

Hugard's Magic Monthly

by Jean Hugard

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DEVOTED SOLELY TO THE INTERESTS OF MAGIC AND MAGICIANS

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DO-NUTS TO YOU

In this presentation of a standard principle, two do-nuts are tied to the middle of two 9 ft. lengths of inch wide white cotton tape or webbing. The tapes are then tied securely to the top rail of a chair which is placed with its back to the spectators.

Straddling the chair, the magician passes the tapes through the sleeves of a coat with which he covers the chair back. A single knot is then tied and the ends of the tapes are held on each side by two spectators.

The magician removes the do-nuts intact, handing one to each spectator, then, standing up, he shows that the chair has been freed from the tapes. The spectators pull these taut and the coat is seen to come off, leaving them straight and free from knots. From the coat the magician produces a brimming bowl of water and goldfish.

Requirements: Four do-nuts; two 9 ft. lengths of white cotton tape or webbing; a chair with a top rail; a small goldfish bowl and cover; a coat with a breast pocket inside.

Preparation: Roll the tapes together lightly, Fig. 1. and place the roll under your vest, in a ball holder, or in any position from which you can obtain it secretly; put two do-nuts in the breast pocket of the coat and lay it on your table together with the other two do-

nuts on a plate; cover the fishbowl and place it in a special pocket in your coat on the left side under the arm pit.

Working: Invite two spectators to come forward to assist you. While placing one on your right, the other on your left, you have ample opportunity to palm the tape roll in your right hand. "No doubt, gentlemen," you say, "you have often heard of the invisible line of influence. I use two and make them visible for your benefit. Here they are". Retain hold of the free ends and throw out the tapes with an upward flourish so that they unroll in the air. Hand one tape to each assistant to examine.

Bring forward the plate and the two do-nuts. "Do you like do-nuts?" you say to one assistant, then, as he takes one, pretend to think he is about to eat it and continue: "No! No! I don't want you to eat it yet, just hold it." To the other man say, "Will you hold the other. Tempting, aren't they? But don't succumb yet. Perhaps I had better remove the temptation." Put the tapes together evenly, thread them through the two do-nuts and run them to the middle. Take one tape in each hand and tie a single knot, drawing it tight against the confections, Fig. 2, Thus, though the do-nuts appear to be fairly tied on, in reality the tapes are looped in the middle and when you hand the two ends to be held by each man, each has the two ends of a single tape.

Still holding the tapes, place the chair between the two spectators, its back to the audience. Tie the tapes around the top rail with a single knot, drawing the do-nuts close against the back. Give the ends of the tapes to be held, two on each side, and call



attention to the fact that the do-nuts are tied on the tapes and the tapes are firmly tied to the chair and illustrate by actually lifting the chair by the tapes.

Show the coat, seat yourself straddling the chair and spread the coat, its back to the front, over the back of the chair on the side nearest the audience. Seize the tapes on one side, thrust them through the sleeve on that side and give them to be held again. Do the same with the two other ends and the other sleeve. Have each man hand you one end, tie a single knot with them and hand back the ends which have thus been crossed. Instruct each man to take one end in each hand, twisting them round his hand and clenching his fist on them and on no account to let go.

Under cover of the coat, break off one do-nut, drop it in the breast pocket of the coat and bring out one of the sound do-nuts. Show it and offer it to the man on your right. Since his hands are occupied there's nothing for it but to place it between his teeth. Repeat the same actions with the other do-nut, placing the second one from the pocket in the mouth of the man on your left. You should be able to garner some laughs from this situation. Still working under cover of the coat, release the loops of the tape from the chair rail, take the fishbowl from your pocket with your right hand and then hold it vertically with

the left hand, gripping it with the left thumb behind the coat collar.

Rise, lift the chair with your right hand, showing it free from the tapes, and place it behind you. Instruct your assistants to pull the tapes taut and they will slip away from the coat, coming out straight and free from knots. Have them held high up and wide apart. Pause for a moment, making the most of this effect, then suddenly take a step forward, let the coat fall fairly over your left hand as you turn the fishbowl flat on that hand, and with the right hand remove the coat and the cover of the bowl. Display the bowl dramatically and

(To be continued)

CLOTHES PIN MINT

PAUL MORRIS

Effect: The magician announces that he will show a novel use for a clothes pin which he takes from his pocket, displays and attaches to his lapel. Borrowing a half dollar, which has been marked plainly by its owner, he places it in his left hand, crumbles it to nothingness and shows both hands empty. Spreading a handkerchief over his left fist, he pushes the middle of the fabric down to make a little well, then with the clothes pin he collects the fragments of the coin, bit by bit, into the well. He stirs them around with the pin and finally brings out the coin intact gripped by its very edge in the jaws of the pin. The spectator removes the coin himself and identifies his mark.

Requirements: A clothes pin and a handkerchief.

Working: Begin by removing the clothes pin from your pocket, displaying it and announcing that you will demonstrate a very novel use for it. Snap it several times to show that it is quite ordinary and then attach it to your right lapel so that it hangs in full view, Fig.1. Request the loan of a half dollar, have the owner mark it and then toss it to you, thus you save time and avoid the let-down always caused by leaving the stage empty.

Display the coin in your right hand and really place it in the left, closing the fingers on it. This is a feint.

Making the excuse that you did not look at the mark, open your hand and, looking at the mark, say that it is a plain one and that the owner will be able to identify his property easily. Making exactly the same motions as before, apparently place the coin in your left hand, really palming it in the right. Raise the left hand to the level of your face, keeping your eyes fixed on it, and with the fingers make a rubbing movement as if crumbling the metal. Meantime, drop the right hand to your side and with the thumb press the coin against the middle joints of the second and third fingers, bend the fingers slightly and the coin will be gripped

Hu-gardenias

To Jack and Mary Trepel,
not only for their finished
performances of magic, but
for their untiring devotion
to the work of providing
fine entertainment for the
men in the armed services.
Lang may they flourish!

securely. Raise the hand, turning it so that its palm is directly to the front, and with the forefinger, point to the left fist, Fig. 2. The position is so natural and

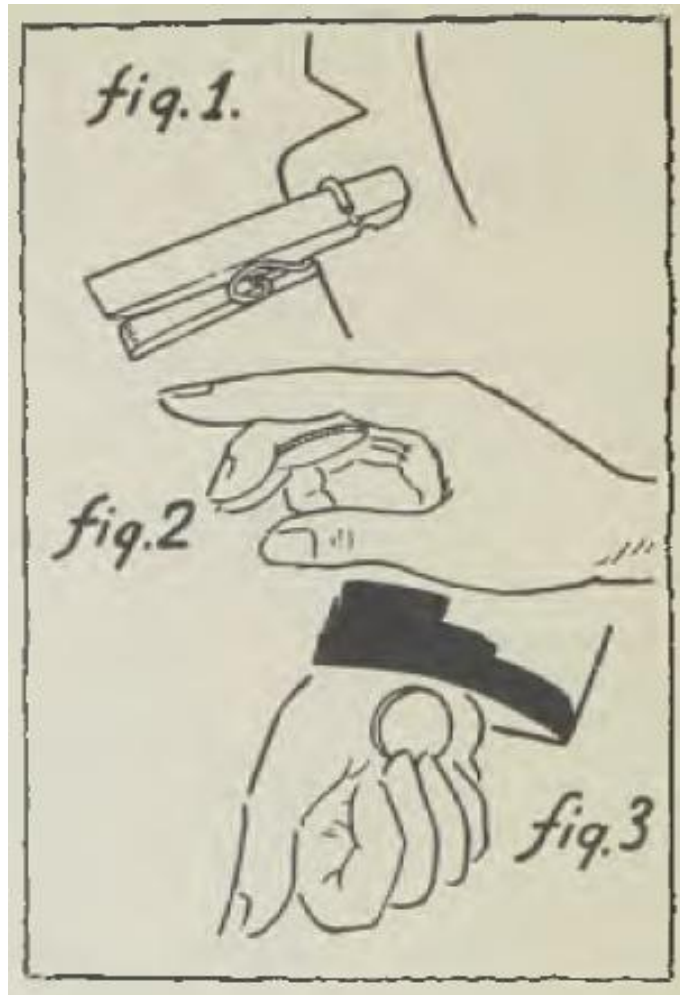
the hand is displayed so openly, that the onlookers will be convinced that it is empty and that the coin is really in the left hand.

Continue the crumbling movements of the left fingers and watch that hand intently as you remark that the metal is slowly disintegrating. Drop your right hand, its back outwards, with the second and third fingers push the coin up into the heel of the hand and retain it there by pressure of the finger tips on its extreme edge, Fig. 3. Draw your arm upwards a little so that the sleeve hangs down and almost covers the coin, then with a twist of the wrist inwards, release the coin as you bring the hand upwards to point at the left fist as before. Deftly done, the coin will slide imperceptibly into your sleeve, the move being an easy one if the right position is taken as a few trials before a mirror will show.

Open the left hand slowly, the little finger first, then the others in succession, and display both hands perfectly empty. "I am glad that was successful: but after all it's easy to get rid of money, the hard part is to get it back." Keeping your right arm bent (the coin is still in the sleeve) take your handkerchief from your outside breast pocket, close your left hand into a loose fist and throw the handkerchief over it. With the forefinger push down the middle of the fabric to make a little well of it inside of the left fist. Lean forward and hold the left hand so that the spectators

can see into the little cavity and, at the same moment drop your right hand, let the coin slide into it and grip it in the position shown in figure 2. Bring your left hand back to its former position as you say, "My idea is to catch the fragments of the coin from the air and drop them in this little well" and fitting your action to your words, make a catch with the right hand, bringing the tips of the forefinger and thumb together and keeping the palm outwards, the hand thus appearing to be quite empty, make the motion of placing something in the well and drop the coin into it under cover of the fingers.

"But." you continue, "in order to avoid all possible suspicion of chicanery, I'll use this clothes pin to catch the fragments. You'll be able to see them better. There's one." Snap the pin as if catching something and pretend to release the something into the well. The trick is done really and it only remains for you to act out the catching of the supposed fragments in a realistic and entertaining manner, that is to say, as if you believe the fairy tale yourself. After several pretended catches, look into the well and count, "one, two, three there's one missing." See it floating in the air, catch it with the pin and drop it into the well. "All here now. A little pressure with the pin and we'll have the coin as good as new." Stir the pin around the well, with it grip the coin by its extreme edge and slowly bring it out. Display it



triumphantly, lean over the edge of the platform and have the owner remove the coin himself and identify the mark.

As a finale, you can say to the spectator, "Here is a little souvenir from the greatest magician in the world. You'll see the name on it," and you toss him the clothes pin. The name, of course, is your own which you have written, printed or burned into the flat side of the pin.

The trick is a novel and entertaining one and, in the capable hands of Mr. Morris, leaves nothing to be desired. Particular note should be taken of the position in which the coin *is* concealed with the palm outwards and the easy method of sleeving a coin.

SUMMARY

Show clothes pin, hook on lapel.

Borrow coin, marked.

Palm coin and sleeve it.

Make well in handkerchief over left fist.

Drop coin in well secretly.

Catch fragments with clothes pin and finish.

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BUY MORE WAR BONDS

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TWELVE CARDS TO POCKET

J. ELDER. BLACKLEDGE PUTS TWELVE CARDS INTO HIS POCKET THIS WAY:

It would be difficult to determine the first conjurer to do this gem with a pack of cards. Unquestionably hundreds have presented various versions and a number, as for example, Charles Bertram, have made it a feature. The effect on your audience is great with no elaborate preparation on your part — only perfect timing and showmanship without which no one should ever attempt to entertain with magic. E. Marc taught me this trick in 1906 and I have been using it ever since.

Invite two spectators to assist you and stand one on your right, one on your left. Fan the deck that all may see the cards, then hand it to the gentleman on your right and ask him to take out any twelve cards, no more, no less. When he has done this, lay the remaining forty cards face downwards on your table in full view. Take the twelve cards from him and, as you turn to the gentleman on your left, glimpse the bottom card and force it on him. He looks at it, remembers it, and places it back amongst the eleven cards in your hand. You seem to suspect that he would like to shuffle the packet, so you let him do just that.

Take the cards back and ask your assistant on the right if he would object to your counting them — not that you doubt his arithmetic, you say, but you must have twelve cards only. Fan the cards, the faces towards yourself, and spotting the forced card, cut at it, taking the cards to the right of it in your right hand. Turn the cards face down (they are still fanned in each hand, you understand) and count them out loud in each hand by pointing with a corner of the fan in the other hand. At the end of the counting, dovetail the two fans together with the forced card at the bottom of the twelve face-down cards in the left hand and, at the same time secure a break below the top three cards.

Ask your assistant on the right to reach into your right hand trousers pocket and see what he finds there. While he is doing this, palm the three top cards in your right hand and hold the remaining nine exposed to view in the same hand. Hold this hand about waist high in front of you as you stand with your right side to the front to make it easy for him to reach into your pocket. Have him pull it inside out so that all can see that it is empty. Take the nine cards in your left hand and push the pocket back with the right hand, leaving the three palmed cards, backs outwards, at the bottom of the pocket.

Holding the nine cards in the left hand, snap them with the right finger, cover them with the right hand

as if palming them and show your left hand. Replace the packet in the left hand and take away the right hand in a rather stiff position as if a card were palmed. Don't over-do this, the idea is that you want your audience to think that they have caught you palming a card from those in your left hand. Hold your right hand with its back outwards near your right trousers pocket and inquire if they saw a card go into your pocket. Someone will be sharp enough to say "It's in your right hand." Slowly show your hand to be empty, reach into your pocket and bring out the card nearest to you, its face towards you, and turn it over with a flip of the finger. Lay it face upwards on the table.

Ask them to watch closely and again snap the cards in the left hand, apparently squeeze one card from the rest and drop it into the pocket, but making it obvious that the right hand is empty. Then take one card out of your pocket as before and lay it face upwards on the table.

Now count the cards in the left hand, apparently one at a time, into the right hand, miscounting the second card as "two" and "three". In other words, you count the nine cards from left to right hand as ten. This count reverses the cards and brings the chosen card to the top of the packet. Call attention to the ten cards in hand and the two face upwards on the table — the twelve cards you started with. Once more snap

a card from the left hand into the pocket. Bring out the third card and lay it face upwards on the table. This leaves you, at this point, with nine cards in hand and your pocket empty.

Fan the cards in your left hand widely, faces downwards, and have the assistant on your left count them, then have the spectator on your right count the three face-up cards on the table — nine and three, again the twelve cards you started with. Pull out the pocket, showing it empty again and push it back. As you turn from right to left, palm off the top six cards in your right hand, taking the remaining three in the same hand

(To Be Continued)

EDITORIAL

WHAT IS MAGIC?

A great philosopher once said. "Define your terms, gentlemen!". Sage advice which, if followed, would save many an argument. To carry out my purpose in publishing this magazine, I define magic thus; Magic is the illusion which is created when a series of natural movements apparently causes an unnatural, or magical, result. For example, if I show a coin in my right hand and apparently place it in my left hand in so natural a way that the onlookers are convinced it is really there, then when I pretend to make the coin vanish and show the left hand empty, for them the illusion of magic has been created. But if, on the other hand, I have first played pitch and toss with the coin, flinging it from hand to hand, or have made the action of placing the coin in the left hand with unnatural swiftness, suspicion will at once arise in the minds of the onlookers. When the left hand is shown empty they arrive at once at the right conclusion, namely, that the coin was never placed there. There is no illusion, therefore no magic.

If this definition of magic is accepted, it follows that all the magician's actions must be natural ones and that all sleights, or deceptive movements must be made under cover of natural actions. Many performers make the prime error of depending on

swiftness. They may succeed in confusing the onlookers but they fail utterly in creating the atmosphere of magic. They show mere tricks where as the skillful magician performs miracles. It should never be forgotten that the simplest trick can be presented in such a way as to become a marvel.

It is not my purpose to devote any space to purely mechanical magic but to confine myself to feats which require personal dexterity, so fully explained that the conscientious student will have no difficulty in learning to do them. I have never known anyone to succeed in the art by depending on mechanical tricks. Many have spent fortunes on elaborate stage settings and gorgeous apparatus only to find, in the end, that the public cares nothing for tricks in themselves. It is the skilful operator behind the tricks that creates the magic.

— *JEAN HUGARD*

DO-NUTS TO YOU (CONTINUED)

do not forget to spill a little of the water as you move to put the bowl on the table. Thank your two assistants and if you can send them away munching the do-nuts, so much the better.

The production of the fishbowl is most effective but in case of necessity a feather boquet can be used. Have it in your trousers leg on the left side. The tip of the handle coming near the belt. From this position it can be brought out easily under cover of the coat and then be produced from the coat.

SUMMARY

Invite two spectators to help you, place them right and left. Flash out the tapes.

Thread the do-nuts on the tapes and tie the trick knot.

Tie the tapes around the chair rail.

Drape the coat over chair back, straddle the chair and push tapes through sleeves on each side.

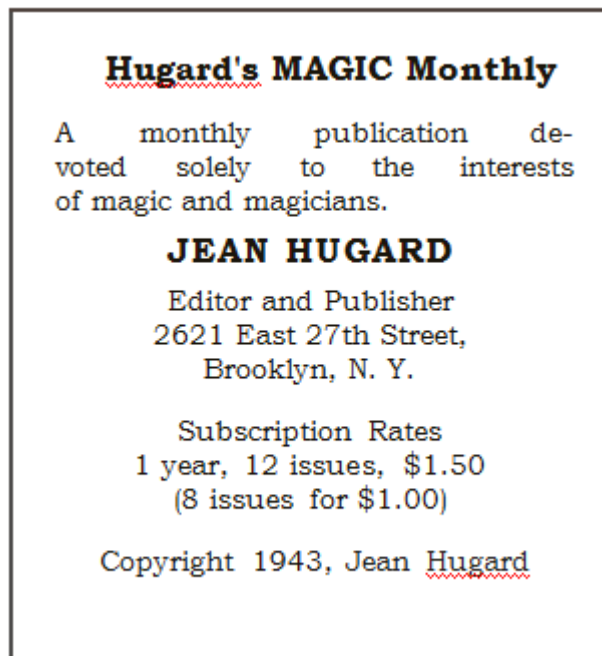
Tie one knot with one tape, crossing ends.

Have ends held tightly. Break off do-nuts and bring out those from coat pocket, placing them in assistants' teeth.

Have the tapes pulled taut and produce fishbowl from coat.

TWELVE CARDS TO POCKET (CONTINUED)

and show your left hand empty, Put the three cards, backs outwards, in your left hand, snap the packet with the right fingers and, without too much haste, place your right hand in your pocket. Bring out the bottom card of the six in the pocket, leaving the rest, show it and lay it face upwards with the others on the table. Now ask the gentleman on your left when he would like to have his card go into your pocket — "this time the next time or the one after?" Suppose he



decides "this time," snap the packet and bring out the top card of those in the pocket and hold it back outwards to the audience. Ask him the name of his card and when he names it, play up the idea that

you have the wrong card. At the right moment turn it over, show it to be his card and drop it on the table. Snap the remaining cards into your pocket one at a time, varying each one to hold interest, until one only remains in your pocket and the three in your left hand. Of course, you can bring out the chosen card at any time it is wanted, that is, up to and including the eighth. Now for the climax:

Turn to the gentleman on your left, hold the three cards face downwards and miscount them into your right hand as four. Snap them and hand them to him to count. He finds three only. Turn to the man on your right and let him take the card out of your pocket himself. This is the place to stop.

I have made no attempt to tell you what to say. That is an individual matter. But if you give this feat the proper thought, the proper timing and showmanship, I can assure you you will have something that will make a great impression on any audience.

JEAN-ERALITIES

Court-cards, that is, the king, queen and jack in each suit, were once called coat-cards, being so called from the long coat in which they were arrayed. Originally these cards were painted full length, the coat, or gown, reaching to the heels. Later, when the fashion changed and short coats came into popular use, long, gorgeous coats were confined to Court wear. So, in course of time, the change from coat-cards to court-cards came about quite naturally, since only at Court could such splendidly arrayed personages be found.

Few today will remember the full length court-cards of the old packs. The invention of the double-headed cards destroyed the standing joke of my boyhood acquaintance with the rising cords — the jack scandalizing the company by rising feet foremost!

• • •

The most careful performer will, some time or other, have the misfortune to drop something to the floor. When that happens to you, do not register annoyance, and do not, especially if the article rolls away from you, make a frantic, awkward dive for it. Smile, apologetically if you like, but smile, move calmly to within a pace of the article, then, putting your weight on your right foot, swing your left leg backwards, bend at your waist and pick up the

object with your right hand at arm's length. This action can be done gracefully and will take some of the sting out of the accident.

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