
THE ART OF THE STAGE

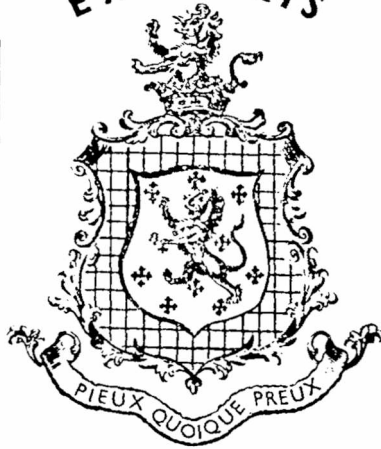
MAGICAL

STAGECRAFT AND SHOWMANSHIP

AMERICAN MAGIC CORPORATION

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The Art of the Stage

PART ONE

Magical Stagecraft

including

Effective Entrance, Dramatic Presentation,
Elocutionary Principles, Pronunciation,
Carriage, Gesture, Voice Power,
Bowling, Dress and Stage
Department

By **BURLING HULL**

author of

"Expert Billiard Ball Manipulation"

"Master Sleights with Billiard Balls"

"Bulletin of Latest Sleights and Tricks"

"Thirty-one Rope Ties and Chain Releases"

"Sealed Mysteries"

"Sleight Sheets"

"Deviltry"

"Sleights"

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Contents of Part Two

"Magical Showmanship"

UNIFORM WITH THIS VOLUME

STAGE FRIGHT AND ITS CURES: Its cause and a certain method of avoiding it.

STAGE NERVOUSNESS ANOTHER THING: How experienced performers overcome its attacks—advice from the author.

MUSIC FOR MAGICAL ACTS: Suitable pieces suggested—their application.

OPENING TRICK: Style of tricks suitable for opening—bad results of good tricks used for opening—the performance—list of tricks suggested for opening and methods of presenting them—original opening tricks by the author designed for Lyceum use—construction of opening tricks.

SECURING APPLAUSE: Methods of leading audience to applaud—and applause-drawing tricks—creating applause—methods of creating applause—starting applause—forcing applause when slow—why some acts go "cold"—secret of drawing applause—methods of dramatic presentation to draw applause—handling curtains—using curtains to prolong applause—curtains at end of illusion act.

CONCLUSION OF ACT: Curtain calls—speaking before curtain—bowing off.

ENCORES: Great danger of employing even the best of tricks for encores—list of tricks suitable for encores—author's suggestions—some humorous effects for encores—where encores can be used to advantage.

PROGRAM OF HITS FOR SPECIAL OCCASIONS: Hits for large conventions—some combinations suggested for lodge and club—hits for children's entertainments—hits for church entertainments—features for children's entertainments—special program for private society entertainments.

PREFACE

When a magical student of some years of experience, having solved the mysteries of magic, mastered his manipulations and made an appropriate expenditure on apparati and magical equipment, essays his first bona fide professional performance; he suddenly discovers that he is a veritable novice in the *real art* of the stage. It makes no difference whether he has devoted five years or ten years to private practice and study; whether he knows every trick in the dealer's catalog; whether he has written his "Original Creations" for the magical magazines, or whether he has given one, or one hundred performances at parties, at his lodge or his church, and thereby feels himself equal if not the superior of many professionals. When he first steps out before a real audience—not an audience composed of a few hundred persons, a church audience, or children's audience, or a club or lodge audience which is already in a good humor; but a real theatre or lyceum or convention audience composed of persons who are used to attending the theatre and witnessing acts of the first order—in other words, the kind of audience that sits back and seems to say, "Well, go ahead and show us what you have"—then all his knowledge and experience in magic, as he knows it, pales into insignificance before that "*something*." *Something* which does not appear in the catalogs, or sold over the Dealer's counter. *Something* not found in magical books or magazines, nor learned from the "Would-be-if-they-had-a-chance," magicians, who lounge about the magical stores and tell us what is the matter with Magic. This *Something* is the Thing which makes the difference between the Reader who is clever and the Great Kellar who is not—between Houdini and his imitators—between "*Magic*" and "*tricks*." It is the difference between the clever "Magician-about-Town" who can "fool all the wise ones" at close range but goes "flat" when he attempts a large stage—and the real performer who fills the largest stage with his personality while performing tricks which the "Clever" magician considers "dead" but which his audiences enthuse over.

This *Something* is *Stagecraft*, and *Showmanship*.

The magician who has learned how to do tricks—good tricks—even original tricks; has learned but *half* of his lesson. In fact, *less* than half. He has learned some tricks but not *how to present them to please* an audience. He has learned from which exit to come

upon the stage but not how to *carry himself* when he is there. He has learned some words to say but not *how to say them*. And his voice, which always seemed to serve him well before, he now finds is weak and squeaky, and *will not carry* across the footlights.

And, yet, the magical student is not to blame for this, for there is no one to tell him, even that he lacks anything. His "friend", the talkative "magician-about-town" knows nothing of the art of the stage, of elocution, dramatic art and showmanship, dramatic expression, controlling an audience, effecting a climax, or creating applause at will. If he did he would not be a "Magician-about-town."

Therefore, in presenting this volume to my friends and to my magical readers (who I hope by this time are also my friends), I feel that I may be contributing something for which there is an actual *need* in magical literature. More than from any expectation of financial profit, I have been moved to offer this work to earnest students of Magic, with the hope that it will assist them along the way which I travelled by a more laborious road; the road of hard experience.

Fortunately, at an early period in my own work, I received a training in Dramatic Art and Elocution (a course which I have frequently recommended to others), but it is a lengthy and expensive procedure; and it was in the hope of placing at the disposal of the magical student as much of this information as possible, along with that which I have gained in my own experience, that I prepared this treatise.

In spite of the advantages gained from my training in Dramatic Art and Elocution, supplemented by professional experience; I would hesitate to attempt to impart this knowledge to others, were it not that I feel that eight years of experience as a magical instructor (probably the only one teaching these subjects) to a large number of pupils, has somewhat qualified me to do so in a manner easily assimilated by the magical student. It is hoped that I may reach and assist in this way many who are outside the pale of personal instruction.

In preparing this treatise, which, like my previous works on Billiard Balls; Rope Ties; Handkerchief Magic and Thimble Tricks, is a pioneer on its subject; there has been no previous work from which I could draw any assistance. Therefore, I realize its shortcomings, in spite of my efforts to incorporate in it as large an amount of results of practical experience as possible. However, I trust that they will not be greater than those of my previous works for your generous approval of which I here express my sincerest appreciation.

Fraternally yours,

BURLING GILBERT GALT HULL.

New York City, May 15, 1914.

Dramatic Art and Elocution

ENTRANCE

The entrance should be made in accordance with the manner or style of presentation which the performer affects. If the magician performs in a quick, snappy manner, the entrance should be made at a *rapid* gait. The step should be quick and a *little shorter than the ordinary step*, in order to throw the action *on the toes*. A rapid entrance in a step of the usual length gives much the effect of "pounding the heels." This entrance is best made from the side near the back, describing an arc and terminating in a central position before, but not too near the footlights. One of the most surprising faults common in some of the best performers who are of sufficient experience to know better, is the habit of standing *too close to the footlights*, with the result that they are made to appear hideous. This not only gives a bad impression, but throws the mouth in such deep *shadow* that it becomes more difficult to distinguish the performer's words.

If the magician performs in a leisurely, semi-mysterious manner, the entrance should be of similar style, preceded by a *slight pause before entrance* and another pause *before the address*, to heighten the effect. The carriage should be easy and graceful steps of average length, rather inclined toward a modification of what is known as the "English roll." In this case it is better to appear at the back and walk directly forward.

If the intention is to present some introductory effect immediately following the address (and this is generally favored), it should be something of the pretty order, quick and flashy, that does not require any preparation before the audience—a trick employing handkerchiefs, flowers, flags or articles of a similar nature; never a sleight or series of sleights.

Some prefer to make a short address first, but audiences do not pay a great deal of attention to the address unless they have something to interest and hold the eye. If the performer wishes the article for the first experiment to be in sight before his entrance, it is best to have it upon, say, the left table, approach from the side or back, passing between the tables, turn facing the audience, pick up the article and come forward. Always face toward the audience before taking up article, for if you walk toward table, pick up article, *then* turn toward the audience, you give the impression that *securing the article was of first importance* and the audience of secondary.

CARRIAGE

Correct carriage, while of importance throughout the entire act, is of the greatest importance in making the entrance. The performer is likely to have many trying details to attend to just before going upon the stage which has a tendency to make him droop his shoulders and lose the

perfect equilibrium necessary to correct carriage. Therefore, I generally encourage my students to "set" themselves before entrance, by the following means:

Standing with the feet together, raise the arms straight up over the head, rising on the toes at same time; then, *without bending the arms*, bring them slowly out to the sides level with the shoulders; then down to the sides, dropping back till the heels touch the floor. This brings the body into perfect balance, with the shoulders squared, chest thrown out and head tilted back, and causes the performer to feel that *feeling of exhilaration* which always accompanies correct carriage. Most of the weight should be borne on the balls of the feet at all times.

POSITION

In standing, the proper distance for the feet is from three to five inches apart, regulated to the performer's height. By all means avoid settling the weight on one foot while standing. Care should be taken to *stop in the position in which you intend to stand*, as this eliminates the necessity of shifting the feet.

COMMON FAULTS

A common fault with performers is that of stooping the shoulders while manipulating, so that the performer's head comes between the hands and the audience, cutting off the latter's view. *Keep the head well up, arms well extended* about level with the shoulders. Do not keep the eyes constantly on the hands. Look at your audience frequently and make use of the play of expression.

TURNING

Only about two of each ten performers turn correctly in the "change over palm." This is probably because their mind is so occupied with the execution of the sleight that they neglect the movement. Many, after showing one hand, swing around *on the heel* and exhibit the other! Keep the heels off the floor and turn *on the toes*. If facing the *left*, have the *left* foot slightly in advance. When the moment for the change arrives, draw the right foot a little further back, raise the heels slightly and the turn can be gracefully accomplished on the balls of the feet *without effort*.

Avoid turning the back squarely upon the audience at all times. When it is necessary to pass from a position in front to the back of the stage, in order to secure some article from your table, do not turn squarely around and walk away with your back toward the audience. Arrange to have the article on a side table, or, if it must be at the back of the stage, arrange to bring yourself to a position at the front of the stage, but *a little to one side*, so that your course away from the audience will be *at an angle*. A performer walking directly up or down the stage, *owing to the arrangement of the stage*, creates a grotesque illusion resembling a person climbing a ladder. Therefore, always approach the front or back *at an angle* whenever possible. Another illusion common to the stage is that when walking *directly* across the stage at *right angles* to the audience, *the performer's feet frequently appear to be hopping*

over each other. As this is most noticeable when the *first step* is taken with the *left* foot in walking to the *right* or with the *right* foot in walking to the *left*, this may be avoided by taking the *first step with the foot which is furthest from the audience*.

ELOCUTION

A voice of sufficient depth and clarity, and correct pronunciation, are of the greatest importance to the magician, and if they are not qualities naturally possessed, they must be cultivated before any material degree of success in public entertaining may be attained.

THE SECRET OF VOICE POWER

The secret of voice power is correct breathing. Most performers, in breathing, fill only the upper part of the lungs—that which is contained in the chest. Singers, lecturers and public speakers employ what is known as abdominal breathing.

-Standing in a natural position, fill the upper lungs so that the chest is expanded. It will now be found, that by permitting the abdomen to expand, considerably more air may be taken in. In abdominal breathing the *lower* lungs are filled *first*, and then the upper. This is not only the correct method of breathing from the physical standpoint, but is particularly necessary to public speakers or performers, because the increased flow of breath results in greater vocal power. In actual practice there is no distinct interval between expanding the upper and lower portions of the lungs, the action blending into one.

PRONUNCIATION

Many who are burdened with indistinct pronunciation are aware of it, but do not know in what direction the fault lies. The more simple habit of speaking too rapidly and running the words together, must, of course, be overcome at the start.

The cause of indistinct pronunciation is principally in the tongue, lips and teeth taking the wrong position. *Do not let the tongue lie flat against the roof of the mouth*, for this gives a sloughing sound to the speech. *Do not permit the tip of the tongue to lie between the teeth*, for this will give a peculiar *lisp* to your words.

The proper position for the tongue may be found by pronouncing the word "*Thou*" and *retaining the tongue in the last position*. The tip of the tongue will now be found to *not quite touch* the lower teeth—the middle of the tongue being slightly hollowed out. In speaking, keep the lips *slightly parted*, draw the corners of the mouth back a little to give the lips perfect freedom. Not only does this lend *additional* distinctness to the words, but if any of your hearers are unable to catch certain words, *the movement of your lips will enable them to distinguish your remarks*.

SYLLABIC PRONUNCIATION AND VOICE PITCH

Pronounce all syllables *separately* and distinctly—do not run them together. Avoid the abbreviations used in ordinary conversation, such as "*didn't*," "*couldn't*," "*haven't*," and so on. Pronounce each syllable *separately*. Experience will quickly prove that while you cannot pro-

nounce the sound "n't" strongly, you are able to shout "not" with ease. Another common fault is that of pitching the voice *too high*, which causes the voice to sound weak and squeaky. The best pitch for the speaking voice is about the same as lower G on the piano. As a general rule, persons speaking in ordinary conversation employ a pitch much too high for public speaking, so that the student is safe in pitching his voice about *two or three notes lower than he ordinarily uses in conversation*.

OPENING REMARKS

It is the writer's personal opinion that the opening address is better left out.

The day of the lecturing performer is past. The stage is in too much of a hurry nowadays to listen to introductory preambles. The audience comes to see and hear something *novel*—they desire *action* above all else. The watchword of the stage to-day is "*Do something, do it well, and do it quickly.*" This does not mean that the performer must hurry his act or crowd in *too much material* by any means. Let him work as slowly as he can and retain the attention of his audience and the audience will appreciate him the more. But it does mean that he must *waste no time in preparation* before the audience, and no time in useless introduction.

WHAT NOT TO SAY

However, if the student desires to use an opening address, the following are some things that he should avoid:

Do not use the familiar phrases employed by the boy in the small-time theatres in announcing that he sells a new kind of peanut candy, such as "T'anking yer fer yer kin' a-ten-shun," or its twin brother, "I shall en-dev-er," or "I will now en-dev-er to." Do not get off that little joke of Father Adam about "shape or form." Also, you need not mention the sleeves. The audience "know that you put rabbits, glasses of water, etc., up them just the same," but this needn't worry you as long as your salary continues.

SOME SUGGESTIONS

If it is desired to use an introductory address, let it consist of *one sentence, slowly, clearly and well spoken*, of the following nature:

"Ladies and Gentlemen:—I request your attention while I present a few experiments in *Mysteria*," or "I beg to present some experiments in *Mystery*. For the first, let me direct your attention to"—(name the article to be used in the first trick).

Another form which I have recommended to my students is: "Ladies and Gentlemen:—I am pleased to present my new act, entitled '*Mystery Art*.'" (Only the reader is requested to substitute *his own title* in place of "*Mystery Art*," which is fully protected by the copyright of the author.)

Be particularly careful to pause after "Ladies" and "Gentlemen." Do not say "LadiesandgentlemenIbegto," etc., all in one word or one breath. Also bear in mind that "Ladies and Gentlemen" is not all one word. Say "Ladies" as if addressing a person at the left of the house, and then, turning slightly to the right, "Gentlemen," as if addressing

an entirely different individual at the other side, making a slight pause between the two. Incidentally, it is better, whenever possible, to fix your eyes on some individual or some object about level with your eyes, rather than to look toward your audience blankly, for if you look at your audience blankly you not only appear to have a blank expression to those in front, but in a great many individuals the eyes will cross when looking at space. If the reader will seat himself and look blankly into space for a minute and request some one to notice whether his eyes cross, he will generally learn that they do.

Returning to the subject of the opening address, I must caution the student *not to run his words hurriedly together*, which is a common fault of nervous beginners, who commence their address with the words, "Ladees-an-Genelmin." Another error, but of the drawling speaker, is to say "La-dees-zand-Gen-tul-man." The proper divisions are as follows, spaces indicating the length of pause between words: "Ladies and Gentlemen—I beg to present my latest—" etc.

DRESS

The matter of appropriate dress for the magical performer is one most frequently misunderstood. It appears to be an accepted tradition that a magician must in all cases and at all times wear evening dress. No greater mistake could be made, for the dress suit being a tight-fitting and rather eccentric form of dress, has a tendency to set off prominently any imperfections or irregularities of the human form.

The man of average height or slightly over, who is well proportioned, generally appears to advantage in evening dress, especially if he possesses square cut shoulders of fair breadth, full chest, medium length of arm and correct carriage. Men with sloping shoulders or hollow chest, long neck, stooping carriage or extreme length of arm, should avoid evening dress, which tends to accentuate these features.

To the clean-cut individual, evening dress lends distinction; to many others it gives the appearance of waiters. There is no need to adhere to a form of dress unsuited to the individual, and a neatly tailored suit, cut *slightly longer* than usual and somewhat form-fitted, will give the wearer a much better appearance. While evening dress should never be worn in the afternoon by a society or club entertainer, it may be worn at stage matinees and be considered "costume."

THE BOW

The bow, upon entrance, should be but an inclination of the head, with possibly the slightest inclination of the shoulders, as it acts merely as a form of greeting or acknowledgment.

The bow of greatest importance is that made either at the *conclusion* of the act or upon the conclusion of some *pièce-de-resistance*. This bow should be made by first bending the back, then the shoulders, and finally, the head. Bowing from the waist appears stiff and mechanical. The eyes should be kept on the audience and the bow never so low as to prevent this, except in the case of the final bow, in which the eyes may be dropped. This bow should be rather elaborately performed, accompanied by the lowering of any article, such as a flag, which may be in the hands at the

time; or, if the hands be empty, the lowering of the hands alone, palms turned slightly outward. It is important that this bow be made quite *slowly* and the return to the upright position without haste, *so that the audience may realize that the conclusion has been reached*. It should be slow enough to grant opportunity for applause. The bow in response to a curtain call, on the other hand, should be short and animated, and repeated two or three times, but must not be overdone or the effect will be entirely lost.

Avoid making a curtain address whenever possible, but if you do speak "before the curtain," do so from the *center* of the stage, and not from the side, as so many are inclined to do. This last gives the appearance of being ready to "duck." On the large stage, of course, it is impractical to bow off from the centre, so it is better to walk to the side and then turn and bow off.

GESTURE

In order to keep the gestures easy and graceful, make them slowly, avoiding jerky movements. Do not shoot the hands out in any direction, but start the movement *at the shoulders*, and then bend the elbow, next the wrist, and open the fingers last. Let the eyes travel in the direction of the gesture. Do not turn the palm up nor extend the arm to the fullest extent at any time. (This does not apply to manipulations, where it may be necessary to do so.) Remember that you are not a political speaker.

MANNERISM

A subject for early consideration by the magical student is the mannerism or style of personality which he desires to affect while performing. As the matters treated in this volume must be largely regulated by this, the student should first endeavor to discover *not what style of mannerism appeals to him most*, but *what style he is best adapted for naturally*. The principal performing personalities are the Mysterious and the Brilliant.

THE MYSTERIOUS

This style should only be adopted by a man of *sufficient stature* and physical proportions to assume the part with advantage. He must possess dignity, a voice of sufficient depth and strength, and *perfect pronunciation*. His carriage must be erect and dignified; his step measured and his gestures commanding. He must secure perfect command of his audience *from the moment of entrance*, and his manner of entrance should be designed to assist in gaining that result. Such a performer must be a man who possesses calm, who is quick to think, who is seldom hurried, and is not easily disconcerted. If the student desires to attempt this style he is

recommended to pay the closest attention to the subjects of *Gesture* and *Entrance* principally, but also *Voice Pitch* and *Pronunciation*; and, in fact, every principle of dramatic art and elocution. He has before him one of the *hardest* and most *exacting* types to present successfully. I do not know whom to advise him to see in order to get an idea of this style of performance, as there are few performers of the present day who assume the style. I might suggest the performance of Herbert Brooks, which, however, is hardly *long* enough to illustrate the type; or, possibly, my own presentation of the act, "Mystery Art," from which the student might glean a few suggestions.

DRESS—The style of dress for this act should be dignified in every detail, the cut of the clothes inclined to long lines. *Avoid extreme cuts or faddishness.*

EFFECTS should be of a large order and capable of presentation with *little talking*. Sleight of hand work, if any used, should be very limited, and employed with *large articles* only. Of course, the various invisible sleights, such as the "Pass" and the occasional palming of articles before production, is necessary in any case, but by sleight of hand is meant the *deliberate* manipulation of articles before the audience. As this tends to cause the audience to regard the performer as "clever," it is fatal to dignity or real mystery.

FEATS which might be attributed to spiritualism, hypnotism or other pretended scientific means are most effective in this form of act.

SETTINGS should be inclined toward richness in colors, instead of brilliance. *Deep-toned* colors should be employed in the matter of drapings. Apparatus and stands, etc., should be either massive, or if of light weight, should be of the skeleton order, plainly intended to eliminate suspicion, and should be of *artistic design*. *Nothing flashy* in the nature of drapings, and *nothing flimsy* in apparatus should be used. Above all, *avoid tinsel or spangly drapings*, and *do not have too much apparatus upon the stage.*

THE BRILLIANT

This type requires a man of moderate or small stature, not over-inclined toward stoutness, but preferably a man of slim build. He should be an *active* man, capable of *quick* movement and speech, which, however, *should never be so rapid that his audience cannot at all times see and hear every feature of the performance*. He should possess energy and *employ wit of the sharp and keen order (not dry or droll)*. He *should move about a good deal during the performance, slightly exaggerating both his gestures and facial expression*. *Stirring* music should be used for entrance and *should be interjected whenever the performer is less active*, such as

when preparing a trick, or when performing a trick *without talking* Music should be played at these times in order to keep up the excitement of the audience, for in an act of this nature the audience is worked up to a state of constant surprise, laughter and expectation, and a sudden drop in the action has a most peculiar depressing effect upon the audience. It will be noticed that in any play or act where there is much excitement as soon as the excitement is over there is a sudden depression felt throughout the audience. I feel that I cannot bring this fact *too strongly* to the attention of the student who expects to attempt this style of performance. I have always found it advisable in composing dramatic plays or sketches, whenever there is a tense moment of either a pathetic, tragic or strongly dramatic nature, to *follow the moment*. with a humorous or humanly-quaint remark by one of the characters, which causes a laugh and *relieves the strain on the audience*, enabling them to get back their mental equilibrium. The reason for this is that the laugh counteracts the effect of the sudden depression which is *always certain to follow excitement*. In a magical entertainment this state of affairs is less marked, *but present, nevertheless*, and the sudden cessation of rapid action in order to prepare for a new trick *has much the same effect as stopping a motion picture film at an exciting moment in order to change the reel*.

The performer attempting this style will be better equipped for his work if he possess some dramatic ability and can employ facial expression in order to increase the interest of his audience. By referring to the subject of "Facial Expression," some examples of the writer's meaning can be gained.

DRESS—Such performers sometimes wear a ribbon across the shirt bosom, which, however, is an antiquated fad, plainly in imitation of the old-time magicians. If the performer desires to affect something of this sort, I suggest the following novelty, which I designed for the purpose: A wide band of gold ribbon around the arm midway between elbow and shoulder, on which is embroidered or sewn the designs of the four card pips, *Clubs, Hearts, Diamonds and Spades*, at equal distances apart. Another effective combination is with white satin ribbon in place of the gold. From the lower edge on the outer side of the arm may be suspended a pendant in the form of a *question mark (?)*.

SETTINGS should be of a *colorful* and flashy, or showy nature. The very *strongest* lights should be used all over the stage to set off the properties to advantage and give an effect of dazzling brilliance. Music should be of a *stirring* nature and should be used at entrance and whenever performer is performing silently or making preparations for a special trick.

TRICKS should be a lively nature interspersed with humor. Tricks with *silks, ribbons, flowers, animals*, or borrowed articles, such as *watches, handkerchiefs, rings and dollar bills*, and a certain amount of sleight of hand, such as billiard ball manipulation and the handkerchief-ball manipulation, or paper effects, all of which are effective.

ENTRANCE MYSTERIOUS

Soft music of a dreamy or semi-mysterious nature should be played before the curtain rises and should take on a slightly increased beat as the curtain starts to ascend.

On the other hand a good effect may be gained by the opposite means, *i. e.*, decreasing the volume of the music as the curtain rises until it gradually fades away into silence as the curtain reaches its highest point.

Light should not be used in full brilliance. Lights may be lowered slightly before the curtain rises and then slightly increased as curtain reaches full up. A wait of from three to five seconds at the very most is enough to give the best effect and is advisable in this form of act.

The best entrance is made from the back. For my own work, I employ triple curtains at the back, which are parted one after the other, but, as this is too elaborate for general use a single curtain parted at the back with *medium* rapidity, exposing the performer, will give a good effect. If performing in lyceum where curtains cannot be drawn back mechanically the performer may take a position behind the curtain, take hold of each side of the opening at *about waist height*, then stepping forward and out, he may swing the curtain open and around behind him, leaving his hands in the final position, which will give much the same effect as the foregoing. The attitude, which is important in this act, should be with body erect, shoulders squared (not overdone), the feet even and close together and the *head tilted back* so that the eyes are level with the balcony. [Looking downward gives one a hangdog appearance, whereas the object is to achieve a commanding appearance—looking straight forward causes those in the balcony and above to see only the top of your head.] Looking upward enables those above to see your full face and those in orchestra to see your face at the most favorable angle, from below.

In either case, a *pause of from one to two seconds, holding the same attitude is advisable*. Then the performer may come slowly forward employing a measured tread inclined toward a modification of the "Roll" (described under Carriage). Reaching front center, *avoid too close approach to foot lights*, which shadow and distort the face. A slight pause, followed by a bow, which in this case should be a slow inclination

of the head *only*, or with possibly the *slightest* inclination of the shoulder as well. This bow should *not be accompanied by a smile*, as this belongs to a more sprightly mannerism.

THE ADDRESS should be begun in measured tones and continue *unhurried*. Do *not* emphasize your remarks by nodding the head—fault which I frequently have to combat in pupils attempting this style of work.

GESTURES should *only* be employed when it is desired to indicate certain piece of apparatus at the side of stage, or to direct attention in some particular direction. In this case *first turn the head in the direction*, then gesture *with the open hand only*, never pointing with the finger. Start the gesture by bringing the hand upward in front of you about level with the waist, and then, sweeping out toward the left or right as the case may be, *starting the movement at the shoulder*, then bending the elbow, and the last, the wrist. Start all movements by moving the *upper arm first*, then the forearm. All movements should be in *curves*, and angles avoided. Do not shoot the hand or arm out straight from the shoulder or side. In performing in this manner avoid all elaborate movements and do not bow toward the object indicated by the gesture as in the Brilliant.

RAPID ENTRANCE

(Suitable for the Brilliant type of performance.)

This style of entrance is best started at the side toward the back, employing short steps, the performer coming forward rapidly toward the center, describing an arc, terminating in a central position in the front, near the footlights.

For this style of entrance, music may be employed as follows:

No. 1. Stirring music played at a rapid beat before or while curtain rises, continuing for a moment after, and ending with a crash of cymbals just as the performer effects his first appearance.

No. 2. Music started just before performer makes his entrance. Continuing in rapid measure as he comes forward and ending with a crash of cymbals as he reaches the footlights.

The bow in this case should be short and quick, practically expressing a greeting and nothing more, and may be accompanied by a smile.

Address should be started immediately after the bow. Remarks, while spoken rapidly, should be all means be clear and distinct, rather inclined toward sharpness. The performer should then *immediately* turn and present the opening trick which should be of a spectacular nature, flashy and quick in effect, and *must not* be a trick which requires preparation *before the audience*. Effective tricks of this sort are those employing silks, flags, fire or doves. After this effect has been "gotten over," *the audience having been surprised by the suddenness* and spectacular nature of this first effort, are therefore in an *expectant* mood and having made up their minds not to be deceived again *they will watch the performer closely*. Therefore, the performer may well present either sleight of hand or a trick which requires a little preparation, either of which require close attention on the part of the audience to bring out the full effect.



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AMERICAN MAGIC CORPORATION

PUBLISHERS

LONG BEACH BUILDING

NEW YORK CITY

Contents of Part One

"Dramatic Art and Elocution

UNIFORM WITH THIS VOLUME

MANNER OF EFFECTIVE ENTRANCE: Rapid entrance—mysterious entrance—where made from and how—suited entrance to style of performance—location of settings in relation to entrance.

CORRECT CARRIAGE: How achieved—length of step in relation to style of performance—quick method of setting oneself for perfect carriage before entrance.

POSITION: While manipulating—position for feet in turning—correct position in turning for change over palm—tips for walking away from audience—for walking across stage.

THE BOW: Entrance bow—how made—bow at conclusion of important trick—bow at conclusion of act—bow at curtain call.

GESTURES: Forms of gestures—to indicate article or person.

MANNERISMS: Performing in mysterious manner—the brilliant type of performance—types of individuals adapted for various styles—how the reader can decide which he is best suited for.

EMPLOYING FACIAL EXPRESSION: Illusion of stage which make ordinary smile appear a grin—correct stage smile and how it is employed as a principle of suggestion—dramatic expression—examples of how to employ affected surprise—bewilderment, disappointment—hearty amusement, etc.—to increase the effectiveness of the tricks.

ADVICE ON DRESS: Relation to different styles of performance—when not to wear evening dress—a novelty in magical costume.

ELOCUTIONARY PRINCIPLES: Making the voice carry—secret of voice power—proper breathing for greater volume—proper pitch for voice in public speaking—securing depth.

PRONUNCIATION: Position for tongue and lips for clearer and sharper pronunciation—what to avoid—lips aiding audience to distinguish words—syllabic pronunciation—its principles and reasons.

OPENING ADDRESS: When and where appropriate—what it should consist of—four types of opening address—suggestions—detailed examples of incorrect address—detailed examples of correct spacing and delivery.

PUBLISHER'S FOREWORD

It was in 1908 that Burling Hull planned the first graduated course of instruction in magical performing, including manipulation, magical mechanics, elocution, dramatic art, and showmanship, to be produced. From this he became known as the only magical instructor in America, a title which he has since adopted in the prospectus of the four courses given by the Burling Hull Studio. In permitting its use, Mr. Hull made it particularly understood that the title was not intended to in any way reflect upon the character or work of any one who desired to teach a few pupils privately.

It is true that most any amateur magician, and even some of the small dealers, will occasionally undertake to teach a few tricks to a beginner when the opportunity presents. In much the same manner most any one connected with magic will occasionally sell a magical appliance to a beginner, or may entertain a party of friends with tricks. But selling a few tricks does not make a man a dealer; performing before friends or his club members a few times a year does not make a man equally a professional artist; and most emphatically, showing a beginner how to work a few tricks once or twice a year does not constitute even a dealer; a performer, or a magical dealer; an instructor.

It is generally known to magicians that Burling Hull is the only magician who makes a complete work of magical instruction conducted on a systematic basis. The instruction consists of four standard courses, treating on fifteen regular subjects, which are listed and described in detail in the only printed prospectus of its sort. It is also true that he is the only American with special equipment for this work, and a set of 130 charts of hands (from both pupils and prominent magicians) of which he keeps notes and records, and employs in determining which class of work a student is best adapted for before entering upon the work.

Before entering upon this work Mr. Hull devoted considerable study to the subject of instructing in magic, to which he has added eight years of practical experience in the work.

Located in the largest city of this country and incidentally the theatrical center of America, his work is not confined to New York, but twice yearly tours are made through Chicago, Boston, Philadelphia, Baltimore, Detroit, Pittsburgh, Buffalo, Albany and intermediate points in order to instruct pupils who have arranged for instruction beforehand.

Now that he has decided to offer through publication within magical circles some of the results of his study and experience in the work

in the form of condensed treatise on the subject, his writings will probably find appreciation with many magical students unable to secure personal instruction.

Numbers of the series to follow the present volume are:

BUSINESS END OF MAGIC

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MAGICAL MECHANICS OF STAGE ILLUSIA

Magical mechanics—the mechanical principles on which magical apparatus and stage illusions and scenic effects are operated—principle of delusion—controlling imagination.

ILLUSION: The use of background, use of deceptive angles and laps—principle of color illusion—and its application to misdirection—illusion of time—illusion of duplication—of perspective—arrangement of lights, etc.

ROADCRAFT OR CONDUCTING AN ACT EN TOUR

Stagecraft—making layout for apparatus—finding angles to avoid exposure to boxes and gallery—grouping apparatus artistically—hanging of curtains and properties—working “in one” and “full stage” handling lights—effect of lights on colors—arranging music—rehearsing act.

THE PUBLISHER.

Magical Showmanship

STAGE-FRIGHT VS. STAGE NERVOUSNESS

In the matter of stage-fright, like many other performers who became familiar with entertaining at too tender an age to realize what the fear of large audiences meant, I have never experienced the sensation; but having witnessed its ravages on many of my pupils, I think I can suggest a means of avoiding it.

In the matter of stage nervousness, however, a difficulty to which even the most seasoned performers are subject, I can speak from experience. There are so many things that can go wrong with a magical act; an accident caused by stage hands who do not understand the requirements of magical work, so common that the performer frequently reaches a highly nervous state just *before* doing upon the stage. Stage-fright, on the other hand, does not attack the performer until he is actually upon the stage and about to speak, whereupon his mind suddenly becomes a blank, he loses the power of speech and seems unable to move from the spot. There is little doubt that it is really a state of auto-hypnosis, caused by the strong lights and the peculiar appearance of the audience, of which only a row of faces against a black background can be seen. My advice to pupils in cases where I think stage fright likely to occur is as follows:

“Go out upon the stage and fix your eyes upon some one near the front; make your address to this person and in fact give your entire performance to this individual as if there were no one else in the theatre, and manage to forget that there is any one else present.” Pupils who have been subject to stage-fright report that by following this plan they have been able to relieve themselves of all susceptibility to the condition.

Stage nervousness, which attacks the performer *before* going upon the stage generally leaves the experienced performer shortly after his appearance before the audience, or following the first applause. While less dangerous to the success of the act, is still quite likely to interfere seriously with the performer's work. I have seen experienced performers, who, when they felt this condition coming upon them, would, by an effort of the will, *throw off all thoughts of their act for a few minutes* and joke with anybody who happened to be near, skipping about and cutting up like a school-boy. When the moment arrived for their appearance on the stage they would stroll over to the wings with exaggerated disregard for time, meanwhile humming a tune—then suddenly straighten up and make their appearance before the audience in the usual manner, before they again had time to worry about the result of the entertainment.

Foolish as this sort of thing may appear to the layman, it generally succeeds in relieving the nervous strain, which would otherwise cause the failure of the entire act.

For my own part, I avoid attacks of stage nervousness *by absolutely refusing to be hurried* in setting my act. Serious as a wait may be, it is forgotten and forgiven by the management in time if the performer is one who, when he goes out, always "makes good with his audience"—*but an act that falls down* is remembered forever; it is something that sticks in the agent's and manager's memory for life.

MYSTERIOUS MUSIC

In response to many requests from readers to suggest suitable music for magical performances, I offer the following:

"The Magicians' March," published by M. M. Whitmark and Sons, New York City. Selections from "Baron Trenck," published by Remick (Composer, Felix Albini). Mystic, "Sous la Feuille." "The Dream of the Rarebit Fiend." "Once upon a Time." "Wild Cherries." (Remick).

The student will do well to purchase a copy of Whitmark's *Incidental Music*, which contains selections of music suitable for most any purpose desired. The price of a copy, I think, is \$1.00, but the reader is advised to communicate with M. Whitmark and Sons, of West 37th Street, New York City, before ordering.

The publishers of some of the above pieces have passed my memory, but Carl Fischer of New York City can supply most any of the pieces, for the correspondent or can inform him where they can be obtained.

For application of above music see "Entrance" and "Mannerisms" "The Brilliant" and "The Mysterious."

OPENING TRICK

The success or failure of an act sometimes depends largely upon the opening trick. A *strong* opening trick makes the performer's work one hundred per cent. easier, for his audience is won from the start.

A *merely "good"* trick *will not do at all* for the opening trick. It *must* be something *spectacular*, requiring no preparation before the audience, must be *quickly* over with and *in the nature of a surprise*. It should be a trick which can be appreciated *entirely without any thought or close attention on the part of the audience*.

EXAMPLES OF OPENING TRICKS

Production of ribbons, handkerchiefs, flowers, or any other colorful articles.

Three silks, Red, White and Blue, changed to a large flag; flag thrown over arm and bowl of fire produced therefrom. Cover placed over fire-bowl to extinguish flames and on removing, bowl is found to be filled with flowers.

Tricks of the foregoing nature start the performance with a *bang*, enabling the performer (to use a popular phrase), to "get the jump" of his audience. *I cannot impress upon the student too strongly the importance of using a strong opening trick*, for the time of a vaudeville act is so short that he has no time to work his audience up gradually to an appreciation of his work. He must produce a good impression, present a good entertainment, and secure laughter and applause several times and then effect his final climax, *all within a space of from twelve to eighteen minutes before the footlights.*

The importance of a strong opening trick applies in just the same degree to the Lyceum performer. The Lyceum audience is one which is hard to win attention from at the beginning of the performance. The spectators are more or less acquainted with each other and will be found conversing freely before and while the curtain rises. At the same time, a considerable percentage of the audience arrives late and creates a disturbance, which draws the attention of the spectators from the stage. The usual opening trick *is hardly strong enough* for this sort of audience. During my first season before audiences of this sort, after being used to the more orderly stage audiences, I could not become used to having the attention of *only part* of my audience at the opening of my entertainment, a feature which most Lyceum entertainers are forced to put up with. Studying the situation over, I finally decided that if spectacular magic would not draw concerted attention at the beginning, *sound would*. I therefore designed the following:

As the curtain started to rise the loud ringing of an alarm clock was to be heard. I came forward to make my address, but as the ringing continued, I appeared annoyed, then looked about, finally spying the cause of the trouble, an alarm clock standing on a small stand at the side of the stage. This I covered with a large handkerchief and, placing it, still ringing, upon a tray held by my assistant, I took aim at the clock with a pistol and fired, whereupon the cloth collapsed and the ringing there ceased, but immediately began at the other side of the stage. Glancing in that direction the clock was seen to have returned to the stand, ringing as loudly as ever. [Explanation of the trick below.] This feature, *the unusual ringing of an alarm clock*, never failed to create *curiosity*, which immediately brought all eyes upon the stage, and *held them there* from the first.

Therefore, I should say that if it is convenient to do so the performer will do well to use a trick which is not only spectacular, but *noisy*, for his opening before an audience of this sort.

In case my readers may wish to know the secret of my clock trick, I give the explanation here.

EXPLANATION—The bell-ringing apparatus *is really within the tray*, which at first lies upon the table or stand with the original clock, which is a hollow dummy, and from which the sound appears to come. A bellows clock-form, which will fold into the top of the tray is raised

therefrom by the assistant, who moves a lever at the bottom of the tray as I *apparently* place the clock on the tray and cover it with a cloth. The cloth falls over the bellows form, *while the dummy clock*, by means of a hook on its edge is hung on the assistant's back. As I fire the revolver the assistant removes the finger from the lever under the tray, whereupon the form collapses and the assistant places his finger against the bell-ringing apparatus, causing it to stop instantly. The second clock telescopes to one-half its natural thickness and the bell at the top hinges backwards. In this condition the whole thing folds down flat on to the table top, in which a trap is cut to fit it and *is hinged to the table with spring hinge*, which causes it to fly to an upright position when released from a catch in the table. The second bell-ringing apparatus is in this telescopic clock, but the clapper cannot move until the bell is turned to a *horizontal position* by the expansion of the telescopic halves of the clock, which are forced apart by three springs from the inside.

SECURING APPLAUSE

The art of inducing the audience to applaud at points where it would not otherwise do so, even though well pleased with the feature in hand, is an art which makes for success in magical entertainments. It is one of the most important acquirements that the professional performer can have, for professional success depends largely upon the amount of applause which an act receives. One of the greatest disadvantages of a magical act is that it rarely secures applause from an audience during its course, owing to the fact that the audience becomes so engrossed in the *mystery and bewilderment* of the entertainment that it *forgets* to applaud *until the act is over*. Therefore, it is necessary to arrange the program so that it will *not* be one continuous, unbroken period of mystery, but a series of bouquets of magic, each consisting of several little tricks with a large feature at the end of each series.

Each such set of tricks should reach a sort of climax at the end, the final trick in each case being either something surprisingly *spectacular* or unusually *funny*, either of which *has an awakening effect* upon the audience and causes it to applaud.

CREATING APPLAUSE

In order to increase the number of times which the audience applauds or to distribute the applause throughout the act, the performer may resort to forcing applause. This may be accomplished by dramatic presentation of the tricks, or by concluding certain tricks in a dramatic manner. For example, I will consider a method of forcing applause from a Lyceum audience. For this example I will take a familiar trick and show how I would achieve the desired result when playing before a fraternal convention or Lyceum audience (though neither the trick nor the method is exactly suitable for stage use). In the Dyeing Handkerchief Trick, which I perform with six large silks measuring 32 inches square (probably the largest ever used), I push all the silks into a 14-inch long paper tube. Then, walking down among the spectators, I draw out

the silks which have now changed color, one at a time, handing them to spectators as I go along the aisle. As the last is handed out I stop and unroll the tube (with appropriate remarks) then tear the paper in half, *not once, but again and again*, until the pieces are reduced almost to confetti. While tearing the paper *into* pieces, *the audience has time to turn the trick over in its mind* and get ready to applaud. I then toss these pieces in the air, which shoot out like a miniature snowstorm. This dramatic gesture *wakes up the audience, letting it know I have finished*, and starts applause which continues as I walk back to the stage.

Another means of gaining the same result without tearing up the paper is to gather the silks and *swinging them over the shoulder, walk rapidly back to the stage with the silks streaming out behind*. The effect of the vari-colored silks *fluttering out behind the performer as he is going rapidly* down the aisle, has a certain psychological effect upon the audience, and when he reaches the stage, wheels about and bows with a manner which plainly says, "All these beautiful colors from nothing—how did you like it?" causes them to applaud with vigor.

The reader has probably seen an actor give a dramatic command to "Stop!" He does not merely say "Stop," but takes a step forward, throws up his right hand and pronounces the word. *The gesture is nine-tenths of the command*, from the dramatic standpoint.

In producing a selected card from a pack or from a spectator's pocket, do not hold the card *down or on a level with the waist*, but swing it out toward the audience with a somewhat dramatic gesture, accompanied by an *expression, which plainly says, "Am I right?"* The fact that you have thus put a *question* in pantomime and are *awaiting their decision*, will always provoke a response, which response naturally takes the form of applause.

By the use of appropriate dramatic gestures in tricks of skill, and by means of slightly exaggerated display of the articles produced in production tricks, the performer may *create* applause *where he desires it* instead of taking it when he can get it.

PULLING APPLAUSE

At points where you usually receive applause, always pause long enough to allow the audience an opportunity to applaud you, and if they fail to respond at the proper time the applause may be encouraged by *holding the final position and making a slow bow*. This is of considerable importance because if the audience is slow to respond at *one point* and the matter is permitted to go by, it is almost certain to fail to respond at *other points*; whereas, if it is induced to applaud *at the start*, when once started it will *continue* to applaud at the usual points.

INTERRUPTING APPLAUSE

Never interrupt applause or laughter of the audience, by hastening on to the next trick. If the audience starts to applaud just as you have passed on to the next trick, *pause* and wait a minute, drawing it out as

much as possible. This should be done, not only because of the effect that applause has upon the management or even the peculiar fact that the audience will better remember a performer whom they applaud, but because the audience *takes a genuine pleasure* in applauding. Interrupting applause causes the audience to think that you have little regard for its opinion—a condition which they are quick to resent. A certain well-known humorous magician, who was in the habit of receiving unlimited applause, made the mistake of remarking on one occasion at a New York Theatre, "Save your applause for the Diving Act" (which was billed to follow). The audience *took him at his word*, and though he presented the Bill and Lemon trick, with which he had never failed to provoke storms of laughter and applause, his work on this occasion was greeted with silence for the remainder of the act.

INVITING A SPECTATOR UPON THE STAGE

Great pains should be taken to avoid the embarrassment sometimes caused by the audience refusing to respond to your invitation to come upon the stage for the purpose of examining some article, or assisting you in some trick, as the case may be. Not only is it extremely trying to the performer but there is almost certain to be some one present to laugh at the performer's predicament and cause him to *lose command of his audience*. Always arrange such experiments so that they can, if necessary, be successfully performed *without* assistance. If the audience does not *immediately* comply with your request, employ some ruse to induce them to respond or else immediately proceed without their assistance.

RUSE TO GET SPECTATOR UPON THE STAGE

The following is one means I have frequently employed to bring a spectator upon the stage to assist me in the "Card from Pocket Trick." I begin as follows: "Now, I shall require the assistance of some gentleman from the audience to hold this pack of cards for me [looking toward spectators in front row.] Won't you assist me, sir? [gesturing toward some young men who look promising]. Yes, you are the gentleman I mean. [Motion toward run-down.] Yes, come right up these steps here [extending one hand as if to help him up the steps]."

The foregoing, which is almost certain to bring response, having failed in this case *because of a previous performer having made sport of a spectator* in inducing him to come upon the stage—I do not hesitate for an instant but *immediately* continue.

[Raising hand, palm outward.] "Just a minute, sir! Hold your seat, please." [No one has moved at all; *but the audience is not aware of this.*] [Looking up toward audience.] "It has *just occurred* to me that it would perhaps be *more interesting* if I perform this experiment *right down among the audience*. Yes, I'll come *right down there*." [Walking down run-down, and extending the pack toward a spectator.]

“And still we will have the gentleman hold the pack *just the same*. [As he takes pack I *retain my hold on pack* with one hand and *take hold of his forearm* with the other and raise his hand *high above his head*.] “Just hold it up that way for a minute so that every one can see that you really have the pack.” [Looking about towards *back of audience*.] “Some of those people at the back are standing up to see you—do you mind standing up for a moment, please?” [He does so, and turning to audience.] “*This is the gentleman who has the pack—(step out into the aisle a minute, please, sir.)* [Drawing him out into the aisle, I manage to get *in between him and his seat*, remarking with a smile] “Now, as long as we are *so far*, we might *just as well go right up on the stage*.”

The spectator, of course, goes up on the stage and the audience, by this time, realizing the ruse and considering it a good joke on the spectator, greets our march up to the stage with laughter and applause. Arriving there, we turn about to the audience and I remark, “Now that I have permitted this gentleman who *insisted* upon going on the stage, to gratify his ambition, we will proceed with the experiment.” [Turning to victim.] “Now, that we are both “*Actors*,” will you place this pack in your pocket? Thank you!”

While I might give other ruses designed to accomplish this result, I feel that the reader can adapt this method to fit most any circumstance he may meet with.

CURTAIN AT CONCLUSION

In practically all magical acts the bulk of the applause falls on the conclusion of the act, to a greater extent than is true of most any other form of entertainment. Therefore it is an advantage to prolong this final applause whenever possible. In the case of an illusion in which a sort of tableau may be formed, or in which the attitudes are retained until the curtain is dropped it will be found that by raising the curtain just before the “touch,” at the same time breaking the attitude and bowing during the final lowering of the curtain, the applause will not only be prolonged but increased in volume. Many performers cut the applause short by having the curtain lowered *too quickly* and many times the curtain is down before the audience realizes that the act is over. They then turn to their programs to anticipate the next act and their applause is lost. A slow lowering of the curtain enables the audience to realize that you have finished and gives opportunity to voice its opinion. And this is an advantage—granted it be complimentary.

ENCORE

The stage magician is seldom troubled with the necessity of granting encores but the Lyceum or club entertainer will do well to provide himself with suitable material for this purpose. Encores should be short and unelaborate. It may consist of (a) a small effect of an impromptu nature with a funny or *unexpected* ending.

(b) A humorous trick *terminating* with a joke, either upon a member of audience or the orchestra leader—or it may be a trick which leads the audience to believe that they have discovered the trick until the performer turns the tables on them, by showing that he does not use the method they think; whereupon he may walk off, shaking his head.

(c) A humorous burlesque explanation of a trick performed earlier in the act, or a burlesque of spiritualism.

In presenting an ENCORE you are *really attempting* a SECOND CLIMAX. Therefore, be *extremely careful not to present* either a *big trick* which will detract from the effect of your legitimate finale, or on the other hand a moderate size trick with an *ordinary ending*, which must be avoided under all conditions. Whatever the trick is it *must* affect a CLIMAX; not a large climax, but a *humorous or unexpected climax*, which leaves your audience laughing and applauding as you walk off.

Examples of this sort are:

No. 1. Bringing a stage hand out on the stage and introducing him as “the great Madame So-and-So; then blindfolding him and giving a burlesque on the Thought Transference Act.

No. 2. After expressing your thanks you remark that as the audience showed particular interest in a certain trick in your act, you have decided to show your appreciation of their applause by explaining its working to them. Then give a burlesque explanation of the trick.

No. 3. Coming out to present an encore you are interrupted by the orchestra leader, an altercation ensues and he finally challenges you to fool him, saying that he has seen your act all week and he knows how to do every one of your tricks, or, he has bought a book which “shows how all the tricks are done.”

Performer: “It must be a good book.”

Leader: “Yes, I paid ten cents for it.”

Performer: “What is the name of the book?”

Leader: “How to be a Magician.”

Performer: “It must be good! How to be a Magician for ten cents.”

Performer may now accept the challenge and present something which ends with a “catch” at the leader’s expense.

FACIAL EXPRESSION

Do not be afraid to smile with your audience, and some times before, which acts as a suggestion. However, the smile itself is quite an important matter. Many people, who believe they are smiling, are really *grinning*—especially when the smile is *forced* as in performing. The ordinary smile, upon the stage would appear as a grin, because the arrangement of the stage lights tends to shorten and shadow the separation of the lips. Therefore, the stage smile should be expressed by *drawing the lips well apart* so as to *show the teeth plainly*.

If possible the performer should acquire a certain amount of dramatic ability in facial expression, by means of which he can carry the interest of his audience along with him, by affecting at times, *surprise, amusement, disappointment*, etc., in the execution of the various tricks. The following are some examples:

SURPRISE—When an article has vanished.

BEWILDERMENT—When searching about for it in the air (preliminary to catching it from the air).

AMUSEMENT AND SATISFACTION—At finding it “right there,” or “right under the vest,” or with an expression which plainly says, “Well, well. Now, wasn’t that simple after all? It was *right there* all the time!”

DISAPPOINTMENT OR CHAGRIN—When a trick apparently fails to work or when a borrowed article is apparently damaged through accident.

HEARTY AMUSEMENT—When a trick results in a joke at a spectator’s expense—or at the expense of the performer, who joins in the laugh on himself, thereby encouraging more laughter.

Also, when telling a story or joke pertaining to the trick in hand [The performer should never tell a joke not directly associated with the trick he is performing] he may effectively assume the voice and expression of the character he is quoting or describing.

PROGRAMS FOR SPECIAL OCCASIONS

The following lists of tricks are not programs, but the first paragraph under the caption gives the style of tricks from which to compose a program, while below is a list from which *two or three items may selected* and worked up as "hits."

FRATERNAL AND BUSINESS CONVENTIONS

The most acceptable tricks for the kind of audience found at the entertainments are of the class from which the following are selected:

1. DE KOLTA, production of miniature paper flags on which are printed the emblem or initials of the association.
2. Production of large flag bearing the emblem of the association.
3. Spirit slate writing trick.
4. Producing a message pertaining to the occasion, or a joke at the expense of a prominent member.
5. Tearing paper designs bearing the title of the association.
6. Tricks with borrowed articles. Articles borrowed from prominent person caused to appear in box or large envelope previously suspended in a conspicuous place in banquet or reception hall.
7. Telegram delivered to prominent member by uniformed messenger just as he is about to select a card. Performer insists upon part choosing his card before opening envelope, becoming quite angry about it. Card selected, envelope opened and telegram found to bear the name of card selected (using "B-H Cards Mysterious"; also known as "Svengali Wonder" and "Capt. Kid Treasure Deck").
8. Similar effect with spirit letter reading.
9. Selected or torn card found in a cigar smoked by a prominent member.
10. Limited amount of manipulation with large articles easily seen. Large tricks of a spectacular or spiritualistic effect.

CHILDREN'S ENTERTAINMENTS

1. Tricks with Flowers and Animals. Animals, such as rabbits, guinea pigs, etc., may be purchased for the occasion to better advantage than if kept by the performer, and at the end of entertainment may be given to a popular child, either on a lottery system or by vote.
2. Humorous tricks performed with one of the youngsters brought upon the stage to assist the performer.
3. Production tricks followed by distribution of bonbons, candies, favors, or cards bearing the performer's picture.
4. Hat production.
5. Ribbon and Flag Production.

CHURCH ENTERTAINMENTS

For this style of entertainment the same order of tricks as find favor in Children's Entertainments, as children form a large part of such audiences.

1. Old-fashioned tricks—hat production—omelette or cake in hat—rabbit pan, and restored handkerchief.
2. Sun-and-Moon Trick.
3. Flower production and similar effects.
4. Humorous tricks.
5. Coffee and Milk trick.
6. Tricks with borrowed watches and rings.

Avoid all card tricks and all tricks of a scientific nature, such as the clock dial, mind reading, phenomena, and other feats that require much thought to appreciate.

PRIVATE ENTERTAINMENTS

1. Spiritualist Feats.
2. Mind Reading.
3. Spirit letter tests.
4. Slate writing. (This trick probably surpasses all others for effective results before this style of audience.)
5. Thimble Manipulation.
6. Card tricks, of a sort where several persons may select cards.
7. Paper Tearing.
8. Limited amount of Billiard Ball manipulation.

Simple tricks of mind reading or pretended scientific nature will be accepted readily. The pre-arranged deck used to produce mind reading effects will prove a "hit," and the performer's pretended scientific explanation of any effect of this nature, which he desires to offer, will be "swallowed" without hesitation.

CLUB AND LODGE ENTERTAINMENTS

This style of audience is the most critical to be found anywhere. The tricks presented must be up-to-date, well performed and on new principles, in order to find favor with a high class audience of this sort, composed largely of theatre-goers, though the smaller lodges, having an audience of more limited intelligence, will not require as high grade of entertainment.

UP-TO-DATE TRICKS

1. Billiard Ball Manipulation.
2. Spirit Bell.
3. New and Good Card Tricks, performed in a *sprightly* manner. (Card tricks, which *drag*, or have *little action* will not hold attention.)
4. *Cigar Manipulation*.
5. Handcuff and Chain Escape, or Escape from Inside Bag or Box, as a concluding effect.
6. Slate-writing with Humorous Message.
7. Handkerchief Producing and Vanishing Box.
8. Tricks terminating with a joke at expense of a fellow member.
9. Paper Tearing.

Also most any trick listed under the heading of Tricks for Conventions.



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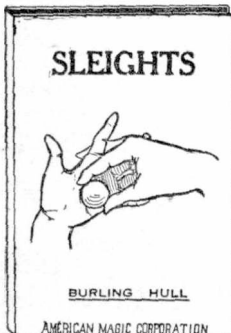
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