

Hugard's Magic Monthly

by Jean Hugard

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CLASSIFIED ADVERTISEMENTS

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BINGO-BONDS

AN EXCITING CLOSING NUMBER

By R. M. JAMISON

There are quite a number of versions of the so-called Bank Nite trick but too many of them require the use of changing trays or other accessories which tend to arouse suspicion that all is not as fair as it should be. The keenest spectator will find nothing to suspect in my method and will be forced to admit that the result has been brought about by pure chance — or magic.

EFFECT: The performer shows a genuine ten dollar bill, which he hands, together with an envelope, to a spectator, instructing him to seal the bill in the envelope. The performer seals four other envelopes, all empty, gives them to the spectator, asks him to mix the five envelopes thoroughly and then to place them on a little easel in a row. Thus no one can possibly tell which envelope contains the bill.

Holding the easel always in full view, the performer takes it to four different spectators in turn, each of whom spells the word B-I-N-G-O, touching an envelope with his forefinger on each letter and removing the envelope on which his finger rests when he reaches O. They each get an empty

envelope, the last one containing the bill falls to the performer.

REQUIREMENTS: For proper presentation you will require a little easel, the size of which will depend on the size of the envelope used. For a Sin. by 5in. envelope, take a stained and varnished board about 16 inches long and 4 inches high, anti fasten a narrow strip at the base to make a ledge for the envelopes to stand on. Across the middle of the board stretch a band of elastic (or tape) by fastening the ends to the sides and make a base for the panel with corner moulding; this base will enable you to handle the apparatus easily. Finally cut out block letters, 2 in. by 3 in. high, and paste them on the face of the easel, as shown in the figure.

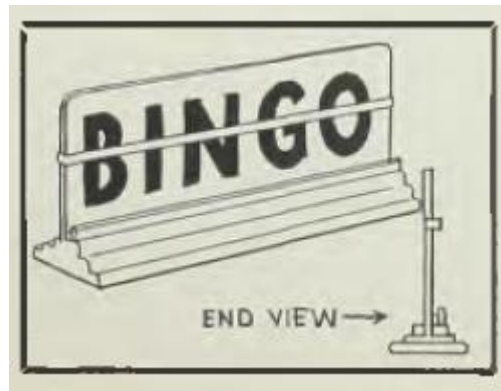
A packet of five thick, opaque envelopes is required, four of them are unprepared but the top one you mark with a tiny ink dot on the upper right and lower left corners on both sides.



WORKING: Explaining that you are in a generous mood and wish to make someone a present of ten dollars, you show a \$10 bill, hand it to a spectator, together with the marked envelope, and instruct him to seal it inside. Have the other four envelopes sealed and have the first man collect them and mix all five envelopes so that he himself cannot know which one contains the bill.

Show the easel, give it to the spectator and have him arrange the envelopes on it, each one over a letter. Now if the marked envelope covers the second letter from the right (which is where you must have it or lose your ten-spot) and it is surprising how often this happens, you can stress to the limit the fact that you do not touch the envelopes. But if the envelope is in any other position, you demonstrate several times how the selection of envelopes is to be made until, quite naturally, in replacing them you can put the marked envelope in the right position. Explain that each man is to spell the word B-I-N-G-O at the same time placing his forefinger on a letter as he spells, and the envelope on which his finger rests as he calls the letter O will be his, also the contents, if any. The first man will spell B-I-N-G-O and his finger will come to rest on O; he removes that envelope and finds it — empty. The next man touches B-I-N-G-, then goes back to B and he gets another empty envelope. Proceeding in similar fashion the next two

parties get empty envelopes, while the one containing the bill remains on the easel and falls to you.



Quite often I have a fake ten dollar bill (stage money) in each of the four unmarked envelopes and I ask each man, as he takes his envelope and opens it, to let out a yell if he sees the ten dollar bill 'so that we won't have to waste time going on with the drawing. The yells come all right and so do the laughs when they find they have only stage money. When I use the B-O-N-D-S showing, I announce that the winner will have to apply the ten dollars to the purchase of a bond.

I cannot recommend this trick too highly. I have used it myself for several years and it has never failed me as a sure-fire applause and laughter bringer. It is equally effective for audiences of all kinds, adults, mixed or kiddies.

ARE YOU SURE?

A QUICK TRICK WITH A NOVEL FINISH

by PAUL MORRIS

A card having been freely selected, noted, returned and the pack shuffled, the magician makes four attempts to find it. He fails but, curiously enough, he finds a jack each time. The four jacks are handed to the spectator and he himself discovers his card in a surprising way.

Any pack can be used and the only preparation required is to assemble the four jacks at the bottom of the pack. This can be done in the course of a previous experiment, in counting the cards to see that the pack is complete or in running over the cards to discard the joker. With the four jacks safely at the bottom, allow a spectator to select a card freely, any card, that is, except one of the jacks. Lay stress on his noting the card carefully. As he does this and shows the card to the Onlookers, under-cut about one-third, of the deck, seizing the packet near the inner end between the right thumb and second finger and giving it a good squeeze, thus bridging the inner end. Hold out the remainder of the pack in the left hand, have the chosen card returned on it and drop the cut casually on top of all. Square the pack and lay it on the table for a moment as you pull up your sleeves or make some remark. This method of

delaying the control-Ang of a card is strongly recommended for occasional use as a means of throwing the spectators off the track. The same method of controlling a card should not be used continuously.

Cut the pack at the bridge, right thumb at the break, fingers at the front end of the pack, and execute a riffle shuffle, letting the jacks fall first from the right hand and the chosen card last from the Left hand. Thus, in the simplest and most natural manner possible you have brought the chosen card to the top and the four jacks to the bottom. Hold the pack back outwards in the left hand at an angle of about 45 degrees, the ball of the thumb resting on the upper side and the tips of the fingers pressing against the bottom card, a jack. Place your right thumb against the inner end, the tips of the second and third fingers at the outer end of the pack, with the left thumb separate about a dozen



cards at the upper side and carry this packet away towards the left, the left fingers sliding off and taking with it the lowest jack, while the right hand retains the rest of the pack. Drop the packet, face downwards, on the table to your left.

Repeat this cut and bottom slip twice, taking about the same number of cards each time and lay the two packets separately a little to the right of the first packet. Naturally after the third cut, the remaining packet has the fourth jack at its bottom. Lay this packet down in line with the other three. Remember that the chosen card is the top card of the packet at the extreme left.

Address the spectator, "Are you sure you know what card you chose? Very well. Now choose one of these packets. This one? I shall make your card pass to the bottom of that packet. Go!" Lift the packet and show a jack. "There you are, your card. No? Are you sure? Very well let's try again. (Place the jack aside). Which of the three remaining packets will you take this time? This one? Go!" you command, again you show a jack and again you say "Are you sure?" when he denies that it is his card. Place this jack with the first. Continue in the same way with the last two packets, each time revealing a jack which you place aside and asking earnestly, "Are you sure?" In placing the four packets in your left hand be sure to have the extreme left packet on the top so that when

the pack is assembled you will have the chosen card on the top. Pick up the four jacks with your right hand and at the same time secure a break under the top card of the pack with the tip of your left little finger. Fan out the four jacks, face upwards, just above the pack and again ask, "Are you sure your card is not amongst these four?" At the answer, close the fanned cards, seize them and the top card with the right thumb at the inner end, fingers at the outer end, and carry the packet away, its front end sloping downwards to avoid any chance exposure of the face-down card on the bottom. Lay the pack aside.

Place the packet face upwards in your left hand as you continue, "I don't want to insist that you must be making a mistake, the cards sometimes play tricks on me, but I do want to test your memory a little. I will show you the four jacks one by one and we'll see if you can remember them. Here is the jack of clubs (or whatever the first jack may be), place it at the bottom of the packet." Slide the jack of clubs off the face

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of the packet outwards, turn it face downwards and push it to the bottom. Call the next jack, say it is the jack of diamonds, slide it off, turn it face downwards and put it to the bottom. 'Please remember,' you say, "the jack of diamonds on the bottom (show it) above it the jack of clubs, while on the top is the jack of hearts and under it the jack of spades." Lift off these two jacks, turn them over and replace them, face downwards, on the top of the packet. In this way you have placed the chosen card in the middle of the five cards, the audience knowing of four cards only.

"Kindly take these cards in," you say, and you lay them face downwards on his left hand. "By the way, what was the card you chose? The eight of diamonds? Are you sure- You don't mind this little test of your memory I am about to make? Hand me the jack of diamonds then." He pulls out the bottom card. "Good so far, now the jack of clubs." Again he gives you the bottom card, "You are doing fine! Give me the jack of hearts." He hands you the top card. "Correct and of course the last one must be the jack of spades." He hands you the top card but he still has a card in his hand. Take no notice of this, fan the four jacks, turn to the onlookers and apologize for your failure, blaming the tricky nature of the jacks, always butting in where they are not wanted, and so on.

In the meantime the spectator will have turned up the card lying on his hand and his look of amazement on finding that it is the very card he selected will repay you manyfold for the little trouble it has taken you to work the trick.

XMAS SUPPLEMENT

This is devoted entirely to the back palm with cards as a Secret Sleight. More effective tricks on this principle will appear in future issues and in order that this development may receive the attention it deserves. I will be most happy to receive contributions on the subject from my readers.

THE GREAT ESCAPE

by R. M. JAMISON

(Note by the editor. This being the Christmas season first the usual demands for magical entertainments for the children, I have been fortunate in securing from Mr. Jamison one of his favorite tricks for such occasions. Mr. Jamison's own description follows.)

Here is an item that goes over like wild fire with the kiddies, their vivid imaginations treat this fine story trick as a real drama, and in the anticlimax where their hero supposedly meets a tragic fate, their solemn faces are a picture to see. Thus when the real climax comes they are thrown into a panic of delight. This item has been tested for quite a few years, and although it requires a little time to first it up, you will never regret the trouble.

EFFECT: The magician shows several large cards, each having a colored drawing of the children's favorite comic strip characters, Mickey Mouse, Pluto and Donald Duck, Mickey having a large medal pinned on his back with the legend "no room for more medals in his front!" Next a frame is shown bearing a sign, "Mick-ey's Cave" and this can first it through since there are large cut-out circles in the front and back panels.

The three characters are placed in the cave to explore it and Mickey's medal is visible throughout. A terrible noise is heard in the cave and Donald Duck runs out, followed by Pluto. Mickey remains, his medal still showing. Another noise is heard and Mickey is removed from the cave. A terrible thing has happened, Mickey has vanished for the card proves to be a most terrible looking monster, excessively fat. He must have eaten our hero and as for the medal, well, the brute could not eat that, so like Mickey, first t h it on his back, and the card is turned around showing the medal.

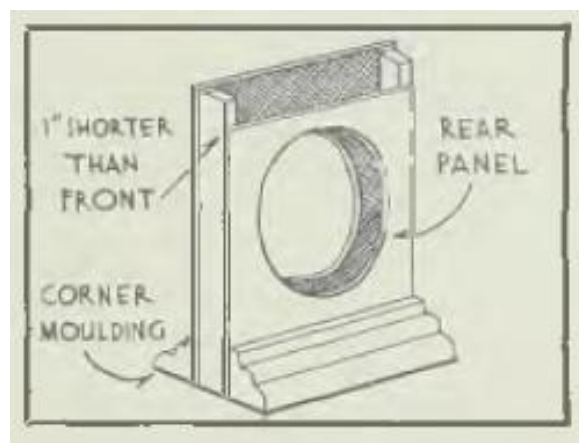
Sorrowfully the performer turns away to weep, but before a tear has squeezed out, a hula-balloo is heard from the children. They shout, "There he *is!*" "Where?" asks the performer. "On your back. Hurrah! Mickey is safe,' and so on. They cheer and clap in their joy.

Preparation: Five plain white cards, 4¹/₂ in. By 7 in. With rounded corners are required. On them figures, as large as possible, of Donald Duck, Pluto and Mickey, are drawn and then filled in with bright red and black. Two of Mickey are necessary and one of these has a bent pin at the top edge. The fifth card bears a picture of the most horrible beast you can conjure up and the top of this card has a small crescent cut out on the top edge. On the beast's back

you draw a large medal and decorate it with gold and silver paper.

The so-called cave is a thin houlette of plywood, the front panel being about half an inch shorter than the cards, while the back panel is about an inch shorter than the front panel. The inside width is about five-sixteenths in. Three and a half inch circles are cut out of both panels and the front, or longer panel, bears a sign, "Mickey's Cave." The reason for the short back panel is to allow for the cards being more easily separated at the top.

Presentation: Arrange the cards in the frame, facing through the front opening, as follows: the pin-hook Mickey at the rear, next the Beast, then the Mickey card, then Pluto and last Donald Duck. Show the houlette thus and ask, "Do you want to see Mickey and his gang do their stuff, or shall I hide them?" With this remark, place the houlette behind your back for a moment and hook the prepared Mickey card onto your coat. Bring the houlette forward, for of course they want to see Mickey perform, and go



into your story, as in the effect above, by removing the cards from the houlette and holding them squared up and the houlette under your arm.

Remove the face card, asking "Who is this?" "Pluto!" they cry, "And who is this?" "Donald Duck!" "And this?" "Mickey!" This card of course, is backed by the Beast card, the two being held as one, and turning them around you show the medal on Mick-ey's? Back. To hold two Jumbo cards as one safely, grasp them by the sides between the thumb first side and the second finger on the other, the first finger being on the top edge.

Square up the packet and return it to the cave, but this time facing to the back or short panel so that the medal is visible through the opening in the front panel. Pull up the rear card, lifting it about halfway, and first t against the short back panel until your first first t the top edge can be released and you can first t by the sides. Then bring it right out and show it back and front. The next two cards you must bring out as one, Mickey being the rear card. The cut out crescent at the top of the Beast card enables you to separate the two cards cleanly and bring them out as one. first t hem as explained above and show the card, back and front. Then place them squarely with the first card withdrawn.

To the audience Mickey is still in the cave, since his medal is still plainly seen. The production of the

Beast card, and the ultimate discovery of the safety of Mickey, brings to an end one of the finest children's items ever shown.

THE SERPENT HANDKERCHIEF

(Continued from November Issue)

Working: Begin by requesting the loan of a white handkerchief and, as you walk forward to get it, pretend to notice something peculiar about a gentleman seated on your left. Step up to him, transfer the wand to your left hand and place your right hand to the side of his head, resting the lemon, hidden by your curved fingers, on his hair. Immediately draw your hand back rolling the lemon to the tips of the fingers, bold it there for a moment then pluck it off deliberately and hold it up for all to see. Then thrust the good end under his nose, asking him to note how fresh it is. This little incident serves to put you on good terms with the spectators, they are amused and watch you with interest. Place the lemon in the glass, prepared end downwards.

Meantime, the wand in your left hand has effectively covered the palmed bundle of pieces.

Take any proffered lady's handkerchief, provided it is not a very fancy lace article, and, keeping the little bundle hidden by the three last fingers closed on the wand, use the left forefinger and thumb and your right hand to fold the handkerchief on your thigh, smoothing it carefully and folding it over and over again to the same size as the little pieces, then fold it

in half and again to duplicate the bundle of pieces. Show this in your right hand.

Tuck the wand under your left arm and put the folded handkerchief on the pieces in the action of pretending to squeeze the bundle tightly. Take both between the right thumb and finger tips and hold them up; the spectators will have no suspicion of the addition you have made. Turn the bundle over and again squeeze it with both hands, breaking the weak thread around the pieces in bringing them to the tips of the left fingers, and retaining the folded handkerchief in the finger palm position. Hold the bundle of pieces up, showing it plainly, take it with your right hand and with the left grasp the wand from under your left arm. If this change is deftly and deliberately done, the spectators will be convinced that the handkerchief has never left their sight, yet you have it safely hidden in your left hand, thanks to the wand.

Ask the hero of the lemon episode to stand up, place the little bundle between his hands and tell him to rub the handkerchief gently from east to west. Remark to your audience that a little heat will be required for your experiment, turn to your table and keeping your left elbow to your side, vest the folded handkerchief on the way. Lay the wand down for the moment, take the matches and light the candle, letting it be seen you have only the matchbox in your

hands. Pick up the wand with your right hand, keeping the matchbox in your left, look at the spectator and exclaim, "Stop! Stop! That won't do. You are rubbing the wrong way." Step briskly towards him, put the matchbox in your left coat pocket, finger palm the strip, take the wand in the left hand and hold out your right hand as you ask him to give you the handkerchief. He tries to do this but finds it in little pieces. Make the most of this by taking them from him one by one and putting them together between the left forefinger and thumb. "Twelve pieces," you say, "if I hadn't stopped you you'd have had them down to confetti size!"

After having chided him for having rubbed from west to east instead of east to west, tuck the wand under your left arm, fold the pieces into a compact bundle on top of the folded strip, grip both bundles with the right thumb and fingers and show them as one, as before, and again it is seen that you have nothing else in your hands. Turn them over, bringing the

Hu-gardenias

To Silent Mora for his fine
performance at Carnegie
Hall, New York on Hallo-
ween; age cannot wither, nor
custom stale the infinite va-
riety of the man who makes
silence eloquent.

strip uppermost, squeeze them with both hands and exchange them in the manner already explained. This time you take the strip in your right hand, breaking the thread, and take the wand from under your left arm thus safely hiding the finger palmed pieces.

"Now, sir," you say, "please rub from north to south," and you place the strip between his hands. "That should be easy enough." Take wand in right hand and, as you turn away as if to get the candle, slip the pieces into your left trousers pocket. Turn back quickly saying, "I'm afraid you don't understand. Give me a piece and I'll show you." He tries to do this and the long strip is revealed. Chaff him a little, tell him he'd never qualify for the position of magician's assistant, lay the strip over the wand and offer it to the lady, assuring her that it is now the very latest style. Naturally she refuses to take it and, while you are trying to persuade her, roll the strip up tightly in your left hand and tuck the wand under your left arm.

Explain you will have to try another method in which darkness is necessary, thrust your left hand into your coat pocket, palm the lemon fruit packet and bring out one of the paper fruit wrappers covering it. Place the strip on the paper and with both hands wrap it up tightly, in the action rolling the strip packet behind the lemon packet and palming it. Take

the lemon packet with the right hand and grasp the wand with the left hand thus covering the palmed packet. Put the lemon packet between the spectator's hands, telling him to grip it tightly and hold it high up. Take the wand with your right hand, thrust the left hand into the coat pocket, drop the strip packet and bring out the second wrapping paper. Go to your table, take the lemon out of the glass, wrap it in the paper and announce an extraordinary transmigration, the lemon to pass into the spectator's hands and the handkerchief, restored to its proper shape, to take the place of the lemon.

Pronounce a mystic formula, wave your wand, or use whatever hocus-pocus you prefer, and confidently open your parcel, but you find the lemon still there. Abashed at your failure, ask the spectator to unwrap the strip. He finds the peeled lemon, the strip has vanished. Explain that you must have mispronounced a word, take the knife, cut off the good end of the lemon and pull out the handkerchief.

"All's well that ends well," you say happily and make as if you are about to return the handkerchief to the lady. Stop and remark the handkerchief smells rather strongly of the lemon. "May I put a little scent on it? I have a delicate perfume here." Without waiting for a reply, pick up the scent bottle and pour its contents over the handkerchief. "I'm afraid I've

rather overdone it, but it will soon dry," and you hurriedly draw it over the flame of the candle, allowing it to catch fire as you are looking at the lady and talking. Horrified, you make vain attempts to put out the blaze, finally dropping the burning handkerchief on the plate. Confused and murmuring apologies, pick up the plate and hurry towards the lady. Hesitate as the plate gets hot, shift it from hand to hand, finally putting it hastily on the floor near the spectator who is still standing up. Ask him to put the plate on the table while you get some wrapping paper. As he gingerly tries to take hold of the plate, turn to your table, take the vested handkerchief with your left hand, under cover of your body, and thrust it into the pocket at the back of the wrapping paper and take the paper by the top edge with your right hand. Bring the paper forward, lay it over your left hand, dump the smouldering fragments onto it and immediately squeeze the paper over them tightly, turning the balled paper over in your hands.

Go to the lady, apologize for being able only to return the ashes of her property and when she refuses to accept the packet, reproach her for her lack of faith in the magic art. "Just breathe gently on the packet," you say. "Thank you. See the magic of a lady's breath!" Breaking the paper you take out the handkerchief, nicely folded and unharmed.

SUMMARY

1. Produce lemon; place in glass.
2. Borrow handkerchief, fold, change for pieces; have them rubbed.
3. Vest handkerchief, light candle, place matchbox in pocket, palm strip.
4. Palm pieces in exchange for strip; have it rubbed.
5. Pocket pieces, reveal strip, take fruit wrapper from pocket, palming wrapped lemon.
6. Wrap the strip, change for lemon packet; have this held up.
7. Wrap lemon, order change; unwrap lemon, still there.

8. Spectator opens packet, finds lemon fruit; cut lemon and pull out handkerchief.
9. Pour scent on it, hold over candle, let it catch fire, drop on plate, carry forward and put on floor. Tell spectator to put it on table.
10. Push vested handkerchief into paper pocket, dump ashes on paper, squeeze into ball and offer to lady; finally break paper and take out the borrowed handkerchief.

THE BACK PALM AS A SECRET SLEIGHT

Undoubtedly the greatest advance in the technique of card manipulation during the latter half of last century was the discovery of the method of concealing a card or cards on the back of the hand. The name is a misnomer but as with the names of several other sleights in magic, it has become sanctified by *use* and it is too late to try to change it. In order to treat the subject satisfactorily, a few words must be said on the history of the sleight.

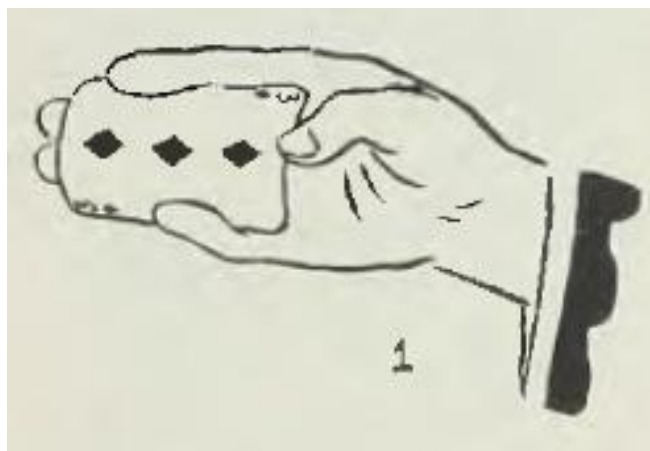
The actual inventor is unknown and probably will remain so. It is possible that the sleight evolved from the working of a table catch, popular in my boyhood. The problem was this: You place a glass on the fingers of your right hand, held palm upwards, and you are to transfer it to the back of the hand without using the left hand or setting the glass down. Here is the solution: Grip the sides of the glass between the first and fourth fingers, bend the second and third fingers under the bottom of the glass and turn the hand over, finally stretching out the second and third fingers, thus bringing the glass to rest on the backs of the fingers. It will be noted that this is the exact method used in transferring a card to the back of the hand and, possibly, it was after seeing this simple table feat, that some imaginative magician thought of applying the move to a card. At any rate,

it was years after I was acquainted with this little catch that the back palm came into vogue.

The popular legend in America is that the sleight was first shown to some American magicians by a Mexican gambler in the Palatial Magical Emporium (really a rather dingy basement) of Otto Maurer about 1890. At that time there were in New York a number of young magicians Downs, deBiere, Goldin, Thurston, Elliott and others, all of whom later became world famous, who adopted and expanded the sleight. In 1898 Dr. Elliott invented the reverse palm, that is to say, the method whereby a card is brought, supposedly invisibly, from the back of the hand to the front palm and vice versa, the idea being to prove that the hand is empty by showing the back and the palm in rapid succession. Unfortunately the abuse of this move ruined the sleight since it cannot be done before an audience without exposing the *modus operandi* to at least a portion of the spectators. However, it was acclaimed by the magicians and being widely adopted led to the back palm being regarded as flourish only and, for the time being, prevented any development of it as a secret sleight. More on this point later.

As against the legend of the Mexican gambler, it is a matter of historical record that the vanish of a single card on the back of the hand was publicly shown in Paris several years before the date of his supposed

appearance at Otto Maurer's shop-. M. Harmington at the Theatre Robert-Houdin and M. Emile Isola at the Theatre des Capucines, featured the sleight in 1890, whereas the first recorded public performance of the sleight in America was in 1895. It would thus appear that the invention was European but the development of the sleight was entirely American. It was not until the advent of the flood of American manipulators around 1900 in London and Paris that the Continental magicians became aware of its possibilities. Downs is said to have been the first to apply the moves



to five cards, vanishing them one by one and reproducing them, with the reverse movements made after each vanish and reproduction. However, it is to Thurston that the credit must go for producing an entire act made up of moves utilizing the back palm. He did not claim to be the inventor of any of them but he did blend, very skillfully, all the moves known

at that time into an act which was a striking novelty and which carried him to fame and fortune.

Unfortunately the very popularity of the trick was its ruin. The actual sleight is not a difficult one to do and, not content with the fact that the reverse palm movement must result in the exposure of the method to at least a portion of the audience, many performers, to garner a cheap laugh, would deliberately turn the hand to show the card on its back. There came a time, in the early years of this century when it was hardly possible to attend a vaudeville show without seeing the back palm exposed and this, not only by magicians, but by comedians, jugglers and other acts. It was considered the proper thing to do and so this beautiful effect was ruined completely, everyone having been initiated, it was no longer worth doing and so it died.

I have said above that it was the invention of the reverse palm, or rather the foolish attempt to do it openly, which killed the usefulness of the back palm. To prove this statement, consider for a moment —the magician shows a card in his hand, apparently he tosses it into the air and it vanishes; he follows its supposed flight with his gaze and the illusion is complete, that is to say, complete to the onlookers but, alas, not to the illogical magician. He must proceed to call attention to his hand by rapidly

turning it to show the back, then the front again and he feels he must continue this process half a dozen times after each vanish. What is the result? The onlookers not only catch glimpses of the card as it is shuttled back and forth, but the very fact of calling attention to the hand by turning it to show the back, telegraphs to the spectators just where the card really is. Some of them may admire this as a smart bit of jugglery but more will be antagonized by the complacent smirk of the magician who seems to be saying to himself, "See how clever I am. The card is here all the time but you can't see it." In reality, he deceives himself only.

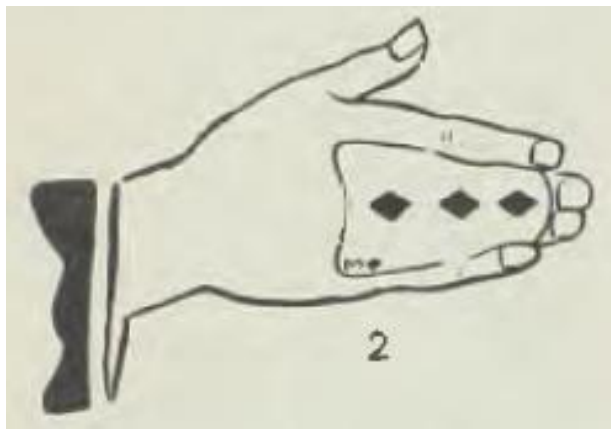
To make my contention clear. Let me take a concrete example. Suppose that Cardini in his perfectly executed production of fan after fan of cards were to intersperse a series of these reverse movements between each production, the beautiful effect of cards suddenly appearing spontaneously from thin air would be utterly ruined. Cardini is too great an artist to commit such a crime. Let us have done with this silly, illogical, frantic waving of the hands back and forth after the vanish of some object. I have seen a performer, after vanishing a beer bottle by means of a mechanical contraption, carefully show his hands back and front to the audience to prove, I suppose, that the bottle was not concealed on the back of his hand!

If, on the other hand, the reverse movement is relegated to its proper place and is done secretly, that is to say, under cover of a half turn of the body, inside a hat or some other receptacle, then the sleight can be used in the same manner as any other sleight without the onlookers having the slightest suspicion that the card has not left the hand, I shall explain some tricks which can only be done by this secret use of the back palm and they are some of the most effective tricks that can be done with cards though they are at present almost wholly neglected and unknown. First, however, the best methods of executing the sleight must be considered.

A. The vanish.

1st method. Hold the card face upwards by the sides between the thumb and fingers and give it a slight lengthwise bend by squeezing the sides and pressing on the back with the tip of the forefinger, thus making the face of the card convex and the back concave. Take the card, thus bent, by the ends, again face upwards, between the top joints of the thumb and second and third fingers. Place the sides of the first and fourth fingers against the sides of the card and bend their top joints slightly inwards over the face of the card, Fig. 1. Bend the second and third fingers behind the card until their tips meet the palm, press outwards with the thumb making the

card slide between the first and fourth fingers and at the same time bend these fingers inwards keeping the corners of the card under control. When the end of the card is level with the knuckles of the second and third fingers, release the thumb, straighten all the fingers and thus take the card to the back of the hand as in Fig. 2



The action is an easy one and with very little practice can be done in a flash, though great rapidity is not necessary since the move is made under cover. A packet of five or six cards can be handled in exactly the same way. All that is necessary is to square the cards, give the packet a slight bend and then treat it as one card. The inward pressure of the first and fourth fingers must be greater in order to control the corners and this is easily acquired by practice.

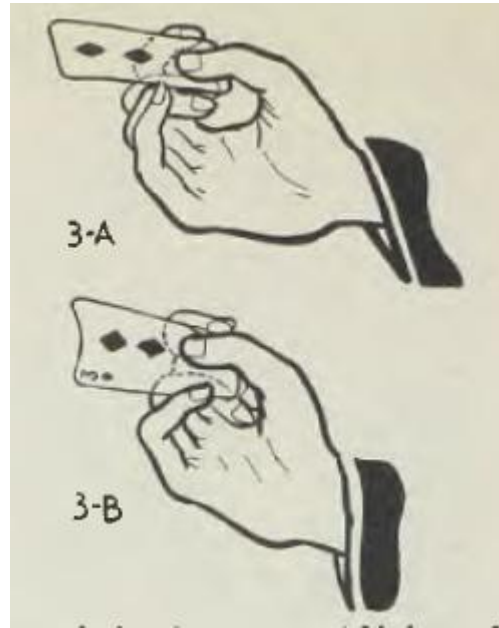
2nd method: Hold the card by one end between the tip of the thumb on the face and the tips of the

second and third fingers at the back, the nails of the two fingers pressing against the back of the card, the first and fourth fingers resting free,. Fig. 3.

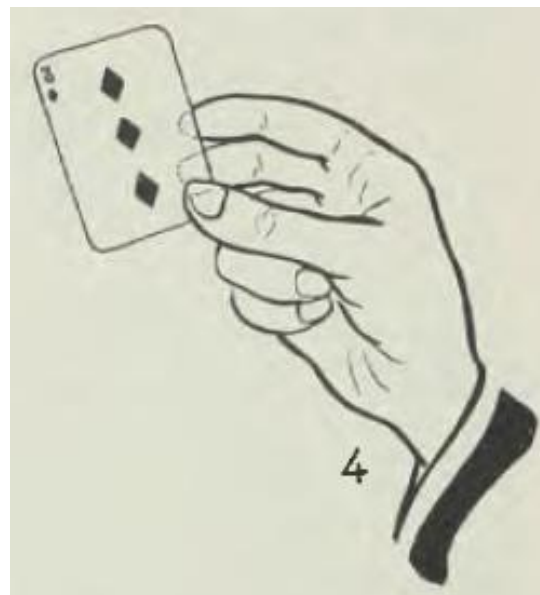


Press outwards with the thumb and bend the top joints of the second and third fingers inwards making the card rest against these two fingers, bend the first and fourth fingers inwards gripping the corners of the card, Fig. 3A, release the thumb and straighten out all the fingers, thus bringing the card to the back of the hand as in figure 2. This method is applicable to a single card only.

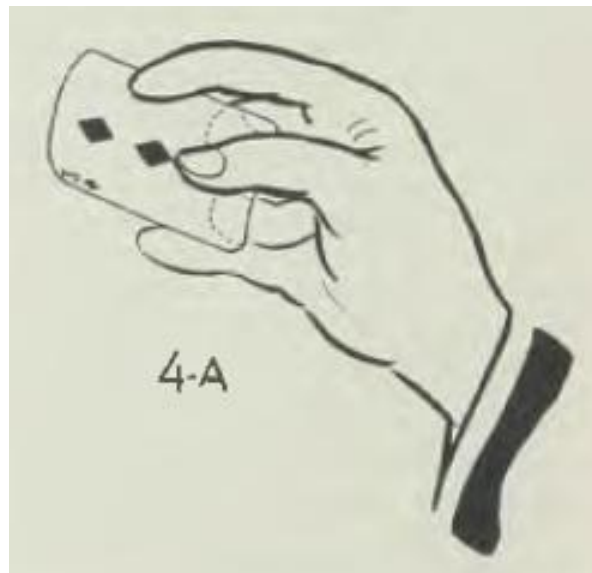
3rd method: This method also is used for a single card only and is the best for use when the card is to be



vanished without cover. Hold the card upright by the lower index corner between the tip of the thumb and the top joint of the second finger, the tip of the first finger resting free just behind the card, Fig. 4. With a slight



downward move of the hand, press the card downwards with the thumb and bend the second finger inwards. Bend the first and fourth fingers inwards to grip the corners by the move already described, Fig. 4A, release the thumb, straighten out all the fingers and again the card is brought to the back of the hand as the hand comes upwards in the act of apparently tossing the card into the air. Deftly done the illusion of the card disappearing into thin air is perfect. The eyes, of course, should follow its supposed flight.

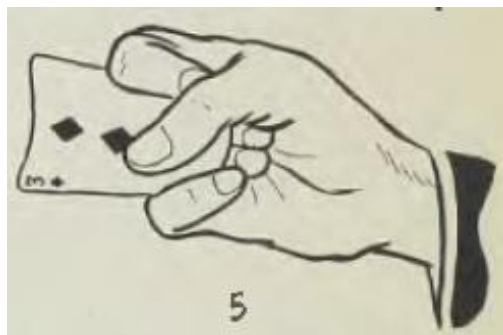


It is necessary that all three methods should be done with either hand with equal facility.

B. The reverse palm: that is to say, to bring a card from the back of the hand to the front palm. With a

card in the back palm position, figure 2, bend all the fingers into the palm as deeply as possible, Fig. 5, press the thumb against the face of the card, straighten the second and third fingers and press their tips against the outer end of the card, Fig. 5A, then straighten the first and fourth fingers and release the thumb thus bringing the card to the front palm position, Fig. 5B.

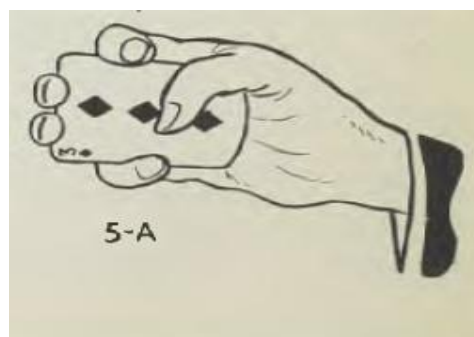
This is the move which I contend cannot be done openly in such a way as to deceive the whole of an audience and it is because of this foolish, open use that the development of the sleight has been retarded. To practice this reverse sleight, take a card



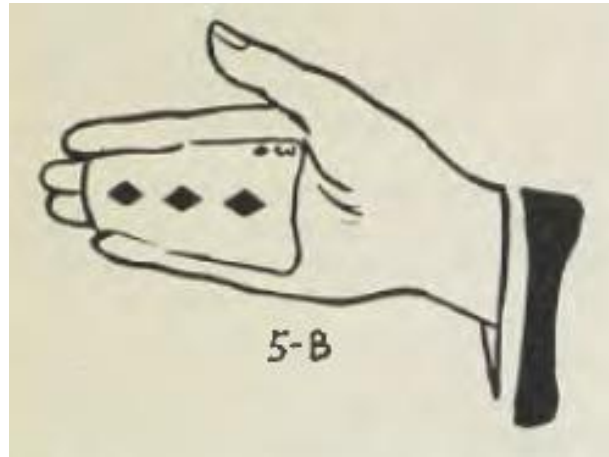
at the back of the right hand, stand with your left side to the front, let the right hand swing momentarily out of sight behind the right hip and in that moment execute the reverse palm. Turn to the left and as the right hand again comes into view, its back is towards the audience and the card is safely ensconced in the front palm.

C. To transfer a card from the regular palm to the front palm and vice versa. This is a very simple action but it is necessary to understand the correct way to make the move. With a card palmed in the regular manner, release the first and fourth fingers, bring their top joints inwards over the outer corners of the card, grip the corners against the second and third fingers respectively, 6-A-B-C straighten all the fingers and the card automatically takes the required position, Fig. 5-B.

To bring a card from the front palm position to the regular palm is even simpler. You have merely to press the thumb against the face of the card for a moment, let the two outer corners

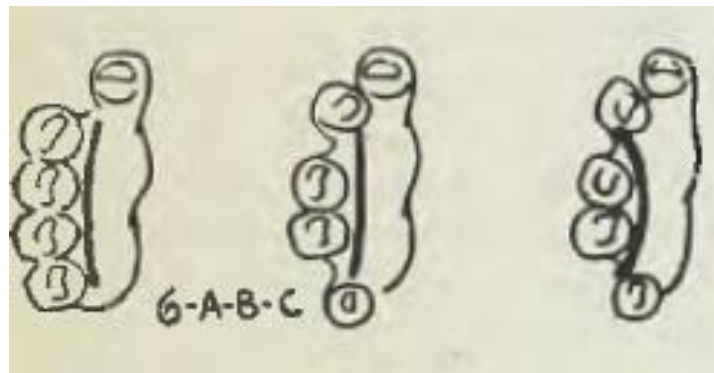


slip from between the fingers, bend all the fingers, slightly, taking the card into the regular palm and release the thumb.



D. To back palm a card directly from the pack.

Hold the pack in the left hand, The thumb above and the fingers below, the bottom card facing the audience, Fig. 7. With the left second finger pull the top card inwards until its inner end protrudes about an inch over the end of the pack.

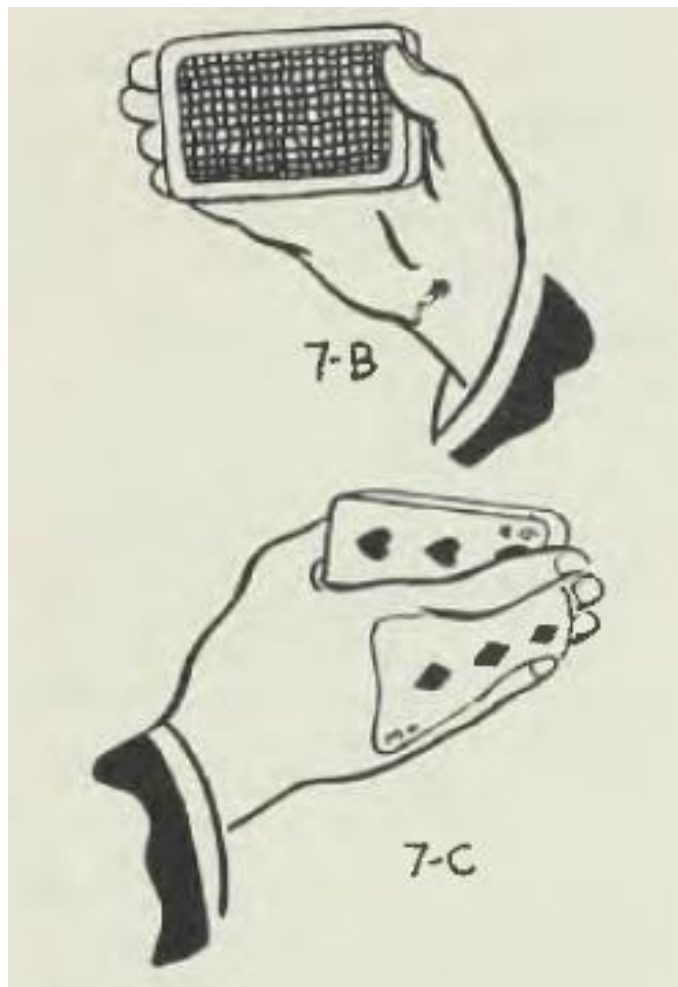


Turn to the right and bring the left hand over to place the pack in the right hand. As the hands meet, bend the right fingers and grip the corners of the protruding card between the first and second, and third and fourth fingers in the manner which has become familiar from the foregoing explanations,



rapidly straighten all the fingers, carrying the card to the back of the right hand and at once seize the pack by the ends between the thumb at the inner end and the fingers at the outer end, Fig. 7A-B-C.

This very rapid back palm can be done equally well with a packet of cards, the transfer being completely covered by the movement of the hands towards the right.



Tricks using the back palm as a
secret sleight.

Now that the Kings of Kards and the Patriarchs of the Pasteboards have faded away and been practically forgotten by the present generation, the time is ripe for the use of these beautiful sleights in magic and not as mere juggling moves. When they are used secretly and under cover of natural movements some of the most effective card magic possible can be performed without those who know the secret of the back palm being aware that it is being used, while to the spectator who has no

knowledge of the back palm, the tricks will smack of real magic.

1. THE CRYSTAL CASKET

EFFECT: A freely chosen card vanishes from a pack and is found inside a glass which was shown empty and wrapped in a borrowed handkerchief.

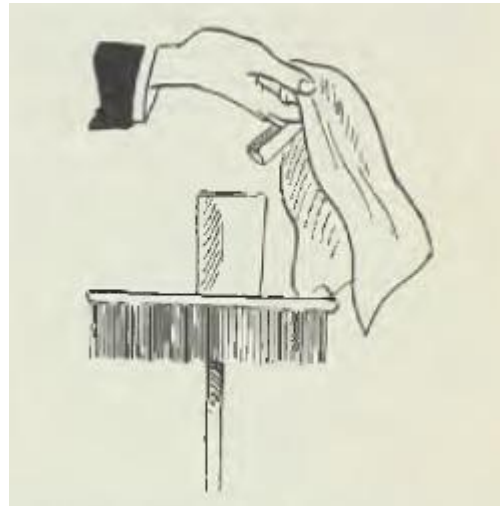
REQUIREMENTS: A glass large enough to take a card easily when placed in it upright.

WORKING: From any pack have a card freely chosen, noted and returned. Control it to the top by whatever means you prefer and false shuffle leaving it there. Hold the pack face downwards in dealing position in the left hand as you ask for the loan of a handkerchief. Take this in your right hand, holding it up by one corner and lay it on the table, drawing it back so that the corner falls over the rear edge and hangs down three or four inches.

Show the glass and put it beside the handkerchief. Square the pack with your right hand, palming the top card and continuing the squaring action for a moment, then drop your right hand to your side. Turn your left side to the front as you drop the pack on the table, at the same moment transferring the palmed card to the back palm under cover of the hip. Bring the right hand forward, the palm to the front, and seize the handkerchief by the corner that overlaps the table.

Draw the handkerchief over the glass at the same time bending the fingers towards the palm causing

the back-palmed card to assume an upright position immediately over the mouth of the glass and release it.



The card falls into the glass, its face towards the audience, and without pause you continue the action of drawing the fabric over the glass until its middle covers the mouth. Pick up the glass with the handkerchief draped over it and twist the folds tightly around the bottom.

Place the pack on top of the wrapped up glass, that is to say over the mouth of the glass and hand the whole for the spectator to hold between his hands. Invite him to think of his card and order it to pass from the pack, through the handkerchief into the glass which you say it will by a peculiar process of molecular desintegration and reintegration if his will power is strong enough.

Finally have the card named, give the pack to a third person to run through to prove that the card has left

it, then have the glass unwrapped and the chosen card is seen to be inside it. The trick is very effective and even well-informed card men will be puzzled by the method of introducing the card into the glass.

2. A HAT AND A CARD

EFFECT. A card shown openly in the left hand is thrown into a hat held in the right hand; the card passes through the crown of the hat and falls to the floor. It is picked up and passed upwards through the crown of the hat which is then turned over and the card flutters to the floor out of it.

WORKING: Duplicate cards are required and a hat placed crown downwards on the table. Secretly back palm one of the cards in your right hand, then —

1. Pick up the hat by its brim at the rear, the thumb inside, so that the back palmed card cannot be seen.
2. Take the duplicate card openly in your left hand, show it and drop it into the hat, at the same moment releasing the back palmed card from the right hand so that it falls to the floor. Properly timed, it appears that the card has passed right through the crown of the hat.
3. Take the hat in your left hand and pick up the card from the floor with your right hand.
4. Hold the card in the right hand in position for the back palm and bring it upwards against the crown of the hat. Lower your hand and repeat the action, this time executing the back palm.
5. Again take the hat by the brim at the rear, the thumb inside the hat, turn it over and again the

card, appearing to have passed back into the hat, flutters to the floor.

Repeated rather rapidly two or three times, this little feat has a very pretty effect.

3. IMPROMPTU RISING CARD

This is a method for simulating the effect of a card rising from the pack held in one hand to the other hand held above it, as is done by means of a thread and a reel. Using the back palm the trick can be done without preparation and with any cards.

A card having been freely selected, you have it noted, returned to the pack and you bring it to the top by whatever method you prefer. Palm the card and as you turn your left side to the front, drop the right hand to your side and, under cover of your hip, transfer the card to the back palm. Move your left hand across your body to the right, holding the pack upright with the bottom card facing to the front at about waist height, the right hand, palm outwards, being just above it.

With the right hand make several little circling movements above the pack, then suddenly bring the card into view a little behind the pack and above it, instantly drawing the hand upwards some fifteen inches as if the card were following the fingers, the left hand remaining stationary. At the end of this right hand movement, suddenly release the card, make a short upward jerk of the hand, instantly lowering it and catching the card by its upper end. This upward and downward jerk of the right hand must be a rapid one and, after catching the card, you

must hold the card stationary for a few moments to allow the effect to register.

This little feat is most useful when a quick short effect is required. For example, when a force has failed, you leave the wrong card in the spectator's possession, force the desired card on another spectator and, while he is noting the card, return to the first person and work this rising card effect with his card. It is not advisable to use the method for more than one card.

4. A SURPRISE HANDSHAKE

Here is an entirely different application of the back palm which makes an excellent way of breaking the ice when you have invited a spectator to come forward to assist. As you await his arrival on the stage, palm half a dozen or so cards in your right hand, securing them from a pack which you have been idly shuffling, or from a clip under your coat, or again, from your trousers pocket as you stand with both hands in your pockets.

As your guest comes forward, approaching you on your right, make a half turn to the right to face him and let your right hand swing to your side, letting it go out of sight behind stant back palm the cards and bring the hand forward, palm outwards, in the action of offering to shake hands with him. Catch his eye with a quick remark, such as, "Thank you. Glad to meet you." He will naturally put out his hand which you grasp, keeping yours in a vertical position so that neither he nor the audience can get a glimpse of the cards; a trial will show that his hand will not touch the cards.

The moment you release your grip of his hand, bend your fingers inwards and produce the cards in a wide fan, apparently pulling them from his hand, at the same time looking at his hand and saying, "I see you have come quite prepared."

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