



CONDENSED

By

TOM SELLERS

CONJURING

LONDON

GEORGE JOHNSON, 24, BUCKINGHAM STREET, STRAND, W.C.2

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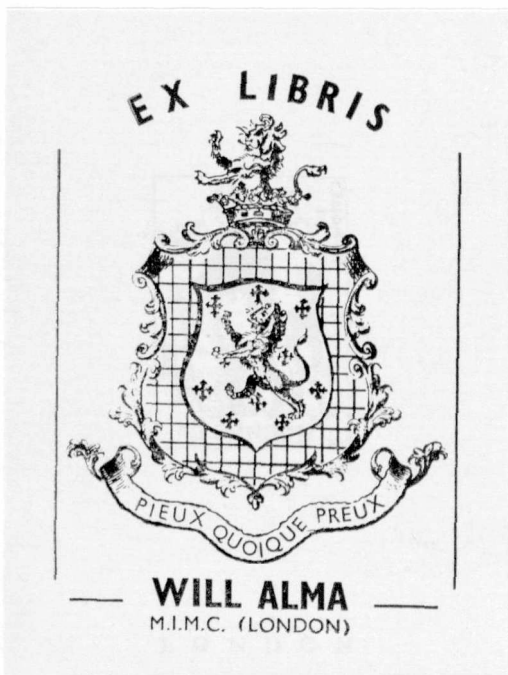
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TOM SELLERS

Author of "Tricks that Work," etc.



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

1941

THE SHOOTING PELLET.

Effect. The performer shows an empty tin. He hands out several slips of paper and requests a spectator to mark one of the slips with a cross. The slips are now squeezed into pellets and mixed together. The performer now takes one slip out at a time and places it into the tin. One pellet jumps high in the air. This proves to be the marked pellet.

Requirements. An empty tin, and a rubber egg. The egg should just fit easily into the tin, as shown in Fig. 1. When you purchase a rubber egg there is a little hole at the narrow end, this is to let the air in so it will expand when released after having been compressed. You also require five slips of paper.

Preparation. About half an inch from the top of the tin, on the inside, place a liberal coating of wax. Vest the rubber egg.

Method. Show the tin empty, then hand out the slips of paper, offer a pencil to one spectator and ask him to mark his paper slip with an "X." Then tell other spectators to squeeze the papers into pellets. Now collect the pellets but see that you give the marked one an extra squeeze so that you will know it again. Drop all pellets on a tray and have them mixed.

While this is proceeding, obtain the egg from the vest and secretly drop it into the tin. Now take an unmarked pellet and apparently place it into the tin, but actually press the pellet on to the wax. Repeat this with a second and third pellet, now take the marked pellet, and as you place it into the tin, with your forefinger press down the top of the egg, making a cavity as shown in Fig. 2, and drop the pellet into this cavity. In three or four seconds the egg will expand again, and the pellet will shoot high into the air. This pellet is opened out and seen to be the marked one. It may seem queer to put a rubber egg to such purpose, but in any case it makes the pellet jump.

EASY ROPES AND RINGS.

Obtain two lengths of rope, similar to that used in the well known ropes and rings trick. Take one piece and double it in the centre. Give it another twist as shown in Fig. 4. Now give loop B a twist to the left and place it over loop A, this will give you a figure as shown in diagram 5. Take your other length of rope and double it in the centre, see Fig. 6, and place the tip of this loop into loop

A, Fig. 6. Now draw the loops tight and you will have two lengths of rope joined in the centre.

Pick up the rope, at the join, in your right hand, draw the left hand ends through the left hand, transfer the joined loops to that hand and draw the right hand ends through the right hand. Still keeping the join concealed in the left hand, with the right give the double rope a twist as shown in Fig. 7. Place the ends through the loop in the direction of the arrow. Of course nothing happens here although you have apparently tied a knot. Just as you pretend to tie this knot you bring the joined ropes into view, the join will look as if it is the knot you pretended to tie. From the point of view of the audience, you have picked up two lengths of rope, drawn them through your hands and then tied a knot in the centre of the two ropes. From here onward the trick is worked as usual and is so well known that no further explanation is required.

A DIFFERENT RING RELEASE.

Effect. The performer shows a loop of string with a ring on it. Several examined rings are now slipped over the string. It is seen that the rings cannot slip off, owing to a single ring of the same size being within the loop. The end of the loop is lifted up and held between forefinger and thumb; when released all the rings fall to the floor except the one which was originally on the loop.

Requirements. Form a piece of string into a loop by splicing or otherwise, placing a ring within the loop before splicing, Fig. 9. Next obtain two short pieces of string and knot them together as seen in Fig. 8.

Preparation. Take the loop of string and place it between the two short ends as shewn in Fig. 9.

Method. Hold the loop at the knot as shown in Fig. 10, Take five or six examined rings and slip them over the end and loop of the string, letting the rings come to rest on the single ring. Hold the loop and loose ends very tightly and allow someone to try and take off the rings. When it is seen that this cannot be done, lift the bottom end of the loop, Fig. 10, and place between the forefinger and thumb, beside the knot, but *not* between the ends this time. Now release the other end of the loop and the rings will fall to the floor, excepting the one on the loop, of course.

Note.—You will have to give the string a shake to make sure that the loop will come free from the short piece.

THE MILK GOES DOWN.

Effect. The performer shows two small wine glasses. One is placed in a hat, the other is held in the hand and filled with milk. The milk is seen to get less and less, and when all has vanished the glass is laid aside. When the glass is removed from the hat it is seen to be full of milk.

Requirements. Two small wine glasses of such a size that one of them can be concealed in the curled fingers of one hand. One of the glasses has a pin-hole drilled in the bottom, see Fig. 11. You also require a small pedestal and a hat, Fig. 13. A small jug of milk is to hand.

Method. The glasses are on the pedestal, the hat being in front and the jug at the side. Pick up the unprepared glass in the right hand, the hat in the left, and show both freely. Replace the hat on the table, apparently place the glass inside the hat, really concealing it in the fingers of right hand. Withdraw the hand, and at the same time take the other glass from the pedestal with the left hand, and place it in the right hand above the concealed glass, holding it as shown in Fig. 12. With your left hand, pick up the jug of milk and quickly fill the glass. Put down the jug. Make passes over the glass, as the milk runs through the pin hole into the glass concealed in your hand. When all the milk has run down, with your left hand remove the glass, dip the right hand into the hat and bring to view the glass of milk you have concealed in the hand. Pour the milk into a jug and exhibit the hat empty.

SILKS FROM CONFETTI.

Effect. Two cardboard cups are shown, one is empty, the other is full of confetti. The confetti is poured into the empty cup, and the cups nested. The performer dips his fingers into the confetti and removes several silks.

Requirements. Two cardboard drinking cups. Remove the bottom from one of them, and replace the bottom with one made of tissue paper, see Fig. 14. Inside the other cup fix a cardboard tube, as shown in Fig. 15. Fill this cup with confetti.

Show cup number 1 empty (this is the one with the tissue paper bottom). Pour the confetti from cup number 2 into cup number 1, and nest cup number 1 inside cup number 2. The "tube" will pierce the paper bottom, and go right up through the confetti. Dip your fingers into the confetti, and remove the silks from the centre tube.

ORIENTAL CUT AND RESTORED.

Effect. The performer runs a piece of ribbon through two slots in a frame, the ribbon is now cut through the centre. A wooden slide is placed over the cut ends. The ribbon is withdrawn, and is found to be restored. When the slide is lifted from the frame, this is seen to be blank.

Requirements. A wooden frame with grooved sides as shown in Fig. 16. Two slots are cut near the centre to allow the ribbon to pass through. The next requirement is a strip of black cloth, this has a piece of ribbon, of the kind you intend using, fixed to either side of the black cloth with wax, see Fig. 17. This piece of cloth is fixed to the top of the frame (shown in Fig. 16) in such a manner that the cloth hangs between the slots, the ribbon being in line with the slots. You now require a piece of tin, having a turned up edge, this is covered with black cloth and should fit easily into the frame, see Fig. 18. A fancy slide is now made of plywood as shown in Fig. 19. This fits over the tin flap.

Preparation. Place the wooden flap, Fig. 19, into the groove in the tin flap, Fig. 18, and lay it aside on a table. Turn the frame with its back towards the spectators, that is, the opposite way to that shown in Fig. 16. You are now ready to present the effect.

Method. Take a piece of ribbon and run it through one slot in the frame, place hand behind frame, and run the ribbon under the cloth flap, and through the other slot. The ribbon may now be drawn back and forth. Now turn the frame right way round. The piece of ribbon on the flap is accepted by the audience to be the long piece. With a pair of scissors, cut this through the middle, the ends will hang down. Pick up the flap and slide together and place into the frame. Withdraw the ribbon and show restored. Remove the slide only, Fig. 4, and the frame will be seen to be empty.

THE T.S. SAFETY RICE BOWLS.

This idea enables you to work the rice bowls with perfect safety.

Requirements. A bowl with an inner lining as shown in Fig. 20. This inner lining should not be quite as deep as the bowl and should fit easily. The outside of this lining is covered with rice, this being stuck on with glue. Another bowl is necessary, this having a disc of wire mesh cemented to within a quarter of an inch from the top of the bowl, see Fig. 21.

Preparation. Place some loose rice within the space between inner and outer bowls, stand the bowl right way up and fill it, heaped up, with rice. Fill bowl number two with water, then heap rice on top of the wire mesh. Place a jug beside the two bowls.

Presentation. Pick up your wand and level the rice from both bowls. Pour the rice from the double bowl on to the bowl with the wire mesh. Show the double bowl empty, level the rice from the wire mesh bowl, and invert the double bowl on top. To show that the rice has multiplied, remove the outer bowl only, this will leave the "shape" in view, and the loose rice will fall round about the bowl. Replace the outer bowl again, and invert both bowls. (The water will run through the mesh into the under bowl.) Remove the top bowl and place on the table, then pour the water from the double bowl into the jug.

THINK OF A CARD.

Methods of finding a card thought of have always appealed to me, especially when but few questions have to be asked. Here is such a method.

Place a dab of wax on the top card of the pack, on top of this lay a double backed card but do not stick it down. Fan the pack in front of a spectator and ask him to think of any card ; take care you do not expose the "double backer." When the card has been thought of, place the pack behind your back, bring round the "double backer" and place it on the table, bring the pack to the front and ask the spectator of what card he thought. When told, riffle through the pack till you come to card, let it fall on the lower half of the pack, and turn the top half right over, face up, on top of lower half. The waxed card is now face up above the card thought of.

You continue by saying, "I thought you *would* have thought of the two of diamonds" (that is, if the two of diamonds was the waxed card, of course any card can be used). Spread the pack, and throw the two of diamonds, which has the thought of card at the back of it, on top of the double-back card, partly overlapping. Continue your talk by saying, "but nevertheless I did succeed in finding the card you thought of" as you say this, pick up the two cards and turn them over with a flourish, showing the other side of the two of diamonds, the "double backer" being taken for the back of the two of diamonds.

A GOOD PREDICTION.

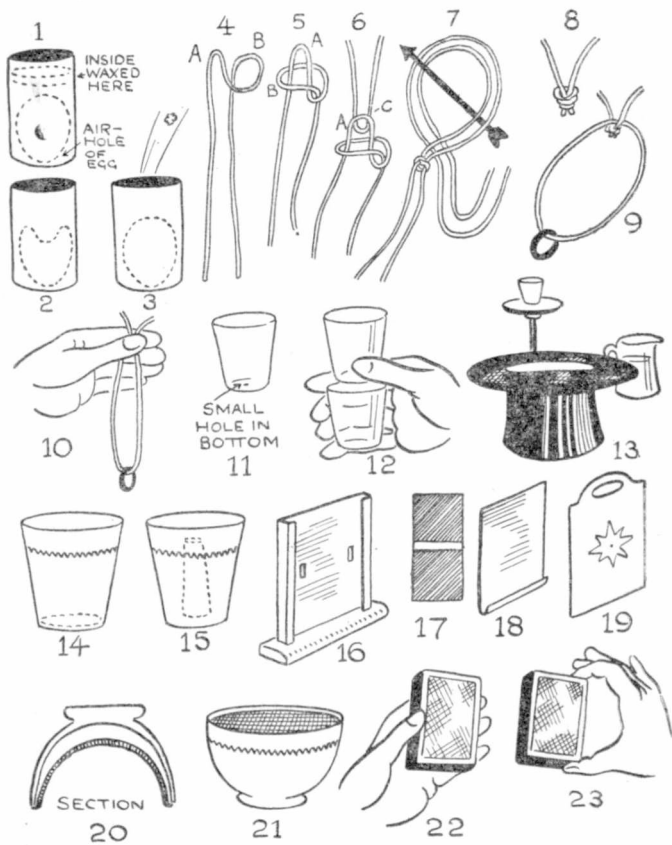
Place the card you intend to predict in your right jacket pocket. Have the pack of cards in your left jacket pocket. To work the effect, take a small piece of paper, write the name of the single card on it, fold it up and place in the right hand pocket but before removing the hand palm the card. With the left hand remove the pack from left hand pocket, hold this as in Fig. 22, Ask someone to insert a knife blade anywhere into the end of the pack. With the right hand, which contains the palmed card, remove all the cards above the knife blade, gripping them at the corners as shown in Fig. 23. Here comes the deceptive move. Move the right packet over to above the left thumb, so that the palmed card can be dropped secretly on top of the packet in the left hand ; immediately this has been done, turn the right hand palm upwards, showing the face of the under card of the packet, saying to the spectator "you have cut at the seven of clubs, (or whatever the card is), and the card on top of the lower half is the ace of diamonds." Hand out the paper from your pocket, and continue : "you will see that is the card I predicted." The dropping of the card on to the lower half of the pack, and the turning of the right hand palm upwards must be accomplished in one smooth movement.

A NOVEL COLOUR CHANGE.

Hold the pack in the left hand. With your right side to the spectators, grip the pack at the two bottom corners with the first finger and thumb of your right hand, Fig. 24. Now separate the pack about the centre, with right hand, and raise this, the front half of the pack, right up to the top of the rear half which is in the left hand ; at this point your right little finger presses on the lower corner of the front card of the rear half of the pack, and levers it into the right hand palm, Fig. 25. The front half of the pack is now swung round in the direction indicated by the arrow in Fig. 26, and placed between the fingers of the left hand as shown in that diagram. The top half of pack is now stroked with the right hand, the palmed card being left on the face of this packet and the colour change is thus completed.

A DIFFERENT PASS.

Have a card selected and while the helper is noting it, square up the pack in the left hand and hold with the right, as shown in the



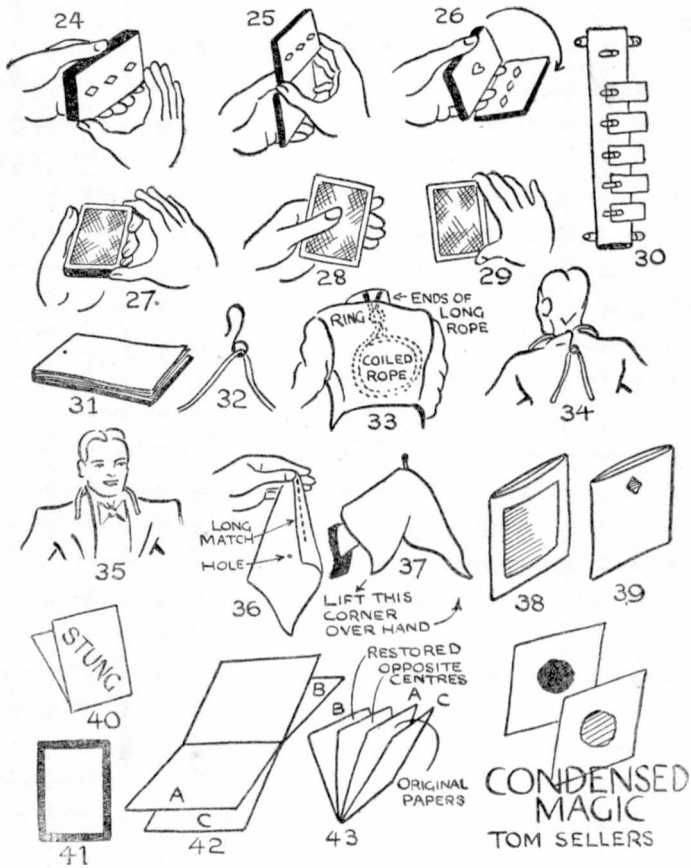


illustration (Fig. 27). You will notice that the first finger and thumb of the right hand holds the right hand top and bottom corners of the pack. Lift the top half of the pack, and carry it over till it rests on the left forearm. Now have the card replaced on the packet in the left hand.

Swing the right hand back over the pack in the left hand ; with the fingers of the right hand, palm off the top card of the left hand packet, and replace the packet in the right hand on top of the left hand packet. The act of squaring up the pack leaves the selected card on top of the pack. With a little practice you will be able to blend the whole into one movement.

! A FALSE COUNT.

As an example, suppose you wish to count nine cards as twelve cards. Hold the nine cards as in Fig. 28. The cards are held chest high and the thumb is towards you. Push the top card to the right with your left thumb and take it away with the thumb and fingers, as shown in Fig. 22. Repeat this twice more, and you now have three cards in the right hand. Push forward the fourth card with left thumb, lay the three cards in your right hand fairly on to the left hand packet and remove the fourth card only. The spectators will think you have four cards in your right hand whereas you really have one. Now continue the count till twelve is reached. Of course you must not hesitate when replacing the cards and drawing the next one off.

Perhaps this method may come in useful for card effects where a false count is required. The back of the cards must face the audience while the count is being made, otherwise some sharp spectator might spot the cards repeating themselves.

MATCHING THE COLOURS.

Effect. The performer introduces two packets of small cards, each packet consists of a red, blue, green, yellow and black card. A spectator is asked to examine and shuffle both packets, keep one and give you the other. You put your packet behind your back and ask the spectator to take a card from his packet and lay it face upon the table. You then bring a card from behind your back and lay it beside his card and the two colours are seen to

match. This is repeated until all the spectator's cards are exhausted.

Requirements. Three packets of small cards, consisting of red, blue, green, yellow and black cards. Make a tube of black cloth ; inside this slip a strip of cardboard and fix a safety pin at each end. At intervals along the tube, on the outside, sew on six paper clips, see Fig. 30.

Preparation. Memorise the five colours in this order, red, blue, green, yellow and black. Place one card of each colour in the above order, into the paper clips, and attach this appliance, by means of the safety pins, to the back of your trousers, just under your jacket.

Method. Introduce the two packets of cards, have them examined and mixed. Now get a spectator to take away a packet, while you take the other. Apparently place your packet behind your back, but actually push the whole packet into the sixth paper clip on the fake. Ask the spectator to turn any card in his packet face up. When he does so, all you have to do is to draw the corresponding card out of the fake and lay beside his card. Repeat until cards are exhausted.

TELEPATHY SIMPLIFIED.

Effect. A lady goes into an adjoining room and while she is away the performer writes the name of a town, a number, and a colour on a piece of paper. This is folded up and given to a spectator. The lady now returns, and requests the spectator holding the slip to burn it. While it is burning she gazes at the smoke and writes the chosen items on a piece of paper. When this is shown the telepathic communication proves to be correct.

Requirements. A scribbling pad and a pencil. On the top page of the pad and at the top, place a small spot of wax, see Fig. 31.

Method. The lady assistant having left the room, the town, colour, etc., is given to you ; write the particulars on top page. When done, lift the two top pages as one page, tear right off, turn upside down and lay back on top of pad again. Press with your thumb above the wax (this will cause the page to adhere to pad), and let top page slide gently on to the table. All you have apparently done is to write on the top page, turn it over and let it slide on to table face down. Lay pad and pencil aside, take the sheet from the table, fold it into an oblong shape, and hand to a spectator.

The lady returns, and asks for the slip to be set alight ; the performer does this with match. The lady picks up the pad and pencil, she gazes at smoke but only pretends to write. When the slip burns out, she tears off top page, keeping the written side from view, and folds it up. She now asks what was chosen, and on being told, hands out the paper slip for verification.

GRAPHOLOGY SUPREME.

Effect. The performer hands out seven or eight blank cards, and a pencil with each card. Spectators with cards are now asked to write the one word, "Mystery," on their cards. One spectator is now asked to collect the cards and shuffle them. While this is proceeding the performer states that by looking at a person's face he can tell the style of handwriting used. To prove this assertion, he receives back the cards and asks any spectator who has received a pencil to hold it up. The performer looks through the cards, removes one and hands it to the spectator. When this helper looks at the card, he admits it is in his handwriting. This procedure can be repeated with all the remaining cards if desired.

Requirements. Eight pencils, eight blank cards. Mark the *edge* of the cards as follows : first card, one dot, second card, two dots, third card, three dots, and so on up to eight dots. These cards must be kept in their correct order so that the first person who gets a card receives the one with a single dot, the second person the one with two dots, and so on.

Method. Start at the audience on the left side and hand out the first card, the one with one dot, and keep moving to your right as you hand out the remaining cards. The reason for this is that you can tell at a glance the number of each person holding a card. For example, you know that the third person from the left holds the card with three dots, and the person holding card with seven dots is seventh from the end of the row. Now make the request that each spectator shall write the word "Mystery" on his card. Have the cards shuffled, receive them back, explain what you are going to do, and ask someone to hold up his or her pencil. When this is done, count this person's position in the row, then, as you look through the cards, glance at the edges. If, we presume, that spectator number four is assisting, you look for the card with four dots, and hand it to the spectator, who will admit it bears his or her handwriting. The procedure is repeated with the remaining cards.

A DIFFERENT STRETCHING ROPE.

Effect. The performer shows a short piece of rope, about eighteen inches in length. This is thrown over the shoulders, then pulled back and forth, this action causing the rope to stretch and stretch till finally it is seen to be twelve feet long.

Requirements. A piece of black wire, fashioned into the shape shown in Fig. 32. The ring end of the wire should be large enough to allow a piece of rope to slide freely back and forth, while the hook end is large enough to slip over the collar of your jacket. Sew a brass ring to the inside of your waistcoat at the top, see Fig. 33. There is also required twelve feet of rope, and the short, 18-inch piece.

Preparation. Slip the short piece of rope through the ring end of fake as shown in Fig. 32. Lay this on your table. Next, slip the two ends of the long rope through the ring on your waistcoat, loop up the remainder of the rope and place it between your waistcoat and your body. Put on your jacket and you are ready to present.

Method. Pick up the short piece of rope, keeping the fake hidden behind the fingers and draw the rope back and forth a few times. Now apparently place the rope over your shoulders as seen in Fig. 35. What you really do is to hang the fake on to coat collar as seen in Fig. 34, and pull a small piece of each end of the long rope into view—about nine inches of each end. Now take an end of the rope in each hand and start to draw it back and forth using the neck as a stanchion lever. When all the rope is out, remove it from the neck, fold it up into two feet folds, and in this condition throw it round the neck again and take your bow, when finally removing rope, you also remove hook with the short piece, this will be hidden in the folds of the rope as you place it aside.

Note.—Our artist kindly suggests that in place of the wire hook, two small needle hooks, one at each end of the rope, would better suit the purpose.—G.J.

GIANT MATCH TRICK.

Effect. The performer borrows a match. Showing a handkerchief on both sides, he throws it over his left hand. Taking the match in his left hand, he places it under the handkerchief and forces the head of the match right through the handkerchief. A spec-

tator is asked to pull the match entirely through the fabric. When he does so, the match is seen to have stretched to about six times its original length.

Requirements. A white cambric handkerchief with a hem. Make up a match about six times longer than usual. Cut or prod a little hole in centre of the handkerchief.

Preparation. Place the match into the hem of the handkerchief. Put into your breast pocket, with the corner of the handkerchief protruding so that you can grasp the head of the match through the fabric.

Method. Show your hands empty. With the left hand, remove the handkerchief with thumb and forefinger, as shown in Fig. 36. Show the handkerchief on both sides, and then let it hang again as in Fig. 36. Borrow a match. Place it between your teeth, and stand with the right side to the spectators. Lift the handkerchief so that the little hole in the centre falls over the thumb and forefinger of the left hand (Fig. 37). Take the match from between your teeth and apparently place it under the handkerchief, really put it into left sleeve, and at same time, force the head of the long match through the hole in centre of the handkerchief by pushing upwards. Have the match removed by a spectator. Show the hands empty and replace the handkerchief in the pocket.

AN EASILY WORKED "STUNG" TRICK.

Make up a paper bag as shown in Fig. 38. This bag has a partition running from the top to the bottom; note also that the front of the bag is cut out. On the back of bag cut out a diamond, as shown in Fig. 39.

Now make a hinged card to fit the bag or envelope, Fig. 40. On the front card write **STUNG**, on the back write **STUNG AGAIN**. Three playing cards are also required, the ace of spades, ace of hearts, and ace of diamonds. The backs of all cards should be white, with a narrow coloured margin running round the edges, see Fig. 41.

Preparation. Place the "stung" card in the bag, behind the partition, the hinged end of the card going to the bottom of the bag.

Working. Show the three aces; place the ace of hearts into the bag, behind, put the ace of diamonds. Apparently put the ace of spades behind these two cards, actually place the ace of spades between the two sections of the "stung" card, which is behind the

partition. When you have done this, remark "The trick is to make the ace of spades vanish." Singly, remove the two red aces, and drop on to the floor, saying, "You see the ace of spades has gone." As you speak, you turn the bag round apparently accidentally exposing the card through the diamond cut-out. Someone is sure to shout "It is in the bag," you turn bag to the front again, and remove the card with the side showing "Stung," dropping the bag to floor. Then turn card round and show the words "Stung again."

SUN AND MOON.

This method of working the Sun and Moon trick permits the use of paper of any size ; furthermore, the paper, or papers, need not be crushed. Actually, they are rolled and this allows them to be opened and displayed much quicker.

Make a fancy Chinese mat as shown in Fig. 42. This mat has a flap on either side, and the size of the mat is to correspond with the size of the papers you intend using.

To set the mat, roll up the two papers with opposite centres and place between the flap at "A." Roll up the two whole sheets and place between the flap at "B." Lay two unprepared sheets on top of the mat. The end "A" of mat should be towards the spectators.

To work the trick pick up the two unprepared sheets from top of mat and cut out the centres. Place the centres aside and roll up the cut (coloured) pieces of paper, lay them across the mat, lift "A" and "C" together, and fold the mat in half, bringing "A" and "C" to "B." Next, burn the two cut out centres. Lift up the mat with the right hand, holding all flaps together. Let "C" drop only and out will fall the papers with opposite centres ; meanwhile turn the mat right round, bringing "B" to the front, and lay on floor or table. Pick up the papers, open out and show them to have opposite centres. Roll up again and place across centre of the mat, fold in half again, the bottom half going on top of "B," Now to bring the restored papers to view, lift the top half of the mat and "B" together then open out flat, open out your papers and show restored. Always remember when rolling up the papers to keep the same colour towards the outer sides.

BOTTLE, GLASS AND DISCS.

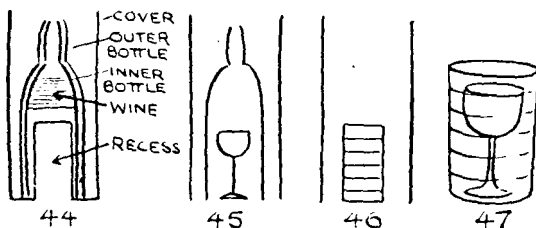
Effect. Six coloured discs are dropped into a tube, from which a bottle has just been removed. Wine is poured into a glass, the

glass is placed under a second cover and the bottle placed into a third cover. Covers are lifted. Under the first is seen the glass of wine, under the second, the bottle, under the third, the discs are seen. Thus all have changed places.

Requirements. A cylindrical cover, Fig. 44. Note that the bottom is turned *over* and *up* half the tubes' length, thus leaving space between the sides of the bottom half. This is wide enough to contain two nested pass-passe bottles. The inner bottle has a partition half way up to accommodate liquid. Two sets of solid wooden discs, six in each, of varying colours. They must be of a size to easily fit into the recess in the bottom of the tube, Fig. 44. A tin shell to represent one set of six discs. This is closed at one end and is of such a size that it fits easily into the recess of the tube, Fig. 44. Fig. 47 shows this with glass within. Another two covers as shown in Fig. 44, but unprepared, see Figs. 45, 46. Two wine glasses complete the outfit.

Preparation. Fill one glass with wine. Cover with the shell disc and place over cover No. 1 and inside this cover place the two nested bottles. Next to this place cover 2, then cover 3 with the stack of six discs inside, see Fig. 46.

Presentation. Show the remaining six discs, separate, and knock together. Remove the two bottles from cover 1 by placing the finger inside the necks. Drop the discs in cover 1. Lift this disclosing the shell. Holding the two bottles together, fill a glass with wine. Cover the two bottles with tube 2 and immediately remove the outer bottle from the top of the tube and place into tube 3—bottle goes over the discs. Lift tube and bottle 2 and cover the glass. Take cover 1 and cover the shell. Now for the change. Lift tube 3 and bottle, showing the discs. Lift tube 2, showing the bottle. Lift tube 1 and shell, and show the glass.



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