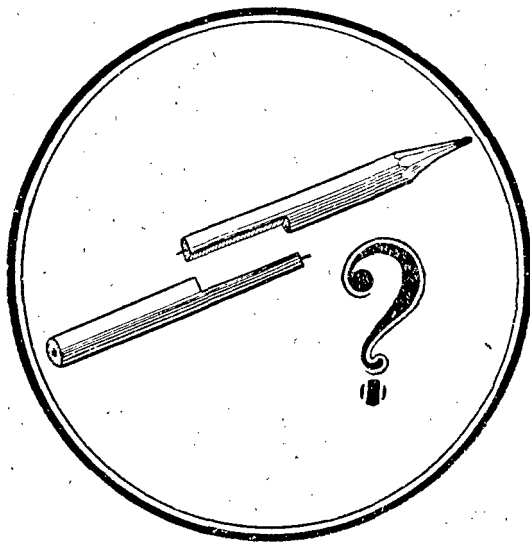


# MORE SECRETS

BY

TOM SELLERS

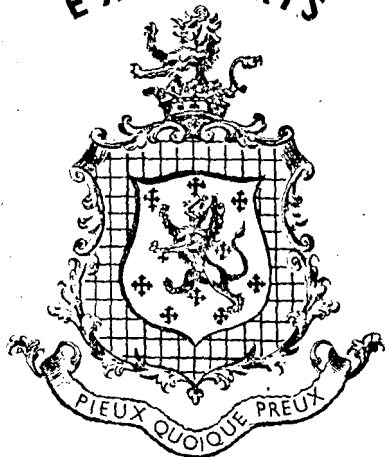
*Author of "Tricks that Work," "Sellers' Secrets,"  
"Magical Pleasantries," etc.*



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# MORE SECRETS

BY

## TOM SELLERS

*Author of "Tricks that Work," "Sellers' Secrets,"  
"Magical Pleasantries," etc.*

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MAGICAL PLEASANTIES



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1933

## FOREWORD

IN submitting this, my latest contribution, for the perusal of the magical fraternity, my aim has been to combine practicability with originality. I trust that the collection of effects may still be classed as, "Tricks that Work."

TOM SELLERS.

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## A NEW CIGARETTE SLEIGHT

FACE front. Hold your left hand in front of you palm down, fingertips pointing to your right. With the right hand place a cigarette lengthwise between the second and third fingers of your left. The cigarette should be lying along the fingers. Bring the right hand, palm downwards, over the back of the left, allowing the fingers to curl just under the left palm. Allow the cigarette to roll off the *left hand* into the curled up



THIS SHOWS THE CIGARETTE LYING BETWEEN THE SECOND AND THIRD FINGERS ON THE BACK OF THE LEFT HAND (PERFORMER'S VIEW), READY TO BE TIPPED INTO THE RIGHT HAND.

fingers of the *right*. You will find that the cigarette will roll to the fingertips, which are under the left palm, just in the correct position for fingerpalming with the left hand. The right hand apparently containing the cigarette is swung inwards and to the right, when it apparently squeezes the cigarette into nothing.

This sleight can also be applied to balls and coins.

## THE "PASS" CIGARETTE SLEIGHT

A CIGARETTE is placed in the closed fist of the left hand. Standing right side to the spectators, pass the right hand over the back of the left. The left fist is now turned fingers towards

LEFT FIST CONTAINING CIGARETTE. THE THUMB FACES THE SPECTATOR WHEN THE RIGHT HAND MAKES



THE DOWNWARD PASS.

POSITION 1.

THE CIGARETTE IS PUSHED UP WITH THE THUMB IN THIS MANNER.



POSITION 2.

(Diagram reversed to indicate the moves.)

the spectators and a downward pass is made with the right hand over the fingers. Now, as you make an upward pass with the right hand, the left fist is turned back toward spectators and

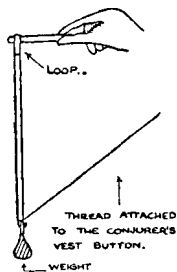
the cigarette is pushed up with the left thumb about half an inch above the top of the fist. Cigarette is clipped by the right thumb, *i.e.* thumb-palmed. The left fist is squeezed and it is shown that the cigarette has vanished.

*Note.* The pushing up of the cigarette with the thumb must be done under cover of the right hand.

## THE STRONG CIGARETTE

THE performer borrows a cigarette, then shows a piece of tape with a loop at one end and a small hook at the other. He now attaches a weight to the hook on the end of the tape. Holding the cigarette at the extreme end with his finger and thumb, he slips the loop over the other end. The weight is seen to be suspended from the top of the cigarette, yet it does not break. The loop is removed and the cigarette is given back to the lender with the remark that it is too strong for you.

**Requirements.** A weight (just heavy enough to allow it to be lifted by a thread), a piece of tape about two feet long with a small loop at one end and a small hook at the other. Attach a thread to the hook, this thread should be longer than the tape used.



**Method.** Tie the free end of the thread to one of your vest buttons, place the ribbon and the hook in one of the vest pockets allowing the thread to hang free. You are now ready to perform. Borrow a cigarette and allow anyone to handle the weight if desired. Remove the ribbon with hook from your pocket and attach the weight to the hook. Now take hold of the end of the tape with the loop and place the loop over the tip of the cigarette, at the same time allowing the thread, which you will remember was attached to your vest button, to take the strain off the tape. Hold the weight apparently by the end of the cigarette for a moment or so, then take the loop off the cigarette and return it. Remove the weight, coil up the tape and replace in the vest pocket.

I am not sure if this can be classed as a conjuring trick, nevertheless it is thoroughly practicable.

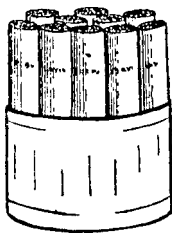
## PIN DIVINATION

THE performer passes a little round box (about half the depth of a cigarette) and ten cigarettes for inspection. Receiving the box and cigarettes back again, he proceeds to place the cigarettes in the box. He now tells a spectator that when he, the performer, holds the box behind his back, the spectator has to push a pin into any one of the cigarettes and turn that cigarette upside down in the box. The performer now brings the box round in view and tells the spectator that he (the performer) will find the cigarette with the pin in it, before he removes it from the box.

**Requirements.** A small round box half the depth of a cigarette and of such diameter that it will hold ten cigarettes comfortably. Ten cigarettes with the name of the maker, or the brand, at the end or in the centre. A pin is also required.

**Method.** Pass box and cigarettes for inspection. Receive back and place the cigarettes in the box, taking care to put the cigarettes all one way. This must be done in an off-hand manner so as not to arouse suspicion in the minds of the spectators. Now place the box behind your back and ask a spectator to stick a pin in one of them; when he has done so

MAKER'S BRAND ALL  
THE SAME WAY.

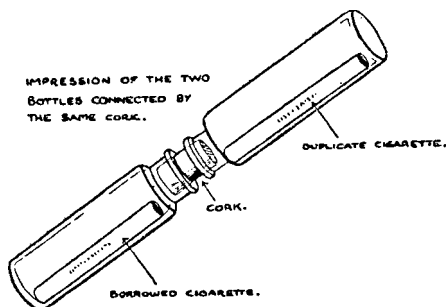


tell him to reverse that cigarette. Now bring the box round to the front and announce that you will find the cigarette with the pin in it before you remove it from the box. Remove a few cigarettes from the box until you see one with the brand or name upside down. Then remark, "The next cigarette I remove from the box will be the one with the pin in it." Remove it and allow someone to remove the pin. Instruct your assistant to push the pin well home into the tobacco of the cigarette.

## THE NOVELTY CIGARETTE EXCHANGE

A SPECTATOR is asked to place a cigarette in a small bottle. This is corked up and placed in a borrowed hat. Eventually the bottle is removed from the hat and opened, the cigarette extracted and opened. Instead of tobacco being found there is a previously selected card. This is a good gadget to use for the card and cigarette effect.

**Requirements.** Two small, rather long, bottles or tubes, either of which will hold a cigarette comfortably. These two bottles are connected by the same cork, neck to neck, as shown in the illustration.



**Method.** Place the duplicate cigarette in one of the bottles and insert the cork. Conceal this bottle in the hand, bringing the other bottle into view. Take this bottle and ask a spectator to place a cigarette inside and return. This bottle you cork immediately and place into the hat together with the other bottle, which you will remember is attached by the same cork. Eventually, when you remove this bottle, you conceal the one with the real cigarette inside and show the other, holding it by the cork. Remove cork and place in pocket along with the duplicate bottle. No doubt other uses for this appliance will suggest themselves to the inventive performer.

## “ DUPLEX ” ON THE TOP CARD

Two cards of the same value are freely removed from the pack by a spectator. Any two cards may be removed, but it makes it easier for the spectator to remember when both cards are of the same value. The spectator is now asked to cut the pack into two portions and after noting his cards to place one on



the top of each portion. The two top cards are eventually placed anywhere in the centre of each heap but mysteriously arrive back on the top. Any pack may be used, no preparation being required whatever, this being the reason that this effect appeals to me.

**Method.** Hand the spectator the pack, requesting him to shuffle and remove two cards of equal value, say, two aces or two kings. Now tell spectator to cut the pack into two portions and place one card on the top of each heap, the cards and packets being face down. Now pick up one of the heaps and place it face down in your left hand, the fingers along one side and the thumb along the other. Pick up the other heap and place it on top of the heap in your left hand, but allow it to overlap half an inch. Now bring the forefinger of your left hand up to the end of the top packet. Now turn your hand palm downwards, and as you do so, pull the under card of the top packet down, it now becomes the top card of the lower packet. Say to the spectator, "What are the two top cards?" He will reply, "The two kings," or whatever they are. Turn your hand palm upwards again and remark, "All right, we will try it this way." To illustrate your meaning, lift off the top packet and place it underneath the lower packet but do not push it up flush. The original lower packet will now be on top, but overlapping half an inch. Again turn the hand face downwards, and as you do so repeat the former move of drawing the under card of the upper packet down with the forefinger so that it becomes the top card of the lower packet. You again ask the spectator what the two top cards are. As he has seen nothing suspicious he again replies, "The two kings." You now state that you do not think you are able to deceive him at all but that "you will try it this way." As you patter, lift the top packet and lay it on the table and lay the other alongside it. Take the top card of each packet and place it anywhere in the centre of either packet. You now ask the spectator where the two kings are and he will tell you they are in the centre of either heap. You command them to come to the top. Allow the spectator to remove the two top cards which, on being inspected, will be seen to be the two cards which were originally removed by the spectator.

This is not a difficult trick, the only thing that needs practice is to be able to pull down one card with the forefinger as you turn the hand palm downwards. The turning of the hand completely masks the motion.

## A MYSTERIOUS CARD CHANGE

FROM the spectators' point of view the effect of this trick is as follows. You place the king of hearts at the bottom of the pack and show the ace of hearts to be on the top of the pack. Yet, at command, they change places, the king being shown on top and the ace at the bottom.

**Requirements.** A pack of cards and a duplicate ace of hearts.

**Method.** This trick is based on the card change explained in "Magicians' Tricks" by Hatton & Plate. Place the king of hearts on the top of the pack, on top of this place one of the duplicate aces. Place the other ace in the centre of the pack and hold a little break at this point. Lift the two top cards off as one card and show the king of hearts. Take this "card" (*i.e.* two cards) and push them, as one, halfway into the pack, face down, of course, just above the ace which is in the centre. With the middle finger push the under card right home flush with the pack, this will leave the top card of the two still protruding about an inch. Cut the pack at this point, carrying the protruding card to the bottom of the pack. This card is really an ace but it is still taken by the spectators to be the king. Now push it right in flush with the pack. Your next move is to lift the two top cards as one, showing this, apparent single card, to be the ace of hearts. Replace back on top of the pack. Command the cards to change places. Lift the top card and show it to be the king of hearts, turn the pack over and show the ace of hearts.

## BOW BALLS

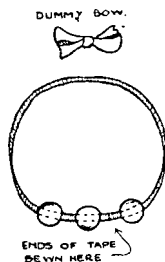
A LOOP of ribbon is shown : threaded thereon are three balls, red, white, and blue. The ends of the ribbon are seen to be tied in a large bow. The performer now draws attention to the position of the balls, the white being in the centre. A hat is now shown to be empty, and balls and ribbon are dropped therein. When removed, the balls are seen to have changed their positions, the red ball being in the centre. They are again dropped into the hat and again removed; this time the blue ball is seen in the centre. Once more they are placed in the hat and when removed are seen to be back in their original positions, of red, white and blue. By using two sets of balls

the favourite "sympathetic effect" could be obtained. I think that thus worked the effect would be heightened. I leave it to you.

**Requirements.** A length of silk ribbon, a small piece of ribbon tied in a bow. Three balls with holes in the centre of each to allow them to run freely on the ribbon. Place the balls on the ribbon and sew the ends neatly together. Allow the join to lie between the white and the blue ball: lay in this position on the table. The other end of the loop must be to the rear of the table, and the bow (the extra piece) is lying on top of this end.

A hat and a pair of scissors.

**Method.** Pick up the loop of ribbon and the bow at the same time, and show the balls on the loop. It will appear that you are holding a loop tied in a bow with three balls threaded on the ribbon. With your free hand show your hat empty, and drop ribbon, bow, and balls into the hat. Now, before removing, take care to get hold of the bow first. Place the bow between the white and the blue ball and lift bow and ribbon out at this point, the balls by their own weight will fall to



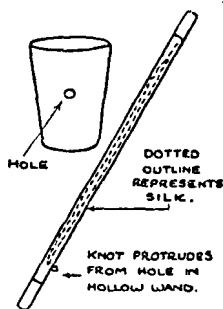
the centre, and the red ball will be seen to be in the centre. Place all back in the hat again. Repeat, but this time, before removing, place the bow between the white and the red, when removed the blue ball will be in the centre. To bring them back to their original positions, that is, red, white and blue, before removing from the hat again, place the bow between the red and blue ball.

To conclude the trick manœuvre the bow over the sewn part of the ribbon and, with a pair of scissors, cut the sewn part right off, and apparently the bow as well. Pass all for examination.

## HANDKERCHIEF PRODUCTION FROM AN EMPTY GLASS

THE performer shows a glass and his hands to be empty. He now dips his fingers into the glass and produces a silk handkerchief.

**Requirements.** A hollow wand closed at either end and having a hole about four inches from the end. A silk handkerchief is placed inside the wand, via the hole in it. The corner of the handkerchief is allowed to protrude from the hole, the corner being tied in a small knot. This knot is dyed black. A glass with a half inch hole in the side of it, about half way down.



**Method.** Hold the wand in the left hand. Prove glass to be empty by rattling wand inside, at the same time showing hands to be empty. Place glass in the left hand, together with the wand, allowing the hole in the glass to come over the knot in silk. Place right hand into the glass and produce the silk by pulling it through the hole in the glass.

*Note.* Celluloid tumblers can now be obtained quite cheaply from magical dealers.

## NEW MAGNETIC PENCIL

TO the best of my knowledge this method of performing the magnetic pencil is new. The performer, after showing his hands empty, borrows a pencil. Holding his left hand downwards, he slips the pencil underneath the fingers of that hand. The pencil does not fall, it seemingly adheres to the fingers by some magnetic attraction. The pencil is returned to the owner, the hands are again shown empty.

**Requirements.** A pencil, a small thin brass or bone ring about a  $\frac{1}{4}$  in. larger in diameter than a pencil; this should be painted flesh colour.

**Method.** Secretly place the ring up the left sleeve. Show hands empty and borrow a pencil. Take the pencil in the right hand and stand right side to the spectators. Throw the pencil in the air once or twice, while doing this drop your left hand to your side and allow the ring to fall from your sleeve into your hand. Grip the ring by the edge between the second and third fingers. Now face front and bring your left hand up palm downwards. Take the pencil and place it under the fingers, secretly slipping it through the ring. Show the pencil in this position for a moment, then turn the left hand back towards spectators and show in this position. You will now be standing right side to spectators. Remove the pencil again with the right hand, throw pencil in the air and catch it again; as you do so drop the ring into your pocket. Hand the pencil back to the spectator and show your hands empty.

## A NEW IDEA FOR THE "LIVING AND DEAD" EFFECT

FIVE small pieces of paper are placed on a tray; a spectator is asked to pick up any piece and to write the name of a dead person thereon. He is now asked to place this, temporarily, in his pocket, and to write the names of living persons on the four remaining pieces. Now request him to take the slips from his pocket, mix them all together and hand them to you behind your back. The performer always succeeds in picking out the "dead" name.

**Requirements.** Five pieces of paper, each one of the four pieces has a different watermark, the fifth piece being devoid of any mark whatever. When placed in a line on the tray they read:



Clifton. When held up to the light the watermarks can be clearly seen.

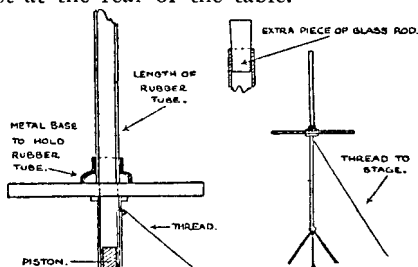
**Method.** Place the papers on the tray arranged as above. Have slip selected. If the first one is chosen, you mentally say to yourself, "C." If the second one, "LI," and so on according to the slip of paper selected. That is all that you need remember. Have the "dead" name written on the chosen slip and on the others the "living" names. The mixed

slips are now handed to you behind your back. As you bring them round to place them to your forehead, one at a time of course, you will be able to see through the paper. All you have to do is to keep a look-out for the watermark of the chosen slip. Then dramatically announce that you have received a vibration, and that you hold the slip with the dead person's name. The slips are easily prepared by cutting them from any sheet of paper containing a watermarked name. The principle once understood, any watermarked name can be adapted.

## BENDING A GLASS ROD

AFTER passing a glass rod for examination the performer drops it into a rubber tube. Gripping the tube at the centre with his left hand, and at the top with his right, he bends both tube and rod right over. Bending back again, the rod is removed and again passed for examination.

**Requirements.** A glass rod about half an inch in diameter. A piece of rubber tubing not unlike a piece of hose pipe, the inside diameter permitting the glass rod to move freely inside. This piece of tubing is affixed inside a fairly heavy metal base, this base being hollow allows the rubber tube to stand upright. An extra piece of glass rod is required, two inches long and thicker than the other glass rod; this piece is slightly tapered at one end and fits the end of the rubber tube like a cork, about one and a half inches protruding. A table with hollow centre rod and piston. This piston is lowered eight or nine inches in the centre tube and the cord leading to the piston is affixed to the floor just at the rear of the table.

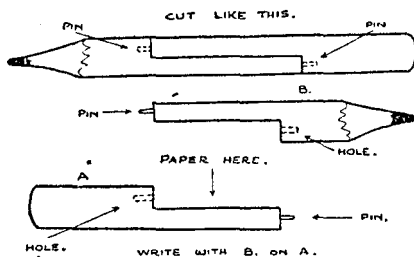


**Method.** Pass the glass rod for inspection. While attention is on the rod, secretly obtain the extra piece and conceal it in the right hand. Receive back the glass rod and drop it into

the rubber tube with the right hand. The rod goes right down the centre leg of the table until it touches the piston, only *half* the glass rod being inside the tube. Before removing the hand, leave the extra piece of glass rod in the end of the tube, this extra piece having the psychological effect of leading the spectators to believe that the rod runs the whole length of the tube. Grip the tube at the centre with left hand, and with the right, grip the top, still keeping the small piece in view. Now, with the right hand, bend tube over in the position of a right angle, hold there for a moment or so and bend back again. Keep the right hand on the top end of the tube and with the left, lift the table forward about nine inches, as though to let the spectators see more clearly. This move tightens the piston cord and naturally pushes the rod right up the tube again, where it is removed together with the short piece. The piece is palmed off as you again pass the rod for inspection. The move of pushing the table forward can be obviated if there is an assistant to pull the thread.

## AN AMAZING DICTIONARY FEAT

WHILE the performer's assistant is out of the room the performer asks anyone to give him any word taken out of a dictionary, or other book. The performer writes this on a piece of paper, folds it up and hands it to the spectator. The assistant now returns, picks up a pencil and immediately writes the chosen word on a writing pad which the assistant was carrying when he left the company. I believe this is a new idea, there being no signals, codes, carbons, impressions or confederates.



**Requirements.** Two writing pads, one of which is given to the assistant before he retires. A pencil of special construction as illustrated. The pencil is in two pieces but cut as in

the illustration. On the flat part of the blunt end gum a small piece of white paper. There is a small hole at the end of each flange of the cut halves, and a little pin at the extreme end of either half; these pins, fitting into the holes, keep the pencil from falling apart.

**Method.** Your assistant having retired to another room, with one of the pads, ask a member of the audience to select any word from the dictionary or book. When the word has been chosen, pick up the pencil and the pad. Hold the pad in the left hand and place the blunt end of the pencil under the thumb of that hand, hold the pencil there for a little, while pattering. Now bring the pad up in front of you to a writing position. Under cover of the pad, with the right hand, pull the pencil apart, still retaining the hold of the blunt half with the thumb. Now write the name *on the pencil*, on the flat part where the paper is fixed, then write the selected name on the pad. Place the pencil together again, remove the sheet of paper, fold up and give to the spectator who selected the name. Now ask the assistant to return from the room. When he does so, he goes to the table, picks up the pencil and, under cover of his pad, separates the pencil and reads the name on the prepared part. He now puts the pencil together again and writes the name on the pad. After a little "concentration" he calls out the name and asks if it is correct.

## TOUCH COUNTERS

A QUANTITY of coloured counters are passed for examination, the counters being dyed red, white and yellow. To another spectator a cloth bag is given for inspection. The bag is received back by the performer and the spectator with the counters is requested to drop them into the bag. The performer now asks for a colour—red, white or yellow: whatever colour is named a counter of that colour is removed from the bag. The performer now asks the spectator who named the colour for his initials. When given, the performer writes them on the counter. The counter is given to this spectator together with the bag and an elastic band, and he is requested to drop the counter in the bag with the others, place the elastic band round the bag and shake it. When this has been done, the performer receives the bag, opens it, places his hand inside and immediately produces the initialled counter.



**Requirements.** About thirty-six bone counters, red, white and yellow, twelve of each colour. A black bag, nine inches square, and an elastic band.

**Method.** Place the rubber band in the right hand trousers pocket. Have the counters on a small tray, and the bag and pencil on the table. Pass the counters and bag for inspection and have the counters placed in the bag. Now ask someone to name one of the colours. Whatever colour is named, remove *two* counters of that colour, but remove *to appear as one*. Ask the person who chose the colour to give you his initials; as soon as you get them write them quickly on the top counter of the two. Remarking that you did not hear correctly, ask for the second initial. When you get this, pull the top counter over with the thumb and write *both* initials on the under counter. Place the two counters into your right hand for an instant, while you pick up the bag with your left. Hand the bag to a spectator and take the top counter with the left hand and give to the spectator to verify his initials. When he has done this, tell him to drop it inside the bag. Place your right hand into your trousers pocket, leaving the palmed chip behind. Hand the spectator the rubber band and tell him to secure the top of the bag, and shake the bag with the counters so that the marked one will be entirely lost among the others. Receive the bag back, and casually show the hands to be empty up to this point, but do not invite special attention. Remove the rubber band, and place it back in the pocket at the same time palming the counter. Plunge your hand into the bag and instantly remove the initialled counter. Pass for verification, receive it back and apparently throw it into the bag again, but really palm it.

Empty all the counters back again on to the tray with the remark, "You may examine everything again if you wish."

## A PRETTY CARD TURNOVER

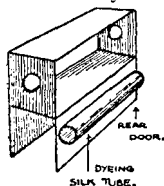
A CARD is freely selected, returned to the pack, and the pack is shuffled. Now show the pack back and front, then, holding it face down in the right hand, about waist high, you drop the pack. But just as it reaches the floor you catch it again with the same hand that dropped it. The selected card is seen resting face up on top of the pack, it having reversed itself in mid-air.

**Method.** The card is selected and returned to the pack.

Bring the card to the top by the pass, false shuffle, leaving selected card in that position. Show the pack back and front. Now hold the pack face down in the right hand, thumb at one end, fingers at the other and the hand covering two-thirds of the pack lengthwise. As you place the pack in this position, with the left thumb push the top card over the edge of the pack about  $\frac{1}{2}$  in. The right hand forms a covering for this overlap and it will not be seen. Hold the pack about waist high and drop. Do not use any force whatever, simply let the pack fall. Before the pack reaches the floor, catch again in the palm of the hand. The dropping of the pack causes the overlapping card to turn right over. The presentation of the trick in this manner makes it quite a novelty. The only difficult part is the dropping and the catching of the pack with the same hand, but this can easily be accomplished with a little practice.

## A COLOUR CHANGE HANDKERCHIEF BOX

SHOWING a little box with a door at the front and back, these doors are opened by the conjurer to allow the spectators to see right through. At either end of the box, at the centres, there is a hole about  $1\frac{1}{2}$  in. in diameter. The performer pushes his wand through the holes showing them to be—just holes. The doors of the box are now closed. Three white silks are shown, these are pushed into the hole at one end of the box. When they emerge at the hole at the other end, they are seen to have dyed themselves to red, green and yellow.



**Requirements.** The small box, oblong in shape, has a door at the front and one at the back; these doors open downwards. To the inside of the back door affix a handkerchief dye tube. Make a hole at each end of the box to register with the ends of the dye tube.

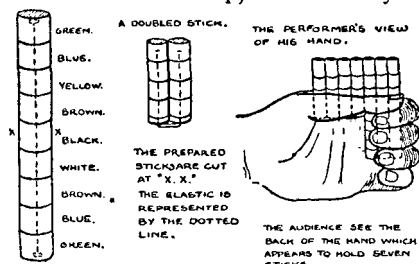
**Method.** Place three coloured silks into one end of the dye tube and close the box, with the loaded lid to the rear. Now pick up the box and open the rear door first, then the front door. Now push the wand through the two holes to show all is fair and unprepared. Close the front door, then the rear door. Pick up the white silks and push them through the hole into the tube. When they are out of sight extract the coloured silks. Open the rear door, then front door, showing the box to be empty.

## THE PHANTOM POLES OF PUNDIT

THE effect of this trick to the spectators is as follows. After showing your pocket to be empty you introduce seven little sticks about four inches long and a little thicker than a cigarette. The sticks are painted various colours throughout their length. These sticks are shown and counted, the hands are brought together and when separated there are seen to be only five sticks, two of them having entirely faded away. No shells are used and considering the fact that the hands never approach the body, the disappearance of the two sticks causes no little mystery. The missing sticks are eventually recovered from the pocket.

**Requirements.** Five sticks as above which are unprepared. The other two sticks have a hole bored throughout their entire length—just like a pencil with the lead missing. These two sticks are now cut across the centre. A piece of thin elastic is next threaded through each of the two halves and secured by a knot at either end, the knots are sunk into the ends of the sticks and covered with wax. The elastic should have a certain amount of tension. You will now have two sticks which fold up at the centre but which, on releasing the hold, will spring back to their original position.

**Method.** Place two of the unprepared sticks in the top of the trousers pocket. In this position the performer will be able to show the trousers pocket apparently empty. Replace the lining and at the same time pull down the two unprepared sticks. The other five sticks are placed in the waistcoat pocket. The faked sticks are doubled up, so that they will be handy



for gripping, in that position, between thumb and fingers when withdrawn from the pocket. Grasp all the sticks with the thumb and fingers (the two doubled up sticks being nearest the thumb). All the sticks must protrude about one and a half

inches above the forefinger of the right hand, the palm of the hand being inwards, and the thumb towards the body. Now, with the left hand, take one of the sticks and show it. Repeat this with the next two unprepared sticks and while doing this count, "One, two, three." Now, holding these three sticks in the left hand, touch the tops of the remaining pieces protruding above the right hand, counting, "Four, five, six, seven." Replace the three sticks back in the right hand, show the left hand empty, bring the right hand up to the left, and (under cover of an up and down movement) allow the prepared sticks to spring back into their proper position. Count the sticks showing two to be missing and apparently recover them from the pocket.

## THROBIT

**HAND** a spectator two discs, red and white, a pencil and a small piece of paper. Now request him to write three figures on the paper in the form of an addition sum. You give him a further three figures to write under his three figures; then tell him to rewrite his original three figures underneath these, making an addition sum of nine figures. Now tell him that as soon as you turn your back he has to add up the sum and if the answer be even, he is to place the red disc in his pocket; if the answer be odd, to place the white disc in his pocket. When spectator has complied with your request, turn round and immediately you *feel his pulse* you tell the colour of the disc in his pocket.

**Requirements.** A red and a white disc, pencil, and a piece of paper or small card.

**Method.** Get a spectator to write three figures one under the other. You now give him three figures to write underneath his and remember whether your three figures total "odd" or "even," for it is by this manœuvre that the total will be odd or even. You now ask him to re-write his original "three" under the "three" which you gave him. Now instruct him that as soon as you turn your back he has to add up the figures, and if the total be *even* to place the red disc in his pocket and if it be *odd* to place the white disc in his pocket. Of course you already know the answer by remembering what your own three figures totalled, odd or even. Whatever your sum was, the total will correspond with the total of the whole sum: if yours were odd then the answer is odd, and if yours were even the answer is even. The trick is based on the fact that two odd numbers make an even number and two even numbers make an even

number. The holding of the pulse is just a piece of showmanship. I give an example :

$$\begin{array}{r}
 1 \\
 2 \\
 5
 \end{array}
 \left. \vphantom{\begin{array}{r} 1 \\ 2 \\ 5 \end{array}} \right\} \text{Spectator.}$$
  

$$\begin{array}{r}
 4 \\
 2 \\
 6
 \end{array}
 \left. \vphantom{\begin{array}{r} 4 \\ 2 \\ 6 \end{array}} \right\} 12\text{---Performer. Even.}$$
  

$$\begin{array}{r}
 1 \\
 2 \\
 5
 \end{array}
 \left. \vphantom{\begin{array}{r} 1 \\ 2 \\ 5 \end{array}} \right\} \text{Spectator.}$$


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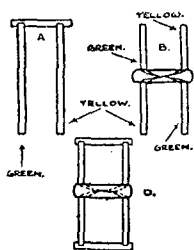

$$28 \text{ Even.}$$


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To make the above sum odd you would have given 4—2—5 instead of 4—2—6.

## A PRETTY RIBBON EFFECT

Two narrow pieces of ribbon, one green and one yellow, are shown stretched between two wooden rods. A sliding rod is now drawn up the two ribbons which gives the effect that they are visibly changing places. The idea used in this effect is not new, but I have never seen it worked or explained this way.



**Requirements.** Two pieces of wood about six inches long. One inch from the end of each piece drill a hole, into each of the four holes affix each end of the ribbons, then proceed as follows. Obtain a piece of tubing and one inch from each end drill a hole right through. Take the ribbons and attach them to one of the pieces of wood as at A. Now place them into the holes in the tube and cross them inside the tube, as at B. Attach the loose ends to the other cross piece C and the apparatus is ready for use.

**Method.** To perform. Hold A in the right hand and push tube D right down to the crossbar C. Now, with left hand, pull the centre bar slowly up to A, when the ribbons will be seen to mysteriously change places. Do not overdo the effect; it goes over well when smartly presented.

## ONE MAN SEALED MESSAGE READING

ANY number of messages written on paper or cards by members of the audience and sealed in envelopes by them, are read by the performer one at a time. The messages are handed back to the writers as read by the performer.

**Requirements.** Seven or eight pieces of paper, or cards, and the same number of envelopes. The fake, an old-fashioned hairpin, 3 in. long. This is used for slitting the envelopes open instead of the usual paper knife. A pack of playing cards.

**Method.** Hand a piece of paper, an envelope and a pencil to each member of the audience. Now take a pack of cards and force a card on some member of the audience who has an envelope. Tell him to write the name of the selected card on the piece of paper, seal in envelope and place the *card* in his pocket. Now have the remainder of the audience write messages on the cards or paper, initial them and seal in the envelopes. Collect the envelopes *flap side up* and get the *envelope containing the forced card* to the top. Hold the envelopes in front of you with the top envelope nearest the body. Take the top envelope and place it on your forehead and call out the name of the card which you forced. Place this envelope back on top of the envelopes in your hand, take the hairpin and put *one prong into the envelope flap and one prong into the flap of the envelope underneath*. Now slit the two envelopes open together. (You have apparently slit open the top envelope but have really opened two.) Place fingers in the second envelope and remove the next message. Read quickly and say to the first person, "Is what I told you correct?" On his answering in the affirmative, put the message back again into its own envelope and throw him the top one (his own). Again take the top envelope, place it to your head, read the message and place back on top again. Take the hairpin and slit the second envelope, only this time remove this message and say, "J. T." (the initials of the previous message), "did you write this?" Replace this message back into its own envelope and throw out the top one to the writer. Carry on this procedure until you come to the last envelope. This already being open you pretend to slit it open before returning it. Regarding the forced card for the first message, any other stunt can be used, as, for instance, the giving of numbers, or totals to a sum.

An improvement on the hairpin is a small knife with two blades,  $\frac{1}{16}$ th of an inch apart.

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