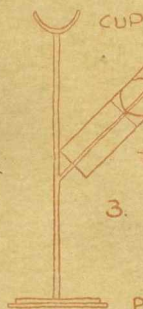




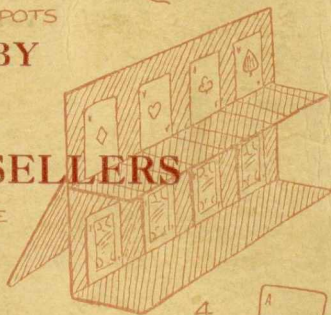
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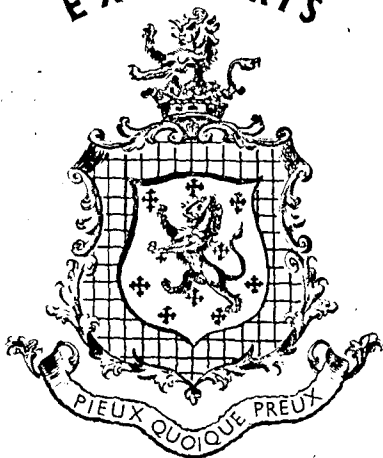
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# NOVEL NECROMANCY

BY

## TOM SELLERS

Author of "Tricks that Work,"

"Sellers' Secrets," etc.



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

1935

## FOREWORD

I trust, dear reader, that you may find the tricks here explained worthy of the title, "Novel Necromancy."

TOM SELLERS.

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## THE ENCYCLOPÆDIA TEST

**Effect.** A single-volume encyclopædia is offered for inspection. The performer now introduces a number of cards, these cards are numbered 1 to 100, or more may be used if desired. The cards are given out, shuffled, received back, and two are selected. The book is opened at the page corresponding with the first card selected, and the item counted down to the number corresponding to the second card selected. This is done by spectator while the performer turns his back. He now turns round, picks up a slate and a piece of chalk and, after a little concentration, writes the selected item on the slate. The performer now asks the spectator to read out the item he selected. Then the performer shows the slate, with the same wording written thereon.

**Requirements.** A slate, a piece of chalk, an encyclopædia or book, a pack of cards numbered 1 to 100. Pick out two of the cards, say numbers 98 and 6. Place card 6 on the table and card 98 on top, the cards being face down. Place these two cards in your right hand trousers pocket, the numbers or face of cards being next to the body. Memorise item 6 on page 98 and you are ready to present.

**Presentation.** Pass the book for inspection, and ask a spectator to retain. Now pass the cards for examination and have them shuffled. While this is being done stand with your right hand in your trousers pocket. Receive the cards back on the palm of the left hand. Request a spectator to cut the cards; when he removes the top cut, remove your right hand from your pocket, with the two cards palmed, lay them on the under-cut and complete the cut yourself. This transfers the two known cards on top of the pack. Push the top card off to one spectator, and the next one to another. Now ask the spectator who has the first card to open the book at the page corresponding with the number on his card and ask him to count down to the item corresponding to the number on the second card. Tell him to concentrate on the selected item. Pick up your slate and chalk and start to write. When you have written the selected item the spectator reads his, which coincides with that written on the slate by the performer.

## OBTAINING INFORMATION

**Effect.** This is one of those "Spiritualistic" effects, now so popular. The name of a dead person is written on a small piece of card by a member of the audience. This is placed in an envelope and burnt. The performer now picks up a slate and after a little concentration writes the "dead" name on the slate.

**Requirements.** Two small pieces of white card, slightly less in size than the cover of a match box. The top portion of a match box. This is just a flat piece of card arranged so that if it is laid on top of the match box it represents the top; the printing giving this illusion. Lay this piece of card on the table printed side up. On top of this place one of the small pieces of white card. On this place the drawer of the match box. Now pick up all together and replace inside the cover of the match box. The state of things should now be a match box with the flap and small piece of card, under the drawer. You are now ready to perform.

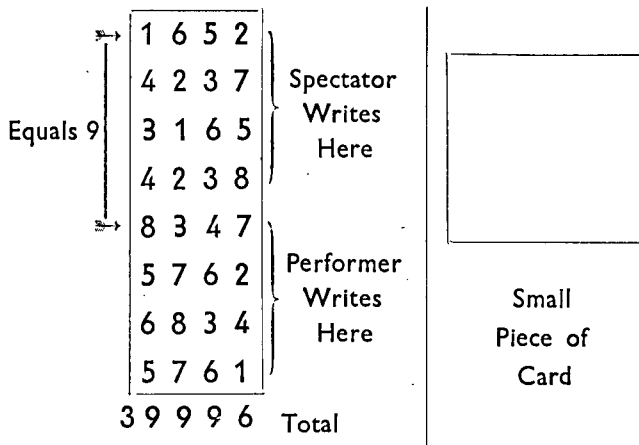
**Presentation.** Hand the match box with the small piece of card on top to a spectator with a request that he writes the name of a dead person on one side of the card, and turns it name side downwards on top of the box. Receive the box and immediately remove the drawer and flap and place on top of the card, laying the whole in this condition on a side table.

Now pass a small envelope for examination, and ask a spectator to hold it open. Pick up the box again, remove the drawer only and replace in the cover. Now slide this duplicate piece of card off the box into the envelope, taking care that the audience see that neither you or the spectator see the under side of it. Ask the spectator to seal in the envelope. Now remove a match from the box, strike it and hand to the spectator, asking him to burn the envelope. While this is going on you have ample time to palm off flap and card and read the latter while you close the match box and replace in your pocket. After the card and the envelope has been destroyed, pick up chalk and slate. A little concentration; then write the name on the slate and exhibit.

## NEW METHOD SUM TRICK

**Effect.** The performer writes a number on a piece of paper. This is handed to a spectator with the request that he places it in his pocket. The performer now asks another spectator to write a sum of figures on a piece of paper—four rows and four figures to a row. The performer writes four rows of figures under this sum, but as each row is written he covers it with a small piece of cardboard, “this,” says the performer, “is to prevent me from adding the sum as I go along.” After the eight rows of figures are added, the spectator with the prediction is asked to read it. This corresponds with the answer to the sum.

**Requirements.** A pencil and a small piece of blank paper. Another piece of paper, equally divided into nine rows, eight rows for the sum and one for the answer. A small piece of cardboard of such a size that it will just cover *three of the rows*.



**Presentation.** Write the figures 39996 on the small piece of paper, fold it up and give to a spectator to place in his pocket. Now ask another spectator to write four rows

of four figures in the first four spaces of the other piece of paper. Receive this piece of paper, and state that you will fill in the remaining spaces with figures, but that you will cover each row with the cardboard to prevent your adding up as you go along. Now proceed as follows. Write a row of figures in the fifth space, so that each figure will total nine with the figures in the first space. When you have done so, cover the figures with small piece of cardboard. As this cardboard only takes up three spaces, it leaves the second row which the spectator wrote in view. You now fill in space number six, making your figures total nine, with the second row the spectator filled in. Draw the cardboard over this row and repeat, as in the foregoing instructions, with rows of seven and eight. Have this added up; it will total, 39996. Ask the spectator to read what is on his piece of paper, then show that you were able to predict the total of the sum.

### A COIN DATE MYSTERY

**Effect.** The performer hands a sealed message to a spectator, requesting him to place it in his pocket. The performer now borrows, or exhibits, about twelve pennies. These are displayed on a tray and a spectator is asked to note that they all bear different dates. The spectator is now asked to pick up the coins in any order he pleases. They are now placed in the performer's hands behind his back. One coin is selected by the spectator, who is asked to write the date of the selected coin on a slate. The spectator who has the sealed message is now asked to open the envelope and read the contents. This is found to be a date—the same as on the selected coin.

**Requirements.** A penny of your own fixed in a small paper clip and attached, under the coat, at the back. Write the date of this coin on a piece of card and seal in an envelope. A slate, a tray, and a piece of chalk.

**Presentation.** Hand the sealed envelope to a spectator and ask him to place it in his pocket. Borrow twelve pennies and collect them on the tray. Ask a spectator to pick up the coins in any order he pleases and place them in your hands behind your back. Now ask him to remove a number of the coins. When he does this turn round to him and say, "Place them in your pocket, please, for the time being." As this is being done, remove the coin from the clip under



your coat and place on the top of the stack of coins left in your hand. Now turn your back to spectator again and request him to take the next coin, look at the date, and write it on the slate. Thus you have forced this coin but spectators do not know it. You now request the spectator with the envelope to remove it from his pocket and read the message. It will then seem that you have been able to predict the date of a freely selected coin.

### A TABLE TRAP IDEA

Many magicians object to the designs, diamonds, squares, circles, and so forth, which conceal the wells of a black art table. This is an idea to hide a well in a plain black table top.

Obtain three wood curtain rings of the old-fashioned variety. Cut a hole in the table top slightly less in diameter than that of one of the rings. Affix the usual cloth bag to the underside of this opening. Now lay one of the rings on top of the hole. Place the other two rings on your table just a little distance away from the one covering the "well." To the spectators it merely appears that, for some purpose, you have three rings on your table. The two loose rings should rest in haphazard fashion—not side by side. Perform some simple trick with one of the rings. The well is useful for vanishing any small object. The arrangement would probably deceive the average conjurer.

### "IT'S ONLY CHANCE"

**Effect.** Four envelopes are displayed on an easel. Above each envelope is a figure—1-2-3-4. The performer now patters: "Some people are born black, others white, it's only chance. Some are rich, others poor, it's only chance. Just to demonstrate these facts, will someone please choose a number on this little easel? Number two. Right. I give you envelope number two. Would you open it and see what is inside. Nothing!. Thank you." The other two envelopes are now freely chosen, opened and are found to be empty. The performer takes the remaining envelope, opens it and extracts a 10/- note. He remarks, "You might have had this, but it so happens you left it to me. It's only chance!"

**Requirements.** A little easel to hold four envelopes, bearing the figures 1-2-3-4 above each envelope, as shown in

Fig. 1; the envelopes are empty and sealed. A knife, a 10/- note. Fold the note in an oblong shape and stick it down with a little wax. With the aid of more wax, stick the note to one side of the handle of the knife. Lay the knife on the table, note side down.

**Presentation.** The three envelopes are selected, tossed to the spectators and opened. Each envelope is empty. Take the remaining envelope in the left hand, the knife in the right, and slit the envelope open. Now place the knife against the envelope, note side next to it, as shown in diagram. Hold there for an instant while you show the right hand to be empty. Now take the knife and envelope together in the right hand, but turn the whole completely around so that the knife is now behind envelope. Show the left hand empty, put the second, third and fourth fingers of the left hand into the envelope, thumb and finger gripping the note on the handle of knife. The note is now apparently extracted from the envelope. Place the envelope and knife on the table. Unfold the note as you utter the words, "It's only chance."

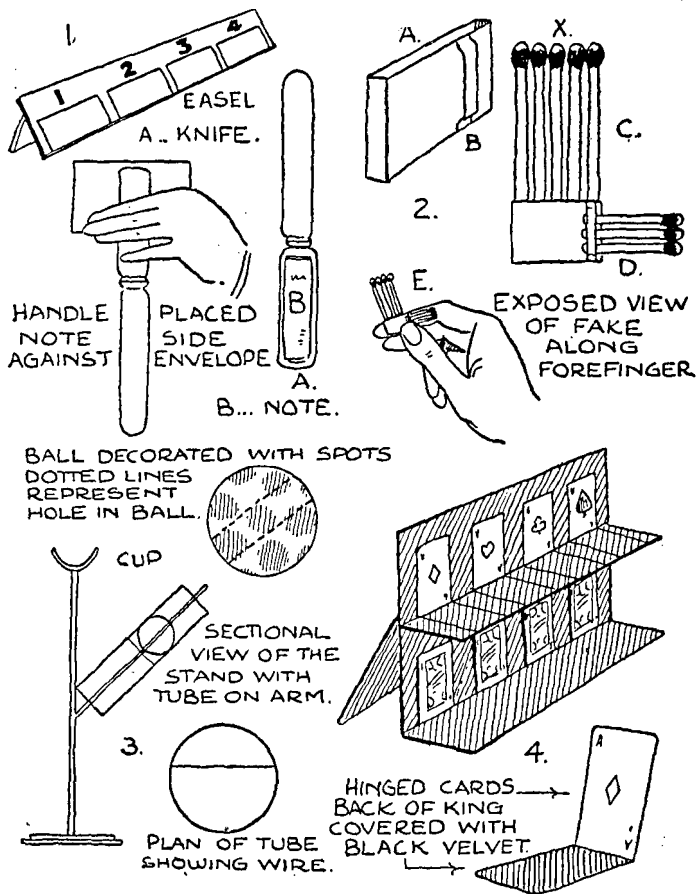
## DIMINISHING MATCHES

**Effect.** The performer holds several matches between his forefinger and thumb. One of the matches is removed and placed on a little stand, or on the table. The remaining matches are given a squeeze when they are seen to have diminished to two thirds their normal size. One of these is removed and placed beside the first one on the table. The remaining matches are now given another squeeze and are seen to have reduced themselves to one third *their* normal size. One of these is removed and placed on the table beside the other two. The remaining matches are squeezed and they vanish.

**Requirements.** A small flesh coloured fake. This is a little box the width of the forefinger, as shown at "A" (Fig. 2). This holds, snugly, five matches, as shown at "C." On one side of the fake a little strip of tin is raised up as shown at "B." This holds three short matches (shown at "D") at right angles to the long matches.

**Preparation.** Place five matches in the container "A," the tips only being inserted. Place three short matches in the small raised strip, as at "D." Now take a match two-

# NOVEL NECROMANCY



DIAGRAMS 1 TO 4

thirds in length and stick it, with wax, on to the third match in the container as shown at "X." All is now ready.

**Presentation.** Hold the fake in the right hand as shown at "E," between the finger and thumb, the small matches laying along the inside of the fore-finger and hidden by that finger. Remove one of the long matches with the left hand and place it on a little easel or on the table. Now, with the left hand, apparently squeeze the matches in the right, really pushing them right down into the fake or container. Now show the matches to be reduced in size. Remove the one which was stuck on with wax and lay beside the one on the table.

Again bring the left hand up to the right, and under cover of the move, swing the matches round till the long matches are laying along the left forefinger, the small ones now showing between forefinger and thumb of left hand. This move must be done when apparently squeezing the matches. Remove one of the small matches and lay beside other two on the table or stand. Now apparently take the two remaining matches between the finger and thumb of the right hand, but actually push them down behind the fake. Apparently vanish from right hand and while doing so, under cover of a little misdirection, pocket the fake.

## A TUBE AND BALL MYSTERY

**Effect.** A ball is shown and this is passed through a tube to prove it empty. The tube is placed on the table, and the ball is caused to vanish by your favourite method. On the tube being lifted the ball is seen resting on the table. Magicians know the old trick, but the method I am about to explain is easy and sure.

**Requirements.** A small stand as shown in Fig. 3. This is just an upright pillar with a projecting arm and a cup at the top to hold a ping pong or other light ball. Now obtain a tube of such a size that it allows the ball to pass through freely. Across the inside of the tube fix a piece of wire rather at one side of the centre. This piece of wire prevents the ball from falling right through. You will now require two ping pong balls, one ball is unprepared, this is placed in the cup on the top of the stand. Again, rather at one side of the other ball, cut a hole of such a size that the arm of the stand will pass freely through the ball. Decorate the balls with black spots, this is to cause the holes in the

ball to be less apparent. To set for the trick, place the tube on the arm of the stand, now slip the prepared ball into the tube via the arm of the stand.

**Presentation.** Take the unprepared ball, show it and return to the cup on stand. Now remove the tube from the arm, the wire in tube carries the ball with it. Place the little finger over the end of the tube and hold upright, the little finger preventing ball from falling out. Now take the unprepared ball and drop into the top of the tube, remove the duplicate and place in the cup; while doing this reverse the tube and place on the table. Unknown to audience you now have a ball under the tube. It only remains to vanish one ball, lift tube and bring the duplicate into view.

## ACES AND KINGS TRANSPOSITION

**Effect.** The four kings and the four aces are displayed on a stand equipped with two shelves. The four kings are gathered up, shown back and front and dropped into a little box, which is now closed and placed aside. The four aces are now shown, gathered up and replaced on the rack, back towards the spectators. The performer now commands the cards to change places. On opening the box, the four aces are found inside, and on turning the four cards around, which are on the stand, they are seen to be the four kings.

**Requirements.** A rack or stand as shown in Fig. 4. This has two shelves of sufficient length to accommodate four cards. The rack is covered with black velvet. You will also require four faked aces. These aces are hinged to kings with transparent gummed paper (see Fig. 4). The back of the kings are covered with black velvet. If these aces are placed on the rack with the kings lying face down on the shelf, they just appear to be four aces placed on a stand. An ordinary card box is also required.

**Preparation.** Stand the aces on the top shelf and the kings on the bottom shelf. Place four duplicate aces in the card box, under the flap. All is now ready.

**Presentation.** Gather up the four kings, show them back and front and place into the card box; close the box and lay aside. Now draw attention to the four aces, knocking each ace over with your finger as you name it. This action closes the hinged cards. Gather them up and place back outwards towards spectators. Command the cards

to change places. Open the box and remove the four aces. Turn the cards round which are on the rack and show them to be the kings.

## KNOTS AND A RING

**Effect.** A ring is threaded on to a piece of string, and tied in the centre with a single knot. The performer now ties knots at each side of the ring. The two ends of the string are now held in one hand; the ring is clearly seen to be on the centre knot. One end of the string is now dropped. *This movement has the effect of transferring the ring from the centre knot to one of the end knots.*

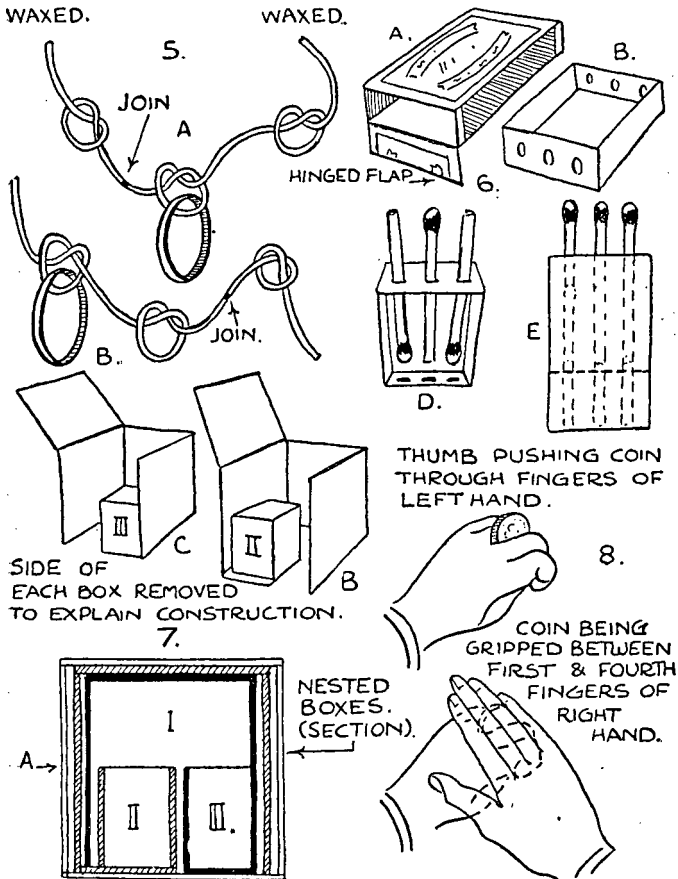
**Requirements.** A piece of rather rough brown string nine inches long. Another piece about six inches long. With wax join the two pieces neatly together. Now wax each end of the joined string. Obtain a small curtain or key ring and you are ready to perform.

**Presentation.** Run the ring on to the centre of the string and tie with a single knot. Tie another knot on the right of this, and another on the left side of the centre knot: see that it is tied on the extra piece of string as indicated at "A" in Fig. 5. Now bring the two ends of the string together and hold in one hand between fingers and thumb. While pattering, roll the ends together with the fingers, thus joining the waxed ends. Transfer the string to other hand, but take it at the original join (that is, between the end and centre knot), and secretly separate that join, allow one end of the cord to drop and show ring to have shifted from the centre knot to one of the end knots (see "B"). Actually the performer has secretly shifted a knot from one end of the string to the other.

## THE SYMPATHETIC MATCHES

**Effect.** Place three matches on the table with the heads pointing all one way. Showing a match-box with three holes in one end of the drawer, the performer pushes three matches through, all heads up, to correspond with the three on the table. The match-box is now covered with a handkerchief and placed on the table. The two end matches of the three which are on the table are now turned heads down. When

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DIAGRAMS 5 TO 8

the covering handkerchief is removed from the match-box, two of the matches are seen to have reversed themselves in sympathy with those on the table. The box is again covered with the handkerchief and the two end matches of the three on the table are turned right way up. On removing the handkerchief from the box again, the matches are seen to be the right way up as at first.

**Requirements.** A match-box, the drawer of which is only three-quarters the length of the cover, as illustrated at "B," Fig. 6. Three holes are drilled in each end of the drawer to accommodate three matches, fairly tightly. This drawer should work easily in the cover, "A." The cover also has a small flap, as at "C." This flap, when raised, will be taken for the end of the drawer, and when down it falls on one side of the cover. Each side of the flap is suitably decorated to represent the end of the drawer or the side of the cover.

**Preparation.** Place three matches into the drawer as at "D," one match being up and the other two down. Push the drawer into the cover (the matches being at the end with the flap), and close the flap over. The box can now be shown on all sides, and will be assumed to be an ordinary match-box with three little holes at one end of the drawer.

**Presentation.** Place three matches on the table with the heads all facing one way. Now show the box and place three matches through the holes as at "E," the matches all being head upwards. Hold the match-box by the centre, between the finger and thumb of left hand. As the match-box is covered with the handkerchief, by your right hand, under cover of the handkerchief, allow the box to revolve, till the other end is uppermost. Then, with the third finger of the left hand, push the drawer right through. This will have the effect of bringing the other matches into view. The box, still covered with the handkerchief, is placed on the table. Now reverse the two end matches of the three which are on the table. Remove the handkerchief and show that the matches in the drawer of the box have done likewise. Again cover the box, go through the above moves as before, pushing the opposite end of the drawer through the cover. Place all the matches on the table with the heads facing one way again. Remove the handkerchief from the box and show matches to be in the same position.



## UNIQUE PRODUCTION BOX

**Effect.** A box is shown on all sides. The performer opens, and removes another box. This is opened and a third box is removed. From this box a quantity of spring goods are produced—flowers, balls, cups, etc. The performer now takes from the second box a pigeon and from the first box a rabbit. How these last two items got into boxes one and two will cause considerable surprise.

**Requirements.** Three boxes. The outer box "A," Fig. 7, is unprepared. Box "B" has the bottom cut away except for one quarter. A box is fixed on to this quarter as shown in the diagram; a space must be left between this smaller box and the sides of the outer one. This is also shown in diagram. Box "C" has the bottom cut away except for one quarter, the quarter left being the opposite to that of box "B." The figure shows the three boxes as seen nested together. The extra quarter left on box "C" has sides placed on it, really making a box inside. Nest the three boxes, place spring goods into number III. compartment, a pigeon into number II. compartment, a rabbit into the space in number I. Close all the lids.

**Presentation.** Show the box on all sides. Open and remove box number two, this leaves the rabbit inside number one. Open number two, and remove "three," this leaves the pigeon inside number two. Open number three box and take out the spring goods, apparently producing more than the box can hold. Go to box number two and remove pigeon. Then take the rabbit from box number one. Apparently knock this box over by accident, thus letting the spectators see the inside.

## A COIN SLEIGHT

**Method.** Stand with your right side towards spectators. Extend the left hand palm outwards, place the coin into the left palm as you do so, place it edge wise between the second and third fingers, and immediately close the first and turn it back outwards. Show the right hand empty by slapping the back of the right hand on the back of the closed left hand. Now turn right hand back outwards and slap the back of the left fingers with the fingers of the right. As this happens, with the thumb of left hand push the coin through the fingers of the left hand (see Fig. 8) and nip it between the

first and fourth fingers of the right hand in the position you would hold a coin for the back and front palm. Slide the right hand up to the back of the left wrist, turn left hand round and show coin has vanished. Drop the right hand to the side and produce coin from behind the right knee.

## A BRAN TO RABBIT BOX

**Effect.** A small box is seen to be empty. A wooden tube is now "proved" to be empty by dropping the box right through the tube. The box is now filled with bran and dropped into the tube. The box is removed from the tube, and when the box is opened a small rabbit is produced. The bran has vanished.

**Requirements.** Three small boxes, three and a half inches deep by four inches square. These boxes are painted yellow, but there is a one inch black band painted round the centre (see diagram, Fig. 9). A wooden tube twelve and a half inches high and wide enough to fit easily over the boxes. Five and a half inches from the bottom of the tube, two half inch holes are drilled at opposite sides, see diagram. The idea of the black band painted on the boxes is to prevent the sides of the boxes from showing through the holes in the tube.

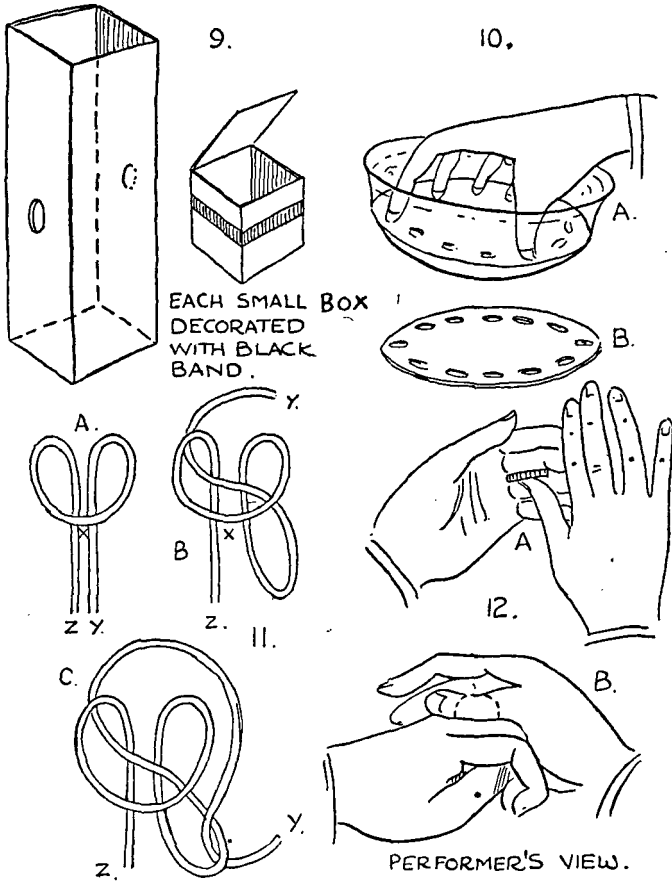
**Preparation.** Place a box inside the tube. Place a rabbit in the next box and drop it on top of the first box.

**Presentation.** Show the visible box to be empty. Drop it inside the tube. Lift the tube by the holes gripping the two top boxes. Remove the under box, this apparently being the box just dropped into the tube. Fill this box with bran and drop it into the top of the tube. Lift the tube again by the holes, gripping the two top boxes, and remove the lower box. Open this box and produce the rabbit. After removing a box each time, the performer must permit the retained boxes to drop gently to the table.

## THE MAGNETIC DISH OF WATER

**Effect.** After showing a glass fruit dish to be empty it is filled with water. The performer then places his finger tips inside the dish and it is seen to adhere to the hand.

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DIAGRAMS 9 TO 12

**Requirements.** A glass fruit dish as shown at "A," Fig. 10. About half an inch from the bottom a circular piece of glass (see "B") is firmly cemented; this disc of glass is surrounded with holes of such dimensions that the finger tips can be inserted. The disc with the holes will be accepted as the ornamental bottom of the dish.

**Presentation.** Fill the dish with water. Show your hand empty and place inside dish, place thumb into one hole and four fingers into four holes opposite, grip firmly and lift. Then empty the water out and show the dish back and front.

## A NEAT STRING TANGLE

Loop a piece of string as shown in figure "A," Fig. 11, and hold with finger and thumb at "X." Now take end "Y" as shown at figure "B" and thread it through the two loops, continue threading this end through the lower loop as in figure "C." Now take end "Z" in the right hand and release loops in the left hand; the tangle will hold until the string is given a gentle shake, when the loops will be seen to dissolve.

## ANOTHER COIN SLEIGHT

**Effect.** A coin is taken in the left hand and vanished.

**Requirements.** A coin.

**Presentation.** Balance a coin on the right thumb and stand facing the spectators, the coin being held on a level with the chest. The right hand fingers should be pointing towards the ceiling and the palm of the hand towards the spectators. Bring the left hand up and take the coin off the right thumb, the coin being gripped by its edge between second and third fingers, as shown at "A," Fig. 12. The inside tips of the little finger should be touching the back of the little finger of the left hand. Now swing the right hand palm outwards, this brings the hands to the following position: the right hand is palm outwards and the left back outwards, the right hand little finger laying on top of the left little finger. Now turn the right hand palm inwards, this brings it over the top of the left fingers. When in this

position, the left thumb pushes the coin through between the fingers and the coin is thumb-palmed in the right hand, see "B"; this hand moves up to the sleeve to draw it back. Turn the right side to spectators, open the left hand and show that the coin has disappeared.

## ROPE AND ROD

**Effect.** The performer twists a piece of rope round a rod. After showing the rope to be fairly twisted round, he rolls the ends of the rod between the fingers of each hand; as he does so the rope falls to the floor. A similar trick to this has been on the market for some time but it required the use of a mechanical rod. In this method both rope and rod are unprepared.

**Requirements.** A rod about eighteen inches long. Three feet of soft rope.

**Presentation.** Hold the stick in front of the body. With the right hand place the centre of the rope over the rod as at "A," in Fig. 13. Now take the end "Z" and twist it towards you and cross over "Y" at "X"; see "B." Now give the end "Z" another two twists, as at "C." You have now given the rope three twists in all. At this point show the rod on both sides; this is just a little misdirection to make the spectators lose track of what has been done. Now take the end "Y" and give it four twists as shown at "D." The first cross twist you gave the rope, "B," will keep it from falling off the rod. Hold the ends of the rod between the fingers of each hand and gently twist it a little, backwards and forwards. This will cause the rope to fall clean off the rod.

## A NEW SLATE IDEA

**Effect.** The performer shows a slate. One half of it is chalked red and the other half is chalked white on both sides. Two inches from the top of the slate and two inches from the bottom is a one inch hole. The performer ties a white silk through the hole in the white half of the slate and a red silk through the hole in the red half. He now holds the slate behind his back for a moment. When the slate is again shown the silks are seen to have changed places, the white silk being through red half of the slate and red silk through the white half.

**Requirements.** A flap slate. Chalk one half of slate white and the other half red, on other side of slate do the same but on back of the white half, chalk red, and on back of the red half chalk white. Chalk the flap one half white and one half red. Place the flap in position so that when the slate is shown it will be seen as a slate chalked half red and half white on *both sides*. Bore two holes through slate and flap, one hole being two inches from the top and the other two inches from the bottom (see Fig. 14).

**Presentation.** Show the slate on both sides. Lay it on the table and show the silks. Pick up the slate leaving the flap behind. Now state that you will tie the red silk through the red half of slate. When you have done so, tie the white silk through the white half. Place the slate behind your back for a second. Before bringing it into view again, turn slate round. As the colours are reversed on this side the silks appear to have changed places. It is unnecessary to show the other side of the slate as you have already done so at the commencement of the trick.

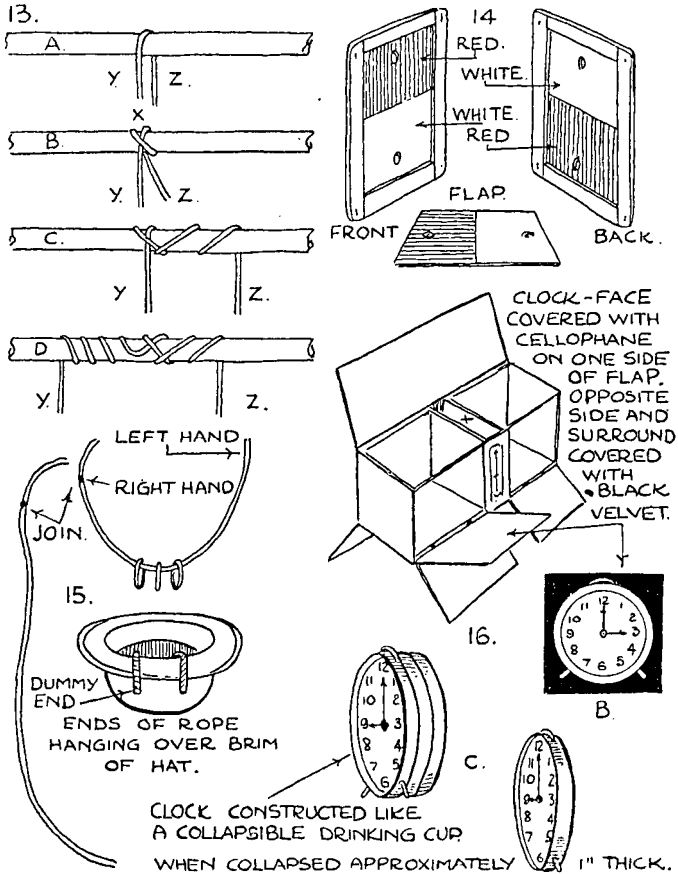
## ROPE, RINGS AND HAT

**Effect.** The performer borrows a hat, lays it on his table and then proceeds to show a short piece of rope. Gripping the rope by the ends, he drops the centre into the hat, leaving the ends in full view hanging over the brim. Three examined curtain rings are now placed in the hat. The performer now lifts the ends of the rope, an end in each hand. When the rope is lifted clear of the hat, the three rings are seen to be threaded on the rope.

**Requirements.** Three ordinary curtain rings. About two feet of soft rope. A short piece of rope six inches long. This short piece is neatly joined with wax to one end of the long piece (see Fig. 15).

**Presentation.** Borrow a hat and place on the table. Pass the rings for inspection. Show the rope by holding one end with the left hand. Transfer the rope to the right hand, this hand gripping it at the join. Pick up the other end of the rope with the left hand. Drop the centre of the rope into the hat and while the inside of the hat hides your right hand separate the short piece from the longer. The position now is that one end of the rope proper is hanging over the hat, also the short piece. Receive the rings from a spectator and place one in the hat, over the loose end of the rope and

# NOVEL NECROMANCY



DIAGRAMS 13 TO 16

with the fingers draw the end through the ring. Repeat this with the next two rings. Pick up the hat, show it on all sides and replace on table. Now place the right hand into the hat, catch hold of the loose end of rope, and bring it up till it meets the short piece, gripping both pieces in right hand. Now, with the left hand, grip the other end of the rope and remove it from the hat, showing three rings threaded on the rope. Drop the left-hand end of the rope allowing rings to fall to the floor. Lay the rope on your table and hand the hat back to the owner.

### A SLIDING CLOCK BOX

**Effect.** A box is shown, similar to a sliding die box, all the doors are opened, showing the box to be empty. The performer shows a clock. This is placed into the box via the top door, one of the front doors are opened, showing the clock to be really there. The door is now closed and the usual die box routine gone through, the spectators thinking that the performer is sliding the clock from one compartment to the other. Eventually all the doors are opened, showing the clock to have vanished.

**Requirements.** A box similar to the usual sliding die box, but in addition to the four doors, there is a large door on the top of the box (see Fig. 16). The partition dividing the two sections of the box is hollow (see "X," Fig. 16). One of the doors has an extra flap. This flap represents a clock face on one side, and is painted black on the other to appear as one side of the door. This flap works up and down freely and independently of the door. If this flap is down the box will appear empty. If up, it will appear to contain the clock. The flap is shown at "B." Now for the main item of the trick, that is the clock. It is made on the principle of a metal collapsible drinking cup (see "C"). It has three sections; when the sections are extended it will appear to be the usual alarm clock, but when it is collapsed it will be like a fairly thin disc. The diagram will explain.

**Presentation.** Show the box on all sides and open all the doors, taking care that the flap falls down; open the top door (hinges nearest spectators) and push your hand through, showing the box to be empty. Now lay the box on the table, with the top lid still up. Show the clock on all sides. Under cover of the lid, cause the clock to collapse and place it into the centre hollow partition of the box. Close the top lid



and open the side door with flap, showing this to be apparently the clock you have just placed inside the box. Now work the usual die routine.

## MAGIC CANDLE LIGHTING

**Effect.** The performer strokes a candle, then covers the wick with his hand; when the hand is removed the candle is seen to be alight. This can be repeated with several candles if desired.

**Preparation.** Remove the top piece of wick from a candle. Bore a hole that will take a wax vesta instead of the wick. Drill another small hole right on top of the match head and insert in it a small piece of metal potassium. Place the candle in a candlestick, and fill its cupped base (where the candle is inserted) with water.

**Presentation.** Stroke the candle. As you do so, secretly wet the finger in the water at base of candle. When covering the wick (vesta) with the hand, touch the potassium with the wet finger. This potassium will ignite and in turn light the candle.

## THE TRANSFER

**Effect.** With a piece of blue chalk the performer draws a blue bird on a slate. A white silk is now shown on both sides, folded in four and placed on top of the drawing of the bird. Another slate is now placed on top of the silk. The performer separates the slates, both are seen to be blank but the silk is still there, this is opened out, and a picture of the blue bird is seen in the centre of the handkerchief.

**Requirements.** Two slates, one equipped with a flap. A plain white silk. A white silk with a blue bird painted on it. Fold the silk with the blue bird in four, lay it on one of the slates and cover with the flap.

**Presentation.** Show the slate without flap and with a piece of blue chalk draw the bird. Now show the plain silk on both sides, fold in four and place on top of the drawing. Cover with the other slate, flap side down of course. After a pause remove the top slate, show both slates to be blank, open out the silk and show the bird sketch to have apparently transferred itself to the handkerchief. Use a heavy flap.

## RED TO BLACK AND BACK AGAIN

**Effect.** The performer separates the red cards from the black. A red Queen is now placed on the black heap, and a black Queen on the red heap. Once again, the *red* Queen is placed on the *red* heap, and the *black* Queen on the *black* heap. The heaps are now cut, but on running through the cards the red Queen is seen to be in the black heap and the black Queen in the red heap.

**Requirements.** A pack of cards.

**Presentation.** Separate the red cards from the black and lay both heaps on the table. State that you will remove a red Queen from the red heap, do so, but take another card behind it. Lay this red Queen face up in front of the red heap, the red Queen of course hiding the card behind it. Do the same with a black Queen taken from the black heap. Turn the black heap face down, pick up the red Queen (two cards) and place face down on the black heap. Turn the red heap face down and place the black Queen (two cards) face down on top. Now take the top card of each heap and transpose them, telling the spectators that the Queens are now back to the heaps where they belong. Each heap is now cut, the cards are run through, disclosing the red Queen in the black heap and the black Queen in the red heap.

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