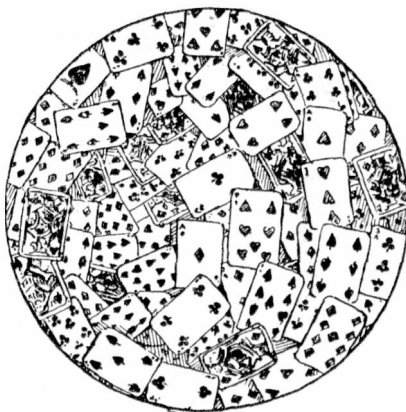


Two Shillings and Sixpence Nett.

TRICKS THAT WORK

BY

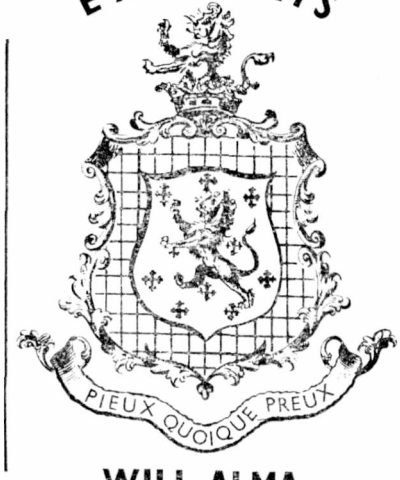
TOM SELLERS



LONDON:

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TRICKS THAT WORK

BY

TOM SELLERS



LONDON:

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

1927

FOREWORD

In presenting this booklet to the magical fraternity, my aim has been to only include tricks that are really practicable. Some of the effects are not entirely new, but the methods used have been evolved by myself. I have endeavoured to explain each trick in as simple a manner as possible, and to select tricks which really work.

A final word, Dear Reader, you signed no bond when purchasing this booklet. But if it is worth the Half-crown to you, will you let it be worth the Half-crown to me—and let the other fellow buy the brochure.

TOM SELLERS.

ESCAPO.

(*The match that left its home.*)

Effect. The performer shows both hands obviously empty. He now freely exhibits a match box and places it on the palm of the left hand. When the box is lifted, a match, in some mysterious manner, has passed through the box; the match is seen on the performer's hand. This is a very deceptive pocket trick which may be repeated without fear of detection.

Secret. Take an ordinary box of matches and slip a match between the bottom of the drawer and the cover. Now show the hands empty and exhibit box on all sides. Remove the drawer of box and, in doing so, remove concealed match retaining it against the bottom of the drawer with the forefinger. Give the drawer a casual shake to indicate that the matches are of the ordinary variety. Now replace drawer but as you do so, let the match go to the *underside* of cover, i.e. outside the box proper. Now place box on hand with match beneath. Make a few passes, lift the box and show the match.

Before I present this trick, I impress upon the company that my hands are really empty. After the trick is finished, no one can say that I had a match concealed between the fingers.

MATCH DIVINATION.

Effect. The performer introduces a box of matches and offers to a spectator for examination. The helper is asked to remove a few matches. This done, the performer receives the closed box and, placing it on a plate hands the latter to his helper. The performer now shows a small tube. He uses this as a telescope, looks towards the box and then correctly names the number of matches remaining in the box.

Secret. An exchange of match boxes is made. To prepare for the trick, place about thirty-five matches in a box and attach the box to a plate using either a pellet of wax or "Plasticine." Now place the plate on a cup so that the box of matches is inside cup and thus hidden from view. You are now ready. Introduce another box full of matches. A spectator removes a few, closes box and hands back to performer. With the left hand, you lift the plate and under cover of the latter, drop the box of matches into the cup and show the one which is attached to the plate. The movements should blend; just as though you lifted the plate and placed the box of matches thereon. It only remains to look through the tube and name the number of matches in the box adhering to the plate : this you know.

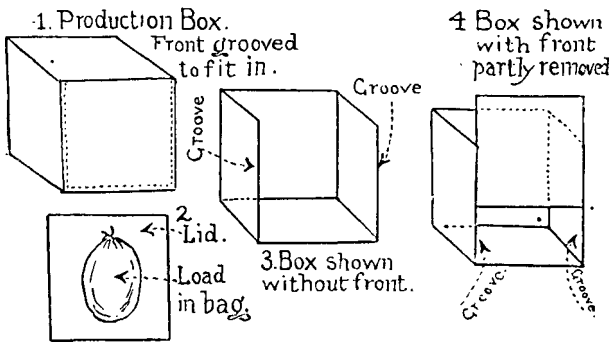
THE DISSOLVING RING.

Effect. You pass your ring for examination and replace on your finger. You now get someone to hold the end of your finger, and cover your hand with a handkerchief. Place your other hand under handkerchief and remove the ring, although your finger is securely held by assistant.

Secret. You have a half ring, made to match the one you wear. Conceal this in your right hand. Pull genuine ring off left hand and pass for examination. Receive it back and pass handkerchief for examination. While this is being done, conceal genuine ring in right hand and place half ring on finger. Now get someone to hold end of finger and cover with handkerchief. Under cover of handkerchief, lay genuine ring on back of hand, remove half ring and with same hand; remove handkerchief. As you pocket handkerchief, pocket half ring as well. Again show genuine ring and pass for examination if so disposed.

A PRODUCTION BOX IDEA.

Effect. Performer places a sheet of glass on a chair. He now shows a box on all sides, takes off the lid, and pulls out the front to show the box unmistakably empty. He then replaces the front of the box, and also the lid. Lid is again taken off and two doves are produced.



Working. You require a box about one foot square; the two sides are grooved to allow front to be pulled out and replaced. The top of the box is just a flat piece of board and must be of exactly the same size as the front. Now screw a small hook on one side of the top, one and a half inches from the edge, near the centre. Put two doves in a cloth bag and suspend on hook. Now place lid on box, with doves inside (suspended on hook of course). The "hook" edge of board should be to rear side of box. You are now ready to perform the trick.

Show sheet of glass and place on chair. Now show box from all sides and place on sheet of glass, front facing audience. Take off lid by lifting it from the

rear, in order not to disclose doves at back; stand lid against back of chair. Now pull out the front, show both sides and box to be empty.

Pick up top and replace in grooves (really making it the front of box) with doves towards the inside. Now replace the original front on top. All that remains is to take off lid, put in hand, release doves, and produce. Of course other articles can be used if preferred.

A NOVEL EGG TRICK.

Effect. The performer brings forward a dozen eggs on a tray. He offers tray and eggs for examination. One egg is now freely chosen and initialled by the chooser. Performer now takes six of the remaining eggs and places them in an examined cloth bag. The chosen and marked egg is now placed in the bag with the other six. These eggs are mixed in the bag by the chooser. Performer now asks assistant to hold up bag as high as he can. Performer places his hand in the bag and immediately produces the chosen egg.

Requirements :—A cloth bag unprepared.

A tray.

Six large eggs.

Six smaller eggs.

Method. Bring forward the tray with the eggs and pass for examination; have one selected. If one of the small eggs is selected you place the six large eggs in the bag. If one of the large eggs is selected, you place the small eggs in the bag. It is now an easy matter to feel for the egg of the opposite size.

THE MAGNETISED CARDS.

Effect. You show, or borrow, a pack of cards and spread or deal them on table. Now show your right hand perfectly empty and place flat on the cards. When you lift hand, the cards are seen to be adhering. Any cards can be used, there are no clips or threads and all your fingers are wide apart.



FAKE WITH CARDS ATTACHED.

Secret. Get a circular piece of cardboard or tin of such a size that you can easily span between the thumb and little finger of right hand. On one side, glue several cards to completely cover. The cards should be stuck as irregularly as possible. To the other side, glue a piece of cloth of the same material as your table cover. Now place fake on table, card side down. Produce or borrow a pack of cards and deal face down on top of fake. Show hand to be unprepared and place flat down on top of cards. Now grip edges of fake, between thumb and little finger-tips, pressing on the cards with the other fingers. Now lift hand and wave in any position you fancy. Of course, it will be easier at first if you just use a few cards; this does not alter the effect in the least.

THE SMOKE VASE.

Effect. Just the old smoke vase, only no spirits of salts or ammonia used; and no faked jar, lid, or cover is necessary.

Secret. Place any glass jar on your table, and under the front edge place a button or other small item, just to keep the jar a trifle off the level. Now get a small piece of metal potassium. Press it flat and let it rest at the front side of the jar, inside. Next, place a little water to the rear side of the jar. Take care not to let the water touch the potassium, now place lid on jar and you are ready to perform. Remove lid and show it. Rattle wand inside jar, etc. Replace lid and cover with a cloth; as you do so, pull jar off the button. This will cause the water to flow over to the potassium and cause a dense cloud of smoke. Light your cigarette and apparently blow smoke into the jar as usual.

A VANISHING WAND.

Effect. The effect briefly, is as follows: You take your own wand, throw it in the air once or twice and tap to prove solid. You then cover wand with handkerchief and immediately wand has vanished. Handkerchief is then thrown on the stage and wand produced. There are no threads, pulls or shells. Just your own wand and handkerchief, both of which are unprepared.

Secret. Face the audience with wand in right hand and handkerchief in left hand. Show handkerchief on both sides. Now turn to your right and hang opened out handkerchief on your left fore-arm. See that you keep handkerchief low enough to cover left bottom jacket pocket. You should now be standing with left side facing audience. Now toss wand in the air several times, lift your left foot and tap on toe to prove wand is solid. Now bring wand directly behind handkerchief and quickly

place in left hand jacket pocket. Instantly place the forefinger of your right hand in centre of handkerchief (this will appear to be your wand) and immediately turn with your right side facing audience.

Now grip the handkerchief at the tip with your left hand, withdraw your right, and hold handkerchief at the bottom with that hand. Pull tightly with every appearance of the wand being there. Suddenly crush the handkerchief and throw in the air. While all eyes are on this, withdraw the wand from your pocket and push it behind the left knee. Face the audience, put right hand between knees and produce.

LIVING OR DEAD?

Effect. Performer brings forward five or more pieces of paper on a tray. Approaching five different persons, he asks each to take any piece of paper. Performer now asks four of the persons to write the names of any living person on the slips they have selected, and to roll these slips into tiny balls. The conjuror now asks the other members of the audience to write the name of a dead person on his slip, roll it into a ball, collect the remaining balls, mix them up, then put them into his hat and bring them to you. You are now fairly blindfolded. You bring forth a ball at a time and press to your forehead. You throw one ball to the audience, this proves to be the slip with the dead person's name on it. You cannot fail. All papers are of the same size, colour and weight. All edges are the same. The trick can be done in the dark as easily as in the light.

Secret. One of the pieces of paper on the tray is perfumed. You keep your eye on this piece and watch who selects it. The one who takes this piece, is asked to write the dead person's name on it. As you pass each ball of paper to your forehead, you let every one pass your nose. You immediately know the ball you want by the smell of the perfume.

VIBRATO.

VIBRATO! VIBRATO!! VIBRATO!!!

What is vibrato? Vibrato is to the onlookers a most mystifying exhibition of telepathy. The effect is as follows. The medium is blindfolded. The performer then has cards, colours, designs, songs, etc., selected. As soon as the medium touches the *chooser*, she immediately names the chosen colour, card or design, etc., etc.

The medium cannot see, she does not listen. As there are no codes, there are no lights, threads, electricity—there is no third party. How does she know?

Secret.

Requirements :—A chair. A piece of cloth to blindfold the medium. A board, on which are glued twelve half corks, in three rows of four and one at the end. Several pins.

The Tests.

All the articles you use in each test have an indicating number, which the performer and medium must learn thoroughly. Six articles are used in each test, with the exception of the cards: the full pack is used. The corks on the board have to be mentally numbered one to thirteen. This board, equipped with the corks, is attached to the back of the chair you intend using. Cover chair back with a *light* cloth, stick several pins into the cloth, at the chair back. You are now ready to perform the various tests.

Tests With Numbers.

COLOURS.	DESIGNS.	PERIODICALS.
Red, 1.	Square, 1.	Answers, 1.
White, 2.	Circle, 2.	Tit-bits, 2.
Blue, 3.	Oblong, 3.	Pearson's, 3.
Green, 4.	Triangle, 4.	John Bull, 4.
Yellow, 5.	Circle in square, 5.	London Opinion, 5.
Pink, 6.	Triangle in square, 6.	The Passing Show, 6.

For the card test the cards are mentally numbered one to thirteen.

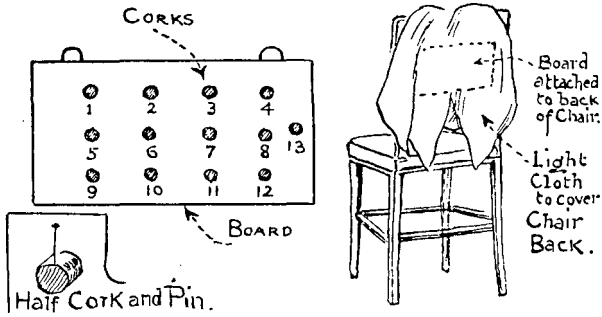
For a Club, pin is stuck upwards in the cork.

For a Diamond, pin is stuck downwards.

For a Heart, pin is stuck sideways away from you.

For a Spade, pin is stuck sideways nearest to you.

The above will be apparent in the further description.



To Perform.

Bring chair forward to centre of room or platform. Medium is blindfolded. She stands directly *behind* chair but several paces to the rear. Now have a colour selected, and ask selector to take a seat. As you kindly assist selector to chair, you naturally have one hand resting on the back. As he takes his seat, you remove a pin from the cloth, and stick it into the cork which corresponds with the colour selected. Performer now stands aside, the medium slowly walks forward till she feels person on chair, she puts one hand on selector's head and, under cover of his body, she feels for the pin. By the sense of touch she knows the colour as the pin is in the cork that corresponds with selected colour's number.

All other tests are done the same way.

Suppose the five of Clubs was the card chosen. You would stick the pin in the fifth cork, head upwards.

Of course many other tests will suggest themselves to anyone who cares to give the idea a little thought.

A NEW REVERSED CARD EFFECT.

Effect. A card is selected and replaced in the pack. The gentleman who selected card is asked how many spots were on it. He replies, say "ten." Performer runs through the pack when ten cards are found to be face up, at intervals, throughout the pack.

Secret. Begin by reversing the first ten cards at the bottom of the pack. Now fan out the pack and force a ten, taking care not to disclose the fact that the bottom ten cards are reversed. Have card replaced anywhere near the centre and close up pack. Now halve the pack and make a dovetail shuffle. Ask the helper how many spots were on his card. When he replies "ten," fan out the pack and count off the ten reversed cards as you come to them.

A BAFFLING CARD PREDICTION.

Effect. The performer hands a spectator an envelope and tells him to place it in his pocket. A borrowed pack of cards is now shuffled by the helper who is asked to name any card in the pack. This card is now given to the person who named it. The performer now deals the cards into three heaps on the table and has one selected. Person with named card is asked to place it on selected heap for verification. Performer now tells helper with envelope to open it and read the contents. Whatever he reads, the selected heap is turned over. It is found that the same card which is written on the slip of paper is in the envelope.

Secret. You write name of any card on a slip of paper and place inside an envelope; give this to assistant and tell him to place it in his pocket. When you ask for any card in the pack, you really look for the one you have written on the slip of paper and slip it to the top of the pack. Now give helper the card he asked for. Next deal cards down on the table, this will bring card named on the paper to the bottom of the first heap. As you

move heaps forward, move this heap to the centre and ask someone to select a heap. The centre heap will generally be chosen. Now ask person with card to place it on this heap for verification. All you now have to do is to have the name of the card read from envelope. Turn over selected heap and exhibit card.

CARD TELEPATHY.

Effect. On performer's table there is a pack of cards, an envelope, a small piece of paper and a pencil.

Performer asks his assistant to leave the room. The conjurer now gets one of the audience to come and sit beside him at the table; he is given a pack of cards to shuffle. Performer now tells spectator to take any card he pleases from the pack and memorise it. Performer thereupon places the pack aside and shows the selected card to the company. He then tells the spectator to place the chosen card in his pocket. Performer next gives spectator a pencil and a piece of paper, the latter he places in an envelope. The spectator is told to take these items to the assistant outside the room and return immediately.

The performer's assistant then comes into the room and gives envelope to performer; this he hands to one of the company with instructions to open same and read the contents. The spectator does so, and finds on the slip of paper the words "The card in the gentleman's pocket is the Ace of Clubs"—or whatever it happens to be.

Secret. This is how the desired information is conveyed to th assistant. When the performer shows the card he also gets a sight of it. Now, on placing the plain sheet of paper in the envelope, if the card is a "Club" he gums down the right side of the flap. If a "Heart" he gums down the left. Should the card be a "Spade" he just gums the tip of the envelope, and if a "Diamond" he does not gum it at all, but simply pushes the flap inside.

Now for the value of the card. This is conveyed by the pencil which is used; this must have the usual lettering

thereon. (Name of makers). If you find the selected card is an ace, you press your finger nail on the side of the wood at the first letter. If a "two," you make a nail mark at the side of second letter. If a "ten," a mark at the tenth letter, and so on. This method will puzzle those who know the nail-mark on envelope method.

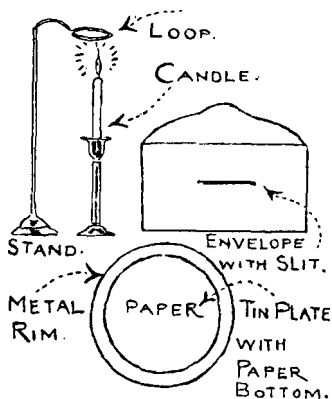
THE JUMPING SILKS.

Effect. Three different coloured "silks" are picked up separately from the table. A simple shake and they are all joined together. This makes a good opening trick; the effect is instantaneous.

- Secret. 1.** Red handkerchief has a red thread sewn from corner to corner diagonally. On this thread place a very small ring and paint it red.
- „ 2. Blue handkerchief has a blue thread sewn from corner to corner diagonally. Slip a small ring on thread and paint it blue.
- „ 3. Green handkerchief has a small hook sewn to one corner and painted green.
- „ 4. Draw the rings up to one corner of the handkerchief and place on your table.
- „ 5. With left hand, pick up red handkerchief, gripping the ring. Shake to show unprepared and pass into the right hand.
- „ 6. Pick up blue handkerchief with left hand and pass to right. As you do so, hook blue silk on to the ring on the red but hold with right hand.
- „ 7. Pick up green handkerchief with left hand and pass to right and hook on to the ring on the blue.
- „ 8. Now retain your hold of red handkerchief and release the other two. They will fall in a long string and appear to join instantly.
- „ 9. The hooks should be bent to grip the ring rather tightly, this to prevent slipping.

TREASURY NOTE AND CONFETTI.

Effect. Performer shows a plate which he fills with confetti. This he places on a chair. He then borrows a ten shilling note and places it in an envelope. Performer now lights a candle and holding envelope to the front of the flame shows the note to be still in the envelope. The envelope is now placed on a stand and performer goes to get his wand. Meanwhile, the envelope has caught fire from the candle. Performer returns to the stand and appears to be very excited, then after some by-play, performer picks up plate of confetti. Showing his hand to be quite empty he places it in the confetti and produces the note.



Requirements :—1. A tin plate prepared by cutting the centre out of same. Paint the remainder with white enamel and place a disc of paper inside and outside the plate. This will give you a plate with a paper bottom. 2. An envelope with a slit cut in the front. Inside envelope place a small square of paper to resemble a folded ten shilling note. 3. Stand to hold envelope. This stand just resembles a letter file but has a round loop bent at the top. This loop should be two inches higher than the candle. The loop is to lay the envelope on. 4. A candle. Place the candle directly under the

loop. 5. Glass of confetti, box of matches, your wand.

Method. Show plate both sides, fill with confetti and place on chair. Borrow a ten shilling note and fold it into four. Pick up envelope and place note inside. Really push it through the slit into hand holding envelope. Light the candle and show shadow of piece of paper in the envelope. This will be taken for the note. Now place envelope on stand and go to the other table for your wand. While you are away, the envelope must catch fire as it is directly over the flame of the candle. Return to table and appear to get excited. Work up some by-play then go over to the plate of confetti, pick it up by the hand containing the note, show your other hand empty, place it in the confetti, right through the paper bottom of plate and take note out of your other hand. You should place a tray under stand and candle to catch the burning envelope.

A NOVEL MATCH BOX AND DIE TRICK.

Effect. Performer gives a spectator a box containing matches and asks him to place it in his pocket. He now hands the latter a die and tells him to examine it and throw it several times to prove it is not loaded. Performer now tells assistant to throw the die and say what number he has thrown. Say a "three" is cast. Performer tells helper to take the box from his pocket and empty out the matches. On the inside of the drawer he will see the figure "three."

The weak part of this trick is that it can only be performed once before the same audience. Performed once, it will baffle the most clever magician, performed twice it would not fool a kiddie.

Preparation. Get a match box and on the inside of the drawer write the figure three. Inside the match box place five genuine matches and one match which has been struck. Mark two of the matches near the centre with a blue spot. Obtain a small die and you are now ready to perform.

Secret. Hand a spectator the box, as prepared above, and tell him to place it in his pocket. Now hand him the die for examination. Tell him to throw it and tell you the number cast.

If he says "one," tell him you will cause one match to take fire in the box. Open the box and show him the burnt match.

If he says "two," take a blue pencil from your pocket and say you will cause a blue mark to appear on two of the matches; open the box and show the two marked matches.

If he says "three," tell him to tip the matches out and he will see the figure "three" written on the inside of the drawer.

If he says "four," tell him to break in two any matches he finds marked with a blue spot and he will have the number of pieces corresponding with the number thrown.

If he says "five," tell him he will only find five matches with heads thereon in the box.

If he says "six," tell him to tip out the matches in the box and he will find exactly six.

It will now be obvious why the trick can only be performed once.

THE BOOK TEST.

Effect. This book test can be done without the aid of doctored books, the forcing of numbers, cards or confederates, and any book can be used. Performer hands any spectator a book and a little silver ball. He now asks another member of the audience to write any two figures on a slate. The person who holds the book is requested to open it at the chapter indicated by the first number and to count along the words to the second number. He is then asked to place the little ball on the selected word, remove the ball, close the book and return both to the performer. The performer drops the ball into an envelope places it to his forehead and, in a flash names the chosen word.

- Secret. 1.** The little ball is only for effect. A ball-bearing will do quite well.
- „ **2.** Use any book.
- „ **3.** Call for any two numbers and write on slate.
- „ **4.** Obtain nine envelopes and prepare them as follows :

- Envelope No. 1.** Write the first nine words of the first chapter on the flap inside. Write the words underneath each other and number them one to nine.
- „ **No. 2.** Write the first nine words of the second chapter.
- „ **No. 3.** Write the first nine words of the third chapter.
- „ **No. 4.** Write the first nine words of the fourth chapter.
- „ **No. 5.** Write the first nine words of the fifth chapter.
- „ **No. 6.** Write the first nine words of the sixth chapter.
- „ **No. 7.** Write the first nine words of the seventh chapter.
- „ **No. 8.** Write the first nine words of the eighth chapter.
- „ **No. 9.** Write the first nine words of the ninth chapter.

Now place envelopes No. 1, 2, and 3, in left hand pocket. Nos. 4, 5, and 6, in right hand pocket. Nos. 7, 8, and 9, in inside pocket. You are now ready to perform the mystery.

Suppose the numbers chosen are 9 and 2. You would tell the helper to open the book at chapter number 9 and to place the little silver ball on the second word. You, in turn, would place your hand in your inside pocket and remove envelope number 9. Then, as you place the little ball inside you would look for the second word on the flap and immediately name it.

SELLER'S SUPER-RISING CARDS

Effect. Three or more selected cards replaced in pack. Pack then placed in unprepared Houlette. Houlette then placed on palm of hand. Selected cards rise out of pack at will. No threads, no wires, no clips, no wax, no spikes, no assistants, no finger movements, no mechanical appliance. Cards can be borrowed. Houlette unprepared. Can be done anywhere, at any time during your performance, with sleeve rolled back.

If you can do the rising cards without any of the above, you don't need my method. If you can't—"GET IT" as you can make the necessary arrangements in five minutes.

I am selling the secret only. Price three shillings U.S.A., one dollar.

Money back if above statements are incorrect.

T. SELLERS, Jr.
13, DUNDONOLD STREET, EDINBURGH.

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