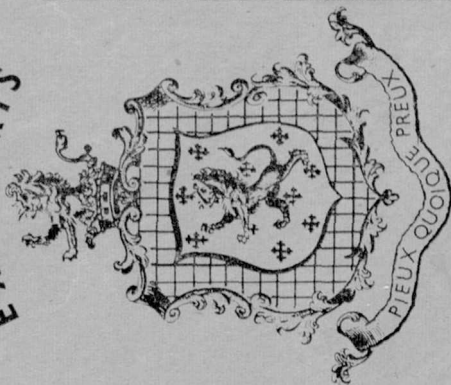


GREAT EAST INDIAN ROPE
· TRICK
Burling Hull

EX
LIBRIS



— WILL ALMA —
M.I.M.C. (LONDON)

P A T T E R F O R T H E
H I N D O O R O P E M Y S T E R Y .

There is a short very short history attached to the rope used in this experiment. During my recent visit to India I was of some trifling service to a native magician who was attached to an Indian Prince. We spent several days together performing our various magic effects for each other, and became warm friends. Just before I left he insisted on making me a present of this Box and this piece of Rope not for its intrinsic value, but for its magic powers as a memento of our friendship.

The effect I present is absolutely impossible by all the laws of modern science as known to our western world. This East Indian Rope Mystery is performed by a certain high caste of Hindu magicians. Tourists watching the miracle have been completely baffled. The Hindoo performs out in the open- cuts the rope like this - gives pieces away- touches the rope with a magic ring, and behold the Rope is restored (CALL FOR ASSISTANCE FROM AUDIENCE)

Please cut the Rope in the middle- to make sure cut it again, again a piece from this end - hold the magic ring - I believe you are quite sure that the rope has been cut- will you please ~~please~~ attach this tag to the rope- place a number on the tag- No doubt you are wondering why I do this - well when I get through and you go home you may wonder whether the rope was really cut.

Since you are one of the chief inspectors please examine the ends -- you give your official O.K. I shall now tie the ends together making the knots less conspicuous by trimming them up a bit this is the one we tied originally. If a knot gives trouble the solution to the problem is to cut or untie it - will you please untie one of the knots that leaves me with the two ends of the rope which we have just tied - thank you- The Hindoo touches these ends with the magic ring and says --- CHEE- LA--- WAH-LA --- BONG WAH - Watch for you are about to behold a miracle - a miracle you will never forget as long as you live -- look the Rope is restored - examine it S the East Indian Rope Mystery.

----oooo0000oooo----

BURLING HULL'S

GREAT EAST INDIAN

ROPE FEAT

-----AN ORIGINAL METHOD-----

PERFORMED WITHOUT THE USE OF MECHANICAL ROPES.
EXECUTED WITHOUT "PALMING OFF" OR GETTING RID OF PARTS.
DOING AWAY WITH ALL LENGTHY AND DIFFICULT PRELIMINARY
PREPARATION OF THE ROPE USED. ELIMINATING SEWING
MECHANICAL DEVICES, FAKES OR "BODY WORK".

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.....: AUTHOR'S NOTE.....

OUT OF DEFERENCE TO DR. TARBELL

Though this Feat was prepared for publication and ready to be released PRIOR to the appearance of the Tarbell Rope Trick, I withheld it out of deference to Brother Tarbell, who by the way, drew some of the designs in my early books, was one of my first customers for my "Svengali" and "Menetekel" Decks, and who advertised in my first large magical book back in 1910, has always shown a spirit of fair-play toward others in the Magical Fraternity.

Therefore, I felt, that to bring out my method at this time, and at a slightly lower price as our printed folders already called for, would have resulted in a condition of competition, unfavorable to the higher-priced feat---because of the confusion that might exist regarding two feats totally dissimilar in method, but of a somewhat similar effect.

I made this condition known to Dr. Tarbell (who kindly expressed his appreciation of this cooperation) and now that he has discontinued extensive advertising for HIS effect, I am free to offer my own Feat to those who want a method which does not require a mechanical nor lengthily prepared rope.

I withheld this manuscript for 14 months, as to do otherwise would have been contrary to the principles of fraternal fair-play which I have tried faithfully to follow throughout my magical career.

BURLING HULL

Published by STAGE MAGIC New York.

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-Page No. 1-

Burling Hulls rope trick is worked with wax or rubber cement, he has some nice moves and it is probably a better trick than Tarbells, it is of little use to any one without his wax which is probably a mixture of turpentine, benzol and beeswax. He has several methods of going about it. The rubber cement dries too quick but is all right for one method where it is not necessary to cut or pretend to cut it apart at the wax join. He uses the old ring with extra piece tied on stunt as part of it. It is worth what he asks for it all right. In speaking of Gordien

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PATTER FOR THE

HINDOO ROPE MYSTERY.

D. BELL - 12/12/28

A L E T T E R F R O M

the Inventor

MR. B U R L I N G H U L L

To the PURCHASER
of this Experiment

My dear Sir and Fellow Magician:

In presenting this, my original method of The East Indian Rope Feat, I may say I have used it so long and successfully in my own performances, that I have come to regard it as a favorite experiment, which I even now part with, with some regret.

Regret, principally because of the chance that a feat which by dint of long use, practice and experiment I have developed from a novel IDEA into a really beautiful and totally incomprehensible Magical Experiment, may by some be carelessly or even bunglingly presented as to reduce the mystery that now surrounds it.

To avoid this, so far as possible, I have expended a full month of labor in preparing the most exhaustive explanatory manuscript I have ever prepared for any of mine, and in personally posing for over 60 drawings, of which 42 were selected for use. In addition, I have given details of PRESENTATION for each method, variations of handling, and numerous tips and hints which I have developed from some years of use of the Feat.

While I never purposely design experiments with a view to mystifying fellow magical experts rather than my audiences, it nevertheless sometimes happens that a good magical mystery will do both equally well. This happens to be one of that rare and seldom encountered sort. It has been my experience, that when presented exactly as explained herein, there is not a magician who can solve the mystery from witnessing it one to a half dozen times.

I recommend it for your consideration therefore, as a valuable addition to your repertoire which will justify your best care and thought in presentation, and is worthy of a feature place on your program.

May I call upon you, in the spirit of magical fraternity to keep the experiment for your own use, and guard its secret. Keep it, in other words, as if I had presented my method to you personally and confidentially.

My reasons for this are not purely selfish. In justice to the Feat and the one who receives the explanation, there is so MUCH to the experiment, that an imperfect, incomplete and bungling explanation, without this complete and elaborated manuscript, would be a real injustice to the recipient as well as to the author who has expended much time and labor on its preparation.

In view of the great care and labor I have gone to, to give every detail of my secrets, the many and numerous drawings and engravings to illustrate every detail - --- I would feel that this work has all gone for nothing if the feat was only imperfectly and incorrectly explained to others in Magic.

In Justice to YOURSELF as a legitimate purchaser; -- in justice to OTHERS who also legitimately purchased it from the original source and are therefore entitled to a certain exclusiveness in the use of the Feat (which would be destroyed if the Feat were allowed to become common) --- in justice to the publishers who at great cost have given this the most COSTLY and elaborate production in the way of drawings, engravings and production publication ever given any magical feat and are entitled to a fair return of their investment ---- and IN A SPIRIT OF FAIR PLAY TO ALL IN THE MAGICAL FRATERNITY (including the AUTHORIZED DEALERS for these products whose cooperation makes possible the distribution of AUTHENTIC Magical Creations) I ask you to hold; that if this item is worthy of YOUR purchase and use in the ORIGINAL FORM, it is equally worthy of purchase by others in the full ORIGINAL FORM and from the ORIGINAL PUBLISHERS and creator, only.

THANK YOU.

B U R L I N G H U L L

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THE EXPERIMENT may be divided into THREE PARTS. The START or "Opening"---the MAIN OPERATION---the CONCLUSION or "Finale". The "OPENING" may be varied---by being elaborated (using committee and full stage) or simplified (as suitable for close work and newspaper demonstration). This provides SIX METHODS of presenting the Feat.

THE MAIN OPERATION is essentially the same in all methods. This being so---in order to simplify the explanation so far as possible---we first describe the various forms of PRESENTATION with their appropriate "Openings" so that the reader may have a clear picture of the feat and its adaptability. Next we explain the complete Presentation and WORKING of one of the best methods, followed by the variations employed in different version.

S I X P R E S E N T A T I O N S

METHOD ONE: FULL STAGE using COMMITTEE.

One or two or more spectators invited on stage or platform to act as a committee. One under performer's direction measures off about TWO YARDS of rope from a coil. Performers cut it off and proceeds. Rope is marked for identification by one of the committee by tying a tag marked with his initials, or pasting a gummed label around rope. Advantage of this method is the open fairness of all moves at all times---and where performer has the TIME to present this method it should be chosen as most effective.

METHOD TWO:- Performer carries in a piece of rope showing nothing else in hands but rope. Committee on stage shown rope. Rope marked and FEAT proceeded with.

METHOD THREE:- Dispensing WITH COMMITTEE: - Performer starts by throwing rope into audience for examination. On its return he has rope marked by one of the spectators in the front row, by the tag tying method---and proceed with Feat.

METHOD FOUR: Performer introduces length of rope, proceeds to coil it about his left hand while talking. He ties the ends together and proceeds with the trick without identifying tag to shorten the duration of Feat.

METHOD FIVE: Performer picks up coiled length of rope and proceeds to tie ends together forming a circle.

METHOD SIX:- SUITABLE FOR WHEN THE FEAT IS USED AS THE FIRST TRICK OF THE PROGRAM AND IS USED TO "OPEN" THE PERFORMANCE. Performer makes his appearance carrying in the rope which he is at the same time tying together at the ends as he walks in.

METHOD SEVEN: Performer picks up rope already knotted into a circle, while he drops over his head about his shoulders, while telling briefly the story of the Indian Rope Mystery and while securing a spectator to assist him before the audience.

P R E P A R A T I O N --- A R R A N G E M E N T .

Articles used are Shears---Rope---TAGS or GUMMED LABELS---Pencil. Use any rope---PROVIDING IT IS ONE THAT DOES NOT RAVEL. A smooth and LIGHTLY TWISTED rope, similar to the enclosed sample is best. Inspect the rope sent with the outfit. Examination will probably reveal nothing to you at first. Again look it over paying particular attention to the ends.

Again you will find nothing - except that we have presumably treated the ENDS to prevent them from unraveling by coating them with a touch of wax. But there is something important about these ends and the remarkable KIND OF WAX USED. It is the HARDEST and MOST ADHESIVE wax ever seen ---and produced specially for this feat.

Great East Indian Rope Feat - Copyright Burling Hull at

The adhesive qualities are not present at all when it is COLD as it is very hard and STRONG. In fact a good joint made with this remarkable wax will lift from 5 to 10 lbs.--and flat discs or washers joined with it will lift 20 lbs. easily. To test the adhesive qualities HOLD IT IN YOUR WARM HAND for several minutes (while reading these instructions) and then when the ends are WARMED---join the two ends (overlapped) about half inch) and PRESS hard together. Roll between fingers until a NEAT join is made---so that it will be practically invisible (even to one who knows where to look). You have formed a CIRCLE of the rope. Draw the circle around thru the hand several times looking away to lose for a moment the location of your join---and then see if you can FIND IT AGAIN. You will undoubtedly pass over the point several times before you locate it again. This is to demonstrate to you the fact that you may work right among your audience, or as close to your committee as desired, or perform it standing right on a table (at a Banquet Show), without any fear of audience learning. Mr. Hull often places his rope in the hands of a spectator or committee member to hold for a minute, while he turns back his cuffs, which is a good effect in the hands of a capable showman. Eyes are naturally all on the performer who is talking while turning back his cuffs, and who can at any time turn quickly and take the rope from the holder with a "Thank you, Sir"! and relieve him of it, should he show any signs of getting unreasonably inquisitive.

Oddly enough, this remarkable Magic Feat needs no other preparation than that with rope so treated you are ready to proceed with the trick. By a remarkable series of typically Burling Hull movements (just simple natural movements--- without any sleight of hand), the movements followed in proper order just "work out the trick automatically" as one pupil described it. These moves are so perfectly and so subtly conceived that without any effort or initiative on the performer's part, the clever switches, etc., take place right under the committees' or spectators' noses and so that EVEN THE INVENTOR HIMSELF watching the experiment performed COULD NOT SEE THEM being made.

The exact details of the treatment of the ends will be explained at the end of the experiment, most thoroly---as at present it is best to use the sample already prepared---and keep the mind free to understand the clever series of operations that "Put the trick over" most convincingly and effectively.---So that it becomes a STARTLING MAGICAL MASTERPIECE, impossible for the onlooker to solve.

INTRODUCTORY PATTERN to use AT START OF FEAT.

(While introducing rope---while Committee is rising from seats and coming up run-down to stage---and placing committee)

This piece of rope, which I am about to use, I will ask you to look at very closely. While it appears to be but an ordinary length of rope, it has a remarkable history. To better inspect it I want to secure one or two or several persons to come up on the platform with me.

(After committee are up--or while they are walking up)
While in India I spent much time investigating the Marvelous Indian Rope Mystery. No doubt everyone here has heard of this great feat or read of the experiment in accounts of travelers in the East. After considerable difficulty I made the acquaintance of a Yogi who was known to have performed this feat before prominent persons, and he finally consented to let me witness this marvelous mystery. Afterwards we spent several days together, performing our various magic feats for each other and became warm friends. Just before I left, He presented me with a piece of the wonder rope which he used in Indian Rope Mystery, as a memento of our friendship, claiming it had wonderful powers. This I found to be so. While I shall not attempt the traditional rope mystery this evening, because the facilities of this stage are not suitable, I will, nevertheless, present to you now, an experiment which I believe you will agree is equally marvelous, one which is absolutely impossible by all the laws of modern science, as known to our western world.

(After Committee is up on Stage)

Before going any further, I want to have the rope MARKED FOR IDENTIFICATION by the Committee. My reason for this is --- that this experiment is so remarkable that many have said that the rope MUST BE EXCHANGED. That it could not be done otherwise. To make that impossible, I shall have a spectator secure a TAG or LABEL

marked with their own initials, or any other secret sign, in such a way that it will be in full view at all times.

This marking for identification is one of the important elements---as it provides a momentary interval of a few seconds---in which the performer can leisurely execute, with but three fingers of the left hand the only "trick" part of the entire experiment. The rest being all performed without requirement for concealment or misdirection at any time.

We will now proceed with the WORKING of METHOD TWO.

METHOD TWO

ARTICLES USED.....AND THEIR ARRANGEMENT.



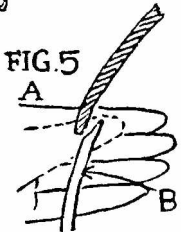
A Six (6) Foot piece of rope, not too thick or tough for easy cutting with shears, treated as described. A good-sized pair of shears---laid on table or handed to spectator. A couple of large TAGS with string attached in RIGHT HAND Vest Pocket (or right coat pocket). A pencil or pen in outside breast pocket.



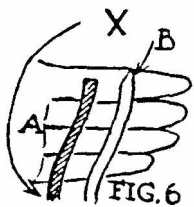
Take a SHORT piece of rope (4½ inches long) and attach it to ONE END of the rope---by pressing it hard against the adhesive on one end of large rope. Do not make a STRONG joint, but medium light, so that you can "snap" it off at any time by simply bending it backward against the rope. Dropping THIS END to the floor---and holding the other end of rope, clipped between two fingers of right hand---YOU ARE READY TO PROCEED.



Carry forward the rope and a pair of Shears. Lay shears on table or hand to committeeman. Drop rope so it hangs down from RIGHT HAND as in FIGURE 1 with the plain end clipped between first and second fingers SHOWING BOTH HANDS palm toward audience---rest of rope lying in loose coils as it dropped on floor. The rope trailing floor makes ABSOLUTELY INVISIBLE (EVEN TO YOU) the junction of the end. Test this and see.



Next pass the LEFT hand under the rope at about C and draw rope across palm of left as in FIG. 2.



This brings trick end B into hand, exactly as in FIG. 3. DRAW ROPE VERY, VERY SLOWLY as B approaches left fingers (while talking) so that the point B will just COME to the TIPS of left THUMB and forefinger---no further. Then close thumb and forefinger over Joint B. - just as shown in FIG. 5.

If you slide past this point---let rope drop from fingers and do it over.

The reason for stressing this point is that it will GREATLY facilitate the only "move" in the entire operation---if you have it JUST AT FINGER TIPS. It becomes so easy then that it ALMOST WORKS ITSELF to you.

This FIG. 5 shows just how JOINT of A and B should lie at finger tip---covered by thumb to hold in place.

Quietly swing End A---over and down into hand---as in Fig. 6. You can do this either by bringing the right hand over and "folding" it down into hand---or by bringing left thumb up and under End A, and folding it down into hand. It simply appears that you have either "folded" Over the left end or pushed it evenly into hand.

THIS BREAKS THE WAXED CONNECTION APART -- LEAVING
END B FREE.

Say:- "Before going any further I want to have the rope marked for identification. I have, here in my pocket, a TAG with string attached."

As you say this---you NATURALLY place the end (which you have been holding in your RIGHT hand) into your LEFT hand---so as to leave your RIGHT hand free to take the TAG out of your Vest Pocket (Fig. 7). This move has been very carefully thought out---for as you do this natural thing, it BRINGS BOTH ENDS into your left hand.



FIG. 7

But instead of placing carelessly---YOU PLACE THE END D---so that the WAXED END JUST OVERLAPS ABOUT ONE HALF INCH of the waxed end of B. This is perfectly shown in FIG. 8. PLACE THUMB OVER joint of B and D---and PRESS FIRMLY---warming wax to soften. FIG. 7 shows performer taking TAG from pocket---with both ends naturally held in LEFT HAND.

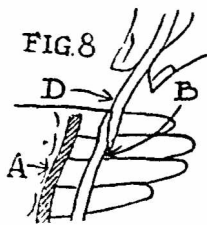


FIG. 8

THESE WAXED ENDS NEVER COME OUT AGAIN AS SEPARATE ENDS!

Hand TAG to spectator---Then take rope at Center C. in RIGHT HAND---(Fig. 9)---and holding it up so as to assist him in getting at rope. This only permits him to TIE THE TAG MIDWAY BETWEEN THE CENTER C--and the ENDS B and D---just where you wish it. Say, "Tie the tag around ONE of the strands of the rope here--where we can all see it". As you hold ends in one hand and center in the other, he is naturally forced to tie it MIDWAY between ends and center--JUST WHERE YOU WANT IT.



FIG. 9

HERE COMES YOUR TRICK MOVE! While he is busily tying the tag on---PRESS THE WAXED ENDS FIRMLY TOGETHER---JUST AS HARD AS YOU CAN. ROLL them SLOWLY between thumb and fingers (first and second) all the time pressing hard as possible---making a NEAT and FIRM joint. This joint will be invisible even to you when properly done.

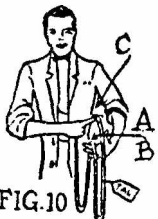


FIG. 10

This entire tag TYING by Spectator, is planned to provide you the few seconds needed to roll a NEAT STRONG JOINT. That is why we recommend a TAG (which takes a few seconds delay to tie on and gives more time) rather than a label which can be pasted on more quickly--until you become more proficient later on.

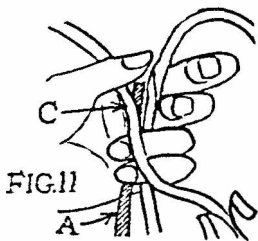


FIG. 11

Next say: "Now I want ANOTHER gentleman to MARK the TAG with his own initials--or any other secret mark known only to himself. I have a pencil here---saying which you naturally place the CENTER part C of rope which is in your RIGHT hand---into your LEFT hand.(See Fig. 10) so as to have your RIGHT free to take pencil from your breast pocket--or table--or you may use your own fountain pencil or pencil".

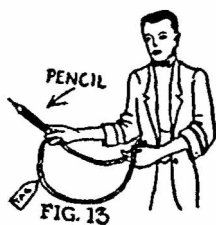
This gives you an excuse to lay the CENTER C in the same hand which holds the JOINED ENDS B AND . Ready for a SWITCH later.

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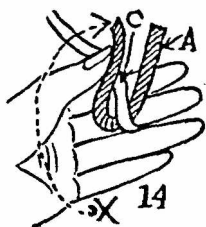
HERE COMES ONE OF THOSE TYPICAL BURLING HULL MOVES for which he is celebrated.

Fig. 11 shows JUST how the CENTER C is laid---sort of CROSSWAYS over the EXTRA PIECE A in the LEFT hand. This simplifies the operation to follow.

With this followed through---your trick is practically ALL DONE. This finger arrangement, studied out by the inventor is what one might call a TYPICAL BURLING HULL MOVE. It well illustrates the manner in which each move is simplified down to its prime essentials, and is the thing which has made both his own performance and that of his pupils and readers who follow his textbooks on MAGIC, so SMOOTH WORKING and natural in movement that the spectator is never aware that anything unusual is taking place, and is completely mystified by the climax of the effect.

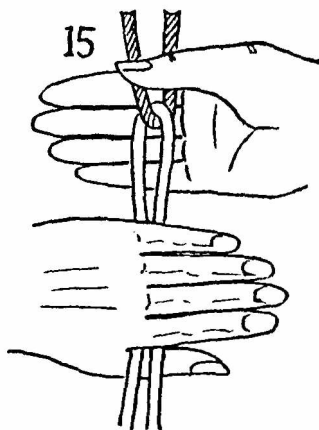


Place your THUMB on point where C crosses piece A secretly joined ends (B and D) will fall down and APPEAR to be the center. Meanwhile the TRUE center remains in the left hand, CROSSING over the End A--- as in FIG. 12. But you are not quite ready to do this yet.



Take pencil. Then taking portion of rope near TAG, hold extended (FIG. 13) toward party as you approach him. Have him mark initials on. Walk back to center of platform, calling attention to the fact that:

"The rope is now MARKED beyond the possibility of exchange, by means of this TAG", holding up tag to show it, "Marked by these gentlemen". Gesture, as you speak --- and at same time dropping the wax-joined ends of rope---(which now appears to be the SAME CENTER of rope). Rope looks now just as it did in Fig. 7. (Prefer back).



Bring the left thumb under Extra Piece A---and lever it up so it is AROUND Center C. (Fig. 14). Transfer rope from LEFT into RIGHT hand.

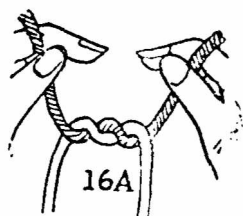
FIG. 15 shows how 'looped over' part is concealed between thumb and fingers which cover join---though illustration has thumb held high to show more clearly.

Say, "I shall tie a Double-Twist Knot with the ends, to keep them together --- in this manner". Twist rope under C again making a double-twist (FIG. 16); This now looks EXACTLY like a Double Twist Knot---- and cannot be told from two ends joined with a twist --- THUS ENABLING YOU TO SHOW THIS RIGHT UNDER YOUR COMMITTEE'S NOSE. You can walk right up to one man and then another holding it so close to their eyes that they pull back to see it better--- which is very impressive---meanwhile spreading your fingers wide apart, so that all can see you have nothing concealed in your hands.

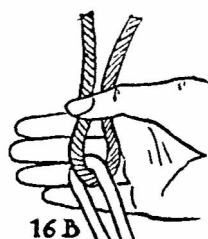
This is another feature of Mr. Hull's that has puzzled magicians --- and many of them have come up on the Committee time and again to see this

only to go away more mystified than ever. This feature of showing the piece as actually part of the rope is masterly idea of presentation that CANNOT BE DETECTED by anyone. It places it in the class of a real "miracle", in the minds of the spectators, and OUT OF THE CLASS OF ANY OTHER ROPE TRICK TO DUPLICATE.

Bring twist down behind the hand again, (As in Fig. 14), and ALLOW ONE TURN OF THE TWIST TO UNCOIL---SO that it now is simply LOOPED UNDER rope as before. Continue: "I will now tie a Double KNOT over this---,making the famous East Indian Sailors Knot".

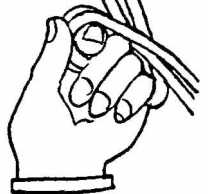


Hold the rope as in Fig. 15 in RIGHT hand at TOP---and place the LEFT hand as shown, BACK OF FINGERS toward you---THUMB on other side of rope away from you. About two inches between hands.

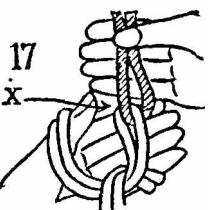


Nor TURN the LEFT hand OVER so palm faces you---causing a loop to form around LEFT hand as in Fig. 16.

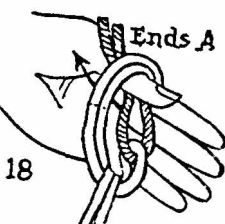
NEXT, slip Left THUMB thru this loop---as in FIG. 17.



Take the 'looped under' part (Marked X), between LEFT THUMB and Fingers---and PULL IT and the EXTRA PIECE A, right THRU the circle of rope around fingers, (FIG.18)---forming a REAL KNOT.



ADJUST THIS KNOT NICELY, so that the knot comes JUST around the place where Extra Piece A is looped under the real center of rope. See FIG. 19. This can now be shown without fear of detection as it cannot be told from a real knot---both having identically the same outward appearance.



"Test" the knot by pulling it lightly on one side and then the other. Ask party to take one end while you jerk it lightly, etc.

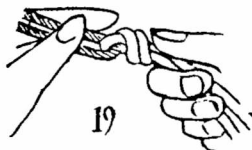
You see what has now taken place. You have taken a STRAIGHT length of rope,--- openly tied the ENDS together RIGHT UNDER YOUR COMMITTEE'S NOSE and had the rope marked. Yet---by a series of ABSOLUTELY INDETECTABLE MOVES performed in the most OPEN and DELIBERATE MANNER, exhibited at EVERY STEP to your committee and audience--- you have nevertheless ACTUALLY SWITCHED THE ENDS AND CENTER of a long SIX FOOT LENGTH OF ROPE---AND RIGHT UNDER THEIR OWN EYES. And it has been done in such a manner that it has ACTUALLY CONVINCED everyone that you have tied the same two ends you first showed them. It is in a word A REAL MASTER-PIECE OF MODERN MAGIC.

Turning to a committeeman at left, say: "Here Sir! Will you kindly hold these ENDS for us a minute...and give ENDS---but actually the GENTER with fake KNOT):

Great East Indian Rope Feat - Copyright by Burling Hull.

Say: "Let us find the center of rope, looping your thumbs under the rope: FINGERS SPREAD APART to show your hands empty. Or, as Mr. HULL does, slip the closed shears under the rope and run it back and forth, FIG. 20), saying: "I should say the center is about here---wouldn't you, Mr. Brown", addressing man holding rope.

Say, "Shall I cut it ONCE---or TWICE"? If they say "Once", then pass your hand along until you locate the WAXED JOINT (you cannot detect it otherwise). TAKE it in LEFT hand and FOLDING ROPE OVER slightly, (not too much as it might break joint if not made properly), take shears and cut RIGHT THRU both strands of rope (As in FIG. 20), with ONE CUT. AND AT ONE FELL STROKE you have completely eliminated the only trick point of this marvelous magical experiment!



NOTE:- If they say "TWICE", then place shears under rope and cut about the center JUST TO ONE SIDE of the waxed joint. Let ends of rope, as cut, fall right to floor---showing your hands WIDE OPEN. This gesture ADDS much to the FAIRNESS of the cut---which was never possible in any previous method---with ends held by spectator. Pick up ends. One will be longer. Trim that off even with other---making TWO CUTS as requested. In either case fling one piece away.

NOTE: Be sure to cut the rope STRAIGHT across---so as to leave two CLEAN and SQUARE ends. If you should FRAY the ends or cut JAGGED EDGES---simply take SHEARS AND TRIM ENDS OFF evenly so that they will MATCH THE OTHER "ENDS" held in knot, in the hands of man holding rope.



Next, hold up the cut ends WIDE APART, showing them, (FIG. 22) to audience and committee, making everyone clearly see the rope is cut right thru center. Have party let go of knotted "ends" (important), so you can walk about and show each committeeman cut ends, making a TWIST EXACTLY LIKE THAT IN FIG. 23. And here is a big point: HAVE THEM THE SAME LENGTH as the fake "ENDS" in the other end of rope.



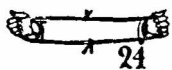
Nor, make the same identical knot that you made at the start of the trick---dropping the loop over the new ends the same as before---saying "I will again tie the East Indian Sailors Knot". Make this knot CLOSELY DUPLICATE THE FORMER KNOT in size, etc. This is important.

Say: "We have now formed the Magic Circle again---and as a result you will notice, the ROPE IS NOW FULLY RESTORED. It is just as strong as ever! "Turning to Committee, "You see I have kept my promise to you-- here is the rope as good as ever". HOLD UP ROPE AS IN FIG. 24 WITH KNOTS AT EITHER SIDE, and show it about.

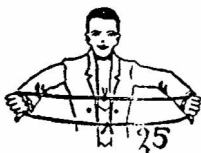
Drop hands ---and looking about, ask: "What is the trouble?" Turning to audience: "Some one says: "But you have a KNOT there".

IN TURNING ABOUT FROM AUDIENCE TO COMMITTEE"WHILE SHOWING ROPE ABOUT, RAISE AND LOWER IT A FEW TIMES AND IN TURNING ABOUT --- REVERSE THE KNOTTED ENDS.

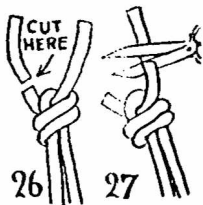
Hold rope with CUT KNOT uppermost ---as in FIG. 24-- and jerk the hands outward at side to "test" the rope-- several times. But each time TURN HANDS---ONE time with THUMBS UP---NEXT TIME WITH THUMBS DOWN--- ALTERNATING.



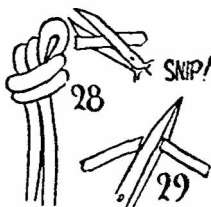
Conclude with thumbs DOWN (FIG. 25) --- and LET GO of rope and revolve hands so PALMS are UPWARD---and your move is done. Audience seeing you start with CUT KNOT uppermost lose track momentarily---and presume that the same knot is still uppermost.



And you will have the OTHER KNOT on top. This is the most subtle move conceivable---as the spectators momentarily lose track of the knots and as you started with the CUT KNOT uppermost they naturally presume that you end with the same one on top.

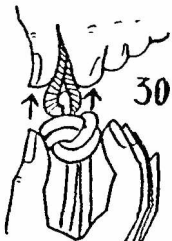


Another even more clever switch that Mr. Hull uses personally, but which takes a little more skill is: HOLD rope with THUMBS UP as in FIG. 24. Jerk at sides as before without turning hands---but one of the times, secretly slip your thumb down and UNDER the strands of rope where they lead downward out of the hands. Now, as hands fly out at side LET GO of rope with FINGERS, and retain hold with THUMBS ONLY. Result is that the knots suddenly fly past each other with lightning-like speed, impossible for any human eye to detect.



Continue, "Well! We can reduce your objection to the knot, somewhat in this way: Hand the committeeman the REVERSED knotted end WHICH HE THINKS IS THE SAME ONE HE HELD AT FIRST.

SAY: "Here! Just hold YOUR ends a minute, Sir". As you do so, say to him in a low voice, "Untie the knot please". "We will just trim the ends off, making them less conspicuous". Suiting action to word, trim off ONE SIDE of the fake "ENDS" piece---as close to KNOT as possible---(Fig. 26)



Not comes a little "Move".



Start to trim the remaining projecting portion off, going only HALF WAY THRU---(FIG. 27)--and then jerk the scissors toward right so that the little fake piece is PULLED RIGHT OUT of the knot, (FIG. 28), so that each cut will give the same "click" with the scissors as the previous cuts did when snipping it in half, (Fig. 29).

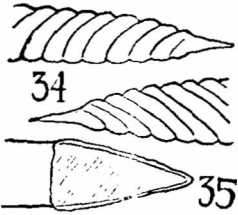


NOTE: - To make this easier to get out. Before starting the cutting, take the knot with left hand and seizing the fake ends, PULL THEM UPWARD, (FIG. 30), so as to LOOSEN THE KNOT. This draws up the loop of the knot which holds the little extra piece, so later can be more easily drawn out.

Turn or swing your hands around slightly to the RIGHT as you make each cut with scissors (as it you wanted to drop these cut off scraps aside so as not to litter the stage in front of you)---which as it brings the LEFT hand as a cover between the eyes of audience and the knot on LAST cut. Look about inquiringly: "Some of you do not seem satisfied yet".--"Very well!" We will see what we can do about the knot.---"Here Sir!" Taking one of the ends from committeeman (who by this time will have untied them) and hand to another committeeman at your right. Arrange them so that one man stands at your left and one at right---the rope hanging horizontally between them---knot in front of you (Fig. 31).

Great East Indian Feat - Copyright Burling Hull

"Gentlemen: I now call upon you to witness an East Indian Miracle. Show your hands empty; walk forward and place them over the knot. (Secretly under this cover, PRESS DOWN THE LITTLE LOOP (FIG. 31), IN CENTER OF KNOT---the same one you pulled up to free the fake piece---forcing it DOWN INTO CENTER OF KNOT. This will loosen the knot, so that it will dissolve at a touch). Show hands one more, and say: "B E H O L D!" (Pushing hands back and forth over knot pulling knot out as it dissolves) BEHOLD -- AN EAST INDIAN MIRACLE! THE MAGIC ROPE IS WHOLE AGAIN!!! FIG. 33."



Have committee identify marked tag or label they placed on and examine rope. Then TOSS IT OUT into audience.

THERE IS NOTHING TO REVEAL.

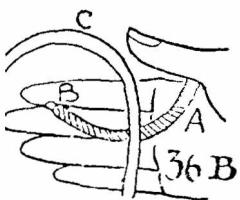
A "TIP" IN SHOWMANSHIP.

A good dramatic effect is achieved by Mr. Hull in this way. As he CUTS clean thru the rope and as the ends start to fall---he FLINGS the shears down with a "CRASH" on the stage---and steps back, with his hands held outward and downward, palms toward audience. Everyone has been waiting for this moment of the cutting---and he plays it up by starting to cut---then seeming to change his mind---says it is "Really a shame to cut this good piece of rope"-- "Again, "Just think, a real piece of Marvelous Indian rope",--- made by Old Omar---Omar Kyoodle himself. "Goes to cut again, stops---" Never seen outside of India before"--- "Again, "Suppose it should go wrong. It would be a shame to spoil it---wouldn't it, Mr. Brown?"--- "Maybe we had better cut it near the end", starting to take rope from holder. Party hands on tight (for Mr. Hull has whispered to him under his breath, "Don't let go. Hang on tight") and this works us a little comedy. Finally when he does cut it thru with a "Snip" and throws shears on stage with a crash---it makes audience and committee jump with a start.

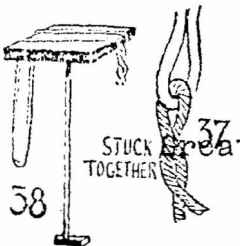
HOW TO TREAT ROPE ENDS.



Take care to follow these directions carefully. It only takes about three minutes to PROPERLY treat ends---but these three minutes are important and cannot be cut down by haste.



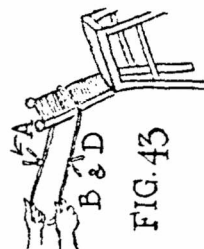
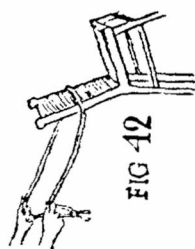
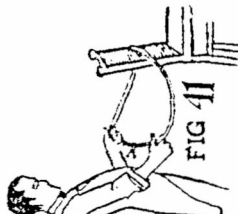
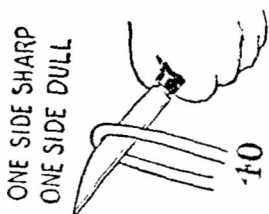
FIRST thoroughly WASH the fingers before touching adhesive wax. Even the hands APPEAR perfectly clean, the adhesive nature of wax will gather enough soil to darken the wax and make it show otherwise. Use warm water so that hands will be warm to soften WAX. You may also warm over gas stove or steam radiator BUT NEVER MELT WAX as it will lose its volatile spirit (Blended in with it), which gives it the adhesive quality.



First trim ends down to a POINT as shown in sketch, (FIG. 34).

Great East Indian Rope Feat - Copyright Burling Hull

- Page No. 12-



Work or cut off a thin wafer of wax, then wrap it around the end of rope. Hold in fingers until softened. Then twist and press it on so it forms a THIN LAYER all over point; FIG. 35; It will be semi-transparent when finished.

FOR METHOD SIX AND SEVEN.

Another way to treat rope---is to dip ends into liquid rubber cement giving a heavy coat. Let this dry at least 15 minutes to a full hour until it is all soaked into fibres of rope and dried down to a thin invisible skin. Use only PURE WHITE rubber cement as used by artists.

Now, place the ends CAREFULLY together----and they will grip instantly. This makes a much finer INVISIBLE join---and it is best for METHODS NO. 6 and 7. But the reason it is not recommended for METHOD NO. TWO, etc. is because, once the ends come in contact they instant STICK SO TIGHT----that if they should over-lap a bit unevenly, they cannot be rolled and "WORKED" into a smooth joint. Once the contact is made they are "set" unchangably, and it takes two hands to pull them apart even to try again. This method is therefore not flexible enough for Method No. TWO, etc. Again the cement MUST be placed on at least 15 minutes before performance and left to dry out---and ends must be KEPT CAREFULLY APART until ready or they will stick to each other if they accidentally touch. They will not stick to anything else which is not coated with a like cement so that it is ideal for all other methods.

This method MAKES a PERFECT and better join than the wax for Methods No. 5, 6, and 7.

METHOD ONE----COMMITTEE ON STAGE

In this case the rope is measured off from a coil lying on table or chair. Here, instead of attaching a small piece to the end of rope ---SEVEN foot length is after being cut off and the ends "treated"), RE-ATTACHED RIGHT ONTO THE LARGE COIL OF ROPE, by simply pressing the adhesive end to end of long coil----joining it AGAIN into ONE PIECE.

Now, when committee comes up, take the free end of the rope and hand it to party, directing him to "MEASURE OUT ABOUT TWO YARDS" by the well known 'shoulder and arm measure' system. FIG. 36. As he draws off the required amount, keep your hand around rope, letting it RUN THRU YOUR FINGERS as shown in illustration. As he reaches the approximate six feet---this NATURALLY BRINGS THE PART WHERE ROPE IS JOINED INTO YOUR HANDS. Close your fingers around this joined part and say, "We will say it is about HERE---for GOOD MEASURE" and taking your shears from table---snip the rope off just about 4" to 5" beyond joined part. Thus you have OBTAINED POSSESSION OF AN EXTRA PIECE OF JUST THE RIGHT LENGTH, attached to the end (Just where you want it), ready to proceed with the feat. Though no one in the world would or could suspect, it, seeing the rope cut right off the coil and NOTHING ELSE USED. You can now show the rope freely from hand to hand just as in Method TWO---and PROCEED from here on EXACTLY AS IN THAT METHOD.

METHOD THREE --- WITHOUT COMMITTEE.

Great East Indian Rope Feat - Copyright Burling Hull

In this case a clever move is introduced. The Extra piece is simply placed in the RIGHT hand --- one end gripped in the Crotch of the base of thumb --- the other end gripped between the FIRST and SECOND fingers, near top joints, (SEE FIG. 36-B). Carry the POINT of the shears in that hand (handle might tangle) --- and the ROPE in the LEFT hand as you walk in. Toss rope into audience for examination. When the rope is tossed or handed back, take one end in left hand and then with RIGHT HAND take hold of the CENTER OF ROPE (as shown in FIG. 36-B), and the CENTER "C" will just naturally FALL CROSSWISE OVER the SHORT PIECE in the hand--- at right angles---just where you want it. Place BOTH REAL ENDS of the rope in LEFT hand --- and as you walk forward to a spectator near the front, execute the little JOINING movement by pressure and rolling of left fingers, meanwhile having party on TAG --- mark same, etc.

HAND TWO TAGS and PENCIL OUT with the LEFT HAND to a spectator in the front row of your audience.

Next, transfer the joined ends from your left to your right hand, in order to take the pencil back from party and extra tag, in LEFT HAND. You now have both ends in the RIGHT HAND PALM. Now, when ready, simply DROP THE SECRETLY JOINED ENDS, which fall down and appear to be the CENTER of rope, while allowing the ENDS of the short piece to show over the top of RIGHT HAND --- which the audience, therefore, takes to be the ends of the ROPE. PROCEED FROM HERE ON EXACTLY as in METHOD NO. TWO. NOTE: With the small piece concealed in the right hand, you can do anything with the right hand that you ordinarily would --- as hands can be moved freely about, opened and closed, articles picked up, etc. Mr. Hull, at a recent Magic Club Show, performed two preliminary tricks with the rope piece concealed in his hand all the while moving the hand naturally at all times.

METHOD FOUR-----WITHOUT TAG.

Rope is MARKED slightly near the CENTER using either a piece of fine thread tied around rope at that point, or marked with a colored caryon. It may be simply shown or tossed into audience, etc. and returned.

In this case short piece is concealed in right hand as in Method No. 3. The one end of long rope is taken in left hand and rope is wound around left hand LOOSELY ----- VERY LOOSELY. This brings the other end eventually into the left hand also---and this end is laid right on top of the other end---and the two pressed together, as described previously.

Now, with RIGHT hand, take a hold of the rope NEAR THE MARKED CENTER---(Fig. 36) B-, taking one of the coils as wound around left hand. This brings the short piece crosswise under the CENTER again as in METHOD (Fig. 36.). Drop the coils from left hand---and it appears that you have merely taken the TWO ENDS of rope into RIGHT HAND---as there are no other ends visible anywhere. BE CAREFUL NOT TO TWIST THE COILS SO AS to knot or tangle, but lay each turn as made, one on top of other in rotation, when coiling rope around left hand. Proceed as with other methods.

METHOD FIVE-----QUICK PRESENTATION.

This method is particularly good for the amateur or less experienced magician, who is not quite sure of himself in the feat at first. In fact it can be presented this way UNTIL YOU ARE SURE OF the MAIN OPERATION of Mr. Hull's moves, and then you can add the various methods of starting or "Opening" the feat which are given elsewhere, as you become more expert.

Great East Indian Rope Feat --- Copyright Burling Hull.

Rope is arranged before-hand, with ends already neatly joined to look like center-----Then the Extra Piece is bent around the REAL CENTER, and the ends of this little piece stuck together with a little of the adhesive wax, to hold them in place on large rope. By twisting the ends together (as shown in Fig. 37), they will hold better.

ROPE is then laid over your table --- WITH TWISTED ENDS AT THE BACK where they are completely concealed by the edge of table (FIG. 38). When ready to perform, simply pick up your shears from table with your Left Hand and take the rope with your RIGHT HAND allowing your fingers to close over and conceal the point where the short and long pieces meet ---- SO ROPE LOOKS AS IF YOU HAD PICKED IT UP BY THE TWO ENDS. Proceed, of course, exactly as in all other methods.

METHOD SIX AS AN OPENING FEAT.

Enter with the rope ready joined, and with looped under part (as in previous method (No. Five) already arranged in RIGHT hand --- shears in LEFT HAND. Turn to right, laying shears down. Clip the supposed "ENDS" of rope between FIRST and SECOND fingers of RIGHT hand so that the LOOPED UNDER PART is completely concealed by the SECOND FINGER IN FRONT (EXACTLY AS IN PICTURE 59) so that you are clearly SHOWING BOTH HANDS EMPTY ---- WITH FINGERS WIDE APART. This is a beautiful "move" of Mr. Burling Hulls' and worth practicing the few minutes it takes to acquire. Now close the right FINGERS in toward palm QUICKLY and PULL the RIGHT FOREFINGER in faster than the other fingers ---- so that the JOIN is brought INSIDE the fingers and concealed. This is a sort of "Back and Front Palm" idea where the JOINT is brought from BEHIND the back of the second finger to the FRONT of the second finger ---- concealed all the time. Its move in the inventor's hands is perfect --- and he can do it five to a dozen times over and the spectator will swear that he has clearly seen BOTH SIDES of both fingers and the REAL ENDS of rope each time. It does not seem possible that "move" could be executed, with rope held just between TWO FINGERS and with ALL FINGERS spread widely apart. If, however, you are at all doubtful of your ability to get it from back to front cleanly every time --- then simply do this: As you close hand, PLACE RIGHT THUMB right OVER the joint as it comes around to front concealing it perfectly. Extend thumb BEFORE closing fingers so it serves as a shield BEFORE joint is swung around behind it.

METHOD SEVEN ---- PARLOR METHOD.

This is suitable where persons are on all sides, and you want to put it over briefly and safely. Suited to the beginner in Magic also. The rope is already joined neatly and the extra piece already tied around the true center. Drop this over the head, about the shoulders while telling the story of the EAST INDIAN ROPE. Bring forward one of the spectators to help you --- and proceed with the Feat.

EXTRA TIPS

TO CUT THE ROPE APART AND RESTORE IT TWICE : If anyone challenges you to do it twice in succession, you may do so easily. Use a Knife instead of shears --- SHARP AS A RAZOR ON ONE SIDE --- dull on other. The first time you seem to "CUT" rope, merely pass the DULL side under the rope at close to the wax joined part (Fig. 40) and give it a HARD JERK so as to make rope break apart. Hold knife FIRMLY and jerk HARD or sometimes rope will hold so strongly that it will not give at one pull

and will make knife fly out of fingers if held loosely. Join these ends together, (holding them first in hands for a few minutes to soften them) while telling some little story about the way the old Hindu used to perform the Rope Feat"---then put together, and make a neat join, passing hands magically up and down rope at finish. Show rope in circle---then state people never believe things the FIRST time they see them---and that you want someone to come up and help you at close quarters while you attempt it again. Then proceed with the regulation Method in No. TWO. Rope being already knotted and joined.

STUNT TO DISPENSE WITH ASSISTANT

This is very fine where people cannot easily be brought up on platform for lack of stairs etc. Also it provides a marvelously subtle switch of the ends. Proceed as in METHOD TWO---up to the point where rope is all joined and knotted into a CIRCLE. Now bring forward a CHAIR to serve as committee-man---and stand SIDE WAYS to audience---(as in FIG. 41). Flip the rope OVER the chair back---just like (FIG. 41) so JOINED PART is across chair at B & D. NOW DRAW as you say "That the rope is really STRONGLY KNOTTED INTO a perfect circle." Remarkable as it may seem, the adhesive will hold PERFECTLY and pull the chair right back---no fear of rope breaking. This will, of course, greatly surprise YOU---which will show you how convincing it appears to audience. It removed any thought that you are using fake joints or snap-fasteners, in case the other methods are known to some magician in the audience.

Now, after you have CUT rope and tied ends together--again approach chair, and throw the CIRCLE of rope over the chair again---but this time with KNOTTED PARTS at EITHER SIDE of circle (FIG. 43). Now pull chair back onto its back legs again. --- Then FLIP ROPE OFF THE OTHER WAY so that the OTHER KNOTTED ENDS come into your hand. Attention going momentarily off the respective position of the two knotted ends, no one can tell which is which. LOOK OUT YOU DO NOT FOOL YOURSELF AT THIS POINT---as several purchasers of the trick have reported that they have done on the first performance of the FEAT.

Great East Indian Rope Feat - Copyright Burling Hull.

BURLING HULL'S
\$25.00 MASTERPIECE TURBAN MYSTERY

Well advanced magical students will recognize that Mr. Hull's Indian Rope feat employs a somewhat similar principle, in fact is a novel development of the basic principle first introduced in the BURLING HULL "MASTERPIECE TURBAN MYSTERY", which was sold by Poole Bros. Professional Magic Dept (exclusive agents for Mr. Hull's Creations at that time) and since then, with a set of specially woven Turbans for \$25.00.

The principle of this feat was first suggested to him while watching a weaving loom at an industrial exposition, which was weaving TUBULAR form RAYON Silk like an immense sleeve. The jersey-cloth weave permitted the silk to be STRETCHED to nearly double its originally large diameter. By wetting the cloth, then stretching it several times and ironing it in this condition, it was made permanently larger. Then the cloth was piqued laterally about every three inches and then cut along the center of the pique which then acted like a hem or selvage preventing it from unravelling. This gave a number of large "rings" or "hoops" of cloth with NO OPENING --- continuously joined. A short piece was then doubled and "sewed" or knotted together at the "ends" so it gave the appearance of the two ENDS of a strip of cloth doubled over.

In this condition it was wound around the head of an assistant to resemble a Turban, with the two ends hanging down in full view.

Assistant was called forward, turban lifted off by Mr. Hull and shown as "This is a Hindu Turban --- the size that an ASSISTANT is allowed to wear!" He continues, "I will now show you the SIZE that the Great MAGICIAN wears"--- saying which he SEIZED THE TWO "ENDS", which are visible, and THROWS the Turban out so it uncoils, and shows an immense LOOP of cloth --- the "Ends" being apparently just held to form the circle --- is what the audience presumes. There is always a LAUGH at this point as the audience is quick to get the hint that the MAGICIAN thinks he has a "BIG HEAD".

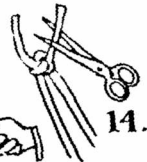
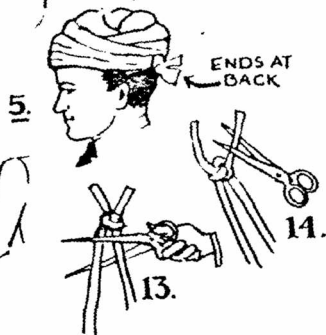
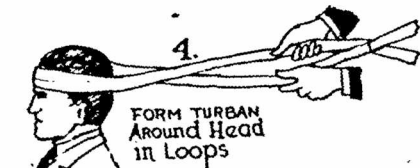
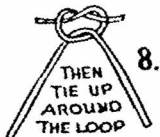
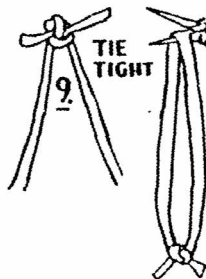
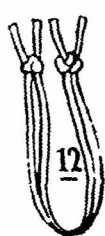
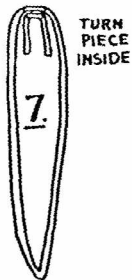
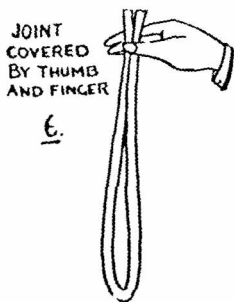
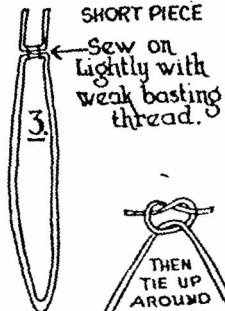
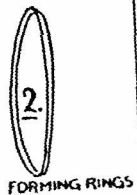
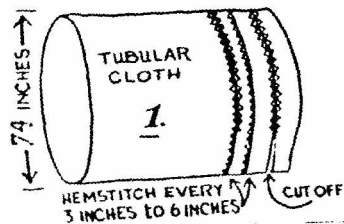
The ends are then tied together (apparently), which means that the extra "End" piece is "looped under" the ring of cloth and then tied in a double knot--- similar to one explained in this Rope Feat. In this condition it is tossed into audience with the pretense that some one asked to see what kind of cloth it was, with the remark that "It is INDIAN SILK, Sir!" --- and party is asked to hand it back --- whereupon Mr. Hull seizes his hand and brings him up on the platform. Party is then permitted to CUT the Turban HIMSELF AT ANY POINT---the ends are tied together -- the two knotted ends now looking exactly alike are switched---and the other one(with the fake "ends" piece in knot) trimmed off "Even"---while other party is allowed to untie the other knotted ends. These untied ends are now held by spectators while performer showing his hand empty then passes it over the "Knot" at the apparent "join" in the center --- knot dissolves and Turban is WHOLE AGAIN!!

This masterly method marked a New Era in Turban Feats, and completely baffled the most astute and experienced performers repeatedly---many of whom came to see Mr. Hull's performance five and six times in order to solve the secret principle. Mr. Hull's performance of this Feat and the discussion resulting in Magical Circles was the cause of the revival or return to favor that this trick enjoyed a few years ago --- practically everyone endeavoring to duplicate the effect of the feat which they had seen or heard of in its new rehabilitated form. Many methods, including a number of perfectly useless and clumsy hand "fakes", pulls and other mechanical junk were brought out by dealers, all purporting to more or less closely duplicate the Hull Turban Feat, but which, of course, did not even resemble it. Also various cloth pocket and similar contraptions were offered, and died down again.

INTRODUCING A NEW IDEA

The mystery of this Turban was the RADICALLY NEW principle introduced. Mr. Hull struck out on original lines, realizing that while others were trying to take a piece of cloth with two ends, and then cut it in half---producing four ends--- and then try to seemingly join the cloth and thus GET RID OF TWO ENDS.--- If he could only START OUT with NO ENDS WHATEVER to his cloth --- he would be then TWO ENDS to the "GOOD" --- and thus be able to PASS OFF the two CUT ENDS as the original ends of the (presumably) straight length of cloth. Impossible as that

HULL'S MAGNETIC WAX



THE MARVEX COMPANY
Box 540, Atlanta, Ga. U. S. A.

~~FROM WAS~~
~~inspection to the best posted magicians, who were left completely at sea -- as~~
there was NOTHING TO SEE. The cloth having a tendency to JAMB when knotted tightly, it was IMPOSSIBLE for anyone to untie it in a few minutes. As the performer in the course of the trick CUTS the know away with shears --- he could tie it as tightly as he desired.

HOW TO ORIGINATE NEW PRINCIPLES

The above indicates the unusual method of analysis by which Mr. Burling Hull first reduces a magical problem to its primary essentials and then takes these and strikes out in an entirely NEW PATH, introducing radically different principles from those ever before used in the trick ---- in order to produce an ENTIRELY NEW, DIFFERENT and ORIGINAL FEAT --- which was ABSOLUTELY IMPOSSIBLE TO ACCOMPLISH previous to the introduction of his principles. This holds true of his "SVENGALI" and "MENETEKEL" Forcing Decks -- his "ELECTRA" Trance Cards, his "GHOST CARDS", his "CARD PROBLEM", his "Card Suspension", his "ONE MAN MIND-READING ACT" (the first originator of the One Man Act and the first to advertise the title "One Man Mind Reading" to indicate the FIRST such act accomplished without assistant, OR DELAY to open or prepare envelopes) his "MASTERPIECE TURBAN MYSTERY", his radically DIFFERENT Rope Ties as explained in his book on that subject and other radically different books, effects and illusions. Practically ALL Mr. Hull's creations have the appearance from the front, of being absolutely IMPOSSIBLE. He might be termed the "inventor of IMPOSSIBLE Magical Effects --- made Possible".

THE GREAT INDIAN ROPE FEAT

Is a still further development of this novel principle, with the addition of radically new additions -- whereby the Rope is FIRST SHOWN in ONE STRAIGHT LENGTH ---- Impossible as that may seem, even to one who already has the Hull Turban Masterpiece --- and then without a single suspicious movement the entire course of the trick follows out, sort of WORKING ITSELF automatically, as the various LOGICAL operations are proceeded with --- such as simply taking a pencil, handing to party from audience, etc., etc. The finest set of NON-SLEIGHT OF HAND manipulations, perhaps, that have ever been seen in any open and non-covered magical effect. The details of all movements, extra tips, and presentation and patter suggestions are most exactly explained, in this, the most complete instructions ever prepared for any single magical feat yet produced. A result of some years of practical experience in presenting and developing this Feat.

HULL'S MAGNETIC WAX

The contribution of this remarkable wax product to the magical fraternity came about as the result of a discovery made by Mr. Burling Hull while making some experiments to produce a TRANSPARENT "Magicians Wax" with adhesive qualities similar to regular magician's wax, but clear as water, or at least semi-transparent.

For these experiments he employed various kinds of transparent waxes like paraffine, spermacetti, and flake-paraffine combined with adhesive waxes like crude and refined beeswaxes of various types, and blended with Carnauba and white and yellow ceresine waxes to give hardness. Other combinations were also made with palm sterine pitch, green and black ozokerite, raw and bleached montan wax, Mexican candellila, etc., blended with volatile liquids, such as turpentine, benzine, naphtha, neetsfoot oil, gasoline, etc., to make the wax more "gummy" or adhesive and prevent crumbling.

While these experiments were not entirely successful in their original purpose, as the nearest result was a semi-transparent product with a slight milky caste to it excellently suited for use on Playing Cards, Coins, Hankerchiefs, Billiard Balls, Eggs, Knives, White Envelopes, Glassware, Finger Nails and all other white or LIGHT-COLORED articles used in magical effects, on which the old-style dark-colored magicians wax was impractical because of its color, they resulted in the discovery of the present product, which we believe is the MOST ADHESIVE semi-transparent wax compound ever produced. It has remarkable qualities in that it softens quickly from the warmth of the fingers, "Sets" hard and fast the minute the fingers are removed, NEVER crumbles or cracks like beeswax does, adheres more tenaciously than any other wax, yet can be instantly "flaked off" or scraped off with a push of the fingernail and leaving no dark-colored stain behind it to show it was used.

These combined qualities are NOT POSSESSED by ANY other wax nor any other adhesive known to modern science.

The principal ingredient in the present product comes from over 5,000 miles away and is imported only in 200 lb. cases minimum.

Paraphernalia: In your outfit you will find two especially prepared ropes - one straight and the other tied in the form of a circle. Also a few snap fasteners and a small nickel plated ring. You may also borrow a ring from a spectator, if you so desire. It is advisable to purchase round end scissors that can be carried in the pocket. The rope is a soft sash or clothes line. Beauty solid braided put out by Tribble Cordage Mills, In Boston, Mass. is very good. Fastener is known as Boye Dress Fastener, Size 3-0.

Upon examination of straight rope you will see it is in reality 3 pieces, two long with a 5 or 6 inch piece in center joined by Fasteners. The way to attach fasteners is to sew No.40 cotton white thread into end of rope at Fig.-1 about half inch from end, wrap thread around rope 4 or 5 times as at two and run needle through again. Now cut off end about 1/16 to 1/8th above thread as at 3 and then sew fastener in as at 4 sewing in good and when through running thread around again or two and run needle through cutting off thread. Be sure that opposite part of fasteners will come together. It is a good plan to now paint around the ends with a bit of white Japan paint, purchased in small tubes and thinned with benzine for quick drying, if this is done not so much thread is needed around ropes.

To perform: Remove rope from pocket, run through hands giving several tugs, on long pieces only, this will convince rope is strong and in one piece. Run rope through fingers until you feel joins and hold as at 7, have one assistant on right cut in center, now turn to left and have assistant at left cut off two short pieces from ends down close to your fingers. Now say cut a couple of pieces off other end turning back to assistant at right, while he is doing so loosen two short ends from fasteners and reaching it to pocket for ring leave the ends. Show ropes in two pieces and give ring to assistant on left, bring ends together and pretend to tie in knot really fastening fasteners and then running a loop in cord as at 12 or merely wrap around hand as at A. Let assistant slide ring on to rope. Say a couple of words in Hindu and remove knot or loop and rope is restored and ring allowed to slide off rope to assistant at right.

TARBELL'S ROPE MYSTERY:

(2).

In method two a reversal is used with one long piece in center and two short pieces attached with fasteners at other end.

In method three only one join is made at center and rope can be used over and over again, the rope is only pretended to be cut really being broken at fastener and restored as before.

In Fig.15 we have method 4 a loop of rope with a small piece of rope tied around one part of circle to look as if two ends were tied together here. At bottom of loop rope is together with fasteners, one short piece and two sets of fasteners. Start to untie rope and then change your mind retie it as this is only a blind. Have loop cut through small piece and show as at Fig.17. Remove two short ends and restore as before. You now have but one fastener and you offer to repeat trick, cutting loop again at a short distance to one side of fasteners, now have a short piece cut off/^{of}side which you say is too long really cutting away part of rope with fasteners. You stick this piece in your pocket and then tie the two ends together so rope looks like 20. Force the knot you have just tied and upon untying same give ends to two people to hold, you now cut away the fakeknot and burn also with match or candles to get rid of this fake knot altogether and string or rope is restored.

Method 5 is same as second method of Fig.4 instead of using fasteners the rope is sewn together and the fake knot at top as Fig.21 is used. Of course it is only cut and restored the one time not twice as in Method 4.

AA. PREPARED END OF ROPE =
BB. END CUT CLOSE TO THREAD
C.C. ROPE SHOWN TO AUDIENCE BY CIRCLING THROUGH HANDS

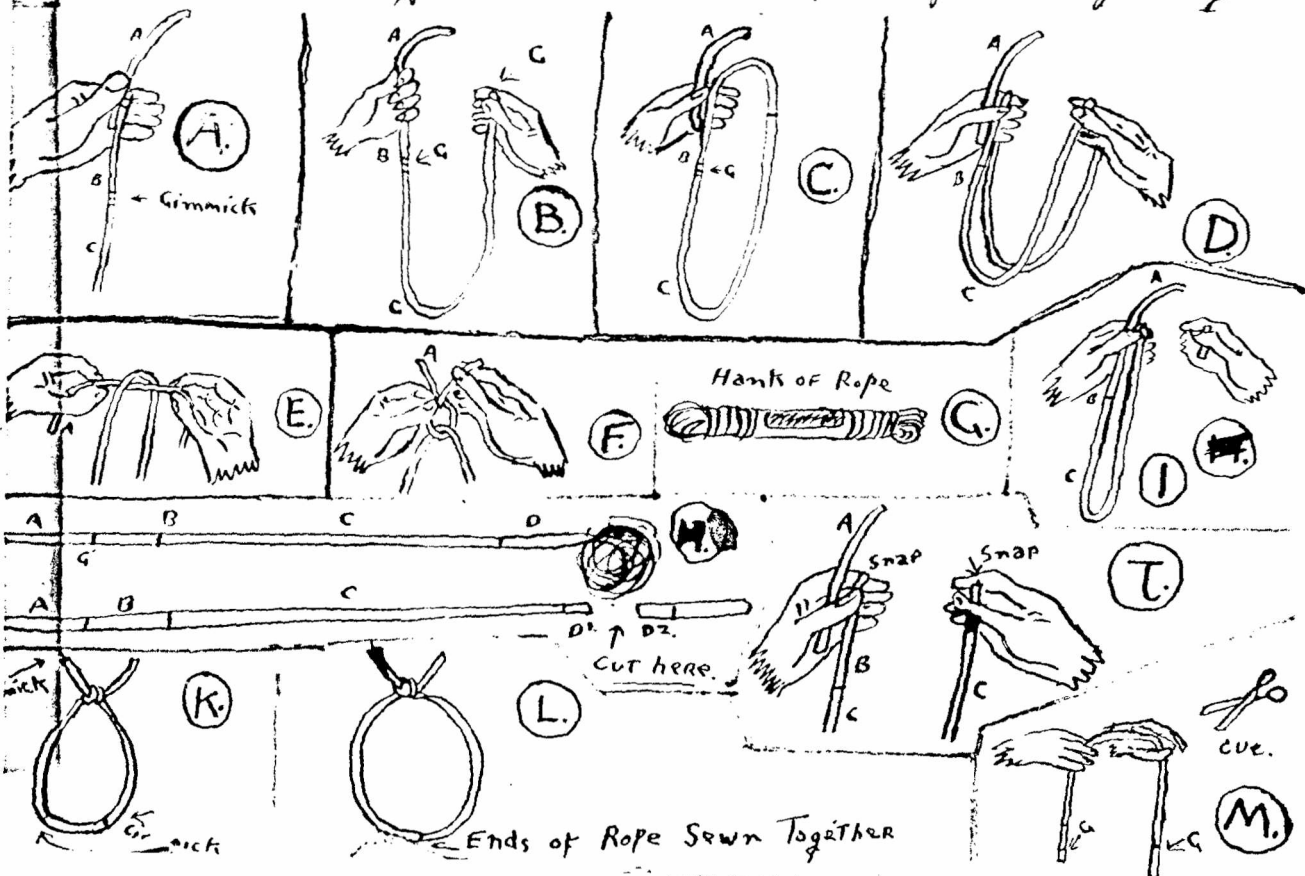
The New additions to TANBELL'S ROPE

1. Bring in ROPE as A - A represents short piece - B small piece with sticks
2. C brought up - snap into B as C - D Loop being brought over A
3. F left hands drop False loop and A is tied around in a knot

Hands of Rope H) Rope unrolled then shown cut - I end snuffed off
 A snuffed off K same as E. F. A 10 inches B 6 inches - 6 feet for G
 H attached to the ends of A and B - B and C - C and D

Simple method no further rope prepared, two ends sewn well
 together, small piece of rope tied to middle of Rope to form a knot
 such as in F simply cut away portion cut-off knot finish

1. Very puzzling effect using two vol assistants 6 ft of rope two 4" eyes attached with sticks one each end of Rope, place middle of Rope in mths of Vol 1 he asks Vol 2 to cut Rope in the middle - ends are punched through Vol cuts a piece off each end reach in pocket for the magic Ring

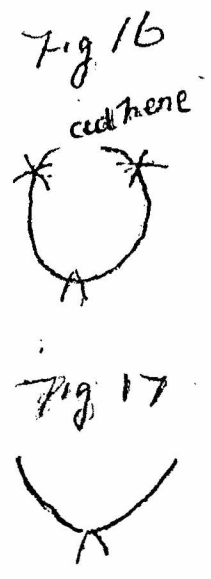
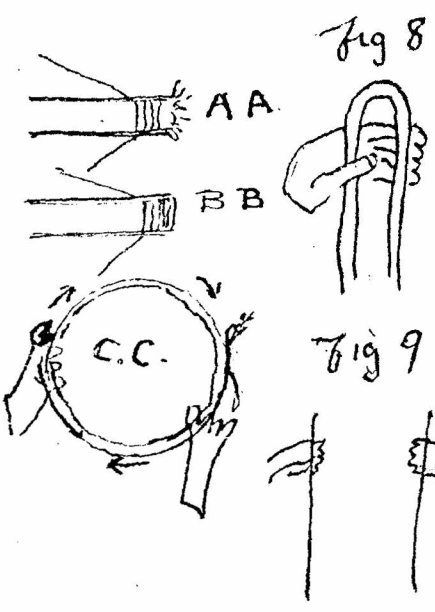
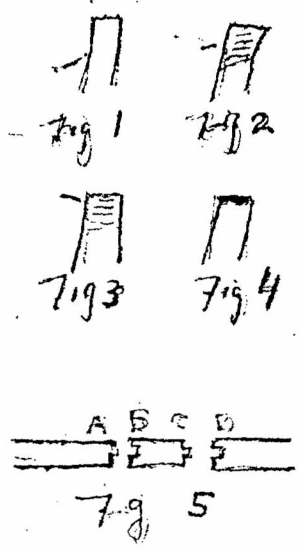


GRANT'S SUPER ROPE TRICK.

EFFECT: Performer calls attention to a length of rope, the ends of which he ties together, forming a loop. Then the spectator is allowed to cut the rope right in the center of the loop. The two cut ends are held wide apart and shown to be actually separated, with the knot now in the middle of the rope. Then, by simply passing his hands over the two ends, performer restores the rope to its original condition and immediately throws it out for examination.

SECRET: Take any convenient length of soft, pliable rope and tie an extra small piece around one end. Then coil up the rope and lay it behind some object on table. When ready to present the trick, pick up the end with the extra piece concealing this in the hand. Then grasp free end with the other hand and hold out for inspection. Bring the two ends together and tie, forming a loop. In the act of showing the rope to be perfectly solid, slide hand containing extra piece down to bottom, carrying piece with it. Now grasp rope at top with other hand, covering real tied ends. Then place fake end also in upper hand. This hand now conceals both the real and the faked tied ends. Next pick up the shears, at the same time dropping fake end into view, and the audience will naturally think this is the two tied ends of rope. Now request a spectator to cut both sides of loop near the hand, still holding with the real knots concealed. After being cut place the small piece with the real knot in pocket. Now hold the cut ends wide apart.

In restoring the rope, either cut away extra piece or slip it off, and same is left in pocket while after a ring to slip over rope. Now show rope as one piece and throw out for examination. The simplicity of this effect, makes it really worth while and effective.



Methods
 X = Fasteners

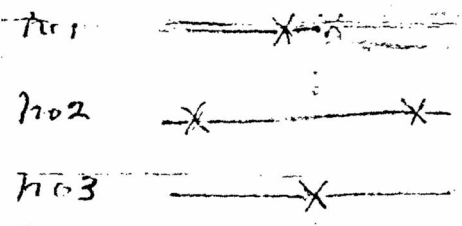


Fig A



Fig 18
 X = Fastener

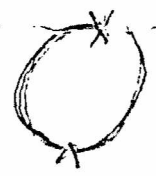


Fig 6
 Positions

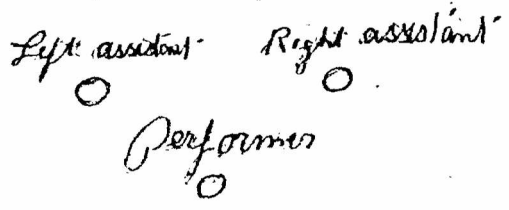


Fig 12

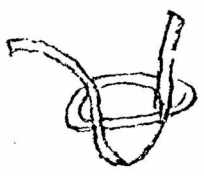


Fig 20



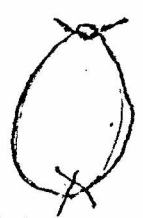
Fig 7



Fig 15

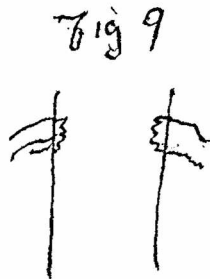
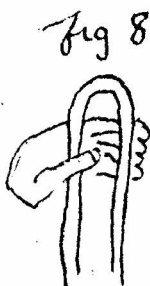
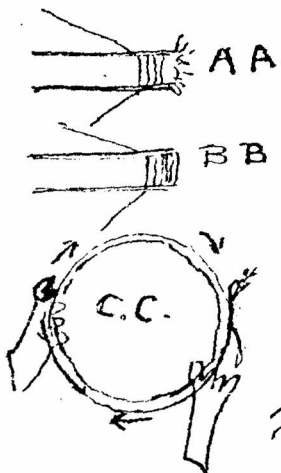
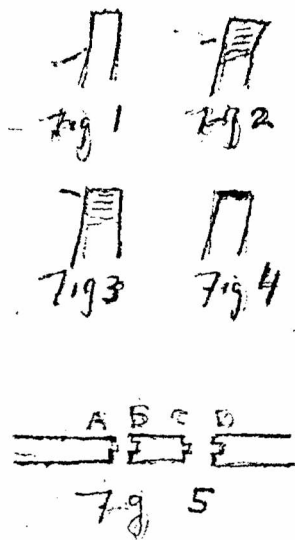


Fig 21



X X = Fasteners

X = Sewn Place



Methods

X = Fasteners

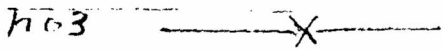
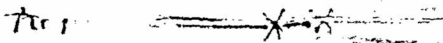


Fig A



Fig 18
X = Fastener

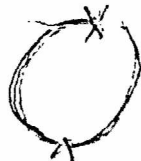


Fig 6
Positions

Left assistant Right assistant

Performer

Fig 7

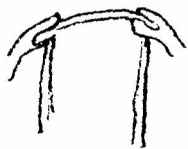


Fig 12

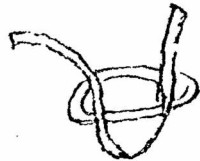


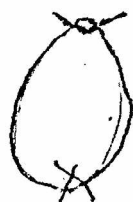
Fig 20



Fig 15



Fig 21



X X = Fasteners

X = Sewn Place