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SEALED MYSTERIES



Explaining the Latest Card
Mysteries and Spirit Tricks
made Public for the First
Time, with Directions for
constructing Trick Cards

BY

Burling Hull

Illustrated

By Original Engravings in Line and Half-tone

MASTER TECHNIC PUBLISHING CO.

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TO THE FRATERNITY



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THE BURLING HULL MAGICAL STUDIO



INTRODUCTORY

The recent tendency toward Impromptu Magic is due largely to the increased opportunities for social intercourse, supplied by the numerous Magical Societies, at which magicians are wont to gather for the purpose of amusing and amazing one another, with feats in the higher form of Magic that appear inexplicable even by the known principles of Illusion.

The popularity of such off-hand Wizardry is fostered by the professional, who is invariably called upon to offer an example of his ability so soon as his profession is known, and if forced to explain that he is without apparatus at hand he is looked upon as a poor sort of Magician, who cannot perform without mechanical apparatus. He is therefore stimulated to keep at hand, at least one or two impromptu mysteries.

Of late years many followers of professional callings, such as Law, Medicine, Politics, Science, Banking, and a surprising number of the Ministry, have taken up the Art of Magic, realizing its value as a **mental recreation** aside from its fascinating entertaining qualities. Salesmen and traveling men find it a **material aid to business**. All these, prefer magical effects of a seemingly impromptu nature.

In this volume, the first publication devoted to the higher form of impromptu magic, the author and editor have endeavored to select only the finest and most subtle of the many tricks of this nature, of recent invention, which have never before appeared in print.

The author, Mr. Burling Hull, who needs little if any introduction to magical students, owns the largest collection of card tricks in existence, beside which, he has invented a series of over thirty tricks with Special and Mechanical cards, as well as numerous tricks in sleight of hand, with cards and other objects, entirely aside from his work in the line of mechanical and stage apparatus. This alone renders him better able to speak authoritatively on the subject, than probably anyone else, while his experience as the leading magical instructor of the East, enables him to deal with the subject in a manner which is most readily comprehensive to the magical student. Always original, Mr. Hull has added to the various experiments much that will improve them, as well as suggestions for the alteration and improved construction of the majority.

Care has been taken to place the credit for the various inventions where it is due, a feature which is sadly neglected by so many present day writers.

SYLVESTER S. WALTERS, Editor.

New York.

THE GOBLIN ACES.

One of the most effective card tricks for close work is a variation of the "Four Ace Trick" known under the above title. It is a trick which I strongly recommend the reader to construct and work. It will go well in club work also.

Effect:—Performer removes the four Aces from the pack and places them face up in a row, with a space of about four inches between each card. He then deals one card (from the pack) face down on each Ace. This operation is twice repeated so that there are three indifferent cards face down on top of each Ace. The performer introduces a pair of dice and asks a spectator to select one. The spectator makes his choice and is invited to throw same several times. This he does with the result that several different numbers are thrown, thereby proving that the dice is not "loaded" to throw any particular number.

The spectator is now asked to toss the die to determine which of the four piles of cards are to be used. Whatever number is thrown, the performer selects that pile and asks spectator to place it in his breast pocket. Performer returns the remaining cards to the pack and handing it to spectator asks him to blow upon the pack. As he does so, performer interrupts him in an excited manner with the exclamation, "Stop! Not so hard or you will blow all the Aces out of the pack. Just as I feared, you see they have left the pack." Running the cards from hand to hand or spreading them out on table the Aces are nowhere to be seen. Performer requests spectator to remove the four cards from his pocket and to his surprise finds that he holds the four missing Aces.

A most effective trick for drawing room work it is also well adapted for platform and club work.

It can be used to advantage in any program as it is distinctly novel and away from the usual card tricks in its effect.

Secret:—Three additional Aces are required, and on the backs of these are pasted three indifferent cards face outward. The four unprepared Aces are also used.

Place the three prepared Aces which we will say are of the Spades, Clubs and Diamonds Suits and one unprepared Ace, say Ace of Hearts, in various parts of pack, **but not within twelve cards of the top of pack.**

Arrange the remaining unprepared Aces as follows: One Ace the third card from top, a second Ace the seventh card from top, and the remaining Ace the eleventh card from top of pack.

Operation:—Holding pack face up remove the Aces first mentioned (three prepared and one unprepared) and lay on table, or if working from platform stand cards upright against some object or as I prefer set in separate goblets, face toward audience in following order:

A	B	C	D
PREPARED	PREPARED	UNPREPARED	PREPARED

The pack is now turned over and from the top of the pack one card at a time is dealt face down on each Ace (see description above) starting at A, which causes the four Aces to come together at C.

The dice which are offered to spectator are both prepared so that the four spot and one spot faces cannot come upward. This is accomplished by adding one spot to the four spot face and two spots to the one spot face changing them to five and three spot faces respectively.

No matter what number is thrown it is made to indicate the pile of unprepared Aces in the following manner: If Two is thrown begin at right counting D as One and C as Two. If Three is thrown start at left and you will arrive at C. If five is thrown count from A to D and as you cannot go beyond D you continue counting in the opposite direction which brings you again to C at Five. For Six you count from D toward A and returning arrive at C.

This selected (?) pile is placed in spectators pocket and the remaining piles gathered and place on the pack which is then cut to bring these cards near center. The trick proceeds as described and when the pack is exhibited, the trick "Aces" being faced in opposite direction, only the spot faces can be seen proving their evanishment.

Improvements:—Little improvements which have been added are in the arrangement of the Aces at third, seventh and eleventh position which enables the cards to be dealt as in card games instead of three at a time as previously used. This little improvement adds considerably to the effect.

Another is in employing two dice. If a single dice is introduced it is subjected to some suspicion. By throwing two dice on table and requesting spectator to throw same several times as a test, the variety of numbers thrown will quickly eliminate suspicion from the dice.

Construction:—Procure three additional Aces and soak these in warm water for three hours. Then peel the thin layer of paper which has the Ace faces from the cards. Press between sheets of blotting paper to remove surplus moisture and coat the backs with thin mucilage. Place these on backs of ordinary spot cards and press with a hot iron till dry.

To prepare dice: Drill a small hole in the center of the four spot face of die and two holes in the one spot face. Paint these with a little black enamel. Accurately constructed dice for this trick can be obtained from most magical firms.

WARRINGS CARD PRINCIPLE.

Effect:—A card or cards removed from pack by spectators are replaced in pack in much the same manner as when it is intended to employ the pass except that no pass is made. The cards are then cut several times for the purpose of losing the location of the card or cards selected. At any time the performer may secure possession of the selected cards.

One of the cards may be returned to pack and pack cut several times before the next card is placed in pack yet the cards may be brought together at conclusion of trick.

Secret:—One of the cards is split at one end and a small slip of wood is inserted so that it projects about $\frac{1}{8}$ inch beyond edge of card, the separation in card being then closed and secured with a little glue, (See Fig. 2). The card thus prepared is returned to pack near center.



FIG. 2

Operation:—The pack may be first shuffled if desired. A card is selected, pack is held in left hand so the clip projects on side nearest the performer. Performer places right hand over pack with fingers touching front edge and thumb against the little projection of the prepared card, and lifting same up, he cuts the pack at this point having spectator return card. Several cards may be returned one at a time with a number of genuine cuts being made between the return of each card but each time the pack is cut for a card to be returned the cut is made at the same point by means of the little clip or projection. Several cuts may be made by spectators if desired but this requires care in handlings so that they take hold of cards crosswise and not lengthwise. The final cut is made by the performer and is made by means of clip so that all the cards are lifted off the selected cards and when pack is then squared up the selected cards are on the top of pack within easy control of performer to produce as desired.

SATAN'S SECRET.

This trick is an improvement on the foregoing trick which enables the spectator to supply his own pack of cards with the same results. This is in the form of a small metal clip which may be attached to any card in a few seconds and removed and secreted at the conclusion of the trick.

The idea was introduced by M. D. Leroy the Boston Magical Dealer, and Mr. Leroy adds an effect of his own which employs three envelopes in a novel manner.

However a more perplexing series of effects may be accomplished by the system hereafter described with the advantages that the cards may be operated immediately upon taking them from the audience without any fumbling or delay as required in attaching a clip and also in that the cards in most instances may be shuffled.

“NOVEL CARD DISCOVERY.”

The credit for the origination of the principle of converting any pack into a “Stripper” pack or Long and Short pack and the effects designed involving this idea I must take to myself. The trick will be found advertised in **Sphinx** for March, April and later issues for the year 1908.

As evidence of the effectiveness of one of the tricks possible with this idea, a clipping from the **Brooklyn Eagle** is inserted in abridged form below.

“Most convincing of all however was a little feat performed by way of diversion at the end of our impromptu “Seance” and though

it held no spectacular features yet this very simplicity made it appear more uncanny than even the "Slate Experiments."

"Mr. Burling-Hull called for the pack of cards which your correspondent had brought with him. Taking a position on the opposite side of the little glass top table this modern Yogi had the writer shuffle the pack and remove one of the cards. During these operations Mr. Burling-Hull never once glanced toward the writer but seemed totally occupied in toying with a small skull setting on a taboret at his right. At this point he turned and taking the pack of cards between the extreme tips of his thumb and finger placed them over the mouth of a glass goblet which he had previously used for the little slips of paper. He then asked that after thoroughly memorizing the selected card, it be placed on top of the pack of cards, and the pack "Cut" once or twice to mix the cards. Taking the cards he settled the cards into an even pack with elaborate slowness using only the finger tips, and asked that the cards be again shuffled. This done he again took the cards and dealt them face down on the table very rapidly then gathered them up and began again asking the writer to keep the card fixed in his mind.

While dealing the cards his eyes were fixed upon the ceiling, suddenly he stopped and snapped out "Seven of Diamonds, Don't deny it!"

Your correspondent had no intention of denying anything but a little startled by the sharp tone of voice managed to mumble a quick affirmative. Without looking at the cards our 20 Century Mahatma turned over one of them which proved to be the selected "Seven of Diamonds."

The foregoing description is thoroughly accurate and illustrates the possibilities of the principle applied in the form of an individual trick for impromptu presentation. Below are offered two methods of applying the idea in combination with any card trick in which selected cards are to be used, the novel principle furnishing the means of securing the selected cards after they have been lost sight of in the pack—the method of using these cards being left to the performer.

Before a critical audience at close quarters it is frequently desirable to employ an unfamiliar method of securing possession of selected cards especially when members of the company are acquainted with the orthodox methods.

Effect One:—A borrowed pack of cards is thoroughly shuffled and two cards selected by spectators. The two cards are placed on top of pack, the pack cut bringing the cards to the center of the pack and the pack shuffled.

The performer can instantly produce the cards from the pack yet he has no idea as to the location of the selected cards nor is he acquainted with the suit or denomination of the cards previous to their production.

Effect Two:—Several cards are selected from a borrowed pack of cards. Cards are returned to pack and pack shuffled by spectator. The performer simply ruffles the pack between his fingers and instantly locates and secures the selected cards.

Secret One:—Place a pellet of conjuror's wax on the right thumbnail. Borrow any pack and allow two cards to be selected, preferably

by two spectators seated **some distance apart**. Have one card placed on top of pack and while walking toward second party smear some of the wax from the thumb nail on the back of the card. Take the second card and place it on top of the first card moving it so it laps over edge at one end (See Fig. 3). After shuffling cards take pack by one end, run fingers along edge and the selected cards being wider than the rest of pack will be drawn out of pack as in "Stripper" cards, or wide and narrow cards.

Secret Two:—In this case the card above or below the selected card, is waxed just before card is returned to pack in each case. It is then only necessary to press the pack together so cards will adhere and hand to be shuffled. See that cards are shuffled **in old fashioned side shuffle and not the dove-tail shuffle** as the latter might separate cards. Give as your excuse for preferring the side shuffle, that the dove-tail shuffle destroys the spring of the cards.

Step back some distance from your audience after pack is returned to you and ruffle the cards **very slowly** and you will hear a **sharp snap** when you reach the selected card or cards, which is due to the sudden separation of the cards which were stuck together. Cut the pack at this point placing the lower half on top and you have one of the selected cards on the top of the pack and one card on the bottom of the pack. To cover the snap of the cards make a few sharp remarks while ruffling cards.



FIG. 3

For those who might be interested in the trick described at the head of these descriptions I will explain the operation.

In toying with the skull on the taboret I secured a little piece of "conjuror's wax" which was concealed there and flattened it into a tablet or wafer on the tip of my **right forefinger**. In taking the pack from the press interviewer, I did so between thumb and finger with **finger underneath** which pressed the wax on the bottom card face. I placed the pack on the mouth of the goblet presumably to eliminate suspicion but actually to prevent the wax from coming in contact with the table or anything to which it might adhere. When the selected card was placed on the top of the pack and the pack cut the waxed card was brought directly over the selected card, where-upon I immediately took the pack and evened up the edges **and pressed the pack** to secure the two waxed cards. The pack was then shuffled by the newspaper man and returned to me. I began dealing the cards upon the table till I felt the two cards which were secured together which I could easily tell by the weight. I continued dealing three more cards then stopped and gathered the cards up and at the same time took care to get sight of the selected card which I noted to be the Seven of Diamonds. I then dealt the cards again on table face

down as before keeping my eyes turned upward till I again reached the card when I announced the name of the card and on being assured it was correct, turned over the double card. While talking I gathered up the cards, separating the double cards and scraped the wax off the faces.

THE MONTE CRISTO CARDS.

This ingenious little novelty is the idea of Henry Hardin. Unfortunately the trick is so short, can only be performed once and requires such care in handling that it is very inconvenient to handle especially as the pack must be discarded after one selection of the card.

Effect:—A pack of cards is introduced and to demonstrate that it is a bona fide pack it is ruffled with the face of the cards toward audience. A spectator is then requested to raise one end of the pack and glance at a card. The performer is at liberty to announce the name, as the card, regardless of contrary appearances, was forced.

Secret:—The pack is composed of 40 cards (no picture cards being included because of the expense of printing the additional color plates) thirty-eight of which are all Five of Diamonds on one half of their faces and indifferent cards on the other end. One full faced indifferent card is placed on the face of pack as a blind, and one full faced Five of Diamonds within the pack. When exhibiting the cards only the indifferent end of the cards are exposed but in offering pack toward audience the ends are reversed so that the forcing end of the cards only can be raised. Therefore the Five of Diamonds is invariably forced upon the spectator.



FIG. 4

In the advertisements it was claimed that the pack could be tossed among the audience with the same result but the risk of spectator selecting the wrong end of pack or of withdrawing a card or opening the pack beyond the exact centre makes this impractical.

To overcome the principle disadvantage—that in turning up an end of the pack the spectators finger is bound to run over the edge of cards and slightly ruffle cards sufficiently to expose more than one of forcing faces—I suggest the method used in the old method of *The Cards Mysterious* before the *Improved Cards Mysterious* (Copyright Jan. 1909) was placed on public sale. This method had the long cards as forcing cards and it was necessary to turn up one end of the pack. To prevent the cards from running past finger, have the spectator insert a penknife in pack and thus lever up the card so designated which prevents more than one card being seen and acts as a safeguard from the possibility of a card being withdrawn.

In the case of the Cards Mysterious the card may be removed and inspected as well as the full face of the cards above and below the selected card, no false cards being used. The trick in this case may be repeated, forcing a different card.

SUBSTITUTE FOR PASS.

This clever idea can be employed in place of the pass with considerable effect. Several cards selected from, and returned to the pack are shuffled in a manner which leaves no question of the fairness of the operation, yet performer can at any moment produce the selected cards.

Secret and Operation:—Secure some of the transparent paper “Stamp-hinges” sold at all stamp collectors depots.

Take two of the cards from the pack you are about to use (by carrying a few hinges in your pocket any borrowed pack can be made available) and placing them together paste two of the hinges over the edges at one side forming a sort of folio.

Place hinges about two inches apart. Place this arrangement in your pack and after having cards selected, open the pack sideways so as to separate or open the hinged cards much as you would open a book, and have cards placed between the hinged cards. Close pack and give same a thorough shuffle yet you will find your hinged cards will keep the selected cards enclosed and undisturbed.

Draw your right thumb over the back end of pack slightly ruffling same until you strike an obstruction which will be the hinged cards. Cut the pack at this point bringing cards to bottom and it will be an easy matter to open the hinged cards and remove the selected cards.

N. B. The author and editor are not aware of the origin of the above trick which is therefore not credited to the originator. The trick in the above form is considerably superior and the method of working improved by the author making it a very practical trick.

HOUDIN'S DREAM IMPROVED.

This trick, credited to Henry Hardin, is little appreciated owing to a few difficulties not overcome or provided for in the original instruction prepared by the inventor. The original directions call for a previous arrangement of the cards, which I have eliminated so the trick may now be operated from beginning to end in full sight of audience and with any pack the spectators supply, which pack is immediately used without retiring from view. I may add that with the following original method of working the trick I have mystified practically all of the leading magicians I have come in contact with, although I know these same parties are acquainted with the trick, which conclusively proves the old rule that it is “not what you do but how you do it.”

BURLING-HULL METHOD.

Performer offers to attempt an experiment in Mind Reading and calls for a pack of the spectators' cards. Remarking that he finds certain cards fix themselves upon the subjects mind more strongly than others, he, upon receiving the pack sorts the paste boards into three piles two of which he places together and has the spectator shuffle. A card is then selected and immediately returned to pack which the spectator again shuffles.

The performer has absolutely no idea as to the location of the selected card nor does he know the name of the card. The performer now deals the cards slowly face upward upon the table and simply requests the spectator to think the word, "Stop," the moment he sees the card. Performer glances at cards now and then while slowly dealing cards upon table till the card is reached, when he exclaims "Stop!" which coming at the exact moment that the spectator pronounces the word mentally, is decidedly startling to the latter. The performer announces the name of the card, hands it to party selecting it and repeats the trick.



FIG. 5

Secret:—Inspection of a pack of cards will show that the cards can be divided into three classes:—Cards which have an uneven number of pips (1, 3, 5, 7, 9,) and have a pip in center that points upward also the 6 and 8 which have two central pips pointing upward (see illustration, note arrows). Cards such as picture cards, not possessing this peculiarity but which are unevenly printed so that the index is nearer one side or edge of the card, as in the Queens of Hearts and Four of Spades in the illustration. Cards which have none of these peculiarities or which are at all difficult to class at a quick glance.

Of these classes the first two are used and the last discarded. It is necessary to arrange all the cards with center and central pips pointing upward and all the narrow margined picture cards with the defective index upward (in upper left hand corner) so that when a card is removed and the pack turned around before the card is returned, that card when shuffled back into the pack is easily distinguished at a glance, as pips point in the opposite direction or in the case of picture cards, the narrow space (between index and edge of card) is at the opposite end from all the other cards.

N. B. In the old method it was required to secure the cards in advance and arrange same—also there were so many methods of finding the reversed card by means of careful inspection, that it complicated the trick too greatly. Therefore I have carefully laid out a logical manner of presenting it, simplifying the trick and subtilising the effect, covering every difficulty. I give the manner of working just as I teach it to my pupils, and ask the student to carefully note the ruse by which I am enabled to operate the trick from the moment I take the pack to the conclusion of the "experiment", in plain view of all without suspicion. Also to note that I have eliminated the difficulties by using only the two best methods of reading the cards and discarding the difficult cards, as well as furnishing a logical method of concluding the trick so that even the initiated are misled as to the

means of discovering the card (doing away with the former plan of inspecting the card in a plainly apparent manner).

Operation:—In dealing out the cards under pretext of selecting suitable cards, I place all those cards with pips pointing upward, in one heap, all those pointing down (or with narrow margins downward) in a second heap, and all those not suitable to use I place in a third heap.

To do this I take each card singly and lay it on table in the position I decide upon for each class of card. I then gather up the last mentioned pile and discard it, pick up the second pile (containing the inverted cards) and while squaring up packet I turn it around, and lay it upon the first pile. I have thus **arranged all my cards in one direction without suspicion**. I have the cards shuffled and a card removed. I take pack and hold it crosswise before me one end of pack in fingers of either hand, so that at will I can offer either end of pack to spectator by spreading cards with either left or right hand. I offer him the pack so that his card will enter it reversed and have him shuffle the pack once more. I deal the cards upon the table spreading them well out in a slow easy manner. I lay out several cards while not looking at them, then glance at cards and read three at once, then catch up till I read the one in my hand and turn away, which misleads the careful observer. If the card should slip my attention I would gather them up, calmly proceed to deal them out again asking spectator to think a little harder.

The trick is concluded as described. Pick up located card and reverse it under cover of exhibiting it to company and when replaced your pack is ready for a repetition.

Additional note:—A little ruse by which I puzzle those who ask me to use all the cards. I agree to do so remarking that it is more difficult, and place the cards previously discarded on the rest of pack. I then allow a card to be selected from the top (third class cards) and force party to return it among the arranged cards. I then turn pack over and proceed to locate card which is quite easy as it will be the only card which has no center pips (such as 10—4—2—or one of the Diamond Suit) or a picture card with perfectly even indexes.

THE THAYER CARD RISING TRAY.

The latest attempt to simplify the Rising Card Trick and enable the performer to eliminate the concealed assistant as well as to render the trick more certain by placing it under his direct control, is the Card Tray designed by F. G. Thayer, a gentleman, whose work in *Magical Woodcraft* has earned him considerable reputation.

This is in the form of a neatly turned and polished wood tray some 10 inches in diameter, the corner slightly sunk and covered with cloth.

The necessary threaded cards are placed just back of the edge of the tray, the thread leading over the edge and through the cloth covered center of tray and winds around a drum shaped spindle concealed in the interior of the tray. With the tray in place on table or stand, the trick proceeds in the usual manner and in bringing forward the tray the hand which holds the regular pack of cards takes the back

edge of the tray and secretly gathers the threaded cards onto the back of the regular pack.

A goblet which it is well to have setting on the tray, is exhibited and placed upon tray and the cards within goblet. The performer holds tray in one hand by the edge, and one of his fingers operates the chased edge of the drum causing it to revolve and wind up thread, with the result that the cards rise from the goblet in the approved manner.

The trick is an excellent investment for the amateur or club performer who is usually denied the advantage of a trained assistant.

NEW CHANGING SPOT CARDS.

Credited to Theo. De Land, Jr. this card changes its pips from Clubs to Spades. The trick is printed upon two pieces of celluloid, one white and the other transparent. The transparent celluloid bears half of Spade pips and Club pips at different ends and the opaque celluloid bears the missing parts of the pips so that the lower portion of the Club pips cover the upper portion of the Spade pips when in position. By sliding the transparent celluloid downward the position of the half pips are transposed bringing parts of the opposite suit pips into view.

To my mind the trick is rather clumsy as the two pieces of celluloid must be picked up together and held in place, then covered during the change and then carefully laid aside to prevent exposure. The regular changing pip card which may be taken from pack, **operated with one hand** and replaced in pack or tossed aside, is far more practical and also appears more like a card. The new trick is interesting as a novelty but I would suggest that the face of card be printed on the matt side of the celluloid to prevent the blurred printing which the card now shows and it will be found that the gloss will be given by the transparent celluloid.

THE PHOTO SPRITE

Effect:—An envelope is exhibited and a plain sheet of photographic printing paper (sensitised gelatine paper) is placed within and the envelopes left with a spectator. The spectator is now allowed to select a card and requested to place it against the envelope he holds. Upon opening the envelope a picture of the card appears printed upon the paper within.

Secret:—The origination of the trick is claimed by a New York amateur magician, but like many another ambitious "Inventor" fondly hoping to astonish the more experienced magicians, this gentleman was not aware that his "Invention" is very well known to magic under the name of Henry Hardin's Envelope Trick. The latter part of the trick is the same as used scores of times, so the trick has just been dressed in a new name without the addition of any improvement or original idea.

The envelope is prepared by pasting the back part of another envelope inside so the mucilaged flaps lie over each other and a sheet of paper bearing a photo of card, placed between the envelope backs before securing. The card is of course forced and a duplicate piece of paper placed in the front compartment. The trick proceeds and the

end of the envelope being torn off, the performer inserts his finger into the back compartment and draws out prepared paper bearing photo.

THE SEALED LETTER TEST.

Explanatory:—The following is the correct explanation of Reading of sealed writings described in "Behind the Scenes With Mediums" by David P. Abbott but of which the author does not explain the secret or operation stating that he is under promise not to reveal the secret. The secret has been known to the author and editor of the present volume for some years but to prevent error the secret was purchased again immediately upon the publication of Mr. Abbott's book. Being under no obligation, the full explanation is given here for the first time publicly. To make the matter intelligible to those who have read the description of the trick as Mr. Abbott describes it an extract of the description is taken from "Behind Scenes, etc." and the explanation is given in the language of the author Mr. Abbott.

Following this, is a vastly superior Letter Test, undoubtedly the finest and most practical and finished conception of the kind in existence, designed by Burling Hull who is known as a creator of "Spiritualistic" effects. The trick was used in a modified form by Frank Cooper, considered the finest independent "Mystic" in New York who was a close friend of the inventor, but the trick as treated in this book is for presentation on stage, or lyceum platform.—Editor.

EXTRACTS "BEHIND THE SCENES."

I now step to the writing desk and bring forward some envelopes and slips of paper. I hand an envelope and a slip of paper to the lady, asking her to write plainly on the slip of paper some question about her future which she would like to have answered. I ask her to hold the paper in her left hand, in such a manner while writing that neither the audience nor myself can in any manner see what she is writing. As she thus holds the back of her hand which contains the paper towards us, it effectually conceals her writing. I pay no attention to her while writing, except an occasional glance to see that she complies with my request.

As soon as she finishes writing, I request her to fold the paper in half. This she does. I now request her to fold it in half the other way and when she does so, I ask her to place the same in the envelope herself and to seal it herself. When she has all ready, I direct her to place it in her own pocket and keep it there until after I have read it. I in no way touch it.

EXPLANATION OF THE EFFECT DESCRIBED.

I will now give the principle and explanation of the method used in reading the writing of Lady Number One, which I read second but which was written first.

The principle in this case is to obtain a carbon copy of what she writes, unknown to any one. It is intended as an improvement on what is known in the world of magic as the "Anna Eva Fay Pads." No pad is used; but by a little preparation and a neat little sleight that has never yet been noticed, the same result is obtained with certainty.

The secret lies in the envelope which I first give the lady with the slip of paper, which is prepared to receive a carbon impression within it.

I will now give the method of preparation of this envelope, and then I will give the neat and unnoticeable sleight by which I obtain possession of it after it has received the impression.

I prepare some envelopes as follows:—I use small, very thin envelopes. I also use carbon paper of the very finest grade, so that the merest touch will give an impression. I cut this paper into pieces that will just fit inside the envelopes, I then place these pieces in the envelopes with the carbon side towards the back of the envelopes. I place in the same envelopes back of this carbon paper, a sheet of white paper a trifle stiff, such that will readily take a carbon impression. I now seal the mere tip of the flaps of these envelopes.

I arrange the envelopes as follows:—I take a thin sheet of paper the same size as an envelope, and place it on top of a prepared envelope. I place under the prepared envelope, an envelope that is not prepared. This makes a set. I arrange two or three of these sets, one on top of the other, and come forward with them in my left hand like a pack of cards. I also bring a sharp-pointed hard lead pencil for the lady to write with.

I ask her to be so kind as to think of some question about her future that she would like to have answered, and when she has done so I say to her, "Here is a slip of paper and an envelope." At the same time I take off the top or prepared envelope with the slip of paper on it in position, with my right hand. I say to her, "Take this in your left hand and hold it as I show you, so that no one can see what you are writing." As I say this I illustrate to her how she is to hold them, by placing them in position against the palm of my left hand, but holding them while so doing with my right. I now say, "Hold your hand up this way, so that none of us can see through it and see what you are writing." I see to it that she takes it in the proper position as she begins to write. I now say, "Write plainly, and when you have finished double the paper in halves." I appear not to watch her while writing; but in reality, I watch her closely enough with occasional glances, to see that she complies with all the conditions. This is where the skill of the performer comes in. He must have had enough experience to be certain of himself, and to act with perfect composure and self-assurance. I always prefer a lady of proper temperament for this, one that will be in earnest and try to follow my instructions. I generally select a married lady for this, but there is no trouble in selecting proper persons.

As the lady has no idea of what I intend doing, and as her mind is taken up with thinking of a question to write and also in listening to my instructions she naturally leaves the slip of paper on the envelope while writing. I have in no way announced what is to follow, so she thinks nothing of the matter whatever; or else seems to think the envelope makes it easier for her to write on the thin slip of paper. I have never yet had one person remove the slip, nor have I experienced the least difficulty in this part of the experiment.

As soon as she completes the writing, just as she doubles the paper in halves, I reach and take the envelope out of her hand with

my right hand. I say nothing about taking it, I just merely take it as a matter of course. As she does not know what is to be done and as she is busy holding the paper and **Listening to my Instructions** as to how it must be folded, she makes no objection to this; in fact she does not appear to notice it. It would seem that she unconsciously thinks I am helping her in the matter, and that she is centering her attention on the slip of paper which I am careful to touch in no way; and thus in a few moments I doubt if she could tell that I had ever taken the envelope out of her hand.

As I take the envelope from her, I am busy talking to her and directing her how to fold the paper again and again; and this takes all of her attention, and also that of any of the spectators who may be closely watching us. However, as a rule few of the spectators ever watch her closely, for the reason, that I have announced that no one must see what she writes; and they naturally desire to help keep the writing secret and thus help the experiment along.

Neither the lady nor any of the spectators ever see what I really do. What I am doing is this: while directing the manner of folding, as I take the envelope from her I bring my right hand back to my left; and **without pause** of any kind I leave the prepared envelope with the impression in it under the pack, carrying back in my right hand **with the same action** the unprepared envelope from the top of the pack. I here use what is called by magicians "misdirection." I do not look at my hands at all while making this motion, but watch the lady intently as she is folding the paper. The spectators invariably look where the performer looks, if they look at all. This move has never yet attracted the least attention.

The moment she has the paper properly folded, I say, "We will now place it in the envelope and seal it." I open the envelope with the fingers of my right hand as if intending to help her, then suddenly changing my mind I say, "Or you just place it in the envelope and seal it yourself." As I say this I hand her the unprepared envelope. She proceeds to properly seal the envelope, after which I instruct her to place it in her own pocket if she has one, and retain it until I shall have read its contents.

After reading this explanation, it may not seem to the reader as effective as I have pictured it. I can only say, study the directions carefully and give it a trial, and you will soon be convinced. There is nothing more deceiving than a good sleight neatly executed, such as the exchange of envelopes. The audience is not looking in the direction of one's hands to see the sleight, but are keeping their eyes on the slip of paper; and in fact, they have temporarily forgotten the very existence of the envelope, which, so far, appears to have performed no part. They do not know what is coming or what to look for, and I am sure my spectators would afterwards assure one that neither the slip of paper nor the envelope ever left the writer's hand at all.

THE BURLING HULL IMPROVED LETTER TEST.

Introductory:—The following is an improved version of the foregoing Letter Test designed to render it more subtle, and by eliminating

the sleight which that trick requires I have placed the effect within the power of the most unpractised performer to execute successfully. I do not wish to immodestly praise my own contribution to this line of work but ask that the reader follow the improvements described and then judge of its superiority.

Effect:—There are just two weak points in the Letter Test; first that the envelope offered the writer is sealed, which, while it may pass unnoticed, would not escape the inquisitive sceptic in many cases, second the exchanging sleight which is easy enough for a magician but requires more personal address than is usually possessed by the neophyte. These I have by the means described hereafter entirely eliminated.

The effect of this improved version is much the same as the foregoing, except that the **envelope is opened, a slip of paper removed from inside** the envelope (far more natural than having envelope sealed) and the paper and envelope handed to sitter with instructions to write a short inquiry upon paper. The sitter should be instructed that as soon as the question is written, the paper must be turned face down upon envelope so that it will be impossible for the performer to see the writing when he returns. This gives an added excuse, or let us say **reason**, for the envelope and also prevents party from returning the paper to envelope and sealing same, which, when performer is operating several at a time, is quite possible to happen.

The trick proceeds in the usual manner, except that even the best posted magicians who have watched me work the trick believed I employed some other principle because the envelopes are plainly empty and no exchange sleight was used at any point.

Secret:—The preparation of the envelopes is entirely different from that of the previous one, **double sided carbon paper** is used and the working is entirely different. The envelopes at hand, the backs, or **part which bears the address ordinarily**, of three, must be cut away from the rest of the envelope leaving the sealing flap attached.

These are slipped inside three different envelopes and after placing a slip of carbon paper between the double backs, the flap of the upper is moistened and secured to the lower. Thus prepared the envelope is apparently empty, and inside of each I place a slip of thin paper. I also place an extra slip in one of the envelopes.

Operation:—I place the three prepared envelopes on top of four unprepared envelopes and I face these envelopes in the opposite direction to the three on top. The envelope containing two papers is second from top.

I open one of the envelopes and draw out a slip of paper in such a manner that the inside can be seen, and placing the paper on back of envelope, I place it in party's left hand and a **hard lead** pencil in his right hand, with instructions for writing. I then remove one of the papers from the envelope which contains two papers and place paper and envelope in the hands of a party just one seat removed, or better yet, a person seated just opposite the aisle in the same row. I then leave these parties and instruct a third party in preparing a writing, keeping my eye upon the first two so that the moment they turn their papers over as instructed I will know they have finished. I return and explain that care must be taken in folding papers just

as I instruct. Taking the first party's envelope, I remark, "I had an extra paper in one of these envelopes to show the method of folding," looking in envelope **quickly**, then taking second party's envelope I of course find the paper and remark, "Ah, here it is, I will show you with this." I place pile of envelopes (which has the two prepared ones on top remember) **under my arm in a natural manner** to give my hands more freedom in folding paper. After folding paper I take envelopes from under my arm **but** with the pile reversed, that is with the **unprepared envelopes on top** and opening the uppermost envelope I slip the blank paper inside just to illustrate my instructions for placing papers in envelopes. I then hurriedly hand the two upper envelopes to the parties and hurry off to my third party. Thus I have exchanged the envelopes in a manner that even the initiated cannot detect the operation, absolutely no sleights or "Moves," only the most natural actions followed.

My method with the third party is generally shorter, merely taking the envelope for a moment to illustrate the method of folding and to relieve the party of the envelope. I rest hand holding the envelope on top of the pile and no matter which way paper is folded I pretend it is wrong and have it refolded and while gesticulating with hand I drop the other hand to side and quietly turn packet over, so when I hand party envelope from top of packet he receives an unprepared one.

This method is many times superior to any known test for downright practical results. The practical performer desires, **quick, absolutely certain Results** with all the sleights and elaborations cut out and the practical, certain method well planned out, described above will be appreciated by the professional, and I hope, by the amateur as well.

Being a practical performer, I require for my own work, right-to-the-point methods with certain results and I feel certain that the performer, sufficiently advanced to realize the amount of pains, care, and experiment required to perfect the little details in the foregoing operation, will appreciate the value of this method in which the performer is protected from every doubtful possibility.

ADDITIONAL HINTS.

In working at theatres or halls where the seating is regular, you can work several sets of two parties each, one party on each side of aisle, working up the aisle, but they must be at distances sufficient to prevent their seeing you use the extra paper in envelope gag in any but their own case.

Use the cheapest white business envelopes for the best impression and of course very hard lead pencil rather short. Your carbon copy will be found on both sides of the back compartment and in case the lower one is not clear, the reversed one can be read, being stronger.

In one case where I recognized a magician of my acquaintance seated just behind my parties I worked the following ruse. Being at a banquet (of the Combined Modern Woodman Camps) I had the opportunity of placing a table between us while preparing the third

party's writing and I secretly creased one of the unprepared envelopes two ways and replaced it at the bottom of packet. Returning, I took the envelopes in the usual manner and illustrated the method of folding, by folding one of the envelopes twice and replacing it on top, I dropped my hand to my side reversed packet, then, when the folding of papers was concluded, I passed out the **creased envelope and the one below** it but of course it was the unprepared creased envelope which was concealed at bottom and appearing the same was never suspected by my brother artist. This offers a change from the extra paper method.

Through the courtesy of the publishers, of Mr. Sylvester Walters valuable treatise on card magic, "The Card Creations," the following advance publications of the explanation of the "Improved Cards Mysterious," "Improved Devil's Pass," and "Electra," has been permitted in this volume.

THE FOURTEEN INVENTIONS IN SELF FORCING METHODS.

Since the invention of first trick employing playing cards it has been a dream of magicians to discover or invent a means by which the performer might accomplish that operation known as "forcing," while the cards are in the hands of the spectators. Needless to say, such an invention surpasses in importance any accomplishment within the limits of magical possibility, for with such a means at hand, the magician can easily produce the most weird, startling and impenetrable mysteries possible to conceive.

That such a feat could be accomplished and that the invention could be made practical, seems inconceivable. Nevertheless, its realization is now a fact of the firmest kind and exists in the form of a remarkable pack of cards invented by Mr. Burling Hull. It solves the greatest problem of the magician, for while there are methods of discovering selected cards, so ingenious as to bewilder the most alert mind, yet the most important operation of all, forcing, knew only the clumsiest methods and operations known to the whole Art of Magic and which could only be accomplished under cover of misdirection or when the spectator was taken unawares. In the hands of a master it was even uncertain, and though it could be passed off in case of failure, so in fact could any magical failure, and leaves the fact that the means previously known to magic were the most unsatisfactory of any in the Art.

Inventions of magnitude are never the result of accident as were some of the worthless efforts which have been put forth in the past, but the result of earnest work, persistent study by a trained mind familiar with every technicality of the subject in hand. Mr. Hull, with his great collection of data on Card Magic, with the experience gained by the invention of scores of card mysteries, required four and a half years of work, improving and piecing together the principles of the fourteen different methods hereafter described, to bring the invention to its present state of perfection.

Before making the trick public, the inventor for two years baffled over a hundred of the keenest magical minds; manipulators such as Theo. Bamberg, who declared it the greatest Card Mystery he had

ever seen or expected to see, Paul Valadon and W. J. Nixon (at the home of Mr. Nixon) Barney Ives and scores of performing magicians, as well as dealers such as Mr. Martinka, Clyde Powers, A. C. Gilbert and J. Pitre (of Mysto Co.) and men in every branch of magical pursuit. This trick is undoubtedly the Masterpiece of Mr. Hull's career as creator of card mysteries. The Improved Cards Mysterious is the climax of magical possibility, no higher form of card mystery could be produced. It represents the greatest achievement in the history of Card Magic and is unquestionably the most valuable contribution of the day.

(From the Instruction Sheets.)

THE IMPROVED "CARDS MYSTERIOUS"

Copyrighted 1909, By Burling Hull

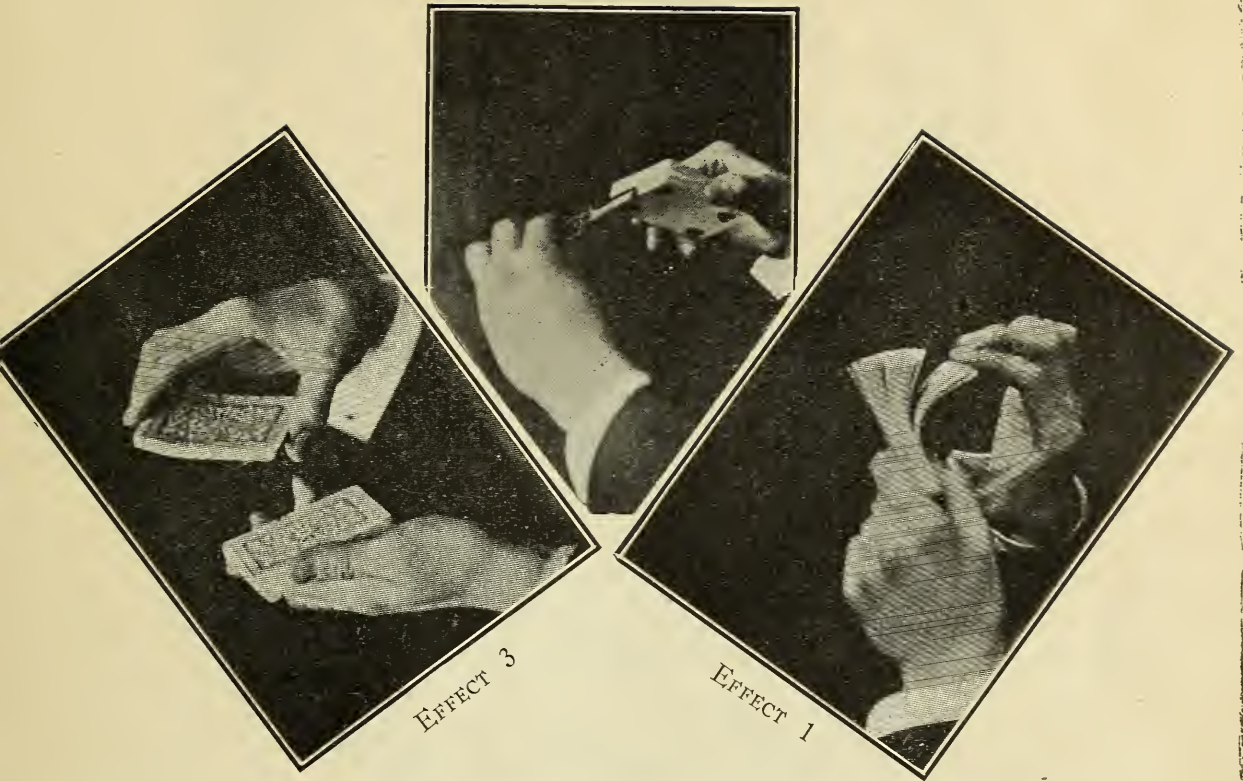
The absolute perfection of the principle known to the magical fraternity as "forcing," has been conceded to be, the forcing of cards from a pack which may be shown to have no duplicates and operated while **actually in the hands of the audience**. With this pack, this dream of magicians is now realized. The introduction of this pack to the world of magic marks the dawn of a new era in card magic and opens new possibilities in mind-reading and card effects dependent upon card forcing.

The various methods of using this pack are fully described just following the explanation, but an excellent individual mystery can be produced by previously suspending a large envelope in sight of the audience or operating a pair of the flap spirit slates and then allowing a card to be selected from the pack, the name of which is discovered, upon a slip of paper within the envelope or written on the slates. The most startling, however, is that of placing a pack of cards in a goblet on the stage, while the performer allows audience to select cards from another pack while down among audience, with the result that a duplicate of each card selected, rises from goblet. The attempt of spectators to select a card to outwit the performer, is ludicrous in the extreme as the performer seems to toy with their efforts. This never fails to bring down the "House."

PRINCIPLE:—Examination will reveal that every other card is alike. Still closer inspection will show that these cards are slightly shorter than the others.

Effect No. 1:—Holding the pack towards the spectators in such a manner that they are enabled to see the faces of the cards, **slowly** ruffle them calling attention to the cards being all different. As the cards to be forced are shorter than the plain cards, only the faces of the plain cards will show as two cards fall each time. Ask any spectator to put his finger in the pack and draw out a card as you ruffle them. No matter where he inserts his finger, it will be on one of the forcing cards because of the principle that two cards fall each time a card is released by your fingers. You can show party the card above and the one below that selected by him, are different, as they are plain cards. As the pack is arranged with **two** forcing cards, ruffle the pack slowly till you reach the middle (the edge of the middle card may be marked by blackening it with a pencil or the corner

EFFECT 2



creased or nicked, which will appear to be a worn card and makes it easy to identify) then ruffle again not passing the center, which forces card to be chosen from lower half to force the second card ruffle quickly past the lower half and bringing pack towards his finger when you have reached the upper forcing cards, ruffling slowly.

Effect No. 2:—After showing cards to be all different, ask party to insert his penknife in pack as you hold it towards him. As knife approaches pack, tilt pack backwards so that knife enters pack at an angle which causes it to pass over the short card. The slightest possible angle is sufficient to assure this. This is unnecessary however, as should knife pass under the short card you will notice this as you separate pack at point knife entered and instead of offering lower half to party to draw his card off, turn up the upper portion so party can see the bottom card with the request to remember it or remove and retain it. Should the card selected be from the upper half of pack, force one from the lower by No. 1 method completing the force of two cards.

Effect No. 3:—Hand pack to party in audience instructing him to cut pack anywhere and remove a card at the point pack is cut. No matter where pack is cut he is forced to cut at a forcing card as the fingers can only touch the long or plain cards which leaves a short or forcing card on top. This method creates the most marvelous effect when worked in connection with the Clock Dial or Slate Trick, or as an individual trick if party is upon stage with performer and selection of card is seen by all.

Effect No. 4:—To prove you have no connection with pack, hand it to one of the spectators instructing him to “ruffle” the cards and step over to another spectator allowing him to select a card. This effect also is a surprise to the party in the first row who “knows how



ARRANGEMENT OF CARDS. FIG. 6.

all those tricks are done" and is especially advised for a quietus.

The number of variations in method, effect and purposes to which it may be put, are limited only by the performer's ingenuity.

Cards with which to make these packs are obtainable at the Magical Studio.

THE HOAX OF 1909.

Having had experience with dishonest dealers who secure samples of an inventor's productions and then deliberately steal the idea outright and resell it, the manufacturers of this card-trick prepared a hoax for these magical parasites. A simple and rather useless trick was gotten up with a name to resemble that of the genuine trick, and this was supplied to all dealers applying for samples. The parasites immediately manufactured great quantities of this trick. While these dishonest dealers were off in this false scent, the manufacturers of the original trick sold thousands of sets broad cast.

It was some months before the trick was learned, then mad as hornets these parasites set about to purloin the original trick, but the time passed and few sales could be made. This taught the parasites a severe lesson and from that time on, none of Mr. Hull's productions have been pirated.

In some cases the dealers were not at fault as unscrupulous parties sold the trick to the dealers as their own invention.

The trick is also sold as the "Svengali Wonder" in an inferior form (the old corner cut card of 1908) and quality of card and abroad as the "Master Mystery."

The inventor holds six copyrights covering all the variations from 1907 to the Improved form of 1909.

THE DEVIL'S PASS AND IMPROVEMENTS.

This trick possesses quite a little history and as the first card-trick Mr. Hull produced, invented in fact when a boy just in his "teens," though even then competent juvenile entertainer, it bears particular significance. The trick was first hit upon by experimenting with packs of long and short cards, which were then used to a greater extent than nowadays. The trick was thought so highly of by Frank Cooper, that it was carried abroad by him and presented to the well known English manipulator, Martin Chapender a great friend and correspondent of the former. Mr. Chapender's fondness for the ingenious and original, induced him to design many tricks involving the unique principle and many of these tricks are described in his letters to Mr. Cooper (which are now in the collection of Mr. Hull) and one very excellent trick is described in his contribution to "Secrets of Magic" (Goldstone).

The trick was finally marketed by the inventor and though it is estimated that thousands of packs have been sold in the last six years, oddly enough it is still quite a profitable article in the dealer's stock. The trick has been considerably improved since it was first offered to the public.



Look--The Devil's Pass--Look

Effect: From a pack of 52 cards one is chosen, card is returned, pack shuffled by spectators. Pack is handed to performer, who, without covering it for an instant, can immediately get possession of the card and produce it in any way desired. This is not a dream! Tell your magician friends the DEVIL did it. They will believe it. POSITIVE! No sleight-of-hand, cards are not marked, mechanical. Nothing but the cards used. Not just a little impromptu trick, but something you can use in every card-trick in your act. Indetectable. Price with 40 marked cards, 50c. Money back if you don't think it worth double the cost.

BURLING HULL, 1216 47th St., Brooklyn, N. Y.

Improvement

Improvement has been made in the Devil's Pass, which makes it fully 200 per cent more subtle and effective, yet simplifies it so a child can work it. It eliminates the only point which required even the slightest skill, allows more cards to be worked and instantaneously (no hesitation). Effect: Several cards are chosen, returned, pack shuffled and handed to performer, who without covering pack for an instant, produces cards from the air, pockets, etc., any way desired. Complete, 75c.

What your friends say:

Chas. Bagley, Catskill, N. Y.: "Certainly, all to the good." B. G. Straub, Pittsburg, Pa.: "Fine and dandy. The best idea I have ever run across in a prepared pack." J. Kelly, Avon, N. Y.: "Certainly O. K." Chas. Fenster, N. Y.: "Too cheap. Worth double price." Forty similar letters. Sold under the strongest guarantee possible: "Money back if not worth double the price." For the benefit of those who already have the regular method, the improved cards will be sent for 25c (actual cost of cards). Give number of your pack in order.

BURLING HULL Brooklyn, N. Y.

1216 47th St.

I have a number of good tricks to exchange. I want flower tricks. My substitution trunk, dove, etc.

Reference to the above advertisements reproduced from the **Sphinx Magazine**, Feb. 1908 and a later date, are of considerable interest as they show how the public has been duped in the last two years by dealers who sold and still sell the **old** (unimproved) **method** of the Devil's Pass at a price (\$1.00) far in advance of the price at which the trick was sold (as proven by above cut) early in 1908, and the present price of the **old form** of the trick is **far above** the price at which the **improved and later method** was sold in May, 1908. There should be a means of preventing dealers from purloining an invention and selling it **under another name**, as the purchasers of the original article often buy what they presume to be a new article and find they have paid twice for the same article. Invariably one pays a **higher price** for an **inferior quality article**, as in this case, when dealing with these parasites.

EFFECT ONE.

Performer allows a card to be selected and turns his back while same is shown to spectators. He then has same returned to pack and making a pass toward his pocket, announces the name of card and has spectator place his hand in performer's pocket where the selected card is found.

EFFECT TWO.

Performer then has a second card selected and **before taking card back** allows spectator to tear a corner off the card. Taking the card he tears it in half, giving the two halves to two of the spectators and requests them to tear the halves into fragments, while performer brings from his table a card box or other apparatus. The pieces are placed in the apparatus, a little alcohol poured over and ignited. The ap-

paratus is opened and the card found restored with the exception of the missing corner which fits exactly.

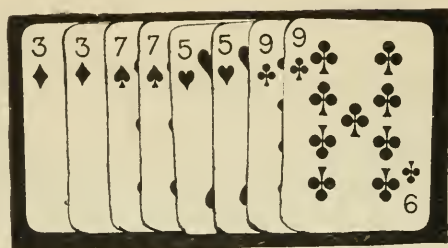


FIG. 8



FIG. 9

Secret:—The pack used is a special pack composed of duplicates throughout, as illustrated. Previously, the trick in the older form, required every other card to be a short card as in the "Cards Mysterious" but to avoid this and to allow the cards to be run from hand to hand in the popular manner during selection of cards, that feature was eliminated and the reversible backs adopted. By referring to the reduced cut of the playing card back it will be noticed the points marked by indicator on the design, are different at one end from the other, so that if the card is reversed it can be noticed instantly.

Every other card is reversed throughout the pack. Now starting with the pack so the large curl in design is uppermost, the performer has a card selected. He cuts the pack just at the point where card was removed and places the upper portion under the other cards. Now glancing at the top card he notices whether the large or small curl of design is uppermost.

If the large curl is in the upper left corner, he knows that the card on the bottom of the pack is a duplicate of the one selected, but if the small curl shows there, the duplicate will be found on the top of pack, ready to palm off in either case, or proceed with—

EFFECT ONE.

The performer turns pack over and glances at the card which he knows to be a duplicate of that selected, while instructing party to show card to audience when he turns his back. As performer turns around he slips duplicate into his coat pocket of which he has left the flap turned under so it will not interfere. The selected card is returned to pack, name announced by performer and after the proper passes for the effect, the duplicate is found in pocket, which as it is the only card in pocket is believed to be the selected card.

EFFECT TWO.

A card is selected and the duplicate located as before and party is asked to tear a corner off card. Performer watches him at a slight distance and quietly tears a corresponding corner (either index corner or plain) from the duplicate which he holds. To give him time performer may walk to table and secure a small envelope, bring it forward and have party place corner therein to prevent loss. Performer now takes torn card, exhibits the card, then bringing it near pack makes the "Bottom Change" (which I am sure my readers are familiar with) and laying card **crosswise on pack**, tears the duplicate in half and hands the pieces to members of the audience to further destroy. This duplicate, having the same face and the torn corner,

is taken for the original as the exchange is made so naturally under cover of tearing card. The performer secures his card box or other apparatus and slips the card previously selected in same. The conclusion of the trick is too obvious for further description. This method requires no forcing and no assistant and the free selection allowed, the tearing of the card in spectators hands, makes it the most puzzling and cleanest of operation I have ever presented

In showing cards they should be ruffled with faces toward audience and they will appear all different, as experiment before a mirror will prove.

N. B.—The old form of the Devils' Pass is also known as "Mene Tekel Mystery" "Lanigro Pack" and "New Era Card Trick." The original "Improved Devil's Pass" has never been sold by other than the inventor and never previously explained in print.

"ELECTRA" (The Trance Cards)

Copyright 1909 by Burling Hull

This Brilliant Card Effect is one which commends itself highly to both the **Amateur** and **Professional** Entertainer. To the Amateur because of the many possibilities it presents for mind-reading effects, (individually and in combination)—the fact that it can be worked at the closest quarters and under the most difficult conditions—the ability to employ borrowed cards—its brilliant and mysterious effect the elimination of sleight-of-hand and its extreme subtlety, there being nothing left to betray the secret. To the Professional, as a means of heightening other effects by adding it to the combination, or introduced into the regular pack enables him to discover the names of all cards selected and returned to the pack, which prevents any possibility of mistake and furnishes a brilliant **reserve** effect, which may be worked in an emergency or as opportunity presents.

Effect 1:—(Platform and Stage) A card is selected and returned to pack, cards shuffled by audience. Performer counts off any number of cards desired by audience and hands them to one of the spectators. The party shows each one to take audience one at a time while the performer is blindfolded or turns his back. When the selected card is reached the performer commands him to stop, and announces the name of the card.

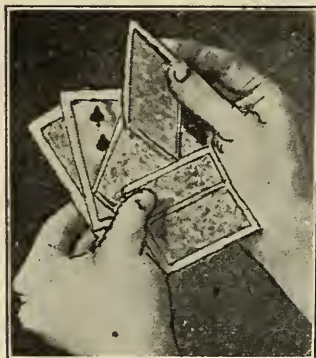
Effect 2:—(Close and platform work) **Several** cards are selected, performer places them back in pack in different parts of the pack as audience dictate, he then names each card selected, correctly.

Effect:—(For close work) Performer ruffles pack, asking party to place finger in pack, anywheres. This card is placed on front of pack where all can see it, spectators being asked to remember it. Pack is cut bringing card to centre of pack so performer cannot see it and pack handed to party to place in his pocket. Performer takes his hand telling him to think of card, announces the name. Party opens pack himself taking card out of center of pack. If spectators have a pack of their own, performer borrows it and repeats the trick often as desired.

Effect 4:—(Stage and parlor) Cards are thoroughly shuffled by audience. Performer takes pack and names cards one at a time as he takes them from the top of the pack, fans cards out and removes cards from centre and naming them.

The Principle:—The principle was first suggested to the inventor by the device employed by a gambler—a wide gold band ring, filed

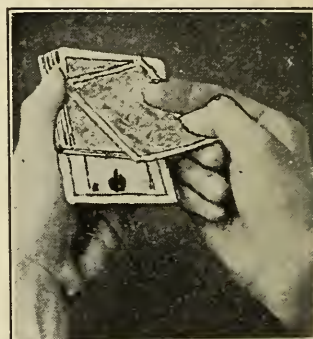
flat and polished on one side, worn on middle finger, enabling him to catch the reflection of the indexes of cards in dealing etc. By turning the flat side between the fingers it became invisible. The idea was later introduced in a ring containing a small mirror. This was a **crude and extremely clumsy apparatus, being always in way of natural movements**, preventing the inside of the hand from being shown, and liable to detection as well as difficult to bring in angle. The present form is its perfection as applied to magic. The device is a card with a reflector on the back, of the finest silvered paper made. Introduced in any pack it appears but an ordinary card of the pack.



EFFECT 1 & 3



EFFECT 2



EFFECT 4

No. 1:—Place selected card in pack getting the reflection as in No. 3. Palm off trick card and hand pack back to be shuffled. Ruffle cards and note whether card is near top or bottom. Ask how many cards shall be used. Several numbers will be called—select one near 25. Count off the desired number face up and note what position the selected card (say the Ace of Spades) lies from the end you count from (which should be the end the card is nearest) and hand pack to the spectator. Say the number is 18 from the top. Proceed as in description, having party hand you each card after showing it. Count the cards and when the 18th is reached say “Stop!! You are holding the Ace of Spades which is the card selected,” whipping off blindfold.

No. 2:—The key card is placed on the back of the pack. Ruffle the cards, keeping the back of pack toward you. As the cards are cut the reflection of the card index is seen on the silver paper. . . . When party finds his card, take pack and cut it at the point bringing card to back for repetition. Borrow a pack, place little finger under the key card and as you bring packs together lever the key card up against the borrowed pack, or introduce it by palming it off your pack and onto the borrowed one.

No. 3:—The photo explains itself. The card brought 2nd from the front reflects the cards as you place them in the pack where the spectators elect.

No. 4:—The key card is laid on table face down. Pack of cards examined and shuffled by audience. Performer lays pack on top of key card while he rolls up sleeves and makes address. Picking up pack with key in front he holds pack in left hand and draws back key card. As each card is removed from pack the reflection is seen on the key card. As this card is being shown to spectators, push top card back with thumb so you can see the index reflected etc. etc. To re-

move cards from centre, fan out pack after slipping card to front of pack and as cards are drawn out of pack, pass them in front of reflector as in photo for Effect No. 3.

Note:—The silvered paper used in this trick is not tin foil or silver paper such as generally sold. Neither of these will give any result. The paper used is an imported article which has a metallic coating, and is highly burnished and reflects objects like a mirror.

THE FLY AWAY CARD TRICK.

This trick, a variation of the well known German card trick found in the shops of the German dealers (a trick with which is described in "J. N. Hofzinsler's Card Trick" page 186) is credited to Theo. Deland, Jr., an amateur devotee to Magic who has produced a number of clever puzzles and pocket novelties. What the trick may lack in originality it surpasses in practicability and with slight improvements can be made a thoroughly practical trick; and it is hoped that this is evidence that Mr. Deland's future efforts will be of much practical value. Mr. Deland's work has improved steadily since he entered the legitimate magical field, some three years experience in close touch with Magic having ripened his ability, and I take pleasure in bringing this commendable trick and its producer, before the notice of the magical public.

Effect:—Four court cards and one Ace of Spades are exhibited in the manner illustrated (Fig.). The cards are covered with a handkerchief and one of the cards, the Ace, removed. The handkerchief is fanned with the Ace; and one of the cards produced from the pocket of the performer. The remaining cards are discovered in various places and on raising the handkerchief, the cards previously placed there have vanished.

Secret:—The Ace of Spades is really a sort of pocket formed in the following manner. The face and the back design being printed upon a double card as in Fig. —. The card being creased in the center, A is folded against B, and by means of the tongue C is pasted in at the point marked D. A small piece of card is generally inserted to stiffen the whole, between A and B. Another card bears the parts of the court cards which are merely printed as if lapped over one another.

Operation:—These two cards are exhibited as illustrated and appear as five cards. In covering with the handkerchief the upper card is pushed into the pocket card, and this card (the Ace) is brought from under the handkerchief. The handkerchief is fanned with this card and performer announces that one of the cards have passed into his right coat pocket. Still holding the Ace, he places his hand in his pocket and leaving the prepared Ace therein, brings forth a duplicate unprepared Ace and one of the court cards represented on the false card, which have been previously placed there. The remaining duplicates of the cards believed to be under the handkerchief are now produced from various pockets, etc. where they have been concealed before hand. The cards under the handkerchief have of course vanished.

IMPROVEMENTS AND SUGGESTIONS.

Objections to the construction of the trick brought to my attention by my pupils have encouraged me to devise means of perfecting the above trick and I offer the results of my efforts below.

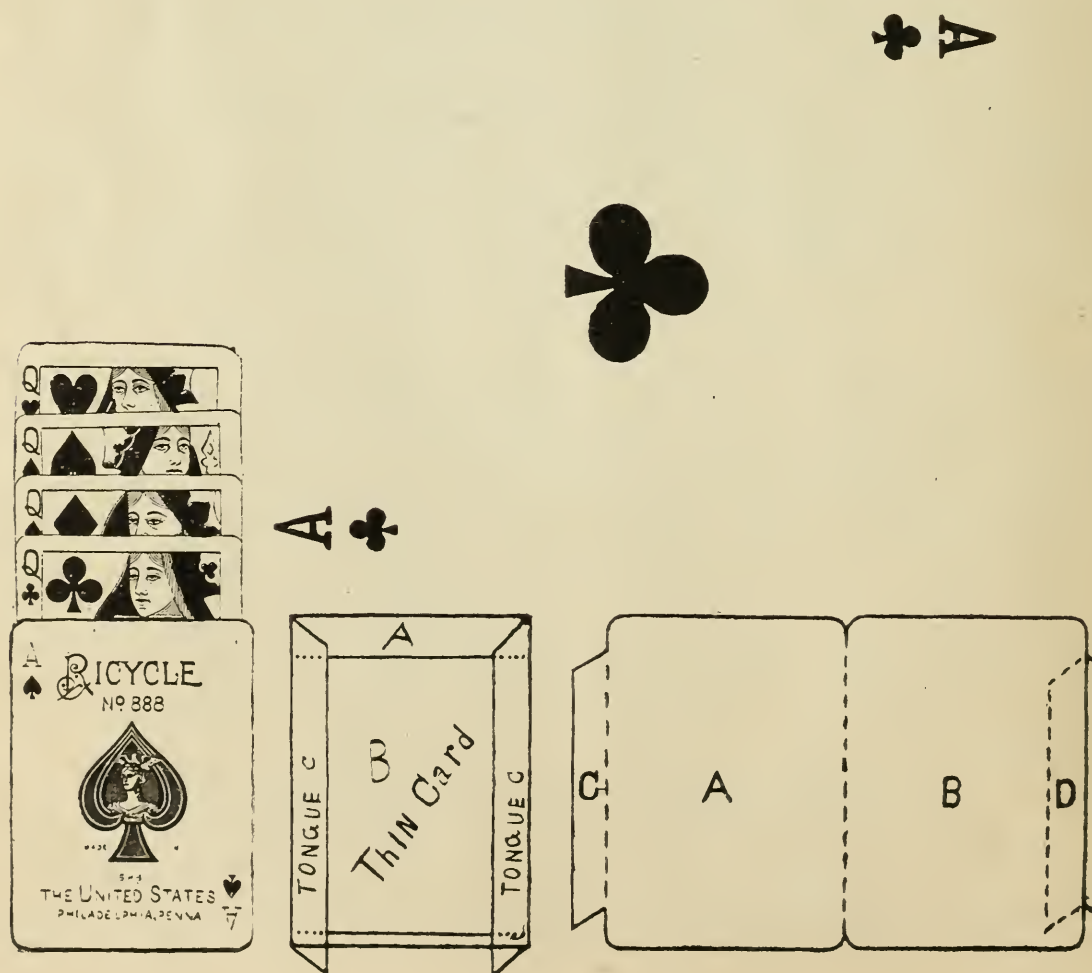
One of the objections to the trick (which is present in most

trick cards having backs which do not match) is that the design of the backs are that of Bicycle Cards which are rarely used by the amateur and never used by the professional as they are not suited to magical manipulation. I have therefore offered a method of preparing the card so it can be made to match the style of cards which the reader may now be using.

Instead of using a double card the face card has two tongues (C. and C.) which are folded inward over a small piece of thin card, and the back card, which may be any card from the pack the reader is now using, is pasted to the tongues (See Fig.). The card is thus made to match the deck which the performer uses for other tricks.

Another mistake of the producer which would have been apparent to the more experienced inventor, is the use of the Ace of Spades which is conspicuously different in each make of cards, bearing as it does the advertisement of the manufacturer. I have corrected this by offering a face of the Ace of Clubs which is less noticeable.

The false card representing four cards, is of course supplied with trick, or may be made if it is desired to use say Queen of Spades, Eight of Diamonds, King-of Clubs, and Seven of Hearts, which I consider much more natural than four Queens. This may be done by cutting out parts of the desired cards, splitting them edgewise and pasting on any thin card which should then be trimmed slightly so it will pass within the pocket card. The cards should then be pressed with a hot iron till dry and it will then be superior to the best printed card.



"MY LAST CARD MYSTERY" Burling Hull ? - WHERE - ?

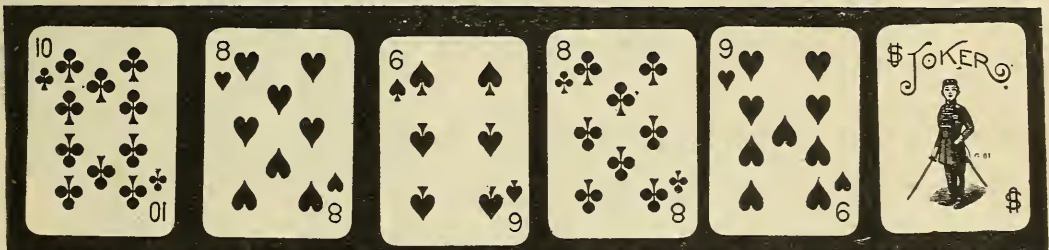
(Formerly known as the "Ghost Card.")

The **Weird and Startling Phenomenon**, the last creation of the Master Mind of Mystery. Surpassing all attempts at duplication. The Supreme Achievement in the history of Card Magic.

This famous Mystery which many ambitious card producers have been trying to duplicate or imitate since 1906, is for the first time, made public (to a limited number only:—500).

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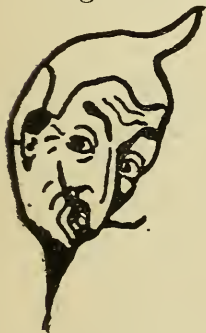
That we have the full and complete method of the genuine "Ghost Card" or "Where?" and we have the acknowledgement and authorization of the Inventor, as proof.



An actual set of "Where?" just as used.

Combined Mind Reading and Dematerializing Mystery on three principles never known to Card Magic before.

Effect:—Several entirely different and distinct cards (see illustration of cards used) are exhibited from which a spectator is allowed to mentally select one without giving the performer the slightest inkling as to identity of the card selected. Without covering the cards with any article, the selected card suddenly vanishes as completely as if it had never existed (explaining the origin of the descriptive title "Ghost Card").



The effect is the most startling and uncanny ever created. The principles introduced by which it is accomplished are of an ingenuity so remarkable as to appear Diabolic.

NOTE—An additional effect may be gained by allowing the spectator to actually remove the vanished card from one of performer's pockets, where it has flown.

Any number of feats suitable for platform as well as close operation may be accomplished with the cards and this new system introduced.

IMPORTANT

This is the only vanishing Card Trick ever produced in which the cards used may be exhibited separately back and front.

POINTS TO REMEMBER

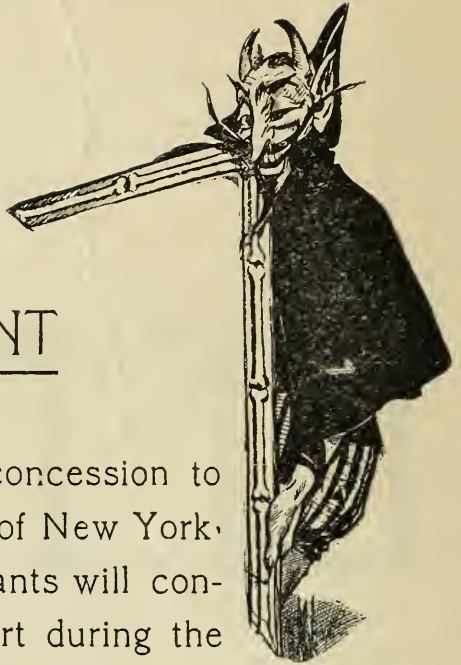
(1) At the beginning of the trick each card may be tested between the spectators to prove that each card is separate. (2) At the conclusion each card is laid upon table face up, several inches apart from each other. Cards may be picked up, backs exhibited and spectator may feel each card to prove that there are no two cards together. (3) The principles introduced are unlike any ever known to Card Magic in past.

Cards are waterproof, being highly finished with a waterproof coating after printing. Cards may be washed when soiled and will last forever. Cards are of Finest Treasury Bristol, cannot crack, may be bent double and will spring back into shape as good as ever. Cards cost us 3½ times that of any other Trick Cards on the market to produce.

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