

# **Hugard's Magic Monthly**

*by Jean Hugard*

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# **Hugard's Magic Monthly**

**DEVOTED SOLELY TO THE INTERESTS OF MAGIC AND MAGICIANS**

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# THOSE CONFUSING LADIES

A BRILLIANT CARD INTERLUDE By CHAS. M. HUDSON, Jr.

**Effect:** Taking the two red and the two black queens from the pack, the magician hands the pack and the two pairs of queens to a spectator requesting him to place one pair face down on the top of the pack, the other pair face upwards in the middle, the blond ladies in one position, the brunettes in the other, at his own choice, but letting everyone see what he does, except the magician who turns his back. The spectator having made his choice, and having placed the pairs as he wishes, the magician receives the pack behind his back and turns to face the audience.

The spectator then says just what he did, the pack is brought forward and the two pairs of queens are found to be in exactly the opposite positions. For example, if he says he placed the two red queens face down on top and the two black queens face up in the middle, he now finds that the two black queens are face down on the top and the two reds are face up in the middle.

The apparent impossibility of manipulating the four cards with the pack held in one hand behind the back, makes the transposition a complete and intriguing mystery.

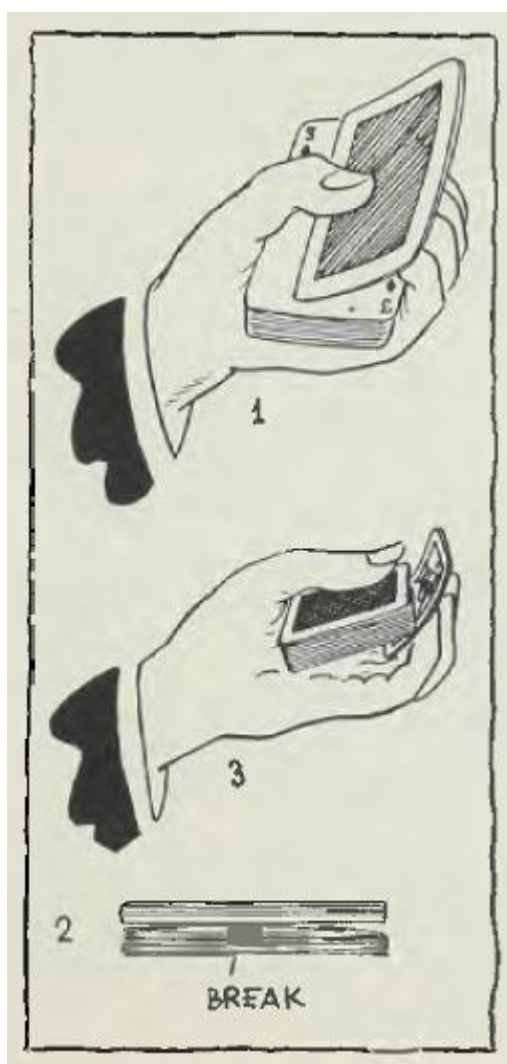
**Working:** Remarking that a woman can get a man so confused that he does not know what he is doing, remove the two red and the two black queens and hand them to a spectator together with the rest of the pack. Instruct him to place the pairs as stated above, one pair face down on the top, the other pair face up in the middle, and you turn away as he does this.

When he is ready, receive the pack in your left hand behind your back, turn to face the audience, keeping your left hand at the back for the moment, but bringing your right hand to the front, while you patter briefly about women and how they confuse the poor male — especially four women! Then ask him, if he can, to tell you exactly what he did.

In the meantime, behind your back, make the following moves: With your left thumb push the two top cards over the side of the deck onto the first joints of the second and third fingers, bend these fingers upwards and, aided by the pressure of the tip of the thumb on the left side of the two cards, Fig. 1, turn them over, remove the thumb and let the cards fall face up on the deck.

Square the pack and raise it to the finger tips in readiness for the Char-lier pass; relax the pressure of the thumb slightly and the pack will break automatically at the two reversed queens, Fig. 2, complete the pass, thus sending the two queens you have just reversed to the middle and the two reversed

by the spectator to the bottom. With your left fingers push out the bottom card, press it upwards, Fig. 3, then downwards by closing the fingers onto the top of the pack, the card being reversed in the process and thus falling face downwards on the top. Repeat the operation with the second reversed queen now at the bottom, square the pack and bring it forward.



By this time, you have finished talking about the confusing nature of womankind and you ask the spectator to state exactly how he placed the queens. Holding the pack in the most open manner, lying face downwards on your left hand, you say that the ladies so confused him that in reality he did the exact opposite and you turn the two queens on the top of the pack, then fan the deck and show the other two queens reversed in the middle, thus proving your contention that a man just can't think straight with women on his mind!

The maneuvers behind the back are not at all difficult since speed is not necessary, just smoothness, and the effect on the spectators is out of all proportion to the simple means employed.

**Another presentation:** Proceed as explained above up to the point where you have transposed the two pairs of queens and have brought the pack forward. Announce that with the tips of your fingers you can read the cards by their backs and thus tell how the pairs were placed. Gravely rubbing the back of the top card with the tips of your right fingers, claim that it is a red queen; you have a fifty-fifty chance of being right and we will suppose, first, that this is so.

"That," you say, "is merely a proof of how highly the sense of touch can be cultivated — a scientific fact. Now let me show you some real magic. Take the pack between your hands and hold it tightly." Give him the

pack. "Now, sir, you placed the two red queens face down on the top of the pack, the two black queens face up in the middle. That is right? At my command those four cards will

(To be continued)

# CIGARETTE PAPER CLASSIC

## **TORN AND RESTORED** **THE JEROME A. LUKINS METHOD**

The trick of tearing and restoring a cigarette paper has been a favorite with many of our greatest magicians and it is on record that Madame Blavatsky, the High Priestess of Theosophy, used it as one of her "miracles", to prove the truth of her teachings. Indeed, in good hands the feat does become a little miracle. The following method by Mr. Jerome A. Lukins, the well known New York amateur magician, is the best I have seen.

**Requirement:** A booklet of Zig-Zag cigarette papers.

**Preparation:** Take one of the papers, hold it by the ends between the forefinger and thumb of each hand and twist the ends twice in opposite directions, making the paper assume the shape seen in Fig. 1. Retain this twist and roll the paper into a compact pellet. Place the pellet in the booklet, at the hinge of the cover, Fig. 2, close the book and place it in your upper left vest pocket. You are ready to perform the trick at any time.

**Working:** Take out the book of papers with your right hand, start opening it by inserting your right

thumb, with the ball of which you cover the pellet, and at once roll it to the fold of the top joints of the first and second fingers, pinching it between these two fingers and bringing the booklet over it, completely concealing it, Fig. 3.

Spread the cover wide open with your left hand and invite a spectator to take out a paper. This done, close the booklet and hold it between the right thumb on top, second and third fingers below, third and fourth fingers well separated. Thus the duplicate paper is hidden but all parts of the hand, back and front, are in full view and in a natural position.

Invite the spectator to tear his paper in half, then ask .him how many pieces he has. "Two! Very good, now place them together and tear them again. How many pieces now? Four!

## **Hu-gardenias**

To Daniel Fitzkee for his book "Showmanship for Magicians". It is not necessary to agree with all that Mr. Fitzkee says, or sometimes shouts, but undoubtedly a large proportion of magicians would benefit by a study of his work.

Correct! You don't mind this little lesson in arithmetic, do you?" With your left fingers wide apart, take the four pieces between the thumb and forefinger, holding them by the extreme ends, then, a moment later, casually hand the booklet to the spectator with your right hand, remarking, "Please hold this for a moment." Immediately transfer the four pieces to the tips of the right forefinger and thumb, covering the duplicate paper. Let the pieces protrude well upwards and spread the other three fingers wide apart.

Casually show your left hand, fingers well separated, then transfer the pieces, and secretly the duplicate paper, to the left thumb and forefinger and at once spread the fingers of the right hand wide apart, showing all parts of the hand.

With the thumbs and forefingers only, tear the pieces in half again and then roll them into a small pellet, being careful to keep this paper in full view all the time. As if to facilitate the rolling, casually touch the tip of your right forefinger to your lip to moisten it very slightly, and then continue rolling the pieces. Having made it into a compact pellet, again move the forefinger to the mouth, but, this time, carry away the balled pieces gripped against the forefinger by the thumb and, simultaneously, push the duplicate pellet upwards into sight at the tips of the left thumb

and forefinger. Deftly done, the spectators can have no suspicion that any change has taken place.

Leave the pellet of pieces in the mouth and move the right forefinger back to the left hand, as before, to touch the visible pellet delicately. Now, working with the thumbs and forefingers only, keeping the pellet in full view and the last three fingers of each hand spread wide apart, palms of the hands to the front, take hold of a corner of the duplicate paper and slowly pull it upwards to its full extent, Fig. 4.

Show this plainly, then very openly and deliberately, open out the paper to its original condition. For a final touch, holding the paper by an extreme lower corner, blow it into the air and let it flutter to the floor. Seize this opportunity to swallow the pellet of pieces, the paper pill will do you no harm.

The mastering of this feat will not only give the student an excellent lesson in showmanship and delicate handling of small objects, but will provide him with one of the best feats of impromptu, close-up magic that it is possible to do.



# COIN TAPPING COUNT

## FRED BRAUE

In a trick such as the Peripatetic Coins in which a number of coins pass from one clear crystal tumbler to another, it is desirable that the coins in the one tumbler should be counted in a clean and convincing manner. The following method is excellent since it can be seen by all present and is obviously devoid of trickery; and, best of all, it eliminates unnecessary actions in handling the coins and glass.

Let us say that five coins are in the glass and you wish to count them. Grasp the glass with the right hand in the usual manner, as if picking it up to drink. Turn the glass so that its side is parallel to the floor. Place the left hand, palm upwards, under the glass, six or eight inches below it, Fig.

Lift the right forefinger and with it tap the side of the glass at the rate of about four taps a second. The coins will slide to the mouth of the glass and fall, one by one, at intervals, into the waiting left hand. When all have fallen, demonstrate clearly that the glass is empty.



# COIN EXTRACTION PERFECTED

**GEORGE G. KAPLAN**

The extraction of a coin from a handkerchief has been a standard feat of legerdemain ever since it was explained by Robert-Houdin in his book "Les Secrets." However, to wrap up two coins of different denominations and to extract either, at the choice of a spectator, is a new mystery.

The effect is this: Two coins of different metals, say a half dollar and an English penny, are wrapped in a borrowed handkerchief, the magician extracts the one chosen, leaving the other still wrapped in the fabric. There is no equivoue.

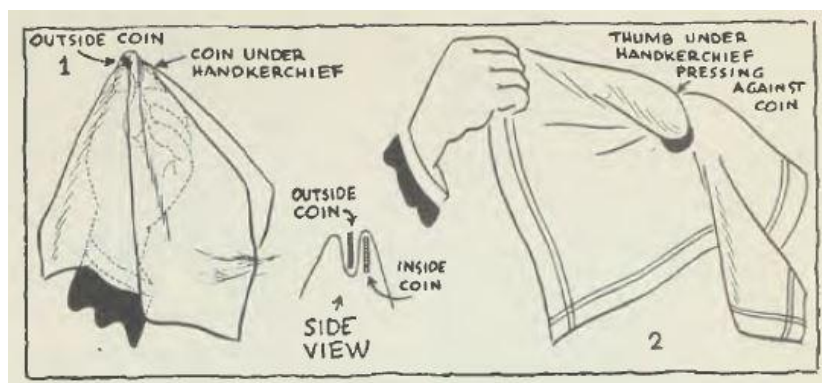
**Working:** We will suppose that you use an English penny of your own and a borrowed half dollar, both of which have been marked by a spectator. Take the two coins between the tips of your left thumb and second and third fingers, the penny lying under the half dollar, the palm of your hand to the front, With your right hand spread a borrowed handkerchief and throw it over your left hand so that its middle covers the coins. The moment they are hidden, reverse the penny into back palm position behind the top joints of the left second and third fingers, retaining the half dollar in position between the tips of the first finger and thumb. Seize this coin through the fabric with

your right hand, the thumb behind and the fingers in front.

Bring your left hand from under the handkerchief, its palm to the front, so that it is seen to be empty. With it grip the half dollar through the fabric, thumb at the front, fingers in back, and, under cover of the handkerchief and half dollar, reverse the penny to the front of the fingers, placing it exactly behind the covered half dollar, where it will be completely concealed by the folds of the fabric. Holding the two coins with the left hand, with the right give the handkerchief a little twist just below them and then slide the right hand down, gathering the edges of the handkerchief and holding them bundled together. To all appearances the two coins have been fairly wrapped up, really the penny is outside the fabric.

Ask the spectator which coin he wishes you to extract, making it plain that whichever coin he names, that is the one you will bring out. We will suppose, firstly, that he chooses the penny, and this is generally the case. Invite him to hold the loose edges of the handkerchief and then, with a series of little jerks, you bring the penny into view, apparently through the fabric. Have the mark identified.

Hold the half dollar through the fabric, letting the folds hang down around it, and say, "Let me show you



that the half dollar is still here." Insert your left hand under the rear edge of the fabric, push up a fold at the back of the coin, Fig. 1, and grip it against the coin. With the right hand lift up the front edge of the handkerchief, drawing it upwards over the left forearm and show the coin, Fig. 2 Drop your left hand, letting all the edges of the handkerchief fall forward and down, then twist the fabric below the coin. It is now in a fold outside the handkerchief and again you let the spectator grip the edges of the fabric while you gradually work the coin into view. Hand it to the spectator to identify the mark and you spread the handkerchief to show that you have made no hole in it.

In the second case, when the half dollar is chosen, you say. "First, let me show you that it is really in the handkerchief." Insert the left hand under the handkerchief and grip both coins, the fingers on the face of the half dollar, the thumb securing a fold at the back of the penny, as has been described above.

With the right hand seize the front edge of the handkerchief and lift it up, thus showing the half dollar. Lower the left hand and let all the edges of the fabric fall downwards. Twist the fabric below the two coins and have the edges of the handkerchief held by the spectator. The half dollar has thus been brought into a fold outside the fabric, while the penny is inside. Gradually work the half dollar into view, have the mark identified and invite the spectator to see for himself that the marked penny is still in the handkerchief.

In this case it is best to finish the trick at this point and go on to something else. To repeat at once the move required to secure the fold at the back of the coin would violate a basic rule of magic.

## COIN SLEIGHT - A NOVEL FINGER GRIP

So far as I know, this novel method of gripping a coin with the fingers has never before appeared in print. This is the more surprising since the sleight has been a favorite with several of the great magicians, particularly the late Charles Morritt, the famous English illusionist,

The coin, a half dollar or a quarter, according to the size of the operator's hand, is held, as shown in the figure, against the first joint of the second finger, gripped by the pressure on its sides by the pads of the first joints of the first and third fingers. The second finger takes no part in the action and serves only as cover when the hand is turned back upwards. The fingers can be stretched out perfectly straight and the thumb separated; when the coin is in position with the hand turned back uppermost, it appears to be impossible that any object could be held in it.

To place the coin in the required



position, show it held in the right hand between the tips of the thumb and second finger; move the hand towards the left as if to place the coin in that hand and, as the right hand turns back outwards, with the thumb slide the coin to the base of the second finger and grip its sides with the pads at the base of the first and third fingers. Rest the tips of the thumb and fingers for a moment on the palm of the left hand, at the same time dropping that hand an inr.h or two, then move the closed left hand away, upwards, and follow it with your gaze until it comes to rest about the height of your shoulder. Proceed then as the trick in hand may require.

Here is an effective application of the sleight: Show the coin and really place it in your left hand, but a moment later open the hand, take the coin again in the right hand and rap it on the table to prove its solidity. Replace it in the left hand, apparently in exactly the same way but, in reality, execute the sleight, retaining the coin in the right fingers.

Ask a spectator to hold out his hand perfectly flat, "Like this," you say, and you stretch out your right hand, back upwards, of course. The spectator having done this, tell him to turn his hand palm upwards and you move your hand over it, bringing your palm in contact with the tips of his fingers. Move your hand around so that he can feel all parts of its palm as you say, "I Want you to be convinced that my

hand is solid flesh and blood. No holes in it, are there?" He agrees.

Keeping your right hand over his, bring your left hand, closed and supposed to hold the coin, over your right hand and pretend to place the coin on the back of it. "Watch!" you say, "Just a little rub and the solid silver goes right through. Go!" Suiting the action to the words, rub the back of your right hand with the tips of your left fingers, then relax the grip on the coin and let it fall into the spectator's hand just below. The effect is a surprising one.

Charles Morritt, mentioned above, developed this sleight to an amazing degree. He could hold two English pennies, or two halfcrowns, in the manner explained, with ease. One of his favorite tricks was the purse trick and, with this sleight, he would substitute two pennies for two halfcrowns so perfectly that he would baffle not only laymen but even his confreres of the magic art.

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Mr. Harold J. Kelly writes:

CHALK. If ordinary chalk is dipped into water before writing with it on a slate the writing will be much clearer and whiter. This is especially useful with imitation slates such as Thayer's "Doctor Q" slates. Also, there is no danger of scratching the painted slate surface when the chalk is moistened.

## **GAMBLING**

"Aunt Cassie said, 'Poor man. How strange about his finger being cut off at the top joint. I wonder if he lost that in the war.'

"Well'm, I has knowed of other men who has them fingers that way," Loosh said. "Gamblers. They gets them that finger cut off that way on purpose by a doctor. It makes it easier handling cards off the bottom of the deck. Down on Beale Street, I knowed a ...."

Saturday Evening Post — Lay That Pistol Down by Robert Ramsay. Is this fact? Does any reader versed in the lore of the Mississippi River gamblers know?

## **THOSE CONFUSING LADIES (Continued)**

reverse their positions. Go!" Have him turn the two top cards, then spread the deck showing the two reversed queens, proving that your command has been obeyed. A most surprising effect.

On the other hand, suppose the spectator says you are wrong, that he placed the black queens on the top, the reds reversed in the middle, you have only to turn the cards to show that the wily women have so confused him that he didn't know what he was doing.

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