

Hugard's Magic Monthly

by Jean Hugard

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CLASSIFIED ADVERTISEMENTS

Hugard's Magic Monthly

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NUMEROLOGY ???

GEORGE G. KAPLAN.

While this experiment bears a family resemblance to the "Do as I Do" class, it has this great improvement—the cards are handled by two spectators, the performer merely directing the action.

Effect: Of two packs of cards a spectator A chooses one, he names three numbers and deals cards to those numbers. Of the three numbers he chooses one and the pack is reassembled with a slip bearing his number placed on it. A second spectator B takes the remaining pack, follows the same procedure and finally places a slip bearing his number on the pack he has handled. A then takes his pack and deals down to his chosen number, placing the cards at that number aside face downwards. B follows suit with his pack and places his card aside face downwards.

The operator takes the top card of each pack, places them face to face, rubs them together gently and shows that they have become duplicate cards. Taking the two chosen cards and gently rubbing their faces together, they also become duplicates. The same effect takes place with two more cards taken from the tops of the packs. The bottom cards of the two packs are shown to be different cards but when their faces are rubbed together, they are instantly transformed into duplicates. Finally the two packs are put face to

face and rubbed together, when they are separated the face cards are seen to correspond.

Working: The feat depends on a setup but this is so simple that it can be done in a few moments without arousing any suspicion. You have merely to note the three top cards and the

(To be Continued)

CUT AND RESTORED ROPE – PERFECTED ARTHUR PUNNAR

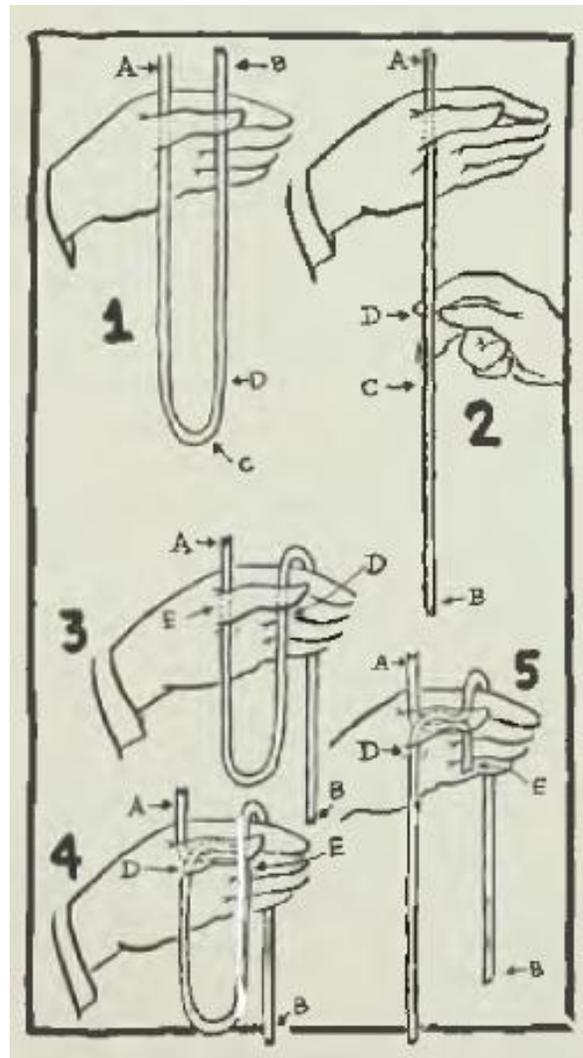
This method of cutting and restoring a rope is not offered merely because it is new and different but because it is the cleanest and most convincing that I have seen.

Here is the procedure:

1. Show the rope stretched out between the hands, the end A well into the left thumb crotch, the end B in the right hand.
2. Place the end B under the ball of the left thumb and let the bight hang down, Fig. 1. the palm of the left hand towards the spectators.
3. With the right hand take hold of the bight at C and point out that the middle of the rope is at that point. Let the end B fall free and at the same moment take hold of the rope at D a couple of inches above C and again claim that the middle of the rope is at that point, Fig. 2.
4. Keeping your left palm to the front and retaining the right hand grip at D carry the rope upwards and let it fall over the left forefinger, so that the end B hangs down behind the left hand and the point D, held between the right thumb and fingers, is just below the ball of the left thumb which now grips the

upper part of the loop against the forefinger. Release the right hand and show the rope as in Fig.

5. Grip D with the right first and second fingers and call attention to the fact that that point is the middle



of the rope. "One half of the rope is here," you say, "the other half here," and you turn your left hand to show its back with the rope hanging over it. This is

the moment when you apply the "works". Bend the top joint of the right thumb and with it push D over the rope under the left thumb in the crotch at E and with the tips of the right first and second fingers pull E over underneath the ball of the left thumb. Fig. 4 shows the course of the bends in the rope after the manipulation. These bends must be hidden completely so that the rope will appear to be in exactly the same condition as before, that is as in Fig; 3.

Make the moves slowly until you thoroughly understand what is to be done, then with very little practice you will be able to do them quickly and smoothly with the action concealed by the outstretched fingers of the left hand.

6. Again turn the left hand palm outwards and again. call attention to the middle of the rope, but now, in reality, your right thumb and fingers hold E, the continuation of the end A. Cut the rope at this point and let the lower end fall, Fig. 5.

7. Take hold of the end E, pull it upwards between the left thumb and forefinger to join the end A and tie them together. Display the rope thus apparently cut in half and tied together. Finally cut away the knot in the usual fashion, rub the middle of the rope vigorously between the palms of your hands, show it restored and toss it out for examination.

SALT AND WATER

GEORGE STARKE

The trick of passing a quantity of salt from one hand to the other was, I believe, invented by Henry Gordien, the Minneapolis magician. The effect has become a classic; it consists, briefly, of this: The magician pours a quantity of salt into his left fist; closing his right hand and holding his arms widely extended, the salt passes invisibly from one hand to the other; the left hand is opened, the salt has vanished and it is instantly poured out of the right hand.

Many a fine trick has been 'improved' till it is ruined, but in this case Mr. Starke has added a climax that makes the trick even more startling. After the usual passage of the salt from the left hand to the right, he again closes the left hand and from it pours ... water.

The gimmick required is that known and sold by dealers as the "Pea Can." It consists of two small containers. A and B, Fig. 1. A is about two inches long with a diameter of about $\frac{3}{4}$ in. B which fits snugly inside A, is about $1\frac{1}{4}$ in. in length and its rim is turned over to prevent it sinking entirely into A. Thus when the two are fitted together, there is an empty space between the bottom of B and the bottom of A. Further, B allows for the insertion of the tip of the middle finger and can therefore be stolen with

ease. Both must be flesh colored. Preparation: Pour water into A to fill the space C in Fig. 1 and insert B. Place the gimmick behind the salt shaker on your table. Working: Take the shaker by the top between the right thumb and forefinger, the

Hu-gardenias

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tip of the middle finger going into the gimmick and the third finger pressing this against the back of the shaker. Place the shaker in your left hand which grips the gimmick at the same time. Unscrew the top of the shaker and put it aside. Take the shaker again in your right hand, close your left hand around A and slowly pour salt into it. Put the shaker aside, brush off a few grains of salt from the top of your left fist, nip the rim of B between the tips of your right thumb and forefinger and steal it by bending these digits backwards while the three last fingers complete the brushing movement. Close the right hand and stretch out both arms separating your fists to the greatest possible extent. A moment later bend your left arm inwards a little to bring the back of that hand outwards as you make a very slight upward throw, opening the fingers but holding A palmed as in Fig. 2. Follow the supposed flight of the salt in an arc towards the right. Move the right fist as if placing it under the falling salt and immediately afterwards turn it over and slowly pour out the salt. Then open the thumb, first and fourth fingers as in Fig. 3, holding B in the finger palm position.

Bow your acknowledgment of the applause (which you should get) and take your handkerchief with your right hand. Continue by saying: "You noticed that before passing the salt across I squeezed it very hard? That was to squeeze out every atom of

moisture and there was quite a lot. Look" Meantime, you have again clenched your left fist, turn its back away from the spectators and, sloping it downwards, slowly let the water pour out. A moment after the last drop has fallen, wipe your left hand with your handkerchief and in doing that it is an easy matter to steal A with the tip of your right second finger. Finally place the handkerchief back in your pocket together with both A and B.

JUST A DREAM

NAT D. KANE

The story: An amateur magician has the following dream after partaking of a heavy repast. In it the restaurant and his magical powers get rather mixed up. His dream: A baby chick appears from nowhere; a salt shaker pours out corn meal instead of salt. He places the chick in an empty tumbler and pours into it the meal from the shaker to feed the chick. The feed and the chick vanish from the tumbler and a newlaid egg is found in their place. On breaking the egg, chicken feed flows out! What a dream!

Equipment: A baby chick (5 and 10 store); a plate; a plastic tumbler with bottom removed; a napkin; Al Baker salt shaker filled with corn meal (yellow); hollow celluloid egg filled with corn meal, the hole covered with white tissue held in place with wax.

Preparation: Place chick in left coat pocket, napkin in right hip pocket, egg in left trousers pocket, salt shaker and plate on table.

The business: Show tumbler empty, place it on plate, remove napkin with right hand and at same time palm chick from left coat pocket. Pick up tumbler with left hand and push chick through bottom while covering tumbler with napkin with right hand. Place covered tumbler on palm of left hand, remove napkin and throw it over left shoulder. Take out the chick,

show it and replace it in the tumbler. Pick up shaker and pour corn meal into tumbler to feed the chick, and in doing this push shaker down forcing chick into left hand and palm it. Put tumbler on plate. Turning half right deposit chick in left trousers pocket and palm the egg, right hand, meantime, pouring more meal into tumbler. Put shaker down, take tumbler in right hand and transfer it to left hand, pushing egg up through bottom of tumbler. Shake the tumbler, surprised at the rattle resulting, look into it, and pour out egg into hand. Put tumbler down, break the tissue and pour out the meal onto the plate.

The whole action, of course, to be accompanied by patter telling the story of the dream.

Concentrate on this maxim: That success does not depend only on the experiment you present but again and above all on the manner in which you present it; that it is necessary always and above all to draw the maximum effect from it.

Camille Gaultier, "Prestidigitation sans Appareils"
(Magic without apparatus).

All material in this issue by members of the Open House.

THE THUMBNAIL WRITER

Few indeed are the operators who have practised sufficiently with this ingenious gimmick to be able to produce with it a reasonable facsimile of their own handwriting. When a man is seen to write a prediction very carefully and later on shows a spidery scrawl purporting to be what he actually wrote in full view, it does not take a very astute spectator to know that the scrawl has been produced by trickery after the prediction was supposed to be written and so the illusion is destroyed.

My ingenious friend, Mr. George Starke, solves the problem in this way: when writing a prediction he explains that he himself does not know what will be written, that his hand is completely under the control of some outside influence, call it automatism, spirits, what you will. He turns his head away and lets his hand apparently write the message with little spasmodic jerks; the result is that, later on when the supposed prediction is shown, the spidery scrawl is accepted as having been written at the very time he pretended to write it. A clue to the mystery has thus been eliminated and the illusion is heightened. I strongly recommend this procedure to all users of the thumbnail writer.

FOILING THE GREMLINS: At one time or another every magician has had to face the problem of getting out of a tight spot through the failure of a trick. There are many ways in which a trick may "fizzle": something gets stuck, a gimmick fails, a thread breaks... The gag I have been using provides a clever way out of such a situation. In my outside coat pocket I keep a blown egg into which I have placed a white silk on which is lettered BETTER LUCK NEXT TIME.

Thus prepared you are assured that when something goes wrong you are going to turn tragedy into comedy and here's how I do it: I say, "Well, friends, that trick just laid an egg," reach into pocket and bring out the egg, break it and produce the silk, displaying it and its legend. Try it - it's an egg-shellent gag.—Abril Lamargue

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JEAN HUGARD

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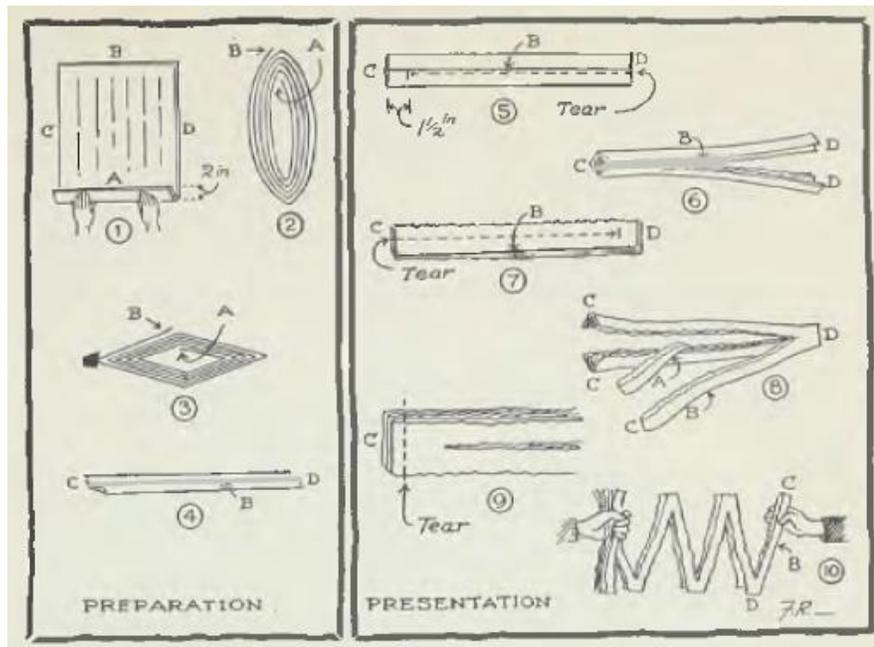
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CUTTING A DIDO

A Peculiar Prestidigitatorial Prank.

FRANCIS J. RIGNEY



Taking a newspaper from his table the performer remarks that he always likes to read the letters from correspondents. He reads: 'What is the meaning of cutting a dido?' Why I thought everyone knew that cutting a dido means playing a prank or putting one over, as we say now. But very few know the origin of the saying. Here's the story: Queen Dido of Carthage having lost her domain in battle with a better man had to match her wits against his to make a recovery. So, slapping on her lipstick and applying all the aids of her vanity case - and she was a beautiful woman, t'is said - she used them against her conqueror till

she thought she had him in a melting mood. "You know," said she, "I've got what it takes. I need to be supported in the manner I've been accustomed to. What are you going to give me?" So far from falling for her wiles, and being in a joking mood, the bold bad warrior said she could have as much land as she could cover with an ox's hide. So what does this Dido do but get herself an ox's hide and a pair of scissors and she cut the hide into one long strip covering the best part of North Africa.

"How did she cut her dido?

show you. Suppose this paper represents the hide, roll it up like this, press it flat and crease it well. Open the tube so and press it flat bringing the first two creases together. Tear down this crease to within an inch of the end. Flatten the paper again and tear along the other crease from the opposite end just as before. Tear off these ends and when you open out the paper you'll know just how Queen Dido cut her original dido." Open out the folds and it will be found that the paper forms one continuous band equal to the circumference of a large room. A surprising and intriguing result.

The illustrations are so clear that little explanation is required, Fig. 1 is a full sheet of newspaper, A the end nearest to you, B the top, C the center fold and D

the side where the sheets open. Fig. 2 shows the sheet rolled up so that the edges A and B point in the same direction, this is important, Press the roll in Fig. 2 flat and crease it firmly. Open it to form Fig. 2 again and press it flat in the opposite way as in Fig. 3; both these figures are end views. Finally press the tube flat as in Fig. 4, the B edge running down the center line.

Now for the tearing which is simplicity itself. Tear from D down the middle crease to within about an inch and a half from C, Fig. 5, 6. Next flatten the torn pieces on one another, Fig. 7, and tear along the middle crease from C to within an inch and a half of D, Fig. 8. Pull the single loops A and B aside, put the ends C C together and tear them off close to the edges, Fig. 9.

Put A back in place, hand B to someone to hold and walking slowly backwards let the paper run out until you reach the end of its stretch. Give the end A to a second person and proceed to open up the big loop. Be very careful to handle the paper gently in opening out the folds, a break in the band would damage the full effect of the trick.

NUMEROLOGY ? ? ? (CONTINUED)

two bottom cards of one pack, then taking the second pack pass to the top the same three cards in the same order as those of the first pack and to the bottom the same two cards as are at the bottom of the first pack but in reverse order. That is all you have to do. To make the explanation easy to follow, we will suppose that on the top of each pack you have the ace, two and three of diamonds, on the bottom of one pack the four and five of diamonds and at the bottom of the other the five and four of diamonds.

Having made this preparation surreptitiously, invite two spectators A and B to help you. Riffle shuffle both packs taking care not to disturb the prearranged cards at the top and bottom. Invite A to choose a pack and take it in his own hands. Ask him to name a number between 1 and 10 and to deal that number of cards face downwards in a packet. Suppose he calls 5 and deals five cards. Next have him name a number between 10 and 20, say 16, and deal to that number starting his count from his first number, that is to say, as he deals this time his count will be 6-7-8 and so on up to 16. Lastly have him name a number between 20 and 30, say 24, and deal cards to that number in the same manner by starting at 17 and thus making a third pile. You write

the three numbers on a slip of paper and have A choose one of the three. Hand him the paper and pencil and have him write his chosen number on the other side. As he does this you casually assemble the packets in such a way as to bring the bottom card of the first packet to the number chosen. For example, if he chooses 5, place the first pile on the second, these two on the third and the whole on the rest of the pack. If he chooses 16, place the second pile on the first, these two on the third and the whole on the remainder of the pack, but if the third number is chosen you simply place the third pile on the second, these two on the first and the whole on the pack.

Have B take the second pack and have him follow exactly the same procedure so that finally you have both packs face downwards before each spectator and on each pack a slip bearing the number chosen. Now instruct A to call his number, take his pack and deal to that number, placing the card arrived at aside face downwards without looking at it, Replace the dealt cards on the rest of the pack. Have B do the same with his pack and number and replace the cards dealt on his pack.

Now your demonstration of the powers of numerology begins. After a few words as to the wonderful results obtained by the system, take the top card of the first

pack and show it; in this case it will be the two of diamonds since in dealing the cards their order has been reversed again and so brought back to the original set-up order. With your left hand take the top card of the second pack, hold it face downwards, Place the face-up two of diamonds under it and rub the faces lightly together, turn the left hand card and show two diamond deuces.

Take A's card, turn it and show the ace of diamonds (first card of the set-up), hold it face upwards in your right hand; take B's card in your left hand, hold it face downwards on the face-up ace of diamonds, rub the cards and then show two aces of diamonds. Repeat the same process with the present top card of each pack and show two threes of diamonds.

Remark that this peculiar phenomenon of numerological necromancy applies to any card whatever. Pick up one pack, hold it as for the glide and show the bottom card, say four of diamonds, drop your hand, make the glide and draw off the five of diamonds, placing it face downwards. Take the other pack, keeping it face downwards, draw off the bottom card and lay the pack down. Say, "You see we have here a four of diamonds also," and you are properly taken aback when you turn the card and show a five of diamonds. Quickly recovering,

however, you say, "I forgot to rub the cards together."
Do this and show two fives of diamonds.

Finally pick up one pack by the ends and show the bottom card; take the other pack in the left hand and holding it face down rub the face cards of the two packs together and again show duplicate cards. "We could keep on like this with the whole pack but I'll leave that for you to try at your leisure; let me show you something different", and you proceed with another feat.

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