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THIRTY
POCKET TRICKS

THAT ANYONE CAN DO
With Simple Every-day Common Objects

By **Dr. Richard Rowe**, Dean of Australian Magic



Dr. ROWE

"THE PLAY SHOP"

201 Bourke St. (P. LAIDLER) Melbourne, C.1

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— Common Objects —

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Introduction.

The publication of this book supplies a long-felt want in Magical Literature. I have constant enquiries for a collection of tricks that any one can do, and I have prevailed on Dr. Richard Rowe to publish his many interesting feats with small objects. The Author, as a performer, is well known in all parts of the world. In conjunction with his wife, Mystic Mora, he has presented his entertainments in all the leading theatres. The success of his career as a magician has been largely brought about by his ability to entertain off stage as well as on. The tricks herein explained by Dr. Rowe I have had the pleasure of seeing him perform in all classes of company, and they never failed to make a great impression on the beholders. Every trick is practical and the method has been unselfishly revealed, so that all interested in magic may benefit by the collection. As this book is a pioneer effort in the publication of magical knowledge in Australia, I am sure it will meet with the success it deserves.

P. LAIDLER,
THE PLAY SHOP,

201 Bourke Street, Melbourne.

7/1/29.

Foreword.

In the following pages I have exposed many of my pet pocket tricks for the benefit of those interested in magic, as a means of entertaining, apart from the stage. I did intend to publish a book on my travels twice round the world as a Magician, but that will come later. I have found that all classes of people, in all parts of the world, are interested in magic—some for its commercial possibilities, but most for its entertaining value. I have had the honour of appearing before HIS MAJESTY THE KING, and later receiving a letter of appreciation from Captain Freeman Thomas, the arranger of the function. I also appeared before H.R.H. THE KING OF SIAM and all the Princes of the Royal Family. At a private invitation, I visited the Palace of Prince Kampenpet, who had a very large collection of magical effects. Amongst the celebrated people I have entertained may be mentioned the Viceroy of India, the President of China, the Viceroy of Honan, and most of the ruling Princes of India. I spent many intellectual hours in the presence of Mrs. Annie Besant, and Mahatma Ghandi, the great Indian reformer. The request to show a trick always was possible and the contents of this book were exploited to entertain Kings, Princes, Rulers, and the highest intellects in the world; a travelling millionaire, a railroad president, an owner of a line of steamships, as well as ordinary folks galore, in clubs, on steamers, in the dressing room of a world-wide star actor, and at gatherings of all kinds. I was always prepared to show a stunt, and the ability to do so got me past many otherwise locked doors. Coming to the commercial part of magic, I made money in all parts of the world, and found the heads of great theatrical corporations ready to employ magical acts at all times. To mention some of the theatrical magnates in different parts of the world I have had contracts with, I find the names of Frank Goulette, of Manilla; Herr Decolone, the proprietor of Deca Park, Java; Frank

Gulliver's London Theatres, the leading circuit of England; Mr. Pantage, of America, who controls fifty theatres and has constantly a magical act touring the circuit. In South Africa, Mr. Hill, the managing director of the South African Theatre Trusts, and Mr. John Isaacs, the booking agent, are partial to magic acts. In Australia, Magic holds its place on all programmes. Sir Benjamin Fuller will always play it on his circuit. Mr. Jack Musgrove often has a MAGICAL "TOP OF THE BILL." Mr. Edwin Geach, of Sydney, is another gentleman who has handled magic to advantage. Mr. Geach was interested in the great DANTE show, and I could name many other commercial theatrical managers who cater for the great Australian public. Mr. George Griffiths, of Hoyts; Mr. F. Thring; Mr. W. A. Gibson, O.B.E., and leading picture theatre directors have, on many occasions, played mystery acts at their best theatres. Mr. E. J. Carroll and Dan Carroll, of Queensland, will shortly have the greatest magical show in Australia on their Queensland circuit. May I add, if interested in magic, go on without doubt or fear. Of all hobbies, it is greatest, and as a commercial proposition it will lead to fortune.

DR. R. ROWE.

*Grange Road, Toorak,
Melbourne, Australia.*



Thirty Pocket Tricks

Smoke versus Air.

Performer smokes a cigarette and retains a large quantity of smoke in his mouth. He slowly ejects this from his mouth into a glass. The smoke is then poured from the first glass into a second. A mysterious effect to those not in the secret.

Explanation:—Care must be taken when ejecting smoke into first glass that there is not any agitation of the smoke. Just let it roll into the glass. When pouring into second glass, the smoke descends slowly into it owing to the fact that it is heavier than air. There should not be any draught in the room when performing this little-known trick, which, I believe, is published for the first time.

Black or White.

This also is a trick that is published for the first time, and is performed usually in the streets of India by the native conjurers.

A reel of black cotton and another of white is shown. The spectators are asked to choose which will be used. Performer breaks off yards of the cotton chosen, then breaks it into still smaller pieces and puts them in his mouth. He then drinks a glass of water and pulls yards of cotton out of his mouth restored and of the chosen colour.

Explanation:—Get a match and wind it with black cotton and another match wind with white cotton. Wind it cross ways as children do when winding up a kite string on a piece of wood. Leave the first part of the cotton project three inches as you start winding on the match. The ball of cotton will be like a ball of the string that grocers use and unwinds from the inside. Put the ball of black on one side of mouth and the white on the other. Before putting in mouth

pull match out of centre of ball. The inside end is put in the teeth between them on either side so you can easily get at it. Now break chosen cotton from reel, roll in a ball in mouth, drink some water and produce the chosen coloured thread. It will come out of centre of ball in a smooth manner.

The Latest Cut String.

There has been many cut and restored string tricks, but they all require to be looped or twisted in a very unusual way. This trick is simple and will deceive anyone.

A string is shown and cut fairly in the centre. Performer shows four ends. He takes four ends in one hand and rolls two of them together and shows the string restored.

Explanation:—One end of string has a little piece of soft wax on it. The string is cut and the ends shown. The four ends are brought together on left hand and then the fingers of the right hand roll two ends together. One end is then held in the fingers and the rest of the string dropped, when it appears to be restored. This was a favourite trick of Ching Ling Foo, the great Chinese magician, who first showed it to me.

The Name Inside of an Egg.

This is a novel trick and is very simple with a little preparation. Show an egg and explain that it is hard boiled. Ask your friend if he would like to see his name inside of it. A chosen number or the name of a card can also be made to appear in the same way.

Explanation:—Write the name on the egg shell with a solution as follows:—1 oz. of alum dissolved in a $\frac{1}{2}$ pint of vinegar. Write with a camel hair brush and let writing dry. Next boil the egg for 10 minutes. and when the shell is removed the name is found on the white of the egg. The egg, of course, is allowed to get cold.

“Coined.”

For this excellent trick I give credit to my American friend Lampini, a very clever magician.

A coin is shown, a penny or a two-shilling piece, the performer folds it in the cloth of his trousers a little above the knee, then asks a spectator to feel the coin. A second later he straightens the fold out and the coin has gone.

Explanation:—The coin has a hole in it at the edge. A piece of elastic is threaded through the hole and secured to coin. The elastic is carried up the sleeve and fixed to the braces. Secure the coin from sleeve, fold it in the cloth at knee and then allow it to slide back up sleeve with the aid of the elastic pull. Take care at all times not to expose the elastic used.

The Magnetized Cigarette.

Performer borrows two cigarettes. This is the hardest part of the trick. He places one on the table and rubs the other on his sleeve to magnetize it, he explains. He next puts the magnetized cigarette near the one lying on the table and it rolls over till the two cigarettes meet. This is done several times. The one rubbed on the sleeve appears to attract the other from a distance of an inch or more.

Explanation:—Performer moves the cigarette he rubs on his sleeve away from himself, as he does, unseen, he blows the cigarette on table at the same time. This causes it to roll away from performer. The position is, performer's mouth blowing cigarette on table, and the other cigarette held in fingers an inch past the cigarette on table.

Marked Coin Trick.

Performer borrows a two-shilling piece, takes a square piece of paper from his side pocket, folds coin in it. He next tears paper up or sets fire to it with a match. The coin has disappeared, and he asks a spectator to take it out of his (the performer's) side pocket.

Explanation:—A prepared coin of tinfoil is used. Press some tinfoil on a new two-shilling piece. This leaves an imprint that looks like a coin. Or procure some of the imitation cardboard coins that the novelty depots sell. Have this imitation coin in your left hand. Borrow a two-shilling piece and hold it in right hand. Take paper out of side pocket with right hand, leaving the borrowed coin in the pocket as you do so. Show imitation coin, fold in paper and tear up or burn. Ask spectator to take the borrowed coin out of your pocket. The coin may be marked.

Magic Life Savers.

Performer shows three life savers—that is, a well-known brands of sweets with a hole in centre like a ring. They are smooth and white and can be marked 1, 2, 3 with a pencil. These are threaded on a string and a spectator holds the ends. Performer covers the sweets with a handkerchief and removes any life saver called for, which is found to be marked with the requested number.

Explanation:—Have three duplicate life savers marked 1, 2, 3 in three different pockets. Show the ones to be used first, mark them and then thread on the string. Cover with the handkerchief and ask a spectator to name a number. Whatever number called, get the duplicate life saver from your pocket. Bring it in fingers under handkerchief, then break the life saver with the corresponding number on the string and show the one just taken from the pocket. This is repeated with the remaining sweets. Care should be taken to slip the broken life saver into a pocket unseen by the audience.

To Tell Numbers on Borrowed Banknotes.

Borrow four ten-shilling notes, ask the lenders to take the numbers first, then fold them and drop them on a tray which you hold. You lay tray on table, pick up the folded notes one at a time, hold to forehead and call the number.

Explanation:—You have a friend as a confederate in this excellent trick. He lends you a note, of which you have taken the number. He drops this note on tray and you watch it carefully and don't mix it with the other three notes you borrow. Place folded notes on tray on a table. Hold one, not your friend's, to forehead, call the number you have memorized and your friend says, "Yes, that's mine." Really it is not. Next bring down the note and open it, look at number and say, "Yes, correct"; remember this number just read and pick up another folded note, call the number just remembered from last note. Some lender says it is his note. Take it from forehead, pretend to verify it and remember the number of the third note. Pick up third note, hold to forehead, call the number remembered from the last note. Have the lender acknowledge it, look at it yourself and read the number, pick up the last note and hold to forehead. Call the last remembered number, have it claimed and then unfold note. As you read notes and unfold them, lay on table. Do not return at once, but at conclusion of the trick. The friend's note is really the last note held to forehead.

Egg Trick.

If you sprinkle a few grains of salt on a plate it will enable you to stand an egg on end on the plate. Challenge the audience to do it. They cannot, because you spill the salt off plate as you hand it to someone to try.

The Upside Down Match.

The great English card manipulator, Billy O'Connor, showed me this new trick as we stood waiting for a car on the Thames Embankment in London. He took a wooden match from a box and put it head downwards on a small paper tube he held in left hand. The match seemed to reverse as it came out of the bottom of tube, the head appearing on the top end of match.

Explanation:—The tube is just a piece of paper easily made. The match has another head stuck on it with wax or a bit of chewing gum at the end opposite the real head. Show match with real head held concealed in fingers of right hand, false head held up. Hold tube in left hand, insert match false head downwards into tube, push match through into fingers of left hand, hold false head now concealed in fingers of left hand, lift tube off and the match looks reversed. Clip the false head in fingers and hand match for examination, leaving false head in left hand fingers. As you insert match in tube be careful to cover real head with fingers of right hand.

Dice Deceptions.

(A) To throw any number with 1, 2 or 3 dice. This is done by rubbing one side of dice with bees-wax. If you wish to throw all sixes rub the opposite side—the ace—with wax. On a smooth table this is fine.

(B) With two ordinary dice, stand one on top of the other, lift top dice and the other comes up with it. Ask someone else to try and they will fail.

Explanation:—Wet the bottom of top dice with your finger, which is dampened for the purpose in the mouth. The top and bottom dice will then stick together. Place again on table on top of each other. A spectator tries: he fails, because you have turned top dice over and the damp bottom is now on the side.

Baldwin's Blood Test.

Apply to the arm a strong solution of salt and water several times and allow to dry each time. When dry, scratch a name or a message with a pointed match. Now if the arm is rubbed briskly the writing will appear in letters of blood under the skin. In a parlour, when you talk of spirits, this has a wonderful effect on the spectators.

Balancing Match.

Hold a lighted match on left thumb, thumb bent down. Press match down on the wrinkle line across the thumb, then straighten thumb and the lighted match is balanced on the thumb. Move hand about as if the trick was difficult. Put end of match in ear. The wax will balance it anywhere.

Beans and Bunk.

A Chinese trick which I include here may be done with beans, dice, cherries, buttons or threepenny pieces. Three of the chosen articles, say beans, are shown and placed openly in the left hand. Performer says they will only move when moist. Performer takes apparently one (really two) and raises it to his mouth to moisten it. At the same time he secretly leaves one in his mouth. The moistened bean is then placed in the left hand, or rather on the top of the left fist. He now seems to take the bean from the top of the fist with the right hand, really allowing it to sink into the left fist, and apparently places it into his right ear. Two are then shown in left hand, which satisfies everyone that one has been put in the ear. The right hand now takes up two beans as before (apparently one) to moisten, again secretly leaving one of these in the mouth. The remaining bean is then placed on top of left fist as before and apparently picked up (under cover of right hand fingers it sinks into fist as before) and placed into the other ear. Left hand is now opened showing

only one bean, which is then openly placed into the mouth. The spectators now think that there is one bean in each ear and one in the mouth. After a shaking of the head and patting of the ears, the beans are dropped slowly one at a time from the mouth into open hand.

Heavy Weight Cards.

Remove all the picture cards from the pack and puncture with needle from back to front. Shuffle into pack again. This is done secretly. Now blindfold yourself with a large handkerchief and explain that you can tell the picture cards by the weight of them. Have cards handed to you and hold them between thumb and fingers of the left hand. Now pass fingers of right hand over the face of each card, and when you feel the needle prick announce a picture card, and when you do not feel the puncture announce a plain card. Pretend to feel the weight of cards on right hand.

Resistance.

For this secret alone I paid ten times the price of this book.

The effect:—A small man or woman weighing eight or nine stone will be most successful in working this marvellous trick.

Performer invites anyone to try and lift him or her. The person is invited to encircle the performer's waist with two hands and to lift the performer from the floor. On the first attempt he succeeds; on the second or other times he fails.

The Secret:—Stand erect with muscles relaxed and permit the volunteer to place his hands about your waistline. Now place your hands upon his shoulder and tell him to lift you, and the moment he starts to do so press slightly downward with your hands, which will enable him to lift you from the floor with ease. To resist him on the second attempt make the muscles of the body rigid and tense and lean back-

wards about two inches. Then tell the spectator to lift again, and when he commences to do so, press his shoulders slightly away from you. This increases your weight three times and the pressure on the lifter's shoulders away from you throws him out of balance. It is impossible for him to lift you.

Practise relaxing and tensing the muscles and rehearse this, as it will give you a great reputation.

Thought Reading.

Another little-known effect and one published for the first time, I believe.

Performer distributes slips of paper to spectators who sign their name and fold up and drop into hat. The performer takes slip out of hat and holds to forehead and calls name, and, without opening it, hands at once to the writer.

The performer needs a fair memory. All the slips are the same size, but the paper is different. The first is rough note paper, the second glazed, the third with heavy lines on it, the fourth with faint lines and so on. You can even vary the colours of paper as long as the ones chosen are not very striking colours. You go around and distribute the papers, and you remember the order you arranged them beforehand. You know the writers' names usually at a party. If your memory is bad, have a few slips over with notes on and glance at them now and again.

Fountain Pen and Visiting Card.

Take your fountain pen from the pocket, take the cap off, turn it upside down and put a visiting card on the top of cap. Put pen away, it is not used. On the card place a penny and on the penny a smaller coin. Now hold in left hand, with right thumb flick card away, leaving coins balanced on pen cover. Looks a difficult trick, but it is easy. The only secret is to flick heavily and sharply on the card. Don't hesitate. Flick sharply away.

Dr. Rowe's Crystal Card.

The leading professionals of the world when in Australia visit The Playshop, Bourke Street, Melbourne. Chefalo, Cardini, Long Tack Sam, Oswald Williams, Gus Fowler, Levante, Dornfield, Nicola, and many others, including Murray, the Australian escape artist. It has been the delight of the writer to show the visiting magician this trick, and very few detected the method used. Then the writer would show the way it was done. Lately, in London, the trick was put on the market and called Murray's (?) Crystal Card, and the method and crystal were sold. I remember showing Murray the trick, but I don't remember giving him the right to sell it. But I suppose he will remark, "That Rowe did not invent it, anyhow." But if the famous escape artist gets more than enough out of it to pay his fare out of England back to Australia, I am sure he will bring Rowe any balance.

Evidently the handcuff artist thought it was good, and as it was not locked down or bolted he transported it. Now, reader, here it is:—Have a pack of cards shuffled by a spectator. Turn your back to him, and ask him to place any card face down on your hands, which you hold behind your back for him to do so. Face him now and ask him to think of the card which is still behind your back. As you do so get a small crystal or glass ball out of your trousers pocket, look into it and name card. Repeat it if you like. Another spectator shuffles the pack and places a card in your hands behind your back. Get the crystal again out of your pocket and name the card.

Explanation:—When you turn your back to spectator he places card face down on your hands. Now face spectator and ask him to think of card. As you do so tear pip corner off card, carry corner to your trousers pocket to get crystal. Look in crystal and at the torn PIP corner, which tells you the card. Hide the fact that card has now the corner torn off, by placing torn card into a side pocket. The torn pip corner goes into trousers pocket as you replace the crystal, and you are ready to repeat the feat.

A Sure Winner.

The following trick was given to me at Miami, Florida, by a well-known accountant, who delighted in fooling his fellow professionals with it.

He offered to race anyone in counting from 1 to 100, and guarantee to win under the following conditions:—You will allow your opponent to start first at any number from 1 to 10, and both have the privilege of adding any figure up to 10 to the last number called. For instance, if your opponent starts with 5, you call 15. He calls 20, you add another figure until 100 is reached. You will win every time, especially if you start at 1 and start first. In that case, as he can only add 10, his first call could not exceed 11, to which you add 1 and call 12. If his next call is 22, you make it 23. No matter what his additions are, you reach first the following numbers: 12, 23, 34, 45, 56, 67, 78 and 89; when you call this he can only add 10 to it; your next call, of course, is 100. By this you observe you can only add 10 to your opponent's number; you in reality add 11 to your own. You are always one ahead of him. Don't pick up the winning numbers too early in the trick. Let him start first till he begins to know the trick. Then you start on 1, and he cannot beat you.

The Vanishing Cigarette.

This trick is original with me. All conjurers claim something that they say they invented. I keep up the rule. Like the others, I really forget who did invent it, and as I have been doing it for twenty-five years, I have got to believe I did.

Hold a cigarette in the forefinger and thumb of right hand. Take hold of a spectator's hands by his finger-tips, holding his palm upwards. Strike the spectator's palm once, twice, three times with cigarette, each time lifting your right hand with cigarette in fingers well up in the air above your head. As you lift your hand the third time, leave the cigarette

on the rim of your hat, but continue the downward move of the hand, striking the palm of the spectator with the now empty fingers, the cigarette having disappeared. Show your hand empty and produce another cigarette from your vest pocket. This is a perfect vanish for a penknife or a coin.

Tearing a Pack of Cards in Four or Eight Pieces.

A strong man in Frank Brown's circus in South America gave me this secret. He tore the pack up into eight lots and placed a rubber band around each lot, which he gave to the spectators.

The secret is that he prepares the cards first in the oven, spread about on the shelves till they become brittle and will break like a biscuit.

The next trick also looks like *oae* he did with a cigarette paper, but he did it by rapping the top of his shoe with a big toe from the inside.

A Cigarette Paper that Obeys Orders.

Ask a spectator to place a cigarette paper, which he rolls into a ball on the toe of your boot. When he does so, tell him to say "Jump" and the paper ball jumps off the toe to the ground. No movement of the foot can be seen.

Secret:—Get a length of thin rubber tubing and fix a small ball to it. The ball is in your trouser pocket, and the tube comes through a slit in the pocket down the leg to an eyelet hole in your boot near the toe. When the spectator says "Jump," press the ball and the air is forced down the tube to the little opening near the eyelet hole in your boot and blows the paper off the toe of the boot.

Profitable Cigars.

This is a good trick or cigar store act. A wide mouth bottle is shown with about an inch of water in bottom of it. The performer takes a cigar that he has been smoking and puts it into bottle lighted end first. He says the heat causes it to remain suspended and it does not drop into the water. He removes his fingers and the cigar remains suspended. He recovers it and goes on smoking. A spectator tries with his own lighted cigar, which immediately falls into the water, and he buys another when the performer offers to show him the trick.

Secret:—The performer's cigar has a hair fixed to it at one end. The other end of hair is tied to a vest button. When he lets the cigar drop into bottle the hair keeps it from falling into water. He recovers cigar, and goes on smoking; the hair cannot be seen at a distance of two or three feet.

The Fakir's Number.

This trick was done for me by a native conjurer in Calcutta. He took a piece of native pottery—a bit of a flower pot will do. He handed me a piece of black charcoal to write a single number on it. I did so. He then crushed it up and spread the fine pieces on the back of my hand. He then blew the pieces away and asked me to turn my hand over, and I found the number imprinted on the palm of my hand. The reader of this book can do this equally well.

Secret:—Get a piece of a broken flower pot about half-inch square; give a spectator a piece of charcoal and he writes the number. Take the bit of pottery back, and as you do press your thumb on the number. Break up the piece of pottery, put the fragments on back of spectator's hand; as you turn spectator's hand back up, press your thumb into his palm. This leaves the number impressed on it. Blow away the pieces and ask spectator to look at his palm and watch his look of astonishment.

Pencil and Banknote.

Performer asks a spectator to hold a pencil lengthwise between his right and left hand. He then takes a bank note in fingers of right hand and hits pencil, breaking it in the centre.

Secret:—Hold banknote in second finger and thumb of right hand; make a hit with note the first time on pencil. The second time you hit extend forefinger along banknote and hit pencil with it. This will break the pencil. The finger is folded again after the blow and the note hides the fact that the finger does the trick. Use a cheap soft pencil.

Diving Cork.

Performer shows a glass of wine or beer or stout and a cork. He says the cork will sink and drops into liquid. It falls to the bottom. Performer now says it will come up after he counts 10 or 20, or whatever number is most suitable. He counts, and the cork suddenly comes to the top of liquid in glass.

Secret:—Used a colored liquid. The cork is hollow and has quicksilver in it. The hole where the quicksilver is poured in is plugged with sugar or a piece of saltpetre, and made secure to hold the quicksilver in. When the sugar melts the quicksilver runs into bottom of glass. The liquid melts the sugar, releasing the quicksilver, which acted as a weight to sink the cork. Spill the liquid out into something handy that will save the silver for another time. The quicksilver comes out of glass with liquid. Use a small medicine cork, as less weight is necessary. Also time the counting to the melting of the sugar: 10 or 20 seconds, as found necessary by practice.

Egyptian native conjurers do this trick with a small cork duck and water. A colored powder is poured into the water to blacken it.

Ink or Water.

Show two pencils, one lead and the other indelible. Hold the lead pencil point downwards over a plate, and a drop of water falls from the point of pencil on to plate. Do the same with the indelible pencil and a drop of ink falls on to plate.

Secret:—Have a small sponge, which has been soaked in water, in your pocket. The sponge is kept in your handkerchief in pocket until wanted. When showing pencils get sponge into left hand; hold pencil also in left hand point down; squeeze sponge and a drop of water runs down to point of pencil and drops on plate. Repeat with indelible pencil. The water passing over point of pencil becomes ink colored before dropping on to plate.

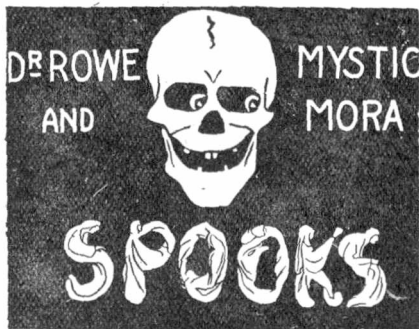
The Match Box and Coin.

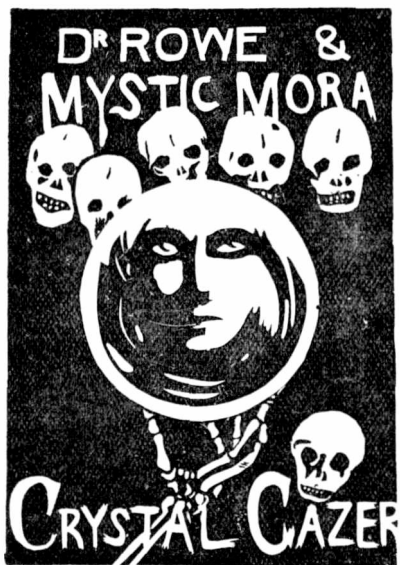
Show a small, round match box as used for wax vestas, also a shilling. The lid is removed from the box, which is full of matches. The shilling is rested on the matches and lid put over the coin. The box is tapped on the top and the shilling drops through the bottom of box on to the table; the lid is then removed and the interior shown.

Secret:—Prepare two single shillings as follows: On one paste a piece of paper to match the inside of lid of match box; on the other shilling paste a piece of sand paper from another match box to match the sand paper on bottom of box. This preparation occurs only on one side of each shilling. Now show box with sand paper shilling resting on bottom of the box, held there by the fingers of left hand. The other shilling is laying face up on table. The lid of box is removed and the shilling on table is placed resting paper side down on the matches in box. Now the lid is put on. The shilling on the matches fits nicely into the top of lid and the box is tapped, and the shilling on the bottom is allowed to drop on to the table, sand paper side down. The lid is taken off and shown. The paper on the shilling renders the coin invisible inside the top of the lid.

Conclusion.

Apart from the tricks mentioned in the book, and which I have explained, there are many good pocket tricks that require some slight piece of apparatus to perform with. I have selected these tricks, listed below, and have been careful to exclude any that require advanced skill or great practice. The performer, on receipt of the necessary instructions and chosen apparatus, immediately gives a very mysterious demonstration with all the apparent skill of a professional conjurer. The King Pack of Cards enables anyone to give a very interesting card-conjuring entertainment. The three-card trick can be performed with the ease of a racecourse trickster. The Rattle bars, a pocket trick with three silver bars, is very puzzling. For lovers of coin tricks, I can recommend the Chinese Coin Trick, which so great a magician as Chung Ling Soo always carried in his pocket. He first showed it to me in Singapore. The Doc. Rowe coin trick is a real mystery. Doc. Rowe's ducks is a very puzzling pocket trick, and causes many laughs, as well as deep thought. There is also a good novelty with colored tags, which can be done anywhere. A lady or gentleman with a few of the clever ideas immediately becomes the lion of the party, and is a welcome guest anywhere. Ladies especially become excellent entertainers. In fact, magic will open all ways of social advancement for its disciples.





Recommended Pocket Tricks With Apparatus.

The following are only a few of the best pocket tricks. There are many more obtainable, but I think the possession of this lot, together with the effects described in the foregoing pages, would provide most people with ample material to entertain a party of friends for an hour or so at any time.

I can recommend all of these. They are obtainable from The Playshop, 201 Bourke Street, Melbourne. The directions with each are very full, but, notwithstanding this, it is always advisable whenever possible to have them demonstrated over the counter. By this means the buyer frequently learns little variations and moves that enhance very much the effect.

THE MULTIPLYING PENNY. This is an old one, but new methods of working it make it a new and very fine effect. Price 1/6.

THE CHINESE COIN TRICK. Always a winner. The coin is mysteriously removed from a string on which it was threaded. Price 1/6.

THE OKITO COIN BOX. Discovery of how the coin leaves this thoroughly examined box is impossible. Price 2/6.

DOC.'S DUCKS. One of my own. Three little birds and a wonderful story. Which lays the eggs? Where is it? Price 6/6.

THE RATTLE BARS. Mr. Laidler's method of working this has received world-wide commendation. The bar that rattles obeys the performer. Also a great "Three Card Monte." Price 4/6.

DOC. ROWE'S COIN AND RING TRICK. Only one ring. Only one coin. Both thoroughly examined. The coin completely vanishes. Price 2/6.

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Lack of space forbids me mentioning more. I am loth to leave out such good little pocket tricks as the Jumping Peg, Pintrix, and a number of others, but as there are scores of worth-while little effects, I must stop. The few to which I have given special notice have been carefully chosen, and I recommend them to the reader.

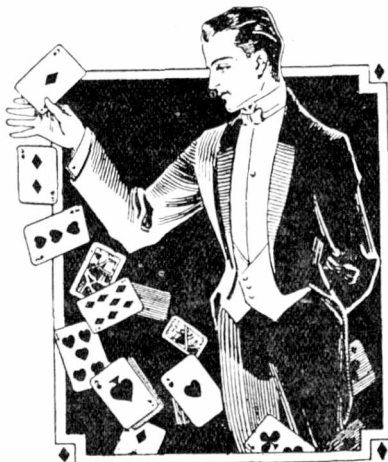
DR. R. ROWE.

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