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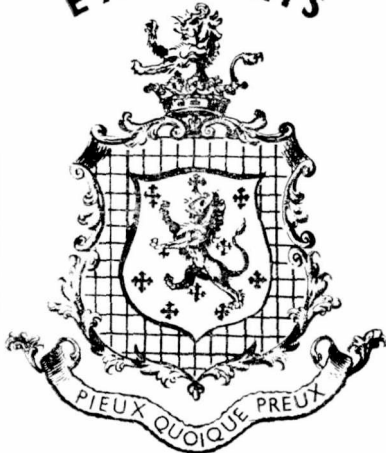
**TWENTY
TRICKS**
BY
TOM SELLERS

LONDON

GEORGE JOHNSON "THE MAGIC WAND" OFFICE

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TWENTY TRICKS

BY
TOM SELLERS

Author of "Tricks that Work,"
"Seller's Secrets," etc.

THE SIXTEENTH BOOKLET OF THE SERIES.



LONDON
GEORGE JOHNSON, "The Magic Wand" Office,
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CONTENTS.

	PAGE.
The Disjointed Finger	4
Ashes of the Sun	4
Block and Ribbon Penetration	5
More Beads on a String	6
Burnt and Restored	6
Tape through the Wrist	7
Sympathetic Light	8
A Ring Release	9
A New Thumb Tie	9
Coin and Handkerchief	12
Cut and Restored Rope	12
Easy Diminishing Cards	13
Impromptu Card Rising	14
Two Person Card Code	14
The Penetrative Coins	15
Novel Re-appearing Coin	16
Silent Change-Over for several Coins	16
Ace-King Passe Passe	17
The T.S. Glass Penetration	18
A Good-Night Cigar	20

FOREWORD.

In offering this further booklet of *The Magic Wand Series*, I can but repeat previous introductions. I have tried to make for variety and hope that *Twenty Tricks* may prove of service to my readers and to my many friends.

TOM SELLERS.

Edinburgh 1943.

THE DISJOINTED FINGER.

Effect. The performer allows anyone to feel his second finger ; it appears to be quite ordinary. With his other hand the performer presses the first joint of this finger, and a crack is heard. He then allows any one to again feel the joint, truly enough it seems that the finger is disjoined and it can be moved back and forwards, the joint seemingly being held by the skin only. The performer again straightens out his finger and has it examined. It is seen to be quite normal.

Requirement. Half of an ordinary match, this is concealed in the fingers of the right hand.

Method. Extend the left hand, fingers straight out. Hold this hand palm upwards and then have the second finger examined. Now grip the second finger with the fingers of the right hand, press the match hard on the first joint of this finger, breaking the match ; this accounts for the crack. At the same time tell the spectator that you have disjoined your finger. Now bend the finger in towards the base of the thumb as shown in Fig. 1., and allow anyone to feel and inspect the first joint. Strangely enough you have no control over this joint when the finger is in this position, and when the joint is moved up and down it seems to be held to the finger by the skin only. After you have shown this, straighten out the finger, rub it a little, then have it examined.

ASHES OF THE SUN.

Effect. Requesting the assistance of a spectator, he is asked to select one of four different coloured strips of paper. The assistant is now told to hold each strip, one at a time, over a lighted match, which the performer holds. The assistant is told to drop the strip to the floor as soon as it is ignited. Nothing extraordinary happens with the first three strips, but when the fourth or selected strip is ignited and falls to the floor, the performer extends his fingers towards the burning paper and the ashes rise up into his hands with a pretty effect.

Requirements. Three strips of tissue paper, red, white, and green. A strip of *extremely* thin paper.* When this latter is ignited and dropped to the floor the ashes will rise up to the ceiling, *a la* the fire balloons supplied with indoor fireworks.

Method. The working should be obvious. Simply force the prepared strip, then follow the procedure given in the effect. Sometimes, instead of the paper flying to the ceiling, it will hover about waist high, just like a floating ball. When this happens you should make the most of it with your "magnetic" passes. Different brands of the type of paper I have mentioned may work as well, I don't know, but perhaps you would like to experiment. The paper is extremely thin.

BLOCK AND RIBBON PENETRATION.

Effect. The performer introduces a square tube with a hole in two opposite sides. He then runs a ribbon through the holes and the tube is slipped over a cube; when the cube is tipped out of the tube the ribbon is seen to be threaded through the cube.

Requirements. A tube, 8in. high, 3in. square. $4\frac{1}{2}$ in. from one end drill a hole on two sides, Fig. 2; also drill a hole at the back. You next require a shell cube, open at the bottom and with a hinged lid on the top, Fig. 3, this shell should fit easily inside the tube. The final requirements are a solid cube with a hole running through it (this cube should be the same size as the shell and painted to match) and eighteen inches of ribbon.

Preparation. Place the shell cube on the table and put the tube over it.

Method. Show the solid block, drop it into the tube from "A" Fig. 2. Lift the tube and block by inserting the finger in the hole at the back, "B," and disclose the shell on the table. Take the piece of ribbon, run it through the holes in the tube and the block. Place end of tube "C" Fig. 2, over the shell block on the table, Fig. 4, lift all up, grip the shell and tube at the end "C" and tip out the block

*The rolls of "TRI-SOL" medicated (Toilet) paper will be found suitable. I happened on this discovery after making many experiments with paper of varying qualities.—T.S.

front end "A"; this will be the solid block threaded on the ribbon. The lid of the shell will fall flat against the tube, so that the tube can be looked through. The solid block and ribbon may be passed to the spectators if desired.

MORE BEADS ON A STRING.

Effect. Beads are dropped into a narrow glass container. When removed they are seen to be strung together.

Requirements. A narrow glass container as shown in Fig. 5. A thin glass rod welded to a glass disc is slipped inside the container, the thin glass rod has a slit cut at the top, Fig. 6.

Preparation. Obtain a small glass button, tie it to a piece of thread, then drop it into the container and slip the free end of the thread through the slit in the glass rod so that the thread will not fall down into the glass.

Method. Show the container empty by holding it up and looking through it. Take your string of beads, cut the string, letting the beads scatter on to a tray, then take the beads one at a time and put them into the container, taking care that the thin glass rod goes through the hole in each bead. When all the beads are in the glass, fan it, then remove the beads, all strung together, by gripping the thread at the slit in the top of the rod. If the container you use is three-quarters of an inch in diameter, the beads should be half-an-inch in diameter.

BURNT AND RESTORED.

Effect. The performer burns a strip of paper, rubs the ashes between his hands, then pulls out the strip restored. Some magicians may think the preparation required for this simple effect is going a long way round and that to tear a strip is better than burning it, but, in my opinion it is just as logical for a magician to restore a burnt strip as it is a torn one.

Requirements. A twelve-inch strip of red paper about one inch wide. To each end of this strip stick a black piece half-an-inch long. See Fig. 8.

Preparation. Start at "D," Fig. 8, and bunch the paper up till you get a pellet with the two black ends outside. Do not pleat the paper from the centre. (Personally I do not like to see any restored paper with neat pleat marks showing. I think it puts the spectators on the track of the mystery.) Put the pellet on your tray or table, and cover it with one end of an unprepared strip.

Method. Light a candle and show your hands empty. Pick up the strip (with the pellet behind it) with the left thumb and fingers, and light the end at the candle-flame, Fig. 7. Allow it to burn as near the thumb as possible, then crush the ashes and the black pellet between both hands; show this on the open palm of one hand. Rub again, letting the ashes fall to the floor, then grip each end of the pellet and pull full out with the thumb and fingers of both hands. The black ends will be hidden between the respective thumb and fingers. Now bring both hands together, crush up the strip and lay it aside.

TAPE THROUGH THE WRIST.

Effect. The performer twists a piece of tape several times round his left wrist, the two ends of the tape are now pulled and the tape apparently passes through the wrist.

Requirements. A length of tape, and a piece of adhesive tape two inches long.

Preparation. Form the adhesive tape into a circle and press it flat; this will transform it into a strip one inch long and adhesive on both sides. Press this piece of tape on to the back of the wrist, just under the shirt cuff. Fig. 9.

Method. Hang the tape over the wrist as shown in Fig. 10. Your right side should be towards the spectators and the left hand extended out from the shoulder. Perform the next three moves in quick succession. While you are adjusting the tape over your wrist, press the part of "F" Fig. 10, which is behind the wrist, on to one half of the adhesive strip. Next bring "E" over the top of the wrist as shown in Fig. 11. Grip "F" at "G" and carry under the wrist this time, pressing "G" on to the other half of the adhesive tape. Bring "E" back under the wrist then throw it over the top of

the wrist, so getting the position Fig. 12. Again bring "F" over the top of the wrist, touch your left ear with your left finger-tips, then pull "E" and "F" (Fig. 13) together and the tape will come free.

Fig. 14 shows how the tape, after the above moves, is held to the adhesive at the back of the wrist. As previously mentioned, the moves must be made quickly so as to confuse the spectators as to what is really happening.

SYMPATHETIC LIGHT.

Effect. From a full packet the performer removes two cigarettes. These are rubbed together, the performer stating that he is trying to get the two cigarettes attuned to one another. One of the cigarettes is now placed in the performer's right-hand trousers pocket, and the other one is lit; a few puffs are taken from it and this cigarette is dropped into a bowl. The other cigarette is taken from the trousers pocket and this cigarette is seen to be ignited. It is explained that this cigarette has lit itself in sympathy with the first one. A few puffs are taken and then the weed is dropped into the bowl beside the other one.

Requirements. A packet of cigarettes, a box of matches and a bowl.

Preparation. The bowl is placed on the table and the performer stands to the left of this. Place the packet of cigarettes in your left jacket pocket and the box of matches with an extra cigarette in your right hand jacket pocket.

Method. This is a sleight-of-hand effect. Take two cigarettes from the packet and lay the packet aside. Rub the two cigarettes together and then put one in your right trousers pocket. Now put your right hand in your right jacket pocket, thumb-palm the extra cigarette and bring out the box of matches in the same hand. Light the first cigarette, lay down the box, take a few puffs from the cigarette, then turn right side towards the audience, and apparently drop the cigarette into the bowl, Fig. 15. Actually curl in the fingers and drop the palmed cigarette instead, thumb palming the lighted one in its place. The dropping of the cigarette should be

done from a foot or so above the bowl. Face front, put the right hand into the trousers pocket and remove the lighted cigarette; this will appear to the spectators to be the first cigarette placed there. Take a few puffs from this cigarette and then drop it into the bowl.

A RING RELEASE.

Effect. A ring is caused to fall off a loop of string or ribbon.

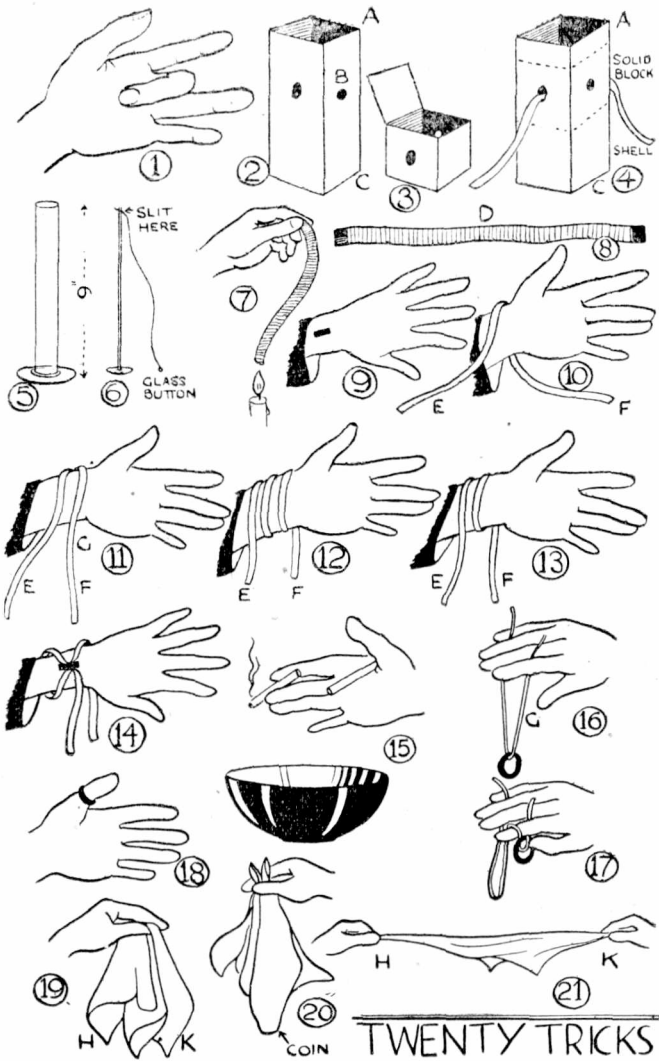
Requirements. A fairly heavy ring and a length of string.

Method. Place the ring on to the string and then put the ends of the string between the fingers, getting the position shown in Fig. 16. To make the ring fall off, bring it right up end "G" till it touches the fore-finger, then grip end "G" below the ring and loop this over the finger as shown in Fig. 17. Now, if you open the first and second fingers slightly the weight of the ring will draw the end of the string down and the ring will fall off, but the spectator sees that the two ends of the string are still between the fingers.

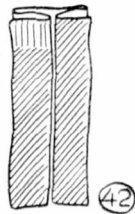
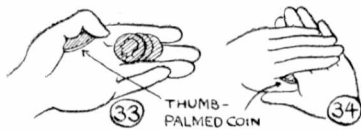
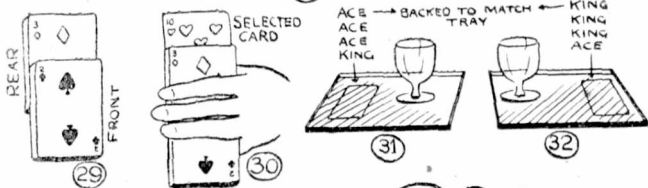
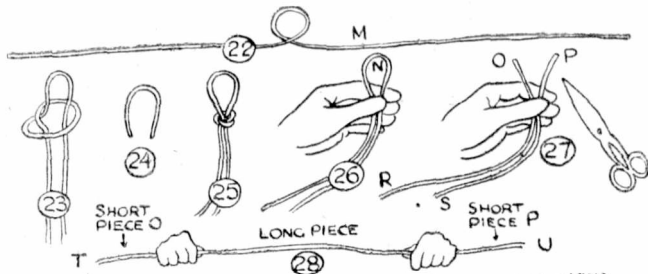
A NEW THUMB TIE.

Obtain a short piece of *black* cord elastic, then tie or sew the two ends together. Next take a short piece of string and dye it black.

When about to perform, pass out the piece of string for inspection. Meanwhile, slip the circle of elastic on to the second joint of the left thumb, Fig. 18. Bend this thumb into the fist, out of sight, and receive the piece of string back. As the right hand comes up to the left hand, allow the centre of the string to fall over the second joint of the right thumb and quickly place the left thumb on top of the right thumb. Now have the string tied by a spectator, underneath the right thumb. Although both thumbs appear to be tied together, they are really separate. This makes it an easy matter to catch hoops on your arms, or to do any other manifestations desired.



TWENTY TRICKS



COIN AND HANDKERCHIEF.

The principle of this trick is fairly well known, but if done smartly in the manner about to be explained, the effect causes no little wonderment.

Requirements. A handkerchief and two coins. Place one of the coins in your collar.

Method. Throw the handkerchief over your left hand. Put a coin in the centre, on the outside. Gripping the coin through the handkerchief with the thumb and fingers, turn the hand upside down, allowing the folds to fall over the coin, Fig. 19. Grip corners "H" "K" in the right hand (the two diagonal corners) and again turn the handkerchief upside down, Fig. 20. Take corner "H" in the left hand and "K" in the right hand; separate the hands, Fig. 21, and coin will seem to have vanished. Take the duplicate coin from the collar, then pocket this and the handkerchief together.

You may tie a knot in the centre of the handkerchief, place it in your pocket, again vanish the coin, and then discover it in the centre of the handkerchief.

CUT AND RESTORED ROPE.

Effect. A rope is cut through the centre and then restored.

Requirements. A piece of soft rope about four feet long, and an extra piece about four inches long.

Preparation. Take the long piece of rope and twist it at the centre as shown in Fig. 22. Now make a loop at "M" Fig. 22, and push it through the larger loop as shown in Fig. 23. Next take the small piece of rope, bend it horse-shoe shape, Fig. 24, put the extreme ends into the loop of the long rope, then pull the loop tight. This should give you a piece of rope as in Fig. 25. Lay the rope in this condition on your table till you are ready to present.

Method. Pick the rope up as shown in Fig. 26, hiding the loop knot behind the thumb. Now cut the rope at "N." The rope should now appear as in Fig. 27. Pretend to tie the ends "O" "P" together, then show the rope in one long length with the knot in the centre. Grip the knot between the first and second fingers of the

right hand. With your left hand bring the end "S" up to end "P" and hold the ends between the finger and thumb of the right hand. With your left thumb and finger bring "R" up to "O" and hold there for a few seconds, then extend the arms to the length of the rope and show the rope restored as in Fig. 28. Now place the end "U" into the left thumb and fingers together with the end "T," take the two ends in the right hand, grip the rope at the centre in the left hand, pull downwards and throw the rope out for inspection, palming off the two short pieces in the right hand as you do this.

EASY DIMINISHING CARDS.

Preparation. You will require two packets of cards, "second" and "third" size, in addition to the ordinary pack.

Place the second and third size packets in your right trousers pocket, the face of the cards being inwards and the smallest size being nearest the leg. It will make it easier if each packet is held together by running a thread through a small hole at the bottom.

Method. Take six or seven cards from the top of your regular pack, and then put the remainder of the pack in your right trousers pocket, placing it so that it is between the smallest packet and the leg. Fan out the several cards you have in hand to their full extent, close up, squeeze them, then only partly fan them out, covering a portion at the bottom with the left fingers. With your right hand bring out a full size card, hold it beside those in the left hand, saying, "You see, they are beginning to shrink in size!" Put the single card back in your pocket, but before withdrawing the hand palm the next size packet and as this hand comes up to the left hand, turn the left hand packet back outwards; get the palmed cards on top of this, then turn all face outwards and squeeze again. Palm off the front (full size) cards, put this hand in your pocket and bring out a single card only. Show the difference in the size, replace the single card but before withdrawing the hand palm the smallest size cards, bring this packet up to the left hand, turn the cards in the left hand back outwards, get the palmed cards on top of these and turn all face outwards and squeeze again; palm off the larger set and fan out the smallest set between the hands. Put

your right hand into your pocket again, bring out a single card, show the difference in size, and stick the single card in your right lapel. Vanish the small set by apparently putting it into your left hand, really palming in your right hand; take the single card from your lapel and fan the left hand with it. Put this card and the small set of cards into your pocket. Open the left hand and show it to be empty.

IMPROMPTU CARD RISING.

Effect. Three selected cards are caused to rise from the pack.

Requirements. A pack of playing cards.

Method. Have the three cards selected and then returned to the pack. Bring the selected cards to the top of the pack by your favourite method, then false shuffle and false cut. Now split the pack at the centre and place the top half so that it overlaps the bottom half as shown in Fig. 29. Next place the pack into the right hand in the position shown in Fig. 30. Notice that the little finger is behind the pack and the other three fingers in front of it, the lower half of the pack hides the thumb.

To make the cards rise, get the side of the thumb-nail under the bottom edge of the rear card and push upwards. The movement of the thumb cannot be seen owing to it being covered with the lower half of the pack. When the first card is half way out of the pack, remove it, then use the same moves to make the next two cards rise. If you prefer, rub the back of the right hand with the left fingers while the card is rising, or use the first card as a fan to cause the second card to rise.

TWO PERSON CARD CODE.

Effect. The entertainer's partner goes out of the room. The entertainer has a card freely selected; the card is replaced in the pack and the pack is returned to the card case which is then laid on the table. When the partner returns to the room, she picks up the card case, puts it to her forehead and then correctly names the card.

Required. A pack of cards and the tuck-in flap card case for them. An assistant to whom you have taught a simple code.

Method. The first part of the code is very old and is worked on the imaginary clock dial principle. If an Ace is selected you put the card case down on the table on the imaginary "1." If a six-spot then the card case is put down at "6 o'clock." If a Queen, then at 12. If a King, then the card case is put in the centre of the table. So much for the value of the card. Now for the suit. The left hand top corner of the table represents Hearts; the right hand top corner represents Clubs; the left hand bottom corner signifies Spades, and the right hand bottom corner stands for Diamonds. To code the suit, you place the card case on the table so that the cut out thumb-piece points to the corner required. For example, the card case in the centre of the table with its mouth towards right hand top corner would convey "the King of Clubs" to your partner.

Of course it must be agreed beforehand with your partner as to which edge of the table is to be the "top" of the imaginary lay-out.

THE PENETRATIVE COINS.

Effect. The performer counts four coins on to the fingers of his left hand, these coins are then clapped on to the back of the right hand. At command a coin passes right through this hand and falls on to the floor. The left hand is lifted and only three coins are seen on the back of the right hand. The above moves are repeated three times, each time a coin is commanded to pass through the right hand.

Required. Four half-crowns.

Method. Count the four coins on to the first and second fingers of the left hand. As you show the right hand to be empty back and front, move the left thumb over the coins, draw the top coin back and hold it against the second joint of the thumb as shown in Fig. 33, then turn the left hand back upwards, the three coins being held in the curled fingers. Now slap the coins on to the back of the right hand as shown in Fig. 34. The thumb, with the single coin goes under the right hand. Command one coin to pass through the hand, release the coin held by the thumb and let it fall to the floor. To finish the manipulation repeat the foregoing moves.

NOVEL RE-APPEARING COIN.

Effect. The performer causes a coin to travel invisibly along a piece of string and the coin to appear under his hand.

Requirements. A handkerchief, two half-crowns and about two feet of string.

Preparation. Form a loop on the string, about three inches from one end, and stitch the loop neatly at "V" Fig. 35. Next obtain a small piece of white cloth of the right texture and of the same shape as the loop, Fig. 36; stitch or glue this to the underside of the loop on the string. Have this in your pocket together with a half-crown.

Method. Spread your white handkerchief on the table, then bring out the piece of string from your pocket with the half-crown at the back of the cloth loop. Lay this on the handkerchief, still keeping the half-crown under the loop, Fig. 37. Now take the other half-crown and lay it on top of the string. Bare your arms and show both hands to be perfectly empty. With your left hand put the visible half-crown into your left trousers pocket. Cover the loop (with the other half-crown underneath) with your right hand. Now put the end of the string, "W" Fig. 37, into your left trousers pocket. Command the coin to pass invisibly along the string. Lift the right hand, carrying the string with it, thus showing the half-crown on the handkerchief.

SILENT CHANGE-OVER FOR SEVERAL COINS.

Make any familiar pass with several coins and recover the coins in a fan from behind the right knee. Face front, turn the left palm upwards, fingers pointing towards the spectators, press the coins in your right hand edge-ways into the left palm, Figs. 38 and 39. As you turn the left side of your body (towards the spectators, apparently tip the coins into the right hand, squeeze the right hand and open it, showing it to be empty.

To make the change-over, proceed as follows. As you swing round till your right side is facing the spectators, and as the hands pass each other, the coins in the left hand are gripped by placing the third finger of the right hand on the side of the coins nearest the

wrist and the second and fourth fingers on the side nearest the left fingers. These three fingers of the right hand are then curled into the right palm (Fig. 40 shows how the coins are held) and the right forefinger points to the left palm. As you swing round once more, to get your left side towards the spectators, you will find it quite easy to extend the right fingers holding the coins and press them into the left palm so that they are gripped by their edges. The coins may now be recovered in any way you please. The change-over move is quite noiseless.

ACE-KING PASSE PASSE.

Effect. Four Aces placed in one glass change place with four Kings placed in another glass.

Requirements. Two glasses capable of holding the cards in an upright position, two small trays, a pack of cards, four duplicate aces and four duplicate Kings. One King and one Ace of each duplicate set has a backing of the same hue as the bottom of the tray. See Figs. 31 and 32.

Preparation. Arrange the duplicate sets upon the trays as follows. Right hand tray: lay a King face down, then two Aces, then the Ace with the prepared back. Left hand tray: put an Ace face down, then two Kings, then the King with the prepared back. Figs. 31 and 32 should make this clear.

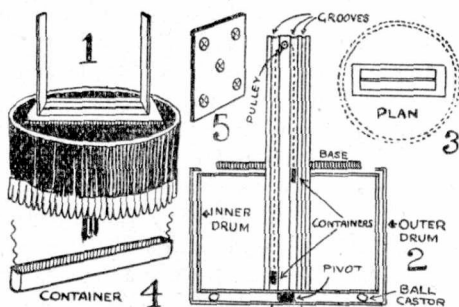
Method. Hand the pack to a spectator and ask him to remove the four Kings. Take them from him and drop them on the Aces on the right hand tray. Show the glass to be unprepared, pick up the eight cards, letting the bottom card be seen, and place them in the glass face outwards, then turn them so that they will be back outwards. Take the rear card, a King, and stand it in front of the glass. Now have the four Aces removed from the pack, drop them on the Kings on the left hand tray, then go through the same process as you did with the Kings. Now exchange the two exposed cards and cause the cards in the glasses to change places in sympathy with the single cards. To show that the cards have changed places, proceed as follows: Turn all the cards in the glasses face outwards, then take out the front Ace and stand it face outwards

against the glass, then the next Ace, then the third Ace *and all the cards behind it as one card.* Then do exactly the same with the cards in the other glass.

I know that this effect can be accomplished by pure sleight-of-hand, but the secret use of the duplicate cards makes everything appear so very fair and above-board to the spectators.

THE "T.S." GLASS PENETRATION.

Effect. A sheet of glass is examined and then slipped into a frame consisting of two uprights and a base. A flat "mask" with five star traps is placed in front of the glass. Next, five short articles, such as a pencil, fountain pen, or propelling pencil, are pushed through the star traps in the mask. To now withdraw the penetrating articles and show the glass, would be a good trick, but we proceed to baffle the spectators still further by turning the frame right round. This shows the pencils and so forth to be right through the glass. The frame is again turned right way round, the articles are withdrawn, the mask removed and glass taken out and once more passed for inspection.



Requirements. This trick is designed for the stage performer, but if anyone takes the trouble to construct the apparatus it will not be labour in vain as few will attempt to pirate this effect.

Fig. 1 gives a general view of the frame, base and table. Fig. 2 shows the whole apparatus in section. Consider the table first. It is a revolving drum inside an outer drum; the outer drum is open

at the top and closed at the bottom, the bottom being fixed to the supporting tripod. The inner drum revolves on a pivot and on small ball castors. A slot equal to the length of the base of stand is cut in the centre of the inner drum. The two uprights, which are grooved down their entire length in three sections, run right down through the slot to the bottom of the drum and are fixed in position there. The base is also cut in the centre and divided lengthways by a partition, Fig. 3. This is slipped over the uprights and fixed to the table top. Two shallow metal containers about three-eighths of an inch wide and half-an-inch deep are now required (Fig. 4). These should slide up and down the grooves easily.

A small pulley is fixed to the top of each upright. The containers are joined together with two lengths of thin black cord, the cords being slipped over the pulleys. Now, if one of the containers is pushed down in the grooves in the uprights, the other container will rise. Place a narrow strip of lead in the front container to give it extra weight. The portion of the drum below the base should be partitioned off to prevent the containers from wobbling, Fig. 2.

Your further requirements are: a thin mask with five star traps, Fig. 5. Two sheets of glass (frosted glass will show up better than clear glass); one piece is quite unprepared and the other must have five holes in it to register with the star traps in the mask. Five articles that will pass easily through the holes—pencils, wood rods, etc.

Preparation. Place the glass with the holes into the rear container and push it down out of sight, this will bring the empty container just within the front section of the base of stand.

Method of Working. Pass out the unprepared glass, receive it back, place the mask with the star traps into the front grooves of the uprights, slip the glass behind the mask. This glass will go into the container and, owing to the extra weight, it will go right down into the table while the other glass comes up in its place, thanks to the cords and pulleys. Push the penetrating articles through the traps in the mask, then (apparently) turn the frame round. Of course, unknown to the spectators, the whole inner table with the "works" turns round, the table top being covered in black

velvet heightens the illusion. It only remains to turn the frame round again, remove the articles, and press the glass down with the left hand as you remove the mask with the right hand. Now remove the unprepared glass, which may be again examined.

My only excuse for adding this version to the various glass penetrations, is that in many cases the glasses are surrounded with frames and gadgets that look "phoney." I suggest dimensions: Uprights $7\frac{1}{2}$ in. from base. Base $7\frac{1}{2}$ in. x 3 in. x 1 in. Glasses 7 in. square. Diameter of table top 10 in. Depth of the table drums, $7\frac{1}{2}$ in. and 8 in. A suitable stand might take the place of the table, thus lessening the rather suspicious depth of the table covering.

A GOOD-NIGHT CIGAR.

Effect. The performer picks up a large cigar, which he has difficulty in igniting. Tossing the match aside, he seizes his hat, springs it open, puts it on his head, and pulling the cigar apart discloses a silk bearing the words "GOOD-NIGHT."

Requirements. A silk square with a dark brown border and one red corner, Fig. 41. Fold as shown in Fig. 42. Roll, as nearly as possible to cigar shape, as shown in Fig. 43.

Method. Simply grip the corners and shake out the silk.

(An alternative method is to have the cigar in two parts with a corner of the silk attached inside each part, Fig. 44.)

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Author of "The Conjuror's Vade Mecum," "Put it Over," etc.

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