

THE MAGIC WAND SERIES



By **TOM SELLERS**

LONDON :  
GEORGE JOHNSON, 24 Buckingham Street, Strand, W.C.2

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# MAGIC HITS

BY

TOM SELLERS



THE MAGIC WAND OFFICE  
24 BUCKINGHAM STREET  
STRAND, LONDON, W.C.2

LONDON :

GEORGE JOHNSON, The Magic Wand Office,  
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## AN OPENING EFFECT.

**Effect.** The performer unrolls a large scroll which is covered with a jumble of letters. He then shows the back of the scroll which is seen to be blank. The lettered side of the scroll is again turned to the audience, and the letters are seen to have arranged themselves to read, "Good Evening Everybody."

**Requirements.** A large banner or scroll, with a stick at either end. This banner is made on the card banner principle. On the outside is painted a jumble of letters, and within the flap a sentence to read "Good Evening Everybody."

**Method.** Unroll the scroll and show the side with the jumble of letters. Now turn the banner round to show the back, and while doing so release the flap. Then turn the lettered side to the spectators and show the greeting.

## PREDETERMINED THOUGHT.

The performer writes the name of a colour on a blank card. Without showing anyone what he has written he places the card, back outwards, in a small glass. He now introduces a packet of cards on each of which is printed a spot of a different colour. These cards are shuffled by a spectator, after which one card is freely selected. The chosen spot-card is then placed in the glass with the card which bears the writing. This latter card is immediately removed from the glass and handed to a spectator who reads aloud what is written on the card. If he says "Red," or any other colour, the chosen card is taken from the glass and is shown to bear a spot of the predicted colour.

**Requirements.** About a dozen blank visiting cards, and a dozen on each of which has been painted, or printed, a spot of a different colour. A small glass that will hold the cards in an upright position. Place a card with a red spot face down on the top of the packet of blank cards.

**Method.** Pick up the packet of blank cards, turn the two top cards over as one, and write the word "red" on it. Take these two cards off the packet as one, and slip them in the glass, the written side of the card away from the spectators. Now introduce the packet of coloured spot-cards, have a person examine and mix them, then let him select one card. He is not allowed to look at the card he chooses which is straightway put into the glass back outwards. Recount what has happened, then remove the card on which the prediction is written, and hand it to a spectator. Ask him to read aloud what is written thereon. When he has done so, remove the two cards as one, from the glass. Then turn and expose, showing that the chosen colour was correctly predicted.

### A DIFFERENT DIE-BOX.

*(Diagram on page 7)*

The difference between this and other die-boxes is that the die used is perfectly solid, and no shell is needed.

**Requirements.** The box has the usual four doors, two back and two front. It also has a top door, or lid, and under this top door there is a tray  $1\frac{1}{4}$  in. deep. The partition dividing the two compartments of the box is hollow, the width of the space between the walls being also  $1\frac{1}{4}$  in. A square piece of tin is hinged to one of the doors, and this is painted on one side to represent a die. This tin flap works independently of the door: see diagram. The die is a three inch block of wood, painted and spotted in the usual manner, but it is cut into slabs or slices, each 1 in. thick. In addition to the faked die a solid one to match is also required. A square tube, about  $6\frac{1}{2}$  in. high is divided by two wires which are fixed to the sides.

**Method.** Place the tube over the faked die which rests on the table. Show the solid die, drop it in the tube from the top, and immediately lift the latter bringing the faked die into view. Lay the tube on its side, pick up a plate, then take the tube, reverse it, and place it on the plate. Now display the box. Open the front and the back doors, and close them again. Lift up the top door, then pick up

the die and prove it to be solid. The die must be gripped firmly with the fingers and thumb and then it can be banged on the table as hard as required to prove its solidity. Under cover of the top lid apparently place the die in the box through the top. Actually one section is placed tray on the right, and one section in the left. The third section goes sideways into the hollow partition. Now close the top lid, and open the front door revealing the flap which represents the die. From this point work the usual die-box routine, finally showing the box empty, then lift the tube and show the solid die on the plate.

### **ORGAN PIPE FLOWER GROWTH.**

*(Diagram on page 7)*

This is an idea for using the familiar "Organ Pipes" to produce a plant with flowers. Two tubes only are used and inside the smaller one an artificial plant is suspended, as shown in the diagram. This plant is made by sticking wires into a circular piece of wood an inch thick. The flowers and the leaves are attached to the wires which are painted green. At each side of the disc a thread is fastened the free ends of which each terminate with a little metal hook. Thus the plant can be suspended inside the smaller tube. The two tubes, together with a glass dish, are seen on the table at the commencement of the effect.

**Method.** Pick up the larger tube and show it to be empty. Now slide the smaller tube inside the other tube and lift the outer one upwards taking the plant with it by means of the hooks. Show the second tube empty, replace it on the table, and stand the glass dish on top of the tube. Place the loaded tube inside the dish, at the same time releasing the hooks, thus allowing the plant to settle in the dish. Remove the tube and disclose the plant; see diagram.

### **STRETCHING A ROPE.**

*(Diagram on page 7)*

The performer ties a length of tape, which is introduced as rope, into a loop and then, pulling it with his hands,

he starts to stretch the loop. It grows longer and longer until finally it is seen to be twice its original length.

**Requirements.** A length of tape known as "Pyjama" tape. This tape is about one inch wide and, what is more important, it is tubular. A shorter piece, about two inches long, is also required.

**Method.** Take the longer piece of tape and insert one end into the other. The inserted end, as will be seen in the diagram, goes about three-quarters of the way round, and the result is a ring of rope. Now take the short piece and tie it, as shown in the diagram, around the large loop at the join. The tape, or rope, is now set for working.

Pick up the tape and apparently tie the ends. Show the loop, keeping the fake ends in view, hold the knot with the left hand, and pull at X with the right. Keep pulling as if stretching the rope, making the loop larger and larger. When the end is nearly out bring the right hand up to the knot and clip end "A" in the crotch of the thumb. A slight pull brings this short piece away in the hand. Separate the ends of the large loop, and throw the tape to the spectators.

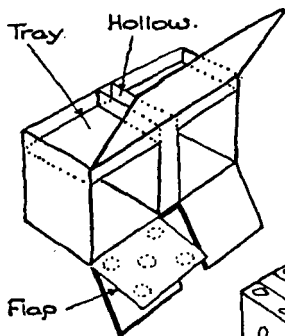
## STRETCHING A ROPE.

(Second Method)

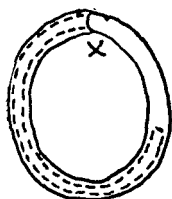
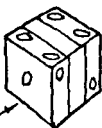
The rope in this effect is the same as that used in the first method, only no extra piece is required. Take a length of the hollow tape, and cut a slit in it about two inches from one end. Now double the tape up into a loop and push the loop through the slit. The more loop that is pushed in the bigger the stretch at the finish.

Hold the loop in the left hand, the fingers covering the slit, the ends "A.A." showing above the fingers. Now start to pull the loop at X with the right hand. Pull out a little at a time, and the loop will appear to grow bigger and bigger.

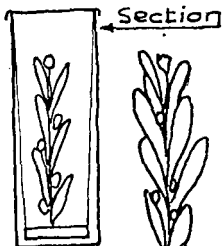
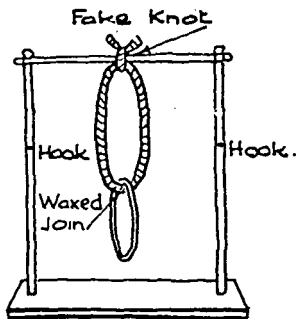
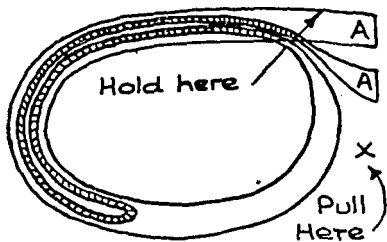




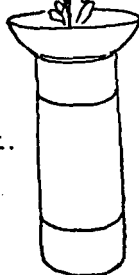
Die divided in three parts

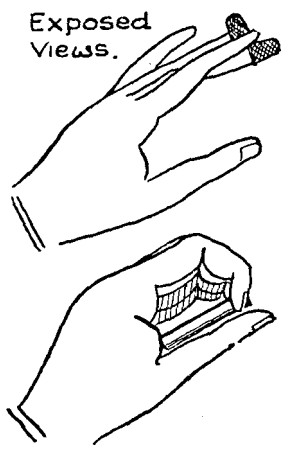
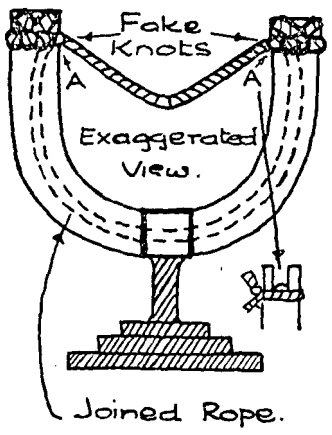
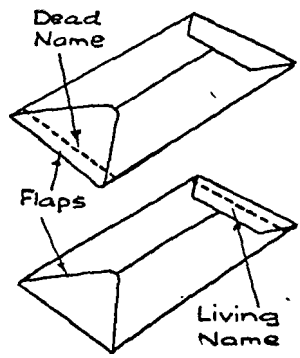
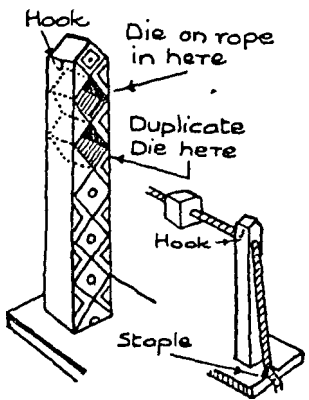


False knot tied at X.



Final Effect.





## RING AND LOOP.

(Diagram on page 7)

**Effect.** A loop of rope is seen to be tied to the cross-bar of a stand which rests on the performer's table. A solid ring is now passed for examination. While this is being done the performer hangs a handkerchief on the two uprights of the stand thus hiding the loop but not the tied ends of the rope. Taking the ring he holds it behind the handkerchief. When the handkerchief is removed a few seconds later the ring is seen to be threaded on the rope. The rope is now cut away just below the knots, and both the rope and the ring are passed for inspection.

**Requirements.** A stand with a cross-bar as shown. Half-way up the uprights are two hooks on which to hang the handkerchief. A piece of rope faked as follows. Neatly join the ends with wax, and around the middle of the rope tie a shorter length. See that this knot runs freely up and down the longer rope, then tie the surplus ends around the cross-bar of the stand. The result is a loop of rope apparently securely tied to the cross-bar of the stand. A handkerchief and a curtain ring complete the apparatus.

**Method.** Show the loop tied to the stand. Pass the ring for inspection, and meanwhile hang the handkerchief on the hooks to conceal the end of the loop only. Receive back the ring, and place it behind the handkerchief. Separate the waxed ends of the rope, thread the ring, roll the ends of the rope neatly together again, and pull at X till the joined ends reach the fake knot. Remove the handkerchief and show the ring on the rope. Cut the rope clean away below the knot with a pair of scissors, leaving the knot on the cross-bar, and pass the ring and the rope for examination.

## DIE AND ROPE.

(Diagram on page 8)

The performer passes for inspection a length of rope and a wooden die through the centre of which runs a hole. A spectator is asked to thread the die on to the

rope, and return it to the performer who proceeds to thread the ends of the rope through the holes in two uprights which are fixed to a wooden base. The ends of the rope are now secured to two staples at each end of the base. To the spectators it appears impossible to remove the die without cutting the rope. The performer now stretches a foulard from pillar to pillar hiding the die. In a few seconds he removes the die under cover of the foulard which is then removed and the rope shown intact. At the conclusion the rope and the die may again be passed for inspection.

**Requirements.** A wooden base with two uprights through each of which, near the top, a hole is drilled for the rope. In addition to this one of the pillars has two cavities cut in it, one beneath the other. These openings are of such a size as to accommodate a die. When it is placed in either cavity the side of the die should be flush with the side of the pillar, with the one spot side, which masks the hole in the die, to the outside. A small hook is fixed to the top, and at the front of each upright for the foulard, and a staple at each end of the base to which to tie the ends of the rope. Two wooden dies, exactly alike are required, and these have a hole drilled through their centres. The openings in the pillars are concealed with a suitable black-art design.

**Preparation.** Place one of the dies in the lower opening in the pillar.

**Method.** Pass the other die and the rope for examination, and have the die threaded on the rope. Thread the ends of the rope through the holes in the uprights, and tie the rope-ends to the staples in the base-board. Take the foulard and hang it on the hooks. Under cover of the drape slide the die along the rope into the opening in the pillar. When the die is right home, remove the duplicate from the lower opening, unhook the foulard, and show the die to be free. Pass the die and the rope for examination if desired.

## UNIQUE CUT ROPE.

*(Diagram on page 8)*

**Effect.** The performer shows a length of rope tied between the arms of a "U" shaped stand. The rope is cut through the middle and tied. The knot is now covered with a handkerchief, a magic pass, the handkerchief is removed and the rope is seen to be restored. The performer cuts the rope away from the stand, and throws the restored rope out for inspection.

**Requirements.** A stand as shown in the diagram. It is made of a piece of metal tube which is attached to a suitable base. A slot is cut at the end of each arm of the tube, and just under the slots a small dummy piece of rope is tied, the knots being to the front of the tube, that is, facing the spectators. Now obtain a length of soft rope and thread it through the tube. Leave enough slack so that, after the rope has been cut, a knot can be tied. Now sew the ends of the rope neatly together and pull until the join is inside the tube.

**Method.** Show the rope on the stand; it appears to be a short length of rope tied to the two arms of the stand. Cut the rope through the middle at X and tie the cut ends so that the knotted rope will be stretched tightly across the stand. Hold the knot with the right hand, and cover both with a handkerchief. As the right hand emerges from under the handkerchief, the knot and the rope is pulled to the right, and the pull is continued with the left hand until the knot passes right through the slot into the tube. Remove the handkerchief and show the rope is restored. Finally cut the rope away close to each arm, and pass the restored piece for examination.

## PRACTICAL LIVING AND DEAD TEST.

*(Diagram on page 8)*

**Effect.** The performer has five blank cards and five envelopes selected from a packet of each. He asks a spectator to write the name of a dead person on any one

of the cards and place it face downwards on the table. On each of the remaining four cards the spectator is requested to write the name of a living person. All the cards are now placed in the envelopes and sealed. The spectator is then invited to mix up the envelopes, place them on the table in a row, and cover them with a handkerchief, the performer turning his back while this takes place. When the mixing is finished, and the envelopes covered, he turns round, reaches under the handkerchief, and removes the envelope containing the name of the dead person. In this method the envelopes and the cards can be freely chosen, and neither are marked in any way.

**Requirements.** A packet of small envelopes, and one of blank cards. The latter should be the same width as the envelopes, but a quarter of an inch shorter.

**Method.** Have five cards and five envelopes chosen. Have a "dead" name written on one card which is placed face downwards on the table. Four "living" names are written on the remaining cards and these are placed alongside the card with the "dead" name. Now pick up the "dead" name, slip it in an envelope, but push it right home. Put the living names in the remaining envelopes, but only push them in to the top edge of the envelopes. Seal all the envelopes, let a spectator shuffle them, lay them on the table, and cover the five with a handkerchief. Reach under the handkerchief, and feel for the envelope containing the card which was pushed right home. This envelope, as explained, contains the card bearing the "dead" name.

## THIMBLE THROUGH HAT.

*(Diagram on page 8)*

**Effect.** A sleight wherein a thimble is apparently passed through the crown of a borrowed hat.

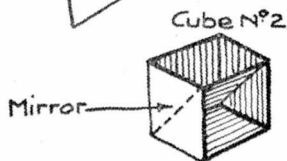
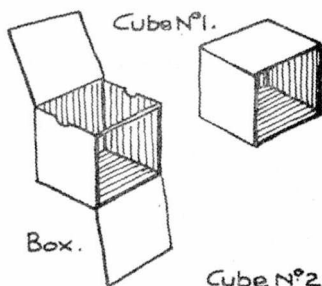
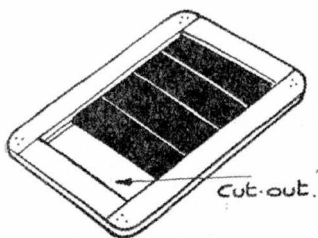
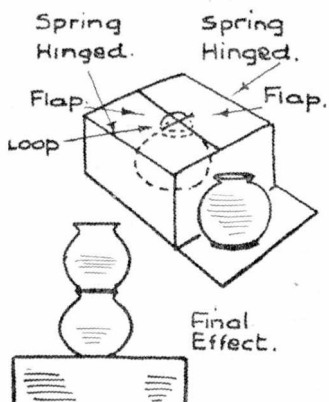
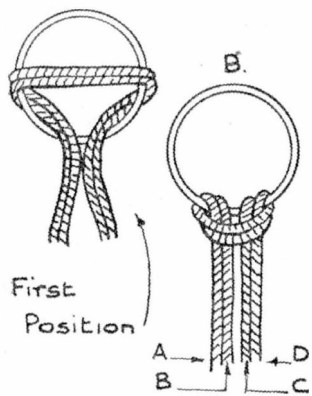
**Requirements.** Two thimbles, one of which nests within the other.

**Method.** Place the larger of the two thimbles on the middle finger of the right hand, and back-palm the smaller thimble by clipping it between the first and third fingers ; see diagram. Hold the hand palm towards the audience, pick up the hat in the left hand, and with the thumb of the right hand, push the visible thimble off the middle finger, and let it drop visibly into the hat. Place the right hand under the hat, and insert the middle finger into the back-palmed thimble. Display the thimble and show the hand to be otherwise empty back and front. Again place the right hand under the hat, and apparently throw the thimble, really back-palming it again, through the bottom of the hat. Reach inside the hat, re-insert the finger into the back-palmed thimble and push it inside the thimble which was dropped into the hat. Remove the two thimbles as one, and show the hand back and front, then return the hat to the lender.

## **SIMPLE CIGARETTE CATCHING.**

*(Diagram on page 8)*

Secretly load several cigarettes into a bowler hat which is then held in the left hand. Obtain a cigarette with the right hand, gripping one end between the first and second fingers. Curl these fingers inwards, and extend the thumb along the cigarettes ; see diagram. Stand with the left side to the spectators. To make the cigarette appear, quickly draw back the thumb until it touches the fingertips, thus bringing the cigarette into view. Apparently throw the cigarette into the hat, but, as soon as the hand is hidden, slide the thumb along the cigarette again. The catching can now be repeated, and at the finish actually throw the cigarette into the hat, and tip the contents on to a tray.





## ROPES AND RING.

*(Diagram on page 14)*

Thread two lengths of rope through a ring as shown in the diagram. Now pull on the ends of the ropes till they are in the position shown at "B." Cross the ropes "A" "D" to the left, and "B" "C" to the right. Pass the ends "A" "D" through the left arm-hole of the vest, and "B" "C" through the right arm-hole. At this point show the ring on the ropes, and as the ring is raised in order to place between the teeth, secretly slip the ropes off the ring. The ropes and the ring are still held together, however, and then placed between the teeth. Cross the ropes "D" "B" in front of the vest, take the ends of two ropes in each hand, and extend the arms. The ropes will then come clear of the vest, and the ring will be left between the teeth. This method, which is thoroughly practical, allows the effect to be performed at any time. It is very simple to work, and there are no suspicious moves with the ropes.

## DUPLEX FISH-BOWL PRODUCTION.

*(Diagram on page 14)*

The performer shows a foulard on both sides. Suddenly he appears to have caught something underneath the foulard. He goes to his table and on the top of it he places his "catch." When the cover is removed a bowl of gold-fish is seen upon the table. Again the performer reaches under the foulard, and produces a second bowl of fish. This is placed on top of the first one. This makes an excellent opening effect.

**Requirements.** A box table the top of which consists of two spring-hinged flaps. Two slots are cut in the flaps, see diagram, and these permit a cat-gut loop, which is attached to one bowl concealed in the box-top, to protrude. At the back of the table is a shelf-servante, and on this rests the second bowl. A piece of black cloth to cover the table-top is also required.

**To set.** Place the looped bowl in the box-top. Close the flaps and draw the cat-gut loop through the slots. The other bowl is placed on the shelf-servante, and the piece of cloth is spread on the table-top.

**Method.** Display the foulard and pretend to catch something under it. Go to the table and under cover of the foulard, take hold of the cat-gut loop through the square of cloth, and pull upwards till the bowl is clear of the flaps. As the flaps fall into place allow the bowl to rest on the table, and draw the foulard towards the rear. While the spectators' eyes are on the exposed bowl, secretly take the second one from the shelf keeping it concealed under the foulard. After a suitable pause reach under the foulard and produce the second bowl, and rest it on top of the first one. The square piece of cloth is retained under the foulard.

## A SUM PREDICTION.

*(Diagram on page 14)*

**Effect.** The performer shows both sides of a slate. He writes something on the slate and rests it on his table without showing anyone what he has written. He now takes a second slate, and writes on it (in addition sum form), four rows of figures which are called out by the spectators. The sum is added up and the total is written underneath. The first slate is now picked up, turned round, and written on it is the correct answer to the sum. The beauty of this trick is that there is no forcing of any one of the figures, the whole trick being in the slates themselves.

**Requirements.** A slate (No. 1), as shown in the diagram. This is divided into five equal sections by white lines on both sides, but the bottom section is cut away. A flap which is black and has lines on one side only is made for this slate, and the flap is placed on the slate with the lines outward. The second slate (No. 2), is the same size as the first, and apart from being lined, the only preparation about it is the addition of a flap which is also divided by white lines.

**Method.** Show slate No. 1 and pretend to write something on the FLAP side. The slate, flap undermost, is then

placed on the table. Pick up slate No. 2 and have four rows of figures called out. These are written on the flap in the spaces between the white lines. The sum is now added up, and the answer written in the fifth or bottom space under the sum. The total is checked to make sure it is correct. Hold this slate face-down and place it on slate No. 1. Slide No. 1 slate from under No. 2, but in so doing let the flap fall from slate No. 2 on to slate No. 1. The result is that when the latter is turned round, the so-called predicted answer which is seen is really the total of the original sum showing through the cut-out portion of the faked slate. The reason for having the white lines on the slates is, of course, to hide the missing piece.

### A PRODUCTION BOX IDEA.

*(Diagram on page 14)*

**Effect.** The performer shows a small box which opens at the top and front. There is no doubt about the box being empty, but as a further proof the performer drops a cube inside and this entirely fills the box. The cube is then removed and the box is still seen to be empty. The front and top doors are now closed, and almost immediately the top door is re-opened and a production commences.

**Requirements.** A square box that opens at the top and the front, see diagram. A hollow cube (No. 1) which has one side removed; this fits inside the box. A second cube (No. 2) which fits inside the first one. No. 2 cube is open at the top and the front, and a mirror is fitted at an angle of 45 degrees to reflect the bottom of the cube. Load the space behind the mirror with silks, etc., and nest No. 2 cube inside No. 1.

**Method.** Show the box all round and open the top and front lids. Slip the nested cubes (as one cube) inside the box. Apparently remove the cube, but really take only the outer shell from the box. Thanks to the mirror the box still appears to be empty. Close the box, then open the top lid and make the production. Needless to say the inside of the cubes, and the inside of the box should be painted the same colour.

## A BROKEN MATCH.

**Effect.** The performer places a match on his outstretched left palm. He strikes the match with edge of his right hand, and the match is seen to be broken in two.

**Requirements.** A match.

**Method.** Open the left hand out flat. Place a match on this hand at the base of the fleshy part of the thumb; see diagram. Raise the right hand and with the side of it strike the match in the centre. Just before the blow falls, contract the palm. The open space created beneath the match makes the breaking easy, and the palm is immediately flattened again.

## THE T.S. PRODUCTION BOX.

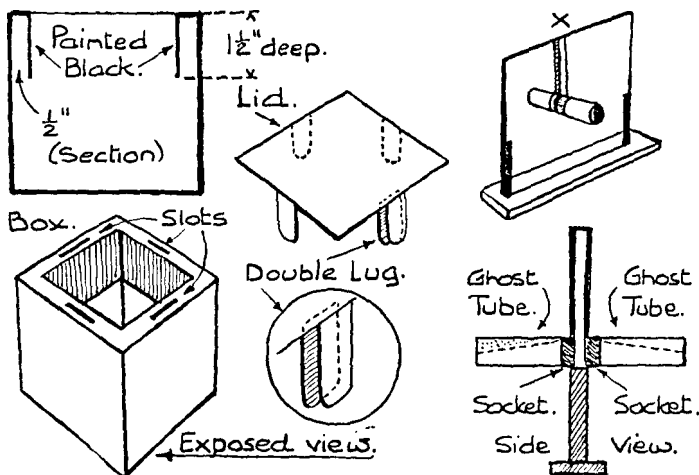
(Diagram on page 19)

Designed for the production of four large silks, this little box can be shown empty between the production of each silk. There are no flaps, false bottoms, or mirrors to worry the operator, and the box can be freely displayed and even spun on the end of the wand.

**Construction.** The box is four and a half inches square, and the top edge is flanged as shown in the diagram. This leaves a space of half an inch between the four sides of the box. Four slots,  $\frac{1}{4}$  inch wide and 1 inch long, are cut in the top edge of the box. The slots must be in the centre of each side. The lid for the box is a flat piece of metal with *five* lugs. Four of the lugs, which are  $1\frac{1}{2}$  inches long, fit *outside* the four sides of the box. The fifth, or main lug, is directly behind, and parallel with, one of the other lugs. When the lid is placed on the box this fifth lug enters a corresponding slot.

**Working.** Fold four silks neatly, and place one in each of the double sides of the box directly under the slots. Show the box empty, pick up the lid, concealing the double lug with the fingers. Display both sides of the lid, then place it on the box, and as the extra lug enters a slot one of the silks is forced from its place of concealment.

Remove the lid and produce the first silk. Repeat the performance, and each time the lid is replaced, engage the ejector lug in a slot under which there is a silk, until the remaining three silks have been produced. The top edge of the box should be decorated with a design to conceal the slots.



### GLASS PENETRATION.

(Diagram above)

A sheet of glass is shown and slipped into two grooved uprights attached to a base. Two empty sockets are now hung over the glass which is then turned sideways to the spectators, and two little empty tubes are fixed, one in each socket. A small silk inserted into one tube penetrates the glass and is withdrawn from the other tube.

**Secret.** Reference to the diagrams will make everything clear. They show the glass and the base, and it will be seen that the sockets are attached to a "U" shaped strip

of metal. This is slipped over the sheet of glass at "X," and the frame is turned edgewise to the audience. The two tubes are really "ghost" tubes, one of which is loaded with a silk. The tubes are placed in the sockets after they have been shown empty in the usual way. A silk is now pushed into the empty tube and its duplicate withdrawn from the loaded one. The tubes are then removed from the sockets and once more shown empty.

### A MAGAZINE TEST.

A magazine, after being opened at any page by a spectator, is returned to the performer, who places his hands behind his back to receive it. The spectator is now asked to again take the magazine and close it. The performer immediately names the selected page.

**Requirements.** A magazine which has the pages numbered at the top corners. A strip of cardboard to act as a book-mark.

**Method.** Hand out the magazine and the book-mark. Request someone to open the magazine at any page and note the number of it, and return the magazine still open. Place the hands behind the back to receive it, and hold the selected page with the left hand. With the right hand count two pages further on, and tear off the numbered corner of the new page. Keep this piece in the right hand, and tell the spectator to concentrate on the number of the chosen page. Secretly glimpse the number on the corner in the right hand, and turn away from the spectators. Let a spectator take the magazine, place the book-mark at the selected page and close the book. To name the chosen page count back two pages from the number on the torn corner. For example: if the number on the torn corner is twenty, the selected page will be eighteen. Have the magazine opened at the book-marked page for verification. The idea of using a book-mark is to prevent the spectator running through the pages and discovering the torn corner.

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