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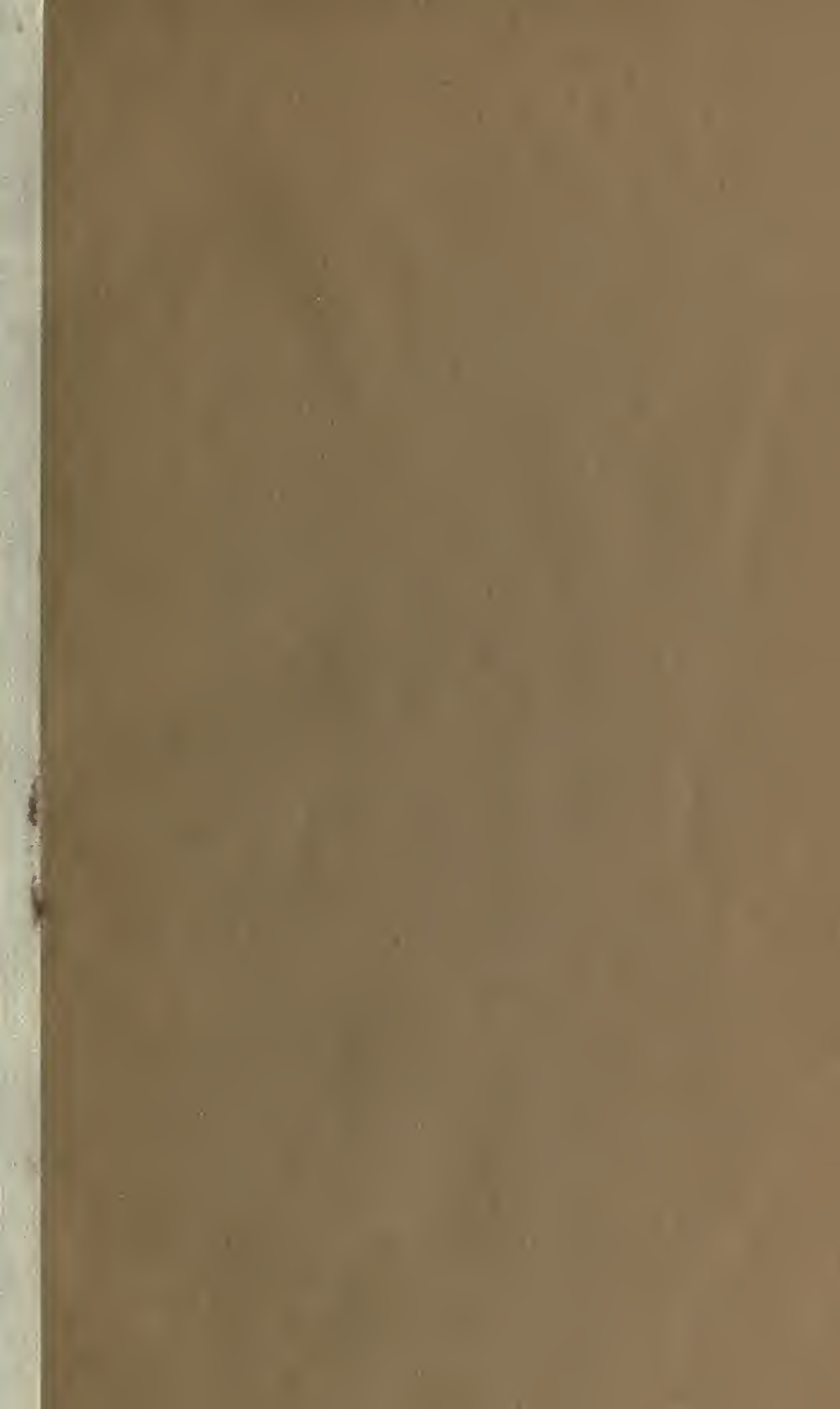


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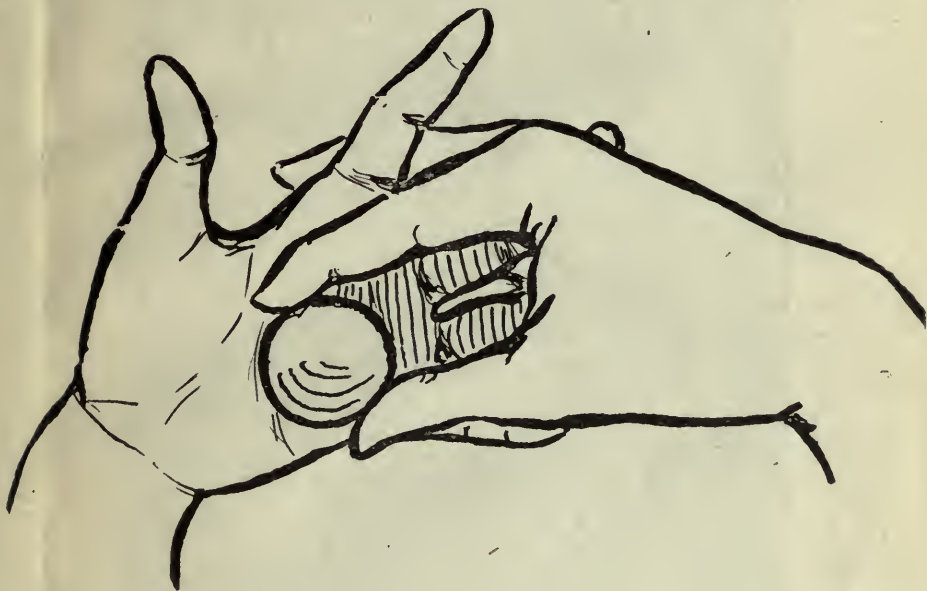


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“SLEIGHTS”



BY

BURLING HULL

AMERICAN MAGIC CORPORATION



The White Wizard

At the Studio—

SLEIGHTS

BEING

A Number of Incidental Effects
Tricks, Sleights, Moves
and Passes

FOR PURPOSES RANGING FROM

**Impromptu to Platform
Performances**

by

Burling Hull



Author of

“Expert Billiard Ball Manipulation”
“Master Sleights with Billiard Balls”
“Bulletin of Latest Sleights and Tricks”
“Thirty-one Rope Ties and Chain Releases”
“Stage-Craft for Magicians”
“Sealed Mysteries”
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Illustrated by Fifty Photo-engravings

AMERICAN MAGIC CORPORATION

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AMERICAN MAGIC CORPORATION

LONG BEACH ESTATES BUILDING

405 LEXINGTON AVENUE

NEW YORK CITY

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American Magic Corporation

INTRODUCTION.

This volume is the outcome of a letter to the publishers from a prominent magical dealer, who said:

“If the Magical Public as a whole could once actually see your publications and thus be brought to an instant realization of their novelty of contents, their elaborate illustration and the fact that their sale is restricted to magicians only, I feel certain that you would at once receive an order from almost every person interested in the subject of Magic.”

In order to test the foregoing assertion, the publishers have prepared the present booklet as a means of placing in the hands of magical readers within the shortest space of time, full descriptions of the features and contents of these publications, in order that the reader may draw his own conclusions of the value of these publications, or of their interest to him. To make it unnecessary for the reader to rely upon their advertised descriptions, the publishers have also placed before him in this volume a few extracts of these volumes in order that the books may stand upon their own merit, and the reader be the judge beforehand as to which will be of interest to him.

Regardless of the fact that this booklet is distributed under conditions and at a price which is considerably less than the cost of production, every effort has been made to give the reader full value in the matter of quantity—in fact, we know of no book sold at five or ten times the price which has five or ten times the amount of contents.

We feel that this book should not be regarded strictly as an advertisement, for the contents of the book is complete in itself. And whatever descriptive matter is included is entirely additional and included at the expense of the publishers. However, if it is preferred to regard the booklet in the light of advertising, surely no fairer advertising could be devised than one of which the object is to assist the recipient to make a wise selection.

We trust that the reader will find herein full value in the way of magical material and at the same time gain some acquaintance with the nature and contents of our regular publications and the manner of their production; and their distribution through magical depots exclusively.

THE PUBLISHERS.

BURLING HULL'S LATEST CARD



(Registered 1910. All rights reserved.)

A novelty in professional cards which is causing quite a little stir in magical circles is illustrated above. It is in two colors, the fine type being printed in faint grey, while the name and business is in bold black. The fine print, which is a list of copyright books, acts and inventions, thus forms a background for the **card proper**, which is the name and business.

By turning over one of the corners the owner makes clear the object of his call, i. e., after witnessing a magical act and wishing to chat with the performer, the corner showing "Interview" is brought forward and the card sent up by the usher, and the recipient knows immediately what is desired. When desiring tickets for a magical show, "Professional Courtesy" is shown. If the magician calls on a fellow artiste and finds him out a corner is turned over, showing whether the call was merely "**Social**" or had for its object some important business making it advisable for the recipient to communicate with the caller.

While the idea is protected from copyists, permission to use it may be obtained by a limited number by communicating with the inventor.

AUTO-MAGNETISM SUPREME

OR

THE CARD LEVITATION.

This method, which I invented and Copyrighted in 1907, has since practically displaced what was then considered an excellent method of a very good trick. But in spite of the wholesale manner in which the big dealers of America and Europe (several of whom **did not** buy the sets wholesale of me as the more conscientious did) highly commended and advertised the trick, hardly any were kind enough to credit me with its production. Therefore, only those who purchased it directly from my own firm are aware of this fact.

FEATURES.

Performed without the finger rings required in the former methods, without needles, threads, hairs, etc.; in fact without anything but the cards which anyone can see are bonafide playing cards.

The trick may be performed at a few inches distance.

In the former method, a ring worn on the finger engaged a metal clip on the back of a clumsy faked card composed of two cards glued together, with a metal plate between, to which the clip was soldered. This metal clip was not only awkward, but would be plainly visible if used at the close range permissible with the method described below.

EFFECT.

The performer standing two or three feet from his spectators (or even among them) plainly exhibits each card on both sides and has his hands thoroughly examined, there being no rings on his fingers. The cards are then placed on his right palm and arranged in the form of a star, as in illustration No. 1. Turning the hand over, the cards cling to the hand as if magnetized, as in illustration No. 2.

The performer walks down through the spectators, freely permitting persons to examine the cards and hand while the cards are clinging to the hand, and allows them to pass their hands over the cards to prove that hairs, threads, etc., are not present.

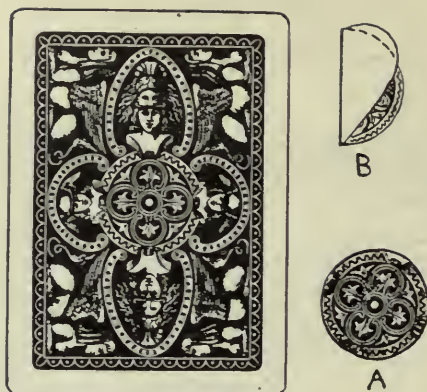
The performer then removes the cards and again exhibits his hands and the cards, showing each card separately on both sides.



No. 1.



No. 2.



SECRET.

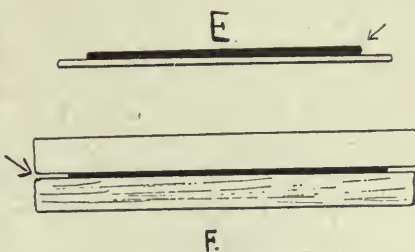
Nothing but the cards are used, but the cards should be of a design with a circle on the back somewhat similar to the one shown in figure A. On the back of one of the cards (preferably the Nine of Diamonds) is glued a flap made by cutting out a disc containing the circle design (see figure A) from the back of another card). This should be folded or creased through the centre, as in figure B, and glued on the back of the Nine of Diamonds so that it matches the design perfectly—leaving half the flap free so it will hinge backward. When pressed down, it lies flush with the card and because of the design it is invisible at a few inches distance from the eyes.

WORKING.

Place the prepared card on the top of the pack with the cards face down and proceed to show the backs of the cards by transferring them from hand to hand as when counting. This reverses their order, bringing the trick card to the front of pack. Turn pack over and show the faces of the cards, which brings the "key" card to the back again. Show the hands and both sides of the pack. Then with the left side toward audience, take the pack in left hand with the backs away from audience, and with the fingers squeeze the sides of the pack so that it will bend outwardly, which causes the flap to raise up from the surface of the pack. Separating the second and third fingers of the right hand, catch the flap between the lower joints of these fingers, pressing them tightly together. Arrange the cards with the edges under the "key" card, as in the illustration. Turn the hand over and the cards will cling to the hand as if magnetized. You may walk among the spectators showing the apparent phenomenon from all sides and permitting any one to pass their fingers over the cards and back of hand to prove the absence of threads; and may even hold the hand directly in front of anyone's eyes for close examination, as the flap is just the length of the joints and therefore invisible.



D



This trick has been pronounced a perfect subtlety by scores of magicians who have written me that they are using it with much success. I therefore recommend the reader to make up a set and try the effect, with confidence that he will secure just as much benefit as if he had purchased the trick from a magical depot.

Tips: Use the Nine of Diamonds for the key card, as it is the **most inconspicuous card** in the deck. Have a duplicate of this card among the cards (about twelve cards is the best to use), but in arranging on the palm **conceal the duplicate under another card**. After removing cards and when showing them again manage to accidentally (?) drop the **duplicate Nine**—continuing running the cards from hand to hand and remark, “Pardon me, but will you pick that card up for me?” Someone is always too willing to do so, and **incidentally take occasion to examine the Nine**—without result!

You may glue a piece of thin sheet rubber to the **under side** of the **flap before** mounting it on the card, with the advantage that you may then conclude the trick by “de-magnetizing” the hand (secretly separating the fingers) causing the cards to fall from the hand in a shower to the floor—the elastic drawing the flap flat and leaving **nothing to be discovered**.

Personally, I only prefer this method when I perform the trick with a spectator brought upon the stage, who I permit to pick up the cards for me. I have never known one to discover the flap, as I take the cards from him immediately he has picked them up; but if one should some time, he will not know what it is for.

A CARD LOCATOR.

A trick which is a sort of "third cousin" to the foregoing, employing as it does a **similar idea** but with a widely different effect and purpose, is the following:

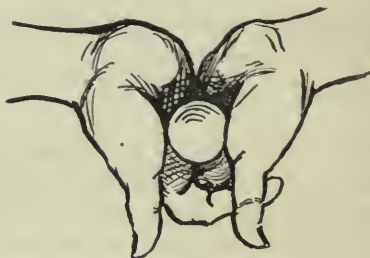
A card, or several cards, selected and returned to the pack in the usual manner, are **quickly** located without the use of sleights and **without the necessity of maintaining any separation with the fingers.**

The foregoing is accomplished by cutting out the **center portion** of a bordered card, as shown in illustration "D" and glueing it on the back of another. This naturally gives this card an **extra thickness**. By having this card in the center of the pack and running the thumb along the back end as when "ruffling," the thumb will **stop** when it strikes the **separation, enabling you to cut the pack at this point.** You may now permit the cards to be returned **on top** of this card, and placing the pack together you have apparently lost location of the cards selected. However, you can at any time locate them **by passing your thumb over the back and cutting them at the separation,** thus bringing the cards to the **bottom.** You may now execute the dove-tail shuffle, permitting the selected cards to fall **first** so that they will not become separated. By having the card on the **bottom** of the **upper portion** when having the cards returned, it will fall on **top** of the selected cards; in which case cutting the pack will bring the selected cards to the **top** with the faked card on top—the dove-tail shuffle being employed in the usual manner.

I understand that this trick was explained as one of the features of "EXCLUSIVE MAGICAL SECRETS," but while I have no doubt that it was included therein with good intentions and is probably little known in England, I think we can claim it in America, as it is quite well known, having been advertised and sold here since 1907 as a brother trick to the Card Levitation produced at that time—U. S. Copyright No. 217996.



No. 42.



No. 44.

INTERLOCKED FINGER ACQUITMENT.

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

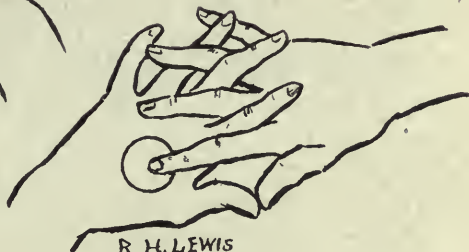
Operation: The ball which at first is in the left palm is gripped between the right thumb and index finger (as in **No. 45**), whereupon the left hand is immediately twisted so that the ball may be placed against its back (as in **No. 46**), where it is retained by pressure of the right index finger.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

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

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



No. 45.



R. H. LEWIS

No. 46.

THE MYSTIC DIVINATION.

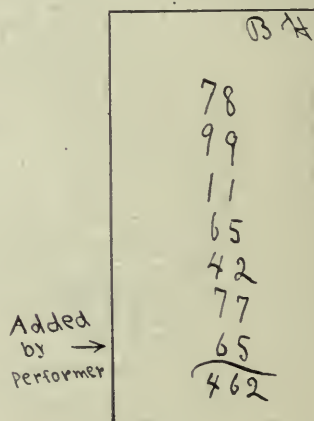
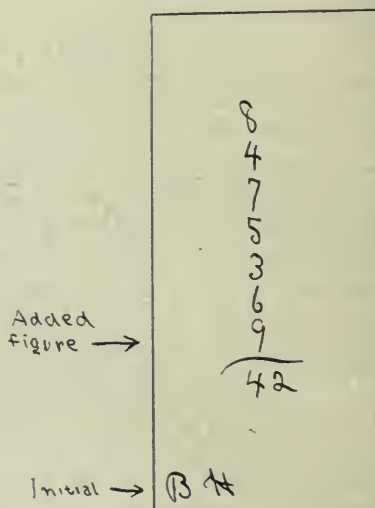
(Without Exchange.)

In this trick the performer first places, either a pair of examined slates, or a sealed envelope in some conspicuous place or hands the same to one of the company with instructions to retain it until called for. He then passes a card or piece of paper from person to person throughout the audience, having each one write a figure on it, having one number placed below the other. Finally the paper is handed to another spectator who is requested to add up the column of figures and to read the total aloud. When this is done, the performer, with a smile, announces that the spirits had already informed him that the figures would add to just that total. To prove his statement he requests the person holding the envelope or the slates to open the same. On doing so, it is found to contain a number which corresponds with the total formerly read by the spectator.

The card is not exchanged, confederacy is not employed and the figures totaled are the figures written by the audience.



The Secret: The performer first decides upon a number which he wishes the figures to total to; which in this case we will say is 42; and this number is written on the slate or the card, and placed within the envelope. A card or piece of paper is carried from one person to another with the request that each write a **single figure**. In carrying the card from person to person, the per-



former keeps track of the numbers, adding each to the former as it is put down; this being done under cover of showing how to place the numbers one below the other.

The moment the total reaches 33 or over, the performer stops and calls for a volunteer to add up the numbers, and announces that in order to prove the paper is not exchanged, he will place the initials of one of the spectators on the paper. Someone's initials are suggested and the performer writes them in one corner and **at the same time he secretly adds a figure sufficient to bring the total up to 42.** If the genuine total is 33 he therefore **adds 9 under the last number**—or if it is 34, he writes 8, etc.—immediately drawing a line under the column, and handing it over to be added up. The spectators of course have no idea that he has done anything more than to place the initials in the corner for the purpose of identification.

The trick is concluded as described, and if carried through with a little audacity, proves very effective. It has even been known to puzzle magicians.

For Double Figures: To make the trick more effective, it should be performed with double figures, but I explained the trick with single figures in order to make the method of operation clear to the reader, who can then easily adopt it in the following form. In this case the performer should fix upon a number somewhere in the four hundreds for his total. We will say for instance **462**. He should then keep track of the numbers and the minute they total as much as **363** or over he must stop and proceed as described above, adding a sufficient number to bring the total to **462**.



Extract from "EXPERT BILLIARD BALL MANIPULATION,"
Copyright, 1910, by BURLING HULL STUDIO, 167 Senator St.,
Brooklyn, New York City.

BURLING HULL HKF. AND BALL PRODUCTION.

Effect: Performer shows both sides of a large linen Hkf. and in such a way that the audience is at all times able to see the performer's hands (see Nos. 62 to 65). On placing one hand in the folds of the Hkf. a solid ball is produced and everything may be examined. This is one of the neatest and most effective tricks made possible by the use of a novel sleight.

Operation: See Nos. 66 and 67, which illustrates the manner of retaining the ball, yet leaving the fingers apart, while showing Hkf. As the other side of Hkf. is turned the fingers twist around so that ball is concealed behind Hkf. again. The vital point in this operation is to cover the change by raising left corner of Hkf. so as to conceal the shift, as illustrated in No. 64.



No. 63



No. 62



No. 65



No. 66



No. 64



No. 67

N. B.—The two following effects are extracts from “Deviltry” (copyright, 1909, by Burling Hull), by permission. The wording and the illustrations being exactly the same as in the original, the enumeration of the illustrations has also been retained.

BURLING HULL 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 is 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.

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



Photo 12



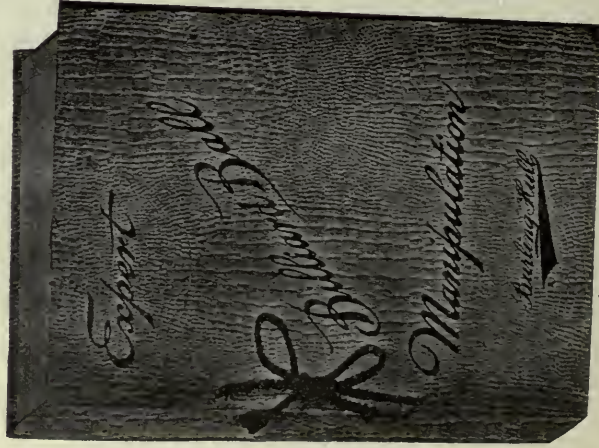
Photo 13



Photo 14

\$25.00 Value for \$1.00

A \$25.00 Course in "Expert Billiard Ball Manipulation" exactly as given by one of the foremost Billiard Ball Specialists and Expert Manipulative Instructors.



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100 Tricks and Sleights, Beautifully
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"The first and only complete expose of the whole art of Billiard Ball Manipulation ever produced. Contains more absolutely new tricks and sleights than any other book on sleight-of-hand ever published."

Will Goldston in "The Magician"

"It is the finest book of its kind that has come to my notice."

Henry Hardin, (*the prominent Magical Inventor.*)

"It is simply remarkable."

Dana Walden.

"Been of great help to me in my work."

R. D. Vianello.

"Worked up 30 minute act from the book."

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NOTE: This volume has received universal commendation as the most remarkable work on sleight-of-hand published in the last decade. Many of the sleights are applicable to coins, cards and handkerchiefs. The volume has had the greatest annual sale of any book in 10 years; has been reprinted 3 times in four years and translated into German, French and Spanish.

Part One 50c. Part Two 50c. Bound Together \$1.00

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 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.

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.

CONE VANISH.

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.



Photo 15



Photo 16



Photo 17

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.

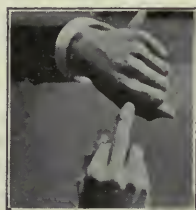
EXTRACT from "AMAGICOR" publications.

A UNIQUE THIMBLE "MOVE."

Effect: The thimble is placed on the tip of the second finger of the right hand. This is slowly inserted in the left hand as in photo (D), and as slowly withdrawn, but without the thimble, as in photo (E). After the usual interval, the left hand is slowly opened and the thimble has vanished.



No. D



No. E



No. F

Working: The beauty of this vanish lies in its lack of suspicious movements and the slowness with which it is executed. The thimble fairly enters left hand and the finger fairly comes out empty, as illustrated in photos (D and E), but by looking at photo (F), 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.

THE INDECEPTIVE DECEPTION.

This is one of those tricks which gain their effect by means of the performer outwitting the spectators while apparently demonstrating that no deception is employed.

Explanation: A trick well-known to the public is that in which the performer has a selected card returned to the pack by cutting the pack, and while doing so takes opportunity to memorize the **bottom card of the upper portion**, which, when the upper portion is returned, causes the memorized card to fall next to or above the selected card, thereby enabling the performer to locate the selected card on looking through the pack later.

Effect: A selected card is returned to the pack in the manner described above, except that just as the performer is about to place the upper portion above the card he interrupts himself and remarks that he has just remembered that there is a method of locating a card by memorizing the one above it. He describes the trick and illustrates how the card would come above the selected one by bringing the upper packet down at right angles on the lower, as in **No. 33**; but in order to prove that he does not resort to such trickery, he changes his course and with his thumb pushes the selected card off the top of the lower portion and into the center of the upper packet as shown in **No. 34**. Everything is apparently fair, especially if the performer gives the pack a dove-tail shuffle and even submits the packet to the audience for the same purpose. The card is in the performer's possession at once.

Operation: At the point illustrated in **No. 33**, the **left fingers** pass upward and **press slightly against the top card** of the **upper portion**. As

the hands swing toward the right side and the left hand points to the card, which the performer explains is memorized—the left fingers draw off the card from the top of the upper packet onto the lower. This is done just as the hands are turned over, as shown in **No. 33**, which should be accompanied by a swing to



the right. This covers the slip, which in this trick must be executed far more noiselessly than usual, as the spectators' attention is centered on the cards. Do not press too hard on the slipped card, which will cause it to snap down—but drawing it off lightly, let it come **slowly against the packet** as the turning movement is designed to cover the operation completely.

Referring to **No. 35**, "B" represents the slipped card, which is, of course, the one pushed into the packet. The cards are then dove-tailed shuffled and "A," the selected card, is allowed to fall on top. If preferred, pause at this point (as shown in **No. 35**) where "B" is half way in the packet, extending that portion to a spectator, and remark, "Here, push the card in with your own hand," and after doing so, "While you have the cards you might as well shuffle them." When the portion is returned, place half on top and execute the top and bottom false shuffle, or cut and dove-tail shuffle them, permitting the selected card to fall on top at the end.

AN IMPROVED DICTIONARY DIVINATION.

This "Spiritualistic Feat" is one which I have found to have a remarkably convincing effect in lyceum and society programs.

In this form there are no awkward subterfuges required and it is possible to use in place of the usual dictionary a popular novel of the day or the Lodge Manual or Year Book of the organization you are performing before, which adds increased interest.

Effect: The best effect is obtained by use of the Spirit Slatcs which are cleaned and hung in a conspicuous place or held by a prominent individual. Several books are now made into piles of three each, from which a pile is selected by spectators, and a book of the pile. But in order to give the reader a better idea of the flexibility of the trick I insert here an extract from a press description of an interview in which the trick was employed.

THE PRESS.

***** "Another good trick of spiritualistic aspect which I have frequently used on the stage and at society entertainments, I will demonstrate for you.

"Here are some visiting cards, select one, and then place it inside this envelope, and the envelope in your pocket.

"Open this pack of playing cards and take out ten cards from any part of the pack you wish. * * **Now count the spots** on the ten cards. You have one picture card? Well, as that card has **two pips** or spots, one at each end, we will count that as two.

"The sum total is 56 spots you say? **Make a note of it.**

"Now here are two books on magic of which I am the author, entitled '**Expert Billiard Ball Manipulation**' and '**Sealed Mysteries.**' These I place in one pile. Here is my novel '**The Drop of Wisdom**' and a copy of the '**Standard Dictionary**' in a second pile. Now take one of the piles from the table. You take the novel and the dictionary away, which leaves the two books on magic on the table. I place these at the right and left side and ask whether you wish me to use the right or left book. The **left**? Very well; take the book at your **left hand** and open to the **fifty-sixth** page (**56 was the number of spots found on the ten cards selected**) and read the **first** word on that page." (It was the word "Mago-graphs").

“Now I will open the envelope you have in your pocket and here is the card which you placed inside and across the face of the card you see the ‘Spirits’ have written the word ‘Mag-o-graphs.’ ”

It was as the “White Wizard” has said, and after inspecting each of the four books used and learning that the top word on page 56 **was different in each book**, the writer was beginning to feel a decidedly chilly sensation in the vicinity of his spinal column when this modern Yogi condescended to explain.

Laying out the pack of cards he showed that they were arranged in the following order: 8 spot, 3 spot, picture or court card, 10 spot, 7 spot, 9 spot, 4 spot, 5 spot, 2 spot and 6 spot. The suits of the cards, Clubs, Hearts, Spades and Diamonds, were **not** arranged in any particular order but so mixed as to **give the impression of natural disarrangement**. He explained how the cards may be further freed from suspicion by dropping the pack in a hat and shaking it about, which by an almost unbelievable natural law, **will not mix the cards or disturb their order**, though it will seem to the audience that the cards must be thoroughly mixed. The cards may then be taken out and the trick proceeded with.

The rest is explained in the Wizard’s own language:

“Ten cards taken from any part of this arranged pack,” he proceeded, “will always total 56 spots, so long as they are taken together. Next, your choice of the book to be used was under my control at all times. For when you selected one pile, taking it from the table, I said, ‘That leaves the two books on Magic on the table to proceed with.’ Had you selected the **other** pile I would have said, ‘You select this pile? Very well, we will use whichever you select of the two books, **in the pile which you have just taken**—either the right or left?’

“Next you chose the **left** hand book, which was the one I desired you to take. However, had you said the **right**, I would then have said, ‘Certainly, I will take the book at **my right hand**,’ and as I was facing you, **my right side** was the same as **your left**. Therefore, right or left, **I had your choice under my control**.

“Now as for the writing on the visiting card. The envelope in which you placed the card was prepared, but so cleverly that you would never have suspected it had you examined it. It was made by cutting out the back, or **part of the envelope which bears the address**, leaving the flap on, and this was inserted within another envelope and between the double back a **duplicate card bearing the writing** was inserted. The outside flap was moistened and stuck to the inner flap and the envelope was ready for use. In tearing open the envelope I tore off one **end** and slipping my fingers in the right compartment, drew out the card previously placed there. The envelope I slipped into my pocket and had it later occurred to you to ask to see it I would have handed you a duplicate **unprepared** envelope which I had previously placed there for such an emergency.”

At the conclusion of his explanation the Wizard added some important advice on what to do, and what not to do, when performing the tricks.

“Always take plenty of time when performing a trick. It is a great mistake to hurry through as the spectators cannot appreciate the trick and it often causes a slip or error on the part of the performer. Tell the audience a little story about each trick as you perform it, thus increasing their interest and giving you more time to make the secret movements required.

“Never attempt a trick publicly until you have practised it at least a few times before a mirror or you will be sure to make a mistake or forget something.

“Never under any condition explain a trick even to your best friends. The mystery is the whole charm of a trick and the minute you explain a trick it is a disappointment to all.

“Never repeat a trick no matter how hard your audience may plead for a repetition. Repeat a trick and you will not only run a great chance of exposure (for a person is seldom deceived twice in the same way), but the element of **surprise** is lacking. If pressed to do so, repeat **the effect**, but use **another method**, or perform it for another person **privately**.”

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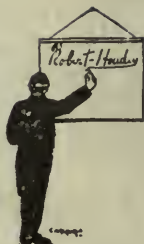
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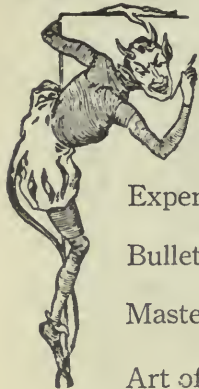
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