Hugard's Magic Monthly

by Jean Hugard

Table of Contents

Hugard's Magic Monthly

GREATEST FOUR ACE TRICK

ORVILLE MEYER

I cannot claim credit for this effect but it is too good to be lost to the magical world. It was first shown to me by Bill Morton, one of the nation's most presentable magicians. Bill baffled me with this, and I, in turn, have gleefully watched the trick amaze hundreds.

Many will stop reading when I mention that three double-faced cards are used. That is just fine. Many more will read it through, but never bother to obtain the three cards necssary. Fine again. A few will read, get the cards and try the trick. These few will realize that they have added to their repertoire one of the greatest of all card tricks.

I have called this the "World's Greatest Four Ace Routine" only because most of us are accustomed to use aces for the routine. But the effect is enhanced 100 p.c. if face cards are used instead. You will need three double-faced cards, with, say, kings on one side and indifferent cards on the other. Each king, of course, is of a different suit. Arrange the deck in any convenient way so that you run through it and toss out the three faked kings and the fourth regular king, face up. The regular king should be one of the inside cards as you arrange them in a row of four. Turn the deck over, face downwards, and deal three
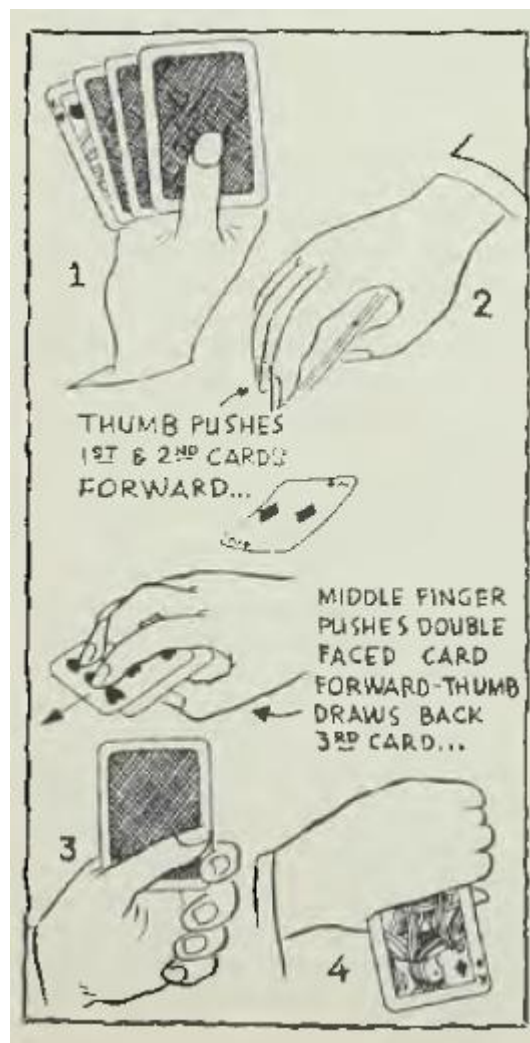
cards, face downwards, on each king. Need I mention that you casually "flash" the face of the first three indifferent cards; the next three are the regular kings and you deal these face downwards, without showing, onto the regular face-up king and then three more indifferent cards onto each of the remaining face-up (faked) kings. Now by some unexplained (?) miracle, a spectator is given a choice of the piles and somehow manages to select the pile which consists of the four regular kings, though he doesn't realize this fact as yet. Guess how?

SO... you are left with three piles of four cards each, and so far these are the same procedures which you might follow with any old version of this trick. But now the fun begins. Your patter should be something like this:

"We will place this pile of four cards, which you selected, over here, where you can keep an eye on it. Yes — keep your eye on that pile. Pay no attention to these other piles that remain. Because you shouldn't be especially interested in this pile (here you pick up one of the remaining three piles), which, as you can see, consists of a king(fan the cards, face-up king at the bottom, three face-down cards above it, Fig. 1), the .... of ...... , the .... of .... and the .... of ....

THE ACTION: You have fanned the packet of four cards (read all of this carefully), square them

and hold the packet in your left or right hand, whichever is easier for the one-hand deal, with your thumb along the outer end. Grip the packet securely so that when you turn your hand over quickly (in the moves to follow), the spectator cannot see enough of the packet to note that there is a face against your palm where a back should be. Deal the cards snappily so they won't have time to think of this anyway.

THE DEAL: With your thumb push the top (indifferent) card off slightly, and with a quick turn of the hand deal this card face upwards onto the table, calling its name as it falls, Fig.2. No skill is needed, it is a simple one-hand deal, dealing the card face upwards. Immediately you release the card turn the hand palm upwards again. This instant return to palm-up position must be followed throughout.

Deal the second indifferent card in exactly the same way, face upwards. Two cards are left in your hand and now comes the dirty work. You deal the card this time apparently as before, but instead of sliding off the top indifferent card as the hand sweeps in the turn, draw back your fingers slightly, with them push the faked card out and deal it instead. This card falls with its indifferent side upwards, you name it, and your hand is again palm upwards, with one last card lying face down on it.

PSYCHOLOGICAL BUSINESS NOW FOLLOWS: Relax the hand holding the card and. spread it out flat, fingers extended, and with the other hand seize the card by a corner between the tips of the thumb and forefinger and tantalizingly slide it, still face downwards, back and forth over the palm, as you say, "and this last card, the four of clubs" (or whatever it is), "you must watch very closely." I call this business the "teasing" move. Finally turn the card face up and drop it on the other three.

They're stunned. And now you blast them right out of their eye sockets by doing exactly the same moves with the second packet of four cards. Patter as before, "And of course you are watching only the pile over there with the king of diamonds and you are not at all interested in this second pile, since it contains only the ...... " Run through the moves again,

(To be continued)

BILLIARD BALL INTERLUDE

The following series of moves with different colored billiard balls makes a charming interlude in any billiard ball routine. Requirements: One white billiard ball, two red ones, with a red half shell to match, and a hat, which may be a borrowed one. You have the hat, opening upwards, on your table, with the white ball just in front of it and in your right hand you hold one of the red balls, covered with the shell, between your right thumb and forefinger, the second ball between your first and second fingers; your left side to the front and the back of your right hand is towards the spectators, the thumb pointing downwards.
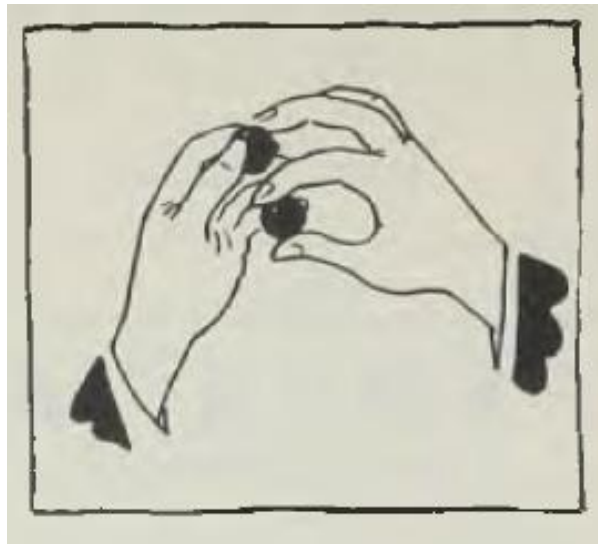
Routine: Call attention to the white ball, pick it up with your left hand and rap it on the table, proving it solid. Replace it and with the same hand take the ball from between your right first and second fingers and knock the two red balls together, then show them on all sides by turning the hands. Replace the ball between the right first and second fingers and, in the act, pull the second red ball out of the shell with the tips of the left third and fourth fingers and roll it back into the left palm, Fig.

Pick up the white ball with the tips of the fingers and thumb of the left hand and make the gesture of putting it into the hat but, as soon as your hand is

hidden, drop the red ball from its palm and palm the white ball. Properly timed, the thud of the falling red ball will convince the audience that you have really dropped the white ball into the hat. Call attention to the fact that you have two solid red balls in your left hand (really one solid and one shell) and one white ball in the hat and announce a magical change. Vanish the red ball by rolling it back into the shell as you make a downward movement of the right hand preparatory to an upward throw and then widely separate the second finger from the first as you bring the hand upwards. Follow the supposed flight of the ball in an upward are and downwards into the hat, then suddenly reach out with the left hand and produce the palmed white ball from the air. Show it on all sides, then place it between the first and second fingers of the right hand, palming out the second red ball in the act in the same way as before. The first transposition has been made and you show that the first red ball is really in the hat by taking the hat by the brim in such a way that the palmed red ball is hidden and sloping the hat forward to display the red ball inside.

Announce the passage of the white ball back into the hat and vanish it by rolling it into the red shell in exactly the same way as you previously vanished the red ball, that is in pretending to throw it into the air. Immediately thrust out the left arm and produce the

palmed red ball. Place this ball between the right first and second fingers and palm out the white ball from the red shell. Move the left hand to the hat and pretend to take the white ball out of it by simply letting it drop to the finger tips when the hand is hidden inside the hat, bringing it out and showing it. Really replace it in the hat, being careful not to strike it against the red ball already there.

Announce that you will pass both red balls into the hat, the first one invisibly and the second one visibly so that all can see how it is done. Vanish the red ball between the first and second fingers in the pretended upward throw as before and with the left hand slope the hat that all may see the white ball and the red ball inside it. At the same time turn to bring the back of your right hand towards the spectators, push the

ball and shell against the palm so that you can palm the shell and let the ball roll to the finger tips.

Finally, for the visible transfer of the second red ball, you smile amiably and simply toss the ball openly into the hat. At once grasp the brim of the hat with the right hand in such a way as to hide the palmed shell and again display the interior of the hat, this time with both red balls and the white one inside it.

It is advisable to have a plate on your table on which you can occasionally rap the balls to prove their solidity and thus enhance the effect of the illusion, and finally roll the three balls from the hat onto it, At the end of this little interlude you are left with the shell palmed in the right hand, ready for use in any other passes or manipulations you may wish to perform.

REVERSE INTERLUDE

Charles Miller.

Mr Fred Braue writes as follows: -

"Dear Jean, Charlie Miller's USO Camp Show is playing around San Francisco which has enabled me to catch his act. It's Charlie Miller at his best and that is sleight-of-hand at its best.

He is enthusiastic about the Monthly and has asked me to send a contribution from him for publication. Here it is:

Hold the pack in the left hand as for dealing, the right hand covering it and grasping it lightly at the ends. Request a spectator to name any small number. Let's say that he calle "five". Riffle count five cards from the bottom with the right thumb and take a left little finger break above these cards, Make a half turn to the left and address a remark to those on your left, at the same moment reverse the five cards on the boittom by bending the left fingers inwards.

Turn to the right again and riffle-shuffle the pack, taking good care that the reversed cards are not exposed to view. Repeat the shuffle two or three times, spreading the reversed cards throughout the pack. Have the spectator name his number again as if you had not heard it the first time, then at once spread the deck ribbon-wise on the table and show that there are just five cards reversed in the spread.

The trick, or better, interlude, is done in about forty seconds and Charley has found that close-up audiences like it.

Mr. LeRoy E. Larson-of Dallas, Texas writes.

Take a paper book of matches, bend out one prong of the wire fastener. Sharpen the point, bend the wire downwards and use the book for manipulations in the same way as a hooked coin. Fine for impromptu work.

Mr. Tom Bowyer of Toronto, Can. sends the following:

Light a cigarette with a match and immediately vanish the latter, thumb-palming it under cover of tossing motion. It will be found that this can be done without the match going out, It can then be reproduced from the air, still lighted.

Hu-gardenias

To CANTU, "Mexico's Greatest", for his novel and brilliant magic; a feature of the wonderful magic show staged by Richard Himber at the Barbizon-Plaza theatre, Sunday March 19, 1944.

CUBE ROOT EXTRACTION

MAX KATZ

With the wave of interest now directed to mental magic, this feat, amazing to the uninitiated, is peculiarly timely. Everyone can recall the laborious method, learned in youth and promptly forgotten when school days were over, for the extraction of the cube roots of numbers. To hear a wizard announce instantly the cube root of any number called, therefore, makes a deep impression and the operator is given credit for remarkable mental power. Oldtimers will remember that Harry Kellar performed this feat, but in his case it was purely an illusion since he relied upon an assistant behind the scenes who was furnished with tables of logarithms, square and cube roots, etc., and secretly passed to Kellar the answers to problems proposed by members of the audience. That method, of course, is suitable for stage work only, the one I have devised enables anyone, with a few minutes practice, to duplicate the feat at any time or place without assistance.

Here is the effect: Sheets giving the cubes of the numbers from I to 100 are passed out to the audience. The performer, blindfolded, instantly calls the cube root of any of these numbers that are called. By way of increasing the interest of the audience, I sometimes offer a little prize to anyone

who can stick me, then, once or twice during the act I give a wrong answer, award the prize, and then give the correct answer.

The method should take no more than ten minutes to master. It is simply the memorizing of the cubes of the numbers 1 to 9, these are 1 ,8, 27, 64, 125, 216, 343, 512 and 729 respectively. Study of the enclosed chart will show that there is a peculiar relation between the nine digits and their respective cubes. The unit digit of each cube is the same as the unit digit of the root with the exception of 2, 3, 7 and 8, which have a characteristic of their own, viz., that when added to the unit digit of their respective cubes, the total is always 10. Therefore, if you know the unit digit of any cube you also know the unit digit of the root. If a cube ends with 1, its root ends with 1; if a cube ends with 2, its root ends with 8 (2 plus 8 equals 10), and so on.

The highest digit 9 has for its cube 729, that is to say less than 1,000, therefore the "hundreds" numbers of the cubes control the "units" digits of the roots and, if you look further, you will find that the "thousands" numbers in like manner control the "tens" digits of the roots. A few examples will make this clear. Take the cube of 970,299; the "hundreds" figure ending with a 9, its cube root must end with a 9; the "thousands" figure 970 gives 9 for the "tens" figure, and the answer is therefore 99. At this point the

question arises how can you tell instantly that the "tens" figure must be 9? Simply run over your list of cubes mentally and find out where 970 fits in. The cube of 9 is 729, that of 10 is 1,000; 970 must, therefore, be between 729 and 1,000 and its root between 9 and 10. Since no fractional numbers are being considered, the "tens" numbers must be 9.

Again, take the cube 421,875; the cube root must also end in a 5; 421 comes between 343 and 512 and taking the lower of the two, 343, whose root number is 7 (10 minus 3 equals 7) and the complete root is 75. One final example — you are given the cube 185,193. At once you know the digit number is 7 (10 minus 3 equals 7); 185 comes between 123 and 216, the lower number has 5 for its root digit, therefore the complete root is 57.

The system is really very simple but if any reader finds any difficulty with it, I will be glad to clear it up; just drop a line to me at 50 Broad Street, New York, N. Y.

For those who are ardent mathematicians, I may add that, following the same system, I have experimented successfully with cubes containing 15 digits, but the mental strain is great and the answers cannot be given instantly. For entertainment purposes, I strongly recommend the system given above, having myself obtained highly satisfactory results from it.

FORCING THE CHOICE OF ONE OF FOUR PACKETS

With four packets of cards placed in a row on the table, the time- honored, not to say time-worn, method is to invite a spectator to touch any two, then remove the two which do not include the packet to be forced. He is then asked to touch one of the remaining packets and again the packet not required is taken away, leaving the force packet "freely chosen by the spectator". When the packets touched by the spectator coincide with the wishes of the operator, the force is perfect., but when the touching has to be interpreted different ways, the touched cards being taken away the first time and left the next, or vice versa, the method becomes a little too naive.

A later procedure is to invite a choice of any number between one and four. Supposing that four cards have been dealt from left to right in a row and that the card at 2 is to be forced, if two is called you count from left to right, but if three is chosen you begin the count from the right and thus arrive at the same packet. By asking for any odd number between one and four this force becomes absolutely a certainty!

The original method, unfortunately now forgotten, was to deal the cards at the corners of an imaginary square, call for any number from 1 to 4 and begin the

count at the corner necessary to bring the finger onto the force packet at the number called.

The most convincing method is by the use of a die, but the drawback is that it has to be faked by making the single point into a 3 and the 4 into a five. Thus the only numbers that can be thrown are 2, 3, 5 and 6. For 2 and 3 you count from the left or right respectively; for 5 begin the count from the right and back from the left; for 6 begin at the left and back from the right. A die prepared in this manner will bear casual examination.

The most recent method and the best for impromptu work is to have the force packet one of the inside packets, i.e. at 2 or 3. Point out to the spectator that there are two inside and two ouside packets and ask him, "Which shall we take?" If he says "the outside packets", you remove them, but if he chooses the inside ones, simply push them towards him. In either case have him place his hands, one on each of the two remaining packets. Ask him to lift one hand — if he lifts the hand covering the force packet you say, "You choose that one? Very well, I'll place it over here." On the other hand if he keeps on hand on the force packet and raises the other hand, you say, "You want to keep that one for my trick? Very well. I'll put this packet with the other two you rejected."

GREATEST FOUR ACE TRICK (CONTINUED)

and tease them with the last card before turning it over and dropping it on the others.

Now for the pay-off and the move that leaves them mumbling to themselves. "Neither are you interested in this last bunch of four cards, for I know you are watching only the king of diamonds. But in case some of you are watching these, I will make it easier for you." Hold these last cards fanned again, the king face upwards on the bottom, with three cards face downwards above it. With your thumb slide off the three face-down cards, take them with your other hand, turn them face upwards and put them underneath the face-up king, so that your dealing hand now holds, fanned, four face-up cards, the uppermost of which is the king. Square them and turn them face downwards against the palm of the dealing hand, but this time leave the packet projecting 'way out, by moving it about $1^1/_2$ inches farther out then in the previous two deals, so that the king at the bottom will be about three-quarters visible if you turn the hand over to show its face, Figs. 3, 4.

Now the deal: Continue, "You can easily keep an eye on the king (turn your hand over so that they see it plainly), and also this .... of ....

Deal the first card of the packet as usual, tossing it face upwards onto the table, instantly turning the hand palm upwards as before. "Of course, you are watching the king." Turn the dealing hand over slowly without dealing a card, with the other hand take the squared packet of three cards and make the "teasing" move. Again take the cards into dealing position, deal the second indifferent card and again make the "teasing" movement.

Now comes the pay-off: Hold the two remaining cards in the dealing hand, projecting as shown. The technique of this final deal is as follows: first, study how you would merely turn the two face upwards, with one hand, using the thumb. You would draw back the thumb to the inner side of the two card packet and then push the thumb and the edge of the cards forward, turning the two cards face upwards to be held between the thumb on the face and the first and second fingers on the back. Do this several times, it is just a natural turn-over, not a "move". The sleight is executed by using this natural turn combined with the sweep of the hand, its turning over and the deal. As the hand sweeps down to make the deal and turns back upwards as usual, you also make the two-card turn-over move and at the completion of this, with the thumb, continue pushing the fake card right off onto the other cards on the table, its indifferent side upwards. You are left

with a facedown card at your finger tips which (they think) must be the king. Take this card with the other hand and make the "teasing" move as before, then delicately turn the card face upwards and it is a different card! Show that the packet originally placed aside is made up of the four kings. Climax!

I have tried to make these moves clear, more especially the last deal. Personally, I consider this trick my top feat with cards and the only trick using faked cards that I have ever fallen for hard. At the finish, the faked cards can be palmed away, so that the deck can be used for other tricks or left lying around for anyone to look over if they wish. I mean it when I say that this trick has caused ladies to gasp aloud and strong men to vow never to take another drink.

THE LINKING RINGS

Many attempts have been made in the past to invent a key ring that will bear inspection. None of them were successful but it would appear that the problem has been solved at last.

At a meeting of the IBM in New York, February 26, Mr. Richard Himber showed a routine using three separate metal rings, about ten inches in diameter, and a loop of rope made by knotting the ends of a piece of rope together. He linked metal rings and the rope ring in various ways and finally made a chain of the four rings, the rope ring at the top. Holding the chain by this ring. Mr. Himber handed out all four to the assembled magicians. The closest examination failed to uncover any preparation in the rope or the metal rings.

There was no substitution, the rings handed out were the rings actually used in the routine.

NUMBERS AND CUBE ROOTS

1	1	26	17 576	51	132 651	76	438 976
2	8	27	19 683	52	140 608	77	456 533
3	27	28	21 952	53	148 877	78	474 552
4	64	29	24 389	54	157 464	79	493 039
5	125	30	27 000	55	166 375	80	512 000
6	216	31	29 791	56	175 616	81	531 441
7	343	32	32 768	57	185 193	82	551 368
8	512	33	35 937	58	195 112	83	571 787
9	729	34	39 304	59	205 379	84	592 704
10	1000	35	42 875	60	216 000	85	614 125
11	1331	36	46 656	61	226 981	86	636 056
12	1728	37	50 653	62	238 328	87	658 503
13	2197	38	54 872	63	250 047	88	681 472
14	2744	39	59 319	64	262 144	89	704 969
15	3375	40	64 000	65	274 625	90	729 000
16	4096	41	68 921	66	287 496	91	753 571
17	4913	42	74 088	67	300 763	92	778 688
18	5832	43	79 507	68	314 432	93	804 357
19	6859	44	85 184	69	328 509	94	830 584
20	8000	45	91 125	70	343 000	95	857 375
21	9261	46	97 336	71	357 911	96	884 736
22	10648	47	103 823	72	373 248	97	912 673
23	12167	48	110 592	73	389 017	98	941 192
24	13824	49	117 649	74	405 224	99	970 299
25	15625	50	125 000	75	421 875	100	1000 000