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LONDON :

GEORGE JOHNSON, The Magic Wand Office,

24 Buckingham Street, Strand, W.C.2

1938

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Made and printed in Great Britain by
 GEO. B. FLOWER & SONS LTD.
 15-16 Verulam Street, London, E.C.1

THE FLYING COINS

Effect. The performer drops six coins into a glass and a further six coins are placed in an envelope. Three coins are now commanded to pass from the envelope to the glass. On the envelope being opened, only three coins are found. The coins in the glass are counted—there are nine.

Requirements. Twelve coins, three cardboard discs covered with tin foil to imitate real coins, an envelope with a partition (see Fig. 1), a small deep soup plate, and a glass.

Preparation. At the front edge of the plate rest three coins. These cannot be seen if the spectators are seated in front of the performer (see Fig. 2). In the centre of the plate stands the glass. Lay six real coins in front of plate. On the opposite table place the other three coins, also the three dummy coins, and the envelope.

Method. Pick up the glass, show it to be empty, and replace on the table. Pick up the six coins in front of the plate and, very slowly, count them one at a time on to the plate. Pick up the plate and tip all the nine coins into glass, thus getting the three extra coins into glass without causing the least suspicion. Now go over to the other table, pick up the envelope, flick it with your finger, etc., to prove it empty. Pick up the three real coins, one at a time, and before putting them in the part of the envelope marked "A," toss them in the air, to prove that the coins are genuine. Now pick up the three prepared coins, and place in the part of the envelope marked "B." Close the envelope, command the three coins to pass from envelope to glass, tear off part of envelope as indicated by the dotted line, and tip the three coins into your hand; they are the only ones that will come out. This accomplished, *throw the envelope on the floor*, and count the three coins. Then go over to the glass. Show your hands empty, tip the coins into your hand, and re-count them, one at a time, into the glass.

BALL PRODUCTION FOR CLUB WORKERS

This idea is submitted for the club worker who comes on with opera hat, cloak and stick. The effect is that the performer removes the knob of his stick, vanishes the knob, and causes it to re-appear on top of his stick. The secret is that of the ball catching wand. This is inserted into the stick (see diagram, Fig. 3), and is worked as usual through a slot cut in the stick. The ball is of course silvered to represent the knob.

To work, have a silver ball palmed in the right hand. Pretend to remove the knob of the stick, really pulling down the piston, and exhibiting the palmed ball. Vanish this ball by tossing in the air, push up the piston and ball re-appears on the stick.

THIMBLE PRODUCTION

Effect. A thimble appears on the second finger of performer's right hand, the hand is now shown back and front. The thimble is removed with the left hand and placed on the right thumb. Again a thimble appears on the second finger of the right hand, this is removed and placed on top of the one on the thumb. This is repeated twice more, and the performer concludes with four thimbles stacked on the right thumb.

Requirements. Four thimbles.

Method. Nest three thimbles and place in the left hand, openings up, towards the thumb, back-palm a fourth thimble in the right hand, the thimble being clipped between first and third finger (see Fig. 4). Turn right, hold the right hand palm towards the spectators and catch the back-palmed thimble on the right second finger. Show in hand back and front. Bring the right hand over to the left, to apparently remove the thimble, really, under cover of the left, the thimble is again back palmed, but the right thumb is stuck into the topmost nested thimble, and brought into view. This is repeated with remaining thimbles, until the conclusion with the four thimbles stacked on the thumb.

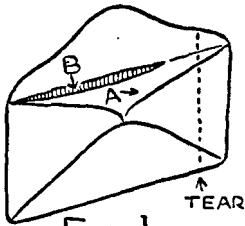


FIG. 1

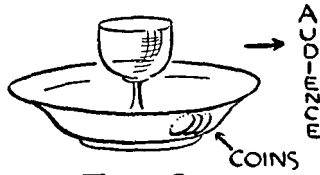


FIG. 2

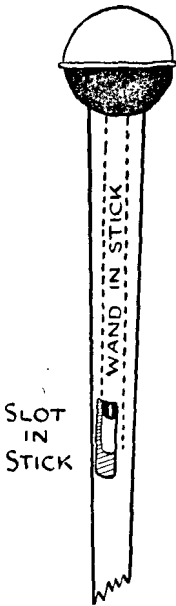


FIG. 3



FIG. 4

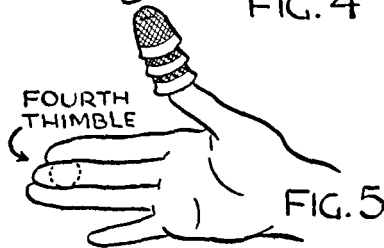


FIG. 5

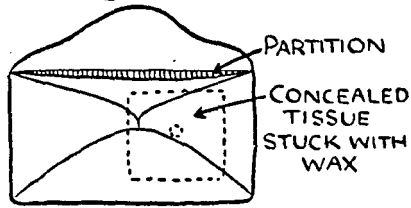


FIG. 6

CHOICE RESTORED

Effect. Three pieces of tissue paper are exhibited, red, green, and yellow; these are torn into small pieces, the performer now asks a spectator to name one of the three colours. In this instance we will presume green is chosen. The performer picks up an envelope, shows it empty, puts the torn pieces inside the envelope and seals it. The ends of the envelope are now cut off, and the performer presses the top and bottom of the envelope, thus forming it into a tube. He blows through the tube, and fluttering out come the red and yellow pieces of paper. The tube is torn open, and inside is seen the green piece. This is opened out and is found to be completely restored.

Requirements. Six pieces of tissue paper about twelve inches square, two pieces each of red, green and yellow. Three prepared envelopes, made by sticking the front of another envelope inside, thus making a partition, open at the top (see Fig. 1). Now fold one piece of each coloured paper into a square of about two inches. With a spot of wax, place one piece in each envelope and stick the paper to one side of the partition between the back of the envelope and the partition (see Fig. 6). Place the envelope with the red piece on the right hand table, the envelope with yellow piece on the centre table, and envelope with green piece on the left hand table.

Method. Show the three pieces of paper, tear up each piece separately and place on a tray. Now ask for a colour to be selected. Suppose green is chosen. Pick up the envelope with green piece inside, from the left hand table, open the part between the front of the envelope and the partition, and show empty. Pick up the green torn pieces, and drop inside this part, now take the red and yellow pieces and place them in the half of the envelope with the piece of green folded paper, and seal the envelope. Cut the ends off, press with the fingers to make into a tube, blow through it, and out will come the yellow and red pieces in a shower. Tear the tube, showing the green piece, open it out and show it to be restored. All you have to remember is to pick up the envelope containing the chosen colour.

THE WEB HANDKERCHIEF PRODUCTION

Effect. The performer withdraws a frame from a box with an open top. Stretched across this frame are tapes in the form of a spider's web. This frame is shown to be very thin and incapable of concealing anything. It is replaced in the box and the front door is opened, the web is now seen to be standing upright in centre of the box. The performer passes his hand behind the web, thus proving that there is "no deception." From the centre of the web about a dozen silks are now withdrawn, one after the other. At this point, if desired, these silks may be transformed into a large silk with the picture of a large spider in the centre.

Requirements. A box about eight inches square, the box to be left open at the top. A drop down door is at the front. About the centre of each side, two grooves are cut, these grooves reaching from top to the bottom of the sides. A piece of mirror plate is fixed inside the box at an angle, to reflect the bottom of the box. The grooves for this piece of mirror start from the centres of the sides, just behind the side grooves, and go back at an angle to the two bottom corners of the box at the back. (Fig. 7 should make all this clear.) At the back of the mirror, at the centre, fix a tube to hold the silks. You now require a light plywood frame (as shown in Fig. 8). This frame fits easily in the side grooves of the box. Across this frame stretch tapes, these taking the form of a spider's web. Notice the tape which crosses the centre of the frame. This is the most important one and must be adjusted at such a height to conceal the edge of the mirror in the box. Load the tube at the back of the mirror with silks and you are ready.

Method. Have the box closed at the front. Withdraw the frame from the grooves and exhibit. Replace the frame and open the front door of the box. Place your hand at back of web, but only behind the top half, now withdraw the silks from the tube, one at a time, via the centre opening of the web. The whole thing is an adaptation of the Spider Lady Illusion.

BLACK ART MILK VANISH

Effect. The performer fills a glass with milk, and covers the glass with a handkerchief. Carrying this forward to the front of the stage, the handkerchief is shaken and the glass and milk vanishes.

Requirements. A black velvet chair cover. This hangs over the back and seat of a chair. A double handkerchief with a ring inside. A piece of black velvet slightly less than the size of the handkerchief. Drape the chair with the velvet cover, and on this hang the small piece of velvet, over the back of the chair. Place the white (faked) handkerchief, glass, and jug of milk on the chair.

Method. Show the white handkerchief back and front. Lay over the back of the chair on top of the small piece of velvet. Fill the glass with milk and place the jug aside. Pick up the white handkerchief and the small piece of velvet together from the chair back, and throw both over the glass of milk. Now lift the fake handkerchief *only* by the ring, leaving the covered glass on the chair seat. Carry forward and vanish.

A "STAG" PARTY PACK

Effect. The performer removes a pack of cards from his pocket and proceeds to produce cards from various parts of his body. He now holds the final fan of cards in front of his left fist, and on removing the cards a glass is seen to be standing *on his fist*, above the pack. The performer now takes the *pack and pours from it* a glass of whisky or wine, this he drinks. He now waves his hand above the pack and a cigarette is seen to slowly rise completely out of the centre of the pack. From here the performer may commence his cigarette routine, if desired.

Requirements. A pack of cards, three quarters of the pack being punched or cut out (as in Fig. 9). These prepared cards are now glued together into one solid block. A flat metal container is now made (see Fig. 10). This is fitted into the large cut-out portion (shown in Fig. 9). An unprepared card is now glued to the top

and bottom of this cut out block. For the cigarette, attach a pin to a short piece of thread, stick the pin into the cigarette, and knot the other end of the thread. Place the cigarette into the narrow section of the cut-out pack, the end with the pin going in first, while the knot on end of the thread is just hanging over the edge of the pack; Fig. 11 shows everything set. Place about a dozen loose cards on top of the pack, fill the container three-quarters full of liquid and place the pack upright in the vest pocket. In the *outside* breast pocket place a small glass, mouth upwards.

To Perform. Remove the pack from pocket, hold length ways in the left hand (as the cigarette side is held next to the fingers the liquid will not spill). Now produce a few fans of cards from the knee, elbow, etc., using the unprepared cards on top of pack for this. The last fan you produce from left arm pit. Hold this fan for an instant in front of the breast pocket. While you do this, your thumb goes into the glass and withdraws it from the pocket, behind the fan of cards. Carry both fan and glass forward to the left fist, rest the glass on the fist, remove the cards and disclose the glass. Place the fan of cards in your pocket. Take the pack from the left hand and pour the wine into the glass. Drink the wine and lay the glass aside. Hold the pack upright, and pull down the knot on thread with the thumb, thus causing the cigarette to rise from pack. The cigarette is secretly removed from pin and smoked if desired.

TELE-REFRESHMENT BAR

Effect. The performer patters to the effect that a hundred years hence, when you want refreshment you will simply tune in through your tele-refreshment set and the beverage you require will be delivered. To prove the statement, you open up your tele-refreshment bar and show it empty. You now take four small empty glasses and place them inside the "set." The little cabinet is now closed. The performer now remarks, "If I want milk I tune in the white ray." A white light is seen to

light up on the lid of the apparatus. Then you continue, "If I want whisky I tune in the amber light. If I want chartreuse I tune in the green light, and if port wine I tune in the purple light." While this has been going on, you have been turning the front dial, and the various coloured lights have been going out and in on the top of the box. You now lift out the front panel of the box, and the glasses are seen to be filled with milk, whisky, chartreuse and port. The beverages are given to the spectators.

Requirements. An oblong box, the front panel and top being removable (see Fig. 12). On the front panel is a wireless tuning dial (A), and at the back, connected with a pivot, a round toothed wheel is fixed, so that when the tuning knob is turned the toothed wheel will revolve. The teeth of the wheel just protrude a little below the panel. On the bottom of the box a similar toothed wheel is placed, the axis being on the back edge of the box. Right across the centre of this wheel a panel is fixed, so that when the wheel is rotated either side of this panel becomes the back of the box (Fig. 13). When the front panel is placed in the box, turning the tuning knob causes the wheel on back of panel to revolve, and the teeth engaging the wheel on the bottom of the box causes the wheel and panel here to revolve. Fig. 5 shows the lid. On top of this lid are placed four flash lights: white, yellow, amber, and purple, coloured electric bulbs being used.

Preparation. Fill the four small glasses with liquid, and stand them on the part of the wheel which protrudes from the back of the box.

Method. Remove the lid and front panel, showing the box empty. Pick up the four empty glasses and place them on the wheel inside the box. Replace the front panel and the lid, and as you explain the apparatus, turn the knob, bringing the full glasses inside the box, and moving the empty ones to the outside, at the back. Keep switching the various lights off and on. Take the lid off, remove the front panel, take out the filled glasses, and pass to the audience.

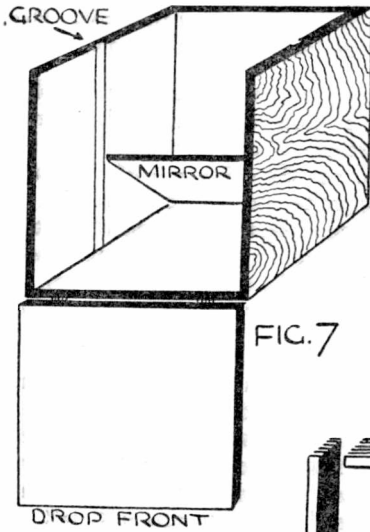


FIG. 7

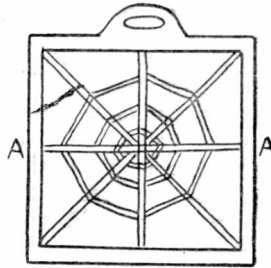
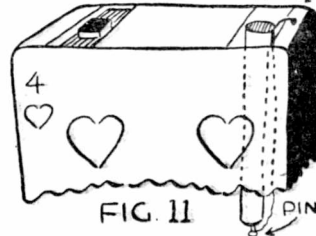
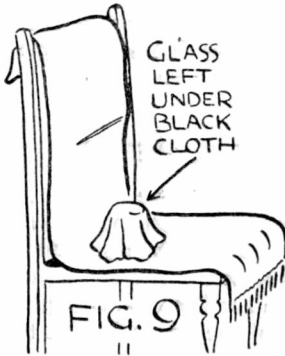
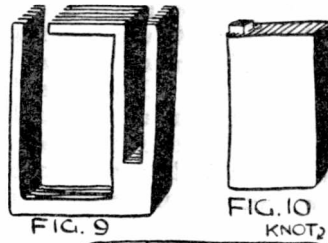


FIG. 8
THE STRAND A-A
MASKS THE EDGE
OF THE MIRROR



THE HOOP UN-LOOPED

Effect. The performer takes a short length of jazz ribbon, slips a ring over it, and holds the ribbon by the ends, with his finger and thumb. "Presto," the ring drops to the floor, but the ribbon is still held by the ends. How the ring passed through the loop provides the mystery.

Requirements. About twelve inches of jazz ribbon, one inch wide. Take a piece of thread (the correct length can only be determined by experiment), tie one end to one end of the ribbon, run the other end of the thread through a hole at the opposite end of the ribbon, fix the end of the thread under your right armpit, on the outside of your coat. Place the ribbon in your right hand jacket pocket. The thread will not be seen providing you are wearing a dark suit. A wooden or metal ring is required. (See Fig. 14.)

Method. Show the ring, with your right hand, take the ribbon from your pocket, slip the ring over end "A" (Fig. 14). Turn right side to the spectators, hold the end "B" (Fig. 14) with the first finger and thumb, and the end "A" between first and second finger of right hand. (See Fig. 15.) Drop the end "A," the ring will fall, but extend the arm and this will quickly draw the end "A" up again to its original position. Toss the ring out for inspection, and while attention is thus distracted, separate the thread from the ribbon and pass it out.

THE SURP-RISING CIGARETTE

Effect. The performer takes a cigarette, lights it, and drops it into a bottle. He now takes the bottle in one hand and makes passes with the other; the cigarette rises and falls at will. A long pass is now made, the cigarette rises above the neck of the bottle and keeps on rising, till a long cigarette, the full length of the bottle is seen to be sticking out from the neck. Performer removes this from the bottle, takes a few puffs at the cigarette, and then lays it aside.

Requirements. A quart size bottle, a long paper tube, the length of the inside of the bottle, and of such a diameter that it will take an ordinary cigarette comfortably. Push a piece of cotton wool into the top of the tube, the distance from the top being the length of an ordinary cigarette; then place a piece of cotton wool into the bottom of the tube. Stick a pin with a long piece of thread attached to it, into the cotton wool at the bottom of the tube. (See Fig. 16.)

Preparation. Place the long cigarette into the bottle, the end with the pin going in first. Stand the bottle on the table and fix the thread to the back. (See Fig. 17.)

Presentation. Take a cigarette, light it and drop into the bottle, actually let it go inside the large cigarette. Take the bottle in the left hand, make passes with the right, and by raising and lowering the left hand you cause cigarette to rise and fall. During the first two or three passes, do not let the cigarette come up further than an ordinary cigarette. Play this rising and falling business up a little, then make the long cigarette come up and up, till it is about its full length, withdraw it, and secretly extract the pin, place the long cigarette in the mouth, take a few puffs at it and then lay it aside.

WHICH END?

Effect. The performer gets a spectator to place a pencil into a paper tube and close the ends. Nevertheless, the performer can always tell which is the pointed end of the pencil.

Requirements. A paper tube the exact length of the pencil you intend using, also two paper caps to fit the tube. Mark the exact centre of the tube with a pencil dot.

Method. Have the pencil placed in tube and the cap placed on this, while your back is turned, of course. Receive the tube on the outstretched palm of either hand, allow the dot to come on top of the middle finger, raise this finger a little to balance the tube, and the pointed end of the pencil will project upwards; the heavier will dip downwards. (See Fig. 18.)

FINDING A CARD AT ANY NUMBER

Effect. The performer has a card selected and returned in the pack. He now asks for a number between one and fifty-two. The card is found at that number.

Requirements. A pack of cards.

Method. The method depends on an easy second deal here described. Have the card returned and bring to the top by the pass. Hold the cards face down in the left hand, the thumb being on top and the fingers at the side of the pack. When you get the number, and as you bring over the right hand to take away the first card, raise the pack so that the back of it is towards you. Draw the top card to the side a little with the left thumb, and with the right thumb and finger take away the second card (Fig. 19). As you lay this card aside, push the top card flush again and allow the pack to resume its face-down position. Keep repeating this move until the number you require is reached. When you draw a card off, the back of the pack is towards you, and as you lay cards aside, the pack is held face down. This gives the same effect as a second deal, with this difference, anyone can do it.

THE GIRL BEHIND THE DOOR

A simple illusion that can be easily constructed

Effect. A table is wheeled about on the stage, there is nothing to be seen underneath. A light framework is now shown, this is in the form of a door. The frame is erected on the table. Almost immediately the door opens and a lady comes forth.

Requirements. A light frame, of the same height as the table and the same width as the table legs. The frame is covered with cloth to match as the back cloth, and is erected at about two feet from it. (See Fig. 20.) You also require a light framework containing a door. At the foot of this door two pins are fixed. (Fig. 21.) In the table near the front are two holes. When pins are placed in the holes the door will stand upright.

Method. The lady gets behind the fake screen (Fig. 21). The door is placed on its side in front of this screen. The table is now shown all round, and finally placed in front of the door, the table registering with the screen. The door is now lifted and placed on the table. The lady jumps up on the table, opens the door and makes her appearance.

SILK SYMPATHY

Effect. Six silks are seen on a stand. Six duplicates are on a chair back. Standing beside the chair, the performer asks for the selection of any colour. Taking that silk from the chair back, he strokes it with his hand; as he does so, the duplicate on the stand drops to the floor. This is repeated with the remainder of the silks until all have fallen from the stand.

Requirements. Twelve silks, two of each colour. About two inches from one corner of each silk sew a very small ring. Now make a stand with a flat cross bar as shown in Fig. 22. At intervals along the bottom of the bar a spike (six in all) is soldered, point upwards. The spikes are in length only half the width of the bar. Now above each spike, and half an inch from each side of it, a very small ring is soldered. (See Fig. 23.) Tie a length of thread to each ring at the right hand side of the spike. Place the other ends of these threads up through the left hand rings, and draw them right through till only an inch loop remains, this loop hangs over the outside of the spike. (Refer to Figs. 22 and 23 again.) Now hang the six silks, by means of the little rings, on to the spikes. Take all threads and draw them through a ring at the base of the stand, and to each thread attach the duplicate silk, and hang them over the chair back. The working will now be obvious. The action of lifting any silk from the chair and pulling on the thread (while striking the silk), draws the loop of thread under the ring and off comes the silk, which drops to floor. The spikes should be blunt at the point.

BAR AND CHAINS ESCAPE

Effect. The performer's wrists and neck are secured to a metal bar, yet he makes his escape. Everything may be examined before and after the escape.

Requirements. A copper bar, with a hole at each end to take two padlocks. Three lengths of chain, two short pieces for the wrists and a longer piece for the neck. These three chains have a ring attached to each end, the ring being of such a size that it will slip over the bar. (See Fig. 26.)

Method. Have the longer chain placed around the neck, and the bar pushed through the rings, the bar going out at the back of the neck. Now have the wrists secured in the same manner, and the padlocks locked on each end of the bar. (Fig. 27.) To escape from this contrivance appears impossible. When the performer gets into the cabinet, he bends the bar around his neck into the shape of a horse shoe. (See Fig. 28.) The bar being made of copper, bends easily. The neck chain slips down, and the head is removed, the wrists are worked up to the bend and removed. Then either straighten the bar and make your appearance, or conceal the bent bar in the canopy and produce another bar in its place.

SLEIGHT FOR GLOVED WORKERS

This sleight is designed for those who wear gloves during card manipulations. The effect is that after several sleights with five cards, the said cards are vanished, and although there is a suspicion that the cards are palmed, yet the performer is able to remove his gloves from both hands, and then produce the five cards from his elbow.

Method. After several sleights with the five cards, apparently place them in the left hand, really palming them in the right. Rub the left hand, open it and show empty. With the right hand remove the glove from the left, drop this glove on the table. Now close the second, third, and fourth fingers of the right hand over the palmed cards and extend the first finger and thumb of the

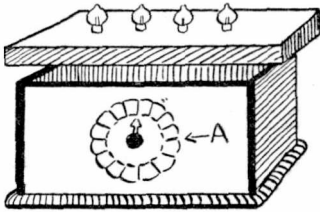
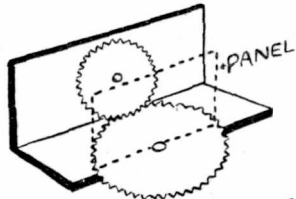


FIG. 12



INSIDE OF BOX SHOWING
THE TWO TOOTHED WHEELS
FIG. 13

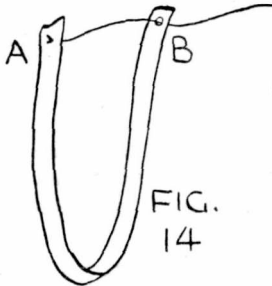


FIG. 14

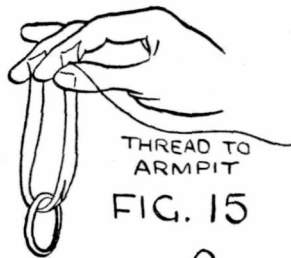


FIG. 15

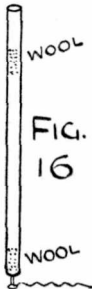


FIG. 16



FIG. 17



FIG. 18

same hand. (See Fig. 24.) With the left hand peel the glove off the wrist, now pull the thumb off. This leaves the crutch of the right thumb bare. You will now find it an easy matter to clip the corner of the cards in the crutch of the thumb, and when accomplished, open the fingers of the right hand and remove the glove, eventually recovering the cards from left elbow.

THE T.S. SACK ESCAPE

Effect. The performer gets into an examined sack, the opening is padlocked, roped and chained. The curtain of canopy is now drawn, and in fifteen seconds the performer is free. He is seen holding the sack over his arm, the locks and seals being intact.

Requirements. A prepared sack. The top is equipped with eyelets to retain the securing rope. The two bottom edges are left open, two lengths of strong adhesive tape are stitched to the inside of the two bottom edges. This "tape" is now stuck together. A sack thus prepared will bear a certain amount of examination, the more elaborate you have the locks and seals, the more the spectators will concentrate on them.

Method. Get inside sack, and when secured and in the canopy, force the adhesive tapes apart, pull the sack over your head, and press the tapes together again.

DATE PLUS YOUR AGE

Effect. This is a simple figure trick. Ask a spectator to take a coin from his pocket, add the first two figures of the date to the last two, and to this add his age, from the answer he is to subtract his age and give you the result. When he has done so you tell the date on the coin.

Method. From the final answer given you simply subtract 19. If the answer runs from 57 to 99 add 1 to the final figure and put 18 in front; for instance, if the answer is 63, call it 64, put 18 in front making 1864. But if the answer runs from 00 to 36, put 19 in front; for example, if the answer is 26 put 19 in front making 1926.

Example : coin, 1896.

$$\begin{array}{r} 18 \\ 96 \\ \text{Age } 32 \\ \hline 146 \\ \text{Age } 32 \\ \hline \text{Answer given } 114 \\ \text{Minus } 19 \\ \hline 95 \\ \hline \end{array}$$

95, your answer, add 1 = 96 = 1896 the date.

LAY-OUT SPELLER

Have the pack shuffled and returned to you. Deal out five hands of five cards each. Have one hand selected by a spectator and tell him to think of any card in his hand. Replace two of the hands, which are on the table, on top of pack. Take the spectator's hand and replace on top of these. Now pick up the remaining two hands which are on the table and place on top of pack. At this point you may false shuffle or cut the pack if desired.

Now proceed to deal out the cards in five rows of ten cards. Place the odd two cards aside, and ask the spectator to touch the row where he sees the card. It will be the third card in this row. You secretly note it and count the letters in the cards denomination. Now gather up two rows not containing the spectator's card, on top of these place the row containing the spectator's card, and on top of all the remaining row. The spectator's card is now thirteenth from the top of the pack. To spell the card proceed as follows :

10 letters. Deal off three cards from the top of pack. Have one selected and placed face up on top of the pack. Place the other two cards on the bottom of pack, and have it cut. Separate the cards at the face up card and spell from there.

11 letters. Deal off the two top cards, have one chosen, place it face up on top, place the other on the bottom and proceed as above.

12 letters. Turn top card face up and proceed as above.

13 letters. Have one of the two cards chosen which were left over at the beginning of the trick. Place this card face up on top, place the other on the bottom, and proceed as above.

14 letters. Place the two cards which were left over on top of pack, turn the top one face up and proceed as above.

15 letters. Remove the bottom card from pack, replace the two odd cards on top, and place the bottom card face up on top. Cut the pack, separate at the face up card and spell from there.

A MENTAL TIP

Obtain two pieces of paper about two inches square. Lay one piece on the table, also a pencil. Fold the other piece in four. In your right hand jacket pocket place a box of matches and a small scribbling pad. In your waistcoat pocket put a small piece of thin sheet rubber about one and a half inches square. Conceal the folded slip in the right fingers. Hand out the piece of paper and pencil which is on your table and request a spectator to write a name or a number. When he has done so, hand him the small piece of white rubber, tell him to cover the name or number with it so that it will be impossible for you to see it. Now ask him to fold all in four. He now has a folded slip with the rubber inside. Receive this back, switch for the piece concealed by the fingers, and hold in view in the left hand. The right hand goes to the jacket pocket for matches and leaves the written slip behind.

Strike a match and burn your slip. Go to pocket and bring out the pad, together with the opened written slip on the front page of the pad. This will be found quite



FIG. 19



FIG. 20

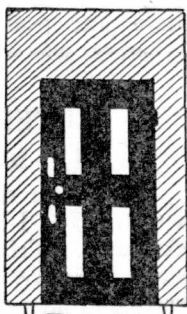


FIG. 21

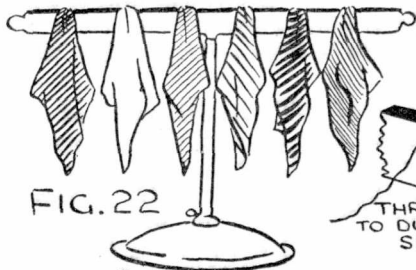


FIG. 22

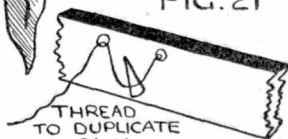


FIG. 23



FIG. 24



FIG. 26



FIG. 25

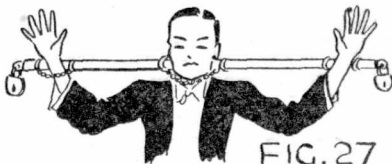


FIG. 27

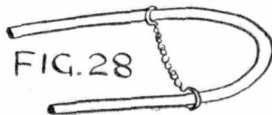


FIG. 28

easy, as the tension of the piece of sheet rubber has caused the packet to open. Leave the rubber behind. Take a pencil and apparently write something on the front page of the pad, but actually read the slip. Tear off the front page and slip and crumple up. Now write what you have just read and announce the name, number, or whatever was written.

ENTERTAINING WITH WORDS

(1) MARRIAGE AND DIVORCE

Prepare for this by having six cards printed with the letters "U-N-I-T-E-D" Now get a small easel to display the cards. Tell the spectators you will recount a little story, using the six cards to help it along. Show the six cards and proceed.

Once upon a time a "N-U-T" (at this point and where capitals are shown place these cards on the easel and pick them up again) went out to "D-I-N-E." He met a young lady and said I love "U," she said so do "I." Eventually they decided to get "T-I-E-D" up, in other words "U-N-I-T-E-D." But one day she saw a hair on his "T-I-E" and said this is the "E-N-D." So now they are divorced, in other words "U-N-T-I-E-D."

(2) LAZY BONES

Get ten cards for this. Print the letters "D-A-I-L-Y D-O-Z-E-N" on them. Show them on the easel as above, then re-arrange them to read "L-A-Z-Y D-I-D O-N-E."

(3) BACKWARDS AND FORWARDS

Print eleven cards and display as follows "M-A-D-A-M I-M A-D-AM." Now shift the necessary cards along so that it reads the same backwards. "M-A-D-A M-I M-A-D-A-M." The same can be done with "R-E-D R-O-O-T-S T-O O-R-D-E-R," re-arranged reads, "R-E-D-R-O O-T S-T-O-O-R D-E-R" and reads the same backwards.

EFFECTIVE FOUR ACE TRICK

This method of doing the four aces is suitable either for close-up or stage. The cards may be placed on a small easel.

Requirements. A short card and a double backed card.

Preparation. Place the double backed card on top of the card case. On top of this card, place any two cards, face down. Place the remainder of the pack half-way into card case.

Method. Withdraw cards from case and hand out to be shuffled, receive cards back, riffle to the short card and cut, this leaves the short card on top. Now lay the cards, face up, on top of the card case and fit up your little easel. Now pick up all the cards, fan them, and remove the four aces, placing them on the easel face outwards. Pick up the first ace, name it, and lay it face up on the face down pack. Repeat this with the remaining three aces. Now turn all cards above the short card, face down. (The introduction of the short card will make this easy.) You have apparently placed the aces face up on the pack and turned them face down. Now deal the top four cards, face down and in a row, on your easel (the third card dealt is the double backed card). Now deal three cards from the top of the pack on to the fourth card on the easel (this is an ace), and the other three aces have gone on top. Now deal three cards from the pack on to each of the three remaining cards on the easel; force the heap with the aces by your favourite method. Cause the three aces to leave the pack, spread out the heap on the easel and show to be the four aces. For close-up work, leave extra cards in the case, and replace the cards after shuffling.

LEAP YEAR CARD TRICK

Have a card selected and returned to the pack; slip one card above it and make the pass. The card is now second from the top; false shuffle. Now ask the spectator how many weeks are in a year, when he replies "fifty-two," deal five cards to your left and two cards to your right, the cards being face down. Place the two cards on the five and return to the top of the pack. Now ask how many months are in a year, and when spectator says twelve, deal twelve cards face down on to the table, then return them to the top of the pack. Now ask how many days are in a week, and when seven is given, deal seven cards on to the table, then replace them on top of the pack. Now ask how many extra days are in a leap year, when "one" is given, deal off the top card, ask the name of the selected card, have the card turned over and show it to be the chosen card.

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