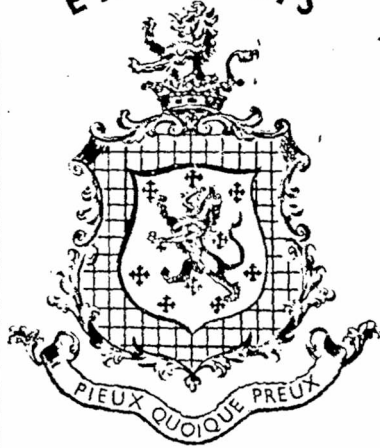


BULLETIN OF LATEST  
SLEIGHTS AND TRICKS.  
Burling Hull.

EX LIBRIS



— WILL ALMA —  
M.I.M.C. (LONDON)

THE PASS SURPASSED. ✓

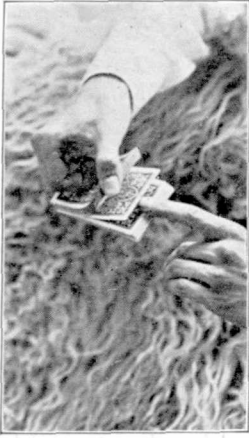


ASY of accomplishment and clean of operation, puzzling to the trained eye because of its unsuspected simplicity and above all eminently practical where the pass is impractical, it would be difficult to find a more valuable manipulation for the up-to-date card worker, or one more suited to the needs of the magical student who has not yet acquired a pass which is invisible to the spectator on the watch for the sleight.

**Effect:** Performer has three cards selected and replaced on top of pack which is then cut (the pack may be cut in the Orthodox manner if desired, cards being placed between the two portions) bringing cards to center. The pack is now passed from hand to hand while describing the effect to follow—this for the sake of **convincing the spectators that no separation is being retained** by the fingers as required in the pass. The cards are riffled and the spectator invited to insert his finger in the pack at any point, as illustrated in **No. 1**, the pack being immediately cut at that point and the familiar dovetail shuffle (**No. 4**) executed. The shuffle is once repeated and the cards, impossible as it appears to the audience, are within the performer's possession.

I will offer a simple suggestion for the conclusion of the trick though it may follow any form the performer desires. The pack may be placed in performer's pocket after it is demonstrated that the latter is empty, and after an introduction, to the effect that he will demonstrate the effect of "Kindness and mental influence on playing cards," he calls for various cards and produces them from his pocket. In order to prove that "any card may be produced just as readily," he requests one of the spectators to call for the card which he selected, and he (the performer) will produce it. The selected card is then produced from the pocket and the plan continued with the remaining cards; except that in the case of the last card, the performer states that he will announce the name of the card before producing it, simply requiring the spectator to think of the card; and thus the trick is concluded.

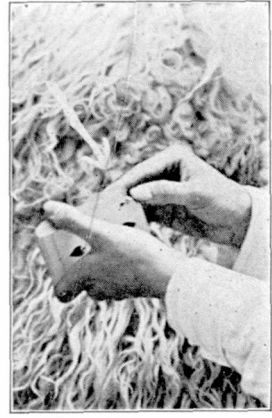
**Secret and Operation:** The trick depends upon a subtle, but simple operation on one card. Either, upon taking the pack after it has been shuffled, or after cards have been selected and while parties are memorizing cards, the bottom card of the pack is drawn back about one-quarter inch by means of the right thumb (as illustrated in **No. 2**) and the corner of that card is bent under (as illustrated in **No. 3**, which is a view of the pack from below). The selected cards are now placed on top of the pack and the pack cut, bringing the selected cards



No. 1.

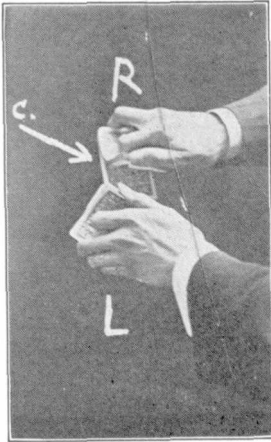


No. 2.

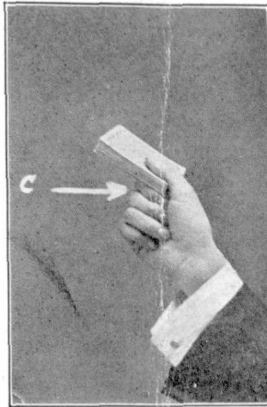


No. 3.  
Bending Corner.

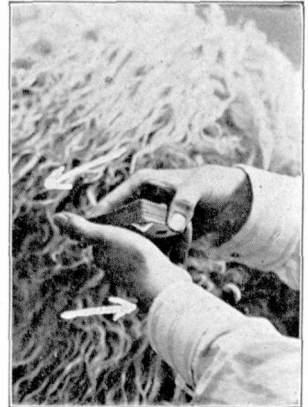
to the center, and incidentally the cornered card directly over them. Another method is to cut the pack and offer the upper portion to the spectators to place their selected cards upon (this is the reverse of the usual method, but by cutting the pack while spectators are looking at their cards, they will not know which is the upper or lower packet). The pack is passed from hand to hand, fingers pressing the pack together, making the turned corner invisible as in No. 5 (the arrow and C indicating position of cornered card). The pack being cut as in No. 1 a few times, the performer divides the pack into two portions, taking care to include the cornered card in upper portion as he shuffles them together as in No. 4 in following manner: As the cornered card appears ready to fall he interrupts the running of the cards in the left hand until the cornered card and the selected cards have fallen, thus assuring that the selected cards will retain their relative position—and continues the shuffle with both packets. This action should be made to correspond with the shuffle so that it will not appear to interfere with a fair mixing of the cards. The second time, the pack is cut at the cornered card, the right thumb nail being inserted under the turned corner and lifting up that card and all those above it. By shuffling the cards again and allowing the top cards of the lower portion to fall on top at the end, the selected cards will be left on top. Taking the pack in the manner illustrated in No. 6; opposite movements of the upper and lower hands as indicated by the white arrows will suffice to straighten the bent card which may later be brought to the center of the pack and should it come to light at any time, will be considered an accidental injury to the card from previous use.



No. 4.



No. 5.



No. 6.

### CHAMELEON CARD. ✓

This puzzling little card mystery is excellently adapted to off-hand presentation at the card table. I find it an excellent means of excusing myself from pressing invitations to fill out a table of card players. If my reader detests card playing as heartily as I do, he will vote me his sincere thanks for this release from the boredom of card players, for he would have difficulty in inducing even the most enthusiastic card fiend to take a hand against him after the following demonstration.

**Effect:** The magician gathers the cards from the table and after a preliminary shuffle allows a card to be selected by one of the party with instructions **not to permit** the rest of the company to see the face. The card is now placed on the top of the pack and pack cut by spectator. A few additional cuts are rapidly made by performer and a second spectator allowed to remove a card. This card returned and "lost in pack" the remaining spectator or card player is allowed to select and return a card. The performer now removes a card, stating that it is **his** choice, and that by merely waiving it in air (sui-ting action to words) he will change it to the card selected by the first party. The phenomena is demonstrated to the satisfaction of the party who selected the first card, whereupon the performer asks party to place it on top of pack and count carefully three cards from the bottom placing them on top. The pack is taken by performer and given a ruffle, then immediately handed to second party with instructions to count down to the fourth card, which will now be found to be the second card selected. The card is placed on top of pack in the hands of performer who states that as a fitting climax, he will produce from the pack any one of the three cards desired in the following manner: The performer will count to three and at

the word "Three," they are each to pronounce the name of the card they selected and that which is called for in the loudest tones will fly to the top of the pack. At the signal, they all call out their cards (?) performer **throws the card face up on the table** and they find they have all selected the same card. The effect of the three parties **all calling at the top of their voices for the same card** and learning that they have been tricked so completely, is ludicrous in the extreme; and in the laugh that follows, they will all declare their preference for a less expert card player.

**Operation:** As may be surmised, this trick is operated on the principle of the cornered card and in fact is an application of the same idea as the foregoing trick. The bottom card is cornered and the card selected returned to top of pack, the usual cuts are made and a final cut brings the selected card to the top again, and it is offered to the second party who accepts it as a second card—the method being followed with the third party—each being warned not to allow his card to be seen by the other persons. The operation from this point on is obvious.

## HENRY HARDIN'S HANDKERCHIEF PRODUCTION. ✓

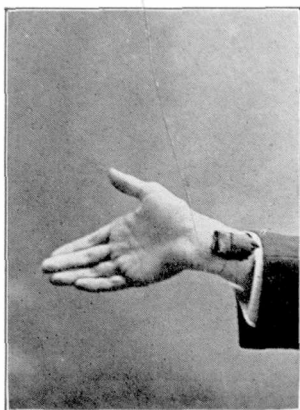
This handkerchief production is undoubtedly one of the cleverest sleights for the purpose of producing a handkerchief under conditions forbidding the use of fakes. The amateur will find it very useful in a parlor or impromptu program, enabling him to produce a silk at close quarters. It is the origination of Henry Hardin, who needs no introduction, I am sure.

**Effect:** Standing with **right side** to audience, performer draws back his sleeves, and exhibits his hands in much the same manner as if executing the change-over-palm, **except that the palms do not approach near enough for such a transfer.** The hands are then placed together and a silk produced.

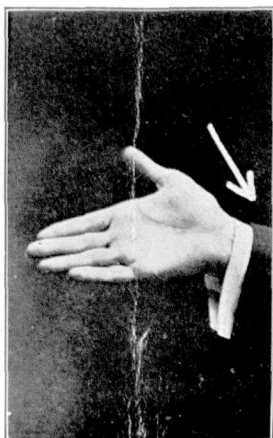
## B. H. ADDITIONAL WRINKLE TO SHOW BOTH PALMS AT ONCE.

To dispel any idea that the change-over-palm was employed which the manner of exhibiting the hands may create, I have devised a method enabling the performer to show both palms at once and in such a logical manner that the movements appear as part of a little pantomime if the words are left out.

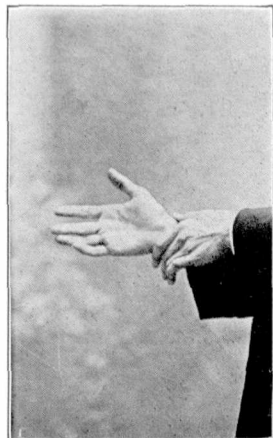
"I have frequently been asked to explain the secret of making silk handkerchiefs out of nothing. Even a magician cannot accomplish such an impossibility, but as there are many



No. 7.



No. 8.



No. 9.  
After turn to right.

handkerchiefs and other articles floating about, invisible to ordinary eyes, he simply removes the outer coating of invisibility, and—there you are.

For example, let us take this invisible silk up here [catching motion with right hand]—and drawing it through the hands [suitable motions of drawing invisible silk through hands] roll it up into a ball and place it between the thumb and second finger. Now with this hand [showing right as in No. 10] take the little ball of silk—keep your eye on it—and place it between palms, rubbing it about until it becomes visible. [No. 12]. “All you have to do is rub it long enough;—only be sure you have the handkerchief, or you will get no results.”

**Working:** Fold silk small, and tie on right wrist (as in No. 7 with **flesh pink thread**). Draw cuff over it as in No. 8. When ready: **stand right side to audience** and draw back sleeves. Wheel to right, allowing left hand to fall so it will hide the silk on right wrist (**see No. 9**) while exhibiting right hand—then turn back to left, and bring silk into palm by forcing up with heel of hand till thread snaps.

#### ADDITIONAL WRINKLE. ✓

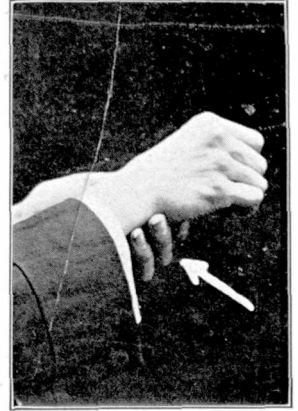
Either after, or without any previous exhibition of hands, go through the motions of catching silk in air with right hand and placing it between thumb and second finger, etc., (as described above). Then as you state you will take handkerchief



No. 10.  
Showing hands.



No. 12.



No. 11.

in right hand, turn that hand toward audience as in No. 10, which enables them to see that both hands are entirely empty, yet does not expose the silk, which lies just back of the bend of the right wrist (note arrow). Apparently take the "invisible" silk from left hand, letting hand pass onward, while fingers of left hand gather the silk from right wrist as in No. 11. Draw right back and develop handkerchief. (No. 12).

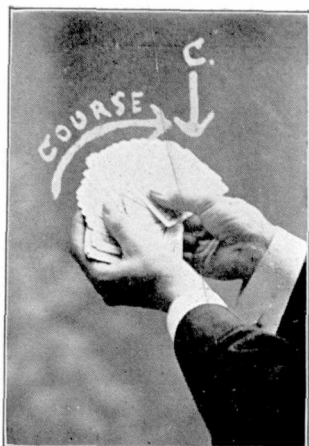
### SUPER-SUPREME FORCE.

In the opinion of many to whom I have taught this improved method of forcing, it is the finest and most subtle, as well as generally useful means ever devised. In fact, some of my pupils have informed me years after learning it, that it is by far the most valuable sleight of their acquisition.

**Advantages:** The element of risk with even the most aggressive spectator who may have a suspicion of the performer's intention is **entirely eliminated** by the apparent absolute fairness of the operation. It is well adapted to cover or turn off an error, in any trick, as it is available without previously executing the pass, etc., to bring card to center.

**Effect:** Running the cards from hand to hand in the usual manner, a spectator is invited to indicate a card by placing his forefinger on it, **but not to remove it**. To prove that the choice of card has not been influenced, performer suggests that party may change his mind and indicate another card if he so wishes. The pack is now **separated at that point indicated**, and the card turned face toward audience or spectator, with request to memorize same; immediately after which the





No. 13. Course travelled by card under pack.



No. 14. How cards are slid above forcing card (Jack S).



No. 15. Squaring top pack up so Jack comes at bottom.

cards are given to the spectators to shuffle. Several cards may be forced in same manner or any trick in which it is necessary that the card or cards used to be forced or known to the performer before hand, may now be presented.

**Secret and Operation:** Bring card or cards it is desired to force, to bottom of pack. Run cards from left to right in the usual manner, but start the action while approaching audience, so as to give time for the following operation: With the second and third fingers of left and right hand work the **bottom card over toward right side** in course described by arrow, till it reaches the position shown in No. 14. The cards are still run from left to right, but they pass above **the forcing card**; which in the illustration is the "Jack of Clubs." When card is indicated, lift up that card with all the cards above it and before showing the face, square up the upper portion as in No. 15. The result is pictured by the simple diagram in No. 15; C being the card, party indicated, passing between A the upper cards and B the bottom or forcing card, which being on the bottom is accepted by spectators as the one he indicated.

### CONCLUDING THE EFFECT.

Once the card or cards desired are forced by the above plan any such as the "Torn and Restored Card," or the "Rising Cards" may be executed and with better effect than had any other system of forcing been employed. For the club room or parlor entertainer, the following effect may be presented with great success.

**Effect:** 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 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.

**Operation:** When pack is returned after shuffle, ruffle cards and note whether card is nearer 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.

### AUTO-OPERATIVE SHUFFLE. ✓

This is nothing but a self-operative false shuffle, executed by the audience themselves, under the impression that they are mixing the cards. Of course, it is simple—as in fact is any **really good trick**—but that very fact contributes toward its perfection.

While I hit upon the idea some years back, and included it in my instruction courses along with the hundred and one little incidentals that the magical instructor passes on to his pupils—and was naturally under the impression that it was partly to my credit; I later learned, however, that the idea is employed in Henry Hardin’s “Hindoo Miracle Card Trick,” and the credit is undoubtedly due to Mr. Hardin, (unless his date is later than mine—for I am not acquainted with the particulars).

**Effect:** After any regular false shuffle the performer concludes with what in all fairness appears to be a most thorough mixing of the cards, accomplished by dropping the cards in a borrowed hat and introducing a representative member of the audience to **shake them up thoroughly.**

**Secret:** The secret lies in the peculiar fact (easily ascertainable) that the cards so placed, cannot be disturbed in their order of arrangement by shaking the hat. It is one of those peculiar principles which at first appear to be outlawed by reason,—and the magician takes advantage of as a principle of delusion.

**Observe the following:** For the purpose of securing the best effect, I offer the following suggestions which are useful. It is well to cover the hat with a large handkerchief before placing it in the hands of the spectator to shake (under impression he is mixing cards) or else to force party to hold hat above his head (explaining that you desire this so that the audience will be able to view it better); and this for the purpose of preventing him from discovering that the cards do not change their order. In removing the cards from the hat, **do not take them all out at one time**, but in separate "handfuls," as if they were greatly swirled about by the shaking they had received.

For the pre-arranged pack, I know of nothing better in the way of a false shuffle, but the **best effect** is obtained by first employing a "Top and Bottom" false shuffle and **concluding** with the Auto-Operative Shuffle.

## HANDKERCHIEF CREATION.

(Parlor Trick.)

This effect will be found useful in many ways where a handkerchief is required in an opening trick. Two methods are offered:—one employing a thimble is available at any time; and, the other by its nature is only practical as an opening trick.

**Effect:** After drawing back his sleeves, performer proceeds to prove both hands empty by exhibiting both palms at once, fingers wide apart, and the backs of the hands in the same manner.

The peculiarity of this production is that it does not require even a thread to aid it and yet is not dependent on palming. Magicians will recall mention of the trick in issues of *The Sphinx*, March, 1908, and later.

**Preparation:** Wind a silk handkerchief tightly around the tip of the thumb and tuck the loose end under one of the binds. Another plan where the production of the silk is not wanted as an opening trick, it may be bound around a large-sized thimble flattened to fit the thumb, and flesh colored.

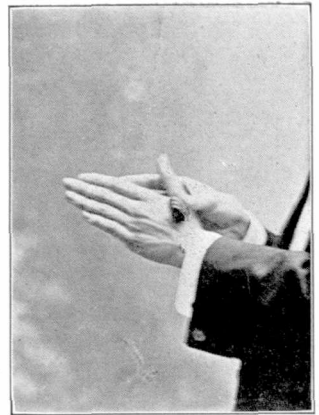
**Operation:** Come forward with silk on thumb, covered by fingers. Draw back sleeves as in No. 17, so thumb is naturally covered (the sleeve is drawn by using only the fingers so as not to disturb silk on thumb) arrow indicating position of silk. Bring hands together as in No. 18, (No. 19 shows how thumb ball of left hand is slipped outside crotch of right thumb, so silk lies behind left hand) and turn facing audience, as in No. 20, turning palms outward, which exhibits the palms. Now turn hands downward bringing thumb with silk quickly inside left palm and exhibit (as in No. 21) back of hands.



No. 17.



No. 18.



No. 19.

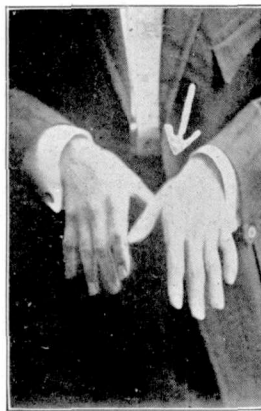
The manner of turning first the right hand to cover the change of thumb from back to inside of hand is illustrated in No. 22, but this action should be so quickly followed by position illustrated in No. 21, that it is indistinguishable.

Turn hands back to position No. 20, and bring the fingers around so they meet in front—slip thumb between palms and draw out silk.

Practice the movements before a mirror and note the remarkable illusion they create when executed with moderate speed. The thimble idea will enable the performer to slip same on his thumb at any moment if it is not desired to arrange silk on thumb beforehand.



No. 20.



No. 21.



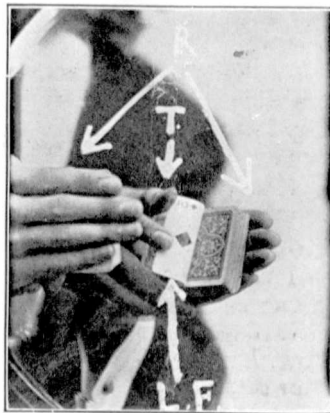
No. 22.

## CLIMAX COLOR CHANGE.

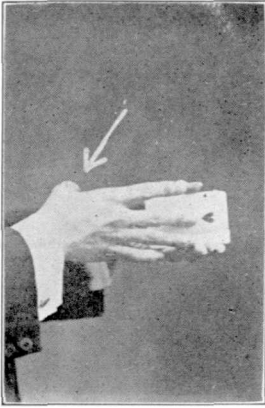
Many have been the attempts to devise an improved method of changing the face card of the pack, but invariably the stage performer finds such methods to be but impractical "novelties" and is forced to fall back on the older, but more reliable sleights. I have tried everything of the sort that has come to my notice, and my varied magical interests keep me in touch with most everything new or supposedly new in the magical field. I have even worked long on my own initiative to devise superior methods to teach my pupils—for pupils expect an instructor to be equally proficient in every one of the four hundred sleights known to magic and to have at his finger tips a new wrinkle or suggestion for every one of them.

I here describe and explain for the first time my original color change, which is the last and best of the three methods which rapidly follow each other in my supposed explanation of the trick, in my own public work. Magicians who have witnessed the execution of the trick—of which I make quite a lengthy feature—need no further acquaintance with its remarkable effectiveness, or the generous approval it secures from the audience.

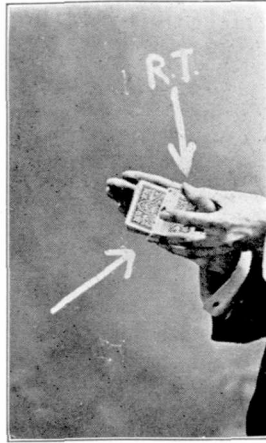
**Effect:** After executing several color changes (preferably by a different method each time) the performer offers to explain the process. **Spreading his fingers wide apart**, the performer draws the second finger of the right hand over the face card (as in No. 23) several times, explaining that this "softens the pips"; then the right hand is drawn back, while the performer directs attention to the "soft appearance" of the pips. The right hand with the **fingers spread apart**, now passes down over pack, and the face card is seen to have changed color.



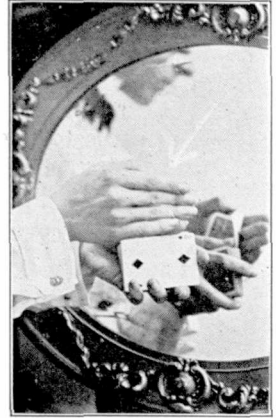
No. 25. (Mirror showing back and front). R—right fingers. T—right thumb. L. F.—left forefinger.



No. 23.



No. 24.



No. 26.

**Operation:** When the right hand covers the pack as in illustration with thumb against back card and fingers lying across front of pack—the thumb pushes the back card forward about one-quarter inch. The left forefinger secures a purchase on this projection and bends the card backward (see No. 24). Then the right thumb is placed against it and the right hand comes away with the card curled up in the palm held by the thumb (as in No. 26). This, of course, allows the fingers to be spread widely apart, and the hand is waved about somewhat to prevent a sharp observer from noticing the absence of the thumb while at the same time bringing to attention the fact that the fingers are wide apart.

As the right is again brought toward pack, the fingers are brought together and the thumb releases the card which now comes into the regular palm position, and it is deposited on the face of the pack. This change which is the only one operated with fingers wide apart, I have found creates the most perfect illusion of any known method.

### THE WONDER PASS.

The principle involved in the following series of manipulations is one which I value very highly, for it has enabled me to produce more unique and seemingly impossible effects with a borrowed pack of cards than anything else of this nature I have ever seen. Now, I hope my reader will not expect anything startling, new or complicated, for he will be disappointed. But, what is better yet, it is wonderfully simple, practical and deceptive and as for its novelty, it is sufficient to say that it is novel in the adoption, sufficiently so to have puzzled a number of very good magicians.

Consider the following effect from the standpoint of the spectator, and judge whether it would puzzle you. Read the effect before reading the explanation.

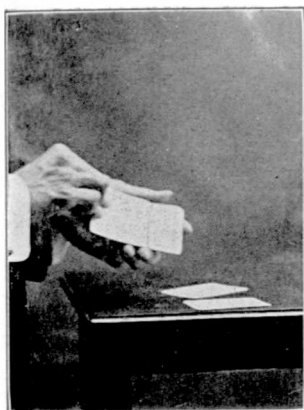
**Effect:** Performer calls for a pack of cards, which he first has shuffled by the spectators. He also calls for an elastic band, or supplies one himself. Several cards are selected from the pack, the performer divides the pack in two as usual, and has the selected cards placed on the lower half. He then slips the elastic band over this lower half, in order to prevent the cards being slipped or transferred to the bottom of the pack. Then the spectators themselves place the upper portion on the lower, thus bringing the selected cards fairly in the center and losing their location. **The fact that the elastic band tightly encircles the pack absolutely prevents the execution of the pass or any similar sleight.** In fact, it is a slow and difficult operation to extract a card from the pack, and it is impossible to alter the position of any card without removing the elastic band.

From this point on any number of tricks can be performed, such as the following:

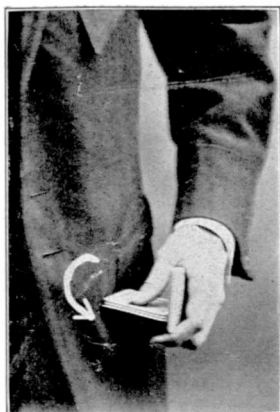
**No. 1.** The performer inquires at what number one of the spectators would like his card to appear, say 15 is named. The performer slowly draws off cards one at a time, as in **No. 27**, (which is a slow operation, as the elastic band retards it), until fourteen cards have been taken off, which leaves the **fifteenth card on the pack**. The fourteen cards are shown and the selected card is seen to be absent—**then the spectator draws off the fifteenth card himself** and finds it to be **the one which he selected**.

**No. 2.** I recommend presenting this effect first and then following with **No. 1**. The cards after being selected and returned to the pack as described in the foregoing are dropped into the trouser pocket. The performer states that he will produce any one of cards desired. One of the spectators calls for a card, whereupon he plunges his hand into his pocket and produces that card. The same course is followed with the second. Then he takes the pack from his pocket and offers to cause the remaining selected cards to appear **at any number from the top** and **Effect No. 1** is now presented.

**Manipulation.** First place the elastic band to the left of the table so that you will have to turn in that direction to secure it. Have the cards selected and ask each spectator to note his card and also to show it to others. Hold the pack in your left hand, which hangs at your side and as you turn to



No. 27.



No. 28.

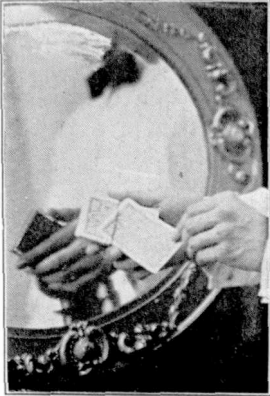


No. 29.

get the elastic band, cause about half the cards to turn over and face the others, by pressing downwards with the thumb and up with the fingers as in illustration No. 28, assisting the motion by allowing this portion to touch your coat (No. 28 again) and drawing the hand upward, which alone will cause the packet to turn over. Hand the elastic band, which you have now secured, to a spectator, and, turning your attention to the pack, lift off about one-third of the cards. Have the choosers place their cards on the lower portion, then have the elastic band placed over the cards, deposit the one-third upper portion on the table in order to free your hand so that you can assist the spectator in the operation. Stop at this point and explain, "I place the tight elastic band around the cards to prevent any suspicion that by some quick movement—like this, (holding the cards in both hands, make an up and down flourish and secretly turn pack over), or otherwise, I might be able, after placing the cards together, to palm off the cards or shift them about. Now, while I lift the elastic band, will you slide the rest of the cards on top? (Spectator does so as in No. 2). Now your selected cards are in the center and I cannot shift them or take one out without a lot of snapping of the band and hard pulling. (Let some one try to draw a card off the top). Can I?"

The cards are now at the bottom and you can place pack in your pocket, and produce the cards selected, as in Effect No. 2. Then taking them out with the selected card at the bottom, ask at what number the remaining card is desired to appear. When the number is given, start drawing off the cards as in No. 30, until one less than the number is reached. Show that the card is not among them, fanning them out with right hand as in No. 31, and say, "Just fourteen cards, count





No. 30.



No. 31. Turning packet.



No. 32. Another method. Turning behind sleeve while reaching for band.

them yourselves, the card is not among them." (Under cover of fanned out cards, reverse pack in left hand—No. 31 shows packet turning). Toss fan aside and point to top card of pack, "Here draw the card off yourself to see that I do not exchange it." The effect is surprising to the initiated, for there is not a fairer or more impossible feat in the whole category of magic, than to cause a selected card to appear at any number when the pack is bound by an elastic band which absolutely prevents the manipulation of the cards.

### THE IMPROMPTU MAGICIAN.

I have given this trick the above title because the entire trick is performed by one of the spectators, who succeeds in completely mystifying himself as well as the other parties to the trick. I use it as a concluding effect after performing several impromptu card tricks and find it very effective for press demonstrations or similar occasions. Knowing the mental acuteness of the average reporter, and the fact that they all seem to know something of magic themselves, I feel I am paying the trick a high compliment in saying that it has never failed to completely mystify on every occasion of the sort; and has frequently puzzled magicians as well.

I generally begin by stating, that by way of conclusion I will transfer my magic power to a certain spectator for this trick. Shuffling the pack twice, I ask him to insert his finger in the pack as in **No. 1**, at any point, while I am running the cards in a sort of riffle. He does so, and I separate the pack at this point, handing him the cards and requesting him to count the cards out on the table one at a time. I count my portion out onto the table, keeping time with him—for a reason which will appear later. I then have him square the cards up on his left hand and request him to take one card **from the top** and slip it into the center of the pack. I next request him to take one card from the bottom and slip it into the center and another taken from the top and slipped into the center, then one more from the bottom, which I have placed in the center also.

Another card is now taken and handed to the person at his right and another from the top is handed to the party on his left, both of whom are requested to place the card in their pocket after looking at it. The performer now collects the remaining cards and calls attention to the fact that up to the present, he has not touched the cards and that the **entire operation has been performed by one of the spectators**. One of the performers holding a card is requested to think of the name of his card. Touching him on the forehead the performer reads his mind (?) and announces the name of the card correctly. The same is repeated with the other card. There is generally a heavy atmosphere of thought after this experiment and **the most puzzled man is the one who handled the cards**.

**Operation:** In gathering up the cards from some previous trick, glance at and **memorize the two bottom cards, while squaring up the pack**. Execute the dove-tail shuffle, but do so in such a manner that **two cards fall below the memorized cards**. (Refer to illustration **No. 4**, and let right hand represent portion of the pack with the **two memorized cards at the bottom**). Now release the **two cards from the left hand packet**, letting them fall first. Then permit the **two memorized cards from the other packet to fall on top of these**. Then run the rest of the cards in differently. Ruffle the cards as described, having person insert finger in pack at any point (as in **No. 1**) and cut the pack at that point, **handing him the lower portion**, saying, "All right, take those cards and count them out onto the table (or my hand) one at a time." He does so and the performer counts the remaining cards keeping time with him, which puzzles him and causes him to watch

the performer, so if he is one who is familiar with magic he will not notice that he is reversing the cards in counting them.

Have the cards placed squared up on palm and have one card from the top placed in the center, etc., as described. Then tell him to take "**another**" card from the top (and **he naturally takes the top card** as he has been doing), and have him hand it to the person on his right and "**another**" to the party at his left. You, of course, know which cards they hold and any desired conclusion may be brought about. The manipulations are so cleverly arranged and disguised and the attention of the person holding the cards is distracted in such a manner that even the best posted magicians have "fallen." and fallen hard on this particular card trick—a fact of which I have abundant local proof.

### THE INDECEPTIVE DECEPTION.

This is one of those tricks which gain their effect by means of the performer outwitting the spectators while apparently demonstrating that no deception is employed.

**Explanation:** A trick well-known to the public is that in which the performer has a selected card returned to the pack by cutting the pack, and while doing so takes opportunity to memorize the **bottom card of the upper portion**, which, when the upper portion is returned, causes the memorized card to fall next to or above the selected card, thereby enabling the performer to locate the selected card on looking through the pack later.

**Effect.** A selected card is returned to the pack in the manner described above, except that just as the performer is about to place the upper portion above the card he interrupts himself and remarks that he has just remembered that there is a method of locating a card by memorizing the one above it. He describes the trick and illustrates how the card would come above the selected one by bringing the upper packet down at right angles on the lower as in **No. 33**, but in order to prove that he does not resort to such trickery he changes his course and with his thumb pushes the selected card off the top of the lower portion and into the center of the upper packet as shown in **No. 34**. Everything is apparently fair, especially if the performer gives the pack a dove-tail shuffle and even submits the packet to the audience for the same purpose. The card is in the performer's possession at once.

**Operation:** At the point illustrated in No. 33, the left fingers pass upward and press slightly against the top card of the upper portion. As the hands swing toward the right side



and the left hand points to the card, which the performer explains is memorized—the left fingers draw off the card from the top of the upper packet onto the lower. This is done just as the hands are turned over as shown in No. 33, which should be accompanied by

a swing to the right. This covers the slip, which in this trick must be executed far more noiselessly than usual, as the spectators' attention is centered on the cards. Do not press too hard on the slipped card, which will cause it to snap down—but drawing it off lightly, let it come slowly against the packet as the turning movement is designed to cover the operation completely.

Referring to No. 35, "B" represents the slipped card, which is, of course, the one turned into the packet. The cards are then dove-tailed shuffled and "A", the selected card, is allowed to fall on top. If preferred, pause at this point (as shown in No. 35) where "B" is half way in the packet, extending that portion to a spectator, and remark, "Here, push the card in with your own hand," and after doing so, "While you have the cards you might as well shuffle them." When the portion is returned, place your half on top and execute the top and bottom false shuffle, or cut and dove-tail shuffle them, permitting the selected card to fall on top at the end.

### BURLING HULL "INVISIBLE PASS."

It is amusing to note the number of so-called "invisible" passes described in the current books and periodicals. Many combinations of slips and cuts are offered, some of which are clever, but all lack the very quality for which they are advocated. In all there is apparent a movement of the hands. If one were to keep an object in such rapid motion that a person could not distinguish what the object was, it would not make it invisible, but merely indistinguishable. In the following, not even to the initiated is the movement visible.



No. A.



No. B.



No. C.  
(Back View).

**Effect:** After cards are returned to pack, performer merely pulls back sleeves and proceeds with the "experiment."

**Working:** Keep the halves of the pack divided by the little finger in the usual manner, but bend the index finger under the pack as in photo (A). While explaining the trick to follow, or requesting the loan of any article, you may require, draw back the sleeve of the hand holding the pack (photo A).

Then draw back sleeve of the other arm as in photo (B), but as hand goes behind sleeve as in photo, lever the top portion of pack up against the sleeve by straightening the little finger and with the index finger push edge of the lower portion up so it passes over the edge of other portion (photo 3), and let that portion fall back into the hand and the former lower portion is on top. The sleeves should be drawn back in a leisurely manner, giving time to make the pass easily. Drawing the first sleeve back slowly excuses the couple of extra seconds on the second sleeve. The complete move being made under cover of the drawing back of sleeve is absolutely invisible. With practice, it can be made like lightning, but it is unnecessary, as it can be operated slowly, until the reader is proficient, with as much success.

### A UNIQUE THIMBLE "MOVE."

**Effect:** The thimble is placed on the tip of the second finger of the right hand. This is slowly inserted in the left hand as in photo (D), and as slowly withdrawn, but without the thimble as in photo (E). After the usual interval, the left hand is slowly opened and the thimble has vanished.



No. D.



No. E.



No. F.

**Working:** The beauty of this vanish lies in its lack of suspicious movements and the slowness with which it is executed. The thimble fairly enters left hand and the finger fairly comes out empty as illustrated in photos (D and E), but by looking at photo (F), the secret lies exposed. The second finger bends around the thumb and the first and third fingers grip the thimble on each side. The second finger is straightened and withdrawn from hand. The thimble may be immediately thumb-palmed, center-palmed; the hand may be straightened so thimble lies finger-palmed under second finger, or it may be back-palmed and the inside of hand shown. The moves should be operated with considerable slowness to bring out the full effect.

### BURLING HULL THIMBLE PRODUCTION.

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**Effect:** The performer calls attention to the right hand. Holding it extended from the body he exhibits first the back of the hand, fingers wide apart, then turning the palm toward the audience, the inside of hand. While holding the hand, palm toward audience, stationary, a thimble suddenly appears on the tip of the second finger.

The back of the hand is first shown. Then the first joint of the second finger is pressed against the mouth of thimble to steady it while the first and third fingers grip it on sides. The first and second movements are illustrated by the upper and lower hands in photo (G).

The fingers are now straightened and inside of hand shown (photo H)—upper hand as shown—lower shows position of thimble at back of hand.

Photo I shows upper hand as thimble is produced and lower hand as second finger is drawn back and shot into mouth of thimble. With the introduction of the above manipulation a new era is opened to the thimble worker as thimbles may be passed from hand to hand with palms toward audience, passed through knees, etc., colors changed, multiplied, etc., all kinds of passes being possible with both hands, palms toward audience.

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No. G. Upper hand shows first movement. Lower shows second.



No. H. Upper hand shows front view. Lower shows position of thimble.



No. I. Upper shows production. Lower shows finger entering thimble.