

No. 7



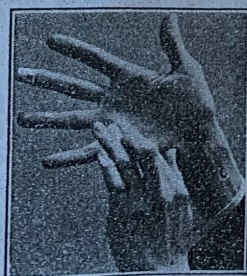
No. 8



No. 9



No. 10



No. 11

by looking at photo (8) the secret lies exposed. The second finger bends around the thumb and the first and third fingers grip the thimble on each side. The second finger is straightened and withdrawn from hand. The thimble may be immediately thumb-palmed, center-palmed; the hand may be straightened so thimble lies finger-palmed under second finger, or it may be back-palmed and the inside of hand shown. The moves should be operated with considerable slowness to bring out the full effect.

### BURLING HULL THIMBLE PRODUCTION

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

**Explanation**—In introducing the sleight it is only fair to mention that a production with a slight resemblance to one of the minor movements in the following complete manipulation was described in the clever English publication "Aids to Wizardry" (by Edgerton).

The complete manipulation was devised and exhibited several years ago and was generally recognized as the writers own origination on this side long before the publication of Mr. Edgerton's book. In Mr. Edgerton's variation the sleight had not reached the full development of its possibilities, requiring the "fisting" or closing of the hand and the production of the thimble on the thumb, which is not generally used in displaying thimbles. The following is the correct and complete manipulation, enabling the performer to begin the operation from the usual thumb-palm position—show both sides of hand, and produce the thimble in a natural position without the closing of the hand, requiring but the movement of one finger only.

The back of the hand is first shown. Then the first joint of the second finger is pressed against the mouth of thimble to steady it while the first and third fingers grip it on sides. The first and second movements are illustrated by the upper and lower hands in photo (9).

The fingers are now straightened and inside of hand shown (photo 10)—upper hand as shown—lower shows position of thimble at back of hand.

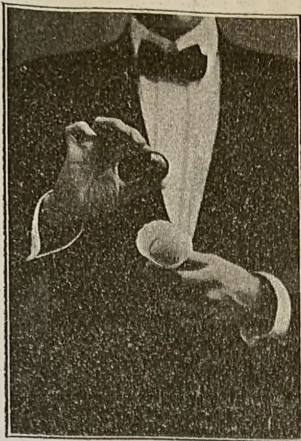
Photo 11 shows upper hand as thimble is produced and lower hand as second finger is drawn back and shot into mouth of thimble. With the introduction of the above manipulation a new era is opened to the thimble worker as thimbles may be passed from hand to hand with palms toward audience, passed through knees, etc., colors changed, multiplied, etc., all kinds of passes being possible with both hands.

### BURLING HULL BALL AND CONE FLIGHT

New effects with ball are extremely scarce. Though there exists a fair number of ball sleights, they are lamentably alike in appearance. The many "new" sleights are new in principle only, but old in effect. The result is that though the performer may employ very clever new sleights the audience are bored with the same old stereotyped multiplication, vanish from hand and production from mouth, elbow, etc. It was with the object of injecting a little originality into the effect as well as method of ball work that the writer designed the following. Shortly after its introduction it was rumored that the originality was claimed by another performer, by whom it was for sale. Investigation, however, proved that the trick was entirely dissimilar, requiring two balls and the use of rubber balls in place of the solid ball used in the correct method.

**Effect**—The performer shows a solid ball, a paper cone which is entirely empty, and both hands also empty. The cone is placed upon table. The ball vanishes from hands and upon lifting cone is found to have passed under. This is repeated several times, yet performer shows he has but one ball and cone empty, each time.

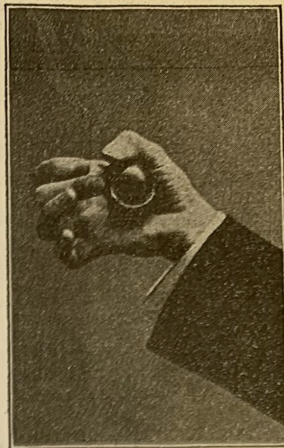




No. 12



No. 13



No. 14

**Working**—After the multiplying ball trick is a good time to introduce this effect. A ball with the half shell on it is exhibited in the right hand in such a manner that spectators can see you hold nothing but the ball, and a paper cone is shown to be empty in the left hand as in photo (12). Transfer the cone to the right to enable you to show the left hand empty gripping it between first and second fingers as in photo (13). Just as you turn to show left hand and eyes are upon that hand let ball drop from behind shell into the cone. It is really unnecessary to direct attention to left hand as should attention be upon cone it is impossible to detect ball dropping from behind shell. Place cone upon table gripping ball through sides of cone as you invert it and releasing it after standing it upon table. Insert a thickness of felt under cover of your table about 3 inches square which will deaden any sound of ball dropping. Vanish shell by palming. Lift up cone by extreme end with left hand exposing ball. Pick up ball with right hand, press it into the palmed shell as in photo (14), then exhibit ball, cone and hands.

#### CONE VANISH

**Tips**—Ball may be given for examination by having shell in cone. Ball may be dropped in cone and brought out with shell. By covering inside of shell with newspaper the flight may be reversed dropping shell in cone holding same so it appears to be the ball, pushing it far into cone so it sticks. Produce real ball from sleeve or elbow, showing cone which appears empty on account of the paper covering matching cone.

**Effect**—After the "Flight" the performer tosses cone out for examination and while it is being inspected, picks up a second cone. Plainly placing ball in cone, it is held at tips of fingers. Suddenly crushing cone the ball has vanished. This is followed by reproduction of ball and changes, etc., with ball and paper.

**Working**—A hole a little larger than the ball to be used is cut in the side of the cone about one-half inch from mouth of cone. Cone is stood on table with hole away from audience. In picking up cone turn the right hand so the thumb points down, picking up cone from behind so palm of hand covers hole. Turn it up and tilt it slightly toward audience as in photo (15). Placing ball plainly inside, press ball through hole and into palm as in photo (18). Then turn cone half way around so hole will be out of sight and raise it to finger tips as in photo (17). Suddenly catch cone and crush it in left hand. Roll it into the shape of a ball, pretend to place it in the other hand (really palming it) and substitute the ball.

**Remark.** "Sometimes I make it so round it looks just like the ball."

Open hand showing it "looks" very much like a ball. Press paper ball flat as you bring hands together and back palm it as you turn to show hands empty, covering the back palming with the other hand. Many changes, etc., will suggest themselves to the reader. This is one of the most effective and subtle ball vanishes, and properly executed has puzzled some of the cleverest manipulators.



No. 15



No. 16



No. 17

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