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A Modern Handkerchief Act

An Up-to-Date Program of Selected Tricks with Handkerchiefs for
Magical Entertainers Playing Lyceum, Club or Stage Engagements

With

Humorous Patter

For All Tricks Introduced in the Act, Accompanied by Instructions for
Gesture, Facial Expression and Intonation

To which is added

A Supplement

Explaining, and Illustrating with Diagrams, the Construction and
Preparation of the Apparatus, Faked Handkerchiefs and
Devices Employed and Their Mechanical Operation

Written by

Burling Hull

Illustrated
By Forty Drawings
And Photo-Engravings

AMERICAN MAGIC CORPORATION
PUBLISHER



The White Wizard

At the Studio—

Other Books by the Same Author

"Expert Billiard Ball Manipulation"
"Master Sleights with Billiard Balls"
'Bulletin of Latest Sleights and Tricks'
"Thirty-three Rope Ties and Chain Releases"
"The Business End of Magic; or, Making Magic Pay"*
"An Up-to-Date Card Act, with Patter"*
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"Sleight Sheets"
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* NOTE: Books followed by asterisk (*)
to be issued subsequent to this volume.

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In Course of Publication

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To Authors:—The American Magic Corporation, incorporated under the Laws of the State of New York, capital \$10,000, is in the market for manuscripts on Magical Subjects. Manuscripts of between 12,000 and 40,000 words preferred, but subjects must be original (rehashes not wanted), and handled in a **thoroughly practical** manner. It should be borne in mind that these publications reach a discriminating technical and professional reading public, where elaborated literary verblage is undesirable, while condensed descriptions with thorough illustration by photographs or drawings are in demand.



Introduction.

Handkerchief Magic of all forms of the Art seems to be the most sought after by magical students. In my work as a designer and writer of magical acts I was most repeatedly called upon to write Hdkf. Acts, Hdkf. Patter, arrange acts or routine of Hdkf. Tricks and to make up outfits or apparatus for Hdkf. Acts.

The most constant demand has been for *original methods of presenting the tricks*, with accompanying *patter*, and an *arrangement* of the tricks in the form of an act of logical *sequence*. For it is notable that the various Hdkf. Tricks and devices (and there is no dearth of them) consist largely of faked or specially prepared Hdkfs. *which cannot be used in other tricks*. Thus the performer must lay down one prepared handkerchief and pick up another, making the performance appear more like a demonstration than a smooth-running entertainment developing toward a natural climax.

From the various acts I have from time to time designed along this line I have evolved the present act, selecting a good part from this one and effective bit of presentation from another, and endeavored to blend them into an effective whole, an act which combines as many strong points of showmanship *with as little trouble and labor* in the way of preparation by the performer as possible.

There is some logic back of the demand for Hdkf. Acts. It is one of the most effective forms of magic, for it is *colorful, spectacular and easy to see* from all parts of the house and is therefore *more certain of pleasing* a wider range of audiences of varied character than any other individual magical act. The traveling performer, the lyceum, chautauqua or convention—even the club performer will find the Handkerchief Act a program that is always “*sure fire*” under most any conditions.

The numerous calls received by the publishers for the book “Sleights with Silks” designed to comprehensively cover the subject of handkerchief tricks in a like manner to “Expert B. B. Manipulation” on its subject, has led to the early publication of the present Act in the hope that it will satisfactorily meet the immediate needs of those who are seeking an effective handkerchief program; while the more technical and comprehensive volume is being completed.

Again expressing my sincere appreciation of the patronage and approbation accorded my writings by the magical public in the past and the kind things said of them by reviewers in the magical and professional magazines, and hoping my present effort will not fall short of the standard they desire, I beg to be considered,

Most fraternally yours,

BURLING G. G. HULL.

New York City, July 4, 1915.

Nature of the Act.

The Handkerchief Act as considered here is not the Handkerchief Manipulation Act made popular some time back, in which the performer entered empty handed and began with the production of a single silk handkerchief, followed by a volume of other vari-colored handkerchiefs, which were tossed about as rapidly as they were produced, until the stage was well sprinkled with them. The idea of the performer spouting silks until the stage was covered with them held the public's attention for a time as a *novelty*; but only as a *novelty*; and like all other novelties it died an early death. A *novelty* is short lived, for there is generally little real worth back of it, and with nothing to commend it but its *novelty* it rapidly becomes a bore once its *novelty* is worn away.

The Handkerchief Act presented here is really a logical, interesting magical **entertainment** first and foremost; and simply using handkerchiefs as a medium in such a way as to secure the greatest amount of amusement, mystery and entertainment possible.

COMPOSITION OF THE ACT.

From the various handkerchief acts I have written for patrons and students in the capacity of a magical designer the present act has been evolved by the process of selecting a trick and a bit of patter here, an effect or an idea of showmanship there and so on. I have endeavored to blend them into an effective whole, to arrange and feature the tricks and parts so that they dovetail into an act of **perfect sequence**. This has proved to be a labor far beyond my original expectations, for unlike writing to suit the taste, abilities and conditions of one individual, it has been necessary to consider the various requirements and conditions of performance and the magical facilities of a **wide range of readers**, from club performers to stage artists. With this in mind I have endeavored to evolve an act of **general appeal** and application and have to that end found it necessary to eliminate anything that would prove difficult or awkward for performers included within this range.

I have described the position of the performer during the execution of the tricks, the patter, the vocal inflection while rendering it and even the facial expression to accompany the remarks, entirely in addition to the manipulation of the tricks, and invite the reader's most careful observation of these points. For parts of the act are extracts from my own programs and the importance of certain details on reading which, may seem optional, will quickly develop when the trick is presented as described. It is oftentimes an opportune remark, or the proper facial expression which turns the tide and makes a trick “hit.”

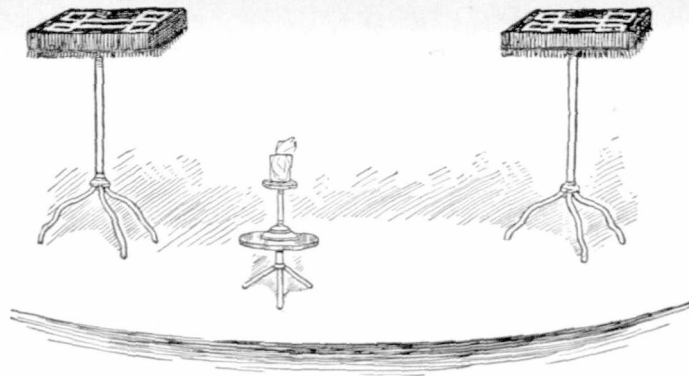
The actual working and construction of the tricks are fully explained in the “Supplement” which is distinct from the text of the act. Here will be found detailed descriptions of all the tricks, devices and apparatus introduced in the act and even the more familiar accessories which are undoubtedly known to the majority of readers, but are explained for the sake of completeness and the assistance of those who may be less informed.

A SUGGESTED SETTING.

A suggested setting for the act is illustrated below. The tables are shown bare so as not to interfere with a clear illustration of the unique design of the top.

B. H. Black Art Design. This design is my own creation and I think it is superior to and "cleaner" in appearance than those formerly used. At any rate I shall leave it to the judgment of the reader. Some of the standard black art designs are also illustrated here so that the reader may select a suitable design, and it is thought that he will find this new rectangular design which conforms to the lines of the rectangular top far superior to the usual jumble of meaningless circles and diamonds which it is apparent must have been put there for an object, and therefore invites suspicion. The simpler and less conspicuous the design the more natural it appears. The present design, somewhat resembling the Swasticka, achieves something of a triumph in the way of desired brevity and simplicity. Let me explain that I have not dwelt upon the advantages of these tops to secure personal appreciation for the design, but simply because at the time I was engaged in designing and constructing such accessories for the profession, the tables received much commendation on the above points and I became impressed with the importance of the design in a black art table, as well as in the construction of the table and traps.

This design has also the advantage of being easily put on as it may be laid out with one continuous piece of gold or silver braid, while the circled or broken designs are an abomination to sew on or tack down.



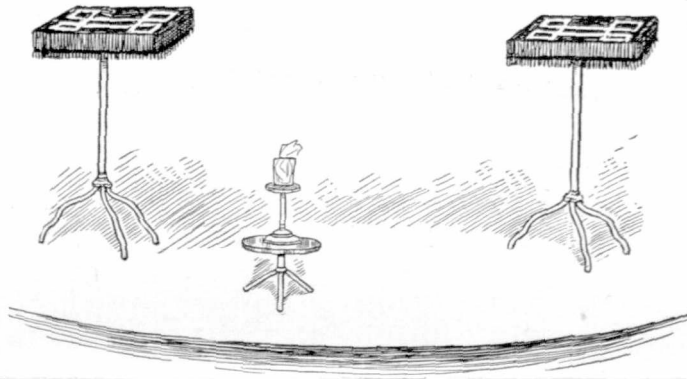
THE TRIUMPH PORTABLE TABLE.

This table involves an entirely new principle in the folding base which combines the three greatest needs of the traveling magician: **SPEED** and ease of setting up, which has never been even approached by any old model tables, accomplished by a novel feature eliminating screws; **FIRMNESS** and **SOLIDITY** of base, which again has never been equaled in a portable table before; **LIGHTNESS** and strength which has never been possessed by former models.

The table is the result of several years experiment and study in table construction, urged on by the actual necessity for use in my own performances, of a table which would not wobble even while withstanding the impact of a heavy mechanical device dropped into the trap from several inches above the table. Yet the table must be one that can be set up quickly, quicker, if possible, than anything previously designed, and yet have the smallest possible number of dissecting parts (accomplished in three parts) and would be light and strong enough to resist the denting and marring which quickly ages the average table in road use.

A Modern Handkerchief Act with Pattern

NOTE—The Pattern and Presentation of the Act are described separately from the Explanation of the Apparatus and Tricks themselves so that the sequence of the lines of the act will not be interrupted repeatedly with lengthy detailed explanations of the various tricks as they come up in the act. The manner of handling and presenting each trick as peculiarly employed in this act is given with the accompanying Pattern in the lines of the Act. The reader may then refer to the complete explanation of the trick and construction of the apparatus given in the SUPPLEMENT.



Preparation and Arrangement of Apparatus.

Two tables; No. 1 at right, No. 2 at left. On Table No. 2 a large handkerchief dyeing tube loaded for appearance of four large silk handkerchiefs in the following order: green, orange, red and blue and placed behind edge of large sheet of paper for forming tube. Table No. 2 should have a servante or Black Art Trap.

A large double blue handkerchief, arranged for Twentieth Century Handkerchief Trick, but for production of two large silks, orange and green, instead of one small flag as generally. (See detailed description in Supplement.) This must be placed either in trap or in servante of Table No. 1 at right side with corner setting up so it can be easily secured.

Handkerchief Producing and Vanishing Casket, with removable bottom, and loaded with a red and blue silk folded small and tucked in bottom of flap, and a red silk pushed down on top.

One blue silk tucked in right hand trouser pocket near the top so pocket can be pulled out without exposing it (Top-o-Pocket Dodge).

Hollow Finger-tip prepared with a small square of red silk, in right coat pocket.

One "Pull" to take two large silk handkerchiefs rigged under coat.

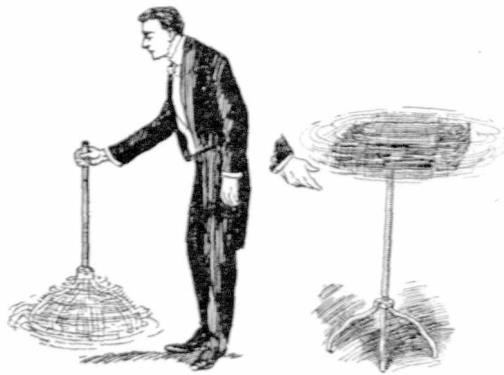
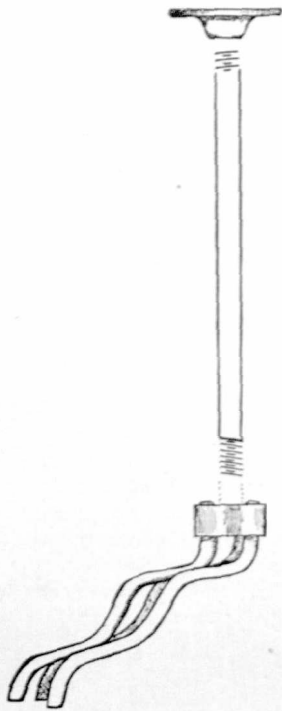
Two-inch slit in right trouser seam a few inches above the knee. Four to six colored silks tied at upper corners with black silk thread to a small piece of blackened cork. Silks tucked through seam with cork left outside so that by pulling cork the silks can be quickly whipped out.

A number of colored silks and also four white silks for the Dyeing Handkerchiefs wrapped inside of larger silk in the usual manner prepared for production, and encircled with a loop of catgut. Bundle tucked under top edge of vest with fine loop outside so thumb may be slipped in to bring out load.

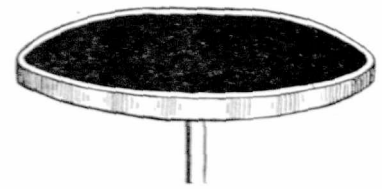
Handkerchief Producing Pedestal loaded with red silk and bottomless glass tumbler on top with cardboard cylinder to cover tumbler.

Set of nicked rings and apparatus for New Idea Flag Production loaded with handkerchiefs and flags up to capacity of apparatus. One American Flag on staff or large American Flag of fine Jap silk. As an alternative finale, a set of Nymex Production Chimnies.

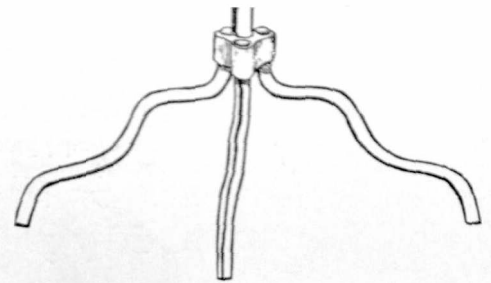
If Spool Trick is to be used for opening, prepare several large size spools by drilling large hole through the center and inserting a celluloid or polished metal tube. Wind silk thread on outside. Roll up large silk, tie around with thread connected to a loop of fine catgut, and push inside each tube, leaving catgut loop outside. Arrange on stand or table five or six different colored spools with silks to match inside.



QUICK SET UP: Insert upright in base and spin until tight. Set top on and give it a spin.



A twist or rope tubing upright gives a rich effect on this table.



How It Is Accomplished.

28 SECONDS SET UP. This is accomplished by eliminating the usual tightening screws and employing friction to hold the tripod legs in place. These legs swing together as shown in the illustration and when swung open equal distances apart they remain just as they are placed, being held rigid by a novel friction washer principle, making it unnecessary to tighten any screws as in the former round plate swinging leg tables. Simply place the upright in the body, spin until tight, place the top on and spin.

RIGIDITY is accomplished by setting the three legs and the upright a full inch deep in solid bronze through flush bored holes; as opposed to the thin (3-16 inch) center plates formerly used.

LIGHTNESS AND STRENGTH are secured by using steel tubing which is stronger, though lighter than solid cast brass and has the advantage of a hard surface which will not become dented and scratched by the knocking about received in the "Property Room" as will brass tables.

With the foregoing features accomplished, and in consideration of the basic importance of the table to the magical act, the reader will perhaps pardon me for a reasonable amount of pride in the production of what has often been spoken of as the acme of table construction, and something of a revolution in that work.

Footnote—The patents on this table are expected to be completed by the publication date of this book.

It is not the intention of the author, in explaining the construction of the foregoing table, to more than explain the construction of something that may prove of benefit to the profession—in other words it is not his desire to subtly direct orders or business to any particular dealer. To avoid this the table will be marketed through all of the leading magical depots to anyone who may be interested in them. Under no consideration will the author accept any orders personally. Inquirers will be directed to the depots handling them, a list of such dealers being furnished on application to the publishers.

Openings Suggested.

Several openings are suggested below in order that the performer may select one to suit his style of work, the conditions under which he performs and which is adapted to his equipment.

OPENING NO. 1. Employing the Burling Hull Opening Handkerchief Production. It is desirable that the performance be opened by a quick and effective production of the first silk handkerchief in some **striking manner**—a manner that appears easy to the performer, somewhat startling and surprising in its suddenness, so as to start the performance with a snap and vigor and at the same time by its apparent ease of execution on the part of the performer impress the audience with his ability to perform future work with like ease. It would not be difficult to accomplish this with the usual **small size** handkerchiefs of **thin silk**, for there are many devices for the production of a small Hd kf. But this first handkerchief is to be used to cover the production of a large number of other flags so it must be a **large** handkerchief and of **opaque** material (so the colors of the others will not show through).

The greater body of the opaque material added to the large size of the handkerchief makes it impossible to pack it into any of the regular handkerchief devices.

With the foregoing requirements and the accompanying difficulties in mind I evolved the following opening production for my own act and I believe it solves the problem completely.



Burling Hull Opening Handkerchief Production.

The advantage of this production is the novelty and **rapidity** of the effect and the fact that a silk of **large** size and opaque material such as is needed as a cover for securing a handkerchief load, can be quickly secured.

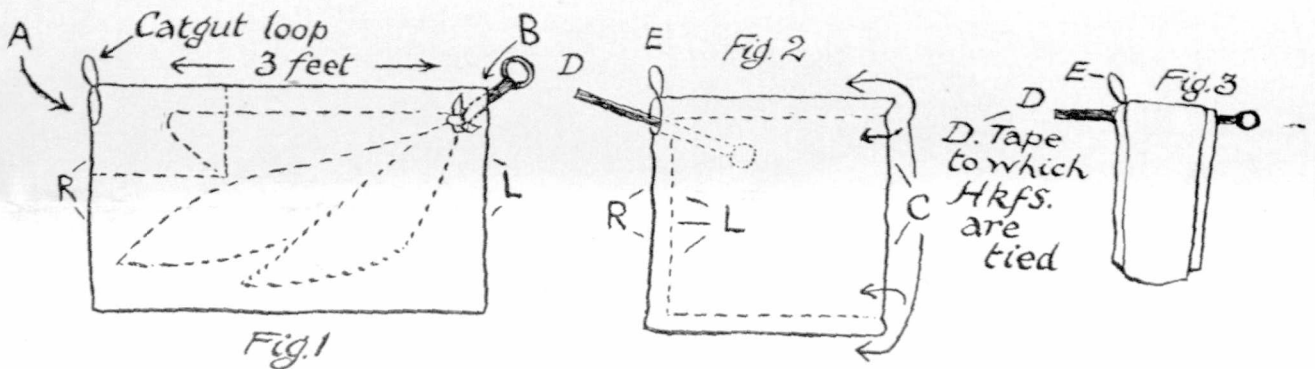
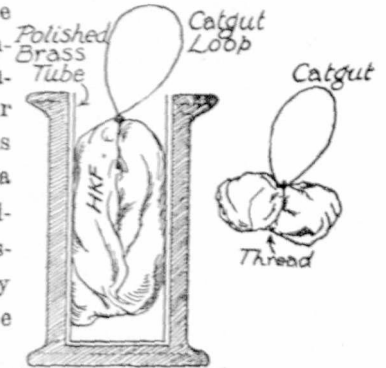
EFFECT. Enter carrying the long slender wand (or pick it up from the table on entering) in the right hand. Wave it once to the left, then to the right and then to the left again and on last stroke release the handkerchief, which appears suddenly on the tip of the wand. Remove the handkerchief and come forward, laying the wand on the table as you pass it. Continue with the production of the load of colored silks as described in the alternative openings.

OPENING NO. 2. Employing the Improved Handkerchiefs to Flag. Carry forward the 3 silk handkerchiefs: "Direct your attention to these 3 silk handkerchiefs, one red [take red by lower corner, pulling it out of the bunch] one white [draw out] and the other blue. 'In Union There Is Strength,' so I will unite them [tie the 3 at the top, **including** the end of tape in the knot] and then blend their colors together in one composite object, that object being **something we all honor** [insert thumbs in the ring] something we would all **fight for** [draw hands quickly apart, causing the silks to shoot inside the flag]—'OLD GLORY!' " [Orchestra: bar of "Star Spangled Banner"]. Wave, showing both sides of the flag. Follow either with production of silks as described below, using the flag as a cover for securing the load; or continue with the Handkerchief Dyeing trick and when carrying back the silks obtain the load from vest.

Spool Production.

PREPARATION OF THE SPOOL.

Have several large spools turned out by a wood turner. Have a hole as large as possible bored or turned out through the center of the spools. Insert a brass tube which has been polished on the inside, or better yet a celluloid tube, inside this hole so it will serve as a lining. Paste a large spool or other label over one end. Pleat and fold a silk handkerchief as compactly as possible and bind it with a loop of thread, through which has been passed a loop of catgut, as shown in the accompanying illustration. Push the handkerchief down inside the hollow spool with the catgut loop outside, as illustrated. By slipping the thumb inside the loop the handkerchief can be easily withdrawn from the spool, the polished surface of the brass or celluloid tube serving to make its passage smooth. See text Act for application.



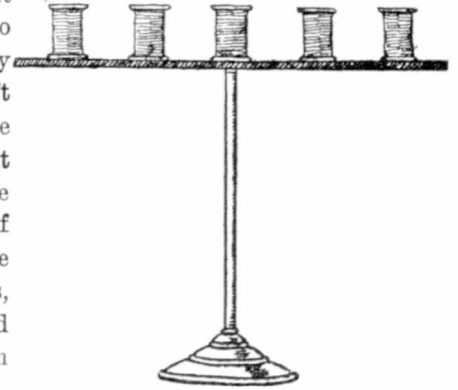
The Greater Flag Trick.

The flag is really two flags sewn together along edges except at point "A", where it is left open and a piece of whalebone is sewn in the opening to keep it open. A piece of catgut is attached to corner above opening and a piece of tape to the corner marked "B", so that part is inside and part out and to the outside is sewn a harness or key ring blackened.

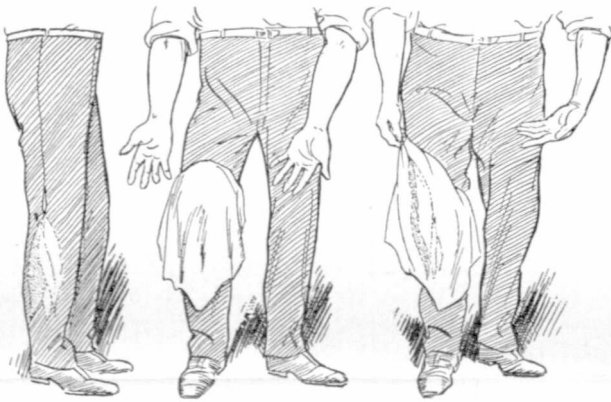
Turn the end "L" inside until it touches "R" side as in Figure 2—then turn the side "C" back and over outside so it is as in Figure 3. Roll flag up and pin it behind blue handkerchief by the tape extending out the opening at "A." Showing the handkerchiefs, withdraw the pin and tie the handkerchiefs together by the corners and incidentally knot the tape in with them at the same time. Insert thumbs in the loop and the ring and draw quickly apart. The handkerchiefs will shoot quickly inside the flag.

POINTERS: It is well to start the knot inside the opening before drawing hands apart so it cannot catch at the opening. Sew the tape to blue silk for sure results instead of pinning. Do not jerk the hands apart—draw evenly. The former is likely to rip the flag sometime, and the change looks better when worked slowly and evenly so that the handkerchiefs appear to blend into the flag with a pretty effect. The sewing, etc. of the outfit should be carefully and expertly executed, and it would be better to purchase an accurately made trick or to work from a correct model, thus obtaining the proper lengths of tapes, etc., and arrangement and attachment of same for strength and smooth working. This is one trick that never appears to be practical for home construction and it is equally difficult to explain properly by drawing and description. The handkerchiefs must be of very strong silk and the flag of a medium weight and free from over sizing.

OPENING 3. On entrance announce that you are going to present a demonstration of silk production or creation. Directing attention to the rack of different colored spools, request the audience to select any one of the colors. Pick up the spool of the color selected with the left hand (standing at the right of the rack of spools) and transfer it to the right hand, incidentally slipping the right thumb through the catgut loop. Reel off a length of the silk thread, breaking it off, then take the spool from the right hand by drawing it downward so the handkerchief is drawn out of the spool and hangs from the thumb against the inside of the palm and replace the spool. Draw the thread through the fingers, place it between palms and rubbing them together break the thread binding the handkerchief, causing it to develop prettily. Continue with production as described below.



Production Of Silks.



Holding the handkerchief by the upper corners, show it back and front, then drop it over right knee and show hand as in illustration. Pick it up from knee with right hand, catching hold of blackened cork through the silk. Bring away the other silks underneath it. Rub bundle about between hands, developing silks. Take silks one at a time and, holding the left



arm horizontally in front of the body, lay silks across the forearm one at a time, counting: "One (picking up the next silk) two, (the next) three." Bring right hand behind and pick up silks, at the same time slipping thumb in catgut loop, bringing large load of handkerchiefs away from vest behind the others. Develop load. Drop on table No. 1.

At this point it is optional whether the performer continue with the next trick described or goes right on to the Handkerchief Dyeing Trick, either of which is possible without disturbing the sequence of the Act.

QUALITY AND PREPARATION OF HANDKERCHIEFS.

I would say that the most important feature of this act is the large size of the handkerchiefs used. I inaugurated the use of extremely large size silks because they have a remarkable effect upon the audience. The use of large and flowing colored silks in the tricks, increases their effect fully 200 per cent. and I have found that all of the old tricks formerly performed with dinky little pieces of silk become entirely rehabilitated. In New York City, the most blasé theatrical city in the world, the audiences at some of the Sunday Special Concerts in "Big Time" houses have received the old Handkerchief Dyeing Trick, but performed with my 34-inch silks and with special presentation and patter as if it were a new and masterly illusion, simply because they had never seen the trick worked up or featured with silks of such a volume that they are in themselves self-convincing. They believed that silks of such a size could not be concealed easily.

The size I recommend for the reader, however, is about 24 to 27 inches, but not less.

The quality of the silks for those handkerchiefs which are manipulated or packed into various fakes should be that wonderfully small-packing silk known as Liberty Silk—not what is sometimes sold as Liberty but the real Liberty. This silk can be pressed and confined in about one-third the space required for China Silk. It is this silk which is sold by magical depots made up into 18-inch handkerchiefs as a Special Professional Handkerchief and under various names as "Radium Silk," "Vapor Silk," etc. at 50 cents each. The silk is rather hard to find in a variety of colors as few department stores carry it in stock. The price of the silk is generally \$1.25 to \$1.50 per yard.

For 'faked' handkerchiefs such as the double one in the "Flying and Knotting Handkerchiefs," use a strong opaque silk like a dark China or sized silk, and for the handkerchiefs changing to flags use China Silk.

All handkerchiefs should be hemmed by merely turning over the veriest edge and sewing it in the manner with which the reader is undoubtedly familiar, but in case he is not, may become so by inspecting one at the magical depot.

Egyptian Handkerchief Casket.

This extremely ingenious device consists of a polished wood box without a top, and with a bottom which is removed for the purpose of exhibiting it as empty (see illustration) and then replaced. The bottom has a hole through which to pass the second finger, which aids in holding the box and incidentally assists in the operation of the trick as explained hereafter. The box is constructed of very thin wood throughout. One of the sides is faked with a double wall with a space between sufficient to conceal three fine silks, of even the size used in this act.

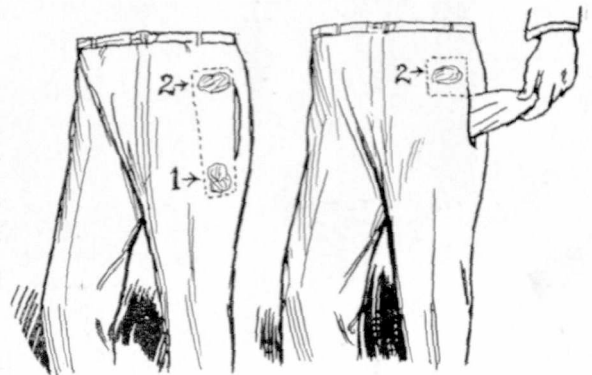
The inner wall is invisibly hinged to the lower edge so that it will swing open at the top so the silks may be extracted and replaced at will by dropping them inside the box; then pressing against the wall with the second finger (which is passed through the hole in the bottom) and causing the wall to swing back into place. The right hand takes the box by nipping it between the fingers and thumb near the top edge and lifts it off the bottom. This holds the wall securely closed while it is exhibited as illustrated. After showing the box and bottom it is replaced on the bottom and the next production or vanish effected, followed by another exhibition of the box and base.



In the well-made boxes the false wall is absolutely undetectable, as it meets the other walls exactly at the regular corners of the box and the double walls are of such thin wood that it makes it possible to construct the four sides of the box extremely thin, and the effect of this is still heightened by rounding off the edges of the walls. The trick is one little known and one rarely seen and for these reasons, in addition to its cleverness and many possibilities, makes it one I can strongly recommend to the reader. Considerable care should be observed in purchasing the trick from any but a reliable dealer, and in any case it would be well to inspect the box first, for there is a great difference in the various makes and grades. I have only come across two satisfactory makes, one selling at five dollars (the standard price for the trick) and the other at four dollars, the latter being fully the equal of the former in construction, the difference being in the grades of wood used.

Top-o-Pocket Dodge.

This is a principle used for showing the pockets as empty, while really containing an article. Pockets, as known only to tailors and magicians, extend upward as well as downward from the opening. There is a little space at the top of the pocket as shown in the illustration, sufficient for an article to be tucked into. This space is indicated by No. 2 in the drawing. The pocket may then be pulled out as shown in the illustration without exposing its upper contents. In this way the performer may show his pockets empty (?) at will.



THE MANNER OF APPLYING: The principle in this act is to conceal a blue handkerchief in the pocket in the position indicated by No. 2 and to show the pocket empty. In the act of pushing the pocket inside, he scoops the concealed handkerchief under his thumb and carries it down with his hand to the bottom of the pocket. He now places a rolled-up red handkerchief in his pocket but adroitly shoves it up into the top of the pocket with his thumb, and continues the motion of his hand down to the bottom of his pocket, where he bunches up the blue silk so that the lump is visible to the spectators. He later reaches in and produces the blue silk, immediately after which he pulls the pocket inside out to show it otherwise empty. Thus the red silk has apparently changed places with the blue silk and passed back to the Egyptian Handkerchief Casket.

HANDKERCHIEF CASKET.

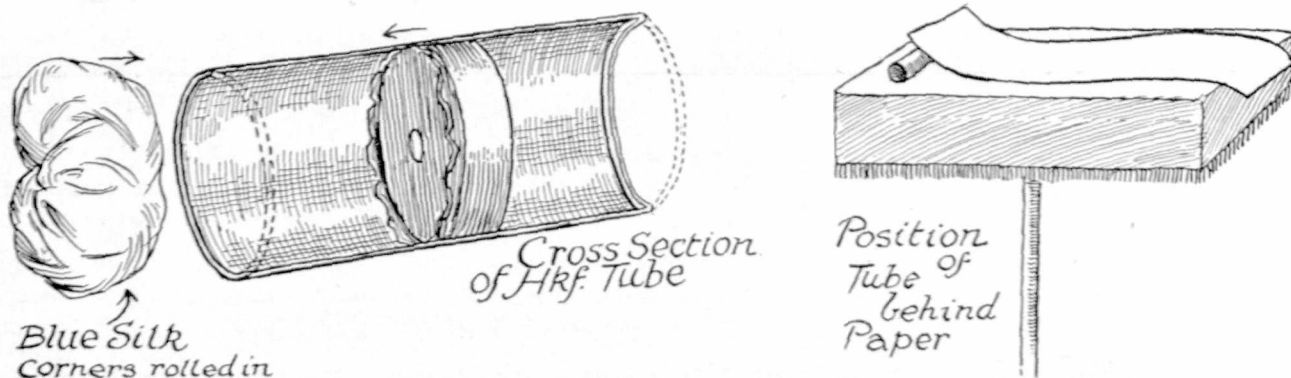
Bring forward handkerchief box and, removing bottom, hold box up, looking through it toward audience so they can see through it. "This is a mystic casket constructed of Egyptian magic wood. It is used by Egyptian magicians to conceal their jewels—for anything placed inside becomes **immediately invisible**. It is now full of invisible presents; though you cannot see them." [Place box on left hand] "For instance here is the silk handkerchief (reaching in and producing 'red' silk) presented to me by old 'Omar Keyoodle' while traveling in that country—Egypt [after a pause] Egypt, New Jersey." Lay silk on edge of box and draw out right trouser pocket (blue silk concealed there, being pushed up into the very top of pocket, it is easy to pull the pocket out without exposing it, see Sup. Top-o-Pocket Dodge). "I will next place this silk handkerchief in my pocket, first showing you, however, that my pocket is entirely empty. Oh, don't be alarmed, nothing unusual, I assure you, it has been empty before." [Place red silk in pocket and with the same motion push the blue silk **down to bottom of pocket**, tucking red silk in top of pocket.] "Another interesting feature of this casket is that any present taken out of the box [take bottom in left and box in right and hold it so that the audience can see through it] can always be made to return to it at any time [put box on bottom]. It is simply necessary to wave the hand over the box like this [execute motion] and here we have the little red silk back again. [Produce second red silk from box.]



"Last week I presented my wife with a silk dress from this box—Oh! yes, there are quite a few costumes in the little casket—in fact, [looking inside] there are **five complete costumes in there now!** [To audience confidentially] of course the costumes in this little Egyptian casket are not of the **latest Parisian fashion**—in fact they are **Egyptian costumes!** Yes, you know; the kind that 'Little Egypt' wears! Yes, there are five of them here. But to continue; if I place this red silk back in the box [place in box] it will immediately disappear [open box showing empty] as you see—and pass back into my pocket again, [reach in pocket and pull out **BLUE** silk, keeping eyes to audience so you do not see it]. Here we have the little red silk again. [Smile and kill time for a few seconds, awaiting laugh to apprise you that audience sees something wrong. Then look down and suddenly discover mistake. Assume puzzled expression, and throwing silk across arm, pull out pocket as if looking for silk, so that audience can see it is empty. Push pocket back; put blue silk in and make the usual exchange by concealing the blue silk at top of pocket and red silk at bottom for next appearance.] This is the first time I have ever had trouble with this trick. [Show box and replace bottom. Wave hand several times over box—drop hand in and pull out **Blue** silk.] **Blue again!** [surprised]. Well then, what have I got in my pocket? [Hang blue over edge of box and plunge hand in pocket and pull out **RED** silk.] [Expression clears and laughing] "Oh! That's it!! There are two silk Handkerchiefs! No wonder we had trouble! Now, so that we will have no further trouble, will **you** (advance to spectator) kindly tie the two Handkerchiefs together? Do not tie the corners together, but lay one Handkerchief on top of the other and tie a **knot right through the centre**—or two knots." [While this is being done, show pockets empty and then push blue silk down into bottom. Next show box empty, doing so as if looking to make sure that there is nothing in the way to interfere with the trick this time, and while holding box on bottom with both hands, reach inside and lift **RED** silk over edge of flap and leave it so it is really lying on bottom of box. To cover this move, hold the box in both hands, one on bottom and one inside, and draw attention to spectator by remarking] "That's right, sir! Tie them good and tight." [Come forward and, taking silks, dangle them up high so all can see.] "Well (laughingly), they cannot get apart this time." [Turn them about, looking at them critically, which gives audience an opportunity to see they are tightly joined. Holding them over box, count] "One, two, three." [Place in box, quickly close flap on them with left finger, bring right hand up again, palm to audience, showing it empty, then down again, lifting box off bottom, allowing **RED** silk to flutter to floor, **ALONE**. Holding box in right hand and bottom in left, turn them about so all can see the Handkerchiefs have become untied and the blue has vanished. Then to audience with questioning expression.] "**AND THE BLUE SILK?** [Smiling and speaking slowly.] **RIGHT—DOWN—HERE!**" [Reach in pocket and draw out blue silk. Bow back a few steps to draw applause, which should always follow this conclusion.]

REGARDING THE BURLING HULL MANIPULATION OF THE EGYPTIAN WONDER CASKET

This is one of the cleverest and most subtle devices known to magic and possessed of almost unlimited possibilities. Unfortunately no performer has previously developed the trick to any extent and it has simply been used to vanish and produce a silk handkerchief in the most prosaic manner. Some years ago the author became impressed with its possibilities and began to evolve many effective combinations, some quite elaborate, which resulted in the trick being spoken of now as the "Burling Hull Casket." The author takes this opportunity of saying that the trick is not his invention (really quite an old one), but that his name has simply been linked with it as the name of Valadon with the "Valadon Cards on Glass Plate"; Kellar, with "The Kellar Clock Dial," etc., solely because of his development and original manipulation of the idea. The construction is fully explained in the supplement.



PERFECTED HANDKERCHIEF DYEING TRICK.

To accomplish the handkerchief dyeing effect as described in the text of the act it is necessary to use an improved form of tube for the handkerchiefs. This tube is constructed as shown in the accompanying drawing, possessing a cup sliding freely from end to end. To the front end of the cup (or the end which is at the left in the illustration) is secured a disk of heavy felt which is a little larger in diameter than the cup, and is secured to it by a plate riveted to the cup. While this perfected tube has been on the market for some time as manufactured by a magical dealer in New York, it is not of sufficient size to take the large handkerchiefs used in this act, therefore I have illustrated the construction so that the reader may have it made up to order and will know just what to specify in ordering. The advantages of this tube are that it delivers the colored handkerchiefs into the tube **without any possible nipping or catching** of the last silk **between the tube and the turned over edge** of the tube, so that the tube may be trapped or otherwise gotten rid of **immediately** after the last white silk has been pushed into the tube, and it is not necessary to withdraw the last colored silk from the paper **before feeling free to get rid of the tube**. This result is effected by the felt which, being **larger** than the mouth of the tube, spreads as it reaches the end and passes out of the tube.

OPERATION: Load the tube as follows: Turn the corners of a blue silk inward towards the center and roll the outside edges inward until it forms a loose ball, and push it into the tube, **putting the rounded side in first** (see illustration). This silk will expand on coming out of the metal tube into the paper tube and its tendency to expand will hold it from being forced backward and downward by the expansion of the other silks. The other three silks may be worked into the tube corner first, in proper order for appearance.

Lay the tube on the the table, behind the edge of the paper, as shown in the illustration. After doubling the white silks pick up the paper with the left hand and **at the same instant** lay the silks down with the right so that they will fall just in front of and hide the tube. After showing the paper and forming it into a tube, look through it toward the audience and prove it empty. Hold paper tube in the left hand and pick up the silks with the right, securing the metal tube **behind them** with a pressure of the thumb against the side, and bring the whole toward the paper tube; insert the metal tube first, following it with the silks **in one motion**. The continuation of the trick and its presentation is fully explained in the text of the act.

DYEING HANDKERCHIEFS

[Picking up silks draw through hand and show back and front.] "For the next experiment I will employ four silk handkerchiefs. Of course I **might** borrow the handkerchiefs from the audience.—But so that I may be absolutely certain that they are not prepared in any manner [Pause]—I shall use my own. With these four silks, I intend to demonstrate a method of dyeing—by magical means. During the execution [to spectator]—No, madam, I am not going to **kill** anything. Nothing will dye except this handkerchief. [Approach Table No. 2.] During its execution, I will make use of this piece of paper [picking up paper, lay handkerchiefs over and concealing loaded tube.] It is made from the same paper as newspaper, and outside of the war news (or current news item) there is nothing in it. [Holding sheet high, appear to spy a water mark.] Or that is, **nothing but a water mark**. Water-remark-able thing! [Roll up paper in form of a tube and **look through it** toward audience.] However, it is empty. You can **see right through it**. I sincerely hope you won't '**see through me**' quite so easily [loading in silks.] I intend to cause these white silks to come out of the other end of this tube in entirely different colors. I wonder what the first one will be? [**Green** silk appears at top.] Take corner of silk and **drawing hands apart** causing the silk to come part way out. This brings the tube lower and **near to trap or servante** and as it is over same, let dyeing tube slide **into trap or servante**. See Figure 24. Attention being centred on the **upper end** of tube by appearance of green silk there, the 'getaway' is easily accomplished. **GREEN!** Well! **you can't keep the Irish down!** They're always on top. [This is a certain laugh producer. Draw silk out, and advancing down aisle hand it to spectator.]

[Flip paper and look inside.] "The next one reminds me of the town I played last week. Orange, New Jersey. [Draws out orange silk.] Before I go any further I want to say that if any lady in the house would like to have her shirt-waist dyed—she may pass it right up here. It will only take a minute. [After a slight pause tap the paper tube causing the red silk to pop out.] Ah, it is evident that my last remark has caused this modest little handkerchief to blush. [Draw out red silk.] Do you know that a respected gentleman of this neighborhood recently offered me \$50 for a tube large enough to pass a person through? Fact! He expected to use it on his mother-in-law. He said he would give \$50 any time to see his mother-in-law dye (die). And only last week a lady offered me the same amount for **small** tube—with the necessary instructions. She had been suffering with **stomach trouble** for years. Said the doctors advised her to **diet** (dye it) and she 'thought this would be the **nicest way**.' Properly brought out this is good for a storm of laughter from most any audience.



[Look inside tube.] I see the last silk has not changed its color yet. I have it—I will blow through the tube. That sometimes helps it. [Blow in tube, then look inside, puzzled.] No it did not work that time. [Turning to spectator.] Here, sir, you try it! [Extending tube to him.] Just blow through it. [Spectator does so; then look inside.] **WONDERFUL!!** Why I never saw anything like it! You have a powerful breath, sir!—Do you take anything for it?—What's that?—Just **CLOVES!**—I thought I noticed **something there**. [Turning to the audience again.] Naturally as the gentleman **BLEW** through the tube the last handkerchief is—**BLUE!**"

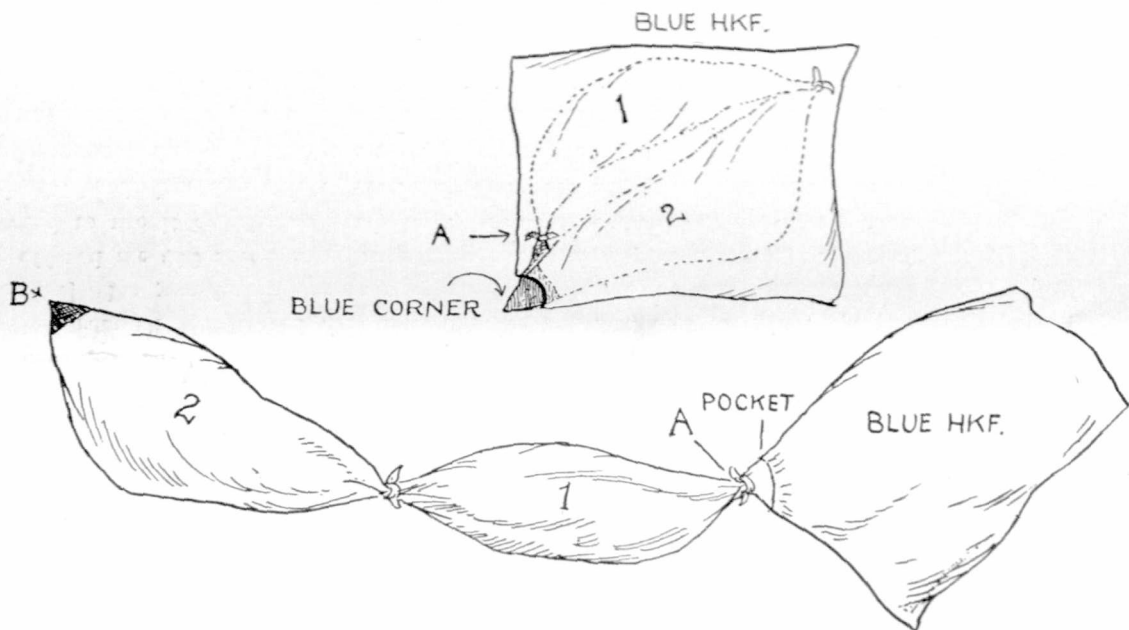
If the entertainment is in a lyceum the performer can increase the interest by walking down the centre aisle and handing the handkerchiefs to spectators as they come out "dyed," thus causing it to appear that he has performed the entire experiment **in the audience**.

By the manipulation described the performer has rid himself of the tube before the first handkerchief was taken out of the tube—to be exact; when the green handkerchief was drawn slightly out of the tube. These results are possible by using the special tube described because the performer need not wait until all the silks have been extracted for fear that the last handkerchief may be caught in the tube and thus be dragged out with the tube into view, but he may get rid of the tube at once with confidence that all the handkerchiefs will remain where they belong.

The Flying and Knotting Silks.

The trick as explained here is an adaptation of the Twentieth Century Handkerchief Trick in an improved and more spectacular form. The Twentieth Century Handkerchief Trick, it will be recalled, provides for the appearance of one small flag between two knotted handkerchiefs, the little flag being concealed in a pocket near the corner of one of the handkerchiefs. The appearance of the little flag in its new quarters is supposed to be greeted with rounds of applause, which however, it generally fails of because of the small size in which the trick is generally made and sold (13-inch handkerchiefs) and again because of its set form.

The production of two handkerchiefs of the extremely large size used in this act and apparently the same two which had just been used in the Dyeing Handkerchief Trick lends something of the spectacular to the trick in proportion to the size of the silks. While their previous use in the Dyeing Handkerchief Trick and the tying of the silks by the spectator and their unexpected appearance between the two held by the audience all add the element of surprise and a logical sequence of action or events which has its effect upon the audience.



PREPARATION OF SILKS: The blue silk is double; is really two handkerchiefs sewn together at the edges, except at one corner, where an opening is left, and one of the projecting corners at this opening is cut down an inch, making a regular pocket opening as shown in the diagrams. The corner of the orange silk (No. 1) is tied to the corner of the blue silk, and to the diagonally opposite corner of No. 1 is tied the corner of the green silk, indicated by No. 2. The opposite corner of this green silk is cut off and a "fake" corner of blue silk is substituted. The silks are now poked inside the double blue silk, with the exception of the faked corner "B," which is allowed to project out of the opening and thus takes the place and appearance of the real corner of the blue silk. The position of each is indicated by "A." It is a good idea to pin the corner lightly in place so it will not slip in or out, doing it in such a manner that you can easily withdraw the pin with a stroke of the thumbnail when ready.

The corner of the red handkerchief during the presentation is, of course, really tied to the faked blue corner of the green silk, so that when the handkerchiefs are later jerked out of the spectator's pocket the orange and green silks will be whipped out of the double blue silk and appear tied between the other two formerly joined.

IMPORTANT: Use a very opaque blue silk for the double handkerchief. For the orange and green handkerchiefs use the very finest genuine Liberty silk to eliminate bulk. For the red handkerchief you may employ one used in the dyeing handkerchief trick but preferably one of China silk rather than Liberty, so that it will compare favorably in bulk with the blue silk and not cause the latter to appear larger in proportion.

The Flying and Knotting Silks.

Gather handkerchiefs and return to stage. [Drop on Table No. 1 except orange and green, which carry forward.] "I want some gentleman to tie these two silks together by the corners. You will oblige me, sir? [handing silks to spectator, walk back to table, picking up red silk and reaching down into trap behind pile of silks bring out the **double blue silk**. It appears, however, that you have merely taken the two silks just 'dyed' from the table again.] I will show you what I mean. Just take the two handkerchiefs like this and tie their corners together [tie as if illustrating the manner in which you wish him to tie his handkerchiefs.] Now hold them up this way [holding up your silks near one corner which permits audience to see yours are apparently free from trickery—but hold the inside silk through sides of double silk so that it will not be pulled out and shake them up and down once or twice as if testing knots]. No, I don't think yours will hold, sir! Here, hold these a minute and let me have yours, and I will show you what I mean. [Roll up the two you hold and tuck in his OUTSIDE breast pocket, leaving the red corner out—or else place them in a glass goblet and place it near footlights or hand it to him to hold. Taking the two silks he has tied, pull them as if testing the knots. Then looking at knots remark] "ORANGE AND GREEN!" Well that is kind of a hard combination to tie together anyway. However if the silks are tied properly you can press them into a very small space



[working silks in pull] until with a few rubs like this they **disappear!** [open hands showing vanish.] "Well [looking at hands], I guess they were all right after all." [nodding to the tier with a smile]. They have GONE! [Walk quickly forward and seizing corner of RED silk jerk the silk out with a quick motion followed by a quick up-and-down shake to be certain that BOTH silks come out of the blue one.] [Triumphantly] "Here they are, the Orange and Green, between the other two. [Looking at knot] And your original knot still holds, sir! What's that? You are **experienced** in tying knots? Pardon me—but you are a sailor? A MINISTER! "Oh, I see! [To audience] "NO WONDER!"

Vanishing Silk and Handkerchief Pedestal.

Show glass tumbler, place it on handkerchief pedestal, cover with paper cylinder and carry forward; meanwhile operating the piston so handkerchief is loaded into bottomless glass, and place near footlights on tabouret, or if tabouret is not used, on stage floor. Select small red silk from table and come forward.

"During the course of the last experiment, I overheard a lady express a wish to know how the handkerchiefs were made to disappear. I am always anxious to oblige a lady; and while it is decidedly against the rules of the profession—still, I am going to make this a **special occasion**, and show you exactly how this is done. But I must ask you **not to tell anyone else**, for I am a member of the Magicians' Union. I don't want to have my wand taken away." [Secure small boy from audience.] "I am going to have this young man assist me and see that everything is fair. [Tuck red silk in left hand by successive pokes with right forefinger. Pretend to clumsily palm it out into right but really leave it in left.] Take a silk handkerchief like this and poke it in your left hand so. You must always be careful not to make any suspicious movements. [With that slip right hand in pocket as if pocketing silk. There is certain to be a murmur of suspicion. After a moment pretend to overhear.] "In my pocket? Oh, no! [Opening left, let silk expand and hang from fingers.] The handkerchief is still in the left hand you see. [In a hurt tone.] You did not watch me. [Slip the finger tip on right forefinger and bring the right hand out of pocket. Roll the red silk into a ball, tuck it into left fist, palm it out into right and insert finger tip

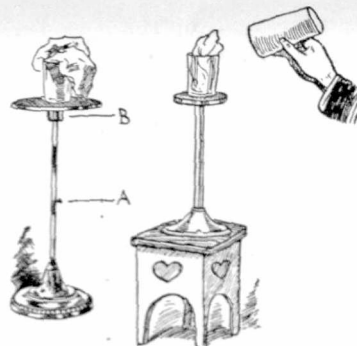


Improved Handkerchief Producing Pedestals.

The apparatus is obtainable in two forms, the regular model and the B. H. improved model.

The former is larger and has a cup, "B," directly under the top into which a silk is packed, the silk being poked in through a hole into the top of the table directly over the cup. The top is covered with figured felt and this is cut to correspond with the opening so that it forms a little flap or trap door. The flap lies level with the top and the figured design helps to make the cut practically invisible. To a plunger working up and down inside the upright, is fastened a round headed screw, indicated by "A" and by pushing upward on this the plunger is caused to push the handkerchief in the cup up and out through the top.

A **bottomless** glass tumbler, previously shown empty is placed over the opening in the top to receive the handkerchief, and when the silk is delivered inside it expands with a pretty effect. The suspicious looking cup under the top and the large size of the apparatus for supporting such a **small article** makes the apparatus at once suspicious looking to any one of ordinarily keen perception. Yet the large size of the device was thought necessary to cause the cup to appear less noticeable or conspicuous in proportion. A much better device is one described below.



BURLING HULL IMPROVED MODEL.

A considerable improvement is effected in this model as shown in the succeeding illustration. The suspicious looking cup is entirely dispensed with by **slightly increasing** the diameter of the upright (actually only one quarter of an inch increase) which upright is a hollow tube. This also allows the size of the base and the top to be decreased as well as the height, making the whole appear more in accord with the object, i. e. to support a glass tumbler.

The increase in diameter of the upright also adds greatly to the symmetry of the apparatus and comparison of the illustrations will show this later model appears far more in proportion than the old.

The drawing is in exact scale and proportion to the apparatus (in fact was traced over a photograph) as designed and formerly manufactured by the Burling Hull Studio and sold both retail and wholesale from 1908 to May, 1914 (when the business was dissolved) and was the first such model produced. It can still be obtained from a number of the better class magical depots for after the writer discontinued the manufacture the dealers, by mutual consent, duplicated the model in their own manufacture.

The best manner of presenting this trick is explained in the text of the act.



“All except the last corner.”



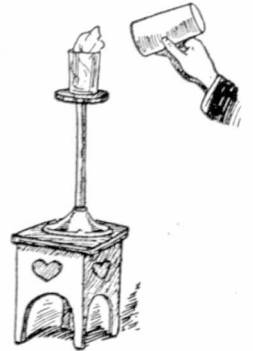
(To Audience) “Nothing in the right hand this time.”
(To Boy) “Now Sonny hold on tight, we are going around a curve!”



“Did you see it go?”

in left, and drawing out little piece of silk so it shows.] “You see, you tuck it into the hand—except the last corner [to boy]. Now sonny, I want you to tuck the corner in. Stand around here [have him face the audience, and stand directly behind him. Under cover of his body, vest the palmed handkerchief] and take hold of my left wrist tightly so that the handkerchief cannot get away. [Tuck silk into finger tip a little at a time with right index finger—then insert finger in tip and bring hand away with sweep to right with fingers

wide apart palm to audience, as in illustration No. 2. Thus the only one near enough to see the finger tip is the boy, and as the open hand travels rapidly across in front of him he notes at a glance that it is empty and pays no more attention to it as it travels around to the position practically behind him where he cannot see it. Here it is exhibited to the audience safely, as they are too far away to see the tip. [Addressing the audience.] “Nothing in that hand this time! Now watch the handkerchief melt away. [Turn attention to left again, and turning right hand over “thumb palm” finger tip. With a kneading motion, open left hand slowly, showing handkerchief has gone.] Did you see it go, sonny? [Boy shakes his head.] Why it passed right in front of you, and into that glass. [Indicating glass on pedestal.] Just lift off that paper



tube. [Boy does so, exposing handkerchief in goblet. Pull silk out by corner, exhibiting it, then seize boy by the hand, shake it warmly, congratulating him.] Thank you. You did that finely. First time you ever tried it, too— isn't it? WONDERFUL!” [This wakens audience to the fact that your work and your trick really is wonderful and causes them to applaud you as you lead the boy to rundown].

Alternative Conclusions.

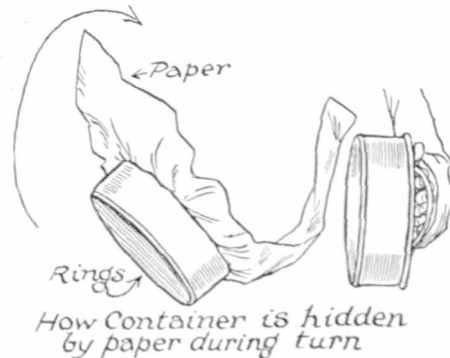
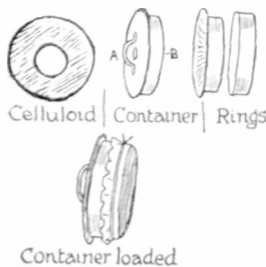
As in the case of the Opening, two alternative tricks are offered for the conclusion, one being suitable for the performer wishing to confine his apparatus to compact articles and another where a larger and more elaborate display is sought. The two tricks are both of a very clean working and undetectable nature, and therefore STRONG in climax. The performer, of course, is not limited to either of these tricks should he wish to go further, and can easily add a more cumbersome Finale such as the production and erection of a pyramid of flags.

New Idea Flag Production.

Presented at the Annual Show of a well-known magical association, this production puzzled the magical gathering because the tamborine used was shown front and back after the paper had been placed between the rings, and the production was fully twice as large as could actually be contained in a tamborine of its size, and also achieved special commendation in the magical papers reviewing the entertainment. Similar approval from magicians who have seen it performed by the inventor has brought out the fact that the special manipulation of the container is as puzzling to the magician as to the layman. The results are achieved by means of a special container in which the flags can be packed almost to a solid, and yet be brought into the apparatus without jamming—and by the arrangement of the container which may be manipulated while showing the apparatus inside and out, on the same principle by which a ball is manipulated and concealed while showing the hands inside and out.

THE APPARATUS: With the trick are supplied two rings similar to those used in the tamborine trick but about three times as deep and nearly as wide as those in the "Drum That Can't Be Beat" Production; also a special container. This container is as illustrated in the diagram above, somewhat like a large "Biscuit Cutter," the "B" side being open and the "A" side possessing a handle through which the fingers may be passed. Under this handle a hole is cut through which the second finger may be passed to push the "Load" forward as needed. A disc of celluloid, fitting inside the collar or front of the container, is provided, so that after the load of flags has been packed in the celluloid is forced down over the front and secured as described later. This disc serves to retain the voluminous load while the flags are being extracted through the hole in the center, and also prevents the paper being ripped open by the flags when they are being pulled out. Thus no larger hole can appear in the paper than in the celluloid disc.

OPERATION: Load the container with carefully folded flags and handkerchiefs. Sew a shoe button on the corner of each flag for good results and lay the flags around the sides of the container with the buttons toward the center. Load until about 2½ inches above the edge of collar, then place the celluloid disc on top and force down. Place a piece of paper over this and bind with a piece of string around side of container, as in illustration, to hold it on.



USE A PAPER NOT LESS THAN 30x18.

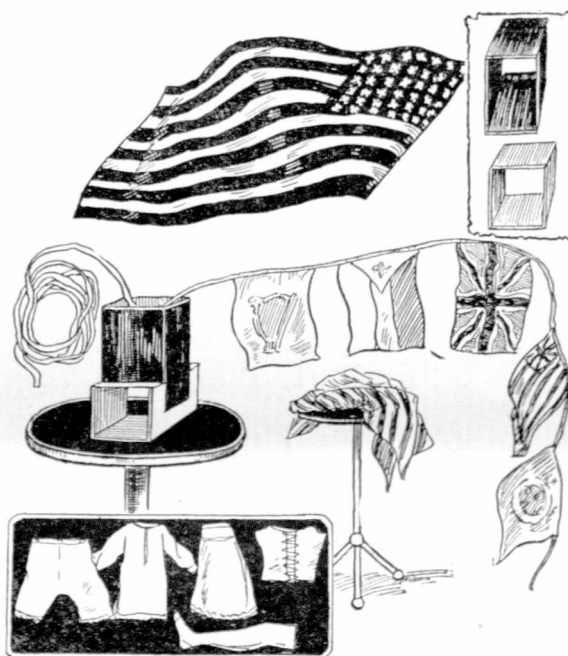
Have container either on servante of table or chair, or hung on back of assistant who hands you paper. Pick up rings and, placing paper between them, press them together but with the hollow space uppermost. Slip fingers through handle of container and bring it away under cover of the paper. This permits all to see the inside of the container, which you hold, say in the right hand with the container held in the left immediately behind it (somewhat like the position shown in the accompanying illustration). Now quickly reverse the tamborine; in other words turn it over so the other side is presented to the audience, but keeping it in front of the loaded container in such a way that during the turning the container is at no time exposed to view. This is easily accomplished with a little practice, for the exceeding size of the paper hides the container and the end of paper bends over as in illustration. The tambourine is now brought back against the container, which is quickly pushed inside a little ways, and then while tearing away the extra paper around the edges you have plenty of opportunity to push it home.

During the above manipulation you have to all appearances simply picked the tamborine up from the table with inside toward audience, then turned it over (thus exposing both sides) and transferred it to your left hand for tearing away surplus paper with the right hand. Puncturing



New Idea Flag Production

Bring forward rings of the New Idea Flag Production. "These, ladies and gentlemen, are Cingalese Wedding Rings. They are made of Cingalese Gold. A very singular gold. Owing to the peculiar effect of our climate upon Cingalese Gold I have found it necessary to have them nickel-plated, to keep the gold from wearing off. [Separating rings.] There are really **two** of these rings. Unlike our wedding rings they **are not worn** on the wedding finger. No! They are worn **through the nose** [place ring at nose], which makes it very handy to lead the lady about with [clamp paper between rings, step to centre of stage and holding rings at arm's length show the back and front of tambourine.] "With the accompaniment of a little music from the orchestra—something soft and silky—I will play a little handkerchief music. [Tap tambourine and draw out first handkerchief.] [Follow with balance of production and flag on staff from material in conclusion.]



NYMEX PRODUCTION BOXES.—This trick is suggested as the most effective production for concluding any magical act. Two boxes, or rather chimneys, with neither tops nor bottoms are placed on table. One laid on its side so audience can see through it at all times; the other after being shown is stood upright on top of the first box as shown in the illustration. Reaching in the top the performer **immediately** begins to draw out a number of large silk flags 3 feet long, each accompanied by a few bars of the national air from the orchestra. This is followed by the production of a string of flags, that is, a number of flags all strung on a silk ribbon. The top box is now lifted off and everything shown to the audience and when they are satisfied that the boxes are as empty as before they are replaced—whereupon the performer immediately reaches inside and produces sundry contraband articles such as funny baby clothes, stockings, etc. Once again the boxes are shown and replaced when the performer proceeds to pull quantities of **WIDE SILK RIBBON** (remember, not the usual paper ribbon, but heavy silk ribbon) from them. Then gathering up the ribbon the performance is effectively concluded by the appearance of a couple of doves or rabbits from the mass of silk ribbons.

The striking features of the production are that there is **ABSOLUTELY NO LOADING** of the chimneys, in other words, you put nothing into them at any time. The production is of such a large volume that it is immediately apparent that it could not possibly be concealed in the chimneys (which are only $\frac{3}{8}$ of an inch thick) and again it is possible to produce by the unique principle employed in this trick, a larger volume of material than by any other known method.

Curtain.

the front paper, begin drawing out the flags and silks, and after the first few layers are produced insert the left second finger in the hole in the back of container and push up the flags from the back so you can get them easily. Not only does the container permit of the most puzzling effect, of a performer standing in the **center of the stage away from the tables and loading facilities**, showing a drum or tamborine from both sides, and then producing a large number of flags and silks and ribbons; but it also permits of such a **very large volume** of material that the initiated will quickly recognize it is twice the amount that could be otherwise packed into such a small space. This is, of course, due to the use of the peculiar container which permits cramming twice the usual amount into the space under pressure, while the celluloid furnishes a smooth slip to facilitate extraction of the flags. Altogether this furnishes one of the most effective productions ever devised for close work, and where portability is desired.

A suggested production is: A series of fifteen two-foot silk flags strung together, eighteen silk handkerchiefs of Liberty silk, a set of six selected three-foot silk flags and one large six-foot national flag of special Jap silk.

REGARDING THE NYMEX PRODUCTION CHIMNEYS.

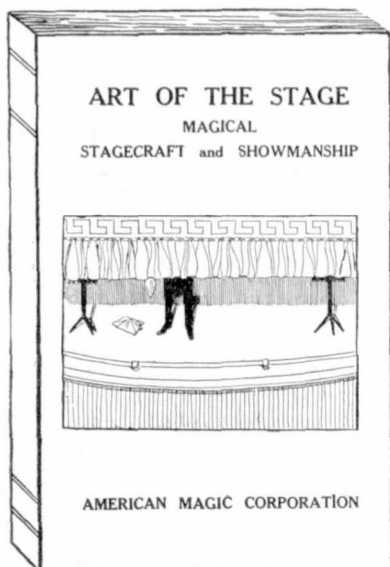
This trick is mentioned in connection with the act as an extra or alternative conclusion, the original concluding trick (New Idea Flag Production) being described in full and its construction explained in detail above.

The Nymex Chimneys are offered only as an additional suggestion but cannot be explained here for the following reasons: First, they are the property and protected invention of a magical dealer who reserves the performing rights, so that the trick cannot be used professionally even if constructed by the reader. Second, the construction, while not of a very complicated nature, is such that it can only be made clear by a number of mechanical plans of sufficient size to show the parts in detail—a size out of proportion to the space available in this book. Such a set of plans would be absolutely essential to the construction of the trick and it would be useless to attempt an imperfect description simply for the sake of exposure with the result that without assisting the reader in any way the exclusive value of the apparatus would be lowered to all interested. The publishers have, therefore, arranged with the owners to prepare a set of accurate drawings so clear, comprehensive and thorough in detail that even the most mediocre craftsman will have no difficulty in constructing the trick from these plans. A set of these plans may be obtained direct from the publishers on remittance of \$3.00 by anyone who may be interested in the trick.



It should be remembered that the American Magic Corporation does not manufacture or sell any magical apparatus, and will **not undertake to construct the trick in question**. It undertakes to furnish the plans in this case only for the sake of completeness and as an accommodation to the readers of the Handkerchief Act who may desire to use it, and not strictly as a business transaction, for it is not expected that the number of sets sold will more than repay the expense of preparing the plans and cover the royalty to the patentee.

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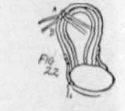
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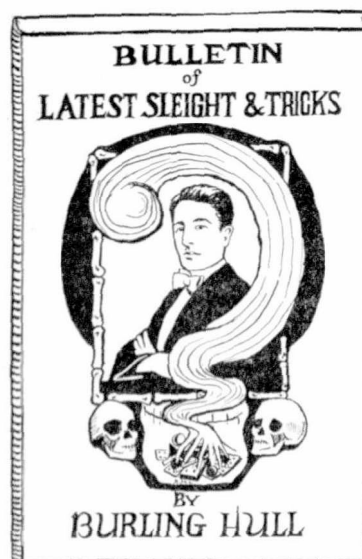
From these he has carefully selected master sleights, which he believes are most needed by the professional and amateur magician. These are so subtle in nature that they form perfect optical illusions and thus require but the simplest mechanical movements, possible for anyone to execute as they deceive by their innate cleverness rather than the skill of the performer, which is of secondary importance.

PARTIAL LIST OF CONTENTS.

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