

# MASTER SLEIGHTS

with

B  
I  
L  
L  
I  
A  
R  
D  
  
B  
A  
L  
L  
S



AMERICAN MAGIC CORPORATION

PUBLISHERS' ANNOUNCEMENT  
FOR THE SEASON OF 1914-15

---

**Master Sleights with Billiard Balls**

A further treatment of the subject by the author of "Expert Billiard Ball Manipulation."  
50 Illustrations.

**Magical Stagecraft and Showmanship**

Principles of Elocution and Dramatic Art, Gesture, Pronunciation, Stage Address, Securing Applause, Entrance, Etc., and getting the most out of magic. 20 Practical Lessons.

**Bulletin of Latest Sleights and Tricks**

A series of Original Tricks with Unprepared or borrowed articles and without apparatus.  
50 Illustrations.

**Thirty-One Rope Ties and Chain Releases**

The first and a most complete work on a subject of which very little is known and on which information has heretofore been difficult to obtain. 48 Drawings.

THIRD EDITION.

**"Expert Billiard Ball Manipulation"**

The most celebrated work on Sleight-of-Hand written in the last decade and the most original and elaborately illustrated treatise that has ever been produced on any branch of manipulation.

200 Illustrations.

Now in its third Edition and translated into German, French, Spanish.

# Master Sleights with Billiard Balls

A Series of Original Sleights with Miniature Billiard Balls

including

An Explanation of the Author's Ball Stand and Vanishing Apparatus

and

## A THIRTY MINUTE MANIPULATIVE ACT

by

*Burling Hull*



Author of

“EXPERT BILLIARD BALL MANIPULATION”

—o—

ILLUSTRATED

by Fifty Photographs from the Author's hands

---

AMERICAN MAGIC CORPORATION

# DEDICATED

To the Readers of "Expert Billiard Ball Manipulation," Whose Generous Commendation of That  
Volume Made Necessary Its Third Edition Within Four Years.



Copyright, 1914

AMERICAN MAGIC CORPORATION

LONG BEACH BUILDING,

NEW YORK CITY

## P R E F A C E

**W**HILE it is still but a few months since the second reprinting and the translation into German, French and Spanish, of my favorite literary effort along magical lines, namely: "Expert Billiard Ball Manipulation," the most remarkable success with which that work has met (now in its third edition) has induced me to prepare a still further treatise on the same subject.

As a manipulative instructor and an earnest devotee of manipulation for practical purposes I have long held ideas radically different from those of most magical writers as regards the instruction of magical students. It was my intention to embody these in an elaborate work of five parts, published separately, covering the complete subject of Practical Manipulation in each of its five branches. This, forming a complete encyclopedia of the art, would eliminate the necessity of reading some seventy odd volumes, largely rehashes with but one or two original ideas of value in each, as now required to gain a complete knowledge of the subject. The publication of the first of this series,—that dealing with Billiard Balls, called forth such editorial compliments from the magical journals, both at home and abroad, as well as several theatrical publications, and commendatory letters from professional brethren of such high repute as to satisfy the most ambitious literarian.

Owing to the remarkable increase in the popularity of experiments with Miniature Billiard Balls, since the publication of "Expert Billiard Ball Manipulation," and to the frequently expressed wish that I might have something further on this subject to offer Manipulative Artists, I have been induced to delay the publication of the next volume of the series and give preference to a supplementary volume of original ball manipulations.

This publication of my effects which I had intended to reserve strictly for my personal use is evidence of the sincere appreciation I feel toward those whose earnest support has made my former work the most successful publication of its kind. That this volume will not fall short of the ideals of those who induced its preparation, is my sincere hope.

BURLING GILBERT GALT HULL.

IN PREPARATION:

## Sleights with Silks

The Modern Handkerchief Act. 100 Tricks.  
200 Illustrations.

## The Challenge Handcuff Act

Complete Secrets, Instructions and directions  
for the entire act.

## Thimble Tricks

A series of 40 Sleights and Tricks with  
Thimbles. Over 70 Illustrations.

## The Business End of Magic or Making Magic Pay

Methods of Securing Engagements, Advertising, Booking and Publicity, for Lyceum, Stage, or Local Club Work. Contracts, Terms and Costs.

---

**To Authors:**—The American Magic Corporation, incorporated under the Laws of the State of New York, capital \$10,000, is in the market for manuscripts on Magical Subjects. Manuscripts of between 12,000 and 40,000 words preferred, but subjects must be original, (rehashes not wanted), and handled in a **thoroughly practical** manner. Bear in mind that the works are of a technical nature and that "Fine Writing" and literary flourishes are abominated. Condensed descriptions with elaborate illustration by photos or drawings, in demand.

**I**T is presumed that the reader has read and partly mastered the course of instruction in ninety-eight manipulations, contained in "Expert Billiard Ball Manipulation." In the present volume is presented a series of original manipulations which I have selected as my favorites, the results of some of my best work. They have frequently puzzled manipulators and it was not my intention to part with the principles of their operation, until very recently.

While this little book is not to be compared in size or appearance with the elaborate volume previously mentioned, I make no apology on that score. Those sufficiently advanced to appreciate the rarity and value of original manipulations, will realize that the material contained herein represents many times the value of a merely voluminous magical book.

#### MATERIALIZED BALL.

This subtlety I consider to be the most artistic and effective freehand production yet devised. Owing to the fact that the fundamental principle is entirely unlike that of any other manipulation, it is quite capable of puzzling, if not completely mystifying, the best manipulators. The distinction between puzzlement and complete mystification is best illustrated by the fact that in the former, the initiated may be aware that the ball is within a certain radius, yet be totally unable to locate it definitely, or fathom the mechanics of the operation by which the effect is produced, while in the latter, the subject is mystified in all details.

**Effect:**—Having vanished the ball, the performer explains (?) that same has passed inside his hand and directs attention to his left fourth finger from which he intends to produce the ball. Taking this finger between the finger and thumb of the other hand (**see No. 1**) he **slowly** twists the hand in such a way as to expose both sides of the left hand, enabling the spectators



No. 1



No. 2



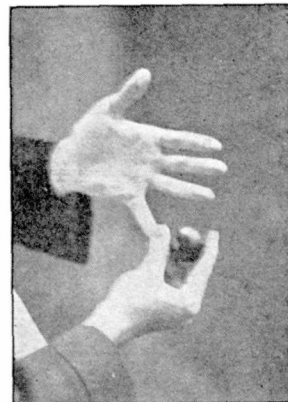
No. 3



No. 4



No. 5



No. 6



to see that the hand is free from concealment, without directly calling attention to that fact, (see No. 2). Pointing to the left fourth finger, (see No. 3), he remarks, "You see it is already partly out. With fingers of this hand (showing inside of right hand as in No. 4,) I will draw it right out." Bringing the hands quite far apart to preclude the possibility of a transfer or change-palm, he turns the left-hand palm to audience (No. 5.) and produces the ball (No. 6).

**Explanation.** Where is the ball, you ask, in the left palm? No! it is never in the left palm for a moment, even while the right palm is being shown!! It must be remembered that the palms do not approach close enough for a change over palm at any point, nor is there any opportunity to roll the ball behind the palm. In fact, the production appears an impossibility from a manipulative point of view. However, an inspection of No. 3, followed by No. 7, will show that the ball is gripped between the first finger and thumb of the left hand at the point illustrated in No. 3, enabling the right hand to be shown empty (see No. 7). The hands return to position as in No. 3, and ball is palmed back into right hand. No. 8 illustrates the method of turning hand.

### IMPORTANT.

Make all movements very slowly and study well the positions of the hands. To get ball back into palm without contracting the hand too noticeably, press the palm against the ball and move it downward, which will cause ball to roll from between finger and thumb and pass over thumb, where a better purchase may be obtained.



No. 7



No. 8



No. 9



No. 10

## THAT "SHELL GAME" AGAIN!

The supposed explanation of my method of proving the solidity of the balls used in the Excelsior Ball Trick, which appeared in "Expert Billiard Ball Manipulation" (Studio Edition, page 54, Pro-Edition, page 58) has caused quite a little controversy. I have received a most surprising number of letters from readers who had previously witnessed, or heard reports of my method of presenting this portion of the sleight. That the description did not agree with my method of execution, may be gathered from the following letters, which ably describe the effect and illustrate the remarkable discernment of the experienced manipulator.

" \* \* \* Regarding this effect, I can say that I have had the pleasure of witnessing your entertainment on more than one occasion and I am quite certain that you did not turn the shell as described. I made it a point to see your act several times particularly to observe this and similar originalities and this is my impression of the effect: After the appearance of the fourth ball in the left hand, you **separated the first and second fingers** allowing the ball held there to drop into the right hand; a distance of fully a foot or more. Keeping the hands apart you turned to the right exhibiting the inside of the hands. **You had no opportunity to reverse the shell.** You struck the balls together in the usual manner, turned again toward the left, and replaced the ball."

MR. BURLING HULL:—

" \* \* \* Noticing your explanation, etc., - - - - I was present on one instance after a social meeting of the "Society of American Magicians," when you demonstrated for some friends, your method of performing the "One to Four" ball trick. I find in the afore-mentioned book an explanation of part of this, but it is not complete. It seemed to me you showed three balls in the left hand, then the fourth appeared. Now, without bringing the right hand near the balls, you swung the left hand, left and right in such a manner as to show both sides of the hand and four balls.

Unless I am greatly mistaken, you could not have turned the shell at all, and must have added a fourth ball in some subtle manner, or else used a new idea in shells. I have spoken to several people, none of whom can assist me."

Was this merely an example of the familiar principle that two people may gain entirely different impressions from witnessing the same action? By no means, for I am personally acquainted with the first writer, and I know the second writer by reputation to be a magical scholar of wide experience. Both of these gentlemen saw exactly that which they have so clearly described.

I must admit to a little deception in the explanation which appeared in "Expert Billiard Ball Manipulation," for while I have occasionally used that method, it is by no means the one which I generally favor. The method explained is by no means unfamiliar to professional manipulators—whereas those which I am about to describe, have never been explained, nor have they ever been mastered by anyone other than myself previous to the publication of this volume.

#### BURLING HULL TWIRL.

**Effect:** From position illustrated in No. 9, the second ball is dropped into the right hand (No. 10). A turn to right is made and ball struck as in No. 11.

**Explanation:** In the act of turning toward right, the second finger reaches over and revolves the shell in such a way as to keep the convex side always toward the audience (see No. 12, No. 11).

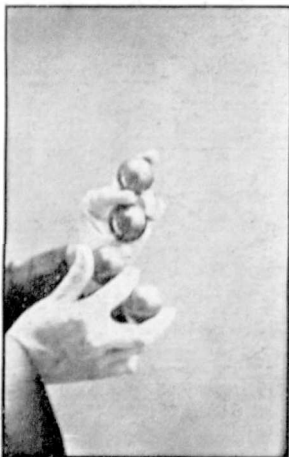
Another method is to drop the two upper balls and catch them one at a time between the fingers of right hand (see No. 13). The shell is twirled by the third finger in this case.



No. 11



No. 12



No. 13



No. 14

## PERFECTION TWIRL.

This is the manipulation which puzzled the correspondent who viewed it in "Martinka's Little Back Room" during a discussion of billiard ball manipulations.

**Effect:** On the appearance of the fourth ball a turn to the right is made in such a manner that audience have an opportunity to see both sides of the hand during the action. With the inside of the hand toward the audience, the fourth or uppermost ball is dropped to the other hand, and struck against the table or some hard object to prove its solidity. The hand again assumes the original position as in **No. 9**.

**Operation:** The shell is turned by a peculiar movement of the extreme tip of the forefinger, illustrated in **No. 14**. The finger immediately returns to a natural position.

**Reverse:** To revolve the shell back again, it is drawn back till the edge touches the root of the forefinger, then moves down till the shell is turned by the leverage, so that the finger can be straightened. The movement will require considerable practise to perfect.

## "ONE ON YOU."

The ball is placed on the top of the right fist as in the "Slow Trap Vanish." The right hand (back to audience) scoops the ball off the right fist in the usual manner. However, just at this point, the performer reverses the right hand (see **No. 16**), so that it may be seen to be really empty. The hands swing upward about eight inches (**No. 17**). Suddenly, the ball is tossed upward and vanishes.

**Operation:** This effect is adapted for presentation following the "Slow Trap Vanish," as it is calculated to misdirect one who is familiar with that particular "Vanish," being directly opposite in principle.

The ball is **actually scooped into left hand**, right hand shown (the positions must be exactly as illustrated; right hand slightly to the front). The hands swing upward and revolve into the positions illustrated in **No. 17**, during which action, the ball is released from the left hand and by the quick twist and upward motion, is given sufficient momentum to cause it to fly into the right palm, where it is instantly gripped. The vanish is now a simple matter.



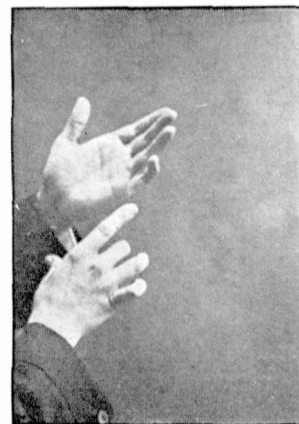
No. 16



No. 17



No. 15



No. 18

## IMPORTANT POINTS.

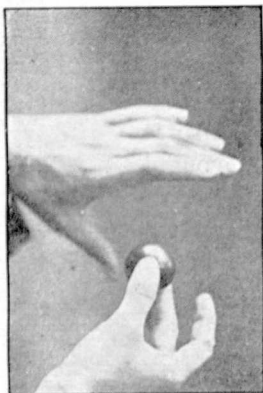
1. Great care should be taken to close the left hand instantly after the passage of ball.
2. The hands should be swung **upward** and **backward**, to cause the ball to pass into the right hand neatly.
3. After the ball is safely transferred, the upward motion should continue, but at **much slower rate**. The motion should grow slower and slower, till it finally ends at shoulder height. The right hand should travel much slower than the left, so that at the end of the movement, the hands will be quite far apart, and attention will be drawn from the right hand.

**Note:**—Do not confuse this with the “Drop” used by some performers. In that manipulation, the hand is swung over the left hand several times, **rapidly**, and the ball is caught from **under**. The swinging of the right is very suspicious to my mind, and the very fact that it must be done quickly, is enough to condemn it in my estimation. Only a clumsy manipulation requires quick movements to conceal its weak points. A subtle and correctly designed sleight is **complete in itself**, simply requiring correct execution. In the sleight illustrated, the right hand is a **few inches in front** of the hand containing the ball, which feature has puzzled manipulators who have not considered it possible that the ball could have traveled horizontally forward. The right never passes under the left.

## “THE BALL THAT WENT OUT OF SIGHT.”

On one occasion a pupil who had come on from the Far West to visit my studio and receive instruction in manipulation, attended my performance given at Central Branch Y. M. C. A. He sat in the first row, devoured every move, and I could see him mentally checking off with considerable satisfaction, the various sleights with which he had become familiar from reading “Expert Billiard Ball Manipulation.” After the performance he joined me at supper and I asked him how he liked an entire act of ball work. “Well,” he said, “I followed everything nicely until when you picked up that last green ball and when you squeezed that ball—well!—it **just went right out of sight.**” We enjoyed a good laugh over this very apt description of the effect, but he is not the only one who has given me credit for being able to make a ball go right out of sight, and all because of proper manipulation of the sleight, which I am about to describe.

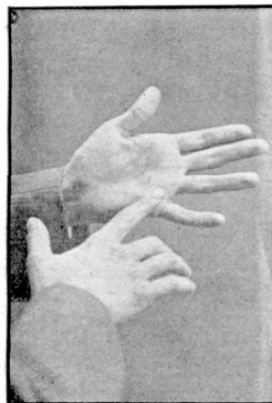
**Effect:** The ball is first knocked on the table to prove its solidity, then taken between the second finger and thumb of the right hand as illustrated in **No. 19**, and placed in the left hand (**see No. 20**). It is now “squeezed” by the left and upon opening that hand the ball is found to have vanished. (**See No. 29**). The backs of the hands are now shown as in **No. 22**, then the inside with the fingers separated (**see No. 23**). This is the most puzzling point in the manipulation, as the fingers are separated and the palms toward the audience; and **I do not know of a similar sleight in magic where the hands may be shown in this manner and still contain the ball.** At this point, the sleight is finished, unless it is desired to reproduce the ball, in which case the fingers are passed one over the other (as in **No. 24**), when suddenly the right hand makes a catch in the air, and the ball is seen at the finger tips.



No. 19



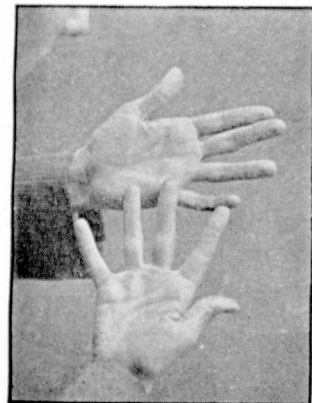
No. 20



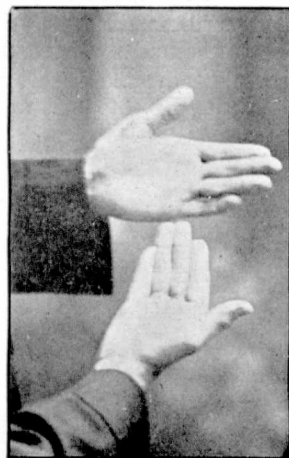
No. 21



No. 22



No. 23



No. 24



No. 25

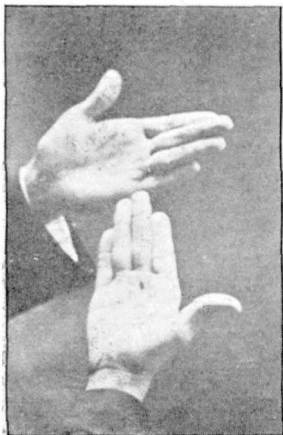


No. 26





No. 27



No. 28

**Operation:** The "ball" is really a ball and half shell. After knocking on the table top, drop the ball into vest servante or trap it—or use the shell alone. As shell is apparently placed in left hand, back-palm it in right hand, which comes away as in **No. 20**. As the right is turned over, taking position as in **No. 21**, it is palmed into the center of the hand. Now, as left is turned over, **right hand passes in front for an instant** as in **No. 24**, and shell is clipped by its edge between the thumb crotch and the left is immediately turned front toward the audience. While hands are shown as in **No. 23**, the ball remains as in **No. 25**. Next, passing the right fingers behind the left, the shell is quickly picked up by the **tips of first and fourth fingers**, (see **No. 26**), and back-palmed as in **No. 27**, which shows the front of same position. From this position, the ball can be caught from air or produced between the fingers.

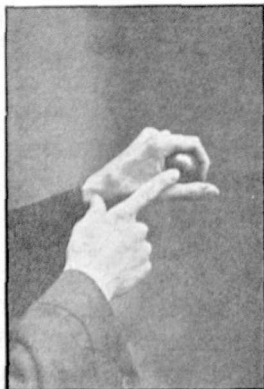
Master this sleight, though it may take considerable practice; and you will have an effect that will puzzle the best posted manipulators.

### LIGHTNING BALL VANISH.

This effect is well adapted to follow the foregoing. Performer places the ball in left hand, which is "fisted" (as in **No. 35**), and by means of the right index finger, pushes it inside the hand, (see **No. 37**). Immediately after opening his hands, palms to the audience, (as in **No. 37**), the ball is seen to have vanished. The ball may then be produced at will.

**Operation:** Here the shell is used again. **No. 38** shows the back of the position. **No. 35** and **No. 39** shows how the shell is pushed into the back-palm position by the action of the index finger as illustrated in **No. 36**.

This sleight is really very effective and should not be underrated, because the effect is over so quickly, for it is a very good, flashy effect.



No. 35



No. 36



No. 37



No. 38



No. 39



No. 29



No. 30



No. 31

## “CHAPENDER'S CHANGE.”

**Operation:** Begin with ball in left palm, following the manipulation as illustrated up to No. 30, and then referring to No. 33, which shows the back of the same position, then to No. 34, the reader will see just how the ball, which up to that point, remained in the left hand, is then transferred to the right hand by gripping it between the second and third fingers. The manipulation is not a particularly easy one, but is decidedly puzzling and there is no other on a similar principle.

## "CHAPENDER'S CHANGE."

The title of this manipulation, I feel, requires some explanation, inasmuch as it appears in a volume devoted to original manipulations exclusively.

I have among a lot of ideas and sleights, exchanged with the late Martin Chapender, the Master Manipulator of England, one letter wherein he describes a manipulation which I have never been able to thoroughly understand. The description is indefinite and does not state the purpose for which the sleight is designed, whether to vanish, acquit, or produce. Evidently, some little point or principle has been omitted in the explanation, which is doubtless the key to the operation, for the description leaves the ball in the act of being tossed from hand to hand. In my efforts to solve the mechanics of this operation, I began to evolve a manipulation which brings the hands into a somewhat similar position to that described by Chapender, and from the close association of the two ideas, I have unconsciously come to consider this as "Chapender's Change," though the ideas are totally different in principle, and the present manipulation is entirely original with me.

**Effect:** Hands are shown as in No. 29, left hand pointing toward the right, as if silently calling attention to the fact that nothing is contained therein. Right is now turned over, showing the back, and the left hand passes over it. (Follow Nos. 30 and 31), as if saying in pantomime, "nothing there either." At this point, left is turned over and the inside shown to be empty also. (No. 32). Both hands have now been proven empty inside and out. Bringing the finger tips together, the ball is materialized between them.



No. 32



No. 33

## THE INVISIBLE TRAP.

This very useful article is something which I have found to be of great advantage for off-hand performances and in parlor or drawing-room work, where it is more convenient to use the table supplied by the hostess than one of the performer's own, which would look far too showy for the surroundings. It enables one to convert any table into a trap table, or rather, lends the advantage of a trap to any table. The performer merely has, among his other familiar properties, a large handkerchief or flag, placed carelessly on the table, partly overhanging. Yet, with this accessory he is able to vanish or get rid of any palmed article as readily as if he had the usual servante or trap table.

The secret lies in the preparation of the handkerchief, which is as follows: A piece of stout wire is twisted into a circular loop and the ends are then twisted into a second or smaller loop, oval in shape, so that it resembles the figure 8 somewhat. At the upper end a piece of lead two inches square is soldered to the underside and a sharp thumb tack is soldered under this with the point down. Over this, drape a large handkerchief or flag, the latter preferred, as it is a more familiar magic property, and, therefore, less subject to suspicion. Do not use silk, however, but a heavy texture cloth, and drape the cloth as shown in the illustrations Nos. 40 and 41, and sew, or "catch" the cloth to the frame by about a dozen stitches of heavy thread.

**In Use.** Carry the article in with other properties and place it on the table in the position shown in No. 40 and take opportunity then or later, to press it down so that the thumb tack enters the table. The weight alone is sufficient for use in trapping cards, coins and other light articles, but for balls, etc., a firm purchase is required and the tack should then be pressed into the table. Articles may be trapped at will, and at the end of the performance, gathered up with the other properties and carried away.



No. 34



No. 40

## INTERLOCKED FINGER ACQUITMENT.

In this sleight, the fingers are clasped or interlocked (as in No. 42), showing the backs of the hands, and are then turned (as in No. 43), showing the palms. In spite of the fact that the hands have been shown back and front and with the fingers interlocked in such a way as to preclude the idea that they could take part in any sleight, the performer nevertheless, brings his hands back to the first position and, blowing on the palms, then turns his palms toward the audience (as in No. 44), showing that a ball has appeared between the palms.

**Operation:** The ball which at first is in the left palm is gripped between the right thumb and index finger (as in No. 45), whereupon the left hand is immediately twisted so that the ball may be placed against its back (as in No. 46), where it is retained by pressure of the right index finger. The left hand is turned first; the ball brought against it back—then, and not before then—is the right hand turned.

A reversal of the process brings the ball back into the palm for production (as in No. 44).

I must here make an apology for including this sleight in a volume of otherwise original manipulations, as I do not claim to be the originator. I worked out the manipulation myself in the above form, but so have various others in slightly different forms, all of whom are equally certain of having been the first. So I am unable to credit it to any particular person, though I consider the sleight too good to be overlooked.



No. 41



No. 42

## ERRATA:

### SOME BILLIARD BALL STANDS.

The following explanations are included in this work devoted to manipulations, because of the many inquiries which the writer has received from pupils and readers regarding the ball stands advertised by magical agencies, and requests for advice on purchases in this line. The reader will probably be able to form his own opinion regarding the various apparati after reading the following explanations.

## SOME BILLIARD BALL STANDS.

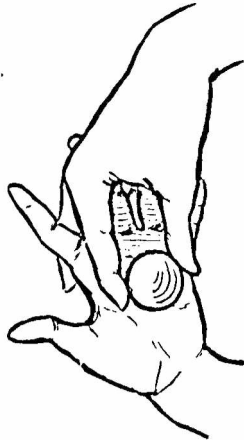
The following explanations are included in this work devoted to probably be able to form his own opinion regarding the various apparatus from pupils and readers regarding the ball stands advertised by magical agencies, and requests for advice on purchases in this line. The reader will probably be able to form his own opinion regarding the various apparatus after reading the following explanations.



No. 41

### THE THREE-CUP STAND.

This apparatus consists of an upright stand from which three curved rods branch out; resembling a three-branch candelabra, except that in place of the cups for the candles are three brass cups a little larger than the billiard ball to be used. Balls which are caught from the air one at a time, are apparently placed in the cups. The brass cups are the same shape and size as the half shell used in "Multiplying Billiard Balls," and **inside of each is a half shell colored to match the ball to be used, one shell lying within the other.** As the ball is apparently placed in the cup, the concealed half shell is turned up, by means of a little projection on the edge, and lies on top of the cup so that it resembles a ball.



No. 45

### CLUSTER STAND.

This stand, which is illustrated in the German catalogues, some of the English catalogues, and also appears in the Roterbergs' old catalogue, consisted of a cluster of six metal rings about three inches in diameter, upon a metal base. Inside of the rings is apparently a small cup to hold a ball. Actually, however, **the inside of the circle is filled with a little disc covered with black velvet, which revolves on a spring hinge.** On one side of the disc is mounted a half cup, and on the other side a half cup, and also a half ball. The apparatus is required to be placed before a black background in order to cause the discs to appear as empty spaces, on the well-known Black Art



principle. In pretending to place a ball in the stand, the performer pushes against one side of the disc, forcing it past the catch restraining it, whereupon the spring causes the disc to fly around and **bring the half ball into view**. The topmost circle has no disc, however, and in it is placed the palmed ball used during the performance, in a genuine cup contained therein. At the conclusion, the genuine ball is **apparently** taken into the hands, but is really **pushed right through the stand**, and falls into a wire net, at the bottom of which is a lever. The lever sets free the catches retaining the discs, which now spin around again, carrying the half balls out of sight; and the balls appear to have vanished all at one time.

### THE BURLING HULL SWING STAND.

One of my first attempts to produce a practical stand of the foregoing nature, resulted in the following. The stand in appearance is practically the same as the Cluster Stand described above, but in this trick a black background is not required. The "balls" are practically thick half-shells secured to a piece of invisible wire attached to a spring hinge, which permits the shells to swing inward toward the center, much on the principle of the old card star. In pretending to place the ball in the cup, (the back of which is cut away,) the cup is pressed to one side slightly, which operates a lever fastened to the bottom of the cup, releasing the ball, which immediately swings into view.

To vanish; it was necessary to pass one hand around behind the ball, presumably to poke it through the ring into the other hand held in front, but, really to press the ball out of view, the hand in front concealing the action. The trick was, of course, more satisfactory than the Cluster Stand, but I soon discarded it after constructing the stand which I use in my present act, which employs any solid balls the performer may desire to use in his act.

This stand consists of a Skeleton "T" Shape Stand, supporting nine miniature cups, no shells, prepared balls, or faked cups being used. This apparatus I naturally do not care to expose here, but the Burling Hull Com-



ination Stand described hereafter **will answer the same purpose** as it requires no Black Art background and uses genuine balls. It also has the advantage of being more compact and portable and, therefore, will probably be better adapted to the reader's requirements than any other.

### BURLING HULL COMBINED BILLIARD BALL STAND MANIPULATIVE CONTRAST SCREEN AND VANISHING APPARATUS.

With this handsome, ingenious apparatus, a whole act of Billiard Ball Tricks may be given, lasting from 15 to 20 minutes. The apparatus is not only an ornament to the Billiard Ball Manipulative Act, but serves as a contrast screen before which to exhibit the manipulations—a convenient receptacle in which to place the balls as they are produced (something greatly needed)—and is also ingeniously arranged to enable the performer to vanish all the balls at the end of the act. The fact that the ordinary solid balls used in **manipulations** are used in the stand, and not shells as in all other devices, also that the apparatus is so compact and portable as to be easily carried about and used without a background, commends this stand highly to the Lyceum and Club entertainer.

Apparatus consists of a handsome Ball Stand supporting six gold cups, each one inch high—hung with a rich velvet drape or banner, trimmed in gold, two feet wide, and an invisible and noiseless vanishing feature incorporated in Stand.

**Outline of Act:** A velvet banner or manipulative screen, trimmed with gold and surmounted with a row of gold cups, is brought forward. Holding his hands before the screen so that the white hands stand out clearly against the black of the velvet, the performer slowly produces a billiard ball. This is perfectly solid and may be examined, but upon waving it about it multiplies to two, three, four and finally five balls, all solid, which are placed in the cups along top of Stand. One of the balls taken between the fingers is



caused to change its color several times. Balls are vanished, changed and produced in a most bewildering manner, and various tricks, such as silk handkerchiefs changed into solid balls may be interjected.

Finally, the balls are taken, one at a time, and are **vanished completely** (by means of the unsuspected feature in the Stand).

**Arrangement of the Stand.** The stand as I designed, manufactured and sold it at my studio, was for six balls, as follows. Six turned cups a little over one inch high and three quarters of an inch in diameter, were mounted on the top bar and back of the cups was a series of pockets or traps carefully padded with thick felt. The screen or drape was of thick velvet trimmed at the top with a strip of serpentine gold braid and the bottom edge with one and one-half inch fringe. In the third cup from the end was fixed a metal clip, which served to hold in an upright position, the familiar half shell used in the multiplying ball trick—thus enabling the performer to place the shell in the cup, exhibiting it as a solid ball at the end of the Excelsior ball trick. I find, however, that a piece of magician's wax moulded into the shape of a hook will serve as well and, therefore, I omit a detailed explanation of this clip.



No. 43

**Working of the Stand.** Standing at the **right side** of the stand with the **right side toward the audience**, the performer could apparently pick up a ball which was resting in one of the cups, but as the left hand approached, the thumb, which was folded inside the hand, brushed the ball backwards out of the cup, causing it to drop noiselessly into the padded trap. The hand which came away apparently holding the ball, was, of course, empty.

One of the nicest effects however, is to actually take the first ball from the cup, then cause it to vanish and execute an acquitment, which causes the hands to appear empty, but leaves the ball in the palm. Then, with left hand apparently take another ball from the cup, but really trap it, bringing the empty hand away as if containing a ball—then bringing the hands together palm to palm as in illustration **No. 43**, (Extract from No. 3 Expert Billiard Ball Manipulation,) roll the ball between the palms thoughtfully, as if con-

sidering what method to vanish it by. This move is wonderfully effective, as the spectators not only apparently see you take the ball from the stand, but a moment later, see it between your palms and, therefore, are convinced that you have taken the ball from the stand. Each time a ball is apparently taken, the palmed ball should be substituted in the foregoing manner.

I have prepared an effective arrangement or program of tricks to present with the stand and encourage the reader to test it. I have provided for the sleights in such a way that where a certain trick requires that a ball be secretly obtained—the preceding trick leaves the performer with a ball palmed in his hand, etc. Continuing up to the point where the balls are vanished one by one, each being vanished by a different method, the shell being vanished next to last, so it may be gotten rid of in trap when picking up the last ball. The last is the white ball, which is, therefore, vanished by the cleanest and most convincing method in order to effect a proper climax.

**NOTE.** Before beginning the study of the following arrangement, the reader is advised to tear strips of paper and insert them in the following pages of "Expert Billiard Ball Manipulation." Pages 21, 22, 23, 24, 31, 32, 34, 35, 36, 37, 42 and 52—numbering each slip accordingly, so that he can refer to the full explanation of the various sleights indicated by title and page throughout the act. It would require too much space to reprint from the Billiard Ball Book, the full explanation of each of the numerous sleights used.

Published by Permission of the  
BURLING HULL STUDIO, 167 Senator St., Brooklyn, N. Y.

### BILLIARD BALL ACT.

**Explanatory.** This act is arranged for use with the Combined Ball Stand, Manipulative Contrast Screen, and Vanishing Apparatus. It is presumed that the performer is in possession of the balls, clips, holders and pulls used in this form of manipulation and that he has read "Expert Billiard Ball Manipulation," considered the standard authority on the subject. Several individual tricks are woven into the act for the sake of completeness, but if the performer desires, they may be eliminated without interfering with the sequence of the act.

**Required.** Three red balls and half shell, white ball, green or black ball, polychromatic ball (hollow glass ball), "B. H. Noiseless Clutch Pull" (under right edge of vest)—two or three ball holders under coat near edge, (if the "Tube Pocket" described on page 15, "E. B. B. M." is worn, ball holders may be dispensed with)—several colored silk handkerchiefs, paper cone, size and style described on page 34, second cone same size, but **unprepared**.

**Disposition of Articles.** Red ball with shell over it in first cup of stand, two red balls in holders under coat or in tube pocket, green or black ball in holder or in tube pocket, white ball fastened on chair-back, (see page 35, photo 89,) place handkerchiefs on table with glass ball behind or drape handkerchiefs over a chair-back, insert unprepared paper cone inside the cone with hole cut in it and stand on table.

**Position.** Right side toward audience.

**Operation.** Pick up ball and shell from stand with finger and thumb of left hand and proceed with the multiplication as described under "Method for Platform," pages 52 and 53. At conclusion, place shell **upright** in end cup (the piece of wax moulded to form of hook serving to support it) and remaining balls in neighboring cups, except last ball, which is taken in right hand and after explaining its remarkable qualities, (see "Rainbow Spheres," page 34,) knock against chair-back and secure **white** ball (see photo 89,) from chair-back. Execute "Rainbow Spheres," (change to white, change back to red,) then execute "Latest Color Change," page 37, (changing to white). Place white ball on stand.

### IMPORTANT.

At this point, separate courses are open to performer. He may either

(1) Pick up a solid red ball from stand (retaining palmed ball) and take large linen handkerchief, and present "Ball through Handkerchief," (see pages 35 and 36,) **but should not include sleight** on page 37.

(2) Or execute "Hypnotic Balls," (page 31,) by first taking handkerchief and exhibiting it and then taking white ball from the stand and proceeding as described.

(3) Or taking shell from stand, adding it to palmed ball, and picking up one of the paper cones and executing "Cone Flight," (page 32,) but not including the last paragraph on page 33, and instead of which either place ball and shell together in end cup of stand, or else place only shell in cup and retain ball in palm.

### ALTERNATIVE.

Unless ball has been disposed of at the conclusion of one of the three foregoing tricks, execute an "Acquitment," such as Acquitment No. 1, or No. 2, (page 23,) or "Wrist Acquitment," or "Drop Acquitment," keeping hands in front of screen, making all moves slowly and finally producing ball, which place immediately in cup of stand. Remark that, "The white ball is looking quite pale," taking it slowly from stand with, say, right hand, and securing black ball from holder, or tube pocket under coat with other hand. Proceed to change color of white ball by "B. H. Latest Color Change" method, remarking at conclusion that some of the spectators have the presumption to suspect you employ more than one ball. Pretend to cough several times, then press tongue against side of check to give the appearance of a ball in mouth, raise hand, and produce palmed ball therefrom, which has a very comical appearance from the audience's point of view. Place balls in cups.

Bring forward colored "Silks" and glass ball, working the latter into good position in palm while calling upon audience to select a color. Drop all but the silk selected, which work into ball. With this ball, execute the "Slow Trap Vanish," and pretend to place ball in mouth, proceeding as described at top of page 21. Place ball in remaining cup of stand. Await applause.

## EVANISHMENT.

Take red ball from stand and execute "Cone Vanish," with the trick cone, (see page 34,) followed if desired, by "B. H. Cone and Ball," (page 22,) with remaining paper cone.

Vanish ball by means of any sleight not already used and follow by a good acquitment, such as "Acquitment at Knee," (page 24.) but **do not** reproduce ball.

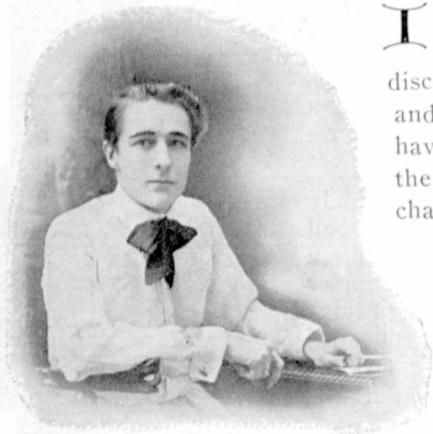
With both hands, pretend to take a red ball from stand, but really allowing ball to drop into trap from cup. Bring hands forward, **showing ball in the palm as the one taken from cup.** Vanish by any sleight and execute a clean acquitment, or the move described about the center of page 42, under "Top Vest Servante," vesting it. Pretend to take glass ball (trapping same) and, "crush" it out of sight. Pretend to take remaining red ball in hands, but trap same and vanish as in foregoing, first rolling it (really palmed ball) between hands thoughtfully.

Take shell from cup and turn your left side toward audience, getting shell into position for back-palming, and remark that you intend vanishing the ball with one hand. Back-palm shell under cover of tossing movement and **immediately bring hand down over to white ball on stand,** keeping palm toward audience, and pick up white ball from stand, allowing shell to fall from back of hand into trap

Execute a simple sleight, or vanish, and produce ball from under vest or out of pocket, and by using both hands, it is easy to bring the clutch pull away with the movement. Vanish white ball by means of pull, **walking toward footlights with releasing pull,** so that the "Vanish" may be seen to good effect, as a climax. Drop hands, palms outward and bow away from front.

The course of act may be changed at any time by adding the "Ball and Goblet," (see page 40,) and the various handkerchief and ball combinations, which will be supplied by the dealers, and by using the "Back-Hand Clip" and "Loop Ball," with specials.

## TO MY FRIENDS AND FORMER PATRONS:



**T**AKE this means to inform you that I have entirely discontinued the manufacture and sale of magical apparatus, having disposed of my stock to the New York Magical Exchange, May 9th, 1914, and am now devoting my entire time to my manuscripts.

I am at present engaged on the following books, on which I have been at work for the past two years, and am now com-

pleting and illustrating for the publishers:

**Sleights with Silks**

OF

**The Modern Handkerchief Act**

200 Illustrations

**Thimble Tricks, 40 Sleights with Thimbles**

70 Illustrations

**Twenty Lessons in Card Tricks**

A Series of Modernized and Improved Card Tricks

I believe I have succeeded in making each of the foregoing as complete and thorough a treatise on its respective subject as "Expert Billiard Ball Manipulation" is conceded to be; and have employed the same system of illustration, showing both the back and front of each position and extra illustrations showing the wrong positions and angles.

But, I take the greatest pleasure in informing you that I have at last well on its way toward completion, a monster Correspondence Course in Manipulation, or Pure Sleight-of-Hand, covering all five branches of the subject, illustrated by nearly one thousand photographs. This is something which has been with me a dream and secret ambition for years and it now appears as if it would be realized by the coming winter season.

As may be imagined, this has been no small labor, when the illustrations alone are considered, which show every position of each sleight, a back view of the position and separate photographs showing every conceivable error, or wrong position, which experience as an instructor has taught me a pupil is likely to fall into in each case.

It is not merely a printed correspondence course; for in the individual instruction, each pupil enrolling will be first thoroughly studied, a tracing of his hands considered, and he will be analyzed as to ability, experience, personality, temperament, age, occupation, and adaptability, or talent for certain lines of work. For it frequently occurs that a pupil who is unable to master more than the rudiments of manipulation is



still possessed of considerable talent in showmanship and, therefore, can gain effect by employing spectacular effects, which cover up his lack of cleverness; while others with entertaining ability can secure the best effect with smaller tricks and skillful manipulation.

Not only will each pupil be advised what lines of work to pursue, but he will be assisted along these lines and if difficulties in the execution of various tricks or sleights appear, special instruction, accompanied by photographs made particularly for him, showing how to overcome the errors, will be sent to him, or, the particular trick will be entirely re-arranged to be accomplished by another means within his ability.

At the conclusion, the student will be assisted in arranging an artistic program just suited to the conditions in his locality, and assistance given in preparing his printed matter, circulars, etc., and in securing engagements of the nature desired. In fact, every aid which I have been striving to furnish to my pupils in my personal instruction during the last eight

years, will be given. In addition, I have in the present work, assurance of the valued assistance of two of the most prominent manipulative experts, whose talent is probably much greater than my own modest ability in manipulative art.

That the work has been an all-absorbing one, goes without saying. In fact, during the last few years, it has gradually drawn more and more upon my efforts, until I have been forced to withdraw from my other magical activities one by one. It will undoubtedly require all of my attention from this time on, except that I shall continue my personal instruction, both at my studio and on my usual tours through the cities in which I give instruction, as I find it to be a great assistance in the preparation of my correspondence instruction.

With pleasant remembrances of our past associations, I am,

Most Fraternaly Yours,

BURLING GILBERT GALT HULL.

To Former Pupils and the Magical Public:

4586

Mr. Burling Hull desires to announce that as a concession to the increased interest in Advanced Billiard Ball Manipulation he has added

## A Special Course in Forty-two (42) Original Ball Sleights

None of which have been explained  
in any of his works on the subject.

This is in addition to the regular courses given at the Studio which are continued.

---

Persons residing in Philadelphia, Chicago, Boston, Washington, Baltimore, Buffalo, Detroit, Cleveland, Cincinnati and intermediate points and desiring to arrange for lessons, are advised to communicate with Mr. Hull before he starts on his regular instruction tours which this year will begin November 12, 1914, and April 10, 1915.

**SEMI-PROFESSIONAL:** Platform work for local Clubs, Churches and Lodges.

**FULL PROFESSIONAL STAGE COURSE:** Including Expert Manipulation, 124 Sleights, Magical Mechanics, Stage-craft, Stage Address, Elocutionary Principles, Dramatic Presentation, Showmanship, Securing Applause, Dramatic Entrance, Encores, The Business End of Magic, Securing Try-out, Booking, Contracts, Arranging Expenses, Securing Publicity and Press Notice, Packing, Shipping, Storing and Transferring Properties, Specifying Curtains, Etc.

**SOCIAL ENTERTAINING:** Amateurs Course.

**SALESMEN'S AND BUSINESS MEN'S COURSE:** "B. H. Quick Method of Simplified Magic" (Requiring no sleight of hand), Impromptu Effects.

Descriptive Folders giving list of subjects taught and explaining the system of instruction for any of the above courses can be had on application.