon and concert hall, where two shows a day were given, but no charge was made for admission, the proprietor depending upon his bar receipts

for his profits. The man agreed to give Goldin a chance, and engaged him at one dollar per day. Goldin began his engagement on Monday, and on Thursday the proprietor came to him and told him he had to quit. "Why?" asked Goldin. "Well," said the man, "it's like

payin' you a dollar a day and yer don't help me to take in fifty cents, so ye got to quit."

Next Goldin received an engagement at a seashore resort, at twenty dollars a week, giving eight shows each day. At the opening performance everything



Jeanne Fransioli.

this; people git so all-fired interested in your tricks they forgit to order their drinks, and that don't pay me."

Finally Goldin persuaded the man to let him go on at the end of the show, and thus keep the crowd longer in the hall, but at the end of the week the proprietor said: "It ain't no use; I'm

went lovely until the sixth show, when the tide came in with such a booming and roar that Goldin could not make himself heard, and as at that time patter was an important part of his act, the result was failure and a request to quit.

Finally wandering back to New York,

Goldin was standing disconsolately on a street corner, wondering what next to do, when he was approached by an agent who knew him; this agent explained that owing to a disappointment by one of the artists he had engaged, there was an opening in the bill of a show that was to open in Wilkesbarre, Pa. Here he went, made a success, and from that time his luck changed; he has since steadily advanced, until to-day he is recognized as one of the best and most original of the modern magicians.

His early experience with the tide suggested the idea to compress an evening's magical entertainment into less than a half-hour by omitting the patter. Mr. Goldin is the originator of this style of rapid-fire magical entertainment. He has travelled extensively, has been twice commanded to appear before England's present King, who presented him with several magnificent jewels.

Mr. Goldin owes much of the attractiveness and artistic finesse of his present act to his clever assistant, Jeanne Fransioli, who is an actress of no little ability, is prepossessing, and understands the arts of well dressing and of pleasing an audience.

OPTIMISTIC PHILOSOPHY FOR MARCH

To lose money is ill; to lose a friend is worse; but to lose your spirits is thrice as evil as is both the former.

Cheerfulness is health—a grouch breeds disease.

Form the habit of searching always for the bright side of things.

Cheerfulness has more wondrous power than that of steam and electricity combined.

Cheerfulness is man's first duty to his fellow man.

Industry breeds cheerfulness, the busy man is always happy.

Duty only frowns upon those who flee from it; meet it fair; it smiles upon you.

To him that wills, a way will never be wanting.

Cheerful people make the real sunshine of life.

TELL 'EM NO.

When they ask you if you're wearied out with living,

Tell 'em no.

When they ask you if there's folly in forgiving,

Tell 'em no.

Tell 'em No, with all your might;

Optimism's never trite;

Put the pessimists to flight—

Tell 'em no.

When they ask you if the world is bound for ruin,

Tell 'em no.

When they ask you if there's always trouble brewin',

Tell 'em no.

Tell 'em No, and say it loud;

Say it open-like and proud;

Howl it out before the crowd—

Tell 'em no.

When they hint the world's a hotbed of injustice,

Tell 'em no.

When they hold that folks are foolish when they trust us,

Tell 'em no.

Say it so they all can hear;

Yelp it out without a fear;

Spread your gospel far and near—

Tell 'em no.

When they claim the world's unselfishness has perished,

Tell 'em no.

When they say the things are dead our father's cherished,

Tell 'em no.

Laugh whenever you hear 'em croak;

Give their sore old ribs a poke;

Treat their growling as a joke—

Tell 'em no.

—Exchange.

THE ANTIQUITY OF MAGIC.

Hermann Pallme.

Magic is among the earliest growths of human thought. It is and ever has been present in some form or other among all races of mankind.

The word is from the Persian, *Magi*, and refers to a caste of priests of ancient times whose advancement in the supernatural crafts has astonished and influenced the Western world.

In olden time magic was synonymous largely with necromancy and sorcery. To-day it means the performance of tricks and exhibiting of illusions by the aid of apparatus or through mere dexterity. In a word, magic signifies those practices or arts which seem to be beyond the ordinary actions of cause and effect.

The first mention of natural magic as a performance is perhaps in the Book of Exodus—fifteen hundred years before the Christian era. But at a far earlier date than this the Black Art was in vogue as a religious rite. *Legerdemain* was very common among the Greeks and Romans. It will be seen, therefore, that there were of old two branches of magic. The one was the imposture of necromancy. The other was the amusing mystery of sleight-of-hand. The first still exists, but only among the most barbarous people. The second constitutes the great modern school of conjuring.

There is every reason to believe that the ancients were equally, if not more proficient than their present-day successors and imitators. Modern magic calls to its aid all the appliances of modern science. Its confederates are electricity, magnetism, optics and mechanics. The ancients anticipated us in doing the same thing. The results of research prove that they made electricity their errand boy, and harnessed steam and mechanics as a draught

horse many centuries before Franklin dreamed of his kite or Watts saw the tea-kettle boil over.

I repeat, then, that the ancients were very skillful in and possessed a great knowledge of the art of *legerdemain*.

Magic survived the barbarism and ignorance of the Middle Ages. It has come down to us stripped of all religious significance, free from suggestions of witchcraft, and stands forth as an art pure and simple.

Ignorant superstition gives way before the searchlight of progress and to-day some of the master minds of our times have given their life to the study and development of magic as a science.

The earliest professors of the modern school were Italian. The most famous exponent was French. Later on magic obtained a foothold in England, where it has since had a large following. Subsequently the art crossed the sea, and America is now the mecca and in many cases the home of some of the greatest of magicians, who have helped to lift magic to the high level of legitimate entertainment that it now occupies.

TESTING COUNTERFEIT BILLS.

The United States Government prints its currency and numbers its bills in a series of four, so that every piece of paper money turned out bears one of the check letters, A, B, C, D. One of these letters is always found in two places on a United States bill, in the upper left-hand corner and in the lower right-hand corner. The placing of the letter on the bill is not determined by the number of the bill. The rule is to divide the last two figures on the note by four. Should the remainder be one, the check letter must be A; should it be two, the check letter is B; three, the check letter is C; and nothing, the letter D.

For example, I have before me a five-dollar silver certificate. Its number is

81489730. The terminal number is 30. Divide by four, the result is seven with two over. The check letter is B.

Here is a ten-dollar Buffalo note. The terminal number is 24. Divide by four, and we have six even. Then the check letter is D.

There is a yellow back gold certificate with 23 as its terminal number. Divide this by four, and we have five, with three over. C is the check letter.

Should this rule of four fail to work on any United States currency note, you may bet all you have that the money is bad. Some counterfeited bills are right to their check letters, but a great many are not so if the rule of four works. The bill may be still bad, but if it doesn't it is surely bad. This rule applies only to United States currency and not to national bank notes.

It doesn't take a minute to figure out this rule of 4, and if at any time you should come across a bill that doesn't look exactly right, take out your pencil and divide the terminal number by four; then you can figure out your A, B, C and D.

A meat dealer was noted for his cleverness in playing jokes on his customers. One day several friends went into his establishment, intending to turn the tables on him. One of them said: "Please let me have a yard of pork for one dollar." "Give me the dollar first," replied the dealer. The friend gave him the dollar and he went to the ice-box amid the laughter of his customers, and returned with three pigs' feet. Handing them over, he said: "Three feet make one yard. That's what you asked for."

Who would wish to be valued must make themselves of value.

Be not angry at two things, first what you can help, second what you cannot help.

CZAR OF RUSSIA WARNED BY SPIRIT.

That's What the St. Petersburg Gossips Are Saying Now.

Premier Stolypin and the Czar of Russia are at outs because of the Czar's devotion to spiritualism. Seance after seance has been held at the Czar's palaces and the Premier holds that his imperial master is under the influence of mediums, who are being used by designing persons to cause a breach between him and the head of the Russian Government. The Czarina first led her husband to attempt to lift the veil, and peer into the spirit world, and it is claimed that he has become so engrossed in spiritualism that he neglects duties of state.

At a recent seance, according to a cablegram from St. Petersburg, the Czar held communion with the spirit of Verestehagin, the famous painter of battle scenes, who met his death with Admiral Makaroff when the Admiral's flagship Peropazlozh was sunk at Port Arthur at the beginning of the war with Japan, and the spirit, according to persons close to His Imperial Majesty, warned him to beware of Stolypin.

An early morning customer in an optician's shop was a woman with a determined air. She addressed the salesman thus:

"I want to look at a pair of eye-glasses, sir, of extra magnifying power."

"Yes, ma'am," replied the salesman; "something very strong?"

"Yes, sir. While visiting in the country I made a very painful blunder which I never want to repeat."

"Indeed! Mistook a stranger for an acquaintance?"

"No, not exactly that; I mistook a bumblebee for a blackberry."

No one ever got into trouble without his own help.



THE MAGIC PRODUCTION OF SWEETS.

Effect—The performer hands the audience a dessert plate and a handkerchief for examination. These being returned, he places the plate upon a table near him. The handkerchief is then spread out quite flat over the plate. At command, bon-bons and candy pour into the dessert plate the instant the handkerchief is lifted up, producing a marvelous effect.

Preparation—The trick is done in this way: Make a calico bag large enough to hold the sweetmeats you intend to distribute among your audience. A small selvedge is turned up at the bottom of the bag. Procure two pieces of watch spring and bend them quite flat, each spring to be exactly half the diameter of the bag. These are put into the selvedge and sewn up firm. When the bag is opened it will close itself in consequence of the springs. A long pin is passed through the top of the bag, and bent round hook-shape.

If the bag now be filled with candies it may be suspended by the hook without any danger of anything falling out, because although the mouth of the bag is downwards, the springs keep it shut. When this trick is to be shown the prepared bag is hung on the side of the table that is away from the audience. The plate is also placed on that side, and when the handkerchief is laid over the plate a portion is left to fall over the side of the table. Now the handkerchief is picked up with the right hand in centre, and with the bag of sweets; the folds of the handkerchief hide the bag. The left hand is now used to draw over

the handkerchief and to press the bag. This causes the springs to open, and out falls "good things" upon the plate. The next proceeding is to drop the bag into your table servante unseen, and to hand to the audience the mysterious sweets.

TO REMOVE A RING FROM A TIGHTLY FOLDED HANDKERCHIEF WITHOUT TEARING HANDKERCHIEF.

Effect: Performer borrows a gold band ring from audience, and after showing a handkerchief to be unprepared, places the ring in the handkerchief, and wrapping the handkerchief tightly around the ring requests one of the audience to hold the ends of the handkerchief tightly, placing both hands upon it, one on top of the other. It is apparently impossible to remove the ring without tearing the handkerchief, but the performer, covering his hands with a borrowed hat or another handkerchief, easily removes it without tearing the handkerchief, and upon the other handkerchief or hat being removed the borrowed ring is found resting upon the top of the handkerchief, the handkerchief still being clasped by the assistant, and the handkerchief upon being shaken out and examined is found to be uninjured.

Preparation: Previously provide yourself with a piece of brass wire pointed at both ends, and bent round so as to form a ring about the size of a wedding-ring, which conceal in your hand; then commence your performance by borrowing from a gentleman a silk pocket-handkerchief, and from a lady a wedding ring; request some person to hold the handkerchief for you. You next exhibit the wedding-ring to the audience, and announce to them that you will make it pass through the handkerchief. Then place your hand under the handkerchief, and substituting the false

ring which you have previously concealed, press it against the centre of the handkerchief, and desire person helping you to take hold of the ring through the handkerchief, and to close his finger and thumb through the middle of the ring. Hold the handkerchief in this manner to show that the ring has not been placed within a fold. Now desire your assistant to release the ring and take hold of the four corners of the handkerchief, giving them a few twists which holds the ring up in the center. Now request him to clasp the handkerchief tightly with both hands, when it will be quite evident to the company that the ring is secure within the centre of the handkerchief.

Now take hold of the ring in the handkerchief and request some other person to cover your hands with a hat or handkerchief, and when they are thus covered open the false ring, by bending one of its points a little aside, and bringing one point gently through the handkerchief, the remainder may easily be drawn out,—be careful to rub the hole you have made in the handkerchief with your finger and thumb to conceal the fracture. You then put the wedding-ring you borrowed over the outside of the handkerchief, and desiring the person who covered your hands with the hat or handkerchief, to take it away, exhibit the ring (placed as described) to the company, and while their attention is engaged, taking the opportunity of concealing, or getting rid of the brass ring.

THE MAGIC CUPS.

Effect: The performer produces two tin cups exactly alike and empty, and a bag filled with small seed. Taking up one of the cups the performer (apparently) fills it with the seed, then placing it upon a table he covers it with a handkerchief. Now taking the empty cup he places that upon a table on the

opposite side of the stage, covering that also with a handkerchief.

Upon lifting the handkerchiefs the cups will be found to have exchanged places.

Preparation: Have two tin cups made with straight sides and with the bottoms sunk about a quarter of an inch. If handles are to be added, have them of such a pattern that no matter which end cup is stood upon they will look the same.

Glue sufficient small seed upon the sunk bottoms of the cups, to make it appear they are flush full of seed; secure two large dark colored handkerchiefs, a quart bag filled with small seed, and you are now ready to proceed.

Take up both cups, show they are empty, then take one of them and, dipping into the bag, apparently filling it with seed, but in reality simply reversing it; show it to your audience with the bottom side up and it appears filled with seed. Place this upon your table and in the act of covering it with one of the handkerchiefs again reverse it, leaving the empty end up.

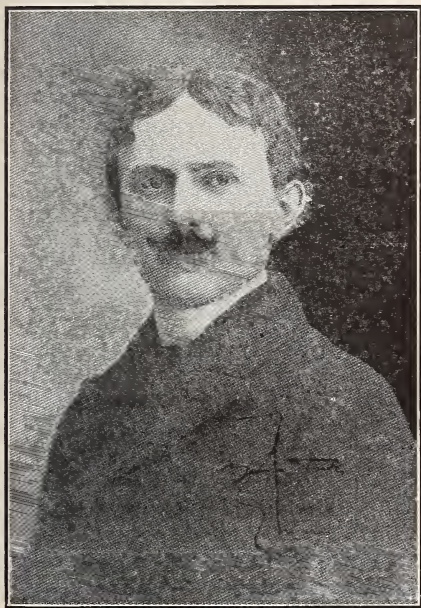
Now take the remaining cup, show it to be still empty, then placing it upon the opposite table also reverse it while covering with handkerchief, leaving bottom end up. Of course when you remove handkerchiefs the cups seem to have changed places.

MARCH OFFER.

Here is a good chance to secure copies of the latest popular music free. For each new subscriber sent us at \$1.00 per year, we will give any two pieces of music mentioned on third cover page.

Mail us the name of your friends who are interested in the science of magic, and we will be glad to send them a sample copy of this magazine.

MARO.



The death of Maro just at the time when he had commenced to enjoy in full the fruits of his many years of successful labor, is distressingly sad.

His many friends were pained to learn of his illness, but it was not thought that he was near unto death.

He died February 20th in the Presbyterian Hospital in Philadelphia where he was being treated for typhoid fever, having been compelled to disband his company and to cancel all dates for the season, owing to being taken down with this dread malady while in the Quaker City.

Mrs. Maro was with him when he died, and to her and his relatives and friends we extend our heartfelt sympathy, and trust the many prayers sent forth may result in a Divine Providence

sending to their bereaved, grief-stricken hearts and minds some portion of solace that may tend to soften the heavy blow.

Maro possessed a charm of manner that has endeared him and his memory to all of those who were so fortunate as to meet him; he was a man of more than ordinary attainments, an artist in every sense of the word, and above all one of those men to whom gentleman is rightly applied.

Versed in music, art and science, possessed of a ready kindly wit, with a well-grounded love for the beauties of nature and art, it is not to be wondered at that his was one of those cordial, sympathetic natures that seem to sparkle with the kind of personal magnetism that not only makes friends, but keeps them as friends in the fullest meaning of the term, ever afterwards.

Beautiful "Maronook," his new home just finished at Leland, Mich., is an architectural delight, and in its furnishings, decorations, etc., breathes the spirit of his artistic soul. Here he had collected all the little curio and art treasures secured in his many travels, and here, too, ruled over by his own social charm, and the sweet graciousness of his charming wife, he had hoped some day to come and live out the years he had a right to think would yet be his, in the full enjoyment of the beautiful nest he had builded.

Speak not only to be understood, but speak also that ye be not misunderstood.

If cheerful people make your life brighter, why not confer this pleasure on others?

Be sure and read the "Director's" and "Member's" pages this month. Both departments are full of important matters.

W. B. WOOD DROWNED OFF COAST OF YUCATAN.

It is with sincere regret that we chronicle the death of W. B. Wood and his daughter, who were drowned off Yucatan by the foundering of a tugboat on February 20.

Mr. Wood was well known both in this country, South America, and also in Europe.

Hastings Clawson, his manager, in a letter to the New York Times, gives the following details of their death:

"Mr. Wood was about to begin a tour of Mexico as 'The Real Devil.' He had been associated years ago with Kellar, the magician, in his various tours, and had obtained the rights to the use of many of Kellar's tricks, to which he added others. In these specialties and accompanied by vaudeville performers he had been seen in all the principal cities of South America and Europe, and at times had made large profits.

"In the last winter he had been through Colombia, Venezuela, the Guianas and in the West Indian Islands. A fever, however, kept him idle for many weeks, and he had been compelled to disband his company. On his recovery Mr. Clawson went to New York and engaged some vaudeville performers for the Mexican tour, on which it was hoped to make up for the losses consequent on his idleness.

Mr. Clawson went to Progreso, Yucatan, with the performers, and Mr. Wood and his daughter started out from Frontera to meet them. No steamer could be had, so they took a tugboat, which was towing a schooner along the coast. On the night of February 20 the tugboat began to leak badly, and was cut loose from the schooner. It foundered about midnight, and the captain and some men came ashore in the boats and reported that the two passengers and three members of the crew had been drowned. Afterward it was learned

that none of the crew perished.

"At the request of Mr. Clawson, E. A. Williams, the American Consul at Progreso, made an investigation of the matter. It was deemed peculiar that the passengers should have been left to perish. Nothing satisfactory about them, however, was obtained from the survivors.

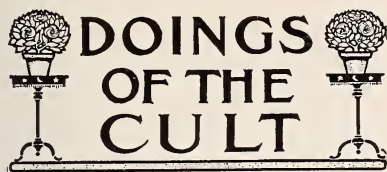
"When he started on his voyage Mr. Wood had with him about \$14,000 in cash, none of which has been found. Reports had reached him of the financial flurry in the United States, and he had drawn out all the money he had in the banks in New York and elsewhere and taken it with him. Search for the bodies has been unavailing, and the captain and crew of the tugboat say they believe that they were eaten by sharks, which are numerous in that vicinity.

"Miss Wood had intended to end her stage career after the close of the Mexican tour, when she was to have been married."

PROVIDENCE R. I. NOTES

A special meeting of the Providence Society of Magicians was held February 20th, at which "Cunning, the Jail Breaker," was a guest. The following members furnished the entertainment: "Olver" (Q. Purnell), with the Chinese linking rings; Frank R. White, spiritualistic rope and tape ties; C. Foster Fenner, hypnotic experiments; "Leonizo" (S. A. Young), billiard ball manipulations. Mr. Cunning closed the entertainment with a very clever escape from locked and sealed handcuffs and padlocks that had the boys guessing, and that is something rare. Mr. Cunning was elected an honorary member by unanimous vote, and the meeting closed as the dawn was breaking.

We would particularly request new ideas on small tricks that are appropriate for drawing-room use.



A VALADON STORY.

Paul Valadon is a gentlemanly, even tempered chap, and the quality to govern one's temper and to disguise one's real feelings is essentially a quality needed in the makeup of a successful magician.

Mr. Valadon tells how he neatly scored on or got even with a fellow who he would much rather have given a good kicking.

Valadon was performing a trick that required a high silk hat, and being unable to borrow one from his audience requested his assistant to fetch his (Valadon's) own hat.

The hat was a brand new one for which the genial Paul had but recently given up eight good American dollars, and he gazed upon its shining sides with pride as the assistant handed it to him.

To ward off all suspicion of the hat being prepared Valadon passed it to one of the audience to examine. The fellow was apparently a gentleman, but evidently his closest familiarity to silk hats previously existed in his gazing at them in the shop windows or upon other's heads.

He handled it in about the same manner a grocer would handle a bushel of potatoes, and then deliberately stood up and threw it upon the stage.

Valadon's blood boiled at this brutal treatment of his magnificent new tile, but his quick wit saved him from administering a scathing rebuke to the lout, such as he perhaps deserved.

Stepping over to and picking up the hat, smoothing as best he could its sadly ruffled sides, he said in as calm a voice as he could command, "and now

will some gentleman (pause) kindly examine the hat?"

The little ripple of applause that followed showed that the rest of the audience appreciated the rebuke, even if the alleged gentleman did not.

AN EDWIN BRUSH STORY

Edwin Brush is one of those fortunate beings who would look well if dressed in even the worst of ill-fitting clothes; hence when he appears upon the stage in immaculate evening dress, with all the magnetism of his keen personality shining forth from his expressive and frank eyes, it is little wonder that there is a flutter of pleasurable excitement in the hearts of the feminine portion of the audience.

I had the pleasure recently of sitting next to a most charming "peaches and cream" style of girl who had honored me by allowing my escort to see Mr. Brush perform; charmed with his clever magical manipulations I turned to my female companion and said, "He is great, isn't he." "Yes," she replied, "he has got the cutest mustache I ever saw." I am still wondering if she saw the magical part of the exhibition.

ONE ON HOUDINI.

We are indebted to Brother Louis M. Rathbun, C. M. C. 511, for the following neat little story. Mr. Rathbun says:

"I want to tell you of a little joke on Harry Houdini, 'The Handcuff King,' while he was playing in Denver, Colo., last summer. He had been putting on his trunk mystery, getting in and out of a locked box, when he was challenged to take a bet of \$500 that he could not get into a box that a certain cabinet maker owned, remarking that keys were with it, and that it was an exact duplicate of the one he, Houdini, used. Not to be baffled Houdini took the bet and upon reaching the

shop of the cabinet maker he was shown the box. It was a 10 x 10 x 20 ins. model of Houdini's regular trunk trick. Houdini owned himself beaten, and spent the rest of the day setting up the drinks.

ITEMS FROM ABROAD.

Nate Leipzig is well booked and is happy in showing our English cousins what he can do in the art of sleight-o'-hand.

Le Roy, Talma and Bosco, who have met with much success in Vienna, will shortly be seen in London.

Arnold De Biere has returned to England.

Carl Hartz seems more popular than ever with his act improved, and many tips learned on his recent South African trip are interpolated in his act.

Morritt, as a wonder worker, is making good, and living up to his claim to be "the world's leading wonder worker."

Dr. Walford Bodie, "the mighty miracle worker of the North," is compelled to sit up late o' nights, kept busy counting the money he 'is making in Scotland, Ireland and England. He knows the art of advertising, all right.

Resisto has been booked for a long European tour, presenting his electrical wonder act in all the larger cities. He opened February 1st at Circus Schumann and made an enormous success. From Schumann's he goes to the Apollo Theatre, Vienna, and later to the Orpheum, Budapest, and then London.

No country seems to be without its magician "Herrmann"; Melot Herrmann after success in France is meeting with approval throughout Germany.

Mlle. Lutzi Jorden is one of Germany's lady magicians whose name seems destined to shine among the elect.

Chevalier Ernest Thorn plays his third return engagement at the Krystal Palast, Leipzig.

The Svengalis made a wonderful impression in South Africa, duplicating their Australian success.

Amar Nath, a native of Cashmere, India, is in America, but I have not as yet seen a notice of his performance. He is said to be a most clever necromancer.

It is said that quite a few Chinese magicians hope to come to this country next season, as fabulous tales have reached their ears of America's possibilities.

Wallace the wizard is another of the many of the magic craft now touring Australia.

"The Great Raymond" and his clever company are now playing in Central American and South American cities, meeting with success everywhere.

Charles J. Carter has met with great success in Australia, and both he and his company have received many social invitations and attentions. Mr. Carter is a cultured gentleman, a thorough artist, and well deserves a full measure of success.

Maskelyne and Devant intend sending a company to Australia to present similar performances to those that have made St. George's Hall famous. They will play in all the principal cities of the country.

THE SCRIBE.



Minerva, the handcuff queen, is playing in Pennsylvania and receiving some splendid notices for her clever work.

Mr. and Mrs. Floyd are kept busy presenting their attractive act for the edification of Lyceum audiences. The Floyds are among the most popular of the artists upon the Lyceum stage.

Silent Tate grows stronger in popularity every day. His act is a pleasing variation of the usual routine magical act, and his style is inimitably his own.

Horace Goldin got more free advertising during his recent Boston engagement than any magician who has ever appeared in that city.

Dana Walden leaves sunny Florida to fill his engagements in the Eastern States.

Marvel, modern magician, whose home is New Brighton, S. I., presents his entertaining magic at many local church, club, and private entertainments. He is kept busy, which means his act is well liked.

"Silent" Mora and his company of trained chickens is being featured as a conjurer with the Grahame Stock Company.

Carl Herbert is in San Francisco, which he expects to make his permanent home.

Mr. and Mrs. Burch are playing the Western vaudeville circuit and are, as

usual, making good with their up-to-date magic.

Paul Valadon keeps adding to his act, and to-day presents one of the most finished and artistic magic acts seen on the vaudeville stage.

Caesar & Co. present an act of clever sleight-of-hand and magical wonders, in which they include the well-known but always pleasing and mystifying trunk mystery.

It is with pleasure that we learn of the complete restoration to good health of Mr. and Mrs. Laurant. They are back at work filling good engagements.

Karland, a handcuff king, has been pleasing and mystifying large audiences in Canada.

Lola Cotton does a neat and clever second sight act. She is at present filling an extended engagement in the Keith & Proctor houses.

Frank Lovelle, illusionist, is filling profitable and successful engagements in the Southwest.

George W. Stock, of Cincinnati, is kept busy filling local club and lyceum engagements.

Kellar and Thurston can have no cause to worry over "hard times." Immense audiences greet them everywhere, and many are the expressions of regret that this is "The Dean's" farewell to the stage.

Leon Herrmann closes his American tour in New York this month, sailing for France in April.

Reuschling, the mysterious, is kept busy with lyceum and club dates.

Brindamour, "the Jail Breaker," is doing some clever advertising stunts up through Pennsylvania, where he is playing to big, appreciative audiences. The announcement that he would jump into the Susquehanna while handcuffed made the people read the papers over a second time, and when Brindamour asked the Pennsylvania railroad for permission to be fastened to the cowcatcher of the engine which takes along the Chicago Limited, Harrisburg commenced to stare.

The proposition to the railroad said that Brindamour should be manacled to the cowcatcher one minute before the train would depart. If he did not release himself in that time he would ride on the cowcatcher to the next stop, forty miles away. "The Jail Breaker" offered to release the company from any liability for injury.

The local papers took up the matter, and in consequence Brindamour received several columns of good reading matter.

Shungopavi, who calls himself an "Indian Magician, delighted a large audience at Xenia, Ohio, and despite the fact that a small sized blizzard was raging outside, managed to create a good deal of sunshine and mystery inside the cozy opera house.

Okito has large placards printed in four different languages posted about the stages of the theatres where he performs, forbidding any one upon the stage while he is occupying it.

We have received a lengthy and interesting communication from Dr. J. W. Elliot and have in preparation an article presenting Dr. Elliot's claims regarding certain card tricks. The article will be published in our next issue, and we hope will help to forever set at rest the claims of those who wish to receive credit for what is the fruits of the Doctor's brain.

I have been told that King, of the team Ziska and King, intends to enter the moving-picture business.

That Mellini is popular with the clubs in and about New York is fully attested by the fact that they all seem to want him and his magic at their smokers and other entertainments.

Brindamour, the jail-breaker, seems to be able to satisfy large audiences that he is an expert in handcuff work and other "jail-breaking" feats. His act is a good one.

The Great Okito, assisted by Fong-Caung and pretty Miss Houang-San-Yuen, is presenting in the best vaudeville houses a most remarkable and new Chinese magical wonder act, which is the talk of every audience fortunate to witness it. The gorgeous scenery, embroideries, real Chinese accessories, mechanical effects, etc., give a sort of Chinese fairyland effect to the act.

Imro Fox certainly does present his act of magic and humor in a manner calculated to draw expressions of wonderment and real laughs from even a stone image.

Madame Konorah seems capable of giving the expert accountants some new rules in the science of higher mathematics; she can most assuredly manipulate figures in a manner that seems but little short of miraculous.

Hilda, another of the handcuff queens, presents an act that is winning applause.

Ah Sing Soo is another of the Chinese magicians touring this country. He presents a well-dressed, clever, Oriental magical act.

THE OBSERVER.

EDITORIAL



A Monthly Magazine
Devoted to Magic and Magicians

Official Organ of

THE CREST MAGICIANS CLUB OF
AMERICA.

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THE CREST MAGICIAN PUB. CO.,

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A limited amount of advertising will be received; for rates apply to above address.

Remittances must be made payable to The Crest Magician Publishing Co.

Make remittance by Post Office or Express Money Order or Registered letter.

Contributions on all topics that are of general interest to magicians are desired. If remuneration is expected, please state amount on article when sent in.

It must be fully understood that the Editor is not responsible for the opinions expressed by contributors and correspondents.

All MSS. should be written on one side of the paper only, with the name and address of sender on the back of each sheet.

No MSS. will be returned unless stamps are enclosed. All contributions not accepted will be returned; but at the same time the Editor does not hold himself responsible for the loss of any MSS.

All contributions should be addressed to the Editor, care of The Crest Magician, at above address.

words of kindly cheer and appreciation you have sent us; fifty pair of hands could not encompass or accomplish the task, pleasant though it would be.

We can simply say here, to all of you, dear friends, with your help we shall try to fully merit all the good things you have said to us and about us; sincerely do we hope all our acts will merit your continued good-will and pleasure.

When all our present plans are consummated we believe you will agree with us that The Crest Magician is worthy to be classed as one of, if not the best magic magazine published.

We are frank enough to acknowledge that as our goal.

Just a word to the many who have not yet received answers to their letters. We will answer them in time, as soon as we possibly can, and now in confidence. Our heart is in this little journal. We have worked hard, and will in the future work hard to make it all you want it to be—all we hope it will be.

It has taken hard work to start and keep up the pace we have set, even if we had no other duties, and as our friends know, we have many duties other than the fostering of this—our pet brain child.

Hard work has brought the necessity of a physical and mental rest to our door, and for the next few weeks the editor will seek rest in the Great North Woods. Here we hope to work on and finish our plans for the future, listening to the merry music of the crackling camp fire while the wild winter winds sing their weird symphonies outside our cabin door.

Mail sent to the office will be forwarded, and your letters when they reach us in the solitude of these giant mountains will find a double welcome.

Vol. 1. MARCH, 1908. No. 5.

Words of praise continue to pour in upon us for the marked improvement evidenced in each number of The Crest Magician. We wish that it were possible to write each of you a personal letter, expressing how we feel at the



All questions or other matter pertaining to this column should be addressed to **Hermann Pallme**, care of **The Crest Magician**, 144 W. 37th St., New York. Always give full name, address and membership number.

H. A. Brauer.—The trick you mention is a combination of the principals of the billiard ball trick and the disappearing ball and cone trick. Most magicians have a different way of performing the staple tricks, and any one with the least ingenuity can create many variations of any of the well-known tricks.

M. Michalowitz.—We expect to print some interesting articles upon hypnotism in this magazine. Brother Lotus O'Hynomia has promised also to supply our columns with some interesting data upon "Hypnotism and its kindred sciences." We will be most pleased to receive items from you upon the progress or doings of magic in China, and are glad to inform you that we now have several members in China. Will furnish you their names and addresses if you would like to correspond with them. Send stamped and addressed envelope.

Richard Seehoffer.—See members' page regarding badge.

Adam Aitken.—Packs of cards containing different numbers are manufactured; these are used many times in place of the usual spot and picture cards, and surely could not give offense to your audience, no matter how strict they were in the observance of church or religious matters. See Crest Catalog No. 60.

Carl Dornbush.—**T. Nelson Downs** has published an excellent book on coin tricks. Consult Crest Catalog No. 60 for additional coin tricks. Constant practice is necessary to acquire proficiency in coin tricks.

Dr. J. A. Kane.—Any chemical tricks you may send us we will be glad to try and will publish results in the columns of this magazine.

R. N. Karlo.—It has not been established that Mr. Woods and his daughter were murdered and robbed, but an investigation is being made. Up to the time of going to press we have no further data than that published upon another page.

N. O. Scull.—Yes, we have heard of the library of Harry Houdini, but we still believe that in point of intrinsic value and as regards rare and valuable books on the subject of magic the library of Doctor Ellison is the most complete and valuable in the world.

A. E. Morton.—A good flag trick is one of the best to close such an act as you outline in your letter.

Albert Schaeffer.—The Kellar production of flowers is a very pretty trick and real roses can be used. Send stamped and addressed envelope and I will tell you where the apparatus for the trick can be secured.

W. E. Stone.—We know of no magician who calls himself Arto-Mystic.

Carrie Mason.—Yes; magic was practiced in the days of the Old Testament.

Alfred L. Jones. The trick you mention is described in Crest Catalog No. 60. Of course we cannot give the secret.

of its performance in these columns. The value of most tricks is not alone the apparatus, but is the method of their presentation—their secret.

E. R. Rees: We believe Mr. Kellar is still performing the trick you mention. See also answer to Albert Schaeffer.

Paul Benson: See members' page regards pin, etc. Thanks for kindness expressed in your letter.

Richard Seehoffer: Many thanks for your kind wishes. See members' page for data on pin and button.

Will Brother Francis Heyroth kindly send us a program of his interesting act? Also glad to receive news notes from him and all of our members.

Brother Robt. Bowman, C. M. C. 699: This column is open to you and all our members. We shall be glad to receive news notes or any matter that will be of general interest to our members.

In reply to many letters received, would say we will be glad to furnish electrotypes of the Crest Magicians' Club emblem for use on members' stationery, at fifty cents each, postpaid. We have this electrotype in two sizes at above price, size same as cut of badge in this number of The Crest Magician, and twice that size. In ordering give club member's number and state size wanted.

As the young man was taking leave for the night his voice, as he stood on the piazza, rose passionately in the still air.

"Just one," he said. "Just one."

Then the young girl's mother interrupted, from her bedroom window:

"Just one? No, it ain't quite that yet. But it's close on to twelve, so I think ye'd better be goin' just the same."



Send in your notes for this column; write on one side of paper only, and always sign full name and address, and give your club number.

OUR BADGE.

We had hoped to be able to present full descriptions and prices to our members in this month's issue, but were not satisfied with the specifications and prices furnished us; hence we are obliged to hold the matter in abeyance. The manufacturer promises to have all the details, prices and a finished pin and a button in our hands by the 25th inst. If any of our members desire to know anything further before our next magazine is published, we shall be glad to give them full information if they will write us after above date.



By an overwhelming majority the club emblem was adopted as the proper design for the button and pin, to be exact size as cut herewith, and to be enameled in black and red upon gold, silver or some of the cheaper metals, so the price can be made to suit all pocket-books.

So many letters have been received regarding the making of our order a secret fraternal organization, with branches wherever two or more of our members reside. This we believe can be done, and the C. M. C. widened in its scope, influence and power to do good. These columns are open to the presentation and discussion of any ideas or plans our members wish to present.

From China, Japan, India, The Philippines, Germany, France, England, Cuba, many other countries, and all parts of the United States have come letters expressing this thought. We wish we could publish all of them, but space prevents us so doing.

The letter that follows is so full of Western breeziness and whole-hearted interest that we print it in full, and let it stand for the idea of the new C. M. C.

Tiger Mine, Arastra, Colo.

February 6, 1908.

To The Crest Magician Editor and those it may concern.

Please allow me to make a few remarks in behalf of the Editor and members. I have received my membership card No. 692, also three numbers of The Crest Magician—November, December and January—and I am very thankful for the same. I am proud that there is a Magician's Club, and I am very proud that I am a member. And if all the members will continue to feel as I do in regard to the club, in the near future they will have cause to feel extremely proud. Our little magazine tells us what people are doing all over the world, how they do it, and why. And, friends, allow me to say that our magazine is going to be a winner, and our club is going to prosper without having to use a club. Our club will always go forwards, not backwards. And it will always go upwards, not downwards. The management handling our club and magazine will always keep it modern and up to date, and I believe just a few dates ahead of any other magazine. And now, brothers, in some respects we are like an oak forest of trees. In a very short time we will be planted all over the world, and, like the oak, we will grow long, strong and sturdy. But we won't be so long growing, will we?

And now, will the Editor and members please allow me to make a prediction?

I predict within three years that our club will change slightly. That in that time it will be a fraternal and beneficiary order, something like the orders of that kind to-day; only ours will be more modern and up-to-date, when we have one. When that time comes please allow me to be one of the first to pin you. And now, brother, as our wings grow stronger, why not stretch them just a trifle? In the right way. What do you think of the idea? And in regard to an emblem pin or lapel button. I say push that pin, but don't get stuck.

I say we should have one by all means. It will be a great help to every one of us. Take for an example a brother in a strange place and in need of help; if he has an emblem pin another brother would know him at a glance. And if it was me that met him, he should have brotherly help at once. Of course, we will allow only the members to have these pins. I suggest that there is nothing more fitting than the present Crest emblem. Now, dear brothers, stop and think we could only be showing The Crest Company was the first to think of this club and us, and to start it. I think we could only be showing The Crest Company the courtesy we owe them by accepting their present emblem.

And in making a pin or lapel button allow me to suggest that the gold-filled quality be the cheapest made. Gold-filled goods are, as a rule, durable and presentable. Any one could surely afford a gold-filled button; and make these from gold-filled quality on up, prices to suit the most extravagant. You may put me down right now for a lapel button, just so the emblem is not too large. I would very likely take a solid gold button just according to the price and size. I do hope this letter will not tire you too much. I have tried my best to make it short, but somehow the shorter I try to make it the longer it gets. So I will promise to close it soon.

And now, kind friends, I fear my letters will always be behind time or late in reaching you, at least for a few months' time, for I am in a place where it is very hard to get mail in or out. We haven't had any mail for five days, and the train is not expected in for several days yet. About all the magic we are performing up here now is in riding aerial tramways and dodging snowslides. Our bunk house is built in the side of a mountain, and the slides go over the house. They have been calling quite often lately, and when they call they linger just long enough to take our stovepipes with them, and then we all have a free smoke. We won't have any sunlight in our bunk house for at least three months, but your magazine is sunlight to me, and I do appreciate it.

Yours sincerely,

CHARLEY BARKER.

CLEVELAND NOTES.

Reported by Bro. John J. Grdina,
C. M. C. 112.

Please excuse me for not writing sooner and send you the Cleveland's doings in the past month.

The week of January 13, 1908, we had here in the Star Theatre the two well-known magicians, Martini and Maximillian, the World's Worst Wizards, as they call themselves. Their act is full of fun and laughter, especially when they expose some of the smaller tricks in a comic way. They are certainly funny.

The week of February 17, 1908, we had the pleasure of seeing the famous magician, Mr. Imro Fox, in our new two-million-dollar theatre. Cleveland Hippodrome. His act is one of the best, especially in his very handsome stage setting and fine tables, with no fringe, but all carved work, which is very rich-looking. His humorous patter, "Waltz Me Again, Professor," and "Marvelous" and the little trip he uses in his act goes

very good by saying, "Excuse me, ladies and gentlemen, I'm a little nervous this evening." This is the first time I had the pleasure of witnessing Mr. Fox's performance, and it has taught me a lot of good pointers in magic. What is very good is his slow and cool manner of working.

I'm patiently waiting for the result of our badge or pin, so I can have some letterheads printed with same on it. I have just run out of them.

CLEVER PARLOR TRICK.

From Bro. Joseph E. Schedlbauer,
C. M. C. 581.

In company it is desirable that each should furnish a portion of the evening's entertainment. As cards and the usual paraphernalia of a magician may not be handy, it is well to know at least one trick which requires nothing but a pencil, a slip of paper and a good memory. It is called "Who Wears the Ring?"

The number of persons participating in the game should not exceed nine. Some one of the company is selected unknown to you to put a ring on one of his fingers. You now say you will tell (1) who wears the ring, (2) the hand it is on, (3) the finger of the hand, and (4) the joint of the finger. This is apparently presuming to do a great deal, and your hearers will look on at first rather dubiously.

The company being seated in regular order, the persons must be numbered 1, 2, 3, etc. The thumb must be termed the first finger, the forefinger being the second. The joint nearest the extremity must be called the first joint; the right hand is one and the left hand two.

The preliminaries arranged, leave the room in order that the ring may be placed unobserved by you. Suppose that the third person has the ring on the right hand, third finger and first joint. Your object is to discover the figures 3131. Returning to the room, ask one

of the company to perform secretly the following arithmetical operation:

1. Double the number of the person who has the ring; in the case supposed this will produce 6
2. Add 5..... 11
3. Multiply by 5..... 55
4. Add 10 65
5. Add the number denoting the hand 66
6. Multiply by 10..... 660
7. Add the number of the finger.. 663
8. Multiply by 10..... 6630
9. Add the number of the joint.. 6631
10. Add 35 6666

He must apprise you of the figures produced, 6666. You will then in all cases subtract from it 3535. In the present instance there will remain 3131, denoting the person number 3, the hand number 1, the finger number 3, and the joint number 1.

The formula may readily be memorized, or the various operations may be written on a small card by the performer for reference and convenience.

At a party recently they were playing a game which consisted in everybody in the room making a face, and the one who made the worst face was awarded a prize. They all did their level best and then a gentleman went up to one of the ladies and said:

"Well, madam, I think you have won the prize."

"Oh," she said, "I wasn't playing."—Philadelphia Ledger.

Be always a man of cheerful to-days and confident to-morrows.

Anything you think will interest the club or magicians generally, send it in.

Our mission is to preach magic and optimism, and our text will ever be "Verite sans peur."

MAGIC MIRRORS.

Some years ago a cargo of old metal was discharged at a Liverpool dock from a ship that had voyaged from the Eastern seas. A part of the lading consisted of a number of bronze hand mirrors that had been cast out of the Japanese temples when a revolution had caused a change in the form of worship. A speculative dealer bought the mirrors at so much a ton, but as soon as the votive mirrors came to be recognized as works of art each mirror advanced in value according to the decoration on the back. In addition to bronze, these mirrors often contained portions of the precious metals. They are also said to possess a magic charm, for when held in a strong light they reflect from the polished convex surface the form of the high relief design on the back. Many experts have failed to explain the phenomena. Professor Sylvanus Thompson, however, by means of the electric arc, has proved that in the polishing of the reflecting surface the thinner part of the disc has yielded to the rubbing so slightly as to produce a relief that is not seen by the eye, but at once becomes visible on a flat surface when reflecting a strong beam of light.—Dundee Advertiser.

A GOOD BURLESQUE TRICK

Upon a table place three pieces of cake, or any other eatable, at a short distance from each other, and cover each with a hat; take up the first hat, and removing the eatable, put it into your mouth, letting the company see that you swallow it; then raise the second hat and eat what was under that, then proceed to the third hat in the same manner. Having eaten the three pieces, ask any person in the company to choose which hat he would like the three pieces to be under, and when he has made his choice of one of the hats, put it on your head and ask him if he does not think they are under it.

IS VAUDEVILLE PASSING?

Have you noticed what rapid advancement the moving-picture business has made recently? Keith & Proctor have cut out vaudeville in several of their most important houses, and 'tis said if their venture proves successful, they will do the same with more of the theatres under their control.

It must send a pang of something more than regret through the hearts of the vaudeville cult when they pass the Fourteenth street and Twenty-third street theatres in New York these days. Both houses are rich in vaudeville memories and traditions; almost all of the modern magicians have played engagements in one or the other, or both of these theatres.

Where will this moving-picture game stop?

With new patents recently issued it is possible to present a duplication of any performance or act; a combination of the phonograph principle and that of the moving-picture machine make it a probability that you may some day in the near future witness an entire performance of a vaudeville show, or even the Metropolitan Opera Company, with the original artists in all of their movements and with their voices emanating from the machine records, with two or three men running the whole show—not even a pianist or orchestra will be necessary.

We do not like to go on record as being prophets, but simply wonder, are the days of the vaudeville performer passing?

There is something in this for sober thought, and we hope that it will cause you not only to think, but think deeply of what the future of this new rival means to you.

Omit no opportunity of doing good, and you will find no opportunity of doing ill.



AMPERE.

"Ampere" is a young man who uses "The Electrical Demon" as a sub-title. He lives up to his title, for in his act he seems to have no fear nor to suffer any harm from the strong electric currents that (apparently) pass through his body.

He is being featured in The Miss New York, Jr., Co., in an exhibition during the progress of which he acts as a transmitter for an enormous voltage of electricity, and does a number of things which mystify.

He appears in shirt sleeves in his act, explaining that he wishes to convince the audience that there are no wires or other protecting metals about his person. After a little explanation of the exhibition, made by an assistant, "Ampere" gets into direct contact with the electrical machine on the stage, and lights gas jets by simply touching them with his fingers, sets clothes on fire as they touch his body, and in many ways shows that the current, to all appearances, passes through him.

As a finish to his contribution he holds two iron bars together under water and welds them by the heat of the electric current. The act makes a big hit, and runs about eight minutes on the full stage.

CLEMENT DE LION.

Clement De Lion, a Danish magician, offers an act of billiard ball palming that makes the audience rub its eyes in bewilderment. De Lion is a tall Dane, who talks in very broken English while performing his tricks, and gets tripped up in his language to the amusement

of his auditors—which makes his act all the more pleasing.

He begins by bringing a number of billiard balls out of the empty air, and then makes them appear or disappear at will. He is a wonder at the palming game. His other tricks are not new, but, like the billiard balls trick, are cleverly done, which, with his amusing patter, take very well. He occupies full stage for about fifteen minutes.

MR. HYMAACK.

While Mr. Hymack, who calls himself "The Chamelson Comedian," does not bill himself as a magician, yet his act savors so strongly of magic that it is worth noting in this column.

He certainly gives an original performance, which is quite new and away from the beaten path, and which will no doubt cause quite a little guessing.

He makes his appearance in ordinary garb, and tells of a recent experience he has had with a hypnotist, who has threatened to place him under a certain spell. He scoffs at what the hypnotist tells him, but as the clock chimes out the hour of 5 he finds that his hands, from which he has just taken a pair of tan gloves, are now covered with green ones. Rapidly pulling off the green gloves, a pair of yellow ones mysteriously appear upon his hands. These he takes off and throws aside, and one green and one pink glove at once cover his hands. He approaches a pump, draws some water in a pail, picks up the pail, which falls apart, and proves to contain nothing.

By this time he has grown warm and uncomfortable, and takes off his necktie, only to have another one shoot into place. Canes, collars, cuffs and neckties he produces at will. Finally he throws aside his coat, and a long black coat at once covers him, and his hands are suddenly covered with black gloves. These

changes are made with lightning rapidity, in full view of the audience, which is naturally very much impressed. The act runs about eight minutes, and makes a decided hit.

HILDA.

Hilda, a handcuff expert, begins her act with the usual exhibition of liberating herself from wrist manacles and leg irons, retiring to the cabinet and emerging therefrom within a few moments, free of the eight or more pairs of handcuffs with which she has been fettered.

She is then securely pound with a stout rope, which is wound tightly around and around her body from neck to knees. This she liberates herself from in a few minutes.

Her last feat consisted of getting out of a straitjacket in full view of the audience. The applause she receives for her work shows that the audience is greatly interested. Her act runs about twenty minutes, on the full stage, and closes in one.

HENRY CLIVE.

Eva Tanguay, who was billed at one of the Keith-Proctor theatres as the headliner, was replaced upon a few minutes' notice by Henry Clive, the magician, who had only a deck of cards and a lot of clever patter, but he made good and was underlined for the rest of the week.

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MINSTREL SHOW

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We will furnish everything necessary from start to finish complete. Particulars and a copy of that great book, "The Business End of a Minstrel Show," all for 10c.

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Care to our coffin adds a nail, no doubt;
And every grin, so merry, draws it out.
—Dr. Wolcot.

Dust is said to be “mud with the juice
squeezed out.”

Ah, I note this watch you have loaned
me is a “second-hand affair.” I note it
also has an hour and a minute hand.

A spiritualist medium came to a house
and claimed to be able to locate lost
friends. The residents had an old horse
which they had sold years before and the
old lady of the house wanted to know
where he was. She began:

“We had a very good friend who al-
ways did all our work. He passed from
us several years ago and the last we
heard of him was that he was in Los
Angeles.” The magician made a few
mysterious motions, knocked on the ta-
ble, and then said:

“Your friend is in Los Angeles and is
married to a rich young woman.”

A story is current concerning a pro-
fessor who is reputed to be slightly ab-
sent-minded. The learned man had ar-
ranged to escort his wife one evening to
the theatre. “I don’t like the tie that
you have on. I wish you would go up
and put on another,” said his wife. The
professor tranquilly obeyed. Moment
after moment elapsed, until finally the
impatient wife went upstairs to learn the
cause of delay. In his room she found
her husband undressed and getting into
bed. Habit had been too much for him
when he took off his tie.—London Tit-
bits.

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the house said to her:

“Good morning, Aunt Cecilia. Why
aren’t you washing nowadays?”

“It’s dis way, Miss Annie,” replied
Aunt Cecilia indulgently. “It’s been out
o’ wuk so long dat now, when I could
wuk, I finds I’s done lost mah tas’e fo’
it.”—Exchange.

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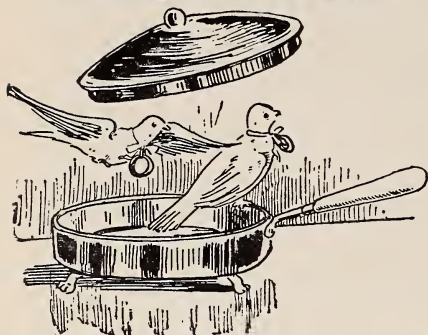
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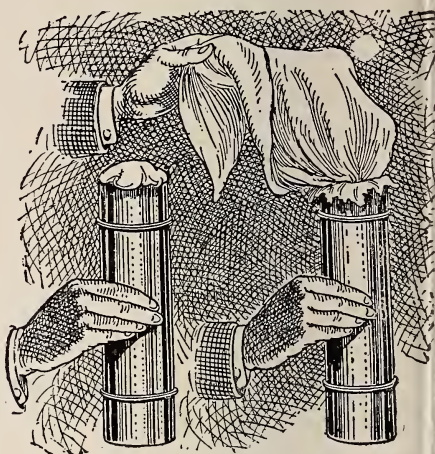
Borrow several ladies' rings and place them on an ordinary china plate. Now show an entirely empty chafing dish, pour in some spirit, ignite it, and then drop the rings in also. Extinguish the flames by placing the cover on. Take the cover off. See what happens. Two live doves fly out, each of them bearing a borrowed ring tied round its neck with a piece of ribbon. Very finely made. Price, \$5.00; add 25c. transportation.

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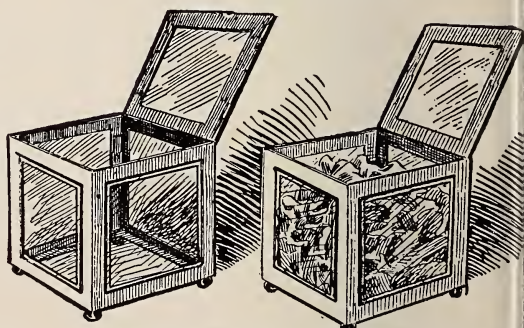
After shuffling a pack of cards you cause them to run easily and gracefully from one hand to the other, a distance of from two to three feet. From the left hand they are instantly laid along the right sleeve, and with another quick motion, the pack is back in the hand again. Many other wonderful and dexterous passes. Price, postpaid, \$1.50.

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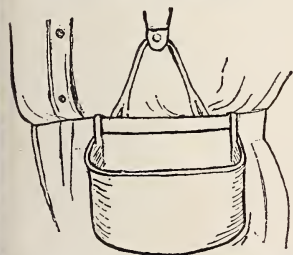
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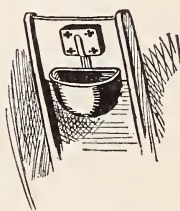
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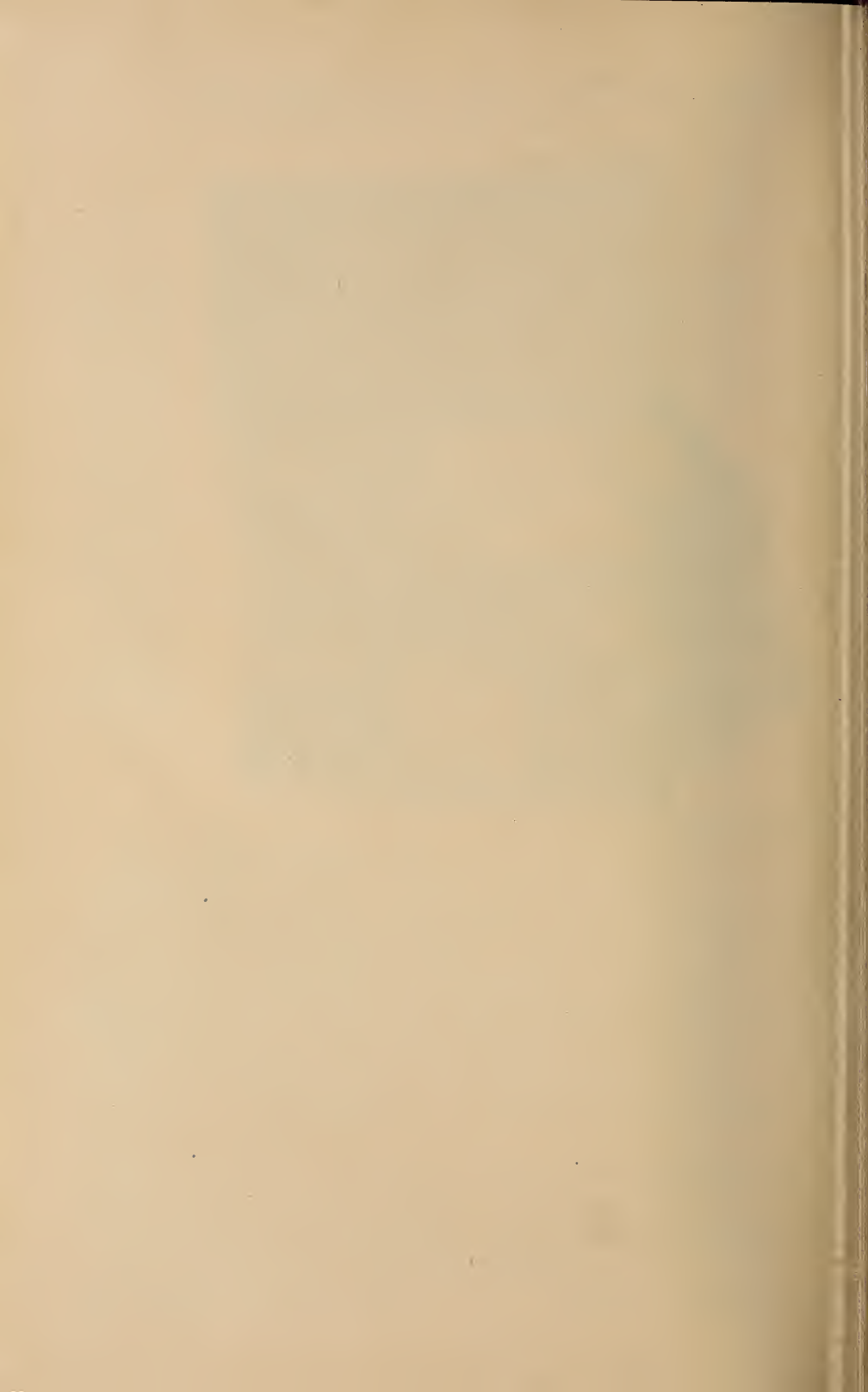
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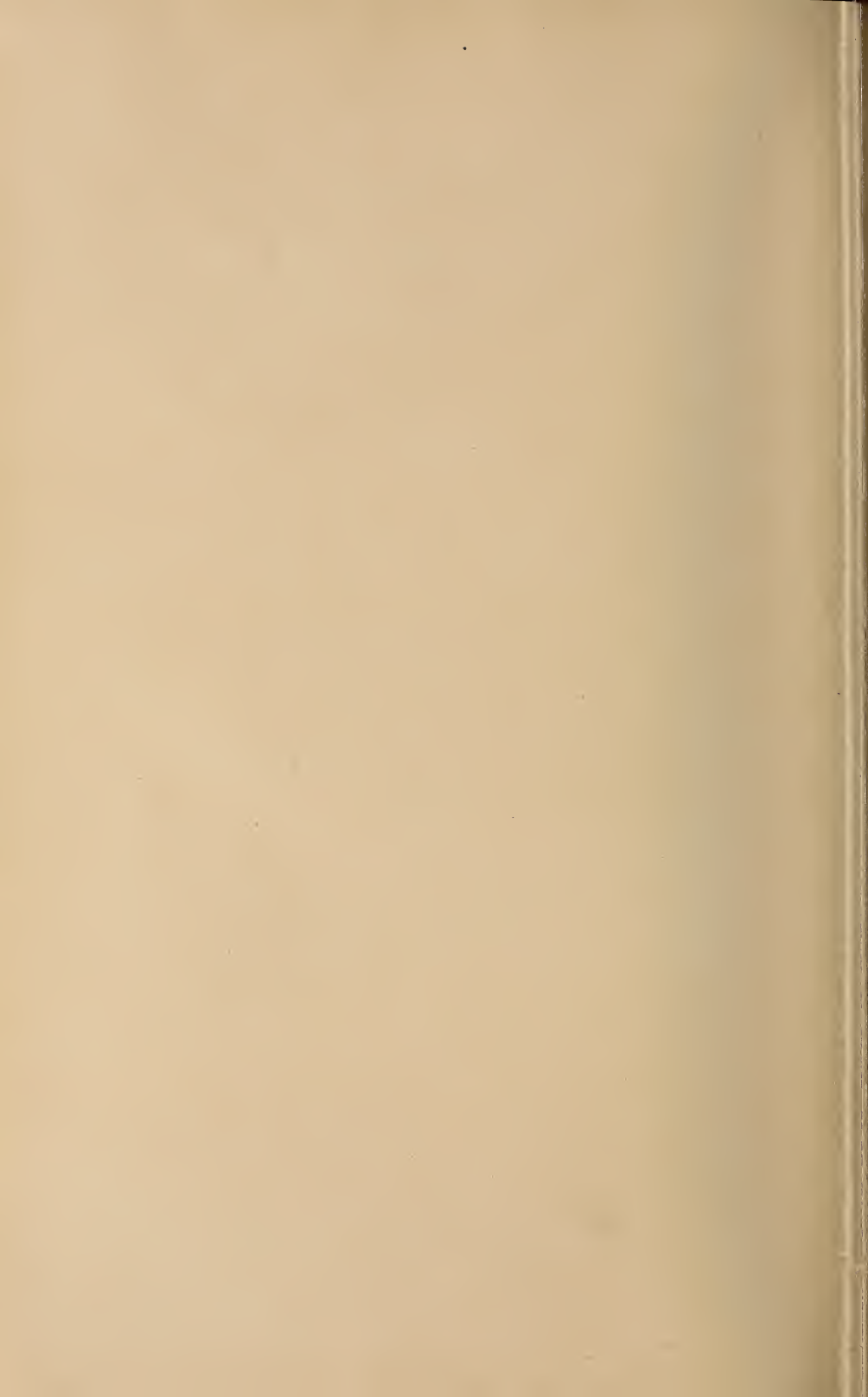
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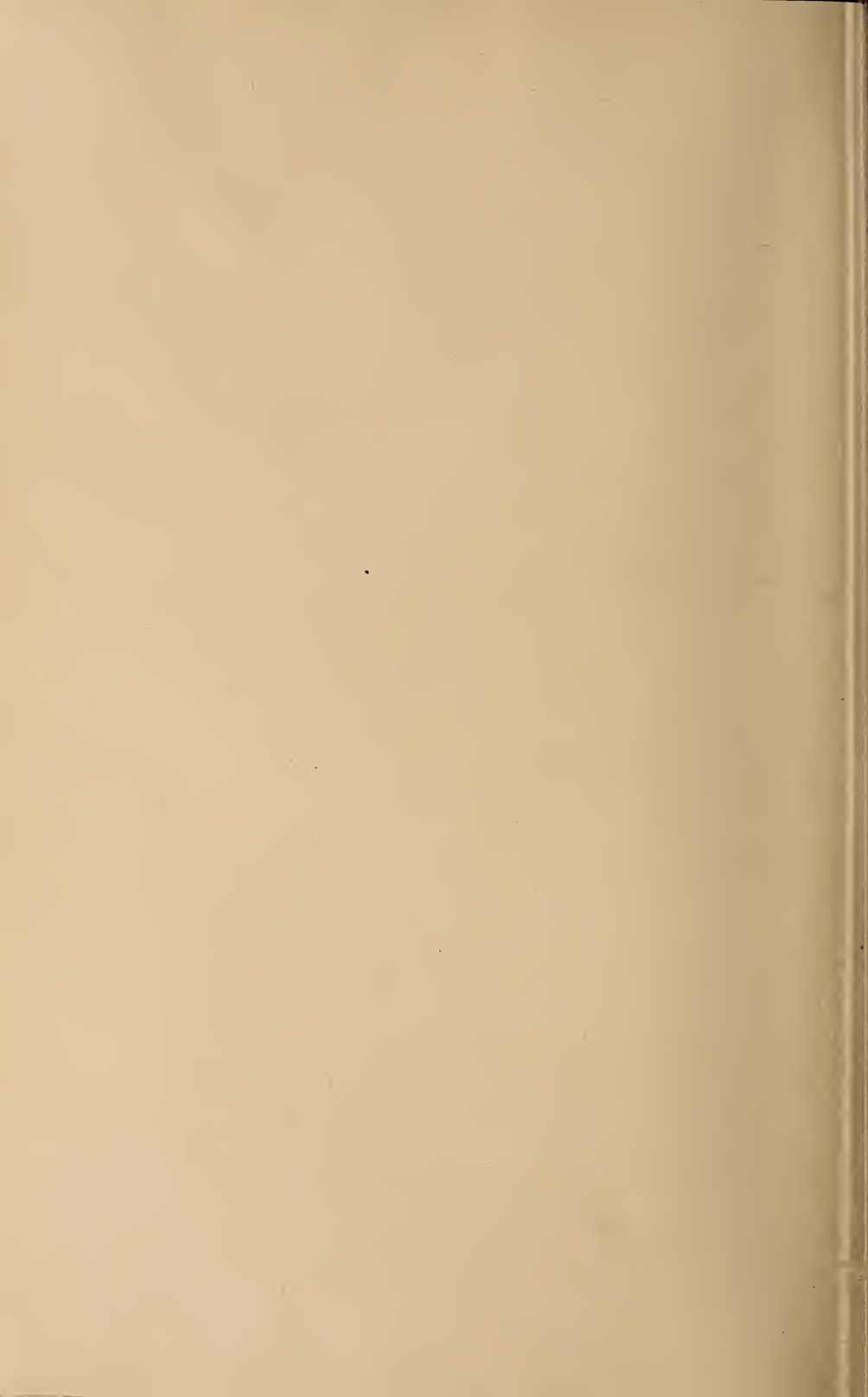
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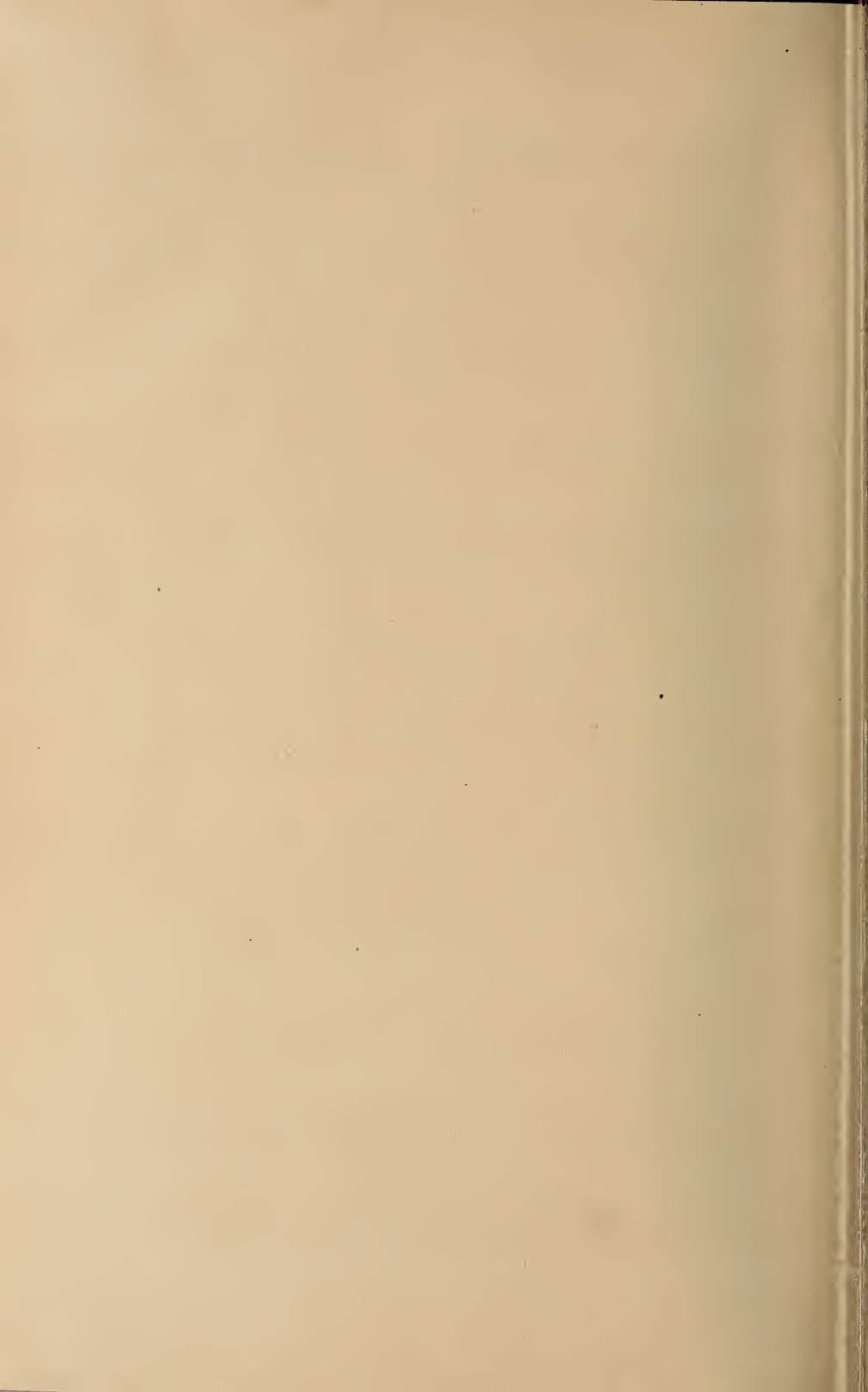


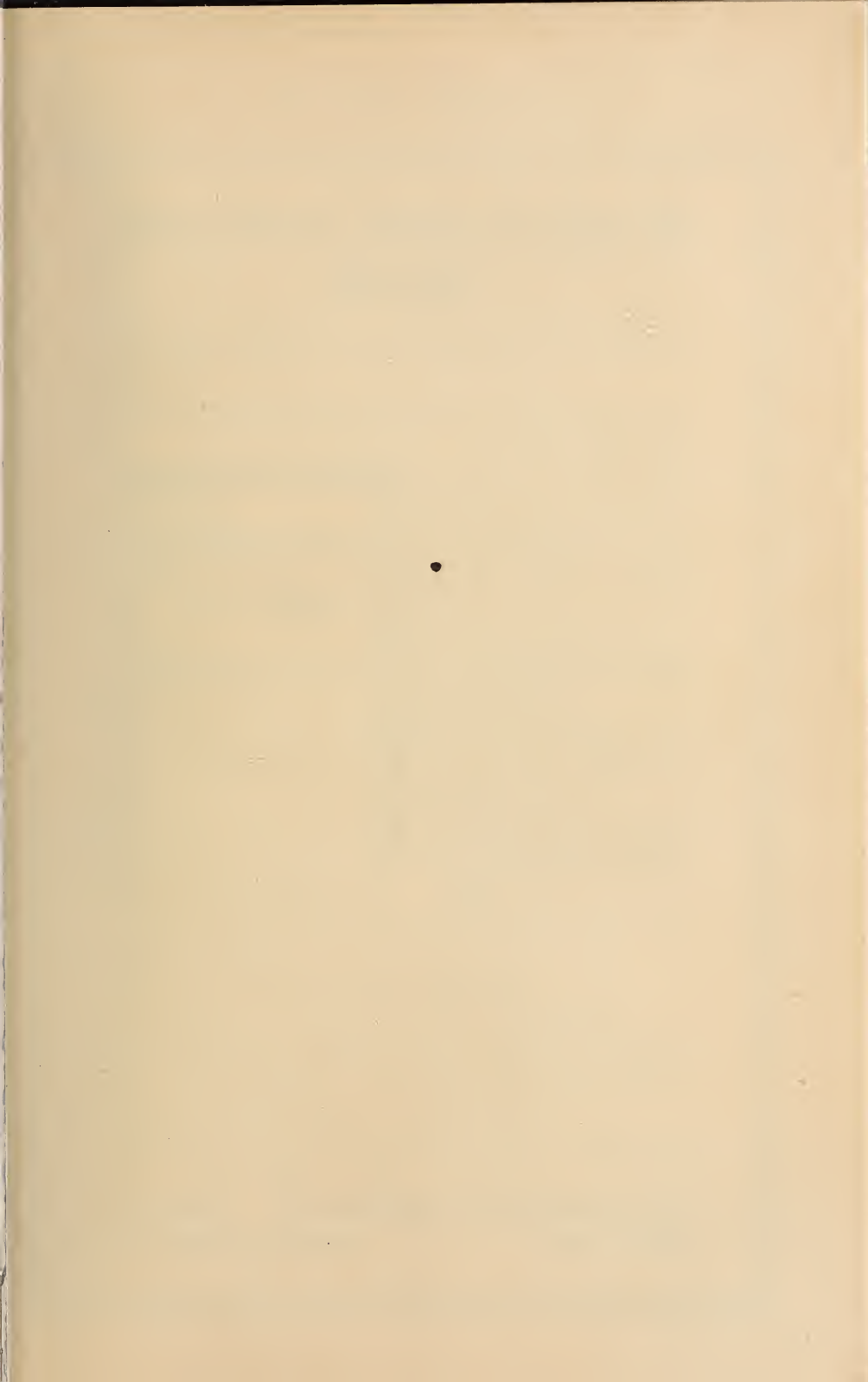


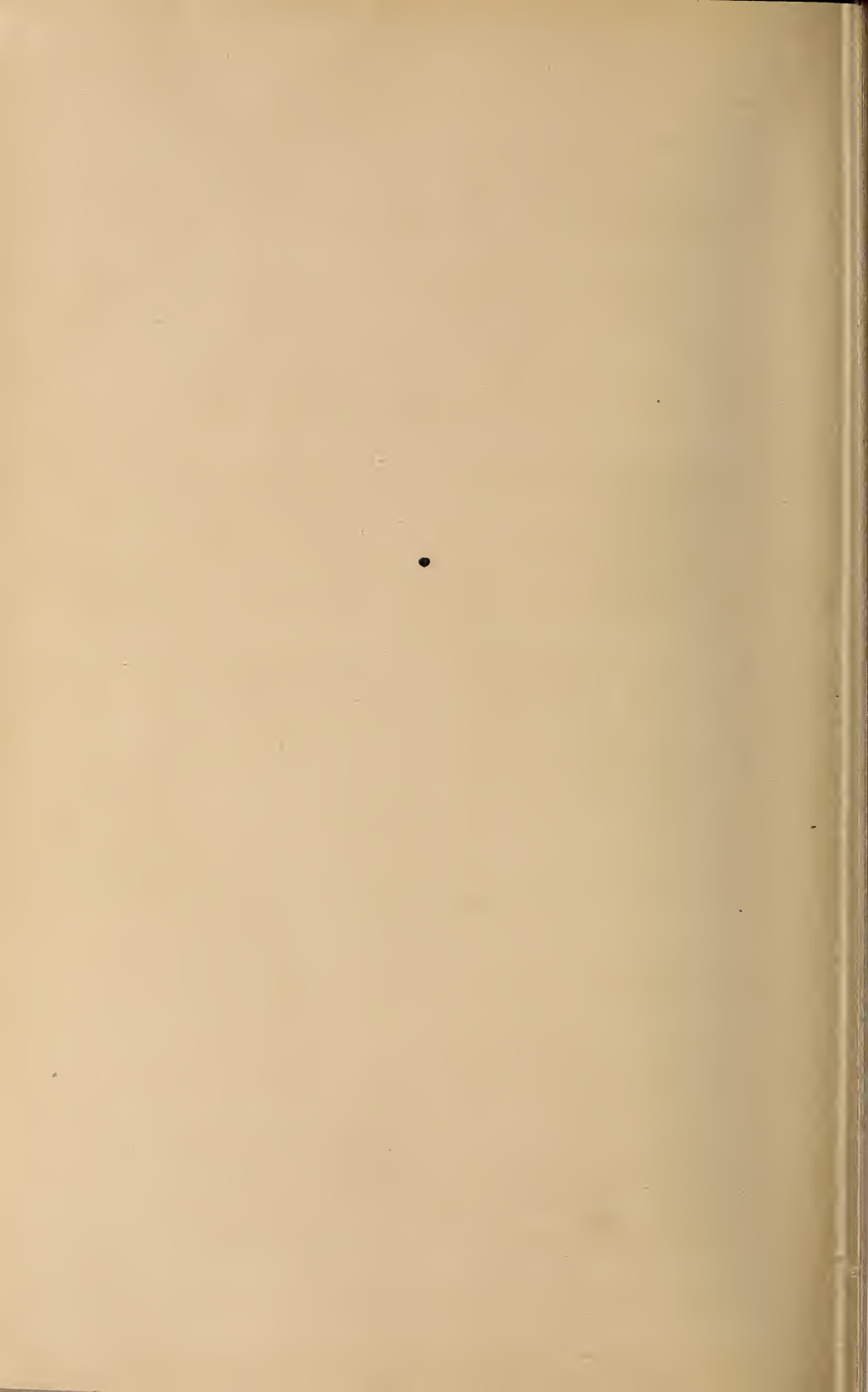












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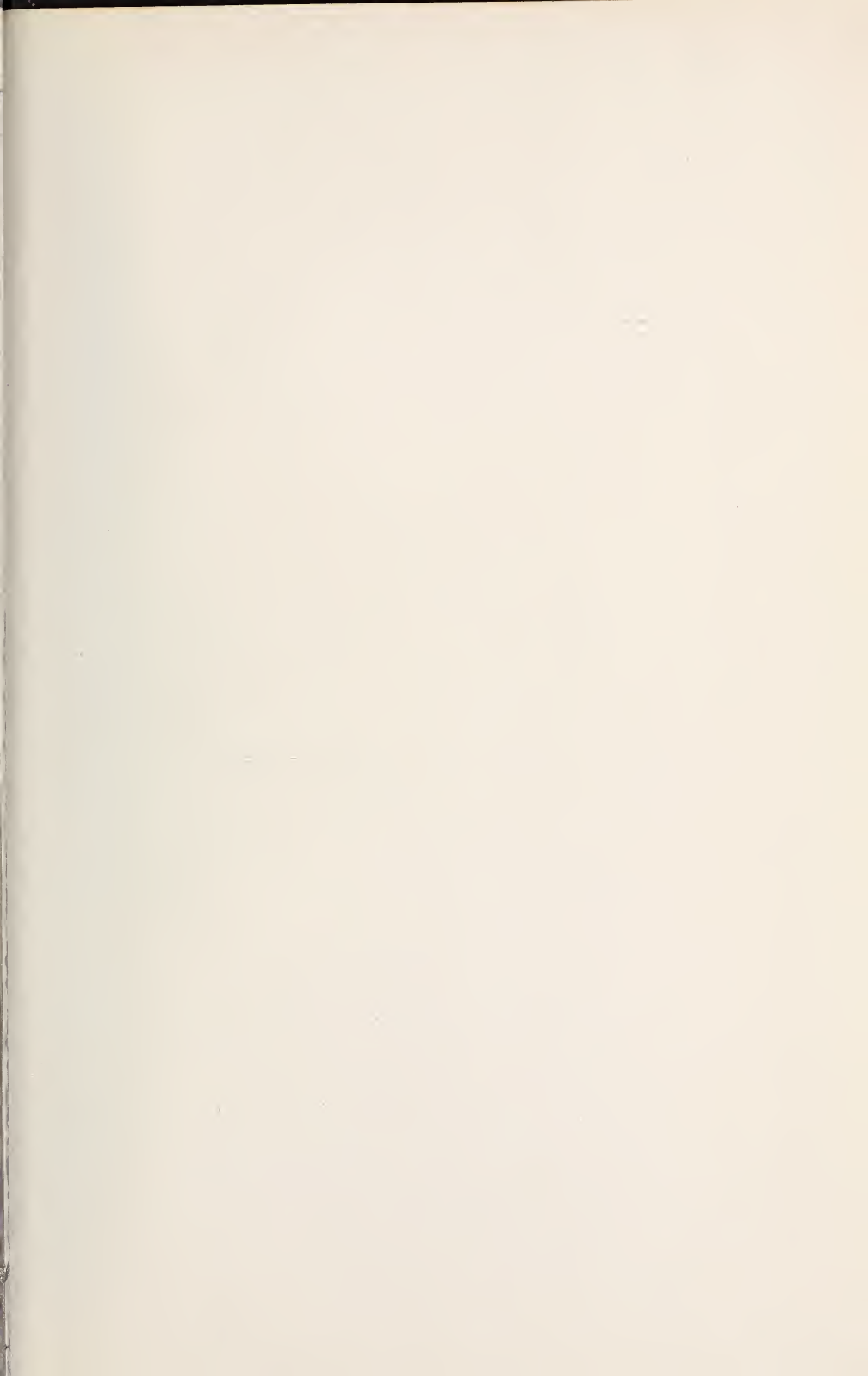
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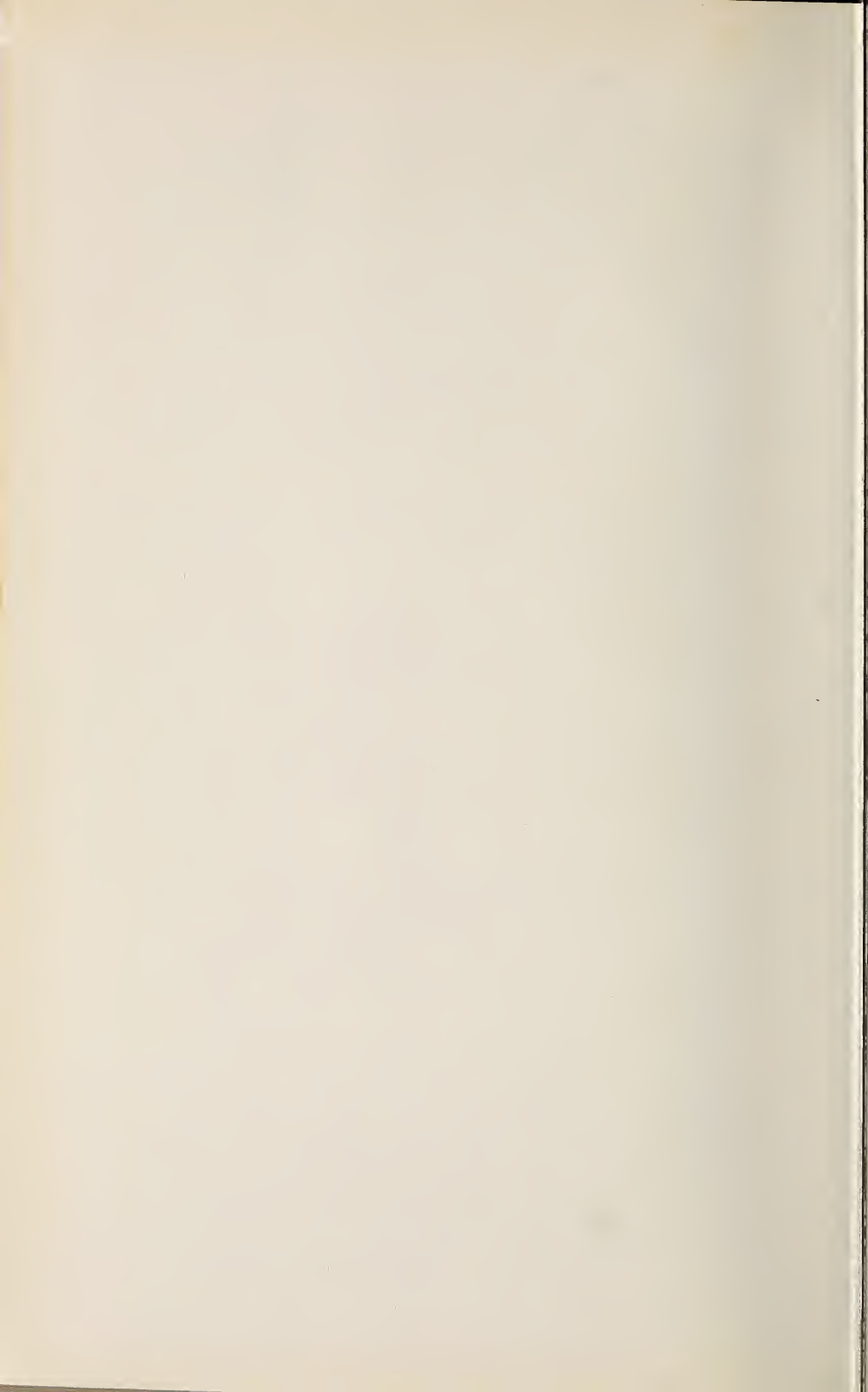
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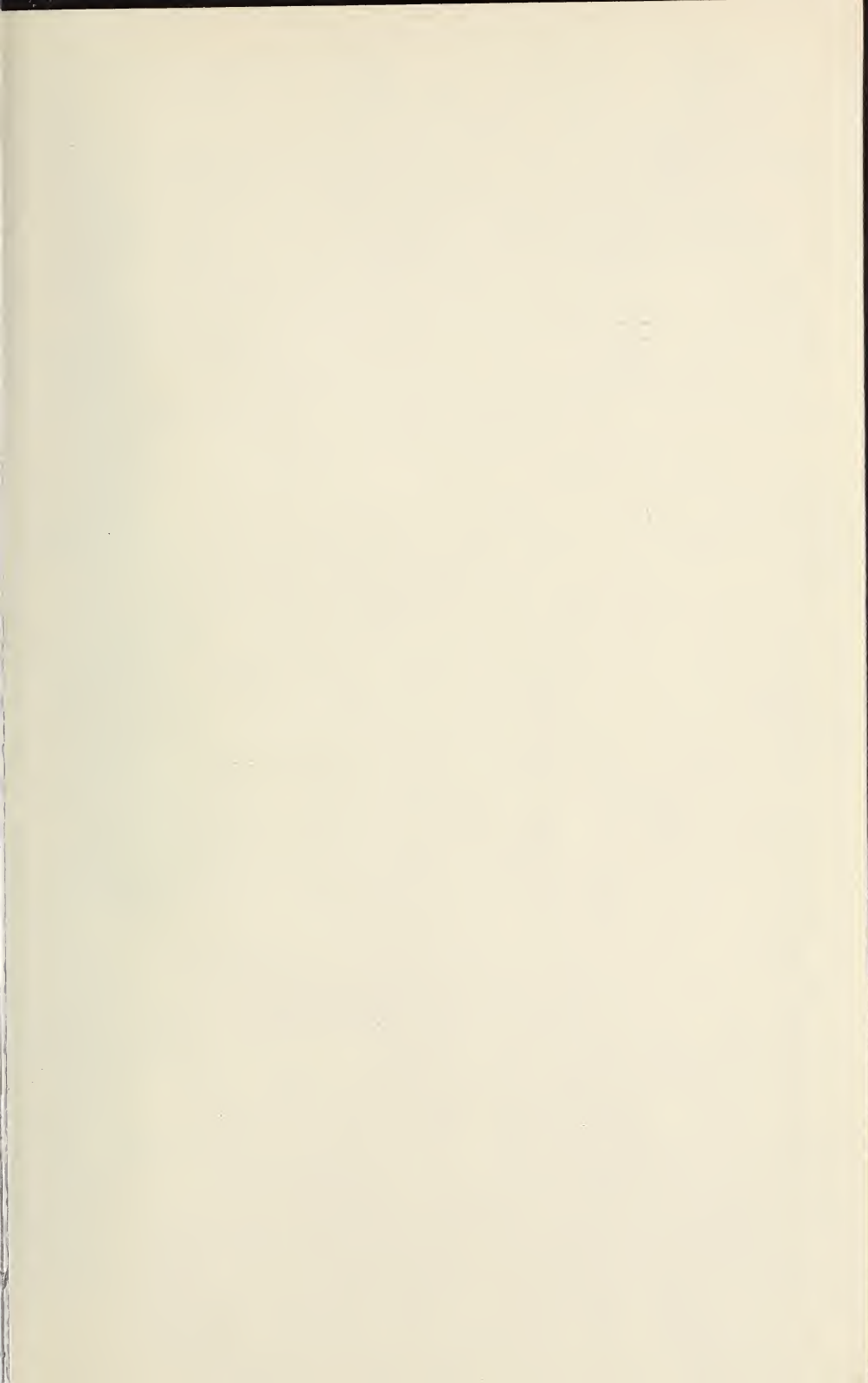
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