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20 CENTS

A WINNING WAGER

GEORGE G. KAPLAN

Excellent

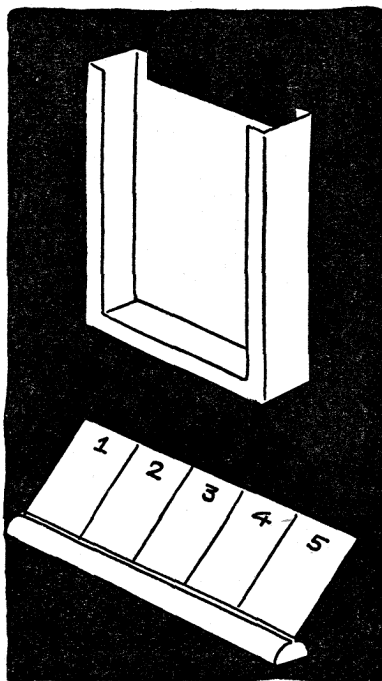
The magician has five cards freely chosen which he places backs outwards on a stand. He then writes something on a slate and places it, blank side outwards, in full view. He hands a twenty dollar bill to a spectator to hold and wagers the twenty dollars to nothing that he has written the name of the card the spectator will choose from the five; if he fails, he states definitely that the holder of the bill can donate it to his favorite charity. The choice is made and the magician wins.

This sensational trick is essentially one for the platform or stage and giant cards should be used; not necessarily a full pack, some twenty-five cards will be sufficient. Four duplicate cards, say eights of spades, will be required, and the eight of spades of the packet used must be short. The only apparatus necessary consists of a houlette, to take the giant cards, and a stand on which to display five of the cards in a row upright, Figs. 1, 2. The houlette is provided with a thin partition the same size as the cards and the same color, black for preference, as the inside of the back of the houlette. The back of the houlette is cut slightly shorter, as shown, so that the cards and the partition can be gripped at the top and lifted out with ease and certainty. The stand has five partitions, each the size of a giant card, and these are numbered 1 to 5 in large figures.

To prepare: Place the four eights of spades at the back of the houlette, faces outwards, with the partition in front of them; the short eight of spades in the packet of giant cards; a large slate and a piece of chalk on the table, and a twenty dollar bill in your pocket. You are ready to perform the trick.

Working and Presentation: 1: Show the packet of giant cards, shuffle them fairly and spread them face outwards so that it can be plainly seen that all are different. At the same time note the position of the short eight of spades and cut the packet quite openly to bring it somewhat above the middle of the packet.

2. Announce that you propose to have five cards selected in such a way



that everyone can see that all is fair and aboveboard. Square the packet and riffle the ends, explaining that at the moment "Stop!" is called, you will stop the riffle and that the card thus stopped at will be the card removed from the packet. Select any spectator and ask him to call "Stop!" when he pleases. Riffle the ends of the cards and stop at the word. Move your right hand away with the cards it holds and place them under the cards in the left hand. With the left thumb push off the top card, the one stopped at, take it with your right hand and place it face towards the audience on the stand at No. 1. Work very openly and deliberately so that the fairness of the operation cannot be questioned.

3. Repeat the riffle but, this time, contrive to stop at the short card, the eight of spades, remove it in the same way and place it at No. 2 on the stand, also face outwards. Then three times in succession riffle and stop fairly, removing the cards stopped at

and placing them at Nos. 3, 4 and 5 on the stand.

4. Call the names of the five cards thus facing the spectators, asking them to try to remember them. Take the first card of the row by its upper end and place it face outwards in the houlette. Take the second card, the eight of spades and also place it in the houlette, apparently just behind the first card, in reality behind the partition with the four duplicate cards. Pick up the third, fourth and fifth cards in succession and place them behind the first card and in front of the partition. Thus you have the four indifferent cards face outwards in front of the partition and the five eights of spades behind the partition.

5. Announce that you will mix the cards so thoroughly that no one can possibly know the position of any one of them. Take hold of all nine cards and the partition with your right thumb and fingers at the upper ends, the slight recess at the back of the houlette enabling you to do this easily. Lift all out of the houlette, turn the packet around and replace it back outwards. Thus the five duplicate cards are at the front while the four indifferent cards are behind the partition.

6. Remove the five duplicates one by one, place them face downwards on your left hand, taking care not to allow the slightest glimpse of their faces, shuffle them thoroughly and lay them out on the stand backs outwards. Call attention to the fact that it would be impossible for anyone to name any one of the five cards and this statement is naturally accepted by the spectators as being true.

7. "Very well," you say, "I will make a prediction." Take the slate, hold it upright and write very boldly, "8 of SPADES." Place the slate in full view with its back to the audience. Show your \$20 bill and continue, "I have written the name of one card on the slate and I shall ask you, sir, (pick out one person and have him stand up) to choose one of these five cards. If the card you choose is not

(Continued on page 78)

PHONEY DICE

ARNOLD BELAIS

It is generally known that the spots on the opposite sides of a respectable die (sometimes erroneously called "a dice!") add up to 7, thus 6 and 1, 5 and 2, 4 and 3. However, in case you do not have a wide acquaintance amongst crap-shooters, it is best to explain and demonstrate this fact, otherwise the effect of the trick will be lost. The principle upon which the trick depends is that when the 1 spot faces your victim it always looks the same no matter what number is at the top or the bottom. To understand this and the moves which will be explained, take a die in hand and follow the directions as you read them.

To begin — hold the die between the top joints of the first finger and the thumb with the 1 spot at the front. Call attention to it, then turn your hand to disclose the 6 spot at the back. Secretly note the number which is under your first finger, it will be either 2, 4, 5 or 3. Suppose it is the 3. Announce that you can cause any number to appear on the back in place of the 6. "Suppose," you continue, "I want a 3 to appear there. I simply rub with the tip of my left forefinger so", and turning your hand over you show the 3 at the back in place of the 6. Again turning your hand over you show the 1 still in place at the front, rub the supposed three spot with the finger tip, turn your hand and the 6 is back in its original position.

To make this surprising change, simply roll the die over backwards with your forefinger, just enough to bring the 1 under that finger, turning your hand palm upwards at the same time and the 3 appears in place of the 6. Immediately afterwards turn your hand back upwards making the roll in the reverse direction so that 1 again faces your victim. Rub the supposed 3 with your left forefinger tip and slowly turn the hand to show the 6. "Merely an optical illusion", you say. "What number would you

like to appear there, 5, 2, 4 or 3?"

When the choice is made all you have to do is to get that number under the tip of your finger. To do that take the die in your right hand under pretence of showing that it is quite ordinary then replace it in the required position between the left thumb and forefinger. Show the 1 at the front and the 6 at the back by turning the hand over. Once more turn the hand showing the 1, rub the back of the die with your left finger tip, then make the backward roll in turning the hand palm upwards and show the required number of spots.

Finally make the reverse roll in turning the hand back upwards so that the 1 spot is again at the front. Invite your victim to hold the tips of your thumb and fingers to prove the genuine nature of the illusion. Rub the back of the die as before, turn your hand over, the thumb and forefinger still held by the spectator, and there, staring him in the face is the 6 spot!

As a variation, after making the

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roll-back change to a 3 for example, you can accomplish the following effect: After showing the 3, turn your hand to again show the 1 in front and say, "Do you think you saw the 3 on the bottom?" To which the answer naturally is "Yes". "That's impossible", you say, "It's a 6", and you turn your hand slowly showing the 6. "The 3 you thought you saw on the bottom is really on the top", and you lift your forefinger to show it there. To do that, rest the side of the top joint of the second finger against the 6 side of the die thus supporting it securely.

THE BITER BIT

An Effective "Out" — by Gerald Kosky

It has happened to everyone who does card tricks and the perpetrator may be a spoil-sport, maliciously inclined, or someone who really wishes to test your powers. He, or it may be she, takes the deck, looks at a card, replaces it, shuffles the cards and challenges you to find it; the person may say, "I'm thinking of a card, tell me what it is". In such cases I have an effective "out" as follows:

I reply, "You want me to tell you the card you are thinking of? Well, if I named a card, you might be tempted to say I was wrong and there would be no proof to the contrary. So in all fairness to myself — and you — I shall take a card, say this jack of spades, and, while the deck is behind my back, insert it right next to the card you are thinking of". Openly taking the jack of spades from the deck, I place it and the pack behind my back, insert it in the pack and bring this forward, face outwards, so that the bottom card, say the two of clubs, is visible.

"Now will you kindly tell me the card you are thinking of?... The queen of diamonds? Thank you. To prove that I have found that very card, I will deal the cards face upwards from the bottom of the pack so that neither you nor I can see the

cards until they are turned face upwards." I deal the cards thus, naming them, "two of clubs, five of spades, etc., etc.", until the queen of diamonds appears. "There is your card and here is mine, the jack of clubs right next to it." I turn the pack upwards and there is the jack of spades on the bottom.

The secret is simplicity itself. When I place the pack behind my back, I insert the jack of spades second from the bottom while affecting intense concentration. I bring the pack forward, casually allowing the bottom card to be seen, then I lower it and deal the bottom card face upwards. Since the spectators have just seen this card on the bottom, the conviction is impressed on their minds that I am dealing fairly. The next card is mine, the jack of spades, I draw it back by means of the glide and continue dealing the cards above it until the spectator's card appears. Then I push the jack flush with my left little finger, turn the pack face upwards and show that my card is the next card as I claimed it would be.

In the other case, in which a card is selected, noted and shuffled into the pack while the cards are in the spectator's hands, the procedure is exactly the same.

Hu-gardenias

to Charlie Miller for his performance at the after-meeting show for the S.A.M. at the Barbizon-Plaza Hotel, September 9th. His imitation of a manipulator, with empty hands, was excruciatingly funny and his sleight of hand tricks were executed in superb fashion.

AN OPTICAL ILLUSION

We will suppose that you have seized an opportunity to palm the four aces from the pack (preferably a borrowed pack) you have been using and that you have given the cards to be shuffled. To replace the palmed aces on the pack secretly, do this: Hold out your left hand, palm upwards, have the pack placed on it and invite the spectator to cut. As soon as he does this, pick up the remaining cards with your right hand, adding the aces, and complete the cut by taking the spectator's cards and placing them below yours.

Spread the cards face downwards ribbonwise on the table. Invite a spectator to call "Stop" at any time he pleases as you run your forefinger along the line of cards. When the call is made, drop your finger on the card below it and push it forward. Repeat this three times as you enlarge on the fact that the selection is obviously at random and that nobody can possibly know what the four cards are. It is easy to avoid having any of the aces chosen, by passing your finger over the four top cards before anyone has a chance to call "Stop". Pick up the four cards without showing their faces and ostensibly place them in your right trousers pocket, in reality palming them and adding them to the top of the pack in picking it up.

Cut the pack into six packets, placing them in a row on the table so that the packet with the top cards will be at your extreme right and contrive that this packet shall be a little larger than the others. Call this packet #1 and the others 2, 3, 4, 5 and 6 in that order. Under pretence of evening up the packets take off four cards from packet 1 and place them on whichever happens to be the smallest of the other five packets. The four aces will then be at the top of packet #1 and under the same pretext you place one of them on packet #3, one on #5 and one on #6. Finally, as a blind, you may shift a card or two from #2 to #4 or vice versa.

Announce that you are about to show a peculiar optical illusion for which you will use four cards of the same value which are most easily recognized. Since the aces fill this requirement best you can generally manage to have someone suggest their use, the idea being that you want to leave the impression that it doesn't matter to you which cards are used. The aces having been decided upon, pick up packet #1, go to a spectator, spread the cards widely before his eyes so that only he can see the faces, and ask him if he sees an ace amongst

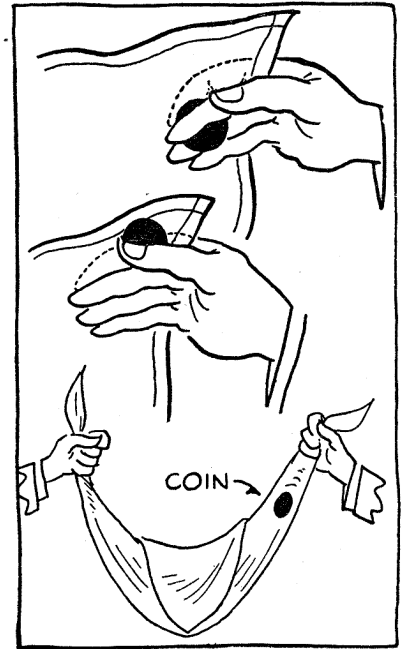
them. On his reply "Yes", square the cards, palm the ace, which is at the top, and drop the packet face downwards on the table.

Pick up packet #2, adding the ace to it as you slide it off the table. Spread these cards before a second spectator so that only he can see their faces and ask him if he can see an ace. On his reply, "Yes", square the packet and drop it on top of packet #1. Take packet #3, on top of which lies the second ace and repeat the same operation with a third spectator, finally palming the ace. Drop this packet beside the two packets already discarded, then put those two together on top of it.

Add the palmed ace to #4 in picking up the packet and repeat with a fourth spectator, finally palming the ace and dropping the packet beside the pile made up of the discarded packets 1, 2 and 3. Pick up the pile adding the palmed ace and drop all on packet #4. This pile will now have two aces on the top, the third ace being at the top of the 5th packet and the fourth ace on top of the 6th packet. Very openly take up packet #5 and repeat with a fifth spectator, palm the ace, drop the packet beside the discards, pick these up adding the palmed ace to the other two aces and drop all on #5.

Repeat exactly the same operations with packet #6 so that finally you have the pack assembled with the four aces on the top. Square the pack, palming the four aces as you say the whole thing must be an optical illusion, six aces having been seen by different spectators when there are only four in the pack. "You remember", you say, "I placed four freely chosen cards in my pocket at the start. Here they are", and you thrust your hand into your trousers pocket, bringing out the four palmed cards not forgetting to straighten them in the process. Place these cards in a row face downwards. "Now for the proof that six pairs of eyes suffered a peculiar optical delusion. There is not a single ace here in the pack," spread the pack face upwards ribbonwise on the table, "for they were in my pocket the whole time", and you turn the four cards face upwards one by one.

The trick is very effective owing to the number of spectators who take part in it and the moves are quite easy since the onlookers have no idea what you are going to do until it is all over.



MAGICAL FLIGHT

Effect: A single knot is tied in the middle of each of two borrowed handkerchiefs which are held by a spectator by one corner in each hand, his arms outstretched, so that they dangle in full view. A borrowed, marked half dollar is passed into the knots in succession and in each case the knot is untied by the spectator and the mark identified by him.

Requirements: A plate, a penknife and two half dollars, each marked in exactly the same way, with a cross, for example, boldly scratched on the face. Beforehand, palm one of these coins in your right hand and put the other one, together with the penknife, in your left trousers pocket. Place the plate on your table.

Working: 1. Begin by borrowing a gentleman's handkerchief. Receive it in your right hand, take it by one corner with your left hand and hold it up as you make some harmless comment on it. Seize the opportunity to take the palmed coin in the finger clip position between the first joints of the second and third fingers by bending the fingers into the palm clipping the coin by its nearest edge and again extending the fingers. Take the nearest corner of the handkerchief between the tips of the right thumb and first finger, the thumb at the back, the forefinger in front and the other three fingers behind the fabric. Take the opposite corner in the left hand in exactly the same way and hold the handkerchief spread out between the hands. Fig. 1. Place the point of the right thumb under the coin and press it upwards against the

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tip of the forefinger on the other side of the handkerchief, Fig. 2.

2. Give the handkerchief a shake, release the corner with the left hand, letting it fall inwards, with that hand take the corner diagonally opposite to the right hand and again stretch out the fabric, Fig. 3.

With an inward motion of the hands twirl the corners A B upwards and forwards, making them fall to the front over the body of the handkerchief, Fig. 4. A tunnel is thus made of the material and it is into this tunnel that the coin falls as you release it in bringing the hands together in order to tie a single knot. Tie the knot, pulling it fairly tight, hold the handkerchief by one corner and invite a spectator to come forward to help you. Stand him facing the audience and have him hold the handkerchief by the very tip of one corner in his right hand, the arm stretched out.

3. Ask for the loan of a half dollar and when one is offered, say that you want it to be marked plainly so that it can be easily identified. Thrust your left hand into your trousers pocket and bring out the pocketknife. Open the blade, hand the knife to the spectator and ask him to scratch a mark on the coin. "a square, a cross ... anything you like, so long as you will know it again". If a cross is made, mention the fact, if not, make no comment. Take back the knife, replace it in your pocket and palm your duplicate coin. Receive the marked coin in your right hand, apparently put it in your left, palming it in transit, and show your duplicate coin which you drop on the plate. If you have taken your position properly so that a half turn towards the table is necessary, this change is an easy, natural and unsuspecting one.

4. Borrow a second handkerchief, take it with your right hand, covering the palmed coin, pick up the plate with your left hand, go to your volunteer assistant and ask him to take the coin and note the mark. As he does this, repeat exactly all the actions detailed in 1 and 2 in order to tie the borrowed coin in a knot in the middle of this second handkerchief.

5. This done, take your coin from the assistant and give him the second handkerchief to hold in his outstretched left hand. Show the coin and really put it in the left hand, close the left fingers on it, then stop and say, "I'd like you to have a last look at the owner's mark". Open your left hand, show the coin, take it in your right and show the mark to your victim. Once more place the coin in the left hand, really palming it in the right, close the left fingers and at once begin moving their tips as if rubbing the coin on the palm, at the same time raising the left hand diag-

onally upwards to about the height of your left shoulder. Point with the right forefinger and keep your eyes fixed on the left hand until its upward motion stops, then look at the spectators.

6. Announce that you will cause the coin to vanish and appear inside the first handkerchief, reminding the spectators that it was borrowed and tied before the coin was even marked. Utter the mystic formula, make a throwing motion at the handkerchief in the assistant's right hand and show your left hand empty. In order to free the assistant's left hand so that he can untie the knot, have him hold the other handkerchief by pushing the corner into a vest pocket. When he has untied the knot and removed the coin, take the handkerchief from him, put it in your pocket and at the same time drop your duplicate, palmed coin there.

7. Have him identify the coin positively, take it from him and again let him hold the second handkerchief at arm's length with his left hand "I am glad that little miracle succeeded", you say, "for I am going to try a greater one. I will pass this marked coin into the knot in the second handkerchief which you have held ever since the experiment started".

You are standing at his right, you have the coin in your right hand and apparently you place it in your left, really palming it in the right hand. "Now, sir", you say, "I want you to see exactly how it is done. Will you hold my wrist tightly, like this?" Grasp your left wrist with your right hand and also grasp the opportunity of dropping the palmed coin into your left sleeve.

All that remains to be done is to go through the hocus-pocus of passing the coin, showing your hands empty, taking the handkerchief by the extreme corner and thus carrying it to the spectator who lent you the half dollar. Let him untie the knot, take out the coin and positively identify it. Make the most of this startling climax.

In the meantime you have had ample opportunity to let your coin fall from the sleeve into your left hand and pocket it unobserved. Return the handkerchiefs to their owners shake hands with the gentleman who helped you and proceed at once with your next experiment.

The patter theme can be based on the subject of speed. A few words might be said about how a very few years ago travel at the rate of a mile a minute was considered marvelous, now we have airplanes that have reached seven miles a minute, but with all its vast strides science lags behind magic. By magic, objects can be made to travel instantaneously and

LOTA BOWL

PHIL J. FLAD

The production of water from a lota bowl is used quite often as a continuing gag after the finish of each trick but no reason or plausible excuse is given for the appearance of the water; therefore it remains rather a curiosity than a feat of magic. I have found the following arrangement very successful.

I have some small silks, say two red, two white and two blue, in one of my pockets, so arranged that they can be pulled out one by one. On my table there is a lota bowl and a change bag, loaded with an American flag in the closed compartment and set with its handle on the table, the bag hanging over the side.

At the end of my first trick I pull a silk out of my pocket, wipe my forehead with it, wring it out over the mouth of the lota, and drop it casually into the change bag. With a remark about suffering terribly from profuse perspiration, I empty the lota into a receptacle, replace it on the table and go into my next trick. At its conclusion, I pull out another silk, wipe my forehead with it, wring it out over the lota as before, drop this crumpled silk into the change bag and again empty the lota.

The same procedure, which always garners laughs, is gone through with each trick. In throwing the last sodden? silk into the bag I say, "All the evening I have been throwing different silks into this bag," and I pick up the bag, pull up the silks to show them, then thrust them back and make the switch. "That somehow reminds me of the United States, the great melting pot that melts various nationalities into one great nation, whereas this bag melts various colors into one great emblem." Pull out the flag, turning the bag inside out, put the bag down and display the flag with a grandstand flourish.

It is not advisable to pick up the change bag and show it empty at the start, just throw the silks into it as if merely to get rid of them. Turning the bag inside out at the finish is sufficient proof (magician's proof) that it is ordinary.

★ ★ ★

Despite some cynics, magic is not infantile in itself; what too often makes it appear puerile is the childish fashion in which it is sometimes presented.

so on. Some amusing business can be introduced by having the person assisting you drop his arms whenever you turn to the audience but you catch him at it and always insist on his keeping them stretched out.

METAMORPHOSES

A New and Brilliant Application of the Back Palm

By CLYDE F. CAIRY

Effect: A freely chosen card is returned to the pack and the cards are shuffled. Taking a card in his right hand, the magician shows it but the spectator disclaims it. By merely rubbing the card on his thigh, the magician changes it to an entirely different card. This also proves not to be the chosen card, so the magician repeats the change until finally the chosen card appears and is immediately handed to the spectator.

Requirements: A small table, a chair, a pack of cards and a certain facility with the back palm.

Working: The feat depends on a novel application of the back palm. A card having been freely selected, noted by the spectator and returned to the pack, you govern it to the top by one of the numerous methods available nowadays. For the trick it is necessary to have the chosen card fourth from the top and the simplest way to effect this is to use an over-hand shuffle. Begin by running three cards onto the chosen card, injog the next and shuffle off; undercut to the injog and complete the cut; the card will be in the required position. Spread the cards rapidly face outwards to show they are well mixed and, in squaring the pack, slip your left little finger under the fourth card and palm the top four cards in your right hand.

Taking your position near the table and turning your left side to the front, secretly transfer the palmed cards from the front to the back palm (see the December issue). Rest your right hand on the chair rail, palm to the front, and with your left hand place the pack on the table face upwards. Raise your right foot to the seat of the chair so that your right thigh is practically in a horizontal position. With your left hand pick up the face card of the deck and put it in your right hand which holds it face outwards a little above and to the rear of your right thigh.

"This doesn't happen to be your card, does it?" you say to the spectator. "No? Very well. I'll change it." At this moment you have four cards back palmed in your right hand, an indifferent card at the tips of the thumb and fingers with its face to the audience, which prevents any exposure of the corners of the back palmed cards. Move the right hand downwards and, the moment it is hidden behind your right thigh, back palm the card, taking it on top of the other four cards. The latter are turned towards the front by bending the right fingers, not only to facilitate adding this card

to those back palmed but also the following simultaneous moves: pass your left hand from the other side below the thigh as if to receive the card just shown but, in reality, with the tips of the thumb and fingers pull out the card next to the back of the right hand. At once straighten the right fingers, bring this new card into view in the left hand and place it in the right hand which comes upwards to receive it. Apparently the card has been changed into a different one by rubbing it against the thigh and passing it behind the thigh from one hand to the other.

"Still not your card?" you say. "Very well. I'll change it again". Repeat the same operation exactly, producing another card, show it and then make a third change. Finally you have the spectator name his card and you repeat the sleight. This time the card you pull out with the left hand will be the chosen card. Hold it, face outwards, between the tips of the thumb and forefinger at the lower left corner, the other fingers free, and put it in the right hand; the moment the right thumb and forefinger take the card by its lower right corner, bend the right fingers inwards and with the outstretched left fingers steal the back palmed cards. Move the right hand away displaying the card held between the thumb and the forefinger, the other fingers wide apart. Casually drop the left hand onto the pack, adding the cards just palmed away from the right hand and turn the pack face downwards. Finish by either scaling, or taking the card to the spectator for examination.

Given the small amount of practice required for working the hands in perfect unison, it will be found that feat produces an impression of remarkable skill.

II. THE VANISH BY THE THROW BEHIND THE BACK

This vanish is also suitable for any small object and I will assume again that a billiard ball is in use.

Method: Stand facing the audience, the ball openly held in the right hand which displays it on all sides, the left arm hanging negligently at the side. Make a gesture with the right hand that you are about to throw the ball to someone well down amongst the audience, then, to gain momentum for the throw, move the right arm down and backwards; at the moment



when the right hand reaches its farthest point in the backward swing, just behind the right hip, release the ball and catch it in the left hand behind the left hip. Without an instant's hesitation swing the right hand forwards and outwards and open the hand in exact imitation of throwing the ball. Follow the supposed flight intently with your eyes as you call out, "Catch it!"

In the meantime, you have instantly palmed the ball in your left hand which you bring to the front, back outwards. Raise the hand so that the ball is pressed against your left breast, then move the hand forwards, releasing the ball but keeping it at the same spot until it rests behind the middle of the forearm where it is held securely concealed. Turn hand on the wrist only, bringing its palm to the front and with the forefinger point to the empty right hand. The ball has vanished.

To regain possession of the ball, simply move the left forearm back in the opposite direction to the original movement thus rolling the ball back into the left hand, palm it and again point to the right hand which you have kept in motion showing it on all sides in order to focus attention on it. Next execute the change-over palm and in like manner show all parts of the left hand, then, after a momentary pause, bend down and produce the ball from behind the left knee.

The last time I saw this sleight executed was by Chung Ling Soo in his performances in Melbourne, Australia. He used it twice in the same evening, once to vanish an orange which he had plucked from the huge orange tree into which he had metamorphosed his wife and which he pretended to throw to one of the clamoring customers in the gallery, and the second time to vanish and reproduce one of his linking rings.

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A WINNING WAGER

(Continued from page 73)

the one I have written, then you can donate this \$20 bill to your favorite charity. That is to say, I am making a very bold wager, twenty dollars to nothing that I am right." (Hand the bill to him). "Will you think of the cards as No. 1, No. 2, No. 3, No. 4 and No. 5?... Now, if you are ready, please set your mind on one number. . . You have a number in mind? You may change your mind if you wish. No? You are satisfied? Very well."

8. Place your forefinger on the first card and ask, "Are you thinking of No. 1? No? Then I will remove it." Take the card by its upper end and place it, still back outwards, in the houlette. Touch the second card and ask, "Are you thinking of No. 2? No?" Replace this card in the houlette back outwards. Continue in the same way until you get the answer "Yes." Leave this card on the stand as it is and ask him if he is quite certain he doesn't want to change his mind, then take the card, or each of the cards, left and place it back outwards in the houlette.

9. Point to the one card on the stand, "This is the card you have freely chosen. Do you know what card this is? Neither does anyone else. Here are the other four." At this you lift the whole packet of eight cards and the partition, turn it around and replace it in the houlette. The four indifferent cards are thus brought to the front of the houlette, faces outwards. Remove the first, naming it and placing it face outwards on the stand. Do the same with the other three thus making a row of five cards, four of which are face outwards, one back outwards.

10. "Does anyone remember what this card is?" you ask, and you take the reversed card with your right hand and hold it, still back outwards. Quite likely someone will call out, "Eight of spades." "That's right," you say and you turn it face outwards; at the same time take the slate with your left hand and turn it showing the message to the audience. That is your climax, so you hold the position for the inevitable applause.

"And now, sir," you hold out your hand for the bill. "Sorry," you say, as you take it, then make your exit amidst renewed applause and laughter.

II. THE VANISH BY THE THROW. BEHIND THE BACK

(Continued from page 77)

In introducing his ring routine, Soo would first apparently link the set of two and the set of three and then throw all the rings to an assistant in the audience who would hand them out for examination. Coming to the last ring, Soo worked the pretended throw while with his left hand he seized the ring and thrust it up under his coat where he held it securely by pressing his left arm against his side. In the meantime, the pretended consternation of the assistant when he tried to catch the last ring and found nothing in his hands, drew all eyes to him. Then Soo, with his smile "that was childlike and bland", thrust his right hand into the neck of his coat and drew out the missing link from that spot.

I venture to say that many who have forgotten the details of Soo's big illusions still remember the disappearance of the orange in mid air and the miraculous vanish and recovery of the large, solid, metal ring.

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THE PATRIOTIC TISSUES

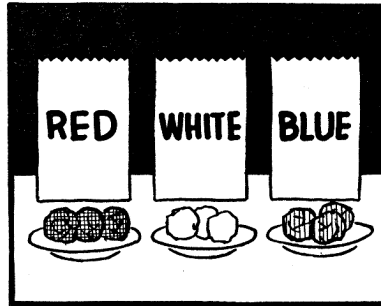
A CLASSIC REVAMPED By JEAN HUGARD

EFFECT: Three red, three white and three blue balls of tissue paper are placed one by one into three paper bags which are labelled respectively red, white, blue — the three red balls being put into the red bag, the three white balls into the white bag and the three blue balls into the blue bag. At command, they rearrange themselves tricolor fashion, one red, one white and one blue ball being found in each bag. They are replaced in the bags in this tricolor arrangement and they change to flowers, red flowers are poured from the red bag, white flowers from the white bag and blue flowers from the blue bag.

Requirements: Nine sheets of tissue paper of good quality, three bright red, three white and three bright blue; each sheet about 18in. x 12. Crumple each sheet into a ball by first folding the corners inward and then rolling the tissue tightly between the palms of your hands to form balls about 1 1/4 in. in diameter; three grocer's bags of medium size, prepared by pasting on each of them a back cut from another bag to make a pocket, trim the tops of these pockets about 1/16 in. label the bags respectively RED, WHITE, BLUE, using large letters; 3 plates; some scraps of green tissue paper; 36 spring flowers with strings attached to form bouquets when expanded.

Preparation: Flatten the bottoms of the bags so that they will stand upright and open them to the fullest extent. Fold the red flowers and place the packet in the RED bag, the white flowers folded in the WHITE bag and the blue flowers in the BLUE bag. Push the packets well down to the bottom of each pocket and press the top of the pocket and that of the back of the bag close together. Stand the bags on your table with the pockets to the rear, the labels to the front in this order, RED, WHITE, BLUE. In front of each bag lay a plate and on the plates the tissue balls, the red balls in front of the RED bag, white balls in front of the WHITE bag and blue balls in front of the BLUE bag. Put the scraps of green tissue apart.

Working and presentation: Stand



with the table at your left and begin by calling attention to the bags: "Three ordinary grocer's bags... pardon me, I didn't mean that. Grocers are by no means ordinary these days, too many points about them; I meant the bags, just paper bags as you see..." take one by grasping the top of the pocket and the back, turn it upside down, thrust your left hand inside, then replace the bag. "Red, white and blue," pointing to each, "Have you ever thought why we always say 'red, white and blue', never 'blue, white and red', or 'white, red and blue'? The fact is that there is a mysterious sympathy among the three colors which I shall illustrate with these balls of tissue paper. I know that someone will suggest afterwards that I had Mexican jumping beans in each ball. Not so." Open out one paper, show it and crumple it into a ball again.

"The balls go into their respective bags, one by one, thus... red into the red bag..." Pick up a red ball with your right hand at the tips of your fingers, place it in the red bag, but, as soon as your hand is concealed, palm the ball by bending the fingers back to the palm and at once extend them again. Since you are now standing with your right side to the audience you can bring your hand out quite naturally with its back perfectly square to the audience, concealing the ball completely. Be sure to hold the fingers bent and slightly apart, do not spread them stiffly, starfish fashion with the thought of thus proving your hand is empty. That is the

surest way to arouse suspicion. Dip your hand into the bag as if really placing the ball in it and bring it out as if you had done just that.

Immediately take a white ball, put it into the bag, but when your hand is out of sight, drop the red ball and palm the white. Next take a blue ball and apparently leave it in the blue bag, in reality you drop the white and palm the blue.

The position now is this: The red bag is empty, a red ball is in the white bag, a white ball in the blue bag and you have a blue ball palmed.

Continue by taking a red ball, place it in the red bag, really dropping the palmed blue ball and palming the red. Skip the white bag as if by accident, take a blue ball, place it in the blue bag, really dropping the red ball and palming the blue. Go back to the white bag, take a white ball, place it in the white bag, drop the blue ball and palm the white.

The position now is: Red bag contains a blue ball, white bag holds a blue ball and a red ball, the blue bag has a white ball and a red ball and you hold a white ball palmed.

In the final round take the last red ball, really place it in the red bag and drop the palmed white ball with it. Pick up the last white ball, make some casual remark such as "We're nearing the end now," and point to the last blue ball, turning your right hand so that all can see plainly there is nothing but the white ball in it. Place this ball in the white bag in exactly the same way as before but leave it there. Do not make the mistake of dropping it openly from above the bag. "Here is the last ball," you say, as you take the third blue and show it with your hand palm outwards, then place it in the blue bag.

The position now is; one ball of each color in each bag.

Point to each bag saying, "Three red balls, three white and three blue. To bring that mysterious power of sympathy into play I merely say RED, WHITE and BLUE and they instantly rearrange themselves in that order. See!" Take the red bag by the top at

(Continued on page 84)

MORE CARD MAGIC

(Continued)

In addition to the six principles of overhand shuffling already explained, there is a seventh which is invaluable when it is necessary to keep several cards together in the same order in the middle of the deck or to insure that a key card shall not be separated from the card that has been replaced next to it. We will suppose that a card has been chosen and that you have secretly glimpsed the bottom card. Here is the procedure:

1. Under cut half the deck, that is to say, take the lower half of the deck by its sides near the inner end between your right thumb and second finger and draw it out toward your body.

2. Extend your left hand and have the chosen card replaced on top of its packet, then put the right hand packet fairly on top of that card and square the cards very openly. Let the deck be seen lying flat on your left hand, the thumb and fingers of which are fully extended, as you say, "You will remember your card, won't you?" Do not say, "You see I don't hold any break," or anything of that kind. If any of the onlookers know what a break is they can see you are not holding one and there is no sense in suggesting such a possibility to the others. You may have occasion to use a break later, advertising it beforehand will make your work harder. The wise magician will stoutly maintain his ignorance of any sleights whatever if any spectator mentions them.

3. The chosen card lies immediately below your key card at about the middle of the deck. Begin an overhand shuffle by lifting the whole deck with your right hand and shuffling off some twenty cards in small packets into your left hand in the usual way, then drop a packet of a dozen or more cards onto these and finish by shuffling off the remainder in small packets. The two cards you are controlling will still be together since they are amongst the dozen cards which you dropped in one packet. The action is simple and easy as a test will prove; place two black aces together in the middle of the deck, execute this shuffle several times and you will find them still together in the middle.

As an example of how this shuffle can be used, an excellent trick is the following—

THE BEST IMPROMPTU SPELLING TRICK

1. Begin by asking a person to think of a card, then hand him the deck and have him remove that card. Casually

take the deck from him as you ask him to show the card to everyone and you turn away as this is done. Seize the opportunity to glimpse the bottom card.

2. Turn round and execute an overhand shuffle keeping the bottom card in position (see #2, page 68, September issue). Proceed as explained above by undercutting the deck, having the card returned and placing the cut on top. Overhand shuffle twice keeping the middle portion intact. If the actions have been executed correctly the onlookers must be satisfied the card is lost in the deck, however—

3. You pretend to notice a sceptical look on the spectator's face and you say, "I'm afraid you think I have made away with your card. As a matter of fact I don't know what card you thought of or where it is except that it is somewhere in the deck. Let me show you that it is still there. When you see it make no sign whereby I might be able to identify it, and afterwards just say that you have seen it in the deck." Holding the cards face upwards in your left hand and starting with the face card, take them off one by one with your right hand keeping them in the same order. The second card going under the first, the third under these two and so on.

4. Take the cards at a regular pace, allowing just enough time for the face of each card to be seen plainly, and watch for the index of your key card. Let us say that this is the seven of clubs and the spectator's card is the ten of hearts. When the index of the seven of clubs appears you know that the card you are taking away at that moment is the spectator's card, in this case the ten of hearts. You must not hesitate ever so slightly at this point, but continue taking cards in exactly the same tempo.

5. Having noted the ten of hearts (or whatever the chosen card may be) begin spelling it mentally, one letter for each card taken, taking the key card as you think of "t", then continue "—e-n o-f h-e-a-r-t-s." Note the card that follows the "s" and spell it out in the same way, beginning the spelling with the card following it. Suppose this card is the king of spades, when you reach the final "s" and have taken a card in your right hand for that letter, separate your hands rather widely, look at the spectator and ask rather abruptly, "Have you seen your card?" When he replies "Yes", bring your hands together and place the right hand packet under the packet in your left hand, turn the pack face

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down and square it.

6. "Now, sir," you say, "you have thought of a card and you have satisfied yourself that it is in the pack. I cannot possibly know what that card is and the only normal way for me to find it would be to have you name it and then search the deck for it. You agree? So I have to resort to an abnormal method. I shall have the card find itself! I have discovered that under certain conditions a chosen card will so place itself in the deck that it will be the very next card after its name has been spelled and one card has been removed for each letter. Fantastic, isn't it? Well, let's try it. Suppose I think of a card, any card, the king of spades, for example. I spell it, dealing a card for each letter, thus... k-i-n-g o-f s-p-a-d-e-s." Take the next card and hold it face outwards. "King of spades. Is that right? Yes? You see it works."

7. "Would you like to try it? Very well. You must think intently of your card and you must hold the cards loosely, if you grip them tightly they cannot adjust themselves. Are you ready?" Hand the deck to him, tell him to spell the name of his card mentally, dealing a card for each letter, not forgetting the "of", and to stop on the final letter. Knowing the card you keep check on him and when he deals a card for the final "s" and before he can take the next card, you say, "Will you be surprised if the next card is the card you thought of? Very well. Name it" "The ten of hearts." "Turn it up yourself," you tell him. He does so and to his astonishment he finds it is his card.

There are a hundred and one spelling tricks with cards, most of them depending on prearrangement, special cards or difficult sleights and not one of them produces a better effect than this impromptu trick, especially when it is done with a borrowed deck.

**BUY ANOTHER
BOND TODAY**

COIN INTERLUDE

(Continued)

As a further illustration of what can be done once a certain facility has been attained in palming a coin in the ordinary way, the following routine is effective for close-up or parlor work. You require two half dollars and a piece of wrapped candy about the same diameter as a half dollar. Place all three in your right trousers pocket beforehand.

1. At an opportune time make some remark about the marvelous skill some jugglers attain and relate that you have seen one who could place a coin in his left hand, another coin on its back, then toss the latter into the air and catch it in the same hand without allowing the coins to touch one another. To illustrate, take the two half dollars from your pocket, place them on the table, take one and place it in your left hand, closing your fingers on it. Turn your fist back upwards and put the other coin on it. With an upward jerk of your fist toss this coin into the air and catch it in your left hand, letting the two coins come together with loud "chink." Lay the coins down again.

2. Say that you have tried to do the **trick many times** without success. Take one coin again in your right hand and place it in your left hand, apparently, in reality palming it in your right hand while making exactly the same motions as before, and close the left hand. Turn that hand back upwards and place the second coin on it. Toss the coin into the air and catch it in your left hand, closing your fingers on it quickly. Of course there is no sound and you express pleasure at having succeeded at last. Then open your left hand flat and show one coin only.

3. Keeping your eyes fixed on the coin in your left hand, slide it to the tip of the first finger and hold it there by the extreme lower edge with the tip of your thumb, the other three fingers curled up and held close to-

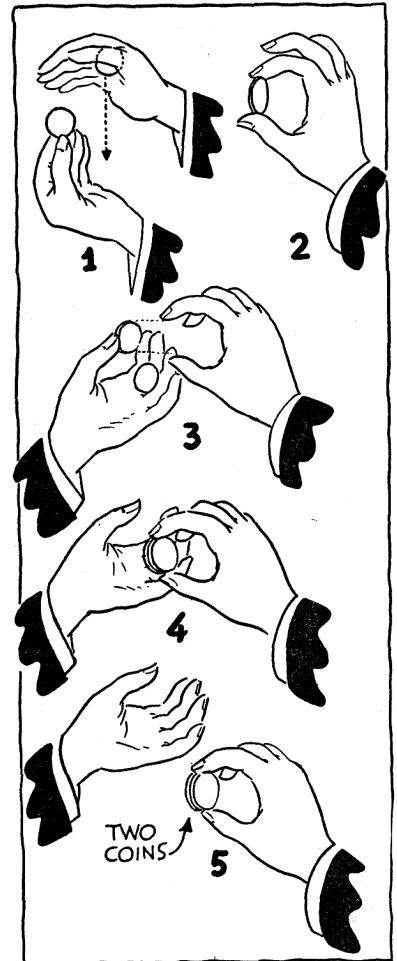
gether. "That's curious," you say, "I wonder where the other coin went," and you bring your right hand over, seize the coin between the tips of your right thumb and forefinger, at the same moment letting the palmed coin fall into your left hand, the curled left fingers and the back of your right hand masking its fall. Fig 1. Carry the coin away in your right hand, holding it palm outwards so that the spectators cannot fail to see that it is otherwise empty.

4. Drop your left hand to your side and with the thumb push the coin into the finger palm position, while still keeping attention fixed on the coin in your right hand, turning it back and forth to prove that there is one coin only. Hold it by its sides between your first finger and thumb, Fig. 2, then put it in the same position between the thumb and forefinger of your left hand, Fig. 3, while once more you gesture with your right hand showing it empty.

5. Place your right forefinger on the upper edge of the coin, the right thumb on its lower edge, gripping it, and move the hand downwards, seizing the second coin secretly, Fig. 4, and carrying it away noiselessly while at the same time you move the left hand upward and turn it palm outwards, Fig. 5. A trial will show that this downward sliding motion allows the two coins to be brought together without the slightest sound.

6. Holding the two coins, as one, full face towards the spectators, transfer them from one hand to the other several times, taking them by the extreme edges between the tips of the thumbs and forefingers. Finally, holding them thus on each side, blow on them and slowly slide them apart, showing one coin in each hand.

7. Place the coin in your right hand in your trousers pocket, really palming it. Show the left hand coin at the tips of the left thumb and forefinger,



move the right hand over to take it and drop the palmed coin exactly as explained in paragraph 3. Show the coin in your right hand; pretend to place it in your pocket, palming it as before and at the same time closing your left hand and turning it back upwards. Blow on the back of this hand, turn it over, open it and show another ? coin. Slide it to the tips of your thumb and forefinger and display it.

8. Go through exactly the same process of apparently manufacturing coins in your left hand and placing them in your right trousers pocket three or four times. Finally, really drop the coin in your pocket and palm the candy. Drop this into your left hand just as you have been doing with the coin, close your fist on it and turn your hand back upward. Approach a lady, ask her to breathe gently on the back of your left hand and make a wish mentally. She does so and you exclaim, "Behold the magic of a lady's breath!" as you open your hand and show the candy. Present the candy to the lady with some engaging remark, the nature of which will depend upon whether you are amongst intimates or strangers.

PEARLS OF MAGICAL WISDOM

The first requisite in attaining confidence in presenting magic is a complete mastery of the tricks you intend to perform. Then, and only then, can you persuade yourself that you are superior to the onlookers, however intelligent they may be; that you have secrets of which they know nothing, tricks the mechanism of which is a mystery to them, a cleverness which will disconcert them. Say to yourself, "I am about to do miracles" and your gestures and tricks will be given an aura of wonder which will increase

their effect tenfold. If you are firmly convinced of your superiority and of the ascendancy over your audience you will gain an assurance which will provoke success and your performance will be a triumph for you.

* * *

Mirror Glass. "A mirror glass is a glass with a metal partition, nickel plated and polished on both sides, placed vertically within the glass so that one half of it is reflected. The magician thinks that it looks empty—nobody else thinks so."

Louis Nikola.

THE DREAM OF BEN ASAI

I have selected this trick to illustrate once more that a conjuring trick is what the operator makes of it; its effect depends entirely upon the presentation, the working is simple and well within the reach of any performer.

Here are the bare facts of the trick: The jack of hearts and the four deuces are placed each in one of a row of five glasses, the jack facing outwards, the deuces with their backs to the front. After a few moments the glasses containing the deuces are turned to show that they have become queens. After being removed and replaced in the glasses, the four cards are shown once more to be deuces.

Thus baldly presented, the feat would be a mere trick arousing passing curiosity only, but with proper presentation it becomes a card illusion worthy of the attention of any performer. There are no difficult moves or sleights so the presentation and the patter will be given together.

Requirements: Five glasses, preferably of the balloon shape, which will hold a playing card upright with but little play. Place the glasses on your table thus:

E
A B C D

The glass E being elevated above its fellows by being placed on any small object available, a book or the like. You need also a pack of cards, the four queens of which you have placed at the bottom beforehand.

Patter and presentation: "This is Ben Asai," you say, as you take the jack of hearts out of the pack, holding it in such a way that the queens at the bottom cannot be seen by the spectators. "He was a poor employe at an Eastern Court and his job was that of overseeing the work of four stupid servants. He has to lead them to their posts and set himself in this elevated position so that he can watch them and keep them hard at work". Place the jack of hearts in glass E face outwards; run through the pack, still holding it so that the bottom cards cannot be seen by the audience, take the four deuces one by one and place them on the bottom, but, in finding the first and spreading the cards from the bottom, slip the tip of your left little finger under the four queens. As you do this, you continue:

"We will let the four deuces, being the lowest cards in the pack, represent the lowly hewers of wood and drawers of water and so we will put them at their posts, thus . . ."

Holding the pack well squared, facing the spectators, push off the first deuce and place it in glass A, face outward. Do the same with the next

two deuces, placing them in like manner in glasses B and C, each time taking the card by its upper right corner and actually placing, not dropping, it into its respective glass. With the last deuce also seize the four queens, the left little finger break facilitating this, and place all five cards, as one, into glass D in exactly the same way as you placed the single cards.

"Naturally Ben Asai found his job very monotonous and it is no wonder that one day he fell asleep. He dreamed that his favorite goddess came to him and told him to gather his laborers together and recite a magic formula, which she gave to him, and he would get the surprise of his life. So good old Ben Asai did as she advised him. He collected the four men thus".

Take the jack from the glass E, place it in front of the deuce in glass A and lift both out together to place them in front of the deuce in glass B and remove all three cards. Do the same with the deuce in glass C and finally place the four cards in front of the deuce in glass D which has the four queens behind it. Lift out all nine cards and hold them well squared with the jack facing the audience. Continue:

"Ben Asai whispered the magic words and then replaced the men at their respective posts . . ."

Turn the packet over, take off the four top cards one by one and place them into glasses A, B, C and D with their backs outwards, and put the remaining five cards, as one, in glass E, the jack facing the spectators. They believe that the four deuces have been placed in the glasses, in reality they are the four queens and the four deuces are in glass E behind the jack.

"You can see the rapture with which Ben Asai gazes at the figures and you will understand why when you see what happened after the magic words were spoken". Turn the four glasses around and show that the four deuces have been transformed into queens.

"In his dream Ben Asai was told that the four lovely girls would join him one by one and that he was to pick the most beautiful for his wife". Take the four queens from the glasses one by one and place them in glass E behind the four twos.

"Ben Asai was so transported with delight that the poor devil awakened himself by his own cries of joy, only to find that he had no beautiful princesses to pick from, but only stupid laborers as before". Lift out the jack with your right hand and place it in your left hand, then quickly take the four deuces, one by one for

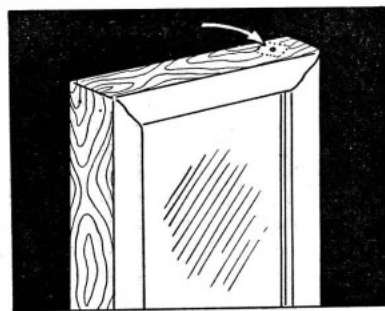
the first three, and place them in glasses A, B and C; finally take the last deuce, with the four queens behind it and place all five cards, as one, into glass D. "Poor Ben Asai! He remained alone, his dream shattered".

Replace the jack in glass E, look at the audience, smiling, and give them time to applaud before you gather the cards from the glasses to replace them in the pack. Do this by taking the jack first and dropping it into glass A; lift out both and drop them into glass B; take the three, dropping them into glass C and finally drop all four into D; Remove all nine cards, place them on the back of the pack and proceed to shuffle the cards casually but thoroughly and thus destroy all evidence of the modus operandi.

THE SAND FRAME

ROZ-ON (HARRY ROSENBLUM)

This accessory, though so old (it was invented by the original Bosco about a century and a half ago) is still useful. It has, however, one drawback. In the average frame there is a gradual leakage of the sand which through constant usage breaks up into very fine particles with the result that sooner or later the sand fails to cover the card and the frame is useless. Here is a simple method of



refilling it and bringing it back into service.

1. Bore a very small hole in the top of the frame (see figure).

2. Sift some sand through a piece of fine cheese cloth; the finer the sand the smoother and faster the operation of the frame.

3. Make a small funnel of stiff paper, fit the small end to the hole in the frame and pour in the required amount of sand.

4. To gauge correctly the amount of sand to be added, place a card in the frame and stop pouring as soon as the sand hides the card completely. It is essential not to add more than this for the concealed pocket at the top of the frame has a limited capacity.

5. Seal the hole with a tiny piece of Scotch tape. This will not be noticeable and can be peeled off when further refills become necessary.

THE GHOST COINS

GEORGE STARKE

This close-up coin effect, evolved by Mr. George Starke, the clever New York amateur magician, is in my opinion the most effective that has appeared in many moons.

Effect: The magician shows a handful of coins of various values, he places them openly in his left hand from which they vanish like ghosts in the night.

Requirements: As in all the best effects in magic, the method is simple and direct. A new gimmick is brought into play. This consists of several coins, let us say a half dollar, a quarter, a nickel, and two pennies soldered together as shown in the figure. This is placed in the magician's right trousers pocket and he has a small handful of loose change in this left trousers pocket.

Working: Asserting that you feel in a generous mood, thrust your hands into your trousers pockets, with your right hand palm the gimmick, with your left bring out the loose coins and at once place them in your right hand on top of the gimmick. To do this without exposing the faked coins, simply bring your right hand up with its back outward and turn it palm upward at the moment when you open the left hand and drop the loose coins. "Perhaps I had better keep some of this money," you say; you remove all the loose coins except a nickel and a penny with your left hand and replace them in your pocket. The open removal of these coins makes it impossible for anyone to have any suspicions about the coins that remain in your right hand.

"Let me see now," you continue, "I have left a half dollar, two quarters, two nickels and three pennies—one dollar, thirteen cents in all. Right?" Hold your right hand flat and touch the coins in turn with your left forefinger, taking care to move the loose penny and nickel as you do so.

"I'll put them in my left hand," you say (first stretching out both arms to full extent to move your cuffs well back from your wrists, then bringing your arms back to a half bent position) and you close your right hand slightly, move it over your open left hand and let the coins slide into that hand, closing it on them and turning the hand back up. The coins are heard to jingle, the right hand is fully open and there can be no doubt in the onlookers' minds as to the coins being really in your left hand.

However, what has happened is this, you have dropped the nickel and the penny only into your left hand, the gimmick remaining palmed in your right hand. Owing to its shape its retention in the palm is a very easy

matter. At once raise the left hand in a diagonal direction and keep your eyes fixed on it as you continue: "Now I have a dollar and thirteen cents here," make an indicative motion with your left fist and at the same time let your right hand drop casually to your side, the back of the hand to the front. Draw your right arm upward in its sleeve and push the gimmick up toward your wrist, holding it by the tip of one finger only so that its upper end is already in the sleeve.

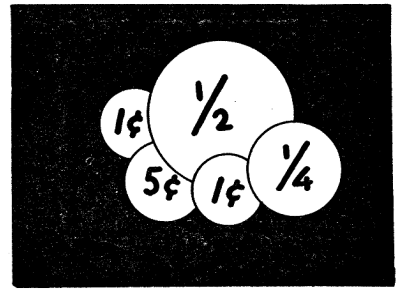
Now, making a natural gesture in calling attention to your left hand, which you hold rather high, bring your right hand upwards with a side-wise swing, its back outward, release the gimmick, which instantly and imperceptibly slides into your right sleeve, and tap the back of your left hand with your right forefinger.

Once more stretch out your arms to full extent, freeing your wrists from your cuffs, and bring them back to normal, half bent position. "I am going to give this money away," you continue, "but wait a moment, I had better keep at least a subway fare". Open your left fingers just enough to allow the insertion of your right thumb and forefinger and bring out the nickel, then close the left fist tightly again. Show the nickel with your right hand palm outwards and then put it in your right trousers pocket, together with the gimmick which slides into your hand in the action. This will land in your bent second, third and fourth fingers so that there can be no danger of this striking against the nickel.

"I had a dollar and thirteen cents, I took away a nickel, how much is left?... One dollar and eight cents!... Correct. Hold out your hand," you say to your victim and, as he does so, open your left hand over it and drop—the penny. The other coins have vanished into thin air. "That's the way the money goes. I'm glad I kept the nickel. You keep the penny as a souvenir."

In Mr. Starke's hands the trick has puzzled and intrigued laymen and magicians alike and his revelation of the secret is a very generous gesture to the art he loves. The vanish of a number of coins of different denominations instantly and without sound remained an impossibility until he solved the problem in this subtle way.

The method of sleeving the gimmick requires some practice before a mirror, but the knack is easily acquired. The fact that, so far as the onlookers are concerned, the coins are loose, ordinary coins, rules out for them any possibility of sleeve work and the trick remains an impenetrable mystery.



MORE PEARLS

In his book "Nouvelle Magie Blanche Devoillee", published in 1853, speaking of the egg bag, my grandmother's necklace, etc., Ponsin the French author, wrote: "The method in these tricks is at the same time ingenious and naive and what is surprising, above all, is that these tricks, which for a great number of years have been printed and reprinted a hundred times, are nearly always received as if they still had the merit of novelty. It is not necessary to think, therefore, that publicity given to tricks can depreciate them as one would be inclined to believe". That this is true is proved by the fact that these same tricks and modifications of the same principles are used successfully by magicians today, nearly a hundred years later, after being "exposed" thousands of times.

* * *

The mere doing of a trick in a successful manner is one thing, the making of it into an artistic production of your own is quite another thing.

* * *

"You must persuade yourself that the less you hide, the less suspicious is the spectator. I have seen a very clever magician who arranged his cards, or any other objects he had to arrange secretly, under the very eyes of the onlookers while carrying on an animated conversation without anyone suspecting him in the least. Such nonchalance always inspires the audience with great confidence since no one would suspect such audacity."

Ponsin, 1853.

* * *

Table covers. "Above all, eschew tinsel braids and magician's fringes like poison."

Louis Nikola.

* * *

To try to give a magic performance in public without a thorough knowledge of the elementary principles of the art is like trying to practice as a skilled accountant without knowing the rules of simple addition, multiplication, subtraction and division.

* * *

Advice to writers on Magic: Don't steal from one author — that's plagiarism; steal from a number, that's research.

THE PATRIOTIC TISSUES

(Continued from page 79)

the back holding the pocket and the back together, turn it upside down over the first plate and let the red, the white and the blue ball drop into it. Repeat the action with the white bag and the blue bag. "Just as I told you," you say, pointing to the balls and pausing for applause.

"I'll put them back again just as they are," you say and you pick up a red ball. Move your hand towards the bag, then stop as if you had heard a remark. "All at once? Just as you please, that will be quicker anyway." Replace the red ball with its two fellows, lift the plate and pour the three balls into the red bag, then pour the white balls into the white bag and finally the blue balls into the blue bag.

"Satisfied? Very well, now I shall reverse the process, a much more difficult feat. To overcome the attractive power of the red, white and blue formula a different color must be placed with each set." Drop a few scraps of the green tissue into each bag. "And to make the transfer harder I'll close the bags." Squeeze the tops together and take advantage of the action to open the top of each pocket a little with your thumb, the

rebate at the top making this an easy matter.

"I have only to say BLUE, WHITE, RED! and the charm works." Seize the red bag by thrusting your fingers into the pocket and drawing the back of the bag against the front, take hold of the top of the pocket with your left hand, invert the bag and shake out the red bouquet onto the plate. "Here are the red balls," you say, taking no notice of the transformation. Crumple the bag and lay it aside. Repeat the same actions with the white bag and the white bouquet and finally the blue bag and the blue bouquet. Then, apparently, you notice the change with astonishment — "A magical transformation," you exclaim, "That's the worst of dabbling with magic. You never know what's going to happen." Point to the flowers, look at the audience expectantly and smile, and let them applaud. Don't hurry on to something else. Remember people like to applaud when they see something that deserves it.

Palming the tissue balls is very easy and the whole action of apparently placing the balls in the bags has been designed to keep the back of the hand naturally towards the spectators. If this is kept in mind and the work is done smoothly, that is to say, without haste and without hesitation, the result will be perfectly illusive.

FRED BRAUE WRITES:

Floating stick. This was told to me by a Russian. A friend at his home borrowed a stick and, while seated at the table, caused the stick to adhere to the tip of his finger; then bending down, he touched his nose to the stick and it stuck to his nose.

Gimmick: A thread fastened to the trousers on each side at the inside of the knees as used for the old dancing walking stick. In this case the lower end of the stick rested on the thread instead of against it, the upper end is then touched by the finger tip or the nose and the stick is made to float quite mysteriously.

This seems to me to be a novel usage.

With regard to the flowers, instead of knotting all the strings together, tie a single knot at each end. Cut a small oblong piece from a playing card, about 1½ in. x ½ in. cut six little slits on each side and engage the knots in the strings in them. When the strings become too tightly tangled, as they will, you have only to remove the knots from the slits, untangle the strings and then reinsert the knots in the slits.

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