

GV
1547
H864

UC-NRLF

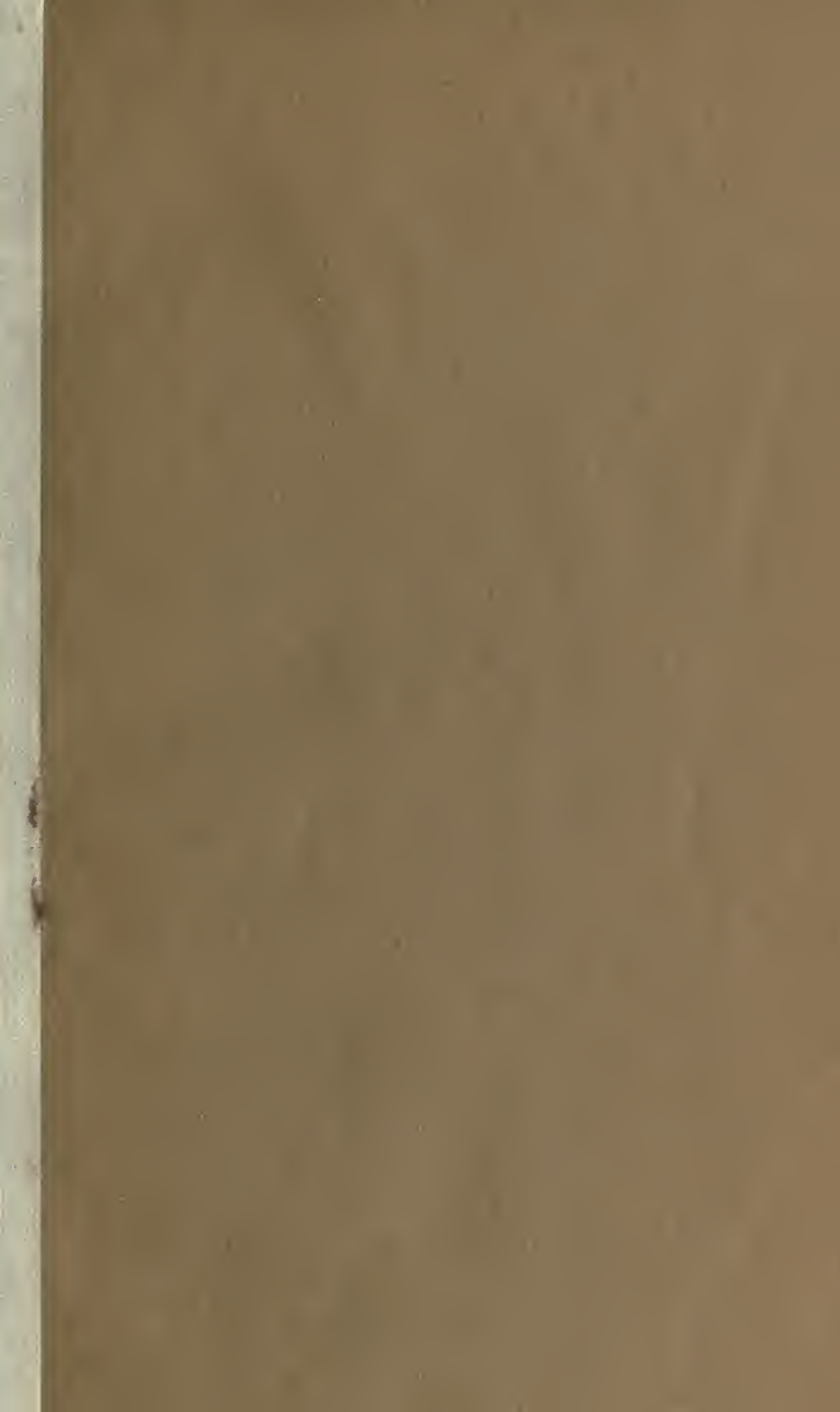


\$B 532 456

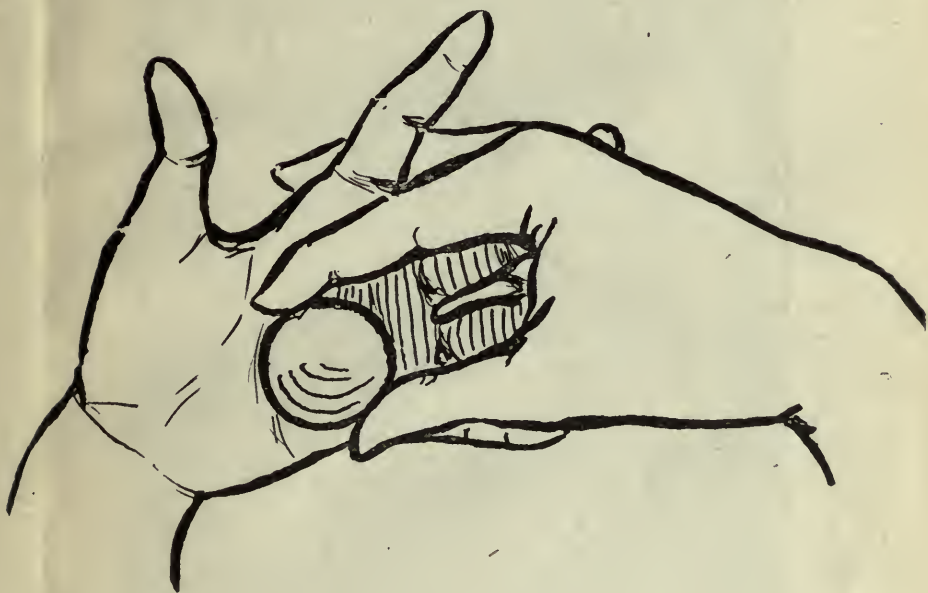


THE LIBRARY
OF
THE UNIVERSITY
OF CALIFORNIA

The JOHN J. and HANNA M. McMANUS
MORRIS N. and CHESLEY V. YOUNG
Collection



“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”
“Sleight Sheets”
“Deviltry”
etc.

Illustrated by Fifty Photo-engravings

AMERICAN MAGIC CORPORATION

IN PREPARATION:

SLEIGHTS WITH SILKS

The Modern Handkerchief Act. 100 Tricks. 200 Illustrations.

THE CHALLENGE HANDCUFF ACT

Complete Secrets. Instructions and directions for the entire act.

THIMBLE TRICKS

A series of 40 Sleights and Tricks with Thimbles. Over 70 Illustrations.

"THE BUSINESS END OF MAGIC, OR MAKING MAGIC PAY."

Methods of Securing Engagements, Advertising, Booking and Publicity, for Lyceum, Stage, or Local Club Work. Contracts, Terms and Costs.

31 ROPE TIES AND CHAIN RELEASES

The first and a most complete work on a subject of which very little is known and on which information has heretofore been difficult to obtain. 48 Drawings.

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 (re-hashes not wanted), and handled in a **thoroughly practical** manner. Bear in mind that the works are of a technical nature and that "Fine Writing" and literary flourishes are abominated. Condensed descriptions with elaborate illustration by photos or drawings, in demand.

AMERICAN MAGIC CORPORATION

LONG BEACH ESTATES BUILDING

405 LEXINGTON AVENUE

NEW YORK CITY

Copyright, 1914

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.

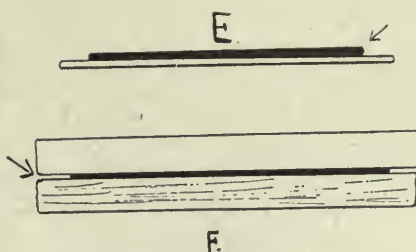
Nothing but the cards are used, but the cards should be of a design with a circle on the back somewhat similar to the one shown in figure A. On the back of one of the cards (preferably the Nine of Diamonds) is glued a flap made by cutting out a disc containing the circle design (see figure A) from the 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:

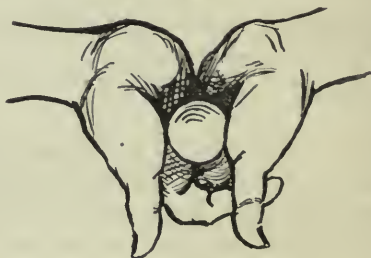
A card, or several cards, selected and returned to the pack in the usual manner, are **quickly** located without the use of sleights and **without the necessity of maintaining any separation with the fingers.**

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.

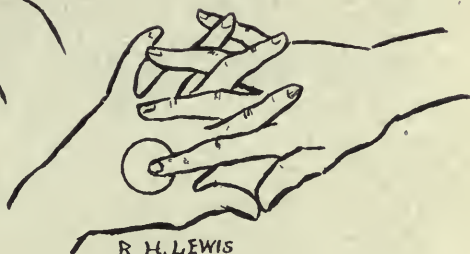
Operation: The ball which at first is in the left palm is gripped between the right thumb and index finger (as in **No. 45**), whereupon the left hand is immediately twisted so that the ball may be placed against its back (as in **No. 46**), where it is retained by pressure of the right index finger. 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.)

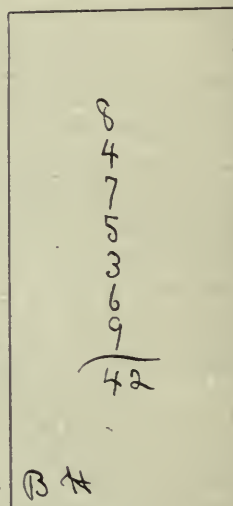
In this trick the performer first places, either a pair of examined slates, or a sealed envelope in some conspicuous place or hands the same to one of the company with instructions to retain it until called for. He then passes a card or piece of paper from person to person throughout the audience, having 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.



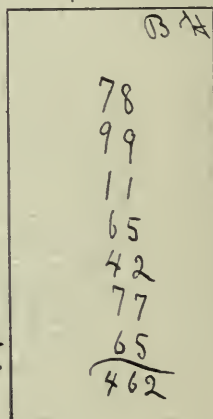
The Secret: The performer first decides upon a number which he wishes the figures to total to; which in this case we will say is 42; and this number is written on the slate or the card, and placed within the envelope. A card or piece of paper is carried from one person to another with the request that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

Added
figure →



Initial → B H

Added
by →
performer



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



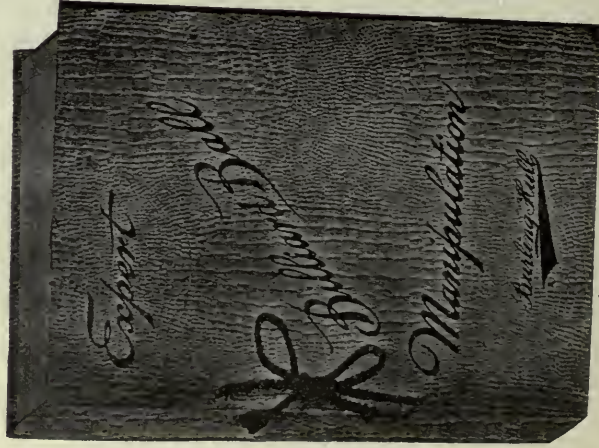
Photo 13



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.



200 Illustrations, 35,000 Words Explaining
100 Tricks and Sleights, Beautifully
Printed on Enameled Paper.
Lizard Skin Finish Covers.
Gold Titles. Silk Bound.

THIRD EDITION

LARGER TYPE ENAMELED PAPER

"EXPERT BILLIARD BALL MANIPULATION"

The Most Original, Most Exhaustive

Most Elaborately Illustrated Work on Any Branch of Sleight of Hand.

200 ILLUSTRATIONS

100 TRICKS

100 Tricks with Balls and Silks--Clever, Startling, Mysterious.

100 Tricks and Sleights, Pretty color changes, baffling transformations, startling vanishes, puzzling productions fully explained and some illustrated with as many as 14 photographs each.

Half Hundred and over, brand new tricks never published before. Valuable secrets.

35,000 words of accurate expert instruction. A new method is introduced to enable the student to quickly grasp the principle of the various operations.

Over a score of extra illustrations just to show the mistakes and wrong positions and how to avoid them.

The greatest book on Sleight of Hand ever written.
Three editions in four years. Translated into three
languages.

Gives valuable professional secrets—advise on purchasing, arranging settings, properties, care of hands. Why you can't palm easily and how to remedy it in 5 minutes. A quick massage to soften hands. An easy exercise to make your hand more graceful, etc.

*"It is a Wonderful book. How did you ever
 think up so many effects?"*
HOWARD THURSTON,
The World's Greatest Magician.

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.

Cost of illustrating this volume alone (photographs, art work, engravings) would publish several thousand copies of any other dollar volume that has appeared in the past year. Beautifully printed on finest quality enameled paper, only the finest half-tone illustrations used—Lizard Skin Finish, Art Covers, Gold Titles, Silk-cord Bound.

"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."

H. M. Richardson.

"Cannot be overestimated"

E. J. Palada.

"The finest book I have ever seen and so elaborately illustrated that an amateur can master it."

William C. Talboys.

"Would not have missed it at ten times the price."

E. C. Critchton, Critchton Business College, Atlanta, Ga.

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.

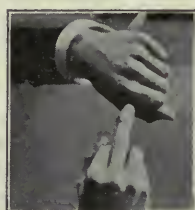
EXTRACT from "AMAGICOR" publications.

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 your 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**.”

? - “WHERE” - ?

or “THE GHOST CARD”

A Startling Effect: A selected card (card may be selected mentally) is caused to vanish from the performers bare hands.!!!

No covering used. No sleights, flesh color or attachments. Any card selected caused to vanish. **The manufacturers guarantee that the three new principles employed have never been used in any card trick before—or will forfeit \$100.00**

Can be performed 10 inches from the eyes.



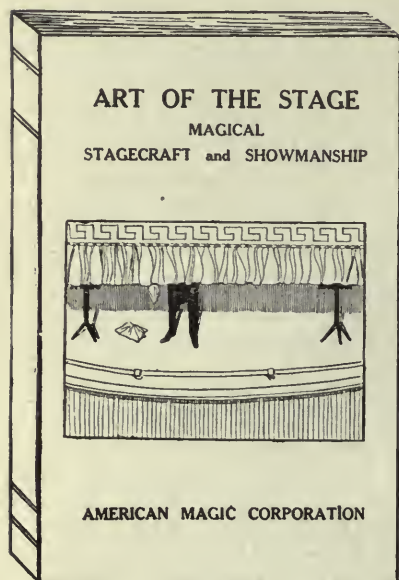
 Cards are **waterproof**, being **highly finished** with a **waterproof coating** after printing, may be washed when soiled and will last forever. Cards are of Finest Treasury Bristol, cannot crack, may be bent double and will spring back into shape as good as ever. The material alone cost $3\frac{1}{2}$ times that used in any other Trick Cards on the market to produce.

Complete Set of beautifully finished cards and everything required, large 14x10 illustrated sheet of instructions (the most elaborate ever furnished with a card trick.)

PRICE 50 cents
cheaper grade **25 cents**

ENGLAND 2s 2d
1s 1d Post Free 1s 3d

The BOOK That You MUST Have



THE ART of the STAGE

OR

“Magical Stage-Craft & Showmanship”

“The Inner Secrets of
Successful Performing”

Plain “Straight-from-the-shoulder,” instructions in what to do and say during the entertainment, from the moment of Entrance to the final Curtain, and the Encore.

The most valuable information ever put between two covers for the magician who wishes to achieve success in his entertainments. This is not a theoretical discussion of the subject (as all previous attempts have been) but *condensed practical knowledge* gained by *experience in handling audiences*.

Printed on Heavy Antique
Art Tint Paper, Beautiful
Covers of Marbled Opal

INCLUDING:

Effective Entrance:

Magical Music:

The Bow:

Voice Throwing:

Sylabic Pronunciation:

Gesture:

Carriage:

Opening Address:

Opening Tricks:

Creating Applause:

Stage-fright Cure:

Curtain Handling:

Bringing Spectator on Stage:

Tricks for Encores:

List of Hits and Programs for

Special Occasions. etc. etc. etc.

The information does not require long study but may be applied in the readers *next entertainment*. It will make a finished artiste of the rawest material. No Magician should be without this book. Price 50 cts. 2s. 2d.

Contents of Part One

Manner of Effective Entrance: Rapid entrance—mysterious entrance—where made from and how—suiting entrance to style of performance—location of settings in relation to entrance.

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

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

The Bow: Entrance bow—how made—bow at conclusion of important trick—bow at conclusion of act—bow at curtain call.

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

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

Employing Facial Expression: Illusion: Illusion of stage which makes ordinary smile appear a grin—correct stage smile and how it is employed as a principle of suggestion—dramatic expression—examples of how to employ affected surprise—bewilderment, disappointment—heartily amusement, etc.—to increase the effectiveness of the tricks.

Advice on Dress: Relation to different styles of performance—when not to wear evening dress—a novelty in magical costume.

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

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

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

Contents of Part Two

Stage Fright and Its Cures: Its cause and a certain method of avoiding it.

Stage Nervousness Another Thing: How experienced performers overcome its attacks—advice from the author.

Music for Magical Acts: Suitable pieces suggested—their application.

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

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

Conclusion of Act—Curtain calls—speaking before curtain—bowing off.

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

Program of Hits for Special Occasions: Hits for large conventions—some combinations suggested for lodge and club—hits for children’s entertainments—hits for church entertainments—features for children’s entertainments—special program for private society entertainments.

Master Sleights with Billiard Balls



50 PHOTO ILLUSTRATIONS ON
100 LB. ENAMELED ART PAPER
SILK CORD ART BINDING

"The Ball that Went
Out of Sight" - -
"Chapenders Change"
"Lightning Vanish"
"Mysterious Ball"
B. H. New Acquitment
"Perfection Twirl"
"Will'o-the Wisp"
- - - and - - -
many other "Limit"
effects. - - -

Any one of the features

**The Beautiful New Manipulations
The 30 Minute Billiard Ball Act
The Construction of the Combina-
tion Ball Apparatus.**

is worth treble the Cost of
this Handsome Volume.

A further treatise by the
author of "Expert Billiard
Ball Manipulation."

FEATURES

Original Master Sleights

Of the Master Billiard Ball
Manipulator

AND

**A Complete 30-Minute
Manipulative Act**

AND

**Explanation of the
Author's Combination
Ball Stand, Contrast
Screen and Vanishing
Apparatus**

The most valuable apparatus for
the manipulative artiste ever de-
vised. Also explanations of the
"Invisible Trap" (converting any
undraped table into a magical
table in one minute) and six
other pieces of Mechanical Ball
Apparatus.

OO

These Publications sold only to Magicians, not
sold to Book Stores, Department Stores or
Libraries.

This unique and handsome volume, printed on
100-lb Pink Tint Enameled Paper, 50 photographic
reproductions, Art Folio Binding, Silk Cord
Bound Fifty Cents.

AT ANY STANDARD DEALER

In Great Britain, Two Shillings Six Pence

SELECT EFFECTS FOR YOUR PROGRAM

The Best of Latter Day Tricks. NOVEL CARD FLIGHT.

From a full pack, a card is **freely selected** (no force employed—pack may be handed outright to spectator). The performer turns his back while the card is being shown to the audience. The card is no sooner returned to the pack than the performer makes a pass and commands the card to **fly into his pocket**. The **spectator himself** places his hand in the performer's pocket and removes the card. Absolutely no palming or by-play. Absolutely **no force** of any kind, and the performer **does not know** what card is going to be selected. He does not "plant" any cards in other pockets; only the one pocket used; all others are empty, and **none are faked**. No apparatus, just the pack. Seems impossible? That's what makes it so good. Theo. Bamberg said, "It is very, very clever."

A NEW CARD RESTORATION.

A wonderful improvement, inasmuch as there is absolutely **no forcing employed** and that instead of the performer taking the torn pieces and giving one of the pieces (really a piece of a duplicate) to be fitted to the card when restored, the performer in this trick **permits the spectator to tear off the corner himself**. Surprising as it may seem, the performer **doesn't know** what card is selected—doesn't bother his head about it until the trick is over. Read this over carefully, and **think!**

MINDS READ TO ORDER

A card selected from **any pack** freely, is shuffled back by spectator. The performer is now blindfolded. The cards given to the spectator, who **silently** exhibits them to the audience, one at a time. When the selected card is reached the performer shouts "Stop!! You are holding in your hand the 'Seven of Diamonds,' which is the card



selected by the gentleman in the fourth row. Am I right?" His answer is a good round of applause from his audience. A sensational trick for club audiences. Get this in time for your next club show.

A CARD TRIUMPH.

A pack of cards is placed in a goblet upon the stage. The performer walks down among the audience and requests various spectators to select any card desired. As each card is selected the performer turns around and commands that card to rise and the correct card rises from the goblet upon the stage. No sleights required—even a beginner who has never heard of "forcing" can work this ingenious method. The up-to-the-minute method of working the Rising Cards.

UNPARALLELED SPIRIT READINGS



A 20th century Spirit Trick for use in large halls, banquets and lyceum work, which places "Men's Revelo," the "Letter Test" and similar attempts in the primary class. Using no sealed envelopes, pads, exchanging sleights, etc. The only unexposed method existing to-day. Practically arranged for professional work and free from apparatus and impractical nonsense.

NOTE—All the above are included, with many others (22 in all), representing the cream of the latest card and spirit tricks, in a book of 12,000 words, illustrated by 20 drawings and diagrams—playing card cover design, as described below:

"SEALED MYSTERIES"



"I tell you, Frank, he handed the pack to me outright, told me to take out a card (after showing they were all different) while he turned his back. I am no "spring chicken," so I ran the cards over again, took out a card and then put the pack in my pocket, to catch him. He just turned around, looked me in the eye and told me the card I had taken. Right then I decided to live a better life."

"But say—"

"Wait a minute! We all said it was guesswork, so he wrote something on a slip of paper and gave it to me. Then had another card selected, and—Holy Smoke!!—when we looked at the paper it had the name of the card on it. You doubt it?"

"Well—er-a-oh! Of course, I believe you. B-t—"

"I don't blame you, old boy; but it's straight. He called it Cards Mysterious."

22 NEW CARD AND SPIRIT TRICKS, 50c

Never before explained (Catalog value over \$30.00). All the best card tricks and improvements on same by Burling Hull (author of "Expert Billiard Ball Manipulation").

Each Copy Securely Sealed when received by purchaser, to preserve contents. Illustrated by many drawings and photos. Covers in Red, Gold and Black. We have only a limited share of the 500. While they last price 50c.



SEALED MYSTERIES

Latest Card Mysteries and Spirit Tricks (first time explained) *with instructions for constructing all the Trick Cards—Special Packs, etc.*

"The very cream of the latest tricks and new inventions, gathered together and carefully prepared by the author who has improved the working of each and added something of his own originality making it the most valuable collection of absolutely new tricks with cards, etc., ever placed between two covers.

The tricks are on scientific principles which eliminate sleight of hand—and most remarkable of all; none of the tricks have ever been explained in any other book."

Highly Finished "Glace" covers, in Gold, Black and Red, handsomely bound.
Many Illustrations in Half-tone and Line

Sold under Seal only, to bonafide Magicians. Each copy reaches the purchaser securely—Sealed and unopened.

Biggest dollar's worth I ever saw. The best tricks simplified so that anyone can make the tricks himself and perform them. Enough for a whole act of new tricks for a parlor or club show.

Prof. Theodore, Boston, Mass.

July 31, 1911

"Sealed Mysteries" received, read, and is certainly O. K.

Evans Brown, Connersville, Ind.

July 19, 1911

Have a copy of your book "Sealed Mysteries," and it is fine. Will get the next soon as it is out.

Herbert M. Richmond, Exeter, Nebr.

September 19, 1911

Tricks are of excellent merit. I hope to use a few of the same in my card act, which I am now preparing.

John Guntz, Merrill, Wis.

CONTAINING

The famous Sealed Letter Test, the Fly Card Trick; the Card Rising Tray, the Devil's Pass and improvements, the Burling Hull Improved Letter Test, the Goblin Aces, Monte Cristo Cards, Photo Sprite, Houdins Dream, Cards Mysterious and Improvements, Satan's Secret, Novel Card Discovery, Electra, Trance Cards and others.

The Cataloged value of which total over \$30.00. Never before published with full directions for constructing all fake cards and trick packs.

August 11, 1911

"Literally the Cream of the Best Tricks—your improvements are still better, and your instructions for preparing them at home are perfect. Best of all they are *all new*."

C. N. Norton, Chicago, Ill.

Special Offer

This volume as originally printed on 100 lb. Enameled Art Paper sold at \$1.00 The book has been reprinted on a light paper of good grade but has exactly the same contents (printed from electrotpe) as previously sold at \$1.00

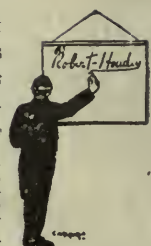
REDUCED PRICE 50c.

50c.

AT ANY DEALERS'

2s 2d

SCIENTIFIC MIND READING
"MENTASMA"
 OR
"GREAT MAGICIANS PAST & PRESENT"
STARTLING EFFECT



The performer hands to one of the spectators a pack of handsome pink tinted enameled cards bearing the names of 26 Great Magicians of the Past and Present (*the names were selected for this trick by Henry Ridgley Evans, the prominent magical author and historian.*) The spectator secretly selects one of the names and holds the card to his forehead. The performer who may be out of the room or blind-folded during the selection, now steps over to the spectator and touches his forehead. Like a flash comes the answer, "Robert Houdin" (or as the case may be.) No matter what name is selected the result is always the same.

IMPORTANT No marked cards. confederates or other nonsense. Not like any other trick.— It is **NEW!**

FROM THE MOMENT the performer hands the cards to the spectator the performer never touches them again.

The performer may be out of the room while the selection is made and an additional effect may be obtained by having him blind-folded.

The Finest Impromptu Mystery

The Greatest Pocket Trick in the World.

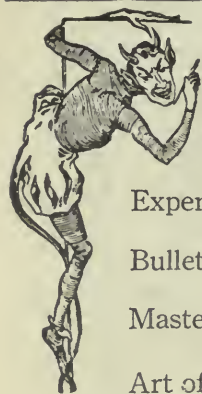
Price 25c.

Price 1 Shilling. Post Free 1s 1d

A further improvement has been made whereby the performer can also tell whether the magician is living or dead.

Improved Method 40c.—1s 7d

Write Plainly



I enclose _____ for which send me

immediately the following:

Expert Billiard Ball Manipulation

Sealed Mysteries

Bulletin of Latest Tricks

"Where" Card Trick

Master Sleights with B. Balls

"Mentasma"

Art of The Stage

Presidential Problem

STRIKE OUT ANY YOU DO NOT ORDER

Name _____

BYM

Address _____

THOMAS A.
 (1865) 1865
 1865 1865
 1865 1865

Special Price of \$3.50 15s. Post Free if all are ordered at one time.



Burling Hull

MASTER MYSTERYIST

MR. BURLING HULL WILL, IN THE FUTURE, WRITE ON MAGICAL SUBJECTS ONLY FOR THE AMERICAN MAGIC CORPORATION. HE HAS ASSIGNED TO US THE PUBLICATION RIGHTS TO THE FOLLOWING MANUSCRIPTS, WHICH WE WILL HAVE READY AT THE EARLIEST POSSIBLE DATE:

"SLEIGHTS WITH SILKS." The modern handkerchief act.

"THE BUSINESS END OF MAGIC." Making magic pay.

"ROADCRAFT," or Conducting an act on tour.

"THE CHALLENGE HANDCUFF ACT."

"THIMBLE TRICKS."

"SHORT-CUTS IN MAGIC," — Simplified Methods not found in magic books, but known to performers.

"TWENTY LESSONS IN CARD TRICKS." — Modernized Card Tricks.

"MANIPULATIVE ART."

"MAGICAL MECHANICS OF STAGE ILLUSIA."

AUTHOR OF

(Magical)

"EXPERT BILLIARD BALL MANIPULATION."

"MASTER SLEIGHTS WITH BILLIARD BALLS."

"BULLETIN OF LATEST SLEIGHTS AND TRICKS."

"THIRTY-ONE ROPE TIES AND CHAIN RELEASES."

"THE ART OF THE STAGE."

"SEALED MYSTERIES."

"SLEIGHT SHEETS."

"DEVILTRY."

"SLEIGHTS."

(Novels, Dramatic Sketches, etc.)

"THE DROP OF WISDOM."

"THAT ADVENTURE OF MINE."

"THE GHOST MAKER." (Dramatic)

"THE SPIRITS KNOW EVERYTHING."

(Sketch)

INVENTOR OF

Card Tricks.
THE CELEBRATED SELF-FORCING DECKS.

THE SVENGALI WONDER.

CAPT. KIDD DECK.

THE MENE TEKEL MYSTERY.

IMPR'D CARDS MYSTERY.

THE DEVIL'S PASS.

THE CARD PROBLEM.

"MENTASMA."

CARD LEVITATION.

"WHERE?" or THE GHOST CARD.

PRESIDENTIAL PROBLEM, ETC.

Over 36 Others, Comprising the "Copyright Card Creations" Series, the Largest Series Produced by any one Inventor in which each trick employs a DIFFERENT Principle.

SELF-WORKING CLOCK DIAL (not Roltare's Method).

THE ROCKING SKULL (without electro-magnets, clockwork, electrical or any form of connection).

Mechanical and Stage Effects.

THE DEVIL'S DIAL (obedient pointer without weights, electricity, clockwork or any connection).

SUSPENDED DRUM PRODUCTION.

PERFECTION BALL STAND.

COMBINATI' ALL STAND.

CARDS T. PHA T (rise).

B. H. ALL TERY.

THE F. F. EF DYIN nine a ker- chief war , etc.,

BURLING HULL'S Bulletin No. 1

OF

"LATEST ADVANCED SLEIGHTS AND IMPROVED TRICKS"

CONTAINING

The very latest tricks in pure Sleight-of-hand, improved and perfected so that difficult moves are eliminated.

Burling Hull has achieved his reputation as an instructor through devising original sleights so ingenious that each forms a perfect optical illusion in itself and is therefore less difficult to execute.

SLEIGHTS

In his experience as a professional magician, as an inventor and as the only American instructor in Manipulation Mr. Burling Hull has devised a number of sleights, better counted in series than individually and then the total runs into the scores.

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.

1. The Handkerchief production from bare hands without apparatus or palming.
2. Another method of Handkerchief production from bare hands.
3. New False Shuffle **executed by audience.**
4. The Super-Supreme Force. Perfected at last!! Any pack may be used and the performer can allow a magician to select a card and even to change his selection after laying his hand on a card, still it does not interfere with success!!!

The Pass Surpassed

5. Startling impromptu trick with borrowed cards, easy for close work. This is so simple to perform that Mr. Hull teaches it in the first lesson to his pupils, yet it baffles the keenest eye.
6. Burling Hull's Climax Color Change. The only genuine change on a new principle. Performed with fingers wide apart. A great success in the hands of the "White Wizard," and would be in yours as well!!! First time explained.
7. Wonder Pass (not really a Pass.) Cards placed in center of pack and elastic band placed around pack. Card appears at any number called for. Everything operated slowly.
8. Various new tricks on the "Wonder Pass" principle.
9. "The Invisible Pass." The only pass devised that is (A) **invisible** even to the man who knows the secret (a fact.) (B) **physically** impossible to make a noise with. This only becomes possible by using the new principle introduced. Devised by Burling Hull especially for his society entertainments and used under the most difficult conditions. Works at two feet. **one hard used.**
10. One hand production of a thimble, (after showing both sides of hand) at finger tip.
11. A thimble **vanish** which you can operate a few inches from anyone's eyes as slow as you like—the nearer the better, and so subtle in principle that even the initiated cannot tell when you intend to vanish it and when you do not!

Many Other Valueable Sleights

Any one of the above tricks are worth more than the price of the book. Handsomely illustrated by many photographs.



Printed on 100 lb. Enameled Art Paper. 50 illustrations in Half-tone and Line, from photos and drawings prepared for this book. Limited issue.

PRICE 50c.

2s. 2d.

14 DAY USE
RETURN TO DESK FROM WHICH BORROWED

LOAN DEPT.

This book is due on the last date stamped below, or
on the date to which renewed.

Renewed books are subject to immediate recall.

JUN 30 1962	
LIBRARY USE	
REC'D LD	
JUN 30 1962	
REC'D LD	
DEC 10 1963 - 11 AM	

LD 21A-50m-8,'61
(C1795s10)476B

General Library
University of California
Berkeley



Syracuse, N. Y.
Stockton, Calif.



ADV Plans, LLC

Copyright Notice:

The entire contents of this CD/DVD are copyright 2014 by ADV Plans, LLC. All Rights Reserved.

Reproduction or distribution of this disk, either free or for a fee is strictly prohibited. We actively monitor and remove listings on eBay thru Vero.

You are free to copy or use individual images in your own projects, magazines, brochures or other school projects.

Only the sellers listed here are authorized distributors of this collection:
www.theclassicarchives.com/authorizedsuppliers

Please view our other products at
www.theclassicarchives.com,
or our ebay stores:

[TheClassicArchives](#)
[ADVPlans](#)
[SuperShedPlans](#)

