

THE MAGIC WAND SERIES

IMMEDIATE

By —
TOM SELLERS.



MAGIC

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IMMEDIATE MAGIC

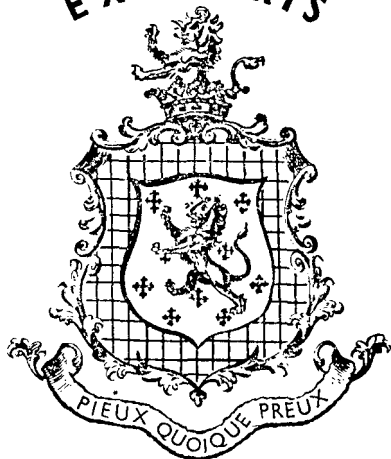
BY

TOM SELLERS

Author of

"Tricks that Work," "Sellers' Secrets," etc.

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A HANDKERCHIEF VANISH

Effect. The performer places a silk inside a paper bag. The bag is torn up; the handkerchief has vanished.

Requirements. A glass (tube shaped), with a mirror partition. A paper bag, made from a sheet of paper. Two inches from the top of the bag cut, with a razor blade, a slit half way round the bag. A silk handkerchief is the final item.

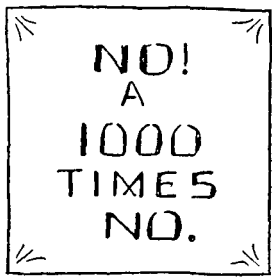
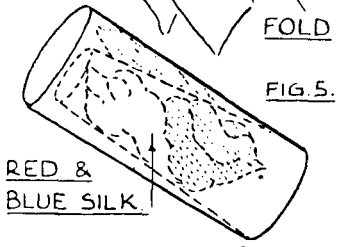
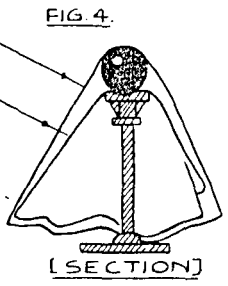
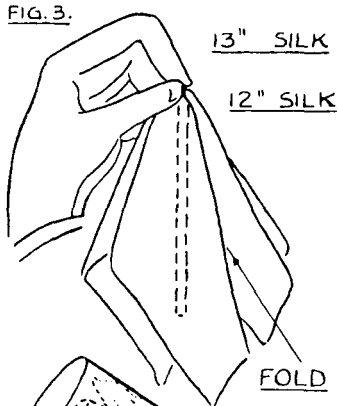
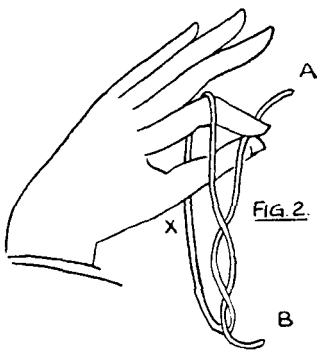
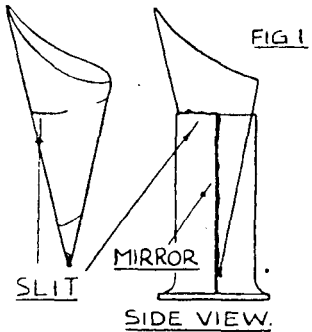
Method. The bag is standing inside the glass to start with—just put the bag in loosely so that it does not open the slit. Pick up the bag and show it empty, replace in the glass, pushing the bag down until the part above the slit overlaps the partition in the glass (see Fig. 1). Now take the silk and throw it over the top of the bag. Take your wand and apparently push the silk into the bag, actually push the handkerchief through the slit in the bag (which is projecting over the mirror partition), and down at the back of the partition. Remove the bag, fold down the top, make a pass over it, tear up and show that the silk has vanished.

KNOT MONTE

Effect. After looping a piece of string round the thumb and forefinger of the left hand, the ends then being held by the thumb and forefinger of either hand, you ask a spectator if there is a knot on the string. Whatever he replies, on the ends of the string being pulled the spectator is proved to be wrong. This may be repeated, but the spectator can never guess correctly.

Requirements. A piece of string about a foot long.

Method. Loop the string round the thumb and forefinger of the left hand as shown in the illustration (Fig. 2). Notice that end "A" protrudes from the thumb and finger about one inch. Grip this end with second and third finger tips. Take end "B" between the thumb and forefinger of the right hand. Now ask the spectator if there is a knot on the string. If he says, "Yes," release the second and third fingers on end "A," allow the loop "X" to slip over the thumb and forefinger, pull the ends and no knot will appear



on the string. If the spectator says that there is *no* knot on the string, simply release the thumb and forefinger, pull the end "A" with the second and third fingers and a knot will appear.

A PENCIL PENETRATION

Effect. The performer places a pencil in the centre of a handkerchief; holding the covered pencil between the finger and thumb of his left hand, the handkerchief is shown on all sides. With his right hand the performer apparently pushes the pencil right through the handkerchief. The handkerchief and the pencil are immediately passed for inspection.

Requirements. A handkerchief and a pencil.

Method. With the finger and thumb of the left hand grip the centre of a handkerchief, letting the folds hang down as shown in Fig. 3. Now take the pencil in your right hand and apparently push it into the centre of the handkerchief, from underneath: what really happens is that you place it between the folds behind the handkerchief. You will find that the folds completely hide the pencil and handkerchief may be shown on all sides. With the right hand push pencil through, and between, the forefinger and thumb, when pencil is completely through, shake out handkerchief and pass for examination.

A BILLIARD BALL PENETRATION

Effect. The performer drapes a silk handkerchief over a candlestick. Under this silk he places a billiard ball. A larger handkerchief is now placed over the silk covering the ball. When the large handkerchief is removed, the billiard ball is seen to be on top of the silk which previously covered it, having apparently penetrated right through.

Requirements. A candlestick, two silk handkerchiefs of like hue, but one twelve inches square, the other thirteen inches square, a billiard ball, a large, dark coloured handkerchief.

Preparation. Place the twelve inch silk behind the thirteen inch silk.

Method. Show the candlestick, pick up the two silks as one and throw them over the candlestick, the smaller silk being on the under side. Pick up the candlestick and show on all sides. Now pick up the billiard ball and place it under the top silk only, performing this action from the rear (see Fig. 4). Again show on all sides. Now cover all with the large handkerchief, make the magic spell and remove the large handkerchief, carrying the top silk with it. Throw the large handkerchief aside, and show that the ball has passed through the silk on the candlestick.

A "CATCH" HANDKERCHIEF EFFECT

Effect. The performer places a red, a blue, and a white handkerchief inside a tube. He now tells the spectators that he will cause the white handkerchief to leave the tube and pass into his pocket. At this juncture he withdraws a white silk from his pocket and lays it on the table. He removes the red and blue silk from the tube and shows it to be empty but part of a white handkerchief is seen between the red and the blue. "Perhaps you think this is the white handkerchief," remarks the performer. "Well, I'll let the silk speak for itself," and as he shakes it out it is seen to bear this: "No, No, a 1,000 times No!"

Requirements. A ghost tube, a white silk, with "No, No, a 1,000 times No!" printed thereon. A double blue silk, open at one corner, this silk forming a bag, as is usual in the popular method of the 20th century handkerchief trick. A red silk and a white silk. Place the printed white silk inside the blue bag and leave a small corner sticking out, place a duplicate white silk in the pocket.

Method. Show the ghost tube "empty," and stand on the table. Place the blue silk in the tube first, hiding the white corner as you do so, now place the red, in the tube, these two going into the tube proper, and not between inner and outer partition. Take the white handkerchief, place it in the tube, but see that it goes between the outer and inner tube (see Fig. 5). State that you will make the white silk vanish. Withdraw the "planted" white silk from your pocket, remove the red and blue from the tube and show the

tube to be empty. Withdraw the white silk from the blue bag and show it with the wording thereon.

A SLATE IDEA

Effect. A slate is shown on both sides; it is then covered with a handkerchief or foulard. When the slate is uncovered a message, number or any desired writing is seen to be written on *both* sides of the slate. Although the slate is a trick one, there are no loose flaps to dispose of.

Requirements. Get two pieces of cardboard about seven inches by five inches. Glue strips of cardboard round the edge of these pieces, the strips representing and giving the impression of frames. When the inside portions are painted black they will appear as slates. (Briefly, you make two cardboard slates.) These slates are now fitted with a cloth hinge at the side (see Fig. 6). The slates can now be closed like a book or screen, that is in any direction.

Preparation. Open the slates, and write out what you desire on both. Now close the slates, thus bringing the writing to the inside.

Method. Show the "slate" blank on both sides. Throw a large handkerchief or foulard over your forearm, and while placing the slate under the foulard, allow one slate to fall right down and over, thus bringing the opposite sides to the outside. All that remains is to remove the foulard and show the writing.

ONE HAND THIMBLE PRODUCTION

Effect. After the performer has shown both hands to be empty, his right hand is held back towards the spectators. At words of command thimbles appear, one at a time, on the fingers of the performer's right hand.

Requirements. A strip of tin, a small piece at one end being bent at right angles. This strip has four elastic loops fixed in it, similar to the usual thimble holder. Four thimbles are placed in the loop (see "A," Fig. 7).

Method. Grip the bent portion of the fake between the thumb and fingers of the right hand, allowing the thimbles to lie against the palm of the hand, as shown at "B." Show

FIG. 6.

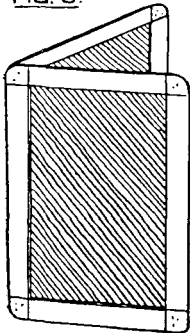
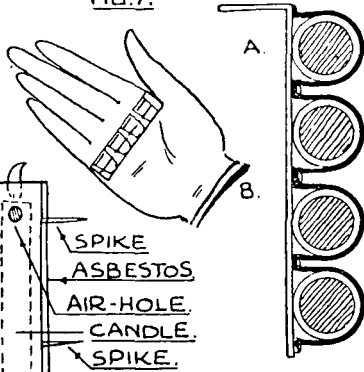


FIG. 7.



TUBE

SPIKE
ASBESTOS
AIR-HOLE
CANDLE
SPIKE.

FIG. 9.

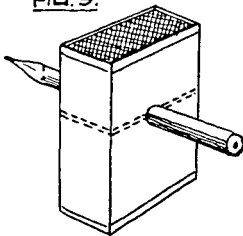


FIG. 8.

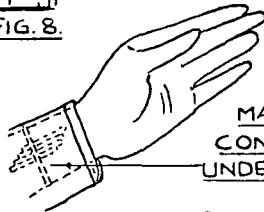
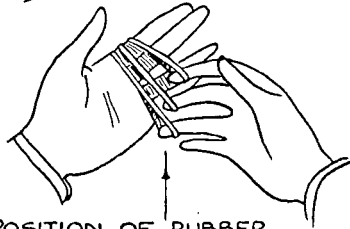


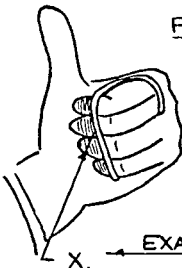
FIG. 10.

MATCHES
CONCEALED
UNDER CUFF.

FIG. 11.



POSITION OF RUBBER
BANDS PRIOR TO SELECTION



X.

EXAGGERATED VIEW.

the left hand to be empty, and with any of the well known change over moves transfer the fake to the left hand and show right, empty. Change over (back again) into the right hand, and, still keeping this hand back towards the spectators, extend the arm out from the shoulder. Now extract one thimble at a time from the holder, causing each thimble to mysteriously appear on the fingers. You will find that the fake, being thumb clipped, is held quite firmly.

MYSTIC CANDLE LIGHTING

Effect. Showing his hands to be empty, the performer places them round the wick of a candle; when removed, the candle is seen to be lit.

Requirements. A small tube, closed at one end, this tube is about one and a half inches long. Near one end a small hole is bored, for air. Inside the tube a small piece of a toy fairy candle is placed. Outside the tube two spikes are soldered. Over the spikes a strip of asbestos is placed. This tube is fixed to a large candle, at the rear, by sticking spikes into the candle (see Fig. 8). The small candle is now lit.

Method. Show hands empty, cup your hands and place them round the wick of the large candle. With the thumb press on wick till it overlaps the edge of the candle, and allow ignition to take place via the small candle in the tube. Press the wick upright again and remove the hands, showing the candle to be lit.

MATCH BOX AND PENCIL

Effect. The performer shows a match box with a hole running through from front to back. A pencil is placed through the hole and each end of the pencil given to a spectator to hold. The box is now covered with a large handkerchief. Under cover of the handkerchief the performer removes the drawer of the box, leaving the cover still impaled on the pencil.

Requirements. A match box with a hole running through the cover and the drawer. Two fake ends, these fit tightly into each end of the cover.

Preparation. Remove the drawer and conceal in the left sleeve. Place a dummy end on each end of the cover (see Fig. 9).

Method. Borrow a pencil and run it through the hole in the box, as shown in Fig. 9. Get a spectator to hold each end of the pencil; then cover with a large handkerchief. Under cover of the handkerchief, remove the two dummy ends, and remove the drawer from the left sleeve. Conceal the end pieces in your hand, remove the handkerchief, show the drawer, and the cover still on the pencil. If desired a few matches may be placed in the cover at the start, they can be exhibited in the hand, at the end, together with the drawer.

MATCH DIVINATION

Effect. The performer hands a spectator four matches with different coloured heads. A spectator is asked to mix the matches and place them in the performer's hands, which he holds behind his back. He now brings into view one match at a time, naming the colour before he does so.

Requirements. Eight matches, two of each colour you intend using. Two rubber bands.

Preparation. Place a rubber band over each forearm under the shirt sleeve. Under the band on the left forearm, place four of the matches in an order which must be memorised. The matches should be arranged in "steps" so that they may be removed quickly and easily (see Fig. 10).

Method. Pass the four remaining matches for examination and have them mixed. Receive the matches in your hands; behind your back. This done, place these four matches under the band on your right forearm. Now proceed to name the colours, withdrawing each colour from under the band which is on the left forearm. This is easy as the matches are arranged in a known order.

THE SELECTED BAND JUMPS

The average magician is familiar with the little rubber band trick, wherein a rubber band jumps from the first and second fingers to the third and fourth. It may, however, be briefly explained for the benefit of those who do not know the trick.

Place a small rubber band round the first and second fingers, at the base of the fingers. Now, with the thumb and finger of the other hand stretch the band once or twice for effect. During this stretching process close the fist and unobserved get all the first joints of the fingers under the part of the band marked "X" (Fig. 11). Hold this position for a few seconds, then open the hand out flat, this will cause the band to fly over to the third and fourth fingers. In itself a very pretty little trick but, I may add, I did not invent it. The trick I am about to describe depends on the foregoing move. Obtain three little rubber bands, red, green and yellow; place them round the first and second fingers of the left hand. Now, with the right fingers, pick up each band separately, one on the first finger, one on the second finger and one on the third. It will be seen, *vide* Fig. 11, that any two bands can be released, independently of the one remaining. Now proceed to stretch the bands, and while doing so ask for any colour to be selected. Immediately this is done, release the remaining two colours back on to the first and second fingers, and as you close the fist, get the first joints of all four fingers under the selected band. Turn the fist back upwards and show all three bands on the first and second fingers. Ask the spectator to count, one, two, three. When he does so, open hand out flat and the selected band will fly over to the third and fourth fingers.

RING AND ROPE IDEAS No. 1

For the first effect pass a large ring and a piece of rope for inspection. You now have your wrists tied to each end of the rope. Taking the ring, retire behind a screen for a few seconds. When you return you are seen to have your coat off and the ring is on the rope.

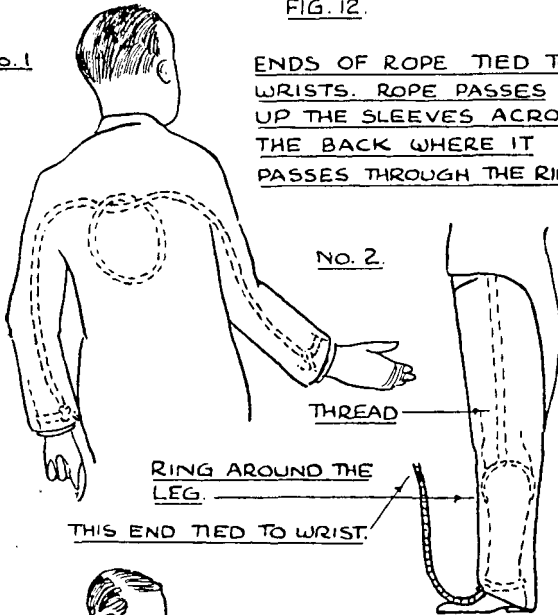
Requirements. Two large rings and two long pieces of rope.

Preparation. Take off your coat, thread one ring on to the rope and tie the ends to your wrists. Now slip on your coat again, so that the ring lies across your back (see diagram No. 1, Fig. 12). See that your coat sleeves hide the tied ends of the rope.

FIG. 12.

No. 1

ENDS OF ROPE TIED TO
WRISTS. ROPE PASSES
UP THE SLEEVES ACROSS
THE BACK WHERE IT
PASSES THROUGH THE RING.



No. 2.

THREAD

RING AROUND THE
LEG.

THIS END TIED TO WRIST.

No. 3.

ARM PASSED THROUGH
THE RING, WHICH RESTS
ON THE SHOULDER
UNDER THE COAT.



SPECTATOR HOLDS THIS END.

Method. Pass the rope and duplicate ring for inspection. Have your wrists tied. Now take the ring and retire behind screen. Push duplicate ring below your vest, take a pair of scissors from your pocket and cut off the rope which the spectator tied to your wrists. Roll this rope round the scissors and place in a pocket. Take off your coat, step over the rope and come into view again. Ask someone to cut the rope from your wrists, slip your coat on and continue the show.

RING AND ROPE IDEAS No. 2

In this effect one end of the rope is tied to your ankle and the other end to one of your wrists. You retire behind the screen as before for a few seconds, and when you return the ring is seen to be on the rope.

Requirements. Two rings about seven inches in diameter and a piece of rope.

Preparation. Attach one of the rings to a long loop of thread, slip your foot through the ring and push it up under your trouser leg. Attach the other end of the loop of the thread to a trouser button. This loop keeps the ring suspended on the leg (see diagram 2, Fig. 12).

Method. Pass the rope and ring for inspection. Have one end of rope tied to your wrist and the other end to your ankle. Retire behind the screen. Push the examined ring up under your vest. Now reach up under your trouser leg and pull the other ring until the thread breaks. Draw the ring down over your foot and on to the rope. Make your appearance and show ring on the rope.

RING AND ROPE IDEAS No. 3

In this method one end of the rope is tied to your wrist and the other end is given to a spectator, yet you manage to pass a six inch ring on to the rope.

Requirements. Two rings and a piece of rope about twelve feet long.

Preparation. Remove your coat and slip one of the rings on to your right arm and push it right up till it rests on your shoulder. Now put your coat on again, this will hide the ring on your shoulder (see diagram No. 3, Fig. 12).

Method. Show the rope and the duplicate ring. Have your right wrist securely tied to one end of the rope. Now give the other end to a spectator, take the ring and retire behind screen. Push this ring up your vest. To get the duplicate ring on the rope proceed as follows. Remove your left arm from the jacket, while this is hanging from the right arm, draw your whole jacket through the ring which is on your arm, slide the ring on to the rope. Now come into view again.

ROD AND STRINGS

This idea is not submitted as being more clever than the original rod and beads, which was the joint invention of Chung Ling Soo and Chris Van Bern. In that method a very clever principle is used, the only disadvantage being that the strings were very short. In my method the principle is different and the strings are from nine to twelve inches long.

To make this appliance, obtain a piece of tube about twelve inches long and three quarters of an inch in diameter, an inch from either end drill two holes opposite each other (Fig. 13). Now obtain two small rings and join them together with a piece of string an inch in length (see "A"). A piece of string about nine inches long is now threaded through each ring. The two rings and the strings are then placed inside the tube, the ends of the long strings being threaded through the holes in the tube. A small and a large bead is attached to each end of the long strings to prevent them passing through the holes at the end of the tube.

Now if end "B" is pulled, "E" rises. If "E" is now pulled, "B" rises. If "D" is pulled, "E" rises, yet if "C" is now pulled, "D" rises. A tube made up as explained and the ends sealed up, may be handled freely by the spectators without affording any clue to the mystery. I have had a lot of fun with this trick, having made it from an old bicycle pump.

MAGIC MAGNIFICATION

Effect. The performer exhibits a frame. Within is a drawing of a small question mark. A large magnifying glass is now introduced. This is held in front of the small question mark, and of course the audience see it much larger through the glass. But here is something to create more interest. When the performer removes the glass, the question mark is seen to be the same size as it was *through* the glass. In other words the mark was magnified and so remained.

Requirements. A large imitation magnifying glass, about six inches in diameter, complete with handle. This is just an ordinary piece of window glass mounted to represent a magnifying glass. A frame with a spring roller blind (black), and a small white question mark painted on the centre. In the frame proper place a piece of black cardboard with a large question mark painted thereon.

Preparation. Draw the spring blind down in front of the cardboard with the large question mark. Place the magnifying glass in front of the frame, which will be standing on your table.

Method. Pick up the glass and draw attention to the small question mark in the frame. At the same time that you bring the glass in front of the small mark, secretly release the blind. The effect to the spectators will be that they see the mark apparently magnified through the glass. You now lay down the glass, remove the cardboard from the frame and pass the card for examination.

CUT AND RESTORED RIBBON

Effect. A piece of newspaper measuring about eight inches square is exhibited. Two slits are made in the paper, on the lower half. A piece of ribbon is threaded through the slits, as shown in Fig. 14. This is now cut through the centre, the paper folded over at the centre, and the ribbon withdrawn restored. The paper is opened and thrown aside.

Requirements. A piece of newspaper 8 inches square. A flap is gummed to the centre of this piece, the size being eight by four inches. In other words the paper is made similar to the usual flap banner. On the flap, gum a short piece of ribbon and close the flap. If this is exhibited it will appear just a square piece of newspaper (see Fig. 14).

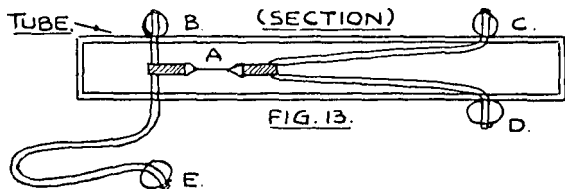


FIG. 14.

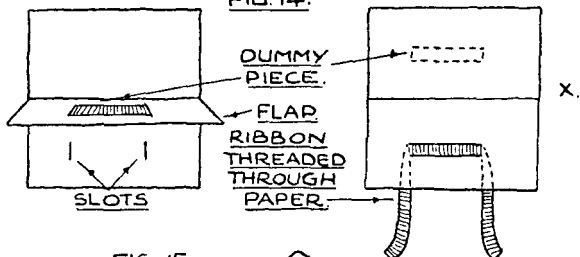


FIG 15

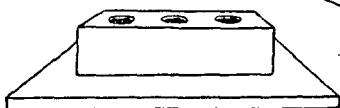
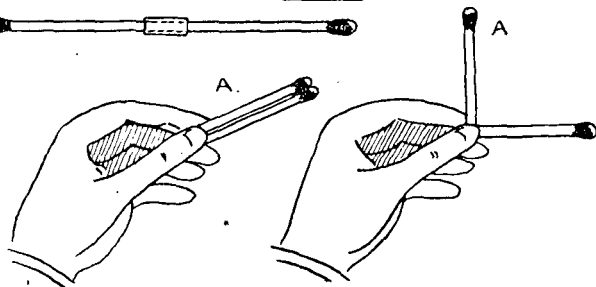
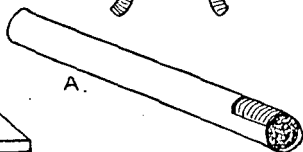
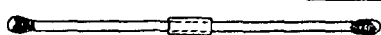


FIG. 16.



Method. Show the paper and make two slits on the bottom half. Run the ribbon through the slits as shown. Now fold the paper at "X," and draw the ribbon to and fro. Apparently open the paper again, but actually only the first layer. As this exposes the dummy piece no trickery is suspected. Cut the dummy piece through the centre, fold the paper again, withdraw the ribbon restored. This time open the two top layers and show the paper to be empty.

CIGARETTE MONTE

Effect. The performer introduces a small stand with three holes on the top. The holes are for the accommodation of three cigarettes, one of which has a cork tip, the other two being plain. The performer shows the three cigarettes and places the one with the cork tip in the centre hole, the plain cigarettes being placed one at each side of the one with cork tip. The magician now changes the position of the two end cigarettes and asks a spectator to guess which hole contains the cigarette with cork tip. As the performer has not touched the cork tipped cigarette, the spectator naturally names hole number two, but when this cigarette is removed it is seen to be plain, the cork tipped one being in one of the end holes. Various other moves can be evolved on the lines of the three card trick.

Requirements. An oblong block of wood mounted on a wooden base. Three holes are bored into the top of the block, the holes being half an inch deep and of such diameter to comfortably hold a cigarette (see Fig. 15). You will also require three cigarettes, one is plain and unprepared, the other two have *half* a cork tip stuck on one end. A cigarette prepared in this manner, shown at "A," will, if held with the cork tip facing the spectators, appear to be an ordinary cork-tipped cigarette, but if given a half turn will appear to be plain. The whole trick depends on this principle.

Method. Show the three cigarettes, holding them in such a manner that one appears with a cork tip and the other two plain. Place the cork tipped cigarette in hole number two, the tip of course going into the hole: before removing your fingers from cigarette give it a half turn. Now take the next prepared cigarette and place it into hole number one

and place the last unprepared cigarette into hole number three. Change position of cigarettes one and three, but before removing the fingers from cigarette number one, give it a half turn. Now ask a spectator to name the number of the hole containing the cork tipped cigarette. When given number "two," remove this cigarette and show it to be plain. Replace, and show the cigarette in hole number three to have cork tip. Many other moves will soon suggest themselves, but three or four should be sufficient. There seems to me to be possibilities here for a stage trick by making use of giant cigarettes.

NEW RISING MATCH

Effect. The performer holds two matches between his finger and thumb. At command, one of the matches is seen to slowly rise to a perpendicular position.

Requirements. Two matches joined end to end with a small piece of bicycle valve tubing; a piece about three eighths of an inch long is sufficient (see Fig. 16).

Method. Hold the matches between the forefinger and thumb, as shown in diagram 2, Fig. 16. Gently release the pressure on the match marked "A" and it will slowly rise to the position shown in diagram 3. This produces a really uncanny effect.

THE NAME SPELLER

Effect. The performer gives a spectator nine small cards; the spectator is asked to shuffle the cards and think of one of them. The performer now takes the cards and deals them out twice, face upwards. The cards are now gathered up, the performer names the card and then spells it out from the top of the pack, the mentally selected card being turned over at the last letter of the name.

Requirements. Nine small cards with names thereon, as shown in the illustration.

Method. Hand the cards to be shuffled. Now have one mentally selected. Take the cards and deal the first three cards face up in one heap, the next three in another heap, and the last three in one more heap. Ask in which heap the spectator's card has fallen, and place this heap between the other two. Now deal out again, face up, but this time

deal one card at a time, the first card going on the first heap, the second card on second heap, and so on. Again ask which heap the card is in; the card thought of will be the middle card of this heap. Mentally note this card and gather the cards up as before, the chosen heap going between the other two. Now name the selected card and then proceed to spell it out from the top of the pack. The chosen card will show up at the last letter of the name. Of course any names may be used provided each consists of five letters.

ALICE	DAVID	MOLLY
PERCY	DAISY	HARRY
AGNES	JAMES	BUNTY

HYPNOTIC TAPE

The performer is seen to be holding a piece of tape, it hangs limply. He then takes an end in each hand, then removes one hand. The tape does not fall, but remains in a horizontal position, one end only being held in the hand. At command, the tape becomes limp again and drops. The performer now holds the tape in a perpendicular position, by one end only. The tape becomes rigid and is again brought to a horizontal position, one end only being retained in the hand. Tape is again shown to be limp and laid aside.

Requirements. Two four inch lengths of thin cane, and several small lengths about half-an-inch long. Cane is used because it is light in weight and has a hole running through it, but any other light material should work just as well. To proceed: these pieces are threaded on to a piece of soft string as shown in the diagram. The string should be

about two inches longer than the combined tubes. Place a knot at one end of the string, to keep it from coming through the tubes, and a boot button at the other. Now place this appliance inside a double piece of tape: this should be fairly wide so that the shape of the tube cannot be seen. Sew the knot to one end of the tape and the boot button to the other. Sew up the ends of the tape and you are ready to show the trick (see Fig. 17).

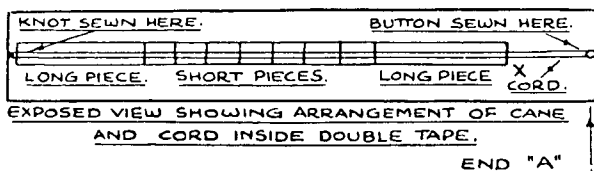
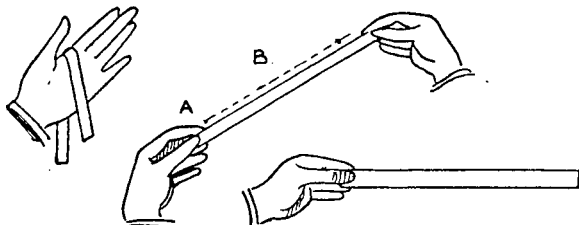


FIG. 17.



To Work. If the tape is held at end "A," Fig. 17, it may be swung about in any direction. If held at the centre, it will hang limp over the hand. If the button is held tightly between the second and third fingers and the end of the tube, "X," be pressed forward in the direction of the arrow, "B," the tape will become rigid. Swing the tape about, take an end in each hand, grip the button and press forward with first finger and thumb, take the other hand away and the tape remains rigid in a horizontal position. Hold thus for a few seconds, and then with the other hand take the tape at the centre, let go the button end and the tape will drop limp. Now swing the tape about again, hold in one hand, in a perpendicular position, the tape hanging down from, say, the right hand. Grip the button and press the tube forward. As soon as you feel it taut, raise to a horizontal position, hold thus for a few seconds, then seize the tape by the centre and show it to be limp again. Place the mysterious tape aside and proceed with the next item in the entertainment.

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