

50

EASY
POCKET
TRICKS

BY

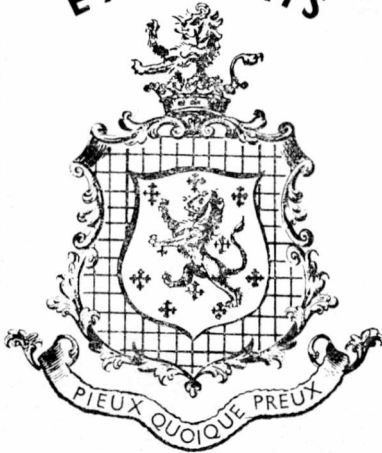


NEW EDITION

PRICE, 1/6

Dr. RICHARD ROWE'S

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50 Easy Pocket Tricks

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DR. ROWE, DEAN OF AUSTRALIAN MAGIC

Introduction



This book will again bring me in touch with my many magical friends in Australia. My last tour took me twice around the world, and at present I am better known in South Africa, India, South America, England and Egypt, than I am in Australia. When magic in those countries is mentioned, my name is coupled with it. I have volumes of Press notices in every language of the globe, and I took thousands of pictures of noted people and places. But, before I went abroad, I played in all the cities and towns of my native land. I have played before H.M. the King, Presidents, Viceroy, Princes, Sultans, and the multitudes over which they rule—my Press books will show this. Mystic Mora accompanied me, and became celebrated as a gifted exponent of Mental Magic. My daughter Buxar was born near the holy city of Benares, and spent the first weeks of her life amongst Yogi mystery men, snake charmers, jugglers, and such like castes of India. These men paid homage to the daughter of the "Magic Sahib."

I look forward to renew my acquaintances with the great Australian public shortly. Mr. George Griffiths, Sir Ben Fuller, Mr. J. Musgrove, Mr. Dan Carroll, Mr. Reuben Baker, and many other notable Australian Theatrical Managers, will always give Magic a place on their Theatres. So, to sum up, I submit this book to the readers, knowing it will achieve its purpose.

Foreword

The title of this book explains that it is meant to supply an easy method of Entertaining. It does all this. The tricks can be understood and executed with very little practice. I do not claim the invention of the ideas used. I have collected them into one volume from many sources. Mr. Will Andrade, the proprietor of the only Magical Salons of merit in Australia, allowed me the privilege of examining the apparatus used in some of the novelties mentioned. The collection includes tricks that Thurston, Hec. Marshall, Chefalo, Gus. Fowler, "Carmo," and many other great Magical Masters have used to entertain.

If in the collection I have given away the pet secret of any Magician, I can only excuse myself by remarking, with Erdnase, the card expert, that I publish the book because I need the money.

Yours truly,

DR. R. ROWE.

50 Choice Secrets

SURGERY.

A knife is slashed across the performer's left thumb; blood flows freely. A pass is then made over the wound; the blood is wiped away and no trace of a cut can be seen, while the flow of blood has completely stopped.

To do this, prick the skin in the joints with a needle. Then wipe the thumb until it is perfectly dry.

Now twist a handkerchief around the root of the thumb. The thumb is not cut when the knife is slashed over it, but at that moment the thumb is bent. This causes the blood to flow. Straightening it will cause the blood to stop flowing, and in a moment the wound will heal and no trace remains.

RING AND ROPE.

Have one of your wrists tied firmly with a piece of rope. Seat yourself in a chair, put your tied wrist behind you and have the free end of the rope tied to your other wrist. Now have a borrowed ring brought to you, and receive it in your mouth. Tell them you will pass the ring to any finger of your hands they wish. Suppose they elect the third finger of the left hand. A screen is placed in front of you and the next instant is taken away and you have the ring on the chosen finger.

When the screen is placed in front of you drop the ring from your mouth to the chair seat, stand up a little, reach your hands under and get the ring. You can easily put it on any finger they want.

BALANCED CIGARETTE PAPER ON HAT.

Lay a cigarette paper on a hat, so that one-half projects over the edge. Then move the hat gently, so that the current of air lifts up the paper, and if you regulate your movements nicely, you will be able to make the paper stand up on edge. Any one not familiar with this trick would think it a feat of the expert juggler.

Take a good-sized potato, make a hole through it and pass a cord through the hole. You now take a knife, cut potato and cord into halves, then put together and you pull cord back and forward, perfectly restored.

POTATO MAGIC

Take your potato beforehand and with a long needle filled with thread, pass the point of the needle with one end of the potato, and then obliquely down to the bottom. Now pass the needle in at the same place it issued from and push it out at the opposite end. The thread will then pull back and forward easily. Cutting down the center of the potato into halves does not cut the thread. Placing the halves together again, they may be pulled back and forth as before.

CARD AND ENVELOPE.

The performer spreads seven cards in a row on the table. He exhibits a sealed envelope, which he puts in his pocket. Now he asks someone to select one of the seven cards. Let us assume the choice was the ace of hearts. The magician sets fire to it and lets it burn to ashes. The ashes he rubs between his hands.

He then hands the sealed envelope to someone who, on opening it, finds the ace of hearts written on a little slip of paper inside.

The secret is that the magician has seven envelopes, each containing the name of a single card. Six of these are in his pocket when he starts, in a regular order, so that he can instantly find the one he wants. The remaining one is shown as if it were the only one used and then tucked away with its six brothers. The rest of the trick should now be clear.

BREAKING A MATCH BETWEEN THE FINGERS

The object is to break with your middle finger a stout wooden match placed across the roots of the first and third finger nails.

The arm must be held parallel with the shoulder and the fingers kept quite straight.

THE FAKIR'S FIGURE

The performer hands the spectator a sealed envelope, which he does not touch until after the trick is over. He then gives out a slip of paper and allows several persons each to write a figure on it. Finally the paper is given to someone to add up the figures which have been written down. After the result is found, the envelope is opened and the results found in it. The figures added up were really the ones written down by the spectators.

You first determine what number is to be the result. Let us say it is 43. You then write this on a slip of paper and seal it in an envelope and ask one to write down a number. You see what it is. You allow more numbers to be written, adding them up in your mind all the time. When the result is 33 or more you stop and begin to add up the figures. While you are doing this, you add the figures which will bring the total up to 43.

PIN THROUGH FOREHEAD

Before presenting the trick, insert a pin under and through a small portion of the outside layer of skin on tip of second finger of right hand. Pin is then exhibited, held between the thumb and finger, and under the pretence of pushing the pin into forehead, it slides down the finger. After you have apparently pushed the pin in forehead, and it is secreted in finger, hit your forehead a smart smack with the palm of your hand, and the deception is complete.

The pin is then extracted, to all appearances, from the back of the head.

THE MAGNETIZED CIGAR

A cigar is laid across the fingers, and the hand is slowly turned to a vertical position, but the cigar retains its position on the hand.

Before introducing the trick, stick a pin half way in the cigar. The cigar is held in position by the pin, being gripped between the fingers.

The cigar can be transferred from hand to hand, by its position in one hand to the other, bringing the hands together and rolling the pin from

Remove the pin and show the cigar to be an ordinary one.

DEAD OR ALIVE

The performer hands a plain sheet of note paper to a spectator, asking him to tear the paper into five equal strips. The spectator is then requested to write the names of dead persons on two slips, and on each of the remaining slips the names of living persons.

The slips are folded and placed in a hat, and well shaken.

Now, to the amazement of the company, the performer at his will, selects a slip from the hat containing a dead person's name, or that of a live person, as may be chosen by the company.

Secret: The slips containing the names of dead persons are the top and bottom of the note paper, and are distinguished by the smooth machine-cut edge on one side. After the strips have been torn, the performer, under the pretence of showing the strips to be unprepared, places the two smooth-edged strips on top of the others, and gives them to the spectator to write upon.

A STRONG PUFF

The performer lights a match, and holding it at the finger tips of the right hand, blows into the left sleeve, and the match goes out suddenly, as if blown out by the air passing down the left sleeve and through the right sleeve.

Secret: The match is held between the tip of the first and second fingers, back of the hand uppermost, and plain end of match projecting just a little below the fingers, in a position to receive a sharp "flip" with the tip of the thumb, toward the inside of the hand. This action extinguishes the light, and the performer, while blowing into the left sleeve, invariably draws all attention away from the right hand.

THE BALANCED CIGAR

Place a hat over the left hand and stand the broad end of a cigar on the crown. You have a pin in your left hand, and, while you are trying to balance the cigar, you work the pin through the hat into the cigar, thus causing it to stand upright and apparently unsupported.

SMOKE-O

The performer, smoking a cigarette, places a saucer over a glass on the table, and covers them with a handkerchief. He then retreats about three feet from table and blows a puff of smoke in the direction of the covered glass and saucer, saying that he will magically fill the glass with the smoke.

He takes off the handkerchief, and on lifting the saucer, a cloud of smoke arises.

Rinse the inside of the glass with spirits of salts and smear the bottom of the saucer with liquid ammonia.

MONEY FROM HOME

Ask some one to loan you a shilling for a few moments, and lay it on the table, whereupon you gravely make a triangle around the shilling with three matches.

Now, offer to bet your friend that he will not say "Three matches" in answer to three questions which you will ask him. Of course, he is confident of his ability to say what he likes, and naturally accepts the challenge. Then you proceed with the questions:—

"How do you like the weather?"

"Three matches."

"What did you have for lunch?"

"Three matches."

(So far he has succeeded in keeping to the agreed answer.)

"What will you take for this shilling?"

Well, he either loses the bet, or you pocket the money.

A KNOTTY KNOT

Two handkerchiefs are exhibited as being separate,

and after a simple wave of the hand, they are seen to be tied together. They are then rolled into a ball and thrown on the floor, when, to the surprise of your friends, they separate.

Explanation: A small rubber band does the trick. The band is held in the left hand, encircling the thumb and first two fingers. When presenting the trick, the handkerchiefs should be shown, one in each hand, and no difficulty will be experienced in concealing the rubber band. The handkerchief in the right hand is then placed with that in the left, where they are held together.

HERE'S HOW

How can two persons be standing on the same newspaper and yet be in such a position that they cannot touch each other?

The feat can be done, and quite easily.

Place the newspaper midway across a doorway; then close the door, and the feat is accomplished by two persons standing on the paper, on each side of the closed door.

A FEAT OF STRENGTH

Take a paper napkin and twist it until it becomes like a thick rope. Then ask someone to tear it in half. While they are trying—and finding it impossible—secretly moisten the tip of your finger. On receiving the paper back from them, quietly wet the center of the paper and it will tear very easily.

BALANCED

Lean a sulphur match against a tumbler and ask any one to take away the tumbler and leave the match standing.

When your friends' efforts have proved to be futile, ignite the match with another one, and let it burn for a few seconds. Blow it out, remove the tumbler, and the match will stay upright.

GO—SILK—GO

The performer shows a handkerchief which he rolls into a small compass. Suddenly it disappears and both hands are shown empty. The sleeves were rolled up before the trick began.

The secret depends on a little loop of colored thread, which is flesh-colored. It is placed around the two middle fingers of the right hand. The handkerchief is rolled into a small ball—use a silk handkerchief—and slipped under the loop at the back of the hand. The hands are then shown empty; the movements repeated and the handkerchief reproduced.

WATCH AND RING

You require three articles—a watch, a handkerchief, and a large ring. The ring must be smaller than the watch.

You place the watch in the center of the handkerchief and push the ends through the ring. Then you invite persons to hold the ends of the handkerchief.

Everyone will agree that it is impossible for the watch to be removed from the handkerchief while the ends are held—for the ring is in the way.

Now you spread a napkin or a large handkerchief over the hands that hold the watch so securely in the ring. You reach beneath the cloth—and in a very few moments you bring out both the watch and the ring.

Yet when the covering is taken away, the ends of the handkerchief are still held and the handkerchief is uninjured.

When you reach beneath the cloth, get hold of the edge of the handkerchief—along the hem—and pull it down through the ring. This can be done, even though the ends are held.

Remove the watch through the opening thus formed.

Once the watch is out of the way, the ring may be easily withdrawn.

THIEVES

Seven paper pellets are used. The performer states that two of them represent thieves, and the other five represent sheep. He holds one thief in each hand, and mentions that each hand is a barn in which a thief is hiding.

The thieves steal the sheep, one by one. First one hand picks up a ball of paper; then the other, and so on, alternately, until all the paper balls have been gathered.

Hearing a noise, the thieves put back the sheep. The hands deposit the five paper pellets on the table, one by one. At this point the farmer arrives on the scene. He inspects the barns. The hands are opened. To the surprise of everyone, the two thieves are found in one barn; and the five sheep in the other.

One hand holds but two paper balls, while the other has five.

The Secret: The trick is accomplished by a very simple, yet artful system.

When you pick up the five pellets, start with the right hand. Pick them up as follows:— Right, left, right, left, right.

In replacing five pellets on the table, begin with the left hand—left, right, left, right, left.

People will think that you have put back the five you picked up. They will believe that each hand now contains one paper ball. Instead, the right hand holds two, and the left hand none.

In picking up the pellets the second time, begin with the right hand — right, left, right, left, right. When you open your hands, you will have five paper balls in the right, and only two in the left.

THE PREDICTION

A person writes a row of six figures. Then the performer writes a total on a slip of paper and lays it aside. He asks someone to write another row of figures. Then the performer writes a row. Another row is written, and the performer writes a fifth row. The figures are added up. The slip of paper is unfolded and it bears the total of the addition.

The Secret: The performer notes the number first written by the spectator. He subtracts 2 from that number and writes it on the slip of paper, then he puts the figure 2 in front of it.

For example: The spectator writes 476,498. The performer then writes 2,476,496. If the spectator should write 387,342, the performer would write 2,387,340.

A second row is written. Then the performer writes the third row. In doing this he makes every figure of the second row add up to 9. If 375,306 are the figures written, he writes 624,693.

The fourth row is written and the performer, in writing the fifth row, makes each figure of the fourth total 9, just as he did with the second and third rows.

When the numbers are added, their total will be the number written on the slip of paper by the performer. This trick cannot fail if the instructions are followed.

MATCH MAGIC

Just an ordinary matchbox filled with matches. First, the box is opened part way to show the matches inside. Then the box is turned over, and the drawer is entirely removed, yet the matches do not fall. They stay in the box as though magnetized.

When the magician commands the matches to drop, they fall from the box and scatter on the table. The drawer is immediately given for examination—yet no trickery is found.

The Secret: A broken match is used. It is just a trifle longer than the width of the box. The match is wedged across the drawer so that it holds the matches in place.

The drawer may be opened part way to show the matches, but not far enough to reveal the cross match. Then the box is inverted and the drawer is removed, but the matches will not fall.

By squeezing the sides of the box, or slipping the forefinger beneath, the wedged match can be pushed from its position at the desired moment. Then the matches will fall, but the broken one will be buried beneath the pile and no one will know of its existence.

COIN AND MATCHBOX

This is an excellent way to produce money from nowhere. All you need is an empty match-box. The drawer is opened and is shown empty.

When the drawer is closed and re-opened, the coin is there. It has mysteriously found its way into the empty box.

Open the drawer of the box half way and wedge the coin between the end of the drawer and the top of the cover. You can then show the drawer empty. Close

the box, keeping your hand at the back so that the coin will not be pushed out. This simple action lets the coin fall into the drawer, and when the box is opened the second time the coin is in view.

COIN VANISH

This is a very effective way to make a coin disappear.

Spin a penny on the table. Take a match-box from your pocket, show that it is quite unprepared, and strike the spinning coin with the box so that the coin is trapped beneath it.

Ask the company to guess whether the coin is heads or tails. Then lift the match-box and show that the coin has disappeared.

The secret: Use an empty match-box, but turn the drawer upside down, so that there is only one thickness of wood at the bottom of the box. If the box is brought down sharply upon a spinning coin, the coin will be driven right through the wood and will lodge inside the box.

When you lift the box the coin will be gone. No one will believe that the coin could have gone through the box, so you can calmly put the match-box in your pocket while they are wondering where the coin went.

THE SPIRIT NAME

The performer folds a sheet of paper so that it forms nine sections. Then he asks a person to write nine names, one in each section, and to put a special name in the centre, among the other eight. This is a name upon which the person must concentrate, as it is the spirit name.

These names are not seen by the performer. At his

instruction, the spectator tears the piece of paper along the folded lines, so that it forms nine small slips; and these are dropped at random into a hat.

Reaching into the hat, the performer produces the slip of paper which bears the spirit name.

When the paper is torn into nine pieces, all the torn edges will be rough; but the others will be smooth. Every slip of paper will have at least one smooth edge, with the exception of the centre slip, which bears the spirit name.

This slip will have four rough edges. When the performer reaches into the hat, he can detect that slip of paper from the others, by the sense of touch.

Feeling the edges, he can quickly discover the slip with four rough edges, and that is the slip which he produces.

ORANGE TO APPLE

The performer places an orange in a hat and reaches in as though to take it out again. He puts the fruit back, and after looking at it several times, finally brings it out.

But the orange is no longer an orange — it has changed to an apple! The hat is shown empty.

The Secret: Peel an orange very carefully by cutting the skin into quarters. Choose an apple of about the same size and carefully cover it with the orange peel.

At a short distance this will appear to be an orange. Put it in the hat. Each time you reach in, remove part of the peel and secret it beneath the hat band. Bring out the apple.

NAMING CHOSEN FRUIT

An orange and an apple are used in this trick. Some person holds one in each hand, while the performer turns his back. The holder is instructed to raise either hand—then place it on the table beside the other.

Looking at the hands the performer names which fruit was lifted—the apple or the orange.

The Secret: The blood leaves the hand which is raised. It becomes whiter and the veins become smaller than the other hand. By a brief glance at the hands it is easy to tell which one was raised.

THE MUMMIFIED FINGER

A good comedy trick is always appreciated. Here is a fine one performed with a little cardboard box which you can carry in your pocket.

You bring out the box and state that it contains the finger of a mummy. Lifting the lid, you show the finger lying on a bed of cotton. When someone leans close to inspect the finger, it suddenly comes to life and points at him.

The finger is your own. But it is attached to your hand, and hence it is quite lively.

The box is prepared before hand by cutting a small hole in the bottom, just large enough to admit your finger. When you reach in the pocket thrust your finger through the bottom of the box.

When you hold the box on your hand its appearance will be quite natural. Lift the lid and show the finger, which is bent inward. It will appear to be an imitation finger if you hold it quite still.

Keep your finger quiet until the particular moment. Then raise it and watch the fun.

FLOATING SUGAR

In this trick you place a lump of sugar very carefully into a cup of coffee. Set the lump of sugar flat—let go—and there it floats!

In a few seconds, the lump begins to sink and goes to the bottom of the cup.

The Secret: The force that keeps the lump of sugar afloat is another lump, which you secretly stand on end in the cup. It is invisible in the coffee (which should contain cream). Set the visible lump upon the upright lump of sugar and it will appear to be floating on the surface.

SPOOK-STUFF

For this trick you require a sheet of carbon and a pad of paper. You state that you will cause a message to appear.

Under the top page of the pad you place the sheet of carbon. Then you ask someone to write a certain question on the pad—on the top page—and to sign his name beneath it.

This having been done, it is quite obvious that the writing will be transcribed, or duplicated, on the second sheet of the pad, which is under the carbon paper.

So you tear off the upper sheet, and remove the answer! And beneath this mysterious writing appears the carbon copy of his own signature, proving conclusively that there is no trickery!

The Secret: This trick is accomplished very easily. The secret lies in the carbon paper. Take the sheet of carbon and bend in a portion of it, so that it is face to face with the rest of the paper. But do not make the bend at the center. Only a portion of the carbon paper should be face to face.

On the second sheet of the pad, write the answer—through carbon—of the question that is to be written. Do not let people see this.

Insert the carbon paper so that the double portion is at the top of the pad. When the question is written, it disappears—due to the double faced carbon. But the single portion, at the bottom, will permit the transcription of the signature.

THE SAME WORD.

This is partly a trick and partly a joke..

Write on your bare arm with a piece of soap cut like a pencil, the three words—"the same word." The writing will be invisible. Ask a spectator to write any word he likes on a piece of paper and burn it. Tell him you will rub the ashes on your arm and "the same word" will appear.

Do so, and the ashes stick on the soap and "the same word" appears in black letters. You do not reproduce his actual words, but you have done what you claimed you could do.

SPOTS.

While seated at a table, show the palm of right hand is perfectly clean. Next show a piece of paper and some ink. With the handle of a pen mark three spots on a paper. Place the right hand under the table, make the paper into a ball, then rub it on table top. Show the spots have passed through the table and are transferred to the palm of the right hand..

Place a Spot of ink on the nails of the forefinger, the second and third fingers of right hand. Keep hand open till you place it under the table, then close hand tightly. The spots are passed from the nails to the palm. Open hand and show results.

SPIRIT BOOKS.

Arrange six books on a table and explain that you are clairvoyant. If any person opens one of the books while your back is turned, or while you are out of the room, you will know at once which book was opened.

As you arrange the books, place a short hair on the cover of each book. When any book is opened the hair falls off and indicates the one looked at. The spectators never notice the hairs.

THE MYSTERIOUS WALKING STICK.

I always carry a hooked stick for this trick. I cause it to adhere to the palms of my hands, held facing the audience in a very mysterious way.

Hold the stick in front of your chest, with both hands closed. Slowly open hands and stick rests on fleshy part of the base of the thumb and palm. The crook must be turned inwards towards you. This balances the stick, and a little practice does the rest.

THE HERO.

The performer appears as a hero when he takes a lighted cigar, and by dabbing it on his tongue a few times puts out the light.

Cause sufficient saliva to flow towards the cigar as you dab it on the tongue, which puts it out without burning you. If you suck a piece of borax you may lick the lighted end with impunity.

THE MAGIC MIRROR.

The performer hands a small mirror to the spectators and asks one of them to gaze intently into it when he has left the room. Then to place the mirror face down on the table. The performer returns, picks up the mirror, looks intently into it, and then describes the person who did the gazing.

A confederate is necessary for the success of this effect. He sits in the room and gives the sign which person looked in the mirror.

JUMP!

The performer shows a rubber band which just fits around the fore and middle fingers of left hand. The hand is held back up first, then turned palm up. The band is lifted by the fingers of right hand. The left hand is then turned back up again and the band is in the same place. But the hand is shut as it is turned. The band is told to "jump," and it crosses over on to the third and little finger.

Carefully follow these instructions:... Place the band on the fore and second fingers of left hand. Then turn palm of left hand up. As you do, lift the band with fingers of right hand. Next, close all the fingers of left hand, and allow the band to drop on the four closed fingers. Quickly turn the hand back up. The band is now over the fore and middle fingers on top, but over all fingers underneath. Straighten the hand and the band jumps to the third and little finger.

RING AND RULER.

To put a ring on a ruler while the ruler is being held at both ends by a boy is done by having a ring sewn into the middle of a small flag. Show another finger and the flag and ruler, and get a boy to hold the latter while you spread the flag across the ruler. Put your hand underneath the flag, and pretend you have the ring there, which you ask the boy to hold through the flag. Immediately he lets go one end of the ruler, you must slip the other ring on to the ruler. Then say, "Let go the ring and flag," and give the flag a sharp jerk, which will send the ring spinning around the ruler, while the ring the boy had hold of is still in the flag.

Dr. Rowe's Magic Lessons

You can learn Real Magic
from me personally
or by mail.

SPECIAL SUBJECTS:

**Illusions, Stage Hypnotism
Telepathy, Blindfold Feats
Mental Magic
Electrical Marvels**

LEARN FROM A MASTER

DR. ROWE

63 GRANGE RD., TOORAK, Melbourne

MAGNETIC MONEY.

Take a small coin, such as a penny, and on the edge cut a small notch with a knife, so that a little point of the metal will project. By pressing this against a door or wooden partition, the coin will remain mysteriously adhering against the perpendicular surface.

THE NAILED CARD.

Take a flat-headed nail, and file it down until its point is as sharp as a needle, and the head quite flat. The nail should be about half an inch long, or even shorter if anything. Pass the nail through the centre of any card—say the ace of spades—and conceal it in your left hand.

Take another pack of cards, get the ace of spades to the bottom, and perform the preceding trick. When the cards are returned, shuffle them about, and exchange the pierced card for the other. Put the pierced card at the bottom of the pack, and throw the cards violently against the door, when the nail will be driven in by the pressure of the other cards against its head, and the chosen card will be seen nailed to the door. The nail should be put through the face of the card, so that when the others fall on the floor, it remains facing the spectators.

Latest Pocket Tricks

The following Series of Novelties require apparatus, which is best procured at WILL ANDRADE'S Magical Salons, 173 Pitt Street, Sydney, or 52 Swanston Street, Melbourne.

THE RATTLE BARS.

Three silver bars are shown; one rattles, the others are solid. They are tossed in the air, and the one that rattles always falls next to the thrower. Or again, the three bars are tossed out of a hat on to a table. The performer immediately finds the bar that rattles. This is accomplished with the aid of a fourth bar hidden in the hand. This fourth bar rattles, so the performer can at any time make any one of the bars rattle.

A HAT FULL OF CIGARETTES.

Borrow a hat and put it on the table, then reach into the air and catch a cigarette, which you drop into the hat. A good trick. Get a cigarette producer; this is a small wire holder, which fits on the finger and causes the cigarette to appear when the hand reaches in the air. As you drop the cigarette into the hat, it really goes back behind the fingers and appears again when wanted. A dozen cigarettes are dropped from the sleeve into a hat after you borrow it.

THE VANISHING CIGARETTE.

A lighted cigarette is squeezed in the hand and disappears instantly.

This result is brought about by a small tube which is connected by elastic to the interior of the sleeve. The cigarette is pushed into the tube, and then the tube goes like a flash up the sleeve.

PENNY AND MATCH BOX.

A penny is covered with the bottom of a match box. The performer offers to bet the penny is there. He looks away for a second, and a bystander lifts the box

and removes the penny, putting the box down again. The performer still offers to bet the penny is there, and usually a spectator will oblige him. So, when the box is lifted, the penny is really there.

A shell penny is used and the bystander is in the joke with the performer. When he lifts the box, he does take the penny, but when he replaces the box, he leaves a shell which looks like the penny. These pennies can be used for many tricks.

CIGARETTE TO MATCH.

A lighted cigarette is placed in a small silver tube and mysteriously disappears and a match is found in its place. This is a beautifully made piece of apparatus in three parts— a silver tube, an imitation cigarette, and a small rod, to prepare the trick beforehand.

The cigarette, which appears to be lighted and can be smoked, is shown and placed in the tube. A match is in the interior, which is then produced. The tube can be minutely examined and no trace of the lighted cigarette can be found.

CAP AND COIN.

A brass cap is shown and also a coin; a penny is generally used. The coin is covered with the cap, and it entirely disappears. There is a small hole in cap which you can look through after the disappearance of the coin. This is also a well-made piece of apparatus.

One side of a penny has a brass cover on it, which corresponds with top of cap. The coin cannot be seen when in the cap, even on close examination.

DR. ROWE'S CRYSTAL CARD.

This trick I publish, because I look upon it as one of the best card tricks now on the market. It is being sold in England as Murray's Card Trick. I showed

Murray it, and he liked it. Well, so be it. I liked the act that Murray did here with handcuffs, bag, and box, so I will have a manuscript reproduction of it on the market shortly. So my readers then will rival Houdini, Hardeen, and many others that my dear friend Murray honored in the same way as he did myself.

Now the trick: Have a card selected from a pack. This is then placed in performer's hand, behind his back. He takes a crystal from his pocket, looks into it, and calls the card. Here's how: As the card is behind your back, face the audience and tear a pip corner out of the card. Hold the corner while you get the crystal. Then look at the crystal and also pip corner. Then call the card.

LITTLE RED RIDING HOOD.

A great trick for children. A doll is shown and then dressed in a red cloak. The doll suddenly disappears and the cloak is shown empty. The doll can then be caused to appear at some other place in the room or in the pocket of a spectator.

The doll is in two parts, the body and the head. A pretence is made by the performer to give the doll money for a journey. The performer puts his hand in his pocket to get the money; at the same time he takes the doll's body and leaves it in his pocket. The head is still visible, and is vanished into a small pocket in the cloak. The pocket is so well made that it is undetectable, even at close quarters. The doll in a spectator's pocket is a duplicate.

VEST POCKET TAMBORINE.

This is another Andrade speciality, and causes great astonishment. Two small rings are shown, a square of paper is placed between them, and they are pressed together forming a tamborine. Yards of paper ribbon

is then produced from the tambo, and finally a flag from the ribbon.

There is a small holder for the coil of ribbon which performer has no difficulty in introducing as he makes the tamborine. The flag is in the sleeve, in a small parcel, and is introduced into the centre of the ribbon in a very easy manner. This also is great for a children's party, and the coils and flag are easily procurable.

THE MYSTERIOUS DIE.

A solid die is shown and placed on top of a borrowed hat. A tight fitting cover is placed over it, and it passed through the hat, the cover being shown at once empty. This is a very popular item, and may be said to be fool-proof. The solid die has a shell on it, which fits inside the cover. In showing the hat, the solid die is dropped into it out of the shell; the shell is next put on the hat, and the cover put on the shell; now, when the cover is lifted, the "die" (that is, the shell) has gone. It fits the cover perfectly:

CONCLUSION.

My task is concluded with regret. There are many more ideas I could write of, but will leave that for another time. I wish to again impress on the reader the importance of reliable apparatus and the standing of the dealer who supplies it. I have had many disappointments through receiving magical tricks that can only be classed as junk. I have a volume now in preparation of *Magical Acts*. This book will also be an Australian record of Magic and Magicians in this country. Every person interested in Magic for the past decade will be mentioned, and I hope to make it a record that will be a history of things Magical in Australia—a record that will be in every library in the world.

Yours truly,

DR. ROWE.

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The writer who publishes books of false-bottomed tin-pot tricks he cannot do himself—yes, he will be mentioned also.

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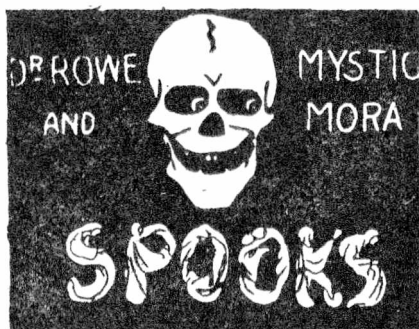
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