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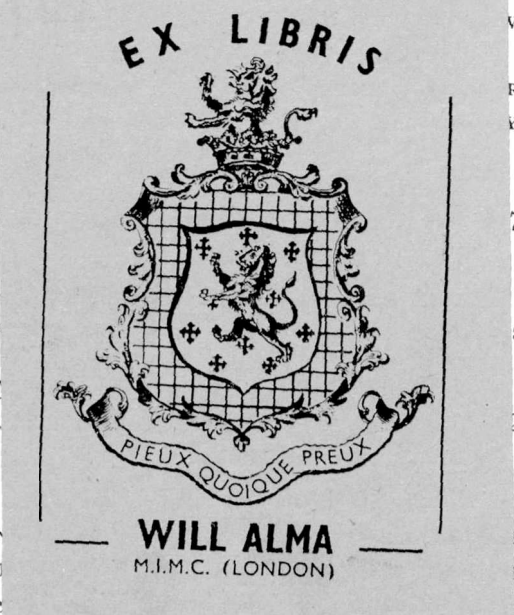
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TOM SELLERS

Author of "Tricks that Work," "Subtle Sorcery," etc.

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THE SPIRIT GUIDE

Effect. The performer shows a series of small cards, numbered one to nine. He has these cards shuffled and returned to him. Placing the cards in his pocket, he removes four and puts them face down on the table, the other five are removed and laid aside. The performer now hands a spectator a card disc. Printed round this card are eight, four-figure numbers. The spectator is asked to mentally choose one of these numbers, and write it down. This having been done, the performer receives back the numbered card, places it in an envelope, initials it and hands it to the spectator. The spectator is now told by the performer that he will call up his spirit guide, and ask him to erase from the card the number the spectator is thinking about. The spectator is asked to open the envelope and look at the card. As the performer has stated, there is a blank space, and the spectator has to admit that his number has been erased. The performer asks the spectator the number he thought of and on being informed, the performer turns over the four cards on the table and, when arranged in a row, they are seen to tally with the chosen number.

Requirements. A packet of envelopes and nine blank visiting cards. These cards are numbered one to nine. All the cards are narrowed, except the numbers, "one," "two," "four," "eight," these four cards thus become "wide" cards of the packet. You now require two circular cards, as shown in Figs. 1 and 2. A double circle is drawn inside these cards. This is divided into eight sections, the sections are numbered as shown.

Preparation. Place the card shown in Fig. 2, the one with the blank space, in an envelope and seal it. Place this second from the top in a packet of envelopes.

Method. Pass out the nine small cards to be shuffled. Receive them back and place into the trouser's pocket. State that you will remove four at random. Remove the four wide cards. Now hand to a spectator the card disc shown in Fig. 1, ask him to choose a number from it, and write it down. Take back this card, slip it into the top envelope of the stack, seal it down. Ask the spectator

for his initials; as you do so make the double lift with the two top envelopes, and turn these two envelopes right over. This brings the envelope containing the disc with the blank space to the top. Initial this envelope, and give it to the spectator, get him to open the envelope, ask him if he sees his number. Of course he cannot do so. He also imagines that the blank space was the one which contained his number. Now ask, "What was the number?" On being told, turn up the four cards on the table and arrange them to form the selected number, spreading them out in that order after you have done so. Before concluding, let me offer a word of caution. Do not write the numbers in a circle (printed or drawn) on a square or oblong card; if you do you will get found out. Circular cards must be used.

A PADDLE ROUTINE

Make up a little wooden paddle as shown in Fig. 3, then make a leather case for it as shown in Fig. 4. Now construct a paddle as shown in Fig. 5. The paddles should be painted flat black. Place the little paddle in the case and then into the left vest pocket. Place the double paddle beside this. The ends of the long paddle must have three chalk dots on each side. You will also require a piece of chalk.

When about to show the trick, remove the case from the pocket, take the small paddle out of the case, and replace the case in pocket. Take the chalk and openly put three chalk dots on each side of paddle. Place the chalk and bat into the right hand, and replace the chalk into the vest pocket, but when the hand is out of sight, leave the bat in the pocket with the chalk, and bring out instead the double-ended paddle, holding it half way down the handle. This will be taken for the original little paddle you marked.

Now rub off one dot, and, with the well known turn over move, show that the dot has left the underside also, this is repeated twice, the paddle being shown blank on both sides. Now cause three spots to appear, openly

rub the three spots off and really show both sides this time. Now wave the hand a little higher, and while doing so, change the bat end far end and show three spots on each side. Hold the bat in the right hand, go to the pocket for the case, leave the long bat behind, bring out the hand with the original bat and case, and replace the bat in its case.

THE IMPROMPTU RISING CARD

Have a card selected, square up the pack and hold it in the left hand, face down, four fingers at one side and the thumb at the other. When about to have card returned, grip the pack with the right hand, all fingers at one end, and the thumb at the other. Lift off half the pack, and have the selected card replaced on the lower half of the pack. While this is being done, bring the right hand up to the mouth, apparently suppressing a slight cough. Under cover of this, moisten the face card of the packet in the right hand, damping the card about the centre. Replace this packet on the lower, by pressing the moistened card half way on the lower packet, then slide the top packet even with the lower, the damp card will not slide, therefore it will project about one and a half inches from the end of the pack. Just as this happens, the left hand should be tilted so that thumb points to the ceiling. Now, by pushing the projecting card up with the little finger, the selected card will rise from the pack (Fig. 6). You will find this easy method useful; it is quite practical.

A further suggestion

Have a pellet of wax on bottom card. Undercut, and have selected card replaced under waxed card and proceed as explained by the author. w. j.

THE ELONGATED CIGARETTE

Place a long cigarette, twice the usual length, in the upper right hand waistcoat pocket. Now produce an ordinary cigarette, magically or otherwise. After a few sleights with it, vanish by thumb palming in the right hand, produce the long cigarette with the left hand from

the waistcoat pocket, but only disclose half its length, concealing the other half in the hand, holding it as shown in Fig. 7. Bring the palmed cigarette into view in the right hand, and place it alongside the large cigarette in the position shown in Fig. 7. Now turn right side to spectators and turn the hand, thumb downwards, as shown in Fig. 8. Take the ordinary cigarette in the right hand, apparently place the cigarette in the position shown in Fig. 9. The ordinary cigarette is really palmed in the right hand and the large cigarette is brought into view as shown in Fig. 9. Now, with the right hand, reach into the pocket, and apparently take out the palmed cigarette. With this cigarette, compare the sizes, remarking, "It appears that one has stretched quite a bit, perhaps you think it is an optical illusion?" Throw the ordinary cigarette out, continuing, "This trick has lasted long enough, just as long as the cigarette. Would you like it, sir? You're welcome to it, you may smoke it as long as you like." As you patter, let the spectators have a full view of the cigarette, then throw it out.

NEW RISING CARDS

Firstly, thread up three cards you intend to force as shown in Fig. 10, leaving about four feet of surplus thread. Next obtain two sheets of newspaper. On one of the sheets, at the top, gum a paper pocket to hold the cards. Now gum the two sheets of newspaper along three of their edges, leaving the top edge open. Place the cards in the pocket, and run the thread through a hole just underneath (Fig. 11). Lay this prepared paper aside.

To perform. Force three duplicate cards, have them returned to the pack, and the pack shuffled. Lay the pack down, pick up the newspaper, show it on both sides, then fold it in half as shown in Fig. 12. Now fold it into three, as shown in Fig. 13. Pick up the pack, and drop it between the double sheet, hold the paper at the point indicated in Fig. 13, put your foot on the thread and lift the paper upwards, this will cause the cards to rise. Conclude by tipping out the pack and opening out the paper.

FLIP FLAP

For the execution of this novel card trick, a card is selected, returned, and then brought to the bottom of the pack. At this point, false shuffle if desired. Now undercut the pack, place the bottom half on the top half, and allow it to overlap about half way (see Fig. 14), hold the pack as depicted. With the forefinger, pull the bottom card of the top half (the selected card) right down, and under the bottom half, bending the card in half in the process (see Fig. 15). Hold the card in this position with the forefinger. Now ask a spectator to hold out his hand close to the pack and release the pressure of the top half, this will turn itself over, and land face up on spectator's hand, while the selected card will be staring the spectator in the face—face up, right under the bottom half of pack as shown in Fig. 16.

Note. If *two* selected cards are brought to the bottom and an undercut made, both cards are revealed by the sleight described.

THE TELL TALE SCYTALE

Effect. The performer shuffles a pack of cards. Four cards are dealt face upwards on the table and the performer asks for one to be freely selected. This done, the performer picks up a scytale which has been lying on the table. (A scytale was known to the ancient Greeks, it signifies a strip of parchment used for secret messages.) This is wound round a stick, and when read discloses the name of the selected card.

Requirements. A long narrow strip of paper (Fig. 17). Four sticks each as shown in Fig. 18. These sticks are all of a different diameter, the smallest being half an inch, the next five-eighths, the next three-quarters, and the last one seven-eighths of an inch. All are six inches long.

Preparation. Mark all the sticks with a dot at one end, as shown. Now mark a dot at one end of the strip of paper (Fig. 17). Take the smallest stick, place the dot on the strip of paper against the dot on the stick, and wind the paper round the stick (Fig. 19). Now write "ACE OF HEARTS" across the stick (see Fig. 4).

Unwind the paper, take the next size stick, register the two dots, and again wind the paper round the stick, this time write "TEN OF CLUBS." Do this with the two remaining sticks, writing "FOUR OF SPADES" and "KING OF HEARTS." Any cards may be used, but these for example. Memorise the sticks as follows: smallest "Ace of Hearts," the next size "Ten of Clubs," the next "Four of Spades," the largest "King of Hearts."

Method. Place the four sticks in the memorised order in your vest pocket, place the four cards on top of the pack, and lay the long strip of paper on the table. False shuffle the pack, and deal the four top cards face up on the table. When one card is freely selected, remove the corresponding stick from your pocket. Wind the paper strip round the stick, and the name of the card will appear.

THE RIBBON PYRAMID

Effect. The performer shows an empty bowl, this is filled with confetti. A foulard is thrown over the bowl and when removed, the confetti has gone. Several silks are taken from the bowl, and then, the performer placing his hand into the bowl, pulls up a number of coloured ribbons, these remaining suspended in the form of a pyramid.

Requirements. A bowl as shown in Fig. 20. In the bottom of the bowl a spring rule is fixed. To the top of the rule a ring is soldered. Many coloured ribbons are now attached to the rim of the bowl, at intervals, and the end of each ribbon is fixed to the ring on the rule, as shown. The whole is now pressed down into the bowl, a few silks are placed on top, and the contents covered with a disc of cloth which has been covered with confetti. Place the bowl in a box containing confetti. A duplicate unprepared bowl is also required.

Method. Show the unprepared bowl. Dip into the box of confetti and fill the bowl. Let the confetti run back into the box, and again fill, but this time change bowls. Throw the foulard over, remove with the disc of confetti covered cloth, and produce the silks. Then pull up the coiled spring rule, exposing the pyramid of ribbons.

TWO SILKS VANISH

Effect. The performer pushes three twelve inch silks into his left fist with his right thumb. When the fist is opened only one silk is seen, the other two having vanished.

Requirements. Three twelve inch silks.

Preparation. Place the three silks in the left waist-coat pocket, permit the corners to show.

Method. With the right hand remove one of the silks, throw the centre over the left fist. Stand with the right side to the spectators. Now with the right thumb push the silk into the left fist as shown in Fig. 21, and pack the silk right down to the little finger of the left hand. Show right hand to be empty, and then remove a second silk from the pocket. Poke this into the left fist, in the same manner, but here comes the deception. When you get the two silks packed together, the left fist is slightly opened, and the silks are allowed to fall into the curled fingers of the right hand. This hand goes to the pocket for the third silk, and the two are left in the pocket as the third silk is withdrawn. This is poked into the left fist in the same manner as with the other two. The fist is opened, and the third silk is the only one seen, the other two having vanished.

OFF AND ON AGAIN

Effect. The performer shows a small gift box, about four inches square. The box is tied with a bright coloured ribbon. The performer unties the ribbon, rolls it up and places it inside the box. The box is now placed under a cover. When the cover is removed the box is seen to be again tied with the ribbon. This may be again removed, and cigarettes taken from the box.

Requirements. A square box, about four inches square. It has a very shallow lid (see Fig. 23). Tie this box with a bright coloured ribbon. You now require a shell to fit over this box. This shell is open at the bottom, but is closed at the top with a piece of square cardboard, sunk a quarter of an inch from the top of the box.

A flap lid is now affixed to the box (see Fig. 22). Place this shell over the box, and tie it up with ribbon of the same colour used for tying up the box. Make a cover to fit over all (Fig. 34).

Method. Introduce the little box, remove the ribbon, roll it up. Lift up the lid of the shell and place the ribbon in the tray-like top. Now place the cover shown in Fig. 24 over the shell. At the proper moment, remove the cover and shell. This will disclose the box apparently re-tied with the ribbon. The ribbon may now be removed and anything may be produced from the box as desired.

CHANGE OVER CARDS

Effect. The performer places a blue card in an envelope. This envelope has a blue spot on one side and a cut out circle on the other, so that it is clear that the blue card is in the envelope with the blue spot; the card can be seen through the cut-out circle on the back of envelope (Fig. 25). The performer now places a red card in an envelope with a red spot on one side and a cut-out circle on the other. The envelope with the blue spot is placed to the performer's right, and the one with red spot to his left. The cards are now commanded to change envelopes. It is then seen that the red card is in envelope with blue spot, and blue card is in envelope with red spot. The cards and envelope are offered for inspection.

Requirements. A packet of pay envelopes. Two red cards and two blue cards to easily fit the envelopes. Prepare four of the envelopes as follows. Cut a circle out of the flap side of four of the envelopes (see Fig. 25). On the front side of these four envelopes, near the top, stick two red discs and two blue discs, one disc to each envelope (see Fig. 26).

Preparation. Place a red card in the envelope with the blue disc, and seal it. Place a blue card in the envelope with the red disc and seal it. Lay these two envelopes, flap side up, on top of stack of envelopes. On top of these place an unprepared envelope, flap up. On top of this, place the two remaining envelopes and the red and blue card (Fig. 27).

Method. Pass out the red and blue cards, also the two top envelopes. Have the red card placed in the envelope with the red spot, and the blue card placed in the envelope with the blue spot. Receive back the blue spot envelope first and lay it on top of packet of envelopes which you are holding in left hand. Now receive the red spot envelope, and lay this on top of the packet, the flaps of these envelopes being upwards. Now, as you remark, "I will place the blue spot card on my right," you turn the top five envelopes over, this brings a duplicate blue spot envelope to the top, with the red duplicate underneath. Lay this duplicate blue spot envelope on your right, being careful not to show the back. Now place the red spot envelope towards your left, command the cards to change, turn them round, and show the cards through cut-out circle. Hand the envelopes to the spectators, with the request that the cards be extracted.

THE JUMPING RING

Effect. A wooden ring is seen to be securely tied on a piece of rope, as you hold an end of the rope in each hand, to the left of the ring a knot in the rope is also seen. The rope is given a shake, and the ring is seen to jump from the knot which holds it, to the other knot towards the left.

Requirements. A three feet length of rope and a wooden ring.

Preparation. Tie the ring with a single knot to the centre of the cord. About six inches to the right of the ring tie a genuine single knot, and six inches to the left of the ring tie a loop knot (see the diagram, Fig. 28). The knots should be drawn fairly secure.

Method. Hold the rope in each hand. The right hand covering knot number one, in the drawing. The left hand holds the rope to the left of knot number three, as the slip knot. Draw attention to the ring, and also that there is another knot to the left of it. To make the ring apparently jump, swing the rope from right to left. As you do this, allow knot number one to come



FIG. 1



FIG. 2



FIG. 3



FIG. 4

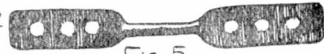


FIG. 5

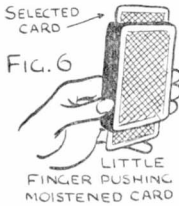


FIG. 6



FIG. 7

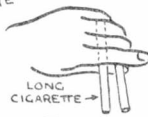


FIG. 8



FIG. 9



FIG. 10

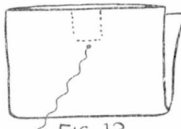


FIG. 12

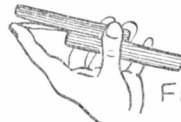


FIG. 14

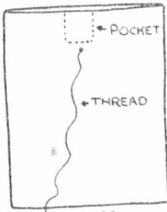


FIG. 11

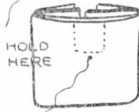


FIG. 13

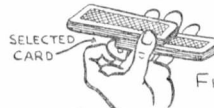


FIG. 15



FIG. 16



SELECTED CARD

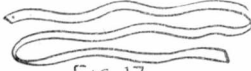


FIG. 17

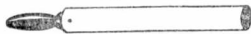


FIG. 18

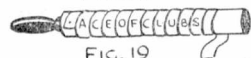


FIG. 19

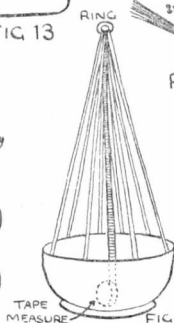


FIG. 20

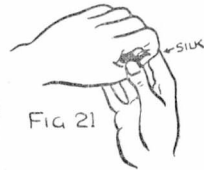
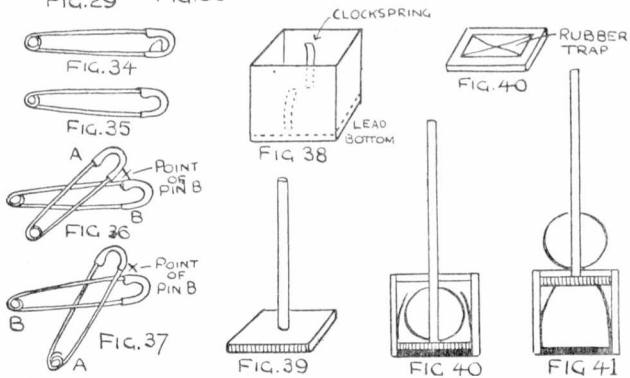
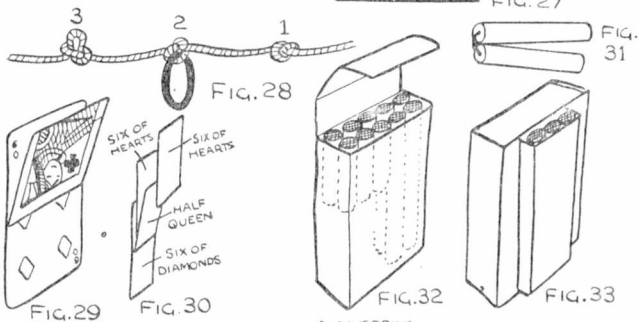
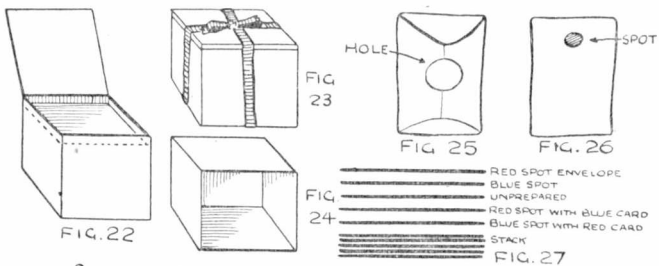


FIG. 21



into view, and pull on the rope, this draws the slip knot right out, the illusion is perfect, the ring appearing to jump from one knot to the other. This recalls the writer who said he had invented many tricks, while toying with certain articles, with nothing particular in mind. Well, that is how I struck this idea, simply by toying with a piece of rope.

THE T.S. FIND THE LADY

Effect. The performer holds three cards, overlapping each other, face up, a queen and two spot cards, the queen being in the centre. He now turns the cards back up, then asks someone to pick out the queen. The spectator fails, and gets one of the spot cards instead.

Requirements. Make up a trick card as shown in Fig. 29. Any cards may be used, but those named are used for example. Hinge a half queen of clubs to the centre of a six of diamonds. This can be done with gummed paper. The half card should now swing outwards as shown. Now refer to Fig. 30.

Take a six of hearts and push it into the pocket formed by the half queen. Now take a duplicate six of hearts, and place it in front of the queen, but a little higher up than the one in the pocket. To perform, display the cards in the left hand, turn the hand back up, ask someone to pick the queen, they will pick out the centre card, which will be the duplicate six of hearts.

Another routine is as follows. After turning the card face down as previously explained, tell the spectator to *touch* that which he thinks is the queen. If he touches the card nearest him (the end card) let him withdraw it. If he touches the centre card let him withdraw it, but if he touches the card farthest away from him (the top card), push the under card down flush with the half queen, saying, "you don't want this card?" Now touch the centre card with your finger, continuing, "or this?" and as you turn the cards face up (the queen will now be hidden) continue further, "but this." To repeat, simply draw the under card out until it projects as shown in Fig. 5.

WINGED CIGARETTES

Effect. The performer obtains the assistance of two boys who stand at each end of the platform. Each boy is now given an empty cloth bag to hold. The performer approaches the boy on his right, opens a packet of cigarettes, and asks how many cigarettes are in the packet. The boy says "Ten." The cigarettes are tipped into the bag. This procedure is repeated with the boy on the left. The performer now causes three cigarettes to pass from the bag held by the boy on the right to the bag held by the boy on the left. When the cigarettes are counted, one boy has seven, and the other thirteen.

Requirements. Three faked cigarettes. These are made with two pieces of cane, with a piece of elastic running through, from end to end, similar to my "Poles of Pundit," explained in "More Secrets." This preparation permits the cigarette to be folded in half, and appears as two cigarettes when folded. Three such cigarettes are required (see Fig. 31).

Place four genuine cigarettes in a packet, also the three prepared cigarettes as shown in Fig. 32. When the flap of this cigarette packet is opened and the boy is asked to count the cigarettes, he counts ten. The other packet is prepared as in Fig. 33. On the back of the packet a narrow, oblong, cardboard box is glued; this is open at the top but closed at the bottom. Two cloth bags are also required, about nine inches square.

Method. Have the two bags on the table. Open the flaps of each packet, doubling the flap of the packet which has the three extra cigarettes (in the box, attached to it) right back. Get the two boys to assist. Give each of them a bag for examination. Tell the boys to hold the bags in both hands, opening upwards. Take up the packet containing the three prepared cigarettes, go over to the boy on the right, and ask him how many cigarettes are in the packet. When he says "Ten," put both your hands and the packet into the bag, and withdraw the drawer from the cover, allowing the cigarettes to drop into the bag; the doubled cigarettes

will expand and become like three ordinary cigarettes. Lay the drawer and cover aside. Now take up the other packet, and ask the boy on left to count the cigarettes. When he also says "Ten," place the packet into the bag, and tip all the cigarettes into the bag, including the three extra ones. Now lay this packet aside, and go through the business of passing three cigarettes from one bag to another. Take the cigarettes from boy's bag (the one on the right), one at a time, until you remove seven. Have the bag shown empty. Go over to the bag on the left, and count out thirteen cigarettes from this.

ON AGAIN—OFF AGAIN

This is a new version of the safety pin trick. In this method you can link the pins together, as well as separate them. To make and work the trick proceed as follows. Obtain two safety pins, they will probably be like the one shown in Fig. 34, with a guide in the head portion. With cutting pliers remove the guide, and your safety pins will now be as shown in Fig. 35. Now refer to Fig. 36. Hold pin "B" in the left hand at the spring end, the point of pin being upwards. Hold pin "A" in right hand at the spring end. With the back of pin "A" strike the point "X" of pin "B" very sharply, you will find that in a flash the two pins have become linked as in Fig. 37. To separate the pins, hold them as before, then give them a sharp twist as indicated in Fig. 37, the back of pin "A" striking the point of pin "B"; a slight sliding motion of pin "A" to the right should be given as you hit pin "B," this will separate the pins and you are ready to repeat. This latter move will probably need a little practice before you get the knack, but I can vouch for its practicability.

BALLS AND PILLAR

Effect. The performer shows a pillar supported on a square base. Three balls are now introduced, these balls have a hole through each of them, so that they may be slid over the pillar. They are coloured red, white and

blue. The blue and red ball are slipped over the pillar, and then covered with a foulard. The whole is now placed on a small square of glass. The white ball is now vanished, and when the foulard is removed from the pillar, it is seen that the white ball is between the red and the blue.

Requirements. A little wooden box to act as a base, the bottom of this should be made of sheet lead to give it weight. It must be removable, so that you have access to the inside. The box should be just a quarter of an inch deeper than the balls used (see Fig. 38). Now fix a pillar on to a square piece of wood as shown in Fig. 39. This piece of wood should slide freely inside the box. Fix two pieces of clock spring to two sides of the inside of the box, as shown in Fig. 38. Now cut a square frame for a lid, and fill in the space with a star trap made of sheet rubber (Fig. 40). It will now be seen that if a ball is placed on the pillar, and this be placed inside the box (Fig. 41), that when the pillar is lifted at "B" (Fig. 42) the box owing to its weight will drop downwards, and the ball will be forced through the star trap, the pillar with square base remaining supported by the pieces of clock spring. This is the apparatus. You require four balls. One is red, one white, one blue, and one white on one side and blue on the other. Each ball is drilled completely through.

Preparation. Put a blue ball on the pillar and place inside box, the pillar projecting through the star trap. Place the red, white, and fake ball (blue side to spectators) on your table, have a small square of glass at one side.

Method. Slip the fake ball on to the pillar first, blue side to spectators, on top of this place the red ball, and cover with the foulard. Lift it at "B" (Fig. 6), to place on the glass square, but give the whole a half turn, this brings the fake ball with its white side to the front, and also draws the extra ball through the trap. Now vanish the other white ball as fancy dictates. Remove the foulard and show that the white ball has passed between the red and the blue.

AN OLD TRICK SIMPLIFIED

This trick is very old, but the new working makes it suitable for impromptu presentation as no memorising is necessary.

Requirements. Seventeen visiting cards (blank). A red, a white and a blue counter or disc. Three cards printed as shown, *a*, *b* and *c*, each card numbered on the back, 1, 2 and 3, as shown above each card. You also require a card as shown at *d*, *e*. This has a red, white and blue spot painted on one side, on the back of this card print that which is shown at *e*.

Preparation. Lay the seventeen cards on the table, also the red, white and blue disc. Place the card with the red, white and blue spot in your pocket.

Method. Get three spectators to assist you. Give the spectator on your left card *a*, the spectator in front of you card *b*, and the one on your right card *c*. It is important that you remember the position of the three spectators. Now tell them, that when you turn your back each helper has to pick up a disc and place it in his pocket. This having been done, and while your back is still turned, you tell them to read their cards and act according to the instructions. After this, you turn round, take the spot card from your pocket, pick up the remaining cards on the table, if any, and pocket them, secretly counting them as you do so. Now remember this number, hold up the spot card in front of each spectator, and ask each helper to concentrate on his colour. You meanwhile read the order of the colours (on the back of the card) which are at the side of the number which corresponds to the number of cards which were left on the table. For example: if six cards were left you would read B, W, R, so the first spectator would have the blue disc, the second the white disc, and the third spectator the red disc. This of course you announce before having the discs withdrawn from the respective pockets. This trick originally required mental effort, now you can do the effect at any time if a set of cards be made up.

a

1

If you have the
RED DISC
take
1 card

If you have the
WHITE DISC
take
2 cards

If you have the
BLUE DISC
take
3 cards

b

2

If you have the
RED DISC
take
2 cards

If you have the
WHITE DISC
take
4 cards

If you have the
BLUE DISC
take
6 cards

c

3

If you have the
RED DISC
take
4 cards

If you have the
WHITE DISC
take
8 cards

If you have the
BLUE DISC
take
12 cards

d

RED
SPOT

WHITE
SPOT

BLUE
SPOT

e

0. R.W.B.
1. W.R.B.
2. R.B.W.
4. B.R.W.
5. W.B.R.
6. B.W.R.

THE WINNER

Effect. The performer hands out to five spectators, five envelopes, each containing a card, on every card is printed the name of a racehorse. After these cards and envelopes have been examined, the holders are requested to seal the cards in the envelopes. A spectator is now requested to collect the envelopes and shuffle them. You now take the envelopes and, laying them aside for a moment, write the name of a horse on a slate, but do not let the company see it. Picking up the envelopes, you state that you will remove one from the top of the packet and place it at the bottom for each letter in each horse's name—that the envelope that falls on the last letter will be discarded, and that the last envelope left will be considered the winner. The performer then proceeds as stated. When one envelope is left it is handed to a spectator to open, and the name is read out. You now pick up the slate and show that you have correctly predicted the name.

Requirements. Five cards, five envelopes, a slate and a piece of chalk. On each of the five cards print the name of a racehorse. Each name must have five letters only, such as Mirza, Pasch, or the like. Place each card in an envelope and mark one of the envelopes with a small dot, also mentally note the name of the horse in this envelope.

Method. A good way to present is as follows. Pick up the slate, show it, write the mentally noted name on the slate, and lay it down without letting the audience see what you have written. Hand out the envelopes, ask the spectators to open them and read the cards. Have cards replaced, collected and shuffled. You receive the envelopes, and while explaining what you are going to do, get the envelope with the dot thereon second from the top. Now, if you spell each horse's name (as called to you by those who held the cards)—place an envelope from the top of the packet to the bottom for each letter in the name, and discard the envelope that falls on the last letter of each name, you will be left with the envelope that contains the prediction on the slate.

IT'S JUST CHANCE

Another Version

In "Novel Necromancy" I explained a trick, with the above title. It became very popular. Magazines and dealers twisted the notion one way and another and offered it to the fraternity. The idea is to show five envelopes and allow four to be freely chosen. These are always empty, the fifth one, which is your envelope, contains a ten shilling note. In this version, you require a stand, divided into five sections. Each of these sections has a black flap.

To work the trick put a ten shilling note into five envelopes, and seal them. Mark the envelopes A, B, C, D, E. Place them on a stand, letter side down, in that order, and cover each with a black flap. On top of each flap place five empty envelopes, marked A, B, C, D, E, but place *these* letter side outwards, that is, facing the spectators. When about to perform the trick, remove the five envelopes, replace them on the stand face down this time, keeping them in the correct order A, B, C, D, E. Now ask the spectator to call out different letters from the above five, until four envelopes have been handed out. Suppose A, B, D and E have been chosen. Say to the spectators, "That leaves me with envelope 'C.'" As you say this, turn the two envelopes and flap right round, bringing the "C" of the duplicate envelopes into view. Lift this envelope off and slit it open, bringing forth the ten shilling note. Imitation notes will do for this method, as it is not necessary to pass the note for examination.

THE NAME ON THE SLATE

Effect. The performer shows a slate on both sides. One side is completely covered with white chalk and the slate is placed on the table. The performer now has a card selected, and the spectators are told that they will see the name of the card appear on the slate in a mysterious manner. As he speaks, the performer picks up the slate and a piece of wet sponge, the white side of the slate is washed, the chalk is rubbed out, but at the

same time the name of the card comes up in white characters.

Requirements. A flap slate, and a lump of white chalk, also a wet sponge. On the slate paint with flat white paint the name of the card you intend to force. When this is dry, completely cover this side of slate with white chalk. On top of this place the flap.

Method. Show the slate on both sides. With the lump of chalk completely whiten the flap, letting the spectators see you do this. Lay the slate on the table flap side down. Now force a card corresponding to the one painted on the slate. Pick up the slate minus the flap, show the side still white, wash off the chalk, and, naturally, the painted name remains.

LIVING AND DEAD

Obtain a piece of paper which is glazed on one side and rough or mat on the other. Cut it into five pieces about the size of a visiting card. Lay the papers out on a tray, glazed side up. Ask a spectator to choose a piece. This done, with a pencil draw a line on the rough side of the chosen paper and then tell the spectator to write the name of a dead person above the line and fold up the paper. On the remaining four pieces, draw a line on the glazed side and get a spectator to write the name of a living person thereon. Tell the helpers to fold up their papers, and ask someone to collect them; then have them placed into a hat and the papers mixed. Eventually you place your hand into the hat, and remove the slip with the "dead" name. It is the only slip that is glazed on the outside.

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