

Hugard's Magic Monthly

by Jean Hugard

Table of Contents

TITEL PAGE

THE W.A.A.C.S AND THE DOUGHBOYS

EDITORIAL

PRESENTATION

TORN NEWSPAPER TO BOUQUET

TORN PAPER CLASSIC

REPETITIONS

STRIKING EXPERIMENT

THE W.A.A.C.S AND THE DOUGHBOYS

CLASSIFIED ADVERTISEMENTS

TITEL PAGE

Hugard's Magic Monthly

DEVOTED SOLELY TO THE INTERESTS OF MAGIC AND MAGICIANS

VOL.1 NO.1 JUNE 1943

15 CENTS

THE W.A.A.C.S AND THE DOUGHBOYS

A story trick illustrating the adventures of a party of W.A.A.C.S and a bunch of doughboys quartered for the night at the same hotel. They indulge in some compromising situations but in the end everything turns out to be on the strict q.t.

Requirements: Any deck of cards and five business envelopes, or five pieces of newspaper about envelope size.

Working: Begin by sorting out the four queens, the four jacks and the king of clubs, throwing them face upwards on the table, as you say: "The queens and the jacks will represent a party of W.A.A.C.S and a bunch of doughboys respectively, the king of clubs a crusty hotelkeeper and these five envelopes the empty rooms in a country inn."

Pick up the four queens, fan them faces outwards and place them on the top of the pack in your left hand; take up the jacks in red, black, red, black order, show them fanned out and, in placing them on top of the queens, slip the tip of the left little finger under the third jack. Arrange the five envelopes in a row, a few inches apart, the ends pointing away from you, and lay the king of clubs face upwards near the first two envelopes at the left of the row.

"Remember we have here in the waiting room first the four doughboys , one, two, three, four and next the W A A C S."

Square the pack with the right hand and under its cover push the first three jacks a little over the side of the pack diagonally, Fig. 1; push them off with the left thumb and take them in the crotch of the right hand as you count "One", Fig. 2; take off the next card, on top of them, at the count of "Four"; square the packet by tapping its side on the table, hold it between the thumb and fingers by the right side and show the red jack at its face. With the left thumb push off the top card of the pack and with the packet in the right hand flip it face upwards on top of the pack, showing a queen; push off this card and the next one



together and turn them face upwards in the same way, showing a second queen and turning the first queen face downwards. Turn the second queen face downwards with the packet and at once drop this packet on top. The cards will now be in this order from the top down: Q Q J J J J Q Q.

"The proprietor comes along and with profuse apologies claims that he has only two rooms vacant. He shows the doughboys into #1, the W A A C S into #2 and bids them pleasant dreams."

Pick up and show the king of clubs, and replace it face upwards near the first envelope. Count off the four top cards into the right hand, taking the second under the first and so on, square the packet, show the red jack at the face and slide the four cards under the first envelope at the left. Count off the next four cards in the same way, square them, show the queen at the face. and slide them under the second envelope. Pick up the king of clubs, point with it to the first two envelopes and then place that card on the pack.

"Finding four to a bed too crowded for her, one of the WAACS decided to find out for herself if all the rooms are occupied. She slipped out,

(To be Continued)

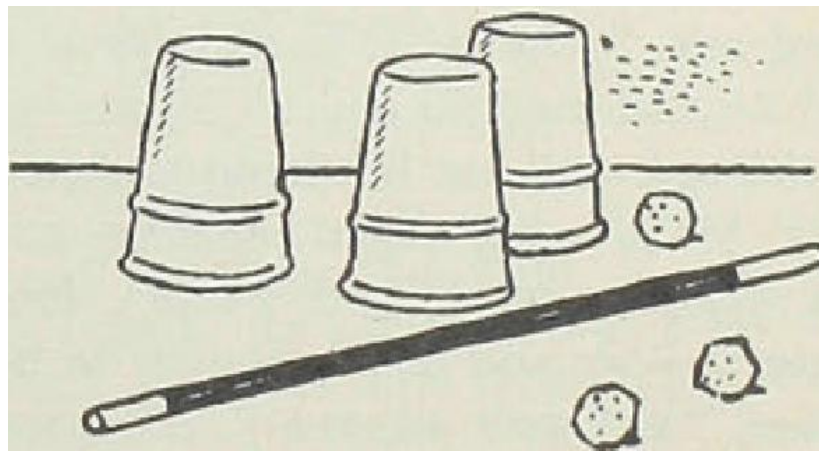
EDITORIAL

My object in publishing this sheet is to set forth fully, clearly and conscientiously the best things in magic so that if my readers absorb the instructions and carry them out in practice they will acquire a repertoire of good magic that will last, a lifetime. In choosing material for publication, quality will be considered first of all. There will be no straining after novelty, merely for the sake of novelty but due attention will be given to new tricks if they are good. There is, however, a vast field of magic lying untilled and in this field I propose to delver diligently. Above all else, attention will be given to presentation, with instructions detailed to the fullest extent, in fact, I hope to provide blue prints of execution which will bring the finest results.

It is my experience that hundreds of magicians know thousands of tricks and these they never master in their feverish hurry to acquire the latest novelty. The magician who really knows a comparatively few tricks, and by knowing I mean that he can perform them perfectly at any time under practically any conditions, is the man who gets the most tint of magic. My project, therefore, is not to tell how tricks are done but to instruct my readers how to do the best tricks as a good magician should do them. I would like them to regard this sheet as a letter to a

friend giving him information he has asked for and I will endeavor to invest in it the same quality of friendliness and intimacy which a personal correspondence has.

May I say, finally, that I hope to be of service to my friends in magic — and I regard everyone interested in magic as my friend — than which there can be no feeling more pleasurable, none more delightful.



PRESENTATION

Shakespeare wrote, "The play's the thing wherein I'll catch the conscience of the king." A magician might well paraphrase the saying thus: "The presentation is the thing wherein I'll catch the customers" Reams have been written on the theory of the Presentation of magic but the application of the many precepts given lags far behind in actual practice. Example being so much better than precept, I propose to show, from time to time, how the simplest tricks can be transformed into feats worthy of the attention of the most fastidious artists merely by giving them proper presentation.

The trick I have chosen for this month's treatment is one which has been explained many times in public print. It is based on a mathematical principle which is puzzling even when the trick is done in bald fashion, with proper presentation it becomes a miracle.

Here is the original trick:

A spectator is invited to take the pack and think of a card, remembering its number from the top. The performer places the pack behind his back, and under pretence of mixing the cards, transfers 15 cards from the top to the bottom. He then returns the pack to the spectator asking him to count off cards to his number, to note that his card is no longer there

and to place the cards counted off on the bottom of the pack. Again placing the pack behind him, the performer transfers 15 cards from the bottom to the top; the spectator's card will then be the bottom card and he can reveal it in any way he pleases. The trick, in this form, has naturally been dis-dained by most magicians, yet it can be transformed into an entertaining mystery.

Begin by asking for the assistance of a poker player. A spectator having confessed to that soft impeachment, hand him the pack to shuffle and, as he does so, ask him if he has a good poker face. Of course he thinks he has and you propose to put him to the test. Take the pack, say that you will count the cards from the top, one by one, and request your victim to think of any one card and also to remember its number from the top. Warn him that you will watch his face closely and that, no matter how he tries to keep a poker face, you will discover the card by the minute change in his expression as he chooses a card mentally.

Hold the pack in dealing position in your left hand, take the top card with your right hand and show its face, counting "One"; take the next card under the first, showing it and counting "Two", and continue in the same way until you have taken off and shown 15 cards. Stop and ask if he has fixed upon a card and a number. On his reply "Yes", confess that you have

failed and warmly congratulate him on his marvelous facial control, saying that it is the first time you have failed, although you have tested hundreds of people — "I wouldn't like to play poker with you", you add, and while talking, casually cut the pack at the break which you have held under the 15 cards and complete the cut. You have thus brought the 15 counted cards to the bottom of the pack.

"My trick has failed," you continue, "so I shall have to resort to magic." Shuffle the cards in this manner: Begin an overhand shuffle with the whole pack and continue to shuffle genuinely until some 20 cards remain in your right hand, throw these intact a little forward against the top joint of your left forefinger (in technical terms you outjog the packet), seize the cards below the packet, undercut and shuffle off; the bottom portion of the pack, therefore, remains, undisturbed. "My experience has been that most people suspect the simplest action of a magician, even when shuffling. Let me show you, however, that I have really mixed the cards and that your card is no longer in the same position. What was its number? Ninth? (for example). Watch." Count off cards from the top, showing the faces, and the spectator admits that the ninth card is not his. Show the faces of a few more and replace the cards on the top of the pack. Continue, "So the card you thought of is lost in the pack; the thing to do now is to find it."

Address yourself to another person, "Do you know the card this gentleman is thinking of? No? Will you help me find it? Very well. This is what I shall do — I'll deal the cards one by one like this (hold the pack in your left hand as for the glide, show the bottom card and openly deal it onto the table). You, sir, (addressing the first spectator), will think intently of your card, and you, sir, (to the second spectator) will call "Stop" whenever you feel the urge to do so."

In the meantime you have made a very intricate (?) calculation by subtracting the number of the thought card from 15. We have supposed that the spectator thought of the ninth card; subtract 9 from 15 and you get 6, therefore you have to deal six cards off the bottom to arrive at the thought card which will be the seventh. Arrange your patter so that you lower the pack gradually and are holding it face downwards when you arrive at the card before the thought card. Having dealt this card, glide the next card back and continue to deal from above it, When the second man calls "Stop", bring out the glided card and hold it face downwards. Have the first man name the card he thought of, accentuate the fact that the second man called "Stop" of his own free will and turn the card face upwards. "The very card," you exclaim, in pleased surprise. "My congratulations? I knew I was choosing a man with exceptional mental ability," and you shake the second man's - hand warmly.

It will be found, that, presented in this way, the naming of the number of the thought card, on which the whole trick depends, will carry no significance to the audience and the surprising discovery of a card merely thought of will remain a deep mystery.

YOU don't want to miss a single issue of this magazine. Insure against it by subscribing now — 8 issues for \$1.00, one year \$1.50. — Hugard's MAGIC Monthly, 2621 East 27th Street, Brooklyn, N. Y.

Hugard's MAGIC Monthly

A monthly publication devoted solely to the interests of magic and magicians.

JEAN HUGARD

Editor and Publisher
2621 East 27th Street,
Brooklyn, N. Y.

Subscription Rates

1 year, 12 issues, \$1.50
(8 issues for \$1.00)

This publication is prepared for any type of binding.

Magicians who collect each issue will have a most valuable addition to their library. Paper conservation has reduced our print order to a minimum, and we therefore suggest that you subscribe immediately — through your dealer, or direct to us.

TORN NEWSPAPER TO BOUQUET

After tearing the newspaper and balling the pieces, hold up the bundle and ask, "What is it that is black and white and read all over?" Pause — then holding bundle in left hand and pointing to it with right forefinger, "A newspaper, black and white", toss it into the air and as it changes to bouquet, "and red all over". Of course, the bouquet must be made up entirely of bright red flowers.

TORN PAPER CLASSIC

This feat, as performed by Ching Ling Foo, created a perfect illusion and was as puzzling and intriguing to magicians as it was to laymen. Foo's method remained his own secret but the introduction of the thumb tip made the trick an easy one to "get by" with and this method has been widely adopted. Unfortunately, the correct handling is practically unknown and, instead of being an illusion, the feat has become just another trick. The effect to be aimed at is this: A strip of paper is torn into a number of pieces and then, without these being removed from sight for a moment, the *strip* is drawn out to full length, wholly restored. This illusion can be created by the following method:

Requirements: Two strips of tissue paper about one inch wide and three feet long; a thumb tip.

Preparation: Fold one strip in accordion pleats of $2\frac{1}{4}$ inches, leaving the last fold a little shorter so that the end can be folded over the pleats, Fig. 1. Roll the pleated strip loosely. Flatten the roll and push it into the thumb tip so that the end A is at the mouth, Fig. 2. Fold the other strip in the same way and place it with the thumb tip in a vest pocket, the tip being mouth upwards in one corner so that it will stay put and can be stolen in removing the strip.

Working: 1. Take the strip from the pocket and steal the tip on your right thumb. Seize one end between

the right thumb and first finger and pull the strip between the left thumb and first finger, stretching it out to its full length, Fig. 3. Hold the palms of both hands towards the audience, hiding the tip behind the first finger and the strip.

2. Drop the left end, grip the paper between the left first and second fingers at a point about two inches from the right end, slide these fingers along the paper to about an inch beyond the middle, and let the right end drop, Fig. 4. With the right thumb and first finger start a tear at the middle. Slide the hands a few inches apart and complete the tear. Separate the hands and show the paper unmistakably torn into two pieces, the tip being hidden behind the right end, the palms towards the spectators and the fingers spread apart.

3. the two pieces between the left first and second fingers as before; start a tear in the middle, slide the hands apart a little and complete the tear, again separating the hands. Repeat these movements, smoothly and deliberately, twice more so that you have 16 pieces. Place them, well squared, in the left hand, the greater part of their length protruding to the front, Fig. 5.

4. Bring the right hand over and grasp the pieces between the first and second fingers just outside the left fingers, thus bringing the right thumb behind the left fingers. Grip the thumb tip with the left thumb

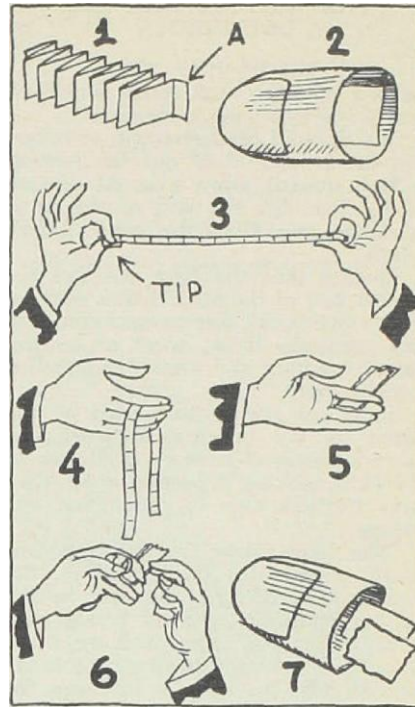
behind the left fingers and withdraw the right thumb, pulling out the duplicate paper onto the lower ends of the torn pieces, Fig. 6. Push the tip of the left thumb over the mouth of the thumb tip and with it hold the duplicate paper against the lower ends of the torn pieces.

5. With the right fingers fold the pieces over three times towards the front, making a bundle about the same size as the duplicate strip and resting right in front of it. Press them firmly together and turn the two little parcels over towards the front, bringing the duplicate strip into view. Take care not to cover the papers with the fingers during these moves. It should appear to the spectators that the original strip has never left their sight for a moment.

6. Pull the packet of pieces back a little with the right thumb and let the mouth of the thumb tip rest on the duplicate packet, Fig. 7, then with the left thumb push the tip forward, the pieces going inside it and the tip itself going onto the right thumb. This is the work of a moment, the duplicate strip remaining in full view. Unroll the duplicate, holding the lower ends of the folds between the left thumb and first finger. Display them thus, then seize the end of the strip folded over at the bottom and slowly draw the strip out to full length between the hands, Fig. 3.

If the moves have been well done, and there is no reason why they should not be, the effect on the

spectators is that they actually see the ends of the torn pieces magically join together and the feat will intrigue them no matter how often they see it.



REPETITIONS

Almost one hundred and fifty years ago Decremps, the first technical writer on magic, laid down the precept, "Never repeat the same trick before the same audience on the same Occasion." Yet in this year of grace, 1943, we are treated to the repetition of the same tricks by two, three and even four performers during the same public performance. In too many cases such repetitions amount practically to exposures. The element of surprise is lost and, nowing exactly what to look for, the spectators are nabled to arrive at the solution.

If the officials in charge of these magic shows find it a too delicate matter to edit the programs of the performers they engage, they should, at least, declare a ban on certain tricks which deserve a well earned vacation. I do not have to specify the tricks in question, anyone who has attended recent magic shows can make out a list at a moment's notice.

STRIKING EXPERIMENT

By John Batton

EFFECT: A book of matches is borrowed from a spectator who first marks it for identification. The magician opens the book, spreads the matches well apart, and drops the book into a glass of water. When it is well soaked, he takes the book out of the water, removes a match and strikes it on the cover — it lights. He repeats this with a second match and then hands the book to the owner who tries in vain to strike the remaining matches. It is impossible.

METHOD: In your pocket you have a match book coated with white vase-line. You may begin by saying, "Confucius says, 'Nothing is more worthless than a wet match,' but I have found that even the great Chinese can be wrong." Take out your match book, look at it for a moment and then say. "On second thought, I'd better use borrowed matches," but, in the meantime, you have secured a coating of vaseline on your right thumb and first finger. Replace the book in your pocket and borrow a book, first having the owner tear off a corner of the cover as a precaution against substitution. Spread the matches apart, giving the first two a coating of vaseline, and also draw the right thumb over the bottom, giving the striker a similar protection against

the water, but leaving the rest of the book unprotected by handling it with the left hand.

Place the book in a glass of water and soak it well. Remove it with the left hand and wet the thumb in doing so. Tear off one of the protected matches and light it. Do the same with the second. Rub your left thumb over the striker to remove the vaseline and return the book to the owner who will try vainly to strike any of the remaining matches.

THE W.A.A.C.S AND THE DOUGHBOYS

(Continued)

peeped into the next room, found no one there and took possession".

Lift the end of the second envelope nearest to you, slide out the bottom card (a queen), allow a casual glimpse of its face, lift the end of the third envelope and slide the card underneath.

"Seeing that the first one did not return, one of the other ladies decided to try her luck. She peeped into #3, saw someone there, went on to #4, found it empty and promptly installed herself there."

Slide out the bottom card of the three in #2 (a queen), work the same business of allowing a glimpse of the card, making it peep into #3, then into #4 and slide it under that envelope.

"The ladies have made themselves more comfortable, two here in #2 one here in #3 and one here in #4. In the meantime the men, though used to close quarters when training, think it too bad to be so crowded in a hotel. One decides to have a look-see for himself. He slipped out. He doesn't look into #2, knowing that the women are there, but he peeped into #3 and seeing only one person there, decided that two would be much more comfortable than four so he slipped in"

Slide the top card from under #1 (a queen) and without allowing a glimpse of its face, go through the business of passing by #2 and peeping into #3, then slide it under that envelope.

"The first man not coming back, a second doughboy slipped out to scout for himself. He passed by #2, peeped into #3 saw two persons there, peeped into #4 and seeing only one there, he slipped in."

Take the top card of the three under envelope #1 (a queen) go through the business with it, finally sliding it under #4.

"One of the ladies remaining in #2 was a very restless sleeper; she tossed and turned until her roommate could stand it no longer. So out she came, peeped into #3 and #4, then finding #5 unoccupied, with a sigh of relief she went in and settled down."

Take one of the two cards in #2 (a jack) slide it out and, after the same peeping business, push it under #5.

"One of the two doughboys in #1 wanted to go to sleep, the other insisted on talking. Finally the sleepy one stalked out in disgust. He peeped into #3 and #4 but finding only one person in #5 in he went."

Take one of the two cards under #1 (a jack), go through the peeping business and finally push the card under #5 after allowing a casual glimpse of its face.

"The talkative doughboy came out to see if he could find someone to argue with but there was nobody in sight so he went back to bed."

Slide out the card under #1, give a glimpse of its face and slide it back.

"Now the lone, restless lady in room #2 is a sleep walker. She leaves her room and wanders about and quite by accident walks into room #1." (Suit the action to the words.)

"The hotelkeeper, a suspicious old guy, having heard stealthy footsteps decided to investigate. Going to #2 he rapped on the door, getting no answer, he opened it and found the room empty. "Alia," he muttered, "I knew those hussies were no good the moment I saw them." Stalking to #1 he threw the door open, dragged the two occupants to the floor and found two perfectly innocent doughboys."

With the king of clubs turn over #2 lengthwise, then move it to #1, turn the envelope and flick the two cards face upwards.

"Rather taken aback, still he was not satisfied. Going to #3, he opened the door, shook the sleepers and found he had to deal with two very indignant W A A C S. In #4 he found the other two ladies and in #5 the other two doughboys gave him a very warm reception for disturbing their innocent slumbers,

"The moral is — appearances are often deceptive and evil be to him who evil thinks."

The last moves speak for themselves.

Hu-gardenias

To Lt. Haskell for his perfect presentation of Elmer Applegit's Masterpiece "One Card Pete", and for his brilliant innovation in the performance of the de Kol-ta Vanishing Cage which gives new life to this somewhat hackneyed feat.

To Spaulding for his Penetrating Silk effects.

As presented by these performers, the effects are not mere conjuring tricks but real magic.

CLASSIFIED ADVERTISEMENTS

Dealers must submit trick or book to Jean Hugard with copy. No advertisements will be accepted without his full approval. Minimum 3 lines, \$1.00.

ENDORSED DEALERS OFFERINGS

Holden Recommends: "VISHNU"—The Perfect Rope Trick. New method is the best yet for cut and restored rope. No gimmicks necessary. Can be done anywhere, any time, without preparation. It fooled me! Complete illustrated instructions, only \$1.00.

HOLDEN'S MAGIC SHOPS

"First with the Best".

220 West 42nd St., N. Y. City.

120 Boylston St., Boston, Mass.

117 So. Broad St., Phila., Pa.

TARBELL'S CHINESE ROPE CHAIN MYSTERY. Dr. Harlan Tarbell's latest multi-cut and restored rope effect. No gimmicks used. No props of any kind. Just borrow your neighbor's clothes line and start in. Price, postpaid, for well illustrated, offset instructions and a complete line of patter — \$1.00

Send stamp for lists of exclusive Quality magic and large free book catalog. Thayer's catalog Number 9 will be issued in five parts at 25c each or all five for one dollar. Part One will soon be ready.

THAYER'S STUDIO OF MAGIC

Box 1785 Wilshire La Brea Station
Los Angeles, California.

"SO WHAT"— A new and funny stunt for M.C.'s and magicians. "SO WHAT" sent ready to work for 50c postpaid (guaranteed).

STERLING MAGIC CO.

345 John R. St., Detroit. Mich.

SOFT SOAP AND SOPHISTICATED
SOFT SOAP AND THE
CELEBRATED SMOKE TRICK
CONJURER'S SHOP INC.

130 West 42nd St., N. Y. City

Tel. Longacre 5-9262

MINIATURE SILK CABBY—Walnut approx. 4x4x3 in. for vanish or production of three 15" or one 24" silk. Price \$7.00.

ACME CARD TRICK — Spectators handle the cards — 2 decks and instructions ...\$2.00.

C.H.HADEN, 257 90th St., B'klyn, N.Y.

FISH BAIT. New and Improved. Nothing like it ever offered. 3 for \$1.50. PIONEER MAGIC STUDIOS,
4418 Clarence Avenue, St. Louis, Mo.

Magicians send for free Bargain lists. Tricks, Books, Magazines Dean Smith, Box .#16-M, Monroe, La.

HOFFMANN SPECIAL: "Modern Magic", three great cloth volumes, 1759 pages in all, \$5.00; Holmes' "The Magic Art", cloth, 235 pages, \$2.00; Neil's "The Modern Conjurer", cloth. 390 pages, \$2.00; Hatton & Plate's "Magicians"Tricks", cloth, 344 pages. \$2.50. Free lists. Free samples of PAUL FLEMING BOOK REVIEWS. Fleming Book Co., Berkley Heights, New Jersey.

LEON MAGUIRE'S MIRACLE MAGAZINE TEST. At last the perfect method — straightforward — no figure j u g g l i n g — absolutely convincing. Spectator freely inserts business card halfway into magazine; instantly you know contents of both pages so chosen. No memory work. No formulas. The working is automatic. Can be done instantly on receipt of instructions. A Genuinely Professional Trick for \$1.00 AL BAKER, 322 - 88th St., B'klyn, N. Y.

MAGIC INSTRUCTION

SPECIAL INSTRUCTION in Advanced Magic. Prof. JACK MILLER, 178 Webster Ave., Jersey City, N.