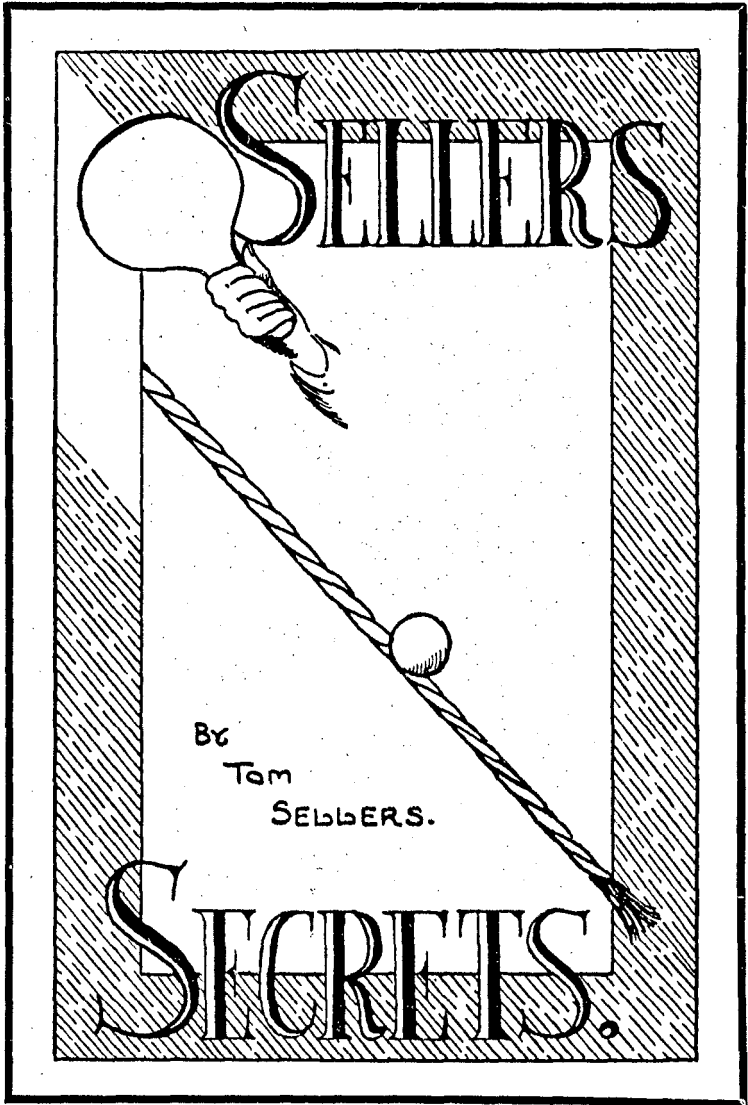
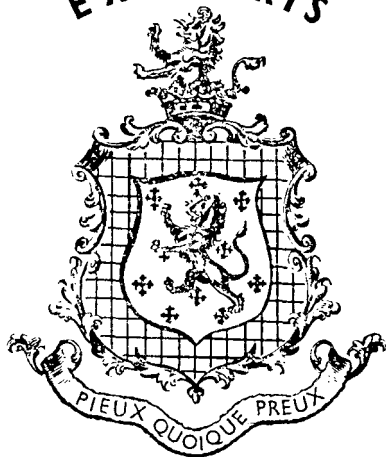


Two Shillings and Sixpence Nett.



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# SELLERS' SECRETS

BY

## TOM SELLERS

Author of "Tricks that Work."  
Inventor of "Super Rising Cards," etc.



LONDON:

GEORGE JOHNSON, The Magic Wand Office,  
24, Buckingham Street, Strand, W.C.2.

1931.

## PREFACE.

My first booklet seemed to meet with approval.

Herewith you will find twenty-one effects after the style of those in "TRICKS THAT WORK."

Variety is the spice of life—I have tried to provide variety with the sincere hope that you will at least get one or two items that will be to your liking.

TOM SELLERS.

*Edinburgh, 1931.*

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## THE TORN AND RESTORED PAPER.

**Effect.** Though an old trick, this method will enable you to show your hands empty before and after the effect. The usual twelve to eighteen inch strip of paper is not used, but a length about eighteen feet. This is torn into small pieces and eventually restored.

**Requirements.** Two lengths of tissue paper about eighteen feet long. A paper fan.

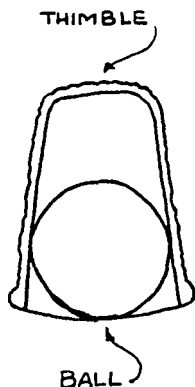
**Method.** Pleat up small one of the lengths of paper; place this on the table on your left hand side, near the front. On top of this place the tip of your fan to conceal folded paper. Stuff a handkerchief well down into your breast pocket to keep it fully open. You are now ready to perform.

Pick up the other length of paper and show each hand in turn to be empty. Now hold the strip in the right hand, and with the left, tear off two or three inches at a time, placing each torn piece on the top of the fan on table. When paper is completely torn show both hands empty. Pick up the fan and place it under the left armpit. Now, with the right hand, pick up the torn pieces and at the same time the whole piece. Squeeze all the paper up into a ball—show the torn and whole pieces as one. With right hand palm off the torn pieces leaving the whole piece in view in the left hand. With the right hand take the fan from under the armpit, at the same time dropping the torn pieces into the breast pocket. Fan the piece in the left hand, lay down the fan, open out the paper and show it restored. Place the centre of the strip between the lips. Show both hands empty. Finish by blowing the strip into the air.

## GLIDO — THE THIMBLE THAT GLIDES.

**Effect.** A thimble placed on a smooth table or counter is given a little push with the finger. The thimble glides gracefully from one end of the table to the other.

SECTIONAL VIEW.



**Requirements.** A thimble. A steel ball bearing of such a size as to fit easily inside the thimble.

**Method.** Pass thimble for examination. Receive it back and secretly introduce the ball. Place on the table and give it a gentle push. As the thimble topples over the other end of table, catch the thimble, retain the ball, and pass thimble for inspection.

*Note.* In the illustration the steel ball is too large. The ball must have sufficient space to roll.

## THE VANISHING CIGARETTE.

**Effect.** A cigarette is thrown from the right hand into the left; at the third throw the cigarette is seen to have vanished. Takes a little practice to perform neatly.

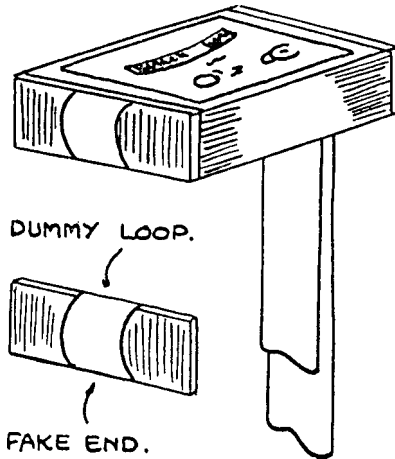
**Requirements.** A cigarette.

**Method.** Show cigarette and stand with left side to audience. Hold left hand fairly low and right hand high. Throw cigarette from right to left twice. At the third throw leave cigarette behind the right ear. Recover as convenient.

## THE CUT TAPE AND MATCH BOX.

**Effect.** The centre of a long piece of tape is placed over the drawer of a match box. The drawer is now placed back into the cover, the centre of the tape, now showing at the end of the drawer, is cut. On pulling end of the tape it comes away from the box fully restored.

**Requirements.** A match box. A piece of tape 18 inches long and a fake made as follows. The end of the drawer of a match box. Round this thin strip of card, at the centre, sew a small ring of tape. You are now ready to perform.

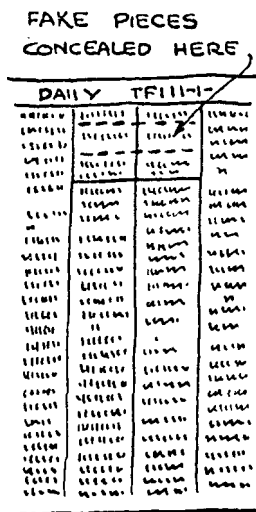


**Method.** Conceal fake in your hand and pass match box and tape for examination. Remove drawer and place centre of tape over box and push back drawer into the cover. The ends should now be hanging loose. Now slip the fake over the end of the box covering the centre of the tape proper. Then have fake piece of tape cut. Palm off, and pull clear.



## ANOTHER CUT RIBBON EFFECT.

**Effect.** Two pieces of coloured ribbon about 18 inches long are rolled in a piece of newspaper 12 inches square, the ends of the ribbon being in view all the time. The centres of the ribbon are drawn through the paper and cut in the centre, the centres being cut clean away; yet, on the ribbons being withdrawn they are seen to be restored.



**Requirements.** Two pieces of coloured ribbon 18 inches long. Two small pieces of ribbon 3 inches long. These are placed on the paper 1 inch from the top at the centre and covered with another small piece of paper, this being gummed down to conceal.

**Method.** Show ribbons and paper. Now roll the ribbons in the paper commencing at the end opposite the faked end. Now break proper and pull dummy pieces into view. Cut clean away. Withdraw ribbon and show restored.

## A DECEPTIVE CARD TRICK.

**Effect.** The performer has a pack of cards shuffled and returned to him. He now starts to deal the cards, asking anyone to call "Stop." The next card is now secretly noted by spectator and the dealt cards returned to the pack. The performer now has the cards cut. He again deals and stops at the selected card.

**Requirements.** A pack of cards.

**Method.** When you receive back the pack secretly note the bottom card. Start dealing and, asking the spectator to call "Stop": you are secretly counting the cards dealt. We will say twelve cards have been dealt, Now, when these cards are returned to the pack, the selected card will be the thirteenth. Now hand the cards to be cut, and as you know the bottom card all you have to do is to count thirteen after you come to the original bottom card.

## THE TWIN ACES.

**Effect.** Two black aces are shown. One is placed at the bottom of the pack, the other anywhere near the centre. A selected card is now placed on top of the pack. The cards are cut and selected card is now found between the two aces.

**Requirements.** A pack of cards.

**Method.** Place any card face up on the table. On top of this card place an ace (the two cards to appear as one). On top of this card and overlapping place the other ace. Now have a card selected. Pick up the two aces (really three cards) and place on top of the pack. Place top card in centre of pack and place the next card at the bottom. Now have selected card placed on top and have the pack cut. Now run through cards and show selected card between the two aces.

## AN EASY SPELLING TRICK.

**Effect.** A card is selected and returned to the pack. The pack is handed to a spectator, who is asked to spell out the name of his card, dealing one card for each letter. The final letter reveals the chosen card.

**Requirements.** A pack of cards.

**Method.** Have card selected and returned to the pack. Bring to the top of the pack by the pass, or otherwise, at the same time getting sight of the card. Now false shuffle. Now start dealing cards on to the table, mentally spelling denomination to yourself. When you come to the final letter of the chosen card make a step on the dealt cards by dealing the other seven or eight cards on top of them. Now take the next card from the pack and place it to your ear, remarking, "This card will tell me if the trick is going to be a success or not." Replace this card on pack and carelessly pick up to step of cards and place on the pack. Now pick up remainder and place on top of all. Now hand to the spectator and ask him to spell a letter for each card dealt, until he spells the name of his card. Turn up last card, and this will be found to be the one selected.

## THE PSYCHIC TISSUES.

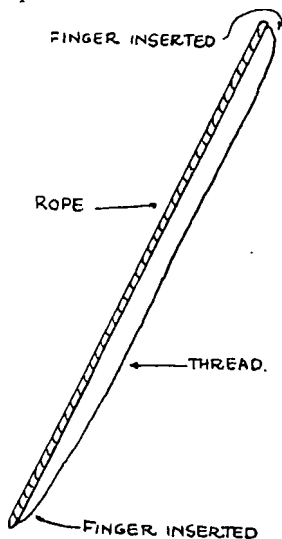
**Effect.** A number of varied coloured sheets of tissue paper are passed to the audience with a request that they will squeeze the paper into small balls. These are passed back to you, and are placed in your hands behind your back. You now proceed to bring the balls to the front, one at a time, naming each colour before you do so.

**Requirements.** Six sheets of tissue paper of different colours. Six duplicate balls of paper. These are affixed to little clips under your coat at the back.

**Method.** Pass out the six sheets of tissue and have them made into balls. Receive them back into your hands behind your back. Immediately push them under your waistcoat at the back. Now proceed to name the colours of the duplicate balls, taking them from the clips, one at a time, where they were placed in pre-arranged order.

### ROLLO.

**Effect.** A ping pong ball rolls backwards and forwards along a piece of rope.



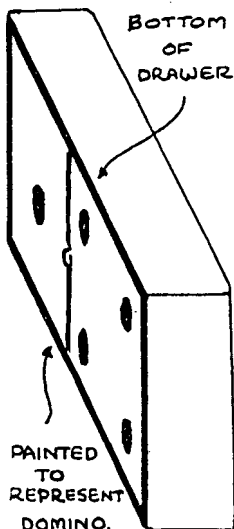
**Requirements.** A ping pong ball. A piece of black rope 18 inches long. A piece of thread of the same length.

**Method.** Attach each end of the thread to each end of the rope. Now show rope and ball. Hold the end of the rope in each hand and get the forefinger of each hand between thread and rope. Now place ball on the rail formed by the rope and thread, and allow the ball to roll backwards and forwards as long as you like. This effect is thoroughly practicable and at the same time has a mystifying effect.

## THE PHANTOM DOMINO.

**Effect.** A large domino is placed in a match box, the domino fitting the match box exactly. Eventually the domino is made to vanish from the box instantly.

**Requirements.** A match box. The whole bottom of the drawer on the outside is painted to resemble a large domino (I suggest white with black spots and a black edging). A large solid wooden domino to exactly fit the box.



**Method.** Show the domino and prove it solid. Place it in the box and close. Now ask spectators if they wish a visible or an invisible disappearance. "Visible, all right," exclaims performer. He removes the drawer and places it in a hat. "That is a visible disappearance. I will now show you an invisible disappearance." As you say this you remove the drawer, bottom up, from the hat, leaving the real domino in the hat. Apparently show the domino in the drawer and replace in the cover. Secretly turn the box over. Open the box and show empty. Walk over to the hat and remove domino, throwing on the floor to prove its solidity.

## THE PHANTOM RING.

**Effect.** A ring and rope are passed for examination. One end of the rope is tied and sealed round the performer's neck, the other end being given to a spectator to hold. The performer now takes the ring and retires behind a screen. He is no sooner out of sight than the ring is seen sliding down the rope towards the spectator who is holding the other end of rope. The knots on the rope are examined but everything is found to be in order.

**Requirements.** Two large linking rings of such a size to fit easily over your head. About 12 feet of rope.

**Method.** Before showing the trick place one ring over your head. Let the ring lie under your coat collar and under your vest. This procedure hides the ring entirely. Now get rope tied about your neck and give the other end to a spectator. Retire behind screen. Place the examined ring up your vest and draw the concealed ring up over the head and on to the rope. Step forward and have everything examined.

## AN ADVERTISEMENT TRICK.

**Effect.** The performer gives a newspaper to a spectator and asks him to cut a small advertisement from the advertisement column and place it in his pocket. The performer takes back the paper, folds it up, and places it to his head. After a few seconds concentration he reads out the advertisement which is in the spectator's pocket.

**Requirements.** A newspaper and a duplicate advertisement page taken from another paper of the same date. This page is gummed next to the advertisement page of the paper proper.

**Method.** Open paper at advertisement page and tell the spectator to cut a small advertisement from the paper and place in his pocket. Receive paper back and fold neatly. By doing this you will get the duplicate advertisement to register through the cut out position. Pretend to concentrate, then read out the advertisement.

## A NUMERAL MYSTERY.

**Effect.** You hand a sealed prediction to a spectator with a request to put the envelope in his pocket. You now show nine cards with different numbers. Two are freely selected. On those two numbers being added together the total is seen to be the same as that in the sealed envelope.

**Requirements.** A piece of paper. An envelope and nine cards numbered 1 to 9.

**Method.** Write No. 10 on a piece of paper and place in envelope and seal. Hand this to spectator telling him to place the envelope in his pocket. Now show the cards and deal them on to the table face down, as follows: one, two, three, four. Now lay card number five aside. On four, place number six. On three number seven. On two number eight, and on one number nine. Now hand the spectator the odd card (that is number five) and tell him to touch any pair. Gather up the remaining pairs and have the chosen pair totalled and compared with the sealed prediction.

## A SURPRISE SLATE TRICK.

**Effect.** A clean slate is shown to the spectators. A number of cards are exhibited bearing such names as "Sahara," "Indian Ocean," "Vesuvius," "Coral Islands," "Red Sea," etc., etc. One is selected. The name of the selected card is shown on the slate in a surprising manner.

**Requirements.** A flap slate. A number of cards as above, say about twelve. Under the flap with a piece of red chalk write a large letter "C." You are now ready to perform.

**Method.** Show slate and lay on table. Now show cards and have one selected. Forcing the card with the name, "The Red Sea," receive it back and shuffle into the remaining cards. Now ask the spectator to name the card he selected, and on his answering "The Red Sea" show the large red "C" on the slate.

## MENTA NUM.

**Effect.** This is a pretty little thought reading trick. You show four little square cards.

Card No. 1 has the numbers 1, 2, 3, 4 placed in the corners.

Card No. 2 has the numbers 5, 6, 7, 8 in the corners.

Card No. 3 has the numbers 9, 10, 11, 12; and card No. 4 the numbers 13, 14, 15, 16.

Card No. 1 is red, No. 2 is white, No. 3 is blue, and No. 4 is green.

You must remember these numbers and colours.

You ask a person to pick up a card and mentally select a number. You now take the cards and turning them over you form a square with them. This side has numbers which form a circle when the cards are placed together. You now ask the spectator on which *colour* he sees his number. You immediately tell him.

### FRONT VIEW OF CARDS.

RED. 1      2  3      4	WHITE 5      6  7      8
BLUE 9      10  11     12	GREEN 13     14  15     16

RED - 1    5    9    13 2    6    10   14	WHITE 16 12 8 4
BLUE 15 11 7 3	GREEN

REVERSE SIDES OF CARDS  
IN SQUARE FORMATION.



**Method.** All you have to do is to watch the colour which spectator picks up. If he picks up blue, then blue is No. 3. You keep this in mind. Now when you assemble the cards to form the circle of figures you ask him on which colour he sees his number. If he says white, it will be the third number from the lowest of the white card. If he says green it will be the third number from the lowest of the green card. If the red card is picked up, this is No. 1, and he says he sees his number on the white square, it will be the first or lowest number on the white square. If he says he sees his number on the blue square it will be the first or lowest number on the blue square.

### THE "MIND'S EYE DISCS."

**Effect.** Five unprepared envelopes are given to the spectators. You now introduce five different coloured discs. Ask the spectators to take a disc each and place it in its envelope and seal it up. You now collect the envelopes containing the discs and hand to a spectator to shuffle. The spectator is now asked to hand you one envelope at a time. As the envelopes are handed to you, you put them to your head and name correctly the colour of the disc inside each envelope. Note that the envelopes are unprepared and may be borrowed. The discs are also unprepared.

**Method.** Hand out five envelopes to five spectators. Now bring forward your coloured discs. Going to the first person who has an envelope (from your left), ask him to take any disc and place it in his envelope. Do the same with the other four persons. At the same time you *watch and memorise the order in which they are lifted*. Now take back the first envelope. Now take the second envelope, as you do so press your thumb nail on top left hand corner. Take back the third envelope and press your thumb nail on bottom left hand corner. Take back the fourth envelope and press your thumb nail on the top right hand corner. Take back the fifth envelope and press your thumb nail on the bottom right hand corner. Now hand envelopes to be shuffled. Ask for

them to be given you one at a time. You can now tell the colours instantly as you have kept their order in your mind. Suppose the order in which the discs were picked up was, red, white, blue, green, yellow. Red would be in the first envelope which has no nail mark. White would be in the envelope with the nail mark on top left hand corner. All you need do is to look for the nail mark, then tell the colour.

### ORIENTAL ASHES.

**Effect.** While the performer's assistant is out of the room, the performer introduces several coloured pieces of tissue paper. He has one piece freely selected, placed on an ash tray and burnt. Assistant returns, picks up a pinch of the ashes, then names the selected colour.

**Requirements.** Several pieces of coloured tissue paper, a small ash tray, a box of matches.

**Method.** The trick lies in the ash tray. On the rim there is a small scratch, and when the assistant picks up the pinch of the ashes he looks for the scratch. If the mark is at the top of the tray the colour is red; if to the left the colour is white; if to the right, green; and if at the bottom, yellow. You can teach an assistant to work this in a few minutes. After the ashes are burnt place the tray in the desired position. This is a good effect for a social gathering.

### THE DOUBLE CARD PREDICTION.

**Effect.** The performer hands a spectator a sealed envelope and tells him to place it in his pocket. A pack of cards is now introduced and one card is handed to the spectator, face down. The performer now turns pack of cards face up and requests the spectator to insert the "face down" card anywhere in the pack he pleases. The pack is now cut and spread along the table face down and the card on either side of the "face up" card is removed. When the envelope is opened the names of these two cards are found written on the piece of paper which was inside the envelope.

**Requirements.** An envelope, a piece of paper, and a double backed card, that is a card showing a *back* on both sides.

**Method.** On the piece of paper write, say, "Ace of Clubs," and "Two of Spades," seal this in the envelope and hand to the spectator. Take these two cards and place between them any card face up. Place these three cards on top of the pack, and on top of this place the double backed card. Hand assistant the double backed card (take care he does not turn it over) and tell him to insert it anywhere in the pack, which you have turned *face up*. Now have the cards cut, turn them face down and spread them along the table. Now remove cards on either side of the face up card, turn them over and they will be the two predicted cards. Gather up the cards, place them in your pocket and go on to your next effect.

## THE PSYCHIC WISH.

**Effect.** A blank card is initialled and sealed in an envelope by a spectator. The spectator is now asked to wish. On opening the envelope an answer to the wish is seen on the card.

**Requirements.** A packet of blank visiting cards, several small envelopes.

**Method.** On one of the blank cards write the following, "If you rise as soon as you awake your wish will be granted." Place this card writing side up at the bottom of the packet of envelopes. Hold the cards and envelopes in the left hand. Take the top card of packet and pass for examination and place the remainder of the cards aside. Receive card back on top of envelopes, withdraw top envelope and pass this for examination, while doing so turn envelopes right round, bringing the other card to the top. Have this initialled and placed face down in envelope held by the spectator. Take top envelope and place it at the bottom, this move will hide the other card. Now ask the assistant to wish. When he has done so tell him to open the envelope and read the answer.

## THE SUPER RISING CARDS.

**Effect.** Several selected cards placed in an open houlette rise out of the pack at command.

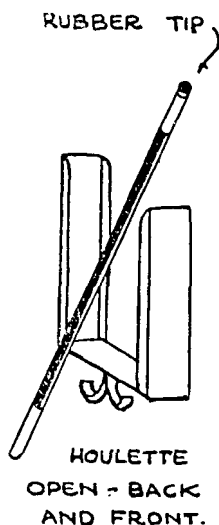
**Requirements.** An open houlette, a wand with a rubber patch on the extreme end (a bicycle inner tube patch of the same diameter as your wand does very well). The houlette must be open back and front.

**Method.** Pass cards to be shuffled and houlette for inspection. Have three or more cards selected and replaced in the pack. Now bring cards to the top of the pack by the pass or otherwise. Place pack in houlette and show back and front. Tap each side of the pack with the wand for effect. Now place wand under right armpit with rubber patch sticking *outwards*. Hold houlette in left hand and face front. Bring the bottom of the back card against the rubber tip on the wand and draw the houlette down; the effect is that the card is rising out of the pack. The right hand should be held in a downward position, above the houlette, for effect. For the raising of the remainder of the cards simply repeat.

I can assure readers this is a thoroughly practical deception. I have caused much mystification with the effect on many occasions.

## THE RINGS AND CORD.

*Publisher's note.* This effect was originated by Mr. Tom Sellers. It was intended to form part of the booklet, but the trick having been described in a slightly different form in "The Magic Wand"—by a Magician to whom Mr. Sellers showed the effect—it was decided to make up twenty-one tricks without "The Rings and Cord." It is now included as an addendum.

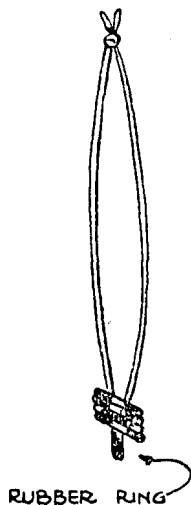


**Effect.** A number of rings are placed on a piece of cord. The ends are tied together and passed through a handkerchief which has a hole in the centre; the handkerchief acts as cover. The tied ends of the cord are now given to a spectator to hold. The performer now places his hands under the handkerchief and removes the rings.

**Requirements.** A piece of cord eighteen inches long. Several black metal rings. One rubber ring to match (such as an umbrella ring). A handkerchief with a hole in the centre.

**Method.** Conceal the rubber ring in your hand. Pass the remaining rings and cord for examination. Receive all back and place the rubber ring on the cord. Now double the cord and place on the remaining rings, the rubber ring prevents the metal rings from falling off. Tie the ends of the cord and place through the handkerchief with the hole in it. Now place the hands under the handkerchief and squeeze the rubber ring permitting the metal rings to fall into your hand. Remove the rubber ring from the cord, apparently place with the metal rings but really conceal in the hand. Pass again for examination and get rid of the palmed rubber ring.

You will find this method much quicker than the one in which a split ring is used.



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