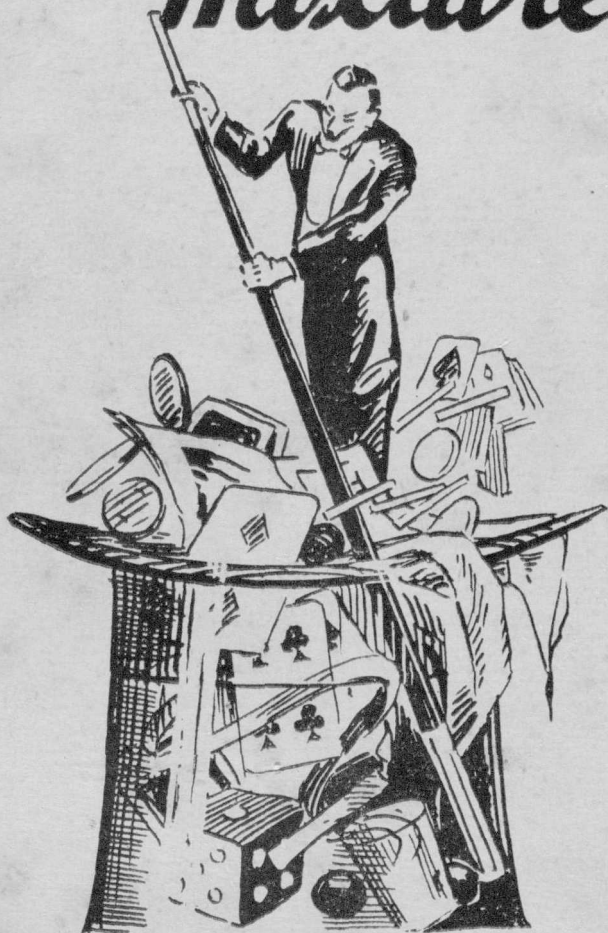
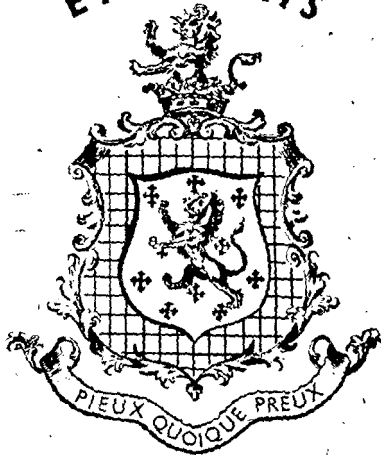


Dom Seller's
MORE
*Magical
Mixture*



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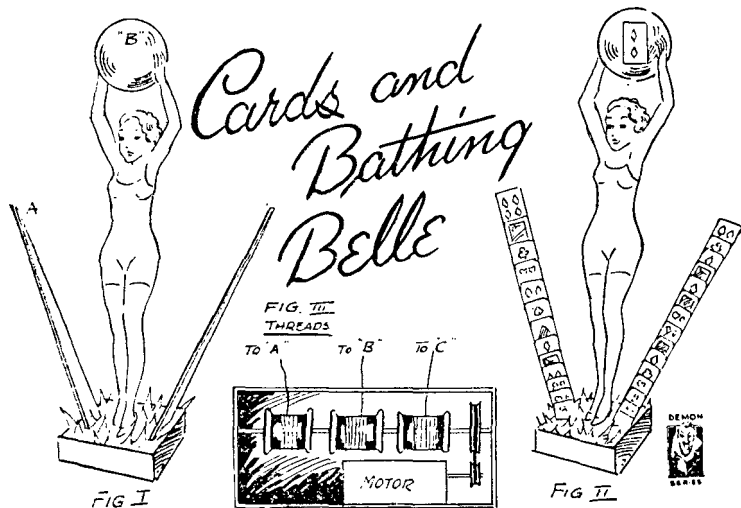
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CARD AND BATHING BELLE.

Effect.

Performer introduces a wooden cut-out of a bathing belle standing amidst some tall grass holding a ball above her head. After a card has been selected and returned to the pack, this is placed at the feet of the bathing belle. At command, the cards spread themselves up the two blades of grass and the selected card floats gracefully up to and attaches itself to the centre of the ball.

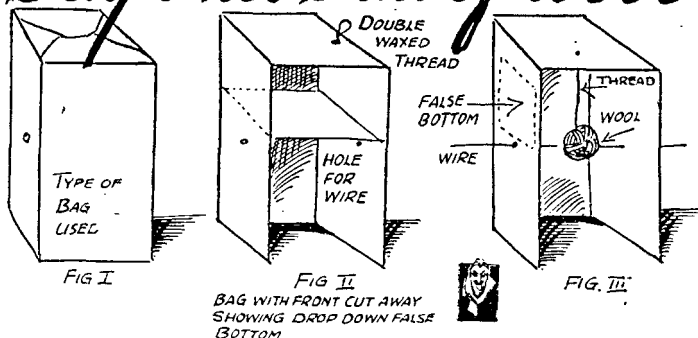
Requirements.

A cut-out of a bathing belle as shown in Fig. 1. The base is hollow and at the feet of the belle there is a recess. In this recess, which is divided in two, there are two halves of an electric pack, also a duplicate of the card you intend to force. These are attached by three threads which run through the ball and the two blades of grass respectively, the free ends of the threads being attached to the roller of a motor behind the belle, Fig. 3.

Method.

Force your card and have it returned to the pack, place the pack in the empty part of the recess, start the motor and command the card to reveal itself. This it does by the two halves of the electric pack climbing up the grass and the selected card travelling up to the ball.

Bag and Ball of Wool



PAPER BAG AND BALL OF WOOL.

Effect.

Performer tips a ball of wool out of a paper bag, the bag is seen to be empty and is stood upside down on the table, a knitting wire is thrust through the centre of the bag, the ball of wool is vanished, the front of the bag is torn away and there is the ball of wool on the wire.

Requirements.

A stiff paper bag, the same as you get from the grocer when you order rice or peas, Fig. 1. A stiff paper false bottom is hinged about one inch and a half from the top. It is hinged so that it will fall down against the side. To the other side you fix a double waxed-thread loop. Take a ball of wool the size of a golf ball, tie a piece of thread to it, then fix it in the centre of the bottom of the bag, in the inside. When the ball hangs down it should just reach the centre of the bag so that if the wire is thrust through the holes at the side of the bag it will go through the ball of wool, Figs. 2 and 3.

Preparation.

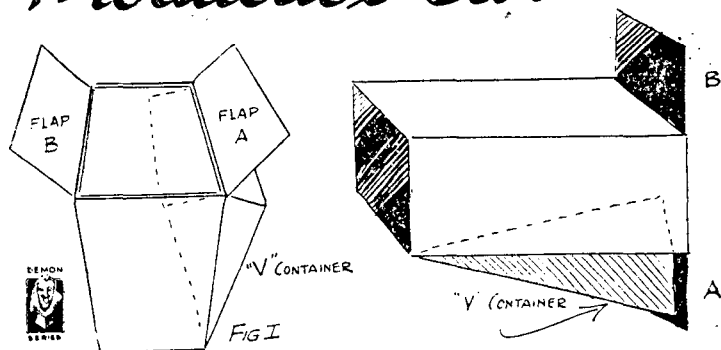
Drop the ball to the bottom of the bag, then push over the false bottom and run the thread loop through a small hole in the bottom of the bag proper at the side. Stand bag upright on the table and drop the duplicate ball inside.

Method.

Pick up the bag and get your middle finger through the waxed loop, tip out the ball, letting spectators get a glimpse inside the bag, stand the bag upside-down on the table, withdraw the finger from the loop, the bottom will fall down and the ball will drop down also. Pick up the wire and push it

through the centre of the bag getting it through the ball of wool, of course. Vanish the duplicate ball by any method you fancy, then tear away the front of the bag, then tear out the wire showing the wool right on the centre of it. When winding the ball of wool which is suspended in the bag see that it is wound slack, otherwise you may have difficulty in getting the wire through it.

Productive Carton



THE PRODUCTIVE CARTON.

Effect.

Performer shows a corn flake carton to be empty, then proceeds to extract silks and other articles from it.

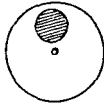
Requirements.

A corn flake carton tricked as follows. Cut away the front of the carton and fix a "V" container in, the container swinging back and forth on its cloth hinge at the bottom, Fig. 1.

Method.

Close flap "B" first, then flap "A." Now show the carton on all sides, hold it with the top towards the spectators, Fig. 2, open flap "A," when this is down allow the "V" container to drop down, then open flap "B," at this point the spectators see the carton to be empty. Now close flap "B," press up the "V" container, then close flap "A," bring the carton to an upright position again, open flaps "A" and "B" and then take out your load.

Discs and Wires



ONE OF THE DISCS
FIG. I

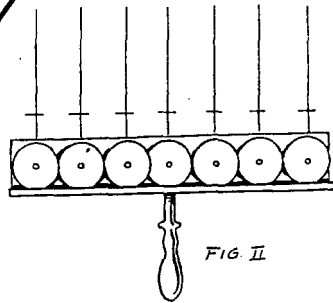


FIG II

DISCS AND WIRES.

Effect.

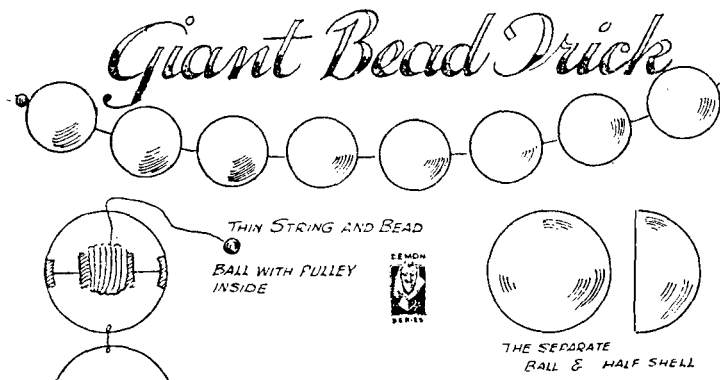
Performer gives the apparatus as shown in Fig. 2, to a helper, the apparatus consists of a ledge holding seven discs, each disc has a different coloured spot inlaid on it and further each disc has a hole through the centre. On the top of the ledge seven wires are fixed. Each wire has a little stop, this is to prevent the discs, which are to be placed over the wires from dropping right down, it also makes it easy to take the discs off. At the bottom of the ledge there is a handle so that the helper can hold the apparatus. The helper is told to turn his back, remove a disc, note its colour and put it in his trousers pocket. Meantime, he is now asked to take the remaining discs and put them on the wires in any order he pleases. When this has been done he is told to take the one from his pocket and put it on the remaining wire. Performer now takes the apparatus, places it behind his back, removes a disc and brings it round in his closed hand. Performer now asks the helper what colour he selected. When told, performer opens his hand and shows that he has been able to pick out the chosen disc.

Requirements.

The apparatus as illustrated and described in the effect. Seven copper discs about one-sixteenth of an inch thick, a hole is drilled through the centre of each to allow the wires to pass through. The discs are the size of a half-crown and each has a different coloured spot inlaid with coloured wax, Fig. 1.

Method.

Proceed as in the effect, when you place the apparatus behind your back you feel each disc. The chosen one will be warmer than the others owing to it having been in the helper's trousers pocket. Very old, yes! but the principle is so well covered up here that few will recognise it.



THE GIANT BEAD TRICK.

Effect.

A giant string of beads are introduced, the thread at the bottom is cut by the performer allowing the beads to fall off the string into a basin. After proving the beads to be separate the performer withdraws them from the bowl or basin in one long string.

Requirements.

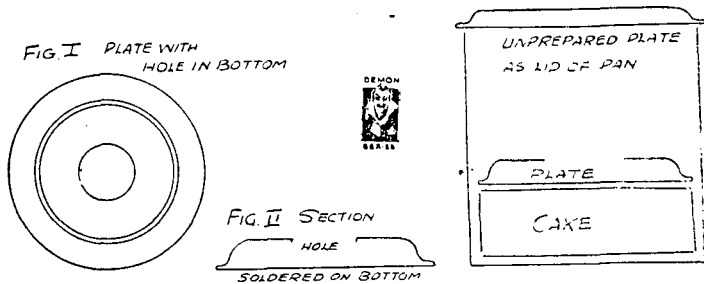
A string of beads made from ping-pong balls strung together, Fig. 1, the top ball marked "X" has a small pulley fixed inside, Fig. 2, a thread is wound round the pulley and is prevented from going right inside by the small bead on the end of the thread. This ball is made to come apart in two halves so that access can be had to the pulley. You also require a ping-pong ball with a loose fitting shell.

Preparation.

Put the scissors, ball and shell in right jacket pocket.

Method.

Hold the string of beads by ball "X," take the scissors from your pocket, pretend to cut the knot at the bottom bead, immediately grip the small bead on the thread and allow all the large beads to fall into the bowl. At this point the thread will unwind and leave it hanging in your hand, the beads having apparently slipped right off it. Replace the scissors in your pocket and palm the ball and shell, dip your hand into the bowl, remove the ball and leave the shell, show the ball freely, then remove the shell and show it as a ball, replace the shell, then replace the ball inside shell, palm them out and then withdraw the beads in a long string.



MAGICALLY MAKING A CAKE

MAGICALLY MAKING A CAKE.

Effect.

Performer puts into a commonplace cake tin the various ingredients for making a cake, such as flour, sugar, milk, etc. When this is tipped out from the tin it is seen to have transformed itself into a delicious sponge cake, this is cut into portions and given away to the spectators.

Requirements.

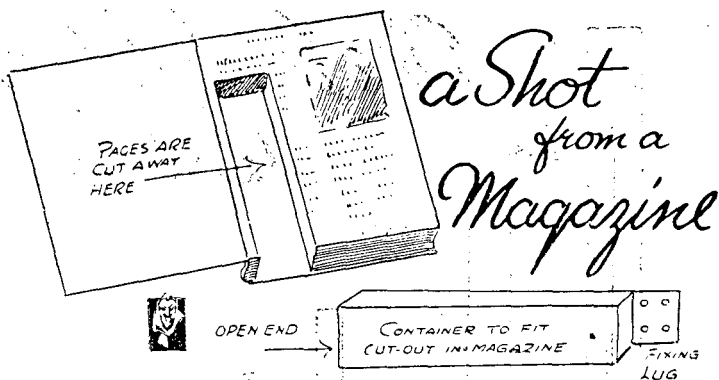
First of all obtain two tin plates, put one of them aside as it is not tricked, with the other one, cut the bottom clean out of it, then cut a good bit of the rim off, making it less in size than the plate you laid aside. Next solder a disc of tin right round the rim of the plate, Figs. 1 and 2, this gives you a plate-like box, with access to the interior via the hole in the bottom. Now obtain a cake tin so that this plate will slip easily inside it, Fig. 3.

Preparation.

Obtain a sponge cake and put it into the cake tin upside down, next a fancy paper doyley, then the tricked plate, upside-down, Fig. 3, on top of this, your bottle of milk, bags of flour, sugar, etc.

Method.

Remove the ingredients from the cake tin, put them in, in their turn, and see that they go into the hollow tin, mix them up, now take unprepared plate and lay it upside-down on top of the tin, invert the whole quickly, the tricked plate will nest inside the ordinary plate, and when the cake tin is lifted off, the sponge cake will be seen resting nicely on the plate, this is now cut up and given away.



A SHOT FROM A MAGAZINE.

Effect.

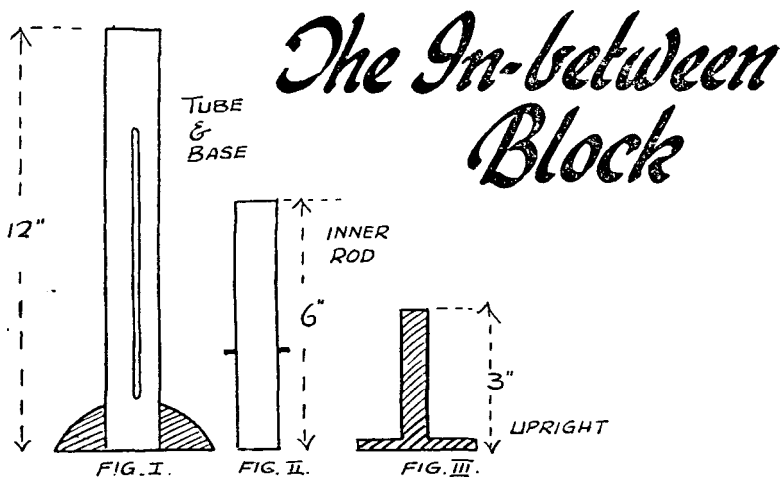
Performer shows a magazine, proves this to be unprepared by rippling the leaves and then rolls it into the form of a tube, an elastic band is slipped over it to keep it from unrolling. A small glass is then picked up and from the magazine is poured a shot of the performer's favourite blend. This is now swallowed, the glass and magazine laid aside and the next trick proceeded with.

Requirements.

A magazine of the long, thickish type. This is cut away as shown in Fig. 1, from the first page to the last. Then a flat metal tube, which is open at one end, Fig 2, is fixed into the slot. Fill the tube with liquid and lay on your table with the open end raised a little so that the liquid will not run out.

Method.

Pick up the magazine, ripple the pages, roll into the form of a tube, slip an elastic band round it to keep it in shape, pick up the glass then pour the liquid from the tube, drink this, then proceed with your next item.



THE IN BETWEEN BLOCK.

Effect.

This is the well-known trick wherein a vanished block appears between two others.

Requirements.

A hollow rod, set in a base to make it stand. This rod has a $3\frac{1}{2}$ in. slot cut on either side, the bottom of the slot being slightly lower than the top of the base, Fig. 1. You next require an inner wooden rod with a little spike at each side, this is put inside the hollow tube and the spikes allowed to protrude through the slots. The tube should be $\frac{1}{2}$ in. in diameter by 12in. high. The inner rod should be 6in. high, Fig. 2. You also require a red block, a blue block and a yellow shell to fit easily over the red block, and another red block. The yellow shell has neither top or bottom, and all blocks have a $\frac{1}{2}$ in. hole drilled through them. Your other requirements are a little wooden black upright fixed to a flat base. This upright is 3in. high, Fig. 3. A handkerchief (double) with a square shape between the centre, and a glass.

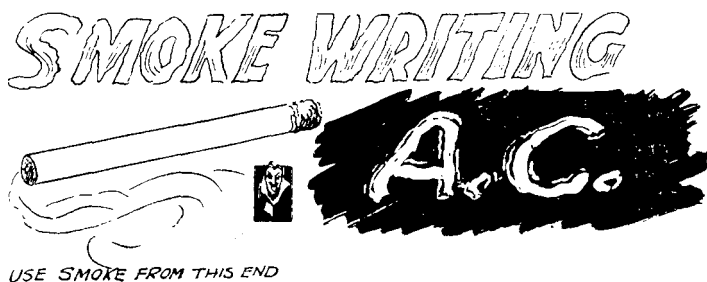
Preparation.

Place a red block on top of the glass, behind the glass place the little black upright.

Method.

Hold the rod by the base in the left hand, pick up red block and shell together and slide them over the rod, on top of

this slide the blue block, cover all with a foulard and take the upright by the top in the right hand and stand all behind the glass, the base going over the little upright. This has the effect, unknown to the spectators, of pushing up the red block out of the shell. Take the block off the glass, lay it on the table and cover it with a double hank. Let block slip into B.A. well. shake out the hank, remove foulard from the stand and show the block between the other two. In this method it will be seen you need not fumble below the foulard, neither is a piston required, it works itself. The sizes I have given are for 3in. blocks.



SMOKE WRITING.

Effect.

Performer has a card selected and returned to the pack, he now lights a cigarette, then with this he writes the initials of the chosen card in smoke on the table.

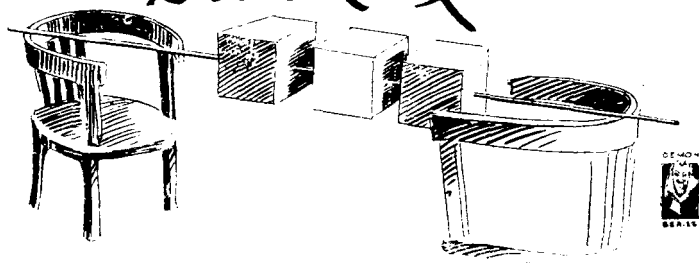
Requirements.

A pack of cards, a cigarette and a polished wooden table-top.

Method.

Have a card selected, get sight of it as it is returned to the pack. Now light a cigarette and take several puffs from it, if you remove the cigarette from your mouth you will see a trail of smoke coming from the unlit end, Fig. 1. Use this end to write the initials by trailing it slowly close to the table-top, providing there is no draught in the room the smoke will lie close to the table and the initials will be seen quite clearly as shown in Fig. 2.

Block Release



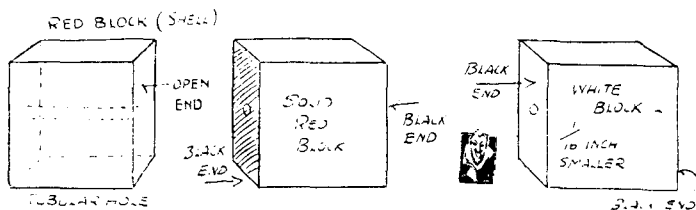
BLOCK RELEASE.

Effect.

Three blocks are shown, two are red and one is white, each block has a hole running through it so that it will slide on to a thin rod. The three blocks are slid on to a rod, the white one being in the centre, the rod is now laid across the backs of two chairs. Performer now holds a foulard in front of the blocks and under cover of this removes the white block, this is tossed to the spectators who can find nothing wrong with it.

Requirements.

Two solid wooden blocks, one is painted red, and black at each end where the hole runs through, the other is painted white and black at the sides where the hole runs through, this block should be one-sixteenth of an inch less in size than the red block. You now require a shell block. It is made of tin and is open at one side. A tin tube runs through and from the hole at the other side, this really makes a tubular hole through the shell. You also require a duplicate white block, a thin brass rod to pass through the holes in the blocks, see Figs. 1, 2, 3 and 4. A foulard with a pocket sewn in one side of it to contain the duplicate white block completes the necessary items.



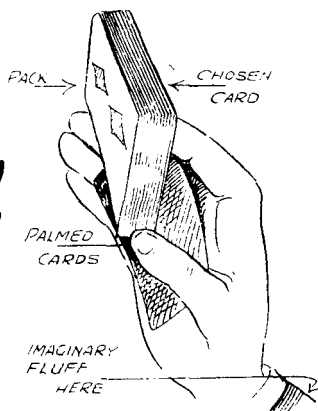
Preparation.

Gum a square of black tissue paper over the open end of the shell block, and place the duplicate white die into the pocket of the foulard.

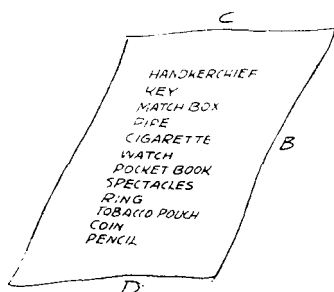
Method.

Slide the three blocks on to the rod, see that the white block goes in the centre and that the tissue paper end of the red block is next to it. Lay the rod across the backs of two chairs, pick up the foulard, hold it in front of the blocks, under cover of this, force the white block inside the red shell, bursting the paper in the process, and the tube of the red shell going inside the hole in the white block. Remove the duplicate block from the foulard, lay this aside and toss the white block to the spectators.

An Invisible Pass

**AN INVISIBLE PASS.**

This is an additional method of the many variations of the pass. Have the selected card returned to the centre of the pack, insert the little finger above the card and replace the top half of the pack above this; turn right side towards spectators, palm off all cards above selected card and grip the pack at the two bottom corners, see above Fig. While the cards are held thus; with the left first finger flick an imaginary piece of fluff from the right sleeve, bring right and left hands together, let the palmed cards fall into left fingers and deposit the remainder of cards, which are held between finger and thumb on top; the selected card should now be on top of the pack. I hope you find this pass a useful addition to your favourite method but I would not advise you to use it more than once before the same audience.



a Telepathic Experiment

A TELEPATHIC EXPERIMENT.

Effect.

A spectator freely selects one of twelve objects, the medium, who is in another room names the article selected.

Requirements.

A sheet of paper printed as above.

Method.

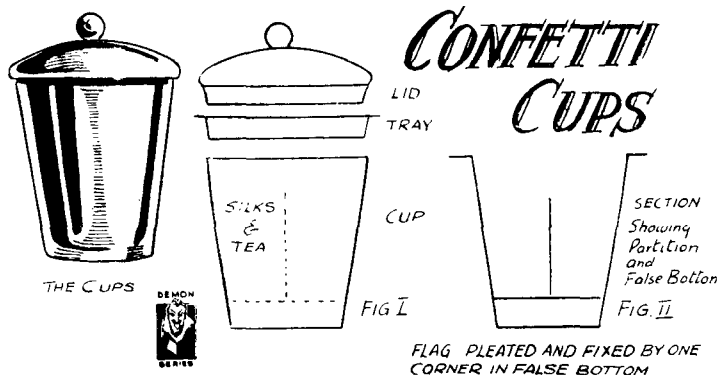
Bring out your slip of paper then tell the medium (to whom you have taught the trick, of course) to go to another room. As you read out the items on the sheet of paper, borrow them and lay each one on the table. When the twelve articles have been obtained, ask a spectator to come forward and select any article. When this has been done, fold the sheet of paper from A. to B. and see that the crease goes just below the name of the selected item, then fold lengthways from C. to D. Tell the spectator to take the sheet of paper to the medium, she opens it out, glances at the name above the crease, turns the paper over and writes in bold letters, on the BACK of the paper the name of the selected item, then folds up the paper, gives it to the helper who takes it back to the performer who has anyone announce the name, which proves to be correct.



HANDKERCHIEF VANISH.

This is a new type of fake for use in the well-known sucker handkerchief vanish. It is a little cloth bag sewned on to a ring, it is of such a size as to slip on the first finger, the colour being flesh on the outside and red on the inside.

A short length of thread, terminating in a knot is sewn to the inside (Red) of the bag or finger, Fig. 1. Fig. 2 shows the fake in the act of being turned outside-in. To use the gadget, get it on to the first finger of your right hand, take a red handkerchief and work it up between the two hands, get it and the fake into the left hand, put your right hand into your right trousers pocket, rub the fingers of your left hand, pull the lining of your right trousers pocket out and replace it, then withdraw the red silk from the left hand, start over again, work the silk between the two hands; this time get it into your right hand but appear to leave it in your left, again put your right hand in your trousers pocket, keep hold of the handkerchief and draw out the lining, replace lining and leave the handkerchief before withdrawing the hand, with your right finger and thumb, pull the thread of the fake, this will bring to view a red corner? which will be taken for the red silk. With your right forefinger poke the fake back again (this will reverse it) and bring it out on the right forefinger, this being flesh-colour and the hand kept in motion it will pass unnoticed. Rub the left fingers and show the red silk to have gone.



CONFETTI CUPS.

Effect.

Two metal cups are filled with confetti from a box, then the lids are placed on. When the lids are removed the confetti has vanished, water is poured from one cup to the other, this is poured into a jug, silks are then produced, then rice and tea. The cups are brought together and when separated a flag is hanging between the two.

Requirements.

Four cups and two lids, two of the cups are unprepared, the other two are tricked as shown in Figs. 1 and 2. One of the cups has a partition and tray, the other has a partition, tray, and also a false bottom. Access to the interior of this false bottom is made by cutting away a portion of the cup at the side near the bottom.

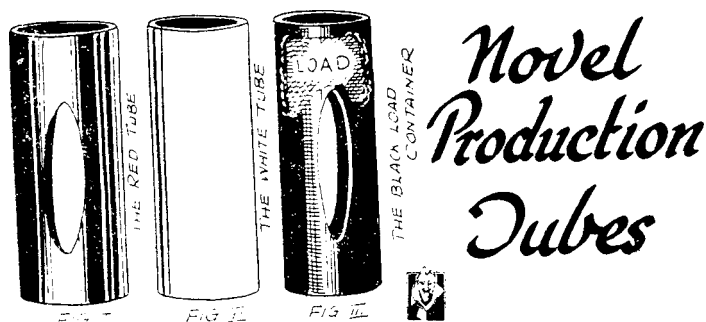
Preparation.

Half fill the box with confetti, take the cup with the false bottom and fill one side with water, in the other side place tea, and on top of the tea jam a few silks, take a flag which has a ring at each corner, fix one ring inside the false bottom, then plait the rest of the flag inside. Take the other cup, put rice in one side and jam a few silks on top of this. Next take the two trays, fill them with confetti and put them on top of the cups, these two cups are now put into the box with confetti.

Method.

Show the two ordinary cups, apparently fill one of them with confetti from the box and bring out one of the prepared

cups. Do this with the other unprepared cup. Now put on the lids, then remove the lids, of course, the trays come away with the lids, pour out the water from one to the other, then pour it into a jug, remove the silks, next pour out the tea and then the rice, being careful not to expose the cut-out part of the cup, now take a cup in each hand, get hold of the ring of the flag in one hand, now separate the hands and flag will show itself hanging from the bottom of the cups.



NOVEL PRODUCTION TUBES.

Effect.

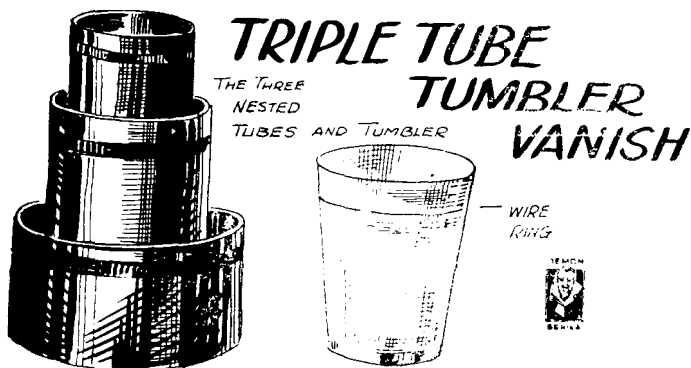
Performer shows a red and white tube to be empty, these are nested together then the load is brought to view.

Requirements.

A red tube with a hole cut out on two sides as shown in Fig. 1. A white tube to fit easily inside the red tube, Fig. 2. A black load container made as follows: first of all make it to fit easily inside tube No. 2, then cut a hole in each side, these holes being a little larger than those cut in tube No. 1, next fill in the hole in this, making a tunnel right through the tube,

Method.

Nest the three tubes before you commence, take off the red tube and show empty, replace it over the white tube then remove this tube (at this point spectators will see right through the red tube) replace the white tube inside the red tube then take out what you have.



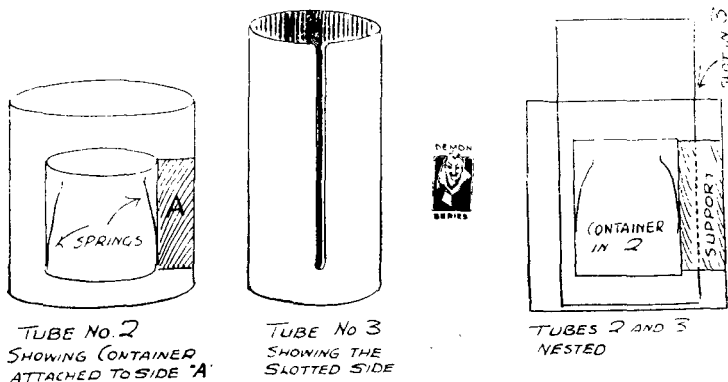
TRIPLE TUBE TUMBLER VANISH.

Effect.

Three tubes are placed over a glass, on lifting the tubes the glass has vanished.

Requirements.

Three tubes, the general appearance of these are shown in Fig. 1. The longer tube, No. 3, has a slot cut down one side, the width of the slot being about a quarter of an inch. Fig. 3. The second largest tube, No. 2, has a container fixed inside, it is held out from the inside of the tube with a flat piece of tin, now the container which is held thus, is open at each end and is wide enough to slip over a tumbler, inside the container. two pieces of clock-spring are fixed to the bottom so that they slant inwards. Fig. 2 shows the tube with the container fixed inside and the two pieces of slanted clock-

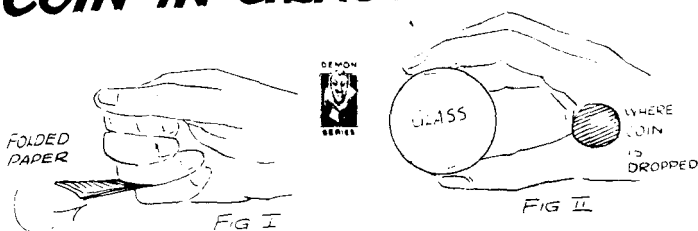


spring. Tube No. 1, the widest but shortest tube is unprepared. Your next requirement is a tumbler with a wire ring round it near the top, Fig. 5.

Method.

Fill up the tumbler with what you like, place the longest tube (No. 3, Fig. 1) over the glass, place tube No. 2 over this, the container support, going down the slot and the container going over the glass, the clock-spring catches slipping under the ring round the glass, next place tube No. 1 over all. To apparently make the glass vanish, proceed as follows: Lift off the outer tube, then the second tube, the glass will be carried off in this unknown to the spectators, slide the last tube off the table on to your hand, eventually letting the spectators see that it is empty. The slot in this tube can be hidden in the design painted thereon.

COIN IN GLASS



COIN IN A GLASS.

Effect.

Performer folds a coin up in a small piece of paper, this is held in the left hand, the coin is made to vanish from the paper and is seen to fall into a glass held in the right hand.

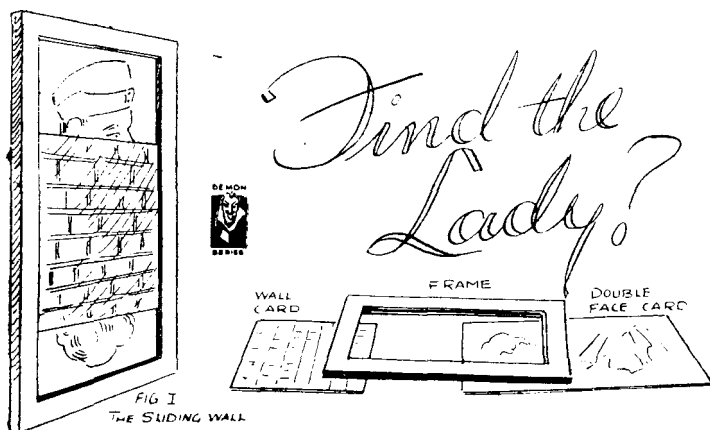
Requirements.

A small piece of paper, a coin and a small glass.

Method.

Use your favourite method of folding the coin in the piece of paper so that it will drop out into your hand when you want it. Allow the coin to secretly fall into your left hand, then get it into the palm proper. Place the folded paper between the third and fourth fingers as shown in Fig. 1, the right hand

being used. Pick up the small glass and hold it in the right hand as shown in Fig. 2, which is the position looking down, face front, hold right arm in front of you, with your left hand reach right over your right hand, allowing the coin to fall from the left palm on to the right hand where the thumb joins the first finger, Fig. 2. During this move the left hand continues downwards and removes the folded paper. Extend the left arm away from the body, crush up the paper, give the right hand a little upward jerk, forcing the coin inwards catching the coin in the glass on its downward fall.



FIND THE LADY.

Effect.

On the usual three-card Monte routine.

Requirements.

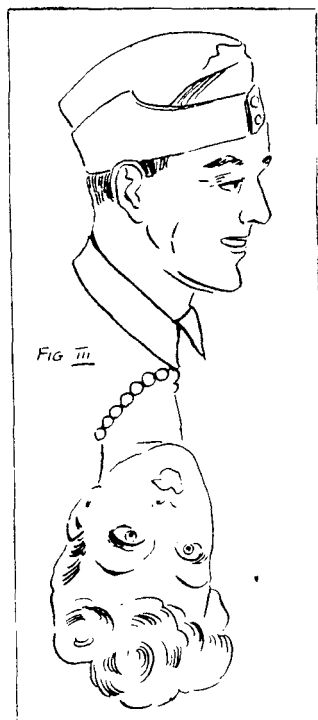
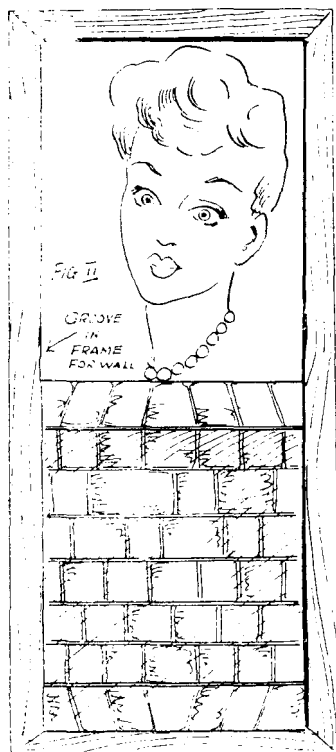
Three large cards tricked as follows:—

Paint the three cards as shown in Fig. 3. Next paint three half cards to resemble a wall, the top and bottom edge of the wall must be the same. Now build a frame round each card and half card so that the wall will slide from end to end in a groove. It should now be clear that if a gent. is shown looking over the wall and the card reversed a lady will take his place.

Method.

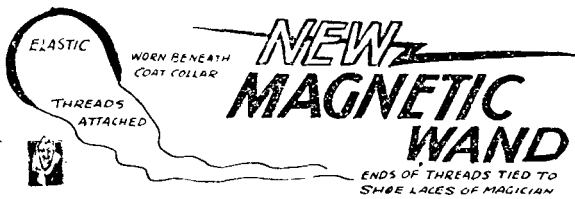
Start off by showing two gents. and a lady, this one being

in the centre. Place the cards back outwards on a stand, as you do so reverse the first two cards but not the third one.



Ask for the lady to be picked out, of course, it will be at the end of the row instead of the centre. Many other variations are possible with this sliding card idea.

The following is a list of the
 "ALMA MATER COLLECTION"



NEW MAGNETIC WAND.

Effect.

Your wand is made to adhere to your fingers, or the back of your hand.

Requirements.

A wand, also a piece of elastic 15in. long. To each end of the elastic tie a long thread.

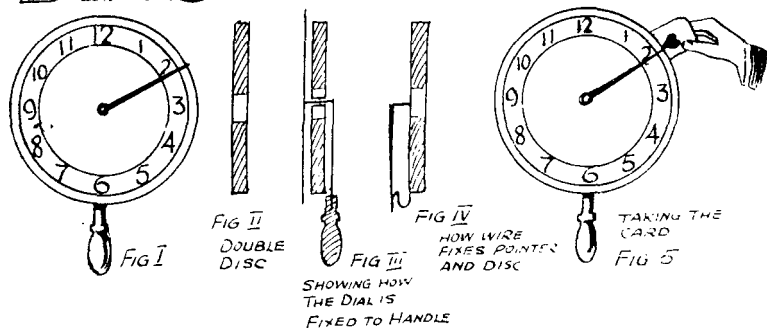
Preparation.

Slip the elastic round your coat collar, the elastic going inside the collar and the lapels, the threads should now be hanging down in front of your body. Tie the threads to your shoe-laces. When you stand up straight the threads should be taut, when you bend down slightly the threads will stand out from the legs about six inches.

Method.

Pass wand for inspection if you wish, bend slightly forward and with your left hand place the wand between the threads and your legs. Place the back of your right hand against the centre of the wand and press outwards, take away your left hand and show the wand clinging to your right. Next, place the left hand against the palm of the right and take away the right hand showing the wand clinging to the back of the left hand. At any time during your act you may toss the wand in the air and then immediately make it stick to your fingers.

DIAL AND ACES



DIAL AND ACES.

Effect.

The four aces are caused to vanish, then the performer picks up a dial and pointer affair and then asks for a number. Suppose "two" is given, he turns the pointer to "two" and then asks which ACE the helper would like. If he says the ACE OF HEARTS, the performer pulls this ACE from directly behind the pointer, in this instance "No. 2." This is repeated with other three spectators, they being allowed free choice of the number and the Ace.

Requirements.

A clock dial affair, when this is completed it should look like the diagram, Fig. 1. It is a disc made from tin, at the back a double disc is fixed, so that it revolves on the pointer spindle, Fig. 2. This double disc has a section partitioned off, this section being just large enough to hold the four Aces, the section is stepped inside like a card index so that any Ace called for can be removed. The pointer revolves on the spindle, this is fixed to the centre of the dial at the back, then runs through the double disc, down the back and then fixed to the handle, Fig. 3. The pointer end of the pointer is fixed with a "U" wire to the double disc right at the centre of the card container, Fig. 4. I hope it will now be clear to you. If you hold the handle and turn the pointer, the dial remains stationary but the double disc will revolve with the pointer. Fig. 5 shows how the card is extracted from behind the pointer.

Preparation.

Load up the container with four Aces and remember the order you have placed them. Then take any four cards, put

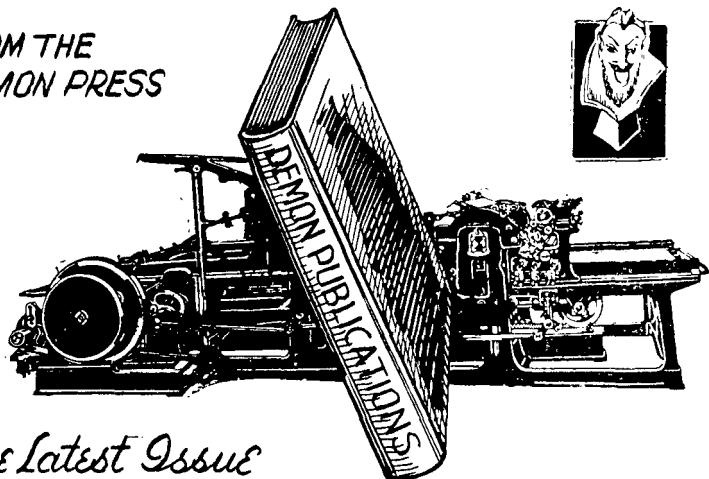
a very small pellet of wax on the back of each, then put each of them in an envelope.

Method.

Have the four Aces removed from the pack, lay them on the table and deal three cards on each of them, take one packet at a time, show the bottom Ace then slip them into the envelopes, taking care that the bottom Ace of each packet goes behind the waxed card. When you have got all the cards in the envelopes, cause the Aces to change, open the envelopes, show four cards in each, drawing attention to the fact that the Aces are not there (of course, they are sticking to the back of the extra card) tear up the envelopes, then pick up the dial, ask for a number, turn the pointer to that number, then ask for an Ace. When given this, remove it, then repeat other three times bringing the effect to a close.



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