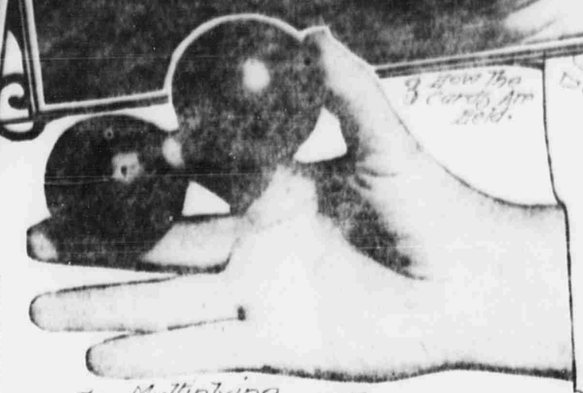
Chicot Tells Of Imro Fox's Palming Tricks

1 The Start of A Stock Palm

2 Showing the Palms Empty.

3 How the Cards Are Held.

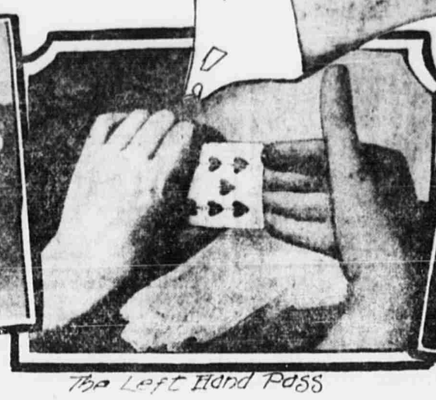
4 At The Finishing Stroke



The Multiplying Billiard Ball

The Ball And Shell Explained

The Ball And Sucker Trick



The Left Hand Pass

Palm Work With The Billiard Balls.

There Are Two Forms of Magic, the Old Legerdemain and the New "Kodak" Method—Apparatus Now Figures Almost as Prominently as Does Skill—Conjurer's Programme Should Be as Carefully Planned as a Gourmet's Menu.

CHICOT.

The other evening at Brighton Beach Imro Fox (who is one of the few survivors of the school wherein the magician was at once a comedian and a "conjurer") was speaking of the different styles of tricks and the relative damage done by exposure of operations.

He took the rather unusual ground for a magician that to expose sleight of hand does not necessarily damage a trick, but, on the contrary, helps the performer. In consequence of the chat Fox visited The Evening World studio the other day and did some of his best card tricks before the camera.

"There are two classes of magicians," he said while the photographer did his work. "They are the old-time professors of legerdemain and the new 'kodak' school.

"A 'kodak' magician is one who presses the button while some one does the rest. That some one is usually the workmen employed by the manufacturing magician.

"Such purely mechanical tricks spoil in the expose because once the method is shown all the value of the trick is lost to an audience. With slight practice any smart boy ten years old could duplicate half of the tricks now commanding applause. It is merely a matter of pressing this spring or releasing that button, and, presto! the trick is accomplished without the exertion of any skill on the part of the operator.

"When such tricks creep into print they naturally lose their value, since the auditor perceives that it is not skill but audacity which forms the magician's equipment.

"Now, on the other hand, the old sleight-of-hand is different. One may explain how this trick or that is accomplished, and the effect of the expose is merely to give the public a greater sense of appreciation of the skill of the operator. If they can perform the trick themselves, so much the better. Then they realize how much better it is being done and understand the laborious training required.

"Take the multiplying billiard ball for instance. It is one of the simplest tricks imaginable. It is merely a matter of several balls and one shell which will fit closely to any of the balls. The shell is of metal, made as rigid as possible, and is painted in exactly the same tint as the balls proper. It is merely a hollow hemisphere held up on the stage with the convex side to the audience, and there are few who, knowing the trick, could tell which was the shell.

Vanishing Billiard Balls.

"You take the shell and one ball in the hand. You slip the shell over the ball. Now there is but one where there were two. Simple, isn't it? Try it once. See how difficult it is to always keep the shell in the proper position. You have a greater respect for the magician. You appreciate how difficult the trick is.

"Take again two balls. You have over your thumb a very fine thread. It cannot be detected from the auditorium. On the end of the thread is a rubber vacuum cap practically the same as the old leather 'sucker' you clipped from the upper of an old shoe when you were a boy. The cap attaches to the second ball. This is hung on the back of the hand and the audience would never guess that you had it there.

"You hold in your hand a ball and shell. You slip the cap over the ball, explain that the second has passed through your hand, show both front and back of the other hand empty and passing it behind the hand holding up the ball you bring up the second, which is of another color. You can do it the first time you try it, and show your audience exactly how you have done it. There will be trouble in getting rid of the thread, the ball might not come off the cap or the thread may break. It will be months before you have that trick so that it may be accomplished skilfully.

"It does not hurt to expose a trick like that. It educates an audience.

"To continue with the balls, suppose you take the ball and shell and place it between the thumb and forefinger of your left hand. The shell faces the back of the hand, which is turned toward the audience. The other fingers are depressed and brought back into position. The movement is quick, not 'quicker than the eye,' as you were once informed at every performance, but quick enough to confuse. In that time the middle finger has caught the under side of the hidden ball and rolled it up until it now rests between the first and middle fingers, with the empty shell still between the thumb and forefinger.

"You have already palmed a ball in the right hand. You raise that hand to place the solid ball between the middle and third fingers and at the same time you slip the ball you carry in the right into the shell. You repeat the movement with the left hand and now you have three balls in view. The new ball is taken and placed between the third and little fingers and the shell is filled again. At once you have four balls. By reversing the movements you reduce the number, until you have but one, and vanishing the shell, you do some simple palming tricks with this.

Simple, but Requires Practice.

"It is as simple as running a typewriter or an automobile, but it takes a lot of practice, and where one magician will stalk solemnly through the routine another will devise fresh combinations and moves, until even those who know how the trick is usually accomplished will wonder if some new method is not being practised.

"That is where the value of the expose comes in. The skilful workman commands the appreciation his work deserves.

"Then, again, take card palming. Here is a common pack of steamboat cards. I take the pack and select a dozen cards. These I place in my hand so that they rest between the fore and little fingers. There is a quick movement of the hand, and the cards are gone. One by one they reappear from empty space, for I have repeatedly shown that the front and back of my hand are bare.

"It is very simple of accomplishment. The cards being held between the first and little fingers, the middle fingers are closed, passing under the lower edges of the cards. When the hand is opened again the movement forces them to the back of the hand, where they are held in the same position. Reversing the movement, brings them to the palm again, where they are then thrown between the base of the thumb and the base of the fingers, and not only may the back of the hand be shown, but the fingers may be spread apart to show that they are not hidden in the hand. These moves are repeated several times, and then, the cards being at the back of the hand, the cards are released one by one and brought into view.

Clever Card Juggling.

"This is all very simple, but you may learn to play on the piano in less time than it takes to become a good palmist.

"Another pretty trick is to take a card, or any number of cards. With the right hand they are apparently shoved into the left hand, which is held partly closed. This move is repeated several times, until the audience finally sees you take them in the left hand. Presently the hand is opened, and with your right hand you produce them from thin air.

"At the last moment, when you have apparently shoved the cards into the left hand, you in reality slide them into the right by simply using the middle fingers to flip the cards right over. You have centred the attention upon the left hand, and they are watching that. It is easy to arrange them comfortably in the right hand before any one thinks of looking there.

"This trick is made more effective if just before this you have been doing palming with the left hand and the audience knows that you have been concealing the cards in that hand.

"That is one of the places where the art of the magician is displayed. To get the best result the tricks must be considered as a whole, and, where possible, the preceding trick should pave the way for that which follows.

Magic Bill of Fare.

"The 'routine' or succession of tricks should be laid out with the same care that the gourmet selects from the bill of fare. They must not only be good in themselves, but they must bear a proper relation one to the other. A programme of magic is very much like a menu. There is the operatic when the magician enters, the palming of the gloves or some such little thing to whet the appetite for more. The routine of card tricks may be regarded as one dish in which the various ingredients must blend properly. Coin tricks might form another course and lest there be too much of a sameness, too much sleight of hand, mechanical tricks or tricks with showy apparatus must be added, while for the relieves there are the comedy tricks, such as the borrowed hat.

"I am taking out my own show next season. My programme will be a combination of mechanical magic and sleight of hand, with some illusions for dessert. I might do very well with a programme made up of the regular parlor tricks, but in order to make the best effect I must have all kinds of work, though I personally prefer tricks in which sleight backs up apparatus to those in which the skill of the performer does not figure.

"The time is past when the magician is able to make the small tricks mystify. Most of the purely mechanical magic is duplicated in cheap apparatus. For half a dollar you may secure a trick which in professional form would cost ten. It is turned wood instead of plated metal, but the principle is the same and the trick is performed in precisely the same manner.

"Few tricks have escaped detection, and about the only thing which may not be purchased at the stores is skill at sleight of hand. Even here the principles are known, but the better acquainted an audience is with the work the greater their appreciation.

Nerve Is Next to Skill.

"Next to skill the greatest need of the magician is nerve. I have seen manufacturing magicians refuse to sell some of their new ideas to stage magicians simply because the latter did not have the assurance necessary to carry the trick off.

"You know how the trick is accomplished. It is all ridiculously simple to you. It is so simple, in fact, that you do not see how an audience can escape penetrating the mystery, and your very fear results in an exposure. You bungle the trick because it is so absurdly simple that you are ashamed of it. This sounds like a joke, bit it is sometimes a very serious matter to the newer men, who have not become accustomed to working.

"Take the new form of the rising card trick. This is merely a thread across the stage. A forcing pack is used and the duplicate cards are arranged to be attached to the thread and so made to rise. You stand on the stage and that thread looks as heavy as a bridge cable. You imagine that it is equally perceptible to the audience. As a matter of fact, it was some time before the trick was discovered, and then only because some incompetents took it up.

"That's what I mean when I say that digital magic is not hurt by exposure. The more you see it exposed the more you appreciate the work of those who work well."

Mr. Fox in the pictures has shown some of the standard moves with cards. The "front" and "back palm," as they are called, comprehend the entire mechanism of card work with the hands. Master the front and back palm and the rest of the tricks are merely variants and combinations. The card with the changing face is the front palm in which cards are either removed from the face of the pack or added thereto. The changing or vanishing spot is the same thing, and all of the hundred and one tricks are built up on this single foundation.

The methods employed are all variants of these basic moves; all else required is practice. Try it some time and see how easy it looks and how difficult it really is. But in your experiments do not use the costly gilt-edged decks. The "Steamboats," at 10 cents a pack, are used because, being cheap stock, they are easily handled. It is for convenience and not through motives of economy that the common cards are used.

CHICOT.

AN ODD OBJECT LESSON.

An Englishman proposes that the government shall bury all dead drunkards in hearses like this.

TWO MORE THEATRES WILL OPEN FOR THE SEASON.

THE so-called "combination houses" are rapidly getting into running order again.

The Star Theatre reopens to-night with the Black Patti Troubadours in "Darktown's Circus Day," and at intervals during the disorder Sissieretta Jones will endeavor to sustain the title she took unto herself by hitting the ceiling with her high notes.

A week from to-night will witness the opening of the Metropolis Theatre with Fred Niblo's production of "The Winning Hand," a new thriller by James W. Hawkins. The tears are expected to come for a young girl who suffers for her father's sin. The cast will be headed by Maud Edna Hall and Carlton Macy.

"La Traviata," Verdi's lyric version of "Camille," will be offered next week by the capable opera company at Terrace Garden, with Cleopatra Vicini, late of the Royal Italian Opera Company, in the leading role. A final performance of "Chimes of Normandy" will be given this evening.

"The Runaways," with Fay Templeton, will continue at the Casino; Lawrance D'Orsay, in "The Earl of Pawtucket," at the Manhattan; "The Wizard of Oz" at the Majestic and "The Christian" at the Academy of Music.

At Hammerstein's Paradise Roof Garden to-morrow evening Marie Dressler will give an imitation of the imitation Cissy Loftus gives of her, and during the week the excellent bill which has become established in general favor will be given.

The sixth week of the dainty Japanese operetta, "Otoyo," on the Madison Square Garden Roof will begin Monday night, and the principals will appear in concert to-morrow evening.

The last week of the Duss concerts at Madison Square Garden will begin to-morrow night, with Miss Charlotte G. George as the soloist.

As heretofore the principal features of the bill at the Crystal Roof Garden will be "The Darling of the Gallery Gods," Ned Wayburn's Minstrel Misses and "Lifting the Cup."

Isabel Urquhart and company in the skit, "Even Stephen," will lead at Keith's a bill which will include Howard and Bland in "A Strange Boy" and John F. Leonard, monologist.

On the bill at Pastor's will be Callahan and Mack, Irish comedians; McMahon and Chappelle in "Twenty Minutes Before the Train Leaves," and the Chamberlains, rope jugglers and lasso throwers.

The Great Lafayette will continue as the headliner of the vaudeville bill at St. Nicholas Garden.

Rosati's Naval Reserve Band will continue its enjoyable concerts on the Pabst Roof Garden, Grand Circle.

The cinematograph pictures of King Edward's coronation have again been put on the screen at the Eden Musee for the benefit of out-of-town visitors.

At Huber's Museum on Monday evening Le Mettling and W. W. Bean, on their cycle-racing treadle, will attempt to break the world's records for a half-mile and mile.

The Columbia Theatre, Brooklyn, will inaugurate a change of policy. It will be the home of musical comedy and will be occupied throughout the season by the Wells-Dunne-Harlan Musical Comedy Company, the principal members of which are Otis Harlan, May Marble, Tony Hart and Joe Hartly.

At Manhattan Beach Monday night that gorgeous spectacle, "The Sleeping Beauty and the Beast," will begin an engagement, and Pain's fireworks and Shannon's Band will continue as other attractions.

The Bostock animal show at Sea Beach Palace, Coney Island, will make next week one of special days. Monday will be Children's Day; Tuesday, Teachers' Day; Wednesday, Thursday and Friday will be given over to the special entertainment of postal employees, policemen, firemen and their families, and Saturday will be Orphans' Day.

Next week's bill at Brighton Beach Music Hall will include W. E. English's Hoosier Zouaves, Boice and Wilson in "Life on the Champs Elysees" and Goiman's cats and dogs.

Luna Park, Coney Island, will add several new features to its aggregation of shows.

The Johnstown Flood remains one of the sights best worth seeing at Coney Island.

Among the attractions at Morrison's Theatre, Rockaway Beach, will be McIntyre and Heath, Lottie Gilson, Imro Fox and Mead and Bennett.

Among those who will appear on the floating roof garden of the steamer Grand Republic will be Mitchell and Cain, Gilson and Countess and Bessie Clifford and Harvey Elsie.

THE SHADOW OF A CRIME,

By HALL CAINE.

A story of quaint people, of lovers who dared much, and of a murder mystery that led two heroes to the foot of the scaffold.

BEGINS MONDAY, ENDS NEXT SATURDAY

IN THE EVENING WORLD HOME MAGAZINE.

MY MOTHER'S BIBLE.

Tho' relentless time has faded,
And the clasps are tinged with rust;
Tho' the leaves are worn and yellow
And its gilding dimmed with dust,
'Tis as sacred and as holy
As the night she placed it there,
With a blessing for its guidance
And a softly muttered prayer.

'Tis a relic fraught with sadness
For my heart, but yet I see
In its dim, discolored pages
Solace that was meant for me.
Yes, it seemed that mother spirit,
Lowering gently, hovering near,
And in sacred language whispered
All its sweet truths in my ear.

There it lies, where last she laid it;
Years have come and flown since then,
Memory's sadness fell and lingered—
By its truths dispelled again.
'Tis the same beloved Bible
That she cherished; it can fill
All the sad hours with its halo
And bring comfort to me still.

—Guy B. May in Cincinnati Commercial Tribune.

Amusements.

NEW STAR 107th St. & Lex. Ave. Wm. T. Keogh, Manager. Evgs. 8.15. Mats. Mon., Wed. & Sat. 15c, 25c, 35c, 50c, 75c. TO-NIGHT AND ALL NEXT WEEK. GRAND OPENING OF THE SEASON BY THE WORLD'S FAMOUS Black Patti Troubadours. Smartest and Swallest Colored Show in all Creation. 40 incomparable stage specialty artists, headed by BLACK PATTI (Mme. Sisieretta Jones), the greatest singer of her race, presenting an entirely new edition of DARKTOWN'S CIRCUS DAY and TIP TOP VARIETIES—all New Features.

JOHNSTOWN FLOOD. CONEY ISLAND.

BOSTOCK'S CONEY'S BEST. 3 DAYS, Mat. To-Day. THE GAME OF LIFE. Next Week—UNITED MAIL.

Amusements.

MADISON SQUARE GARDEN—DUSS AND HIS ORCHESTRA. Soloist—MARGARET ADAMS. A thing of beauty and a joy forever. "VENICE IN NEW YORK." General Admission, 50c. Knabe Piano Used.

MORRISON'S THEATRE. Matinees (Daily), 10c.-20c.-30c. Evgs., 25-50-1.00. ROCKAWAY BEACH, THIS WEEK. MINNIE SELIGMAN & CO., 3 MORTONS—YORKE & ADAMS, O'BRIEN & HAVEL, FLORENCE BURNS.

ACADEMY OF MUSIC, 14th St. & Irving Pl. HALL CAINE'S GREAT PLAY. The Christian with Edw. J. Morgan. Prices 25.50.75.1.00. Mat. To-day at 2. Evs., 8.15.

GRAND OPERA-HOUSE. MOVING PICTURES. ROOI-GARDNER. Continuous, 1 to 10.30 P. M. FIGHT—FASTEST IN HISTORY. Prices 25c. and 50c.

FLOATING ROOF GARDEN. Str. Grand Republic. High Class Vaudeville. W. 129th st., 8P.M.; W. 23d, 8.30; Battery Ldg., 9.00. Every Evening Except Friday. Fare 50c.

PARKER'S HAIR BALSAM. Promotes the growth of the hair and gives it the lustre and silkiness of youth. When the hair is gray or faded it BRINGS BACK THE YOUTHFUL COLOR. It prevents Dandruff and hair falling and keeps the scalp clean and healthy.

Amusements.

MANHATTAN BEACH TO-DAY. LAST 2 TIMES. AT 3.45 & 9 P.M. A Chinese Honeymoon. 23RD REGIMENT PARADE and REVIEW. AT 6 P.M. PAIN'S POMPEII And GRAND FIREWORKS. To-night at 8. NEXT MONDAY THE SLEEPING BEAUTY AND THE BEAST.

HAMMERSTEIN'S. 42d St., Bway & 7th Av. PARADISE ROOF GARDEN. 12 BIG VAUDEVILLE ACTS, Including The Mysterious AGA and Extravaganza and Ballet—75 People.

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CASINO. THE RUNAWAYS. Mat. d'y, 2.15. To-night, 8.15.

TERRACE GARDEN, 58th & 59th Sts. Near Lex. Ave. TO-NIGHT. CHIMES OF NORMANDY.

ATLANTIC GARDEN, Bowery, near Canal St. Orville & Frank, Crawford & Duff, Hendrix & Prescott, Edmond & White, Estella Wills, Eschert's Orchestra.

Crystal Garden (N.Y. Theatre) Evgs. (except Sunday), 8.30. "LIFTING THE CUP." THE DARLING OF THE GALLERY GODS. Ned Wayburn's Minstrel Misses.

Amusements.

HUBER'S 14TH ST. MUSEUM. Meeting & Bean, with their CYCLE RACING TREADLE. On Monday Evg., Aug. 10, they will attempt to break the world's half and one-mile records. Fannie W. Tunison, Hardless Marvel; George Robbins, Bag Puncher; Others. THEATRE—"Uncle Tom's Cabin," by Hilmar's Projectoscope, and 12 High-Class Vaudeville Acts. HUBER'S CASINO, 163d St. & Jerome Ave. Vienna Ladies' Orchestra; Bert Lennon, Impersonator; Claire Maynard, Soprano; Al. Burton, Monologist; May Walsh, Vocalist.

It's Cool at PROCTOR'S 23d St. 5th Ave. 58th St. 125th St. TO-DAY, 25c., 50c. TO-NIGHT. Res. 75c. Continuous Vaudeville. Brette Family. Yankee Comedy 4. 25—others—35. THE OLD COAT. With All Stock Favorites. Big Vaudeville. Contin. THREE WIVES TO ONE HUSBAND. Big Vaud. Souvenirs at Daily Mats. David Garrick. All Stock Favorites. Big Vaud. Daily Bargain Mats.

MAJESTIC. GRAND CIRCLE, B'way & 59th st. Evgs., 8. Mats. To-day & Wed., 2. 232D PERFORMANCE IN NEW YORK. 29TH WEEK. WIZARD OF OZ. Wed. Mat. $1.00. Evgs. and Saturday Matinee, $1.50. with FRED A. STONE as the Scarecrow.

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