

Hugard's Magic Monthly

by Jean Hugard

Table of Contents

TITELPAGE

GHOST WRITINGS

GESTURES

BARE STAGE BUGBEAR

THE EGG BAG

FLASH OPENING TRICK

THE EGG BAG (CONTINUED)

CLASSIFIED ADVERTISEMENTS

Hugard's Magic Monthly

DEVOTED SOLELY TO THE INTERESTS OF MAGIC AND MAGICIANS

VOL.1 NO.9 FEBRUARI 1944

GHOST WRITINGS

A "Grotesque" Divertissement for the advanced Performer By Dr. H. Walter Grote.

Effect: From an ordinary book of cigarette papers a spectator selects a single sheet and rolls it into a small pellet which he retains, Next he freely selects a card from a shuffled deck by cutting at any place desired. Depending on the color of the selected card, he is asked to take a red or a black pencil, touch the point of it to the paper pellet and concentrate on his card. Upon unfolding the pellet the name of the selected card is found clearly written on the paper.

Utensils: A book of cigarette papers; one black and one red pencil; a pack of cards and one double back card.

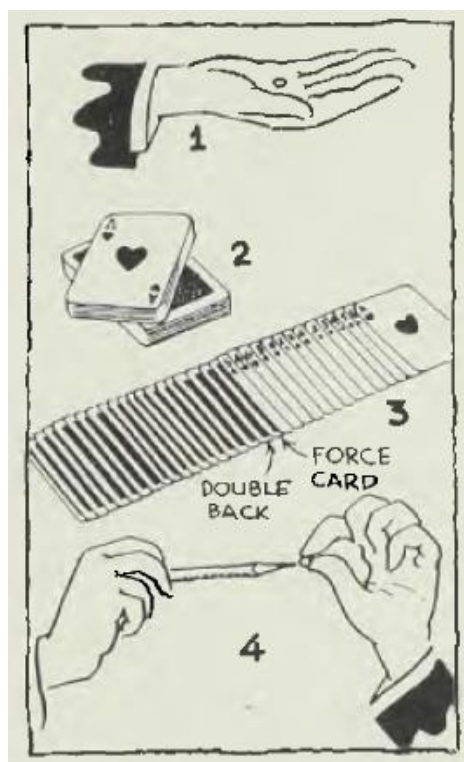
Preparation: Write the name of the card to be forced with pencil of the same color on a cigarette paper, crumple it into a pellet and put it in your right coat pocket. Place the card to be forced face upwards on the top of the pack and on it place the doubleback card.

Execution and Suggested Patter: "Will you be good enough to remove a single paper from amongst these?" (Take book of cigarette papers from pocket and present it to a spectator for the selection of one leaf). "Thank you. Now, examine it closely, please.

Hold it up to the light and notice that it is devoid of any preparation — just a plain piece of tissue. Bunch it together and, between your fingers, roll it into a neat little ball"... (At this moment take back the book of papers, replace it in your pocket and secure the prepared pellet by pinching it between the top joints of your second and third fingers).

"Place the little pellet on your out-streched palm. Oh, pardon! Are you left handed? No? Then hold it in the other hand". (Regardless of whether the spectator is left handed or not, he should hold the pellet in his other hand. Pick up the pellet and apparently transfer it to his other hand, really pinching it between the top joints of your first and second fingers and releasing the prepared pellet from between your second and third fingers). Fig. I.

"Please close your hand on the pellet while I have you select a card with the other hand." (Reach into your pocket for the pack leaving the blank pellet behind).



"First we will give the cards a thorough shuffle and then you will cut them at any place you like. Yes into two piles!" (False shuffle retaining the two top cards in position. Have the spectator cut the pack. Point to the top card of the lower packet, turn the former top packet face upwards and place it on top.) Fig. 2

"Now, before you look at your card— this is the one you cut to—I shall mark its position like this." (Square the pack and ribbon spread the cards on the table, pointing to the first facedown card following the string of face-up cards, and calling attention to the thoroughly mixed condition of the cards.) Fig. 3.

"To avoid' any possibility of my catching a glimpse of your card, I shall step back a little while you look at

it. Pick up your card and look at it intently, impress a picture of it on your mind and when you are satisfied that your memory has indelibly absorbed the picture, replace the card in the pack, anywhere! Just slide it somewhere into the face-down portion of the pack. Thank you." (Pick up the pack, turn the top packet to normal, and place it under the other packet bringing the double back card to the top. Place the pack in your pocket). "You have in your mind a picture of a card and in your hand you hold a little pellet of blank paper, correct?"

"Several years ago, a French gypsy in a suburb of Paris, created quite a furore by producing writing through alleged psychic forces. A committee for the investigation of psychic phenomena witnessed these manifestations and concluded that what were represented as supernatural influences were in reality nervous reactions between the subject's subconscious and suppressed muscular control. I shall now let you demonstrate to your own satisfaction a possible explanation of such phenomena.

"Here are two pencils a red one and a black one." (Show the red and black pencils and lay them on the table.) "Since you may have selected either a red or black card, please choose the appropriate pencil to fit the case .. Pick it up and grasp it at its extreme end between your thumb, index and middle fingers thus

and the pellet between the thumb and index finger of your other hand, placing the pencil point in touch with the little pellet. (Fig. 4.) Now, if you concentrate intensely on your card, you will, in a little while, feel a slight vibration emanating from the pencil. You feel a slight tremble now? Yes That is little Oscar, a mischievous little sprite from the star Lord°, trying to fool your subconscious. With this manifestation our experiment should be complete."

"May I ask, at this time, what card you are thinking of? The two of diamonds? And the little pellet is the one you selected and examined previously? And it has never left your hand? Is that correct? please unfold and open the pellet. What do you find written on it? The two of diamonds!. Thank you.!"

GESTURES

It has been well said that gestures can be made more expressive than speech, but in our textbooks you will find very little on the subject apart from the gestures required to cover the execution of sleights. Yet appropriate gestures and easy graceful actions are of the utmost importance to the magician. It is often found that extremely skilled sleight of hand artists do not meet with the success attained by others, who, though much less skilful, have acquired the art of making every move a picture.

Appropriate gestures are, in fact, the corollary of speech, motivating, shading and completing it, so that an awkward gesture becomes just as shocking to a man of good taste as a grammatical error in speech or a false note in music.

Graceful action is not necessarily a natural gift though certainly some persons have an elegance of manner which others do not know how to acquire. However, this is mainly the fault of inattention and lack of study. In presenting a conjuring feat one's aim should be to make one's gestures so appropriate, so expressive, that even if not a word were spoken, the onlookers would be able to follow and understand perfectly.

As just one example, we will suppose that you hold in your right hand a half dollar which you say you

will pass into a goblet on your table. Most probably, to emphasize the explanation, you would show the coin to the spectators and, with the same hand, you would make an indicative gesture towards the glass, but that would be altogether awkward and wrong.

The coin should be held in the right hand at the tips of the fingers so that practically the whole of it is visible, the arm slightly bent with the hand well away from the body and at the height of the shoulder. Then with the left hand, you should, while explaining, indicate in succession the coin and the glass, these two objects remaining motionless and in full view during the explanation. In reading this may seem trivial, but a trial of the two methods will prove at once which is the correct one. A close study of all the actions necessary in the course of a trick and the most graceful way to make them will repay the student richly.

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)

Copyright 1944| Jean Hugard

A final word about good taste; this should be studied even in the smallest actions. For example, how much better it is when offering fruit, say an orange or a lemon, for examination, especially to a lady, to place it first on a little plate and not just pass it out with your hand. The most horrible example of bad taste, not to use a stronger expression, that I have ever seen, was the action of a magician engaged for a drawing-room performance. He began with cigarette manipulations and, after various passes, ended by thrusting it up one nostril and extracting it from the other. Then he offered it to a lady with the remark, "You'll find it a real good smoke now!"

When remonstrated with later, the artist retorted indignantly, "But you know it didn't really go into my nose!"

Hu-gardenias

To Dr. Jacob Deley for his fine impersonation of Buatier de Kolta and his superb rendering of the Cups and Balls, for which he received a well deserved ovation from the magicians assembled at the Barbizon Plaza Hotel, January 8th.

SHORT

It's fun to be able to do a lot of tricks — in a sort of way — but to interest, amuse and astound people with them, that is quite another thing. It is for this reason that the true lover of magic, for his own sake and that of his fellow magicians, will always seek perfection in his work in order to give to his magic the luminous beauty which is its right.

It cannot be affirmed too strongly that there are in Magic no good or bad tricks; there are only tricks that are well or badly presented. How often do we see tricks that are ingeniously conceived fall flat through poor presentation? On the other hand we find, though too rarely, a simple trick raised to the rank of a seeming miracle by a masterly presentation.

BARE STAGE BUGBEAR

In the good old days the magician had the use of a run-down which gave him access to the middle of the stalls, practically without leaving the stage, the run-down, to all intents and purposes, forming a part of the stage. Nowadays when a magician leaves the stage to go down into the audience in order to borrow or return some article, to force a card, and so on, there is a distinct let-down in the interest of the main body of the spectators since the stage is bare and they cannot follow closely what is being done.

For example, I have seen magicians, in working the borrowed rings and nest of boxes, open all the boxes except the last vital one in full view, then carry this one down into the audience to be opened and the contents taken out by a spectator. The great bulk of the audience could only surmise that the trick had succeeded, they could not possibly see that it had.

The most practical way in which to avoid the awkwardness of leaving the stage to borrow or return articles, is to have a long, jointed fishingrod with a little net bag attached to its end. Easy access is thus obtained with the front rows of the spectators, the magician remains in full view and the articles, borrowed or returned, are not removed from sight thanks to the open network of the bag. The spectators actually see the last little box opened and the

nosegays and rings taken out of it, and they can see the return and identification of the rings by each owner; and so with other tricks.

There is also a very easy, certain and quite satisfactory way of forcing a card without leaving the stage. The card to be forced resting on the top of the pack, you make a false shuffle leaving it there. Ask for a number to be given to you. Suppose that twelve is called.

Holding the pack in your left hand, upright and face outwards, that is to say with the bottom card facing the audience, with your left thumb pull down the top card about an inch. With your right thumb and first finger draw out the next card, counting one, and drop it on the table. Continue in the same way until you have dealt eleven cards; as you drop this eleventh card, push the force card square with the rest of the pack with your left thumb, drop your left hand, bring-ging the pack to a horizontal position, and show this card as being the twelfth and designated by chance.

THE EGG BAG

The trick of producing eggs from a bag after it has been shown empty is a very old one. , Who was the inventor and how long ago he flourished, it is imposible to say, but the trick was a standard one in the programs of the magicians of the eighteenth century and a great part of the nineteenth. The trick, as I saw it when a boy, proceeded thus: The magician showed a fairly large bag with open net work at one of its lower corners. He proved it to be empty by turning it inside out and back, twisting it up and stamping on it. Then, holding the bag up by the mouth and imitating the cackling of a hen, an egg was seen to drop into the network. After several hen's eggs had been produced in this manner, the magician cackled more loudly and a goose's egg appeared. This was followed by larger and larger eggs until one was produced the size of an ostrich egg. Finally, from the bag the magician brought forth a rooster and a hen. Perhaps some magician with a flair for comedy will reproduce the trick which would be just as popular today as it was years ago.

However, in the latter part of last century, a new routine with a small bag and a single egg was introduced by Albini. He did not invent the small egg bag, but, that he did originate the routine which has become so popular is proven. His routine was

adopted by the rising young magicians of that time, Goldin, de Biere, et al, and has now become a classic.

There are many variations of the trick but the main plot is always the same. The trick is done, the spectators are let into the secret, as they believe, then the 'trick is done again and they are left as completely in the dark as to the modus operandi as they were at first. No skill is required for its performance but real showmanship must be displayed to make it a success. It is, therefore, a trick which should be studied by every magician with a true interest in the art. The following version will be found very effective.

Requirements: A small bag, popularly known as an egg bag, which has one side double forming a pocket, and two eggs. These may be the real thing, hard boiled, or imitation eggs of wood or ivory.

Preparation: Place one egg in your outside left coat pocket, the other in your hip pocket, according to the conditions under which you are working.

Routine: Take the egg from your right coat pocket and show it and the bag. Do not begin by turning the bag inside out, twisting it up or otherwise protesting its innocence, simply show it as being a little cloth bag. Hold the bag, mouth upwards and place the egg in it, Fig. 1; then take the bag in your right hand and

with your left grasp the egg from the outside through the cloth at the lower left corner and turn the bag mouth downwards, Fig. 2.

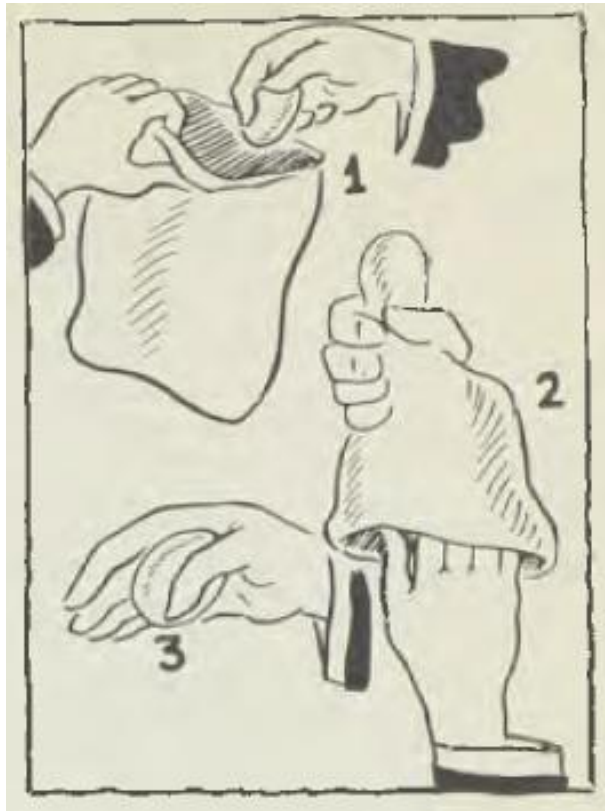
Insert your right hand upwards into the bag, remove the egg and show it, Replace it, the left hand holding the bag in the same position, but this time introduce it into the pocket and again grasp it from the outside with the left hand, the shape showing as before. As you say that you are about to attempt a most extraordinary feat, that of making the egg disappear from the bag and return to your pocket, insert your right hand furtively into the bag and release the grip of your left hand on the egg letting it fall into the pocket made by the double side of the bag, but keeping the shape of the cloth intact. Be careful to avoid any involuntary movement of the left hand as the egg falls. Bring your right hand out, back outwards, holding it stiffly and half closed as if trying to hide the egg, carry the hand into your right trousers pocket, then bring it out and let it be seen by the spectators that it is now empty. The proper presentation of this action is most important, the spectators should be convinced that you really have removed the egg from the bag and have placed it in your pocket.

Continue to talk about the wonderful feat you are about to perform, then hesitate and pretend to notice the sceptical attitude of the spectators, or to

overhear a remark to the effect that you have already put the egg in your pocket. "I did no such thing," you say indignantly, "but you are partly right any-way; the egg has left the bag;" Turn the bag inside out and back, twist it up and wring it, the egg being in the corner and held from the outside by the right hand; strike the bag against your left hand and so on.

"No egg here! Where is it? In my pocket? No!" Turn your left trousers pocket inside out; then smack your vest pockets one after the other, then your right outside coat pocket. "In my right trousers pocket? Why didn't you say so?" Turn the pocket inside out, pause a moment, then say, "You can't have been watching me very closely. Here it is in my left pocket!" Take out duplicate egg and show it.

Replace the egg in your left pocket; show the bag, turn it inside out, outside in, etc., Suddenly smack your left pocket and say, "It's not in the pocket-not in the bag-where is it?" Hold the bag mouth upwards so that the egg rolls down to the left corner—"When I want the egg, I just blow into the bag and here it is!" Bring the egg out.



If the work has been done properly so far, the spectators will be completely bewildered, so most goodnaturally, you offer to explain the trick. Place the egg in the bag, then holding it against the palm with the aid of the thumb, Fig. 3, bring your hand out, turn it so that all can see how you are holding the egg, then turn it back outwards and carry the hand to your pocket, then back to the bag into which you openly drop the egg. "And of course the egg is in the bag and not in the pocket. So simple, isn't it? Let me show you again." Pretend to take the egg, bring the hand out, half closed, the thumb in the same position as before as if holding the egg, and carry the hand towards the pocket. Stop halfway and say, "But suppose someone challenges you and says the egg is

in your hand. Why then you simply squeeze the egg amaller and smaller until it is so small that no one can see it." Open your hand and show it is empty. "That's quite easy, isn't it? Nothing in the pocket — (turn it inside out) — nothing in the bag" (turn it inside out, stike it, etc.) Take the top of the bag at the left corner, holding the egg there through the cloth, with the left hand and the opposite corner with the right hand. Invite a spectator to stand at your right side and have him thrust his hand into the bag. "Nothing there? Very well, will you hold one side of the bag with one hand and with the other hold my right wrist so that I cannot get to my clothes to get an egg — or anything." Make several feints, as if trying to get your hand back to your pockets, then say, "Look in the bag. Nothing there? Fine. Now, when I want the egg, I just blow in the bag and here it is!" Dip your hand, still held by the spectator, into the bag and bring out the egg. To form a conception of the heights to which this simple trick can be

(To be continued)

FLASH OPENING TRICK

By OSCAR PAULSON, Manchester, England

Effect: The magician enters, pulls up his sleeves and flashes out a large silk which pictures a big rabbit peeping out of an opera hat. He drapes this over his left arm; suddenly a shape materializes under it. Whipping the silk away, an opera hat is seen standing on his left palm. He reaches into the hat and pulls out a rabbit.

Requirements: A large Davenport colored silk. 36 x 36, showing a large bunny peeping out of a big opera hat; an opera hat and a spring rabbit.

Preparation: Place the opera hat, with spring rabbit crushed inside, under your coat at the left side high up, and hold it in position by pressure of your upper arm. The silk folded and provided with buttons at two adjacent corners for instantaneous display, you put in your left arm pit.

Working: Enter and take your position at stage center. Pull right sleeve well up with left hand, then the left sleeve with right hand and so get possession of the folded silk. Clap your hands together and instantly jerk them apart, the silk expanding to full size. Display this then drape it over your left forearm, calling attention to the beautiful picture.

At the same moment, seize the hat with your right hand, open it with your fingers and place it mouth upwards on the palm of your left hand behind the middle of the silk. Let the silk drape over the hat, showing that something has materialized under it. Then whip it off and display the hat as you throw the silk carelessly over your left arm. A moment later, thrust your right hand into the hat and bring out the rabbit, handling it in such a way as to create the impression that it is alive — and this can be done.

THE EGG BAG (CONTINUED)

raised, one must see it performed by Professor Jack Miller. Unless he is acquainted with Mr. Miller's peculiar *modus operandi* the most experienced magician will be nonplussed.

Referring to another method of starting the trick, R. M. Jamison writes: "At the opening of the egg bag trick, the bag having been shown empty but really containing the egg, you proceed to make an egg magically from a white silk (hollow egg with hole in its side), but the vanishing of this egg in order to reproduce it, apparently, from the bag, is a problem to many, especially in floor work, or close up, away from your table. I have used the following method for quite a few years and the get-away for the fake egg has never been detected.

Two paper bags, of the usual candy size, are required. One of these has a hole, large enough to pass the egg out, cut out of the back at the bottom. The second bag, folded flat, is inserted in the first and the two rear top edges of the bags are gummed together.

The working is easy. Take the prepared bag in your left hand; drop the egg into it to one side of the hole, gather up the mouths of the two bags and blow up the inner one, causing the outer one to distend. Meantime, let the egg roll out of the hole into your

left palm, that hand being held quite naturally at the bottom of the bag as you blow it up. Then ask for "a hardheaded youngster so that you can burst the bag on his head", you remove your left hand and display the inflated bag in your right, Pocket the fake egg at your leisure.

For the finish of the trick, Mr. Jamison says, "I have found the following highly effective, Have a tiny egg, robin's size, ready to be secured secretely and when the youngsters cry out, "It's in the bag", you say, "Sure it's in the bag and I'll draw it right out at this corner." Meantime, you have palmed the tiny egg and you proceed to squeeze it out of a corner of the bag remarking, "When the egg gets scared with all the noise you make, it shrivels up and the only way it can regain its size is by dropping it into the bag again so that it can regain its composure." Drop the tiny egg into the bag and a moment or two later bring out the other egg. "You see, it's become quite regular again."

CLASSIFIED ADVERTISEMENTS

Dealers must submit trick or book with copy, to Jean Hugard, for approval. All material returned post paid. Minimum, 3 lines, \$1.00.

ENDORSED DEALERS OFFERINGS

Just in from London!

A new supply of Victor Farelli's CARD
MAGIC — Vol. 1 and Vol. 2 at \$1.50 each.
Also Deveen's CIGARETTE MAGIC — \$1.50;
and Tom Seller's MAGICAL MIXTURE —
\$1.50. Each of these is outstanding as is An-
nemann's 52 IMPROMPTU CARD TRICKS
at \$1.75. Highly recommended by Mulhol-
land, Larsen and Fleming.

HOLDEN'S MAGIC SHOPS

220 West 42nd Street, New York

120 Boylston Street, Boston

117 South Broad Street. Philadelphia

COURTESY AND CONFIDENCE AT
CONJURER'S SHOP

130 W. 42nd Street, New York 18, N.Y.

Stuart Robson

presents

MAGIC ON BROADWAY

DELL O'DELL

in a Full Evening of Magic

at New York Times Hall, Mar. 11 at 8.45 p.m.
Res. Seats \$3.30, \$2.20, \$1.10, inc. tax
Seats on sale only at Conjuror's Shop, Inc.
Tel. WI 7-8836. Suite 612

LIFE LIKE FISH BAIT

Wiggles like real fish; made of special durable rubber.....50c each3 for \$1.50
Troublewit, 80 illustrations50
Monster list of Bargains25

PIONEER MAGIC STUDIOS

4418 Clarence Ave., St. Louis 15, Missouri

QUALITY MAGIC since 1907. Two great Thayer catalogs now available. Vol. 1 covers small tricks. Vol. 2 covers larger tricks and small illusions, 25c each. Book catalog and Lists free. THAYER'S STUDIO OF MAGIC, Box 1785, Wilshire-La Brea Station, Los Angeles 36, California

POST CARD brings you "THE BAT",
House Organ of MAGIC LIMITED,
3915 Mac Arthur Blvd., Oakland. Calif.

"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 Street, Detroit, Mich.

MENTAL PENCIL Spectators shuffle and cut cards, noting cut at cards, and square up deck. The pencil discovers the noted cards. You would never guess the pencil was gimmicked. \$1.00.

C. H. HADEN, 257 - 90th St., Bklyn 9, N.Y.

BOOKS: BOOKS: BOOKS:

We stock all new, recent and standard books on magic. We publish (free) the famous PAUL FLEMING BOOK REVIEWS.

Fleming Book Co., Berkley Heights, N. J.

WE BUY and sell used tricks, books, etc., also Mental Effects. Send us your list and 3c stamp.

Supreme Nov. Co., Bow 346, Westfield, N.J.

HOLLYWOOD SPECIAL

Magician's Button, Ghost Illusion.

Free Trick and Catalogue

All for 25c.

MAGIC HOUSE OF CHARLES

6613½ Hollywood Blvd., Hollywood, Calif.

THE CORSAIR

A unique magazine for all magicians. Now in its third volume. Sample copy 10c or Yearly \$1.00.

TERAL GARRETT, P. O. Box 8, Albany, Ky.

FOR SALE

Two Petrie and Lewis folding tables with black art wells (2) with drapes complete; never used; equal to new; aluminum, unobtainable today. Two extra 15 inch round and square table tops included - the lot cash or M. O. \$25.00.

Thayer make Die Box, new model No. 984, lists \$15.00 — sell \$9.75.

Set 6 inch Linking Rings, chrom. plated No. 942, lists \$4.00, sell for \$2.75 cash.

PAN AMERICAN, 75 Dwight St., Springfield

PAN AMERICAN

75 Dwight St., Springfield. Mass.

MAGIC INSTRUCTION

SPECIAL INSTRUCTION

in Advanced Magic.

Prof. JACK MILLER

178 Webster Ave., Jersey City, N. J.