

BURLING HULL'S THREE "WOW" CARD HITS

AN ABSOLUTELY NEW EFFECT AND IDEA

As featured for 15 weeks at the RAINBOW ROOM,
New York, the World's Most Exclusive Nite Club,
and at the MIAMI BILTMORE HOTEL.



THE CARD FEAT THAT HAS EVERYTHING!

It has SURPRISE—it has a "SUCKER GAG" that does not offend—it gives the audience an impression of MASTERLY CLEVERNESS—yet not a sleight, "move" or a bit of skill, or even a quick move is required! Three Different Tricks.

SUPERB SHOWMANSHIP!

A SURE HIT!

So perfectly constructed by a Master Showman and Head-line Performer that each step (though simple and easy) contains the properly graduated elements of transcending SHOWMANSHIP. Builds up to the "BANG" CLIMAX for A SMASH HIT!

THE OUTFIT FOR THIS TRICK IS SOLD IN TWO FORMS—YOU MAY CHOOSE EITHER



AN ELABORATE DISPLAY OUTFIT FOR \$5.50

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comprise all the special materials that are needed to present the Trick, and are included in our \$1.50 Outfit for this Trick.

With the above is used any ordinary deck of playing cards of the same back design. NOTE: As the majority of our readers already have a pack of this design which is so widely used by magicians, because it is the one in which all Double Back and Double Face and Blank Face cards are made, we do not burden the customer with the cost of an extra deck of cards he most likely has on hand. To do so would increase the price to \$2.00, plus extra postage.

If the reader does not have an ordinary deck of the correct design, he can get one from any standard Magic Dealer.



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BURLING HULL'S "WOW" CARD HITS

THE ESSENTIALS

1. A regular pack of 53 Playing Cards—not faked or prepared in any manner whatever—the only requirement is that they be of that back design most widely used by magicians, known as the "FOX LAKE" design. (The only reason this design is specified is because it is the design in which you can most readily obtain extra cards that are BLANK on the faces, also an extra card with BACK DESIGN PRINTED ON BOTH SIDES. These packs are widely used because there are so many tricks now popular using double back, double face, etc., and such wide publicity and sale has resulted that practically every well informed magician has a pack of this design in his supplies.)

2. A DOUBLE BACK card to match above deck.

3. A set either of BLANK FACE cards or of ALPHABET CARDS (cards each of which bears a letter of the alphabet from A to Z printed in large, bold type, in place of the usual playing card faces). Back design to match the FOX LAKE cards.

4. A sheet of PLATE GLASS — or better yet, a sheet of FLEX-GLASS, which is unbreakable and more than 50% lighter in weight than ordinary glass so that it can be carried more easily and handled more freely without fear of breakage.

5. A TRAY STAND AND EASEL (optional) to display the GLASS PLATE in an upright position—also containing a secret loading device. While the use of this apparatus is optional, it provides an excellent "BUILD UP" toward the smashing climax of this trick.

LAYOUT — PREPARATION

An extremely simple method—also a choice of alternative methods—are given below.

FIRST: Find out who are the most prominent or important persons present at your performance. Pick out one seated near front and secure his name from the manager of the affair.

Prepare the proper **LETTERED CARDS** to spell out his name, proceeding as follows:

(A)—If you are using the **PLAIN BLANK CARDS** (\$1.50 outfit), mark on them the proper letters to spell the person's name. Use black crayon.

(B)—If you have the \$5.50 outfit, select the proper **PRINTED LETTER CARDS** to spell the person's name.

Arrange lettered cards in proper order to spell the name—with **FIRST** letter of name **ON TOP** and so on downward.

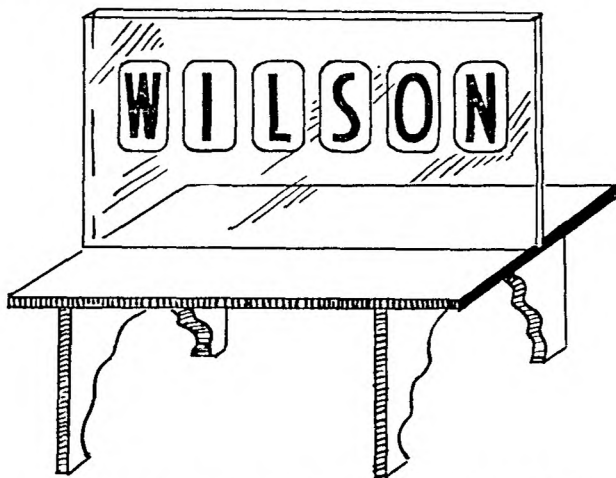
Lay the **DOUBLE BACK CARD** at the bottom of the packet of lettered cards. Then on **TOP** of the pile lay the **JOKER** (from your playing card deck). On top of this lay an ordinary playing card (from your deck) **FACE UP**.

Now place these cards—ready for secret addition to your pack later—in accordance with whichever method you are using to present the Mystery.

(A)—If not using tray, lay the packet of **LETTERED CARDS** flat against the **BACK** of the **CARD CASE** which holds your regular deck

of cards. Slip an **ELASTIC BAND** around the Card Case the **LONG WAY** of the case, holding these cards concealed **BEHIND** the case. Lay case on table so the extra packet will be concealed **UNDER** the case.

(B)—If you are using the **TRAY STAND AND EASEL**, merely slip the lettered cards



Improved "Burling Hull Tray Stand and Glass Easel"

into one of the four "secret compartments" in back edge of the **TRAY**. Have lettered cards **FACE DOWN**. Lay the pack of playing cards (in card case) on **TRAY**, and stand sheet of **PLATE** or **FLEX-GLASS** upright in the groove in **TRAY** near front edge. Place a box of Rubber Bands on the **TRAY**.

PERFORMANCE

Bring forward pack in card case—opening and removing pack, hand to spectator to shuffle—or shuffle it yourself.

If using (A) Method above—pick up **CARD CASE** in **RIGHT HAND**—pull rubber band off case the **LONG WAY** and slip it around case the **NARROW WAY**—open flap of card case—take out the Deck of cards. Drop case aside on table.

Have a card drawn—or have several freely drawn and then have person select **ONE** of these and hand back the rest of the cards. Explain this is to prevent any possible chance of influencing the choice.

Say to the selector, "When I turn my back, please **HOLD** your card **UP** and **COUNT TEN** so that everyone here can see your card—except myself."

NOTE: Here you have a choice. If you have a favorite method of locating a card and bringing it to the top (and what Magician hasn't?), then use it.

We suggest: A "**SHORT**" card (a card slightly trimmed at the ends, so that it will give a "**Click**" when cards are riffled—causing pack to "**break**" at this point), opening pack and allowing card to be inserted therein. Then riffing the pack and cutting it again at the break, shuffle the two halves together, allowing the selected card to fall first to bottom, then shuffling it (side shuffle) to top—or merely slipping it to top. If you use this method, we suggest that you use the **DOUBLE BACK CARD** that we supply—trimming it to convert it into a "**SHORT**" card.

However, if you do not want to bother with shuffling, then simply proceed as below—and **AFTER ADDING THE LETTERED CARDS** as explained hereafter—simply **CUT** your pack in two equal parts (under-cut the pack if you like) and offer party the **UPPER PORTION** to place his card on—immediately drop the remaining

part (LOWER HALF) on top—and you have BROUGHT THE "LETTERED" CARDS directly BELOW the SELECTED card.

Assuming the SELECTED CARD is now at TOP of deck—or is to be placed thereon later—here is the subtle method of INVISIBLY adding the LETTERED CARDS.

You say, "I have an elastic band which I shall use to make the feat more difficult."

IF USING TRAY STAND: With pack in LEFT HAND lay pack on back edge of TRAY (directly over the secret compartment) and pick it up—carrying it forward. As your hand draws the PACK away, after placing TRAY in position, you naturally bring along the LETTERED CARDS from the secret compartment—onto the FACE of the PACK. Pick up band from the TRAY with right hand.

USING CARD CASE METHOD: Pick up the "empty" CARD CASE with left hand—place it naturally against PACK held in RIGHT HAND—as with your LEFT HAND you pull the RUBBER BAND free of the case—and immediately slip it over the First Three Fingers of the RIGHT HAND. Toss the case aside. You have neatly and INVISIBLY added the LETTERED CARDS to the FACE of your PACK.

CUT the pack once (this brings SELECTED card directly under the LETTERED cards) and SLIP THE ELASTIC BAND AROUND the PACK.

Say, "I will place this elastic band around the deck."

Ask spectator, "Will you kindly step up here a moment and assist me?" Whether he stands up or not, show him pack all around, held by elastic band, and say, "I will wager you cannot tell where your card may be in this tightly closed pack, can you? No—and in that

respect we are EVEN. I don't know either. I have a feeling we did this so well that we may have trouble with it. Friday is always my unlucky night.

"I will take a card from the pack." Riffle cards at BACK EDGE with RIGHT THUMB until you hear the "CLICK" of the "SHORT" CARD (with DOUBLE BACK), push right forefinger into pack and draw this card out. (BE CAREFUL NOT TO TURN IT OVER.)

"Now I will reverse this pack (turn pack FACE TOWARD AUDIENCE) and I will try to locate your card—by inserting this little Detective Card right next to yours. Here's hoping I am lucky." INSERT the DOUBLE BACK card in deck ABOVE center so it will miss the lettered cards by a good margin.

"Here, take the pack in your own hands; let me have the rubber band, please—and run the cards across your hands until you come to the FACE-UP CARD." Spectator does so.

"Now see if there are any OTHER cards FACE UP by accident. No others? Fine!

"Take off ALL the cards ABOVE the REVERSED CARD, sir. Thank you." (Lay them aside.) "And place this elastic band around the pack again."

To Audience: "According to my theory, the gentleman's SELECTED CARD should now be DIRECTLY UNDER the reversed card." To gentleman: "Draw off the reversed card and lay it aside. NOW, SIR, draw off the next card WITHOUT LOOKING AT IT and hand it to me, please."

Take card (back to audience) and HOLD IT DRAMATICALLY HIGH ABOVE YOUR HEAD as if ready for climax. "What was the name of your card, sir? Say it LOUD, if you please. What's that? A little LOUDER, sir."

Spectator says, for instance: "The Five of Diamonds."

"Right!" you say, "And (turning the card around) there is your FIVE OF DIAMONDS!"

"Wrong!" says the spectator, "You have the Joker."

"What!" you say, "Oh--, Ah--, er-r, Um-m! Well, what do you know about that? - - - There must be another Magician in the house. George, lock the doors; there is something funny going on around here. Say, mister, are YOU a MAGICIAN?"

Spectator laughs and shakes his head, "No, indeed."

"Then you're lucky," you add. "Say what is your NAME, sir?"

"Wilson," says the spectator.

"No wonder!" you say. "That's it! I never COULD do this trick with anyone whose name is WILSON."

"Will you please SPELL your name SLOWLY—drawing off ONE card with each LETTER of your name. Start now, please."

PICK UP the GLASS PLATE and hold it like a tray.

Spectator says, "W." You repeat VERY LOUDLY, "W." Etc., etc.

Take each card as handed to you and lay it face down on the GLASS PLATE—start at your RIGHT side and lay cards in a row from RIGHT to LEFT. Little "dots" of the Burling Hull TRANSPARENT Magic Wax "MAGNET-TIZO," previously placed on the glass, will hold them in place.

When name is completed, ask spectator to hand you one more card—then step to the front and get ready for— — — —

THE "WOW" CLIMAX

"What did you say your card was, Mr. Wilson?" (Holding card aloft again.)

Spectator says. "Five of Diamonds."

"RIGHT!" (turning the card around first)

"There is your FIVE OF DIAMONDS—and—" (turning the GLASS PLATE around, showing



"Right!--- the FIVE OF DIAMONDS!
MR. W - I - L - S - O - N!"

in place of the ordinary Playing Cards the audience expects to see the LETTERED CARDS SPELLING OUT THE SELECTOR'S ACTUAL NAME)—"There YOU are, MR. W-I-L-S-O-N!"

BANG! You have gotten over your SMASH CLIMAX.

Presented **DRAMATICALLY** — with your GLASS PLATE held high above your head in one hand and the CARD held aloft in the other—you have driven home a SURPRISE and a SMASH CLIMAX that will jolt the most blase audience into enthusiastic APPLAUSE.

DON'T CUT THE APPLAUSE SHORT—"nurse" it along—keep holding the Glass Plate aloft, also the card, so long as applause continues. When it dies down, do this:

Transfer the **CARD** to your left hand which holds the plate—hold out your right hand to the spectator and shake hands with him vigorously. Still holding his hand, bow to the audience—suggest that **HE** also bow, saying that he deserves a lot of applause for the way he did his part of the feat (it always brings a laugh when he bows to the audience as well). Clap your hands and applaud **HIM, TOO!**

For a finishing gag, as you thank him for his help and while he is walking down the run-down, you can say, "Thank you, Mr. Wilson.—Mr. Wilson said 'That is a **DARNED GOOD TRICK.**' Thank you!—Of course **MODESTY** forbids me from saying anything about it, myself.—But I **AGREE** with Mr. Wilson." (This always gets an extra laugh.) "In any case I thank Mr. Wilson for his kind assistance in making the feat such a grand success. **THANK YOU ALL!**"

INVENTOR'S TIPS FOR WORKING

Be sure to have your **LETTERED CARDS** with the letters **ALL ONE WAY**. Then draw a light pencil line along the top back edges of the cards, so when you are handed the cards by spectator you will know how to lay them on the **GLASS PLATE**. If handed to you upside down, **DO NOT TURN THEM** around as this will draw attention to the fact that something is about to happen with those cards and spoils the complete surprise.

Just take cards and, if pencil marks are on the edge **TOWARD YOU**, then lay the cards in a row from **LEFT TO RIGHT**—and at con-

clusion turn the glass **AROUND** from left to right when showing it at the finale.

If pencil marks on cards are on edge **AWAY FROM YOU**, then lay the cards in a row from **RIGHT TO LEFT**—and at conclusion simply **RAISE** the **GLASS PLATE** from a flat or horizontal position to a vertical or perpendicular position, and cards will read correctly.

ON ARRIVAL at place where you are to perform ask the names of the most prominent or popular personages present and select one near front row or easy to get to. Then retire to men's room and with black crayon, mark up the name on proper number of cards or select proper cards if using Alphabet Cards. Arrange these in proper rotation with **FIRST LETTER ON TOP** and last letter on bottom.

Place small "dots" or pellets of the Magnet-Tizo on the glass plate in a row—with $2\frac{1}{2}$ inches between the dots. This will assure your cards adhering to the glass plate.

ALTERNATIVE METHOD: If you wish you may start your trick by merely having the proper **LETTERED CARDS** to spell your Selector's name **ALREADY AT THE BOTTOM OF THE PACK** when you come forward. In this case, just allow person to select a card from the pack (keeping lower ten cards or so closed up so that he will make selection from somewhere **ABOVE** your arranged cards. Hand the person the **ELASTIC BAND**.

Cut the pack in two halves **AT THE EXACT MOMENT** spectator is showing his card to the audience, so no one will notice which is the upper and which the lower half. Or you may "under-cut" if you like.

Offer person the **UPPER HALF** to place his card on, drop the other half on top, and ask spectator to place the elastic band around the

deck. Then proceed as described above from that point on. This is a quick method and a good magician and showman can get just as good an effect without any operation of shuffling or bringing card to top, etc.

**ADDITIONAL DETAILED DESCRIPTION
OF "CARD CASE" LOADING**

Pick up the card case, transfer it to the hand holding the pack of cards so that the pack lies with its face against the additional packet of lettered cards fastened on the back of the case. Pull off the elastic band from the card case (thus bringing the **LETTERED CARDS** against the bottom of the full pack) and you have neatly added these cards to your pack. The elastic band that you have pulled free from the card case should be slipped over the first three fingers of your right hand in a neat position, ready for use later. Drop card case on table or floor.

The whole operation is very natural—you simply pick up the supposedly empty card case, pull the elastic band free from it and toss the case aside. Yet in this operation you have neatly added some cards to the pack in a manner which is absolutely invisible and, because it is natural, it is entirely unsuspecting.

Cut the pack once, which will bring the selected card directly under the lettered cards, in the center of the pack. Pull the elastic band from your right fingers over and around the pack of cards.

TRICK NUMBER TWO

Proceed up to point where card is returned and the pack is cut to bring the **LETTERED CARDS** just above the **Selected Card**. (Load Lettered Cards from Tray Stand or Card Case as desired.) Have a **SHORT** card on **TOP** of the Lettered Cards.

Ask spectator to stand up on platform beside you and to empty his right trousers pocket.

Meanwhile run thumb along end of deck nearest you or riffle the cards until you hear the familiar "click" of the short card and then quietly cut the cards there, putting upper half on bottom. (Or you can give cards "one more shuffle" using the dovetail shuffle so as to leave the lettered cards undisturbed on top of pack.)

Place pack in spectator's pocket and then **ASK HIM HOW MANY LETTERS** there are in his last name. If he says "six," remark that you will make his card come **SIX** from the top.

Tap his pocket and say, "There you are. It is **DONE**."

Pick up the **GLASS PLATE**.

Reach in and draw off a card, saying "What is the **FIRST** letter of your name?"

He says, "W."

"All right," you say, "we will call this card 'W.'"—**LAY IT FACE DOWN ON THE GLASS PLATE**.

Repeat the action of drawing a card from his pocket as you ask him to name each letter of his name—as "I"—"L"—"S"—"O"—"N"—laying each card on glass plate—in the row.

Ask him to take the next card out himself and hold it up without looking at it.

"Now, Mr. Wilson — WHAT WAS YOUR CARD?" He replies, "Five of Diamonds."

Turn the card around dramatically, saying, "RIGHT!—and there is the FIVE OF DIAMONDS--." Turning Glass Plate around—"MR. WILSON!"

BANG goes your climax. The spectator has NO IDEA that you are going to produce his name all spelled out in CARDS. He is thunder-struck to see his name as is the audience. And all will wonder HOW YOU DID IT.

TRICK NUMBER THREE

Have a card chosen in a manner that will convince spectators that the choice is entirely free and uninfluenced.

Bring forward the Tray Stand with glass plate on it.

State, "I am about to present a most unusual experiment or test in the science of Psychology. I will take about a dozen cards from the pack." (count or run off a number of cards from top of pack) "Now insert your card anywhere in this lot—thank you—and I will mix them up." Use a continuous cut or false shuffle.

Start placing the cards on the Glass Plate in two rows—stand it up in the holder on the Tray Stand in upright position, saying, "Keep thinking of your card, please."

"Now I am going to make the test known as the TRUTH DETECTOR. I will touch different cards, calling out the name of a card from the pack—and you are to say 'YES' or 'NO' as you like—and try to fool me if you can. Say 'YES' when I name the wrong card if you like and say 'NO' when I name your correct card—and see if you can fool me."

Tap your finger on the back of one of the cards, calling any card at random, as "Ten of Clubs—Yes or No?" Spectator says, for instance, "Yes." You say, "Pardon me, but that is not the truth. Now—King of Diamonds—Yes or No?"—and continue on, and name his card the third time.

Spectator says "YES" or "NO"—it makes no difference—you merely say, "That is the TRUTH" or "That is NOT the TRUTH—Your card was the FIVE OF DIAMONDS." TURN THE GLASS PLATE AROUND and show the Lettered Cards spelling out

F I V E O F
D I A M O N D S

and below it the spectator's card—FIVE OF DIAMONDS—on plate. It is a real knockout climax. It is a complete surprise to all. Remark—"You see my Patent Truth Detector always works! Thank you!"

THE SECRET OF TRICK NO. 3

Use, as you prefer, either the Svengali Forcing Deck, your own method of forcing if you have one, or the simple "Automatic Force" in my book "BULLETIN OF LATEST TRICKS," which anyone can operate with ease.

Have the proper Lettered Cards in pocket of the TRAY STAND to spell the card decided on—but FACE UP instead of face down. This is because you want to add the cards to the TOP of the pack in this trick instead of the bottom as in the previous effects.

When returning to your platform to pick up TRAY STAND simply lay the pack FACE UP on the back edge of TRAY STAND directly over the slot in which the Lettered Cards are secreted.

Show Glass Plate and then pick up pack, taking Lettered Cards along also—and from

top of pack count off the desired number of Lettered Cards for the effect.

Lay them out on Glass Plate and then holding it up or standing it upright in the holder on TRAY STAND point to different cards and proceed as described — up to the Smash Climax described above.

**ELABORATED STAGE METHOD
FOR TRICK NO. 3**

You request a spectator to merely THINK of any card he desires. A good way is to say, "Think of the entire pack of fifty-two playing cards. Have you done that? NOW just pick out ANY ONE of these fifty-two cards. KEEP IT IN YOUR MIND. No one influenced your choice that time. And no one on earth knows what that card is but yourself."

Meanwhile you are shuffling the pack in an offhand manner as if doing it subconsciously.

Hand spectator the pack and say, "From this pack take out the card you THOUGHT of. Keep it, please." Take rest of pack back.

The pack is ARRANGED in any form you prefer. As spectator starts to draw his card out of pack, reach over and take pack from him (keeping the "Break" made in the pack where he withdraws his card) and separate the pack in two portions at that point. Place halves together but with the LOWER portion above the former upper portion. Start back to platform or stage.

IF WORKING ALONE

Performer may have TRAY STAND backstage and after selection of card and cutting at the "Break" so that he has learned the card "Thought of"—he may hand the pack to another spectator near the front and say:

"I am going to introduce an absolutely NEW experiment employing my patented TRUTH DETECTOR. Will the gentleman holding the card please show the card to the spectators while I am bringing forward my very sensitive apparatus. Pardon me for a moment while I get the model of my new invention."

Step back-stage, insert the proper packet of cards in the secret pocket of the TRAY STAND and bring it forward.

In order to make the matter QUICK AND EASY: Have sets of the Lettered Cards spelling respectively "CLUBS" — "HEARTS" — "DIAMONDS" — "SPADES" — already arranged and also other packets of Lettered Cards spelling "ONE" — "TWO" — "THREE" — Etc., up to and including the Court Cards.

Place each packet in HALF of a No. 4 "Pay Envelope" which you can obtain at your local stationery store. (To make these HALF envelopes, simply SEAL the envelopes and then cut them in half.) MARK THE NUMBER or the NAME OF SUIT "spelled" out by the cards in each envelope on outside—using heavy black crayon pencil. This way you or your assistant can INSTANTLY get the right cards and insert them in the pocket of the TRAY STAND. Lay envelopes out IN ORDER OF SEQUENCE on your table (face up) back stage, so it will be easy to pick the right cards up instantly.

Take pack of cards from person who was shuffling the pack—lay pack face up over the pocket containing the cards so as to leave your hands free to pick up the Glass Plate and insert it in the groove in the TRAY STAND holding it upright. Now pick up the pack—count off the LETTERED CARDS from top of pack and laying rest of pack face down on table, walk over to spectator and ask him to insert his card

anywhere in the packet. Then give the packet a false shuffle or continuous cut shuffle while stepping to the TRAY STAND. Lay cards out against the Glass Plate using a little pressure so that the cards will adhere and proceed as described.

IF USING AN ASSISTANT OR A FRIEND BACKSTAGE TO HELP YOU

Hold the pack so that the BOTTOM card faces the "wings" or side of stage or platform where your assistant is located—so that he may see the bottom card. Knowing the "arrangement" of pack (or having a copy of the arrangement before him if he needs it) he knows WHICH CARD SPECTATOR HAS THOUGHT OF. Ask spectator to HOLD HIS CARD UP so rest of audience may see his card.

OFF-STAGE: Assistant quickly selects the proper LETTERED CARDS to spell the name of the card held by spectator — inserts them FACE UP in the pocket of the TRAY STAND—and brings the TRAY STAND out on stage. He places it on table.

DELAND DOLLAR DECK

The publishers of this book can supply the Lettered Cards and the Double Back Cards to match the back design of the DeLand Dollar Deck, if you use and prefer this deck. Alphabet Cards with this back design sell at following prices: Set of 26 letters A to Z, 85c; Pack of 58 cards, A to Z, assorted according to frequency with which the various letters are used, for \$1.50. A Double Back card is included with each set or pack without extra charge.

OTHER USES FOR THE BURLING HULL TRAY STAND AND EASEL

This ingenious device can be used for a multitude of other tricks where it is desired to se-

cretly **ADD or EXCHANGE** Cards, Envelopes, Etc., as for instance in the—

15 CARD TRICK—BURNED AND RESTORED CARD
FOUR ACE TRICK—TORN AND RESTORED CARD
FORCE METHODS (adding ten forcing cards to top of pack after shuffling and cutting to center of pack to **FORCE** a card)

RAZOR BLADE TRICK—CARD IN BALLOON TRICK
GAMBLERS DEALS (Load Ace or Flush Hand)
BURNED BILL IN ENVELOPE—BOOK TEST FEATS
TORN AND RESTORED PAPER (Duplicates in pockets —stick the restored Chinese lettered strip on the glass at finale.)

MIND READING (Load extra questions or numbers.)
GIANT CARD TRICKS — NUMEROUS OTHER FEATS

The secret pockets or compartments in the back edge of **TRAY STAND** permit you to load it with material for not only one but **SEVERAL** tricks on your program.

DISPLAY USES

Place a strip of glass or **FLEX-GLASS**, size about 3 inches by 14 inches, in the slot at front of **TRAY STAND** and use this to lay your **Four Ace** packets against in the **Four Ace Trick**—use it to “deal” cards against in illustrating the **GAMBLERS DEAL TRICK**, dealing out your four or five hands face down in four or five packets against this glass. Then turn cards around or pick up various hands and fan them out showing them. Or again, display each hand by placing the five cards spread out in a row **FACE TO AUDIENCE** on this sheet of glass.

The glass being transparent and free from all deception, it enhances the effect a hundred times because it frees you of suspicion and allows the audience to see everything clearly displayed in an upright position against a transparent glass sheet.

You may also stick cards in the slot without using the glass as slot will accomodate packets for the **FOUR ACE** and similar tricks.

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793.85

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BOOKS EVERY MAGICIAN SHOULD OWN

The Astounding "No-Switch Razor Blade Mystery

By Robert N. Miller

A New Stream-Lined, "At Finger-Tips" Method Using No Sleights, No Switches in Hand, No Mechanical Apparatus, No Switching Devices, No Palming, No Exchanging Paraphernalia, No Faked Spools, No Special Tables, No Traps, No Servantes, No "Body Load"—Nothing Concealed in the Mouth beforehand—Nothing Left in the Mouth to get rid of—You never have Two Sets of Blades in mouth at same time—No loading wet blades back into a slit in a "faked spool"—Complete instructions in a neatly printed and bound book.

PRICE \$1.00

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The first book to present Magic for Children from the standpoint of child mentality. It outlines the opportunities in this field, discusses the type of program to be used, and tells how to work with children successfully. Several sample programs with presentation and patter are included. Book also contains a supplement on "Sermonizing Magic" by Rev. Russell S. Balsiger. Contains 78 pages, printed in large, clear type on heavy book paper and attractively bound in flexible leatherette finish cover.

PRICE \$1.50

Amusing Musings

By Charley Grant

A book of witticisms that is just "chuck full of chuckles." It contains more than five hundred pithy bits of humor that will help you to pep up your patter. Worth the price just to read and enjoy. "The leaven of livin' is laughin'," says Charley. Not merely witty but keen insights into human nature as well.

PRICE 25c

MIDWEST MAGIC SERVICE

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