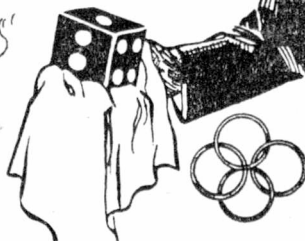




# NEW TRICKS AND STUNTS

YOU CAN DO  
With Simple  
Everyday Objects

1/6



Mystic Jugglery, Thought Reading, Dice  
Deceptions, Gambling Secrets, Coin Con-  
juring, Card Mysteries, Magnetic Marvels,  
Crystal Gazing, Etc., Etc.

These and many other Novelties explained  
by the MASTER MYSTIC

**DR. RICHARD ROWE**

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NEW TRICKS and STUNTS

YOU

CAN DO WITHOUT SPECIAL SKILL

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Collected and Arranged

BY

DR. RICHARD ROWE

THE AUSTRALIAN

DEAN OF MAGIC

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## Introduction.

This book is written for the person who wishes to amuse with some degree of success, without any great effort. It is not written for Magicians, but can well be studied by them. It is written by a professional magician who knows his profession. Every trick and stunt in it can be used to entertain, and has been used for that purpose. Many books written by worthy gentlemen about the subject are of little value, as the writers have not had any practical experience. When you know how the trick is done, there yet remains the artistic presentation to enhance the performance. I have prevailed upon Dr. Rowe, the author of many books on Magic, to publish this collection of tricks that anyone can master with very little practice.

E. CALLARD,

Manager, WILL ANDRADE.

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## Foreword.

By DR. RICHARD ROWE.

“A Master Showman and Entertainer.”

Like most of the great magicians, and I have met them all, my knowledge was gained in the school of experience. Books on the subject were few and mostly useless. The test of a performer was his appearance in some of the Vaudeville Theatres of 25 years ago. A magical entertainer then had to hold his own with the great stars of the world, each one presenting an act of ten or twelve minutes, in which the whole of the performer's mental and physical ability was concentrated. The time spent in this class of work fitted me for my profession in later life. I toured the world with a full show of Magic, Spiritualistic Marvels, Thought Reading, Hypnotic Tests, and Electrical Effects, using for the latter several large electrical units, which resulted in a very effective demonstration. I played in most of the countries of the world, and appeared before all nations that spoke many different languages. Magical acts were understood by all. At Amoy (China), I gave a hypnotic show to 1000 Chinese, none of whom understood a word I spoke, but they understood the feats I presented, although they did not know the secrets of the art. My ability as a showman got me through.

During my tour, I met many of the rulers of the nations, and entertained them in their palaces. My success as an entertainer enabled me to go everywhere, and to see everything worth while. I was accompanied by Mystic Mora (my wife) and my daughter (Lady Buxar), so I have a lot to thank the gentle art of deception for.

Yours truly,

DR. R. ROWE,

63 Grange Road, Toorak.

## Coins and Sweets.

A trick in which a packet of Life Savers is shown, which, together with a small black bag, enables the performer to produce quite a mysterious effect. The packet of Life Savers is opened and the contents dropped into the bag, which has previously been examined by a member or members of the audience. Three of the sweets are now selected by the spectators, marked with lead pencil and then returned to the bag, together with the unmarked sweets. The bag is well shaken and the sweets well mixed up. Performer now shows his hand empty, and then selects the marked Life Savers, one at a time, from the bag.

The secret of the trick is that two bags about three by five inches in size are used. One bag is prepared by placing in it a number of Life Savers. These are sewn on to a single thread of cotton in the bottom of the bag, which is kept in the pocket till wanted. The thread prevents the Life Savers from coming out of the bag until this thread is broken.

Start the trick by showing the unprepared bag empty. Drop the package of Life Savers in it, and then have three selected and marked. While the spectators are busy marking the chosen Life Savers, change the first bag for the one in pocket with the sweets on thread (just drop the first bag in one pocket and bring out bag 2). Have the marked sweets dropped into bag No. 2. Now shake it as much as you wish. The three marked sweets are loose in the bag; the balance on the thread, and as you remove the last one, break the thread in bag and spill the balance of the Life Savers on the table for verification. This trick can also be done with Chinese coins with the square holes in them. Quite a good trick. The bags and the Life Savers cost 6d., and can be used many times.

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## A Domino Mystery.

The object of this trick is to tell in a marvellous manner the ends of a line of dominoes. The dominoes are first carefully "shuffled," and at the conclusion of a set, the performer, who has left the room, can tell the two numbers at the end. The dominoes are set in the usual manner, one after the other, according to the corresponding numbers. The secret is that the performer, before leaving the room, also shuffles the dominoes. As he does so he conceals one in his hand (not a double one). This domino being the missing one has the same numbers at the end as the set up of the line of dominoes in use.

Try this out and you will see that it is so. It is only necessary to take a glance at the hidden domino to know the required numbers.

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## Smokers' Stunts.

(Performed with Cigars and Cigarettes.)

1. A Cigar is held by the tip, in the right hand, and attention is called to the band around the centre. Suddenly the band disappears, the cigar being in full view.

Only the front half of the cigar band is used, one side of the cigar showing a band while the other side is blank. Wave the cigar slightly while the thumb gives it the half turn, bringing the blank side to view. Then lay it down, with half band side down, on the left hand, point outwards. Draw the cigar through the half-closed left hand, leaving the half-band in the hand. You can then have the cigar examined, or give it to the nearest spectator.

2. **The Magnetic Cigar.** No magnetic power is used. The cigar adheres mysteriously to your finger tips. To do this a bent pin is pushed through the cigar band, and the point of the pin rests on the finger tips. As you hand the cigar to a spectator, tear the band off it and throw it away. The pin goes with the band.

3. **The Cigarette Balance.** Moisten the edge of a cigarette. Press it down on the table, and it will defy the laws of gravity. Tell the onlookers that it will fall into your hand, which is ready to catch it, when someone counts three. When three is called the performer blows on the end of the cigarette and it falls.

4. **Time for a Capstan.** The performer says this ("Time for a Capstan") as he opens his silver cigarette case and shows it empty. He closes it again and then repeats the magic formula, "Time for a Capstan." "Yes, and here they are," he says, at the same time he re-opens the case slightly and produced two cigarettes, one for his friend and one for himself. This is a very mystifying feat if carried out smartly. In all cigarette cases there are two clamps, usually of flat metal, sometimes of braid. The Capstans are under these clamps when the case is first opened, and are not noticed when the case is shown casually as empty.

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## The Spirit Handkerchief Production.

To perform this trick, get a fine black thread about a yard long and tie one end into a buttonhole of your vest. Run the thread through a plain band (finger) ring, and



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attach the other end by tying or stitching to the centre of a silk handkerchief, which is then tucked under the vest or coat on the left side, where it remains in readiness for production at any time. The ring may be placed in the lower vest pocket, leaving the hands free to perform other tricks until you are ready to make the production. Then you can easily secure the ring and slip it on the middle finger of your right hand. With a quick upward movement and grab in the air the handkerchief will immediately appear in your hand. Detection is impossible even at close range. PRACTICE WELL.

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## Fire Race.

I have seen this used as a gambling idea, and also for advertising purposes. The players are provided with thin pieces of soft paper, measuring about 3 x 2 inches, and at a given signal the lighted end of a cigarette is applied to a spot on the paper. The spark runs along a design of a simple nature, and the winner is indicated by the spark that completes the design first. The design must be one continuous line, which is drawn on the paper with a concentrated solution of Potassium Nitrate. This is allowed to dry and is invisible. Put a spot of black at the start of the line to indicate the place for the cigarette to burn. The loser pays for the cigarettes.

## A Dice Deception.

While your back is turned, ask someone to roll two dice, and add their totals together. Then have him pick up one of the dice, leaving the other on the table, and add its under side to the grand total. The dice that was picked up is again rolled and its new number is added to the total again. Supposing that one and five were the first numbers rolled, and the five was picked up. Its opposite side, i.e., 2, is added, bringing the total to eight. Roll it again and add the new figure—we will say it was three—bringing the total to eleven. (1 plus 5 plus 2 plus 3 equals 11.) The secret is to add seven to the total as the dice finally lie. In this case the grand total reaches 11. When you look at the dice on the table you will find the total indicated at 4, and by adding seven, you reach the unknown grand total of eleven. Announce it in a mysterious way.

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## Race with Dice.

You have a dice, and your opponent also has one. You show one side of your dice—say the two—and your opponent shows a side and adds it to yours. Then you repeat. The operation is continued until the total of 50 is reached. The person who scores 50 first wins, and, of course, you are always the winner. The seven key numbers are 1-8-15-22-29-36 and 43. Play to reach one of these key numbers, and from then onwards the game is yours, and you can change from one key to another. If you begin on one, it is impossible for you to lose. You should always make your opponent's score and your own total 7 after the first key number has been reached.

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## Crayon Trick.

A box of colored crayons is used. The performer stands with his back to the spectators, and his two hands behind his back. He asks a spectator to place a crayon in his hand. He now faces the audience and places his left hand to his forehead, thinks intently, and calls the color of the crayon still held behind his back in his right hand.

As the performer has his two hands behind his back he receives the crayon in his right hand, and with it he marks the palm of his left hand. He now brings left hand to forehead (in deep thought) and sees the color on palm, which he calls. This can be repeated. I have found that colored chalks are best for this trick.

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## Secrets of the Parlor Juggler.

1. The Juggler throws an envelope in the air and appears to cut the end of it open with a pair of scissors. This, of course, is a trick, as the envelope already has the end cut off it. The part cut off is already closed in the scissors, and when the envelope is thrown in the air, the scissors are brought in contact with it and at the same time opened. The envelope and the end flutter to the floor.

2. A Nose Balance. A borrowed handkerchief may be balanced on the nose by the aid of a thin wire. Have the wire in your sleeve, borrow the handkerchief and secretly place the wire in it as you make it into a roll. The wire gives the necessary rigidity for balancing.

3. **A Striking Trick.** The juggler throws a matchbox in the air and as it falls he lights a match on it, and the box falls into his vest pocket. A little practice will enable you to perfect it. Have the vest pocket held open with a match crosswise in it. The match that lights is taken from the box at the start, and is really lighted by a piece of the box which is stuck on the forefinger of the right hand. Match does not touch the box. As the hand with the match and prepared finger approaches the box the match is struck. Some jugglers use a box entirely covered with the striking paper, and any part of the box when touched will ignite the match.

4. **Another Striking Trick.** The next time anyone asks you for a match, take it out of the box and hold it along the striking paper with your thumb. Ask him to pull the match; as he does so the match lights and leaves your thumb unharmed.

5. **A New Pocket Lighter.** You can also cause a surprise when asked for a light or a match if you bring it out of your pocket alight. This is quite easy. Have a box in the top part of your pocket and the matches loose in the bottom of the pocket. Take hold of a loose match, and as you bring it out of your pocket, rub it on the box, and it appears lighted.

6. **Cork Loo.** Do you know that it is possible to drop a cork on to a table from three or four inches in height and get it to stand up? If you drop the cork horizontally on the table it will rebound to the desired position. You can do it, but the other fellow does not know how.

7. **Magnetizo.** A table knife is picked up and rubbed smartly on the palm of the hand. The performer then suspends it from the fingers or the back of the hand. Other articles can be suspended in a like manner. The secret is that the performer applies a weak solution of secotine and water to

the hand and allows it to dry. The articles slightly damped will adhere with careful handling. I will later explain a trick with cards on the same principle, but using resin instead of secotine.

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## The Yogi Card and Number.

The performer borrows a visiting card and seals it in an envelope. Someone is asked to call a number and to write that number in the air with their finger. Waving the envelope in the air, the performer opens it and the number is found on the visiting card. The envelope is prepared by tearing a circular opening in it. This opening is hidden by the thumb. While the attention of the audience is directed to the tracing of the number in the air, the performer secretly writes the number on the card through the hole in the envelope. Envelope is then opened, crushed up and disposed of, and the card handed back to the owner.

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## Coins and Hat.

A number of coins are dropped into a hat. A spectator removed one and is asked to note the date, and while holding the coin tightly in his hand, he repeats the date over in his mind. The coin is returned to the hat and mixed with the others, but the performer, who is blind-folded, can pick it out immediately. The secret is that the coin, through being held in the hand, is warmer than the others.

## A Clock Trick.

Performer, without looking at the face of an ordinary alarm clock, calls the number at which the minute hand has been set. The clock is slightly prepared. The long hand (minute) is set at 12, and a scratch is made vertically across the set key, a little wider at top than at the bottom. By glancing at the scratch you can tell the number at which the hand is set. Remember when the clock is face down on the table, the numbers run contra clockwise.

(In these deviation effects the performer clothes them with suitable talk. He will greatly impress the spectators if, for instance, he can touch the fingers of the person who held the coin, with his own fingertips, and then explain that the influence still lingers and will guide his fingers to the coin. The influence really does linger. It is warm and can be felt, hence the trick.)

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## Mixed Corners.

The performer says that one from four equals five. To prove it he shows a paper napkin or a small handkerchief, or a square of paper of any kind. He points to the fact that it has four corners. All agree. Then he cuts one corner off. The square now has five corners, which only goes to show that you cannot believe all you hear or see.

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## The Talking Coin.

This trick is one of my best jokes. I borrow a glass, a coin, and a handkerchief. I place the glass on a small table and drop the coin into it. I then make passes over the coin, and to exclude outside influences I explain that I will cover the coin with a large drape. (Handkerchief

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is now placed over coin and glass.) I next ask if the spirits are present. The coin jumps once in the glass. ("Yes" is indicated by one jump, "No" by two jumps, and three indicates that the coin does not know.) Well, that is the trick. How is it done? The coin on the table never moves. I have another glass in my inside coat pocket, also a heavy coin on a silk thread (black). This thread leads over the glass to my trousers pocket. It has a ring on it in the pocket. I stand with my side away from the spectators close up to the table, and wrap the answers by inserting my thumb tip in the ring in pocket, and the deception is perfect. The audience never doubts the raps are coming from the glass on the table. All kinds of questions can be answered by the coin. Members of the audience usually call them out, and the performer uses his own judgment to answer in a suitable manner.

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## My Pet Trick with a Matchbox

("Bryant and May.")

I ask a spectator to take a box of matches from his pocket. Usually a Bryant and May box with a yellow crown label is produced. I also take a box from my own pocket, and then say, "Very few people can do exactly as they are told." I ask the person who holds the box to try and do exactly as I do. I hold the box in the left hand, crown top away from me, and bottom of crown with the words "Safety Matches" next to me. I now push the box open with left thumb and take out a match with fingers of same hand. The spectator, who stands on my left side and faces the same way as I do,

does the same actions correctly. With fingers of the right hand I next face the box down on the left hand. Spectator also does this correctly. I next turn the box over from left to right. This brings label up reversed and the top of the crown is next to me. Spectator follows suit. Now, with the thumb of the left hand, I push the drawer open half way and my drawer will be found upside down. The spectator's will be in its usual place, and you remark as you place your box in your pocket, "You did not do as you were told. Very few people can." The secret is that your box is prepared for the trick. Remove the drawer and with a sharp knife cut it in halves. Place the half which is to be nearest the thumb upside down. The other half is to be placed in its usual place. The matches are returned to the box and it appears as an ordinary box of matches. I usually have another unprepared box in my pocket and casually light a cigarette later on. I get a lot of fun out of this trick, and have had people on either side of me going through the actions I have explained. I have never had anyone suspect me of using a prepared box. Incidentally, this trick was sold in America at 5/-, and after a heavy advertising campaign, thousands were disposed of at this price.

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## The Gimmick Pencil.

This trick is also sold at 2/- in America. It was first given to me in Andrade's store many years ago by an English tourist. He produced a cheap pencil in a holder. The point was covered by the holder, and as the performer pulled it out about half an inch, it shot back as if pulled by a spring. He did this several times, then asked me to try it. I could not do it, of course. The secret is that the holder top that carries the pencil



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is round pointed, and you pull with the finger and thumb of right hand as you hold the pencil holder in the left hand. The pencil is loosened at the point and the finger and thumb shoot it back into the holder. This is done by applying extra pressure. The same idea is used by small boys with cherry stones. They shoot a greasy stone from the finger and thumb-tip by pressure. Do the same with the pencil and holder and you have the right idea. I also added two ideas of my own to the trick. I offered to write any color chosen with the pencil, and then I laid the pencil on the table and made it roll towards my fingers as if magnetised. This makes it a three-in-one trick. The spectators are asked what color you will write, as the pencil will write any color they choose. If they say Red, just write the word R-E-D for them. If White, just write W-H-I-T-E in words, and there you are. For the third effect the pencil is laid upon a smooth table and the fingers slowly drawn over the top of it. The pencil rolls to follow the fingers. This is done by carefully blowing the pencil until it rolls the distance indicated by the fingers.

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## The Sixteen Coins.

Place sixteen pennies on the table in the following way. Eleven are arranged in a horizontal row, then the remaining five are run down in a vertical row from the middle penny of the horizontal line. The coins thus form a large letter T. You tell how a master on leaving home tests the honesty of his servant. To do so he laid sixteen gold pieces on the table just as you have laid the pennies. The master had a peculiar way of counting. He commenced at the right hand end of the horizontal row, counting six coins to the left, then

counting 7-8-9-10-11 down the five coins in the vertical row, saying, "There are eleven gold pieces." Then commencing at the left hand end of the horizontal row he would count six across and finish the count to eleven down the vertical row, saying, "And there again are eleven. Now nobody can remove one without my discovering it." But the servant contrived to steal two coins, and when the master returned home and counted the coins, he still found the required eleven pieces. Let your audience think over it for a while, then explain it. Remove two pennies from the left hand end of the horizontal row. Put these in your pocket to represent the stolen pieces. Then remove two pennies from the right hand end of the row, and place them at the bottom of the vertical row. By this ingenious arrangement, the master did not miss the stolen pieces.

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## Think of It Only

A card trick that is so good that I feel inclined not to reveal it, but "when needs must the devil drives." Hold up a fan of six cards and have one mentally selected. Place them on the top of the pack. Cut the pack and have the cut replaced. Do this yourself. Now ask the name of the card, and you spell the name, removing one card off the pack as you spell each letter. *Secret.*—Sort out the following six cards: Ace of Clubs (10 letters), Two of Spades (11 letters), Four of Hearts (12 letters), Queen of Spades (13 letters), Jack of Diamonds (14 letters), Three of Diamonds (15 letters). Lay the Ace of Clubs face up. On this place the Two of Spades, etc. Show the six cards in a fan. The top card is the Ace of Clubs. Have card thought of, close fan, and lay the

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lot on top of deck of cards lying on table. Cut the pack so as to add nine cards to the top of deck. These come on top of the six. This is done by having nine cards at the bottom of the pack slightly drawn back from the rest. The pack lying on the table has the nine bottom cards ready for the cut. Place the six known cards on the pack. Cut them and the rest of the pack (not the nine cards), and place them down. Then pick up the nine cards and add to the top. Now the six cards lie ninth from the top. The Ace of Clubs is the tenth down, so that no matter what card was thought of, it will be in a proper position to spell it out. It is possible to have more than one card selected at the same time. You will understand that the method of spelling is, if we take, for instance, the Four of Hearts, F-O-U-R O-F H-E-A-R-T-S (12 letters).

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## Concentration.

Explain that you will predict in advance the total of a sum which is produced in a manner left to chance. Take a pad of paper and write on it a line of four figures. Tear the leaf off, fold it, and place it on the table. Now ask the nearest spectator to write down the year of his or her birth, and under these four figures also to write how long ago that was. Under this again to write the year that the most important event in their life occurred, and then under that write how long ago that was. The spectator is then asked to add the four lines of figures. This is done, and the total is compared with the four figures on the paper you placed on the table, and are found to correspond. The total will always

be double the date of the present year. For instance, 1934 will be 3868. In 1935 it will be 3870. Here is an example. The spectator, we will say, was born in 1880, that is 54 years ago, and the most important event in his life occurred in 1900, that is 34 years ago. If you add 1880 plus 54 plus 1900 plus 34, you will get a total of 3868 for this year. This always works out correctly.

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## The Restored Newspaper.

Performer shows a sheet of newspaper. He remarks: "This is the front page of 'The Times.' There is nothing in it." He then proceeds to tear it into four or five strips with a downward tear, folding these together into a small square parcel. He then reopens the parcel and shows the page restored. This he carelessly crushes up and throws it in the fire, or disposes of it in some such manner. Here's how. Get two front pages of a paper. Fold one up into a square parcel and glue it to the top left hand corner of the paper you show. Keep this out of sight behind the paper. Hold the parcel and page in left hand and with the right hand lift up the page from the bottom corner. This shows, in a casual way, the back of the page. Now tear into strips and crush up into parcel. Turn package around and develop the untorn duplicate of the page. Crush up and dispose of the two as one. This trick is really a very surprising one and is well worth while a little practice. You can also use a bill that is removed from the wall, or an almanac or paper picture. Of course, a duplicate should always be prepared beforehand on the back of the paper used.

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## My Note Trick.

This is another tearing effect, and in my hands is a knock-out. I borrow a note—a pound or a ten shilling one—and crush it up into a ball, and with a screwing movement I apparently screw it into two pieces. This is exactly what appears to take place. I say to the lender, "I will keep half, and here is your half." The lender opens his portion and finds the note intact. I do likewise, and also show a complete note, which I place in my pocket and honors are easy. The explanation is that I have a pound note in one pocket and a 10/- note in another pocket ready for use. If a pound is about to be handed to me I bring out of my pocket the pound note crushed up into a ball. I then crush up the borrowed note with my own, and the two look like one note. I show them as one note, first in the left hand and then in the right. I then screw them apart and the trick is perfect. If a 10/- note is handed to me I have ready my own 10/- note, and carry out the same movements. It's a simple matter to hide your own note in your fingers until you get the lender's note, then the two are crushed together and appear as the borrowed note.

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## A Card Act.

This act well done will make a reputation for you and here and now I recommend it to all conjurors, whether amateur or professional, and to the public I write for as well. Borrow a pack of cards if you like, or use your own. Place six cards off the top of pack on table. Now hold pack in left hand. Show fingertips of right hand. (You can have them examined.) With the fingertips of right hand pat the first card. It sticks to the fingers.

Quickly place it on the pack in left hand. Pick up each of the cards in a like manner, and place them on the pack. Do it quickly. Next place the same cards on table, this time in heaps of two, making three heaps. Pick them up in the same way as you did the single cards, putting them quickly on the pack two at a time. Again put the cards on table in two heaps of three. Pick them up with the fingers and put them on pack. As a finale, put the heap of six cards on the table and pick them all up at once with the fingertips, placing the six on the pack. When I say pick them up, I mean press the fingertips on the cards and they stick long enough for you to lift them on to pack. Talk about magnetism, rub your fingers in your hair, or on your arm, or even on a silk handkerchief. Sometimes I even have water brought and a clean towel, and I wash my hands before the trick. The secret of this act is that you get some powdered resin and rub it into the fingers of the right hand. You can do this some time before the performance. As the hands remain dry the resin is not noticed, even on close examination. To work the trick, apply slight moisture to the fingertips. (The act of washing the hands is also a preparation for the effect; there is enough resin left in the fingers to make this a success.) When the six cards are transferred one at a time to the top of the pack, this leaves enough resin on each to stick them together for the later effect. Study this act. It is really worth while, and is a very unusual effect. The secret also has been well kept. I believe this is the first time it has been published. I got this trick from a spiritualist's assistant in Capetown. John Kelland, the spirit medium, often had his assistant repeat this trick for him, not as a trick, but as a demonstration of magnetic power. Kelland never knew the secret or how the youth fooled him, but the young man spent several nights instructing me. It was was a real marvel in that youth's hands.

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## A Gambling Secret.

The pack is shuffled by one or more spectators, after which the performer places it in his pocket (shown empty). He then explains that there are eight different hands that can be held in a game of poker, viz., a pair, two pair, three of a kind, straight, flush, full house, four of a kind, and a straight flush, their worth being designated in the order given. The performer states that he proposes to produce the highest hand of its kind called for.

**Example.**—Three of a kind. The performer produces three Aces, King and a Queen, which is the highest of its kind.

**Method.**—From the pack are taken the Ace, King, Queen, Jack and 10 of hearts, the three other Aces, the King of Clubs and the King of Spades, ten cards in all. These are arranged thus: Ten, Jack, King, Queen, Ace of Hearts and any other Ace and King, the two remaining Aces and one more King. Notice that the King of Hearts is the third card. The cards so arranged are placed face outwards in the performer's breast pocket (inside pocket). This, of course, has been arranged secretly beforehand. The rest of the pack is given to a spectator to shuffle. He will not notice a few cards missing unless attention is called to it. The pack is now placed in the pocket, back inward, which brings the prearranged cards on top of the deck. Here the performer discovers that he has not shown the pocket empty, so therefore removes the pack with the arranged cards and shows the pocket empty. The cards are now placed back into the pocket, face inwards. The removal of from one to five cards, as the case may be, from the top to the bottom of the pack gives the highest of any hand called for. **Example.**—Remove one card from the top to the bottom of the pack, and deal out the next five cards, and you will have a pair of Aces, King, Queen and Jack,

the highest of its kind. The way the cards are arranged, the top five cards will answer, too, for straight, flush and a straight flush. Remove one card from the top to the bottom and the top five holds a pair and corresponding cards to make it the highest of its kind. By removing two cards you have two pair with corresponding cards. By removing three cards you have three of a kind with corresponding cards. By removing four cards you have four of a kind with corresponding cards. By removing five cards you have a full house with corresponding cards. Draw out the cards one at a time with some pretence at fumbling.

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## Suspended in Mid-Air.

A clever trick with a small child. Have a child to assist you. Your own, or one that you have already prepared for the trick by placing a belt around the waist. Tell the audience that you will suspend the child by one hair. While busy selecting the hair in the exact centre of the child's head, take a firm grip of the belt, and when pulling the hair, raise the child by means of the belt. This movement is concealed as you stand behind the child. Only lift the child four or five inches off the floor.

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## The Wizard Watch.

The requirements for this excellent mystery are two open-face watches, both alike. These should be allowed to run down if we are to present the trick properly. Have



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several sheets of opaque paper seven or eight inches square if you intend repeating the trick; if not, two are enough. One of the watches (you note and remember the time on it) is wrapped tightly in one of the sheets in left hand. On top of this, covering the wrapped watch, is another unfolded sheet of paper. This is held on top of watch by thumb as you step forward. Taking duplicate watch from vest pocket, request someone to set it at any time they wish to and have them place it face downwards on your left hand on paper. Still holding it so, request someone to give it a few turns for luck, but do not allow the face of watch to be seen again. Watch is now wrapped tightly in sheet, and the two watches are passed as one to the right hand, with the watch which has been set now underneath (the one set by your audience). The now upper watch is held in sight by the thumb and finger and the lower watch dropped into fingers. Upper watch is now placed in left hand as you go to right coat pocket for a rubber band to fasten parcel. Under cover of this you leave the duplicate watch behind. Your back is turned to the audience, and if you wish to try and repeat watch is taken from coat pocket, glimpsed at, and getting another sheet of paper, it is placed under same as before. Practice move before you present same.

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## The Royal Pair.

A packet of eight cards is shown, and the performer invites the spectators to watch him closely. He takes the top card of a pack of eight and says: "One card underneath and I turn up a King, one under and I turn up a Queen, one under and I turn up a King, one under and I turn up a Queen, one under and I turn up a King." and so on until the right cards are turned up in rotation

—King, Queen, King, Queen, etc. As he turns the King he lays it face up on the table, and the Queen on it face up. Six cards are then left in hand. Now another King and follow with Queen. Four then remain, then only two, and then the last King and Queen are left. Now hand the cards to anyone to try it. Unless you know the formula it will take a long time to work out the routine, as follows:—On top of pack place a Queen face down, next two Kings, next a Queen, next two Kings, and the last two Queens. So a King is on top and two Queens are at the bottom. Now start. Put the top Queen under the pack, turn next card (the King), put next card under pack and turn up the Queen. Put these cards face up on the table. Another top card under and turn up a King and put on table. Another card under then turn up a Queen. Another card under then turn up a King and put it down on table. Another card under and turn up a Queen and put on table. Another card under and turn up the King. This leaves only the Queen, so put down the King with Queen face up on table and the trick is done. This is really a puzzle, and will take much study if you do not know how to arrange the cards.

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## Chefalo Ring Trick.

This trick is a favorite one with Chefalo, the great International Magician, who recently toured Australia. Chefalo is the most travelled magician in the world. He is known in Europe, Asia, Africa, North and South America equally well. He is also one of Magic's best "mixers," always in a good humor and pleased to meet anyone who is interested in his life's work. He wears a heavy ring with a big stone in it, a diamond that he

had presented to him by a royal personage. He spins the ring, stone down, on the table, then he calls in a sharp voice, "Up!" and the ring turns upside down and spins with the stone uppermost. This looks a clever dodge, and in Chefalo's hands is a real trick. There is a scientific explanation why this occurs, but I will not give it here. The ring just turns of its own accord after a second or two has passed. Any ring with a heavy stone can be used. Spin with fingers and thumb of both hands as fast as possible, and after a second or so say "Up!" and the ring appears to obey, and it will continue spinning.

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## Now Start Something.

This is a great party trick. Get an ordinary funnel and place it in the waistband of your trousers between the vest and the band. Show a sixpence with some wax on it. Stick it on your forehead and then explain that you will shake it off the forehead into the funnel. This is quite easy. Now invite your best friend to try. While he is busy pour a glass of water into the funnel. This is one of the funniest stunts to liven up a party that is rather dull at first.

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## Feat of Strength.

This is a card trick of an unusual nature, and is presented as a feat of strength to mislead the spectators. Have a handkerchief of any kind in your left hand top

pocket. Show the bottom card of the pack (a picture card is always used), and then ask the spectator to hold the pack in his fingers while you cover it with the handkerchief. Then remark that the person holding the pack is a very strong man, but that the bottom card has escaped. Remove the handkerchief and show bottom card and have the pack examined. The card shown at first is missing, and is produced out of the pocket of the performer. The trick is possible by using a picture card, say, the Jack of Spades, and another duplicate half card of the Jack of Spades. Show the pack of cards with the half Jack of Spades at bottom. (To do this hold the cards in right hand and perpendicular.) In this way half the pack is hidden by the fingers, the top half of the half Jack of Spades showing is all that is visible to the spectators. Next ask one of the spectators to hold the pack. Give him the end to hold so as to leave the Jack loose in your own fingers. Now cover with handkerchief and explain that strength is required. Next remove handkerchief and the half card at the same time. Put the handkerchief away and produce the duplicate Jack of Spades. The pack may then be examined, and, of course, the Jack of Spades is missing.

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## Instructions for Crystal Gazing.

I have been asked to explain Mystic Mora's methods in this interesting art. I will give a short resume of the ground work of development in Seership. Crystal Gazing means the practice of looking into a ball of crystal and endeavoring to see in it pictures or images which apparently present themselves to the eye whilst thus gazing in it. To start, procure a crystal at least two inches in diameter, larger if possible, and place it on the top of pedestal of a dark color. Gazing into the

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crystal is a means of concentration, and you pass into a passive or receptive condition. Place the crystal on a small square of velvet on the pedestal. Have a soft, subdued light at your back. gaze quietly, steadily, winking when necessary; keep yourself relaxed and passive; sit at the same time each day and only for five minutes at a time for some weeks. Do not be discouraged if you do not get results. Gradually your mind will become accustomed to the idea, and you will develop. At first only vapoury clouds will appear. Colors next become visible, then pictures and persons will come. So development comes gradually until a full scene will come to you. All of these have their meaning, which will also be unfolded. Do not demand certain visions. Remember "to ask and it will be given to you." Be grateful for results and they will follow faster. To get in touch with someone at a distance, gaze in the crystal for a few minutes, then think of the person, drawing a mental picture. Think intently and a picture will unfold to your gazing eyes. When you begin to get visions you will notice the crystal will cloud with a grey mist. This is a sign of the coming vision. Ask yourself questions as you gaze, such as "Where is my sweetheart to-night," "Will it rain next Tuesday," "When will I marry?" Such questions should conjure up a mental picture of the person or event in question. The wise use every means to be successful. Practice makes perfect. Awaken the blind eye or sixth sense by use of the crystal. The crystals that the ancient seers used were of great value. I saw a crystal in China worth £1000. It is not necessary that the crystal should be costly.

A small vessel of ink is sometimes used, and again some seers gaze into a clear, still pool of water. For practical use a two to three inch crystal is all that is necessary. Of course, there is much more that could be told about gazing. There are hundreds of books written on the subject. To the earnest seeker I have told enough to set him on the right path. "Go into

the silence," as a gazer will say, "and try yourself." All great powers work silently. I can recommend the crystals obtainable at Andrades. This firm, to satisfy the great demand for them of late years, imported a special shipment, and are practically the only suppliers in Australia.

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## Conclusion.

There are many other tricks and stunts that are practicable and entertaining. I might mention the Diminishing Cards and the King Pack of Cards as two of the most mystifying. The production of cigarettes with the aid of a small mechanical clip is also very popular. In fact, tricks with cigarettes are at present very much in vogue. There are many small tricks that you can obtain which require a little additional "gimmick," as it is called. They can be obtained from the dealers who usually publish a catalogue in book form, printed and carefully illustrated. I warn my readers against the persons who advertise to supply magical gear who have not the guarantee of many years' service. Deal with a firm who has the merit of long experience. Avoid the dealers who send typed script of so-called wonders. The firm that can supply you with gear ranging in price from 1/- to £1000 must have the goods necessary for successful results.

Yours faithfully,

DR. R. ROWE.



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