

THE MAGIC WARD SERIES.

3/- NET.

**THAT'S
COOD!**



**TOM
SELLERS**

LONDON

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

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“That’s Good!”

BY

TOM SELLERS.

Author of “Tricks that Work, etc.

THE FOURTEENTH BOOKLET OF THE SERIES.



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WILL ALMA
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FOREWORD.

Showing one of these effects to a spectator, he said, with some enthusiasm, "That's Good!"

I hope therefore, that title may pass, even though some of the items may be of lesser merit.

Tom Sellers.

THROUGH THE EYE OF A NEEDLE.

Effect. You thread a needle in the dark, while your wrists are held by two helpers.

Preparation. Thread a needle, roll the thread round the eye of the needle and stick it into the bottom of left sleeve.

Method. Obtain the assistance of two helpers, have one on your left and one on your right. Hold a duplicate needle in the right fingers, and a length of thread in the left fingers. Tell the helper on your left to grip your left wrist with his left hand, fingers on top of wrist, thumb below; get the assistant on your right to grip your right wrist with his right hand, fingers on top, thumb below. At this point ask someone to put out the lights. This done, drop the thread to the floor, bend the fingers of the right hand into the left sleeve and stick the needle in there. Remove the duplicate needle, unravel the thread and have the lights put on. The whole effect should be done in about ten seconds.

REPEAT TORN PAPER.

Effect. A strip of paper is twice torn and restored.

Requirements. Cut a strip of newspaper of the shape shown in Fig. 1. Pleat up B to A, then on top of that pleat down C to D.

Method. Show E to F as a strip of paper, holding down the pleats with the fingers. Tear E to F into small pieces, placing them on X; open out C to D, showing strip apparently restored. Now tear C to D, placing pieces at X, and open out B to A, showing restored. Crumple paper and lay it aside.

(A suggested termination. Crumple paper, vanish it by sleight-of-hand, and reproduce unprepared piece rolled into a ball, and casually toss it aside.—W.J.)

THE RESTORED SPILL.

Effect. You break a wooden spill into four pieces and then restore it.

Requirements. Obtain a bundle of spills, the best type being those of white wood, about nine inches long and the thickness of a match.

Preparation. Take two spills, one six inches and the other three inches long. Colour the shorter spill blue.

Method. Hold as in Fig. 2, the bottom half of long spill being hidden by the fingers. Ask for colour selection and force the blue spill. Be sure that the spectators notice the length of it, then lay it aside. Now break the other spill at A, then at B and C, Fig. 3. Hold as in Fig. 4. Bring the left hand up to the right, conceal A, B, and C, between finger and thumb of the left hand, and pull D right out, show it to be restored and pass it for inspection.

You show two spills at commencement so that the effect of size gets impressed on the spectators' minds without actually alluding to the matter.

SEX DETECTION.

Effect. You tear a piece of paper into eight pieces, give four pieces to four gentlemen and four pieces to four ladies. Ask all to write a number on their slips. The papers are now collected by one of the company, mixed, and placed face down on the table. A glass bead is now laid on top of each slip. The performer takes one bead at a time and drops it into a glass of water. Gazing at the bead in the glass he is able to tell whether the slip belonged to a lady or a gentleman.

Requirements. An oblong piece of note-paper, eight glass beads and a glass of water.

Method. Crease the paper down the centre as shown in Fig. 5, tear it and place A behind B, then tear at X, X, X, Fig. 6; D and E going behind C, and F on top of C. Now give the first four pieces to ladies and the remaining four pieces to gentlemen. Have the numbers written, the slips collected and mixed, then placed face down on a tray or table. If the paper has been torn as explained, the ladies' slips will have two straight edges and the gentlemen's slips will have three torn edges. The beads and water are just for effect.

NUMBER PREDICTION.

Effect. You predict a number by writing it on a piece of paper. The paper is folded up and put into an envelope. You now go to various spectators and get them to write a number of figures on a slate. When the figures are added the result is found to tally with the number predicted.

Requirements. A slate and piece of chalk, a slip of paper and a pencil, and a prepared envelope. Obtain an ordinary envelope and with the aid of wax attach nine slips to the inside of the face of the envelope, the slips having the numbers "27" to "35" written on them. Refer to Fig. 7.

Method. Pretend to predict a number—really write nothing at all. Fold slip and place it in envelope. Get spectators to write single figures on the slate, Fig. 8, but stop when the total comes to 27 or over. Have the sum added and take the correct slip from the envelope.

DICTIONARY TEST.

Effect. You introduce a number of cards with a page and other numbers printed thereon. One card is selected and in an instant you announce the word at the page and number in a dictionary.

Requirements. One hundred cards, fifty of which are cut a trifle narrow. A dictionary.

Preparation. Choose fifty words, taken anywhere from the dictionary; write these words on the fifty *wide* cards. On the *narrow* cards write the page and the number of words from the top of page, thus: Page 28, Word 9. Lay a *narrow* card face down on the table, on top of this put the corresponding word card face down. Continue this until you have a stack of fifty pairs—a hundred cards.

Method. Have the cards cut and ask spectator to take the top card off the cut, you, meanwhile, completing the cut. Ask the helper to note the word at the page and number on his card, giving him the dictionary for this purpose. The bottom card of your pack will give you the required word. You can easily sight this while the helper is looking up his page in the dictionary.

I think it would improve the effect greatly if each pair were

treated with "roughing fluid, for then the pack could be fanned and would show numbers only.

(Still another suggestion. The word cards could also bear dummy or fictitious numbers, the actual word being written in smaller type across the inner corner of the card. Thus the pack could be fanned without risk of exposing the words, and "roughing" would not be necessary.—P.N.)

A SLIDING CARD FRAME.

Effect. The performer shows a narrow wooden frame; it is seen to be divided into two compartments. A card is placed in one section. The performer tilts the frame and the card is seen to slide from one section to the other. This is repeated once or twice. A piece of cardboard is now caused to slide over the card in the frame and another "slide" is slipped into the empty side of the frame. The performer now presents the usual "die box" routine, tilting the frame to one side, removing the slide to show that the card has gone, replacing this slide, tilting the frame back again, and removing the other slide. This continues until he is asked to remove both slides. This is done, but the card has gone! The card may be recovered from a hat or pocket.

Requirements. A wooden frame as shown in Fig. 9, made to size to correspond to the size of the card you intend using. Playing cards are not absolutely necessary—any cards may be used, one with a ? mark on it for instance. The frame has a double back bar as shown in Fig. 10. This sketch represents the open top of the frame, looking downwards. The front half of the frame has strips of wood fixed down the sides to form grooves, B. B., Fig. 10. Fig. 11 depicts the cardboard slides which are made to run in the grooves and fill in the open windows of the frame; the shaped tops of the slides are higher than the frame, so that the performer can get a grip to insert them and remove them at will. There is also a black flap which fits neatly either half of the frame—which is black inside.

Routine. A simple routine may run as follows. Have two cards of the kind you intend to use laid on the table as one card. Pick

up the frame and exhibit. Pick up the double card, put it into a hat, and remove one card only, *a la* die and shell. Place the card face outwards in one section of the frame, between the double back. If the frame is now tilted to and fro, the card will shift from one section to the other. Remove the card for an instant and then replace it in the frame, but into the front half this time, the card being slipped down the grooves. Now pick up one of the slides, with the black flap underneath it, and slip the slide and the flap over the card. Put the other slide into the empty side of frame. The working should now be apparent. To make the card show, lift the slide and flap together. To show that the card has vanished, lift the slide and leave the flap behind, eventually taking the card from the hat. It is presumed that the performer knows the old die-box routine.

THE RISING CARDS.

Construct an houlette open at back and front as shown in Fig. 12. On the base at one side fix a piece of wire; this wire is bent down, leaving an infinitesimal space between the base and wire. See Fig. 13. A pack of cards and a thumb-tip are also required.

Place the thumb-tip at the rear of the houlette. Have three cards selected and bring them to the top of the pack, false shuffle and retain pack in the left hand. As you pick up the houlette with the right hand, slip the thumb-tip on to thumb, place the cards into the houlette and leave the houlette standing on the palm of the right hand. Slip the thumb-tip on to the wire, secretly remove the thumb from thumb-tip and cause the cards to rise by pushing upwards with thumb. When the last card has made its appearance, secretly insert the thumb into the thumb-tip again, push it free of the wire and get rid of it in any way convenient.

A CARD FLOURISH.

This is another method of producing a fan of cards from the elbow or knee. Stand with the right side to the spectators. Hold the pack face outwards in the left hand, the little finger of this hand being under the top five or six cards, Fig. 14. Bring the right hand

up to the cards and completely cover the face of the pack with the hand. Raise the little finger a trifle and lever the corners "X" Fig. 14, into the crutch of the right thumb. Push the "crutch" forward and turn the pack outwards, doubling the five cards in half in the process, Fig. 15. The pack should now be back outwards in the right hand. Remove the pack from the right hand with the left, leaving the doubled-up five cards in the crutch of the right; the fingers of this hand may be open. Riffle the pack with left hand and produce the fan of cards from the left elbow.

A COLOUR FORCE.

An idea that may be useful for forcing a colour. Make a cloth bag similar to an "Egg Bag," the size to be determined by the size of the coloured balls used for the force. Sew a cloth partition inside the bag, dividing it into two compartments. On one side, at the bottom corner, cut a hole large enough for a ball to pass through. See Fig. 16.

Method. Start with six coloured balls in the side of the bag with hole at corner. Shake the bag and then squeeze the balls one at a time through the hole, letting the balls fall on to a tray. To force the colour, say red for example, return all the balls to the bag, but see that the red ball is the only one to go into the side of the bag with the hole at the bottom; the remaining balls go to other side. Shake the bag again, and tell the spectators that the first ball to come through the hole will be the colour used. Squeeze the bag. The red ball will pop out as it is the only one that can do so.

A DIFFERENT "PICK-IT-OUT" TRICK.

Effect. The performer shows three pieces of paper, measuring two and a half inches by seven inches. He marks one piece with an "X," places this between the other two pieces and rolls them all into a cylinder. The roll is then unfolded and a spectator is asked to pick out the paper with the "X" thereon. He does this correctly because the marked paper is still in the centre. The next time he fails, also the next—and next again.

Requirements. Three pieces of paper, two and a half inches by seven inches.

Method. Mark one piece with an "X." Place this between the other two pieces and roll them up. Now unroll, keeping the papers so that "X" is face down. Ask for the marked paper to be picked out; the centre piece will be selected and the helper is right the first time.

To make him fail the next three times, proceed as follows: Place the marked piece in the centre again, but before you start to roll up the papers, pull the back piece up about one inch. Roll up till the short end flies round and meets the other two ends. Open out, and have one paper selected. The marked paper will be one of the end papers instead of being the one in the middle.

For the next move, arrange the papers with the "X" in the middle, and proceed as in the last move, but draw the two top papers up about one inch before you start to roll. When the papers are unrolled this will bring the marked paper to the *front*. Be careful when turning the papers down after this move not to let the "X" paper show.

For the final move, state that you will keep the marked paper to the front this time, and in full view till the papers are rolled up. Do so, keeping the "X" paper to the front, but draw the back paper up about one inch before starting to roll up. After this move the "X" paper will be in the centre and not at the end as the helper thinks.

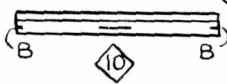
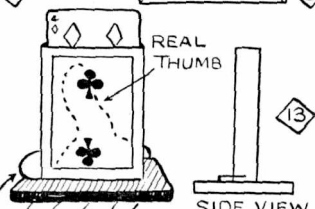
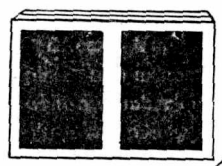
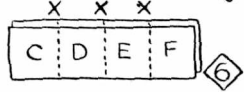
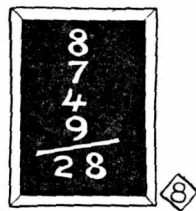
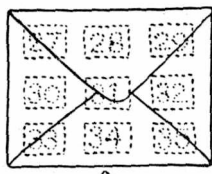
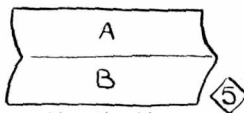
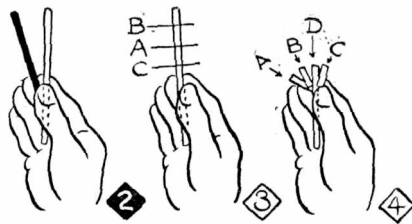
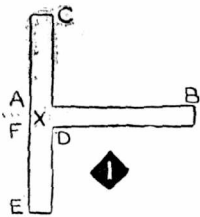
Magicians will recognise the old "Pricking the Garter" trick as the basis of this idea.

BURNT AND RESTORED.

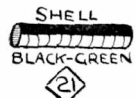
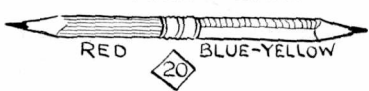
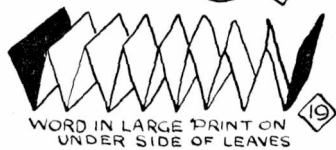
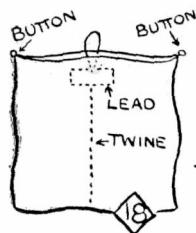
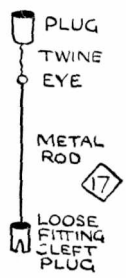
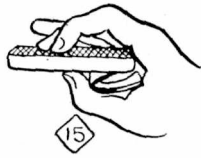
Effect. A piece of tissue paper is burnt and restored.

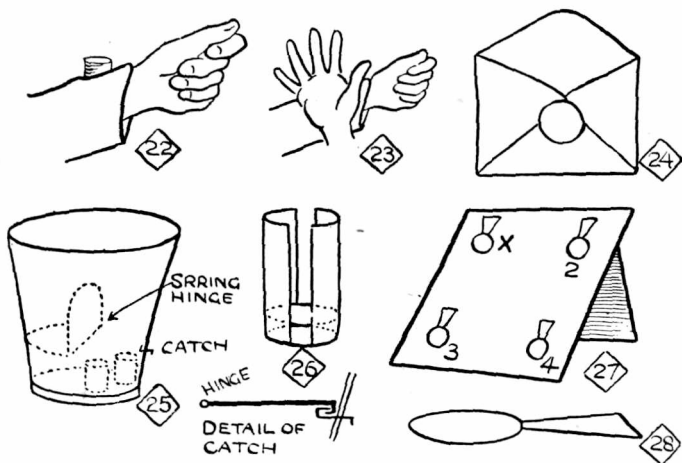
Requirements. A specially constructed wand. Get a piece of light metal tube about fifteen inches long, and paint this to resemble a wand. Next construct the unseen arrangement as shown in Fig. 17. This comprises a wooden plug one inch long, made to fit tightly at one end of the hollow wand. Attached to the plug is a short piece of string. Tie the string to the eye of the metal rod, and on the other end of the rod fix another plug with a cleft cut through it. This plug must fit very easily inside the wand. The length of this affair should be the exact length of the wand when fitted inside.

Method. Pleat a strip of tissue paper, stick it into the cleft of the plug, then hold the wand upright and let the paper sink down out



SIDE VIEW
SHOWING WIRE
TO HOLD
THUMB-TIP





of sight. Have a lighted candle on your table, also a duplicate strip of paper. Hold the wand at the cleft end in your right hand, and stroke your left hand with the opposite end, then change the wand over and stroke your right hand. Pick up the strip of paper which is on the table. With the end of the wand, hold the paper over the candle and set fire to the paper. Raise the wand to "take off the ashes" in the right hand; this causes the paper inside the wand to slide into your left hand. Place wand under your right arm-pit and take away the paper in left hand. Rub the hands together and pull the paper out to its full length.

BLENDO.

Effect. Three silks change to a Union Jack.

Requirements. Two 24in. x 24in. flags, a strip of sheet lead 4in. x 2in. Two small buttons. A piece of thin twine and a piece of thread. Three silks, red, white and blue.

Preparation. Stitch the two flags together, leaving one side open. Tie a loop of thread to one side of the lead strip, at the centre; on the opposite side tie a piece of thin twine; put this between the two flags and tie the twine to the bottom—the piece of twine should only be about two inches long, it is shown longer in the diagram to make the idea understandable. To each corner of the open end, stitch on a button. See Fig. 18.

Method. Pleat up the flag from the bottom, allowing the waxed thread loop to come out of the open ends. Now pleat the flag from side to side and place it under your vest or behind some object. Magically produce (or merely show) the three silks and under cover of these get possession of the flag. Work the silks through the waxed loop, get hold of a button in each hand, and at this point let the flag drop (the lead strip will draw the handkerchiefs inside) then extend the arms and show the flag on both sides.

WORD MAGIC.

Effect. A word chosen from a book, appears in heavy type throughout the book when this is extended in the form of a long strip.

Preparation. First decide on the book you intend using. This should be small and consist of about forty pages. Separate all the pages from the book, that is, take it completely apart. Next pleat a long strip of paper, this paper being the width of the pages of the book. Glue a cardboard cover on each end of the paper to make it look like a book (Fig. 19.) Now, on one pleated side, paste the pages from your book, say from one to twenty, on the other side the remaining pages. Decide on the word you intend to force from pages one to twenty, and print it in very bold type on the opposite side to this, about the centre. Close the book and it is ready when it has thoroughly dried.

Method. Force the page and word by your favourite method. When done, secretly turn the book over, and say that you will make the word appear in a very peculiar manner. Pull the book and fully extend by taking a corner in each hand, thus bringing the word into view.

It is not advisable to let the spectator handle the book; after the page has been selected, you should hold the book in front of the spectator's eyes for him to count to the chosen word.

FOUR COLOUR CHANGE PENCIL.

Effect. A pencil, preferably of the hexagonal type, is held in the right hand, then stroked with the left; the pencil changes colour four times. The pencil is then handed for examination.

Preparation. Construct a double pencil about six inches long, as shown in Fig. 20. The two pencils are fixed (not too tightly) end to end, the connecting medium being the silvered end of the red pencil. Paint the pencil opposite the red one, blue on one side and yellow on the other. (Shown in Fig. 20.) Now make a paper shell for this pencil as shown in Fig. 21. Paint this black on one side and green on the other. Slide this shell over the blue-yellow pencil and you are now ready to present.

Method. Face front, hold the red pencil concealed in your right hand, the black shell protruding from the first and second fingers and thumb of the right hand. Stroke the shell with the left hand, but under cover of this, twist pencil and shell, bringing the green side to the front. Stroke again, but this time remove the shell and conceal it in the left hand; the pencil will now be blue. Stroke again, but revolve the pencil behind the hand and show as yellow. Now, under cover of the left hand, reverse the pencil end for end, stroke it and show as red. Take the red pencil alone in the left hand and toss to the spectator, meanwhile disposing of the other pencil and shell.

COPPER TO SILVER.

Palm half-a-crown by clipping it between the third and fourth fingers of the right hand. Take a penny in the left hand and toss it up a few times to verify the coin. Stand with the right side towards the spectators, take the penny between first and second fingers of right hand, and vanish by the throw-up movement, thumb-palming the penny. Thrust the right hand upwards, shooting the penny up the sleeve, at the same time bringing the half-crown into view, gripped by the right finger tips.

HAND TO HAND.

Three coins counted on to left hand, arrive in the right hand, one at a time.

This effect depends on a very bold move which is as follows. Face front, hold the left hand palm up, count three coins from the right hand on to the left, see that the third coin overlaps the left

finger-tips by half-an-inch; as soon as this coin arrives in the left hand it is clipped between the first and second fingers of right hand, and both hands are swung outwards in opposite directions. A coin from the left hand is commanded to pass, the right hand is opened and the coin drops to the floor. The move is repeated with the remaining two coins—thus causing the second coin to pass. Make the third coin pass by palming in the right hand. I do not recommend the original moves for a single coin.

COIN FROM SMOKE.

Secretly introduce a coin into your mouth. Light a cigarette, puff this, remove from the mouth between first and second fingers, and blow out a cloud of smoke. Bring the hand up to place the cigarette in the mouth again, and as you do so force out the coin between the lips and clip the coin between second and third fingers. Take another puff of smoke, remove the cigarette with the right hand, take it into left hand, blow out a cloud of smoke and with the right hand pluck the coin from amid the smoke.

A DECEPTIVE COIN PASS.

Show six coins in the right hand; apparently place in the right hand, but actually finger palm in the right. Stand right side on to the spectators and proceed to pull up the left sleeve at the wrist by placing the hand right on top of the wrist. At this point the coins are allowed to rest on top of the sleeve while you turn the right hand with a covering movement which hides the coins. The right hand again turns back outwards and secretly recovers the coins from the sleeve. The left hand is opened and shown empty; the coins are recovered in a fan from behind the right knee. A useful move for various manipulations. See Figs. 22 and 23.

PASSE PASSE COINS.

Effect. A silver coin placed in an envelope having a silver spot on the back, changes places with a gold coin placed in an envelope having a gold spot on the back.

Requirements. Two small envelopes, one with a gold spot printed on the back and one with a silver spot, Fig. 24. Four discs to resemble coins, made from tin or thin cardboard. Each of these discs is painted silver on one side and gold on the other.

Preparation. Place two of the discs together so that they will show gold on both sides and the other two together so that they will show silver on both sides. Place a small dab of wax on the back of each pair, near the edge.

Method. Show the envelope with silver spot to be empty. Hold up the discs with silver sides showing, cover the dab of wax with the finger. Turn the discs about, letting both sides show, and place in the envelope that has the silver spot. Do not seal the envelope yet, but lay this on table to your right. Repeat this routine with the discs with gold sides showing and place this envelope to your left. Pick up the envelope with the silver spot, remove the *front* disc with silver side showing, and remark: "Silver disc, silver spot." Replace in the envelope, but *behind* the disc in the envelope; squeeze together as you seal the envelope—the dab of wax will make the discs stick together.

Proceed exactly the same with the gold discs, saying, of course, "Gold disc, gold spot," as you replace disc in envelope. Command the two discs to change places, open the envelopes, allow the discs to fall out, showing the change to have taken place. Tear up the envelopes and throw aside.

THE SEPARATED COINS.

Effect. You show an empty pail and into it pour a glassful of silver coins and a glassful of gold coins, these are shaken up and well mixed. Take out a handful and exhibit. The wand is waved over the pail and a handful of coins is taken out and they are seen to be all silver. Another wave of the wand, and another handful of coins are all golden.

Requirements. A specially constructed pail; this has a false bottom, half of which is spring-hinged to the other half so that it will fly upwards on the pressure of a little spring catch. Fig. 25. Under this movable half two coin holders are fixed to the bottom of

the pail. The holders are simply round tins, slit down the sides ; at the bottom of each holder is a little platform for the coins to rest on. Fig. 26. To get at the coins a finger is inserted in the slot, under the coins and they are lifted out. One holder is loaded with gold coins and the other with silver, and the false bottom is closed.

Method. Show the pail empty. Pour in gold and silver coins ; shake the pail about, thus mixing the coins. Tip the pail to the front, press the catch and let the false bottom fly up. Take a handful of mixed coins and scatter on a tray. Wave the wand over the pail and this time take the silver coins from the holder and drop them on to the tray. Again wave the wand, take the gold coins this time, press down the false bottom, then drop the gold coins on the tray. Empty out the remaining coins and show the pail empty.

PENETRATION.

Effect. Three coins are placed in a glass and covered with a handkerchief. The centre of the handkerchief is now pressed down into the glass. The corners of the handkerchief are now pulled and when the centre comes to the top of the glass the coins are seen to be on top of the handkerchief, having apparently passed through.

Requirements. A bottomless tumbler, a glass disc the same size as the coins, three ordinary coins, three folding coins to match, a hollow wand with a plunger rod inside.

Preparation. Push three folding coins inside the wand ; have the handkerchief on the table with the glass disc under the corner.

Method. Pick up the handkerchief and disc, show handkerchief on both sides, finger palm the disc in the left hand. Throw the handkerchief over the left arm, pick up the glass and place over the disc in the left hand. Throw the three coins into the glass ; the first coin, striking the disc, simulates the sound of hitting the bottom of the glass. Throw the handkerchief over the glass, pick up the wand and with the end press the centre of the handkerchief right down into glass and at the same time press down the wand plunger. This forces the three folding coins out into the handkerchief, where they expand. Lay the wand aside, grip the bottom of the glass with the right hand ; with the left hand conceal disc and coins in the fingers, also with this hand pull on the corners of the handker-

chief. This brings the middle into view at the top of the glass, also the coins; these you slide off on to a plate. Remove the handkerchief and show the glass empty.

COINS AND PAPERS.

(STAGE PRESENTATION.)

This is an adaptation of the well known trick wherein four coins are placed on four corners of a handkerchief. Upon each coin in turn being covered with a piece of paper, the coins travel one at a time and appear under the paper which is at one corner of the handkerchief. The method about to be described is not for close work, but has been devised in order that large coins may be used for stage presentation.

Requirements. A black velvet-covered board about 15in. square. The board has a strut at the back so that it will stand on the table at an angle. Fig. 27. Four "coins" are required, as shown in Fig 28, these are tin discs—about the size of a five-shilling piece will do quite well. Notice that each disc has a projecting arm about 2in. long. This arm is covered on one side only with black velvet. The whole of the underside of both disc and arm is covered with newspaper. Next make a "shell" arm and disc. The best way to do this is to make a coin and arm a little larger than the other four and then turn over the edge a trifle. Two 6in. squares of paper are now cut; paste three or four sheets together to obtain a certain amount of stiffness and use newspaper with plenty of small print thereon.

Preparation. Have the four discs and the shell covering one of them, on the sloping board.

Method. When about to present the trick, *slide* the discs till they are in the position shown in Fig. 27, the disc with the shell being at the corner marked "X." Take a piece of newspaper in each hand. With the piece in the right hand cover the coin at X, lift the paper but take the shell with it; place this piece of paper right in the centre of the board. Now cover coin X with the other piece of paper; lift it up and show that the coin has vanished—as the under side of coin is covered with newspaper, both sides of the paper can be shown. Lift the centre paper and show that the coin has arrived beneath it. Lay the *other* piece of paper in the centre this time, and

then cover coin No. 2; lift paper and show that this coin has gone. Lift the centre paper and show two coins. Repeat these moves for coin No. 3. For coin No. 4, simply cover it and then lift the paper; show it both sides and lay it aside. Now lift the centre paper and show four coins.

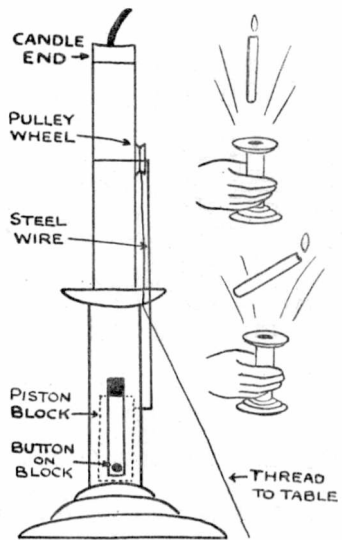
The arms on the discs make for ease in lifting and also gets the discs right under the centre of the paper.

RISING AND REVOLVING CANDLE.

Effect. A candle rises from a candlestick, revolves in the air, and returns to the candlestick.

Requirements. A prepared candle and candlestick. The candle is actually a metal tube. A small pulley wheel is soldered to the centre of the outside. Through the pulley a black steel wire is fixed; this must be done in such a manner as to permit the candle to revolve. The other end of the steel wire is fixed to a piston which is inside the candlestick. There is a slot in the candlestick through which a button is fixed to the piston. Reference to the illustration will make this clear. Fix a thread to the pulley and give it two turns round it; the other end of the thread is fixed to the table.

Presentation. Light the candle, take candlestick in the right hand, push up the button with thumb and the candle will rise and appear to be suspended in the air. Now lift the candlestick a little higher, this tightens the thread and causes the candle to revolve in the air. Pull down on the button, bringing the candle into the candlestick again. Replace on table.





M.J.O.D.

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