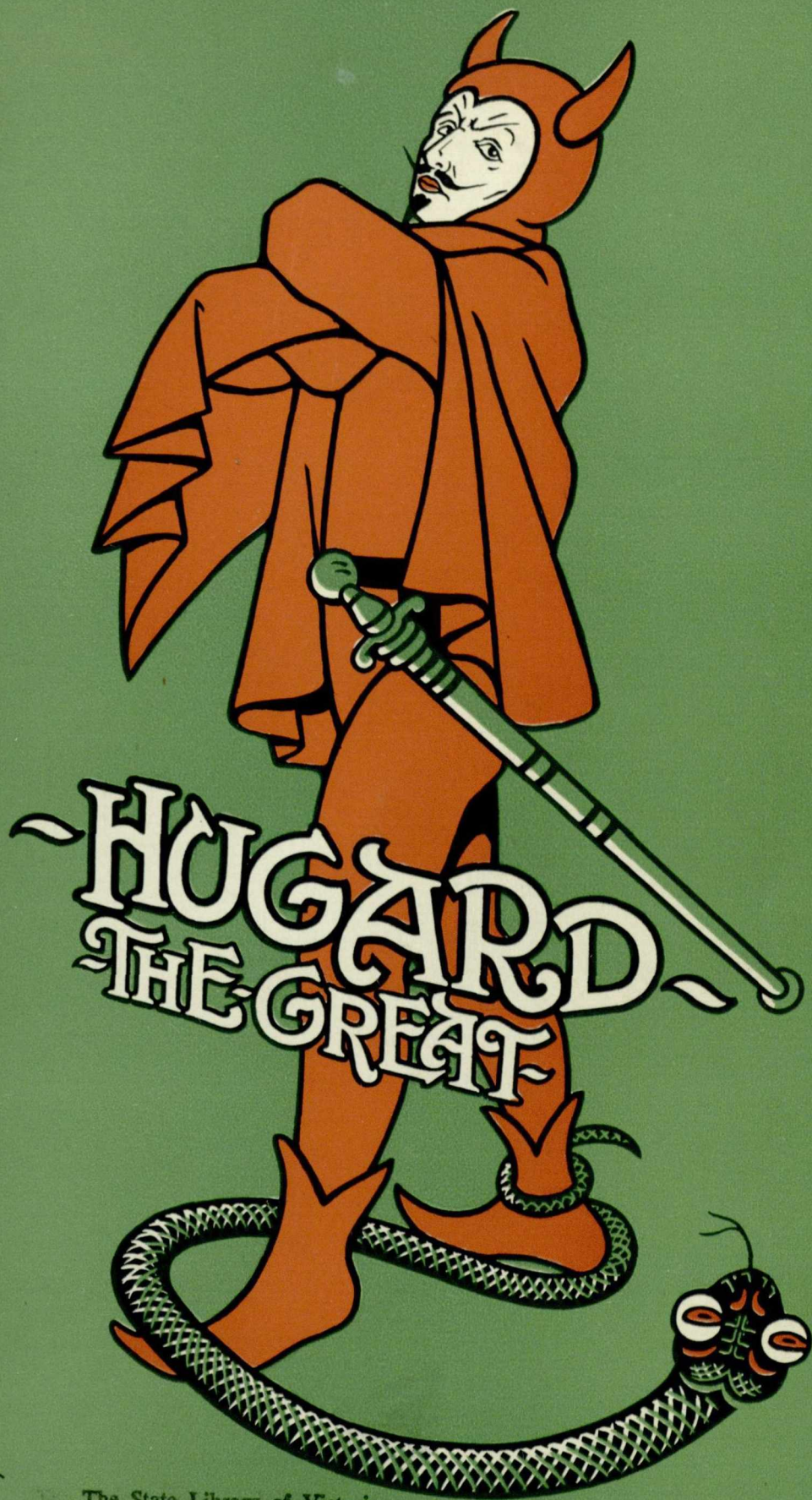


# JEAN HUGARD TESTIMONIAL

BARBIZON PLAZA PLAYHOUSE — APRIL 28, 1945

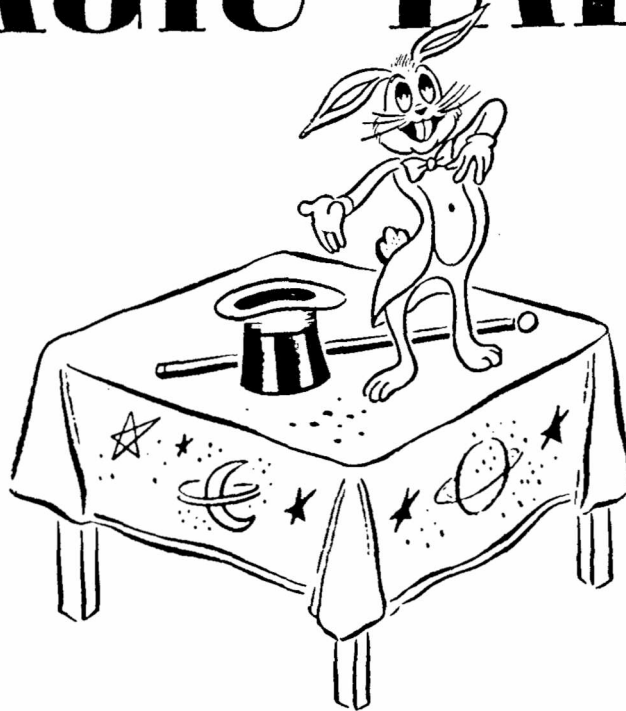


HUGARD  
THE GREAT



The State Library of Victoria  
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# WELCOME TO THE MAGIC TABLE

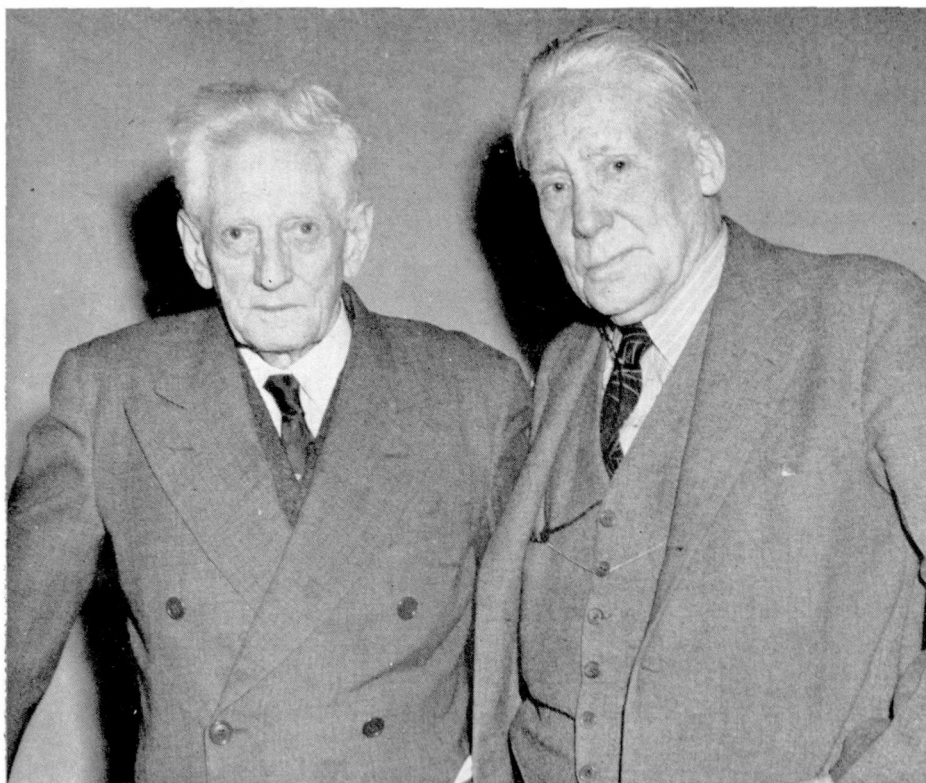


The Society of American Magicians reserves a regular table at lunch time daily for its members and friends at the famous Plantation Room of the Hotel Dixie. Visiting magicians are always assured of a hearty welcome and fine food in friendly company at the Magic Table.

*Plantation Room*  
**HOTEL DIXIE**

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*Al Baker says:*

"JEAN HUGARD, THE MAGICIAN  
WHO NEVER DID A MEAN TRICK"

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Yes,—there's more than meets the eye in the making of a truly great magician like JEAN HUGARD. A born talent was developed, years were devoted to practice and study, and still more years to actual performance.

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of BARNEY'S  
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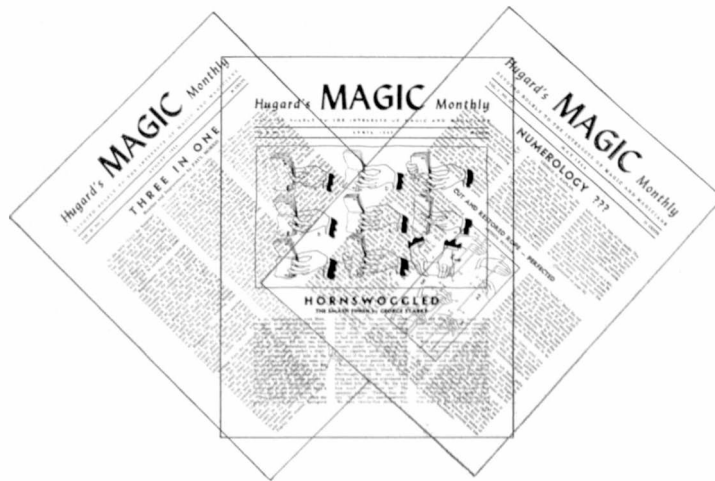
Our Very Best Wishes  
to The Master

*Blanche and Sigurd Nathan*



MY MASTER,  
TEACHER,  
FRIEND.





If I can receive my copy of  
HUGARD'S MAGIC MONTHLY  
for the next twenty-five years,  
I'll be satisfied.

— George Starke

BEST WISHES TO OUR  
GOOD FRIEND JEAN

*Ed and Ann Jacobs*





*Photo by Irving Desfor*

## Jean Hugard

*When the Art of Mis-direction  
Is presented to perfection . . .  
That's Jean . . .*

*When illusions, plain or fancy,  
Reach the realms of necro-mancy,  
That's Jean . . .*

*When the noblest of patricians  
Is the Master of Magicians,  
That's Jean . . .*

*When the Magis of the Nation  
Thrill to presti-digit-ation,  
And when skill'd ma-nip-u-lation,  
Is combined with pre-sen-ta-tion,  
In the latest card lo-ca-tion,  
By the Prince of Cul-ti-va-tion,  
That's Jean . . .*

GERALD L. KAUFMAN, 1945

# THE LIFE AND CAREER OF

By "DORNY"

IT'S a long way to Australia, but not too far for the Goddess of Magic to find worshippers, and one of her most devoted and conscientious admirers is Jean Hugard.

Jean was born December 4, 1872 in Toowoomba, Queensland, Dominion of Australia, one of a family of eight children. He has had a wonderful and diversified career and some of the details may not be amiss in this article.

He got his first impression of magic from watching a performance by Hazelmeyer in his home town. Acquainted further with magic by reading Prof. Hoffmann's translation of Robert-Houdin's "Les Secrets de la Prestidigitation et Magic," which he still maintains is the best book of all on the subject. Later on he discovered and studied Hoffmann's "Modern Magic." This added still more to his store of magic lore. Unlike most magicians who have had to serve an apprenticeship to learn the art, Jean is self taught. However, he will admit that his first participation in magic was the pulling of the string in the rising card trick as performed by an elder brother.

Jean's first ambition in life was to be a banker, and at the age of 21 had worked his way up to become manager of the Burketown Bank. Sensing the possibilities of big business in the meat packing industry, he left the bank and entered on a new career as a packer in 1894, only to come a cropper a year later when his company's steamship was lost with all hands and its precious cargo of Australian beef. It was during this period in North Queensland that Jean's hearing became affected due to an abscess forming in his ear as a result of swimming too often and diving too deep. No doctor being available within several hundred miles, his hearing became very much impaired, so much so, in fact, that later when attention was available, it was too late.

Turning to his original love, magic, Jean in 1896 commenced his career as a magician, featuring his now famous Chinese act which he presented as a silent act in pantomime. He carried from five to fifteen assistants, some twelve or thirteen tons of baggage including at

least a half dozen large illusions. He opened his show in evening dress with card manipulations and small magic; then escapes, and finished the first half with his own version of the sensational "Bullet Catching Trick." The entire second half of the show was given over to his remarkable Chinese magic, wherein he appeared as Ching Sung Loo and brought the evening to a smashing climax with four or five brilliant illusions. This was the show with which he toured throughout Australia and New Zealand from top to bottom until he was as well known "down under" as Kellar and Thurston were here in the States. In 1915 he started on an extended tour of the Fiji Islands, Samoa, Honolulu and in 1916 he arrived in San Francisco with the intention of playing across the States, then on to England, Europe and back through the Orient to Australia. He played the American vaudeville circuits for two years, starring on the Keith, Loew and Proctor times. He had entered San Francisco with a magnificently dressed show that ran a full two and a half hours, but due to the limitations of vaudeville had to trim his act to twenty-five minutes, during which time he offered a profusion of Chinese magic and illusions. His impersonation of a Chinese Mandarin was so perfect, that had he not been billed as "Jean Hugard and his Modern Miracles" it is doubtful if any audience would have realized his English parentage. During the following ten years, from 1919 to 1929, he leased a theatre at Luna Park, and was one of the big feature shows at Coney Island, then America's playground. During the winter months he went on the road with his full evening's show, featuring his sensational "Bullet Catching Trick," reference to which you will find in other articles in this program—together with the "Chinese Water Fountains," one of the most beautiful of all illusions; "The Floating Ball;" "The Birth of the Pearl," a brilliant production of a girl from a huge oyster shell; "The Chinese Linking Rings" and a presentation of "Black Art."

His presentation of illusions was remarkably clever and he got the maximum effect out of all



# JEAN HUGARD

of them. His settings were beautiful and his showmanship was without a flaw. His favorite illusion has always been the Chinese Rings, and his pet hobby is sleight of hand. He has one little stunt that we had never seen anyone else do—until he described it in one of his books recently—He shows the tips of all his fingers empty, then makes a move in the air and has eight thimbles. This is the neatest and finest version of this well-known effect that has ever been done!

In 1919, in the midst of his plans for a continuation of his world's tour, the stock market crashed, the bank in which he had his life's savings closed and Jean, in company with thousands of others, was forced to start life anew. Not a very cheerful outlook for a man who had almost reached his 60th birthday.

Never daunted by adversity, Jean turned his sleight of hand talents to teaching and writing, to the great benefit of all of us here in the audience tonight. Jean's love for card tricks lead him to tempt fate with a couple of card manuscripts, "Ten Card Feats" and "The Automatic Deck and Opening Routine." These were issued privately in 1932 and 1933, and the response to them was encouraging. Jean then issued the first of his now famous "Card Manipulations" books and, with the first and second books in the series, he was "in." Max Holden, who had just retired from the vaudeville stages of Europe and America and had opened his Magic Shop in New York, was so impressed by the brilliant array of sound magic in Jean's manuscripts that he made arrangements to publish Jean's books and market them. Jean having found a patron for his literary efforts, now settled down to become one of Magic's leading authors and under the aegis of Max Holden wrote authoritatively on every branch of sleight of hand. Today Jean is America's favorite author of magic books. Only a couple of years ago, Harper & Brothers, one of the leading publishers in the country, published his "Modern Magic Manual" which is the finest book for amateurs since Prof. Hoffmann's time. This book is now in its fifth edi-

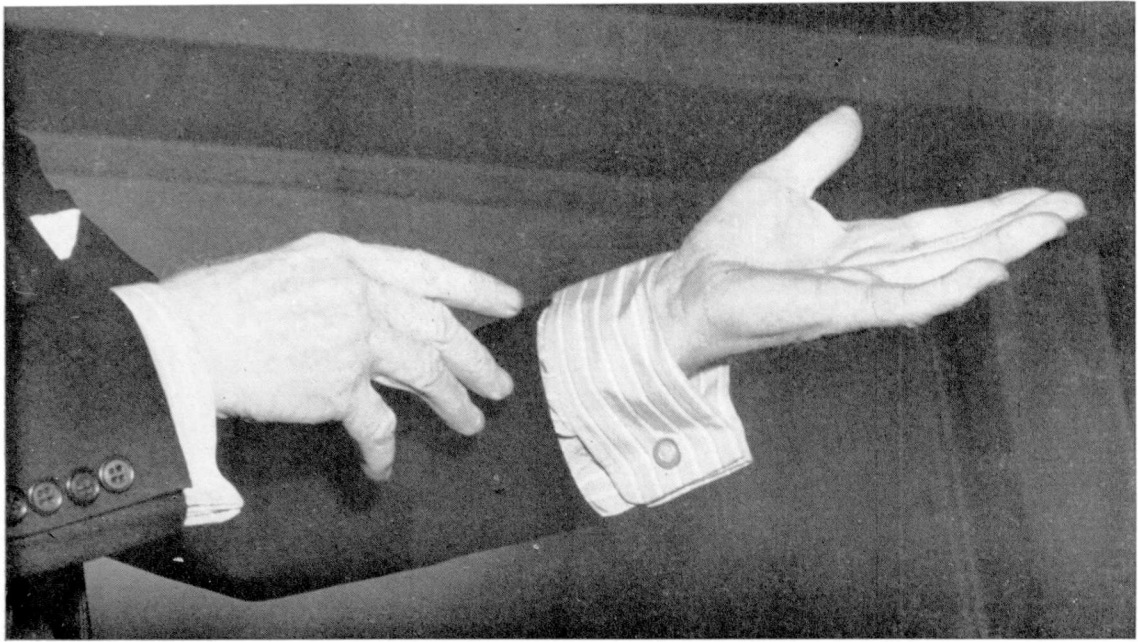


Jean Hugard, as a young man.

tion, which is an eloquent testimonial to its greatness. For Carl Jones, Jean edited and wrote two masterpieces of magic literature, "Greater Magic" and "Expert Card Technique;" for Al Baker he edited "Ways and Means," for The Fleming Book Company he has just translated Camille Gaultier's famous book of sleight of hand, "Magic Without Apparatus" (*La Prestidigitation sans Appareils*) which is not only the first English translation but promises to be one of the really great books to enter the American magic market in many years. On his own, he is currently engaged with Frederick Braue in publishing "Hugard's Modern Miracle Series" of books, four of which have appeared to date. Two years ago Jean founded and launched one of the finest of today's magic periodicals, "Hugard's MAGIC Monthly."

Now, once again, tonight you will have the pleasure of seeing Jean Hugard give one of his remarkable performances, which incidentally will mark his final performance as a trouper. And, as one trouper to another, I'll guarantee you will enjoy a treat in magic and its presentation such as you have seldom witnessed.





Jean Hugard's hands have baffled millions.

# HOUDIN, HOFFMANN, HUGARD

A Triumvirate of Names to Conjure With

By JOHN J. CRIMMINS, Jr.

**W**HEN one reviews the long list of magic books published in the past seventy-seven years, the works of three writers stand out preeminently in the field. These three are Robert-Houdin, Professor Hoffmann and Jean Hugard. Their contributions to the literature of conjuring are unquestionably the most comprehensive and authoritative of all, and the wide acclaim won by their successive efforts is responsible to a great extent for the steady growth and increasing popularity of sleight-of-hand and magic as we know it today. Taken collectively, their books are veritable grammars of conjuring, for they really teach the rudiments of the art, from the bare essentials through sleights, preparation, patter, routine and presentation.

It is to Robert-Houdin that the entire magic world is indebted for the first great book on practical conjuring. His "Les Secrets de la Prestidigitation et de la Magic" published in 1868 inaugurated the era of teaching magic as an art, and even to this day this book is considered one of the finest works ever written on the subject. A short time later, Professor Hoffmann performed the same service for the English speaking world when his famous book, "Modern Magic" was published in London in 1876. This monumental volume of encyclopedic proportions, covering both the artistic and technical side of magic, probably has had the greatest sale of any single book on conjuring.

During the next forty years he continued with his writings, supplementing the renaissance in the teaching of practical magic so well begun by Robert-Houdin.

Today, Jean Hugard is carrying on where his illustrious predecessors left off, publishing year after year the latest and best of sleight-of-hand instruction for the modern magician. His books parallel in completeness and pattern the same conscientious treatment laid down by Robert-Houdin. To the serious student, the works of these three writers offer an almost unbroken string of competent essays on the art of conjuring, the sum total of all their books providing the finest magical literature possible to obtain. In fact, no magic library can be considered adequate without a complete collection of their combined works.

Possibly a word or two about Jean Hugard, whom we are honoring tonight, might not be amiss at this point, for he is recognized as one of the best informed authorities on legerdemain in the world today. Since 1932, when his first manuscript "Ten Card Feats" won acclaim to his current translation of Gaultier's "Magic Without Apparatus", Mr. Hugard has written some thirty scholarly works on practically every branch of the Magic Art. Space does not permit me to mention all the Hugard books here, but you will find them listed in Mr. Leo Rullman's article in this

The Parent Assembly, No. 1,  
Society of American Magicians,  
extends hearty greetings to  
Jean Hugard, Archivist of the Assembly—  
a loyal compeer  
and highly esteemed good friend  
who has won world-wide fame  
and respect not only as  
a truly great practicing magician  
but as an outstanding authority  
on the technique and practice  
of the Mystic Art.

program. In addition to these published works, he has also written many articles for the various magical periodicals and is now currently engaged in publishing his "Modern Miracles" series, as well as his own magazine, Hugard's MAGIC Monthly".

I am convinced that no other living magician has contributed so greatly to the advancement of sleight-of-hand and magic in general as has Jean Hugard. Every student would do well to study his text books carefully, for they are the nearest thing to personal instruction that are available today. True it is that in recent years many have written expertly on the subject—such men as Sachs, Willmann, Fischer, Goldston, Keen, Hull, Roterberg, Waller, Gaultier, D'Hotel, Devant, Maskelyne, Gibson, Tarbell, Lang-Neil, Hilliard, Hatton and Plate and many others all have their niche in Magic's Hall of Fame. Each very definitely has made some noteworthy contribution to the advancement of our art, but to Jean Hugard still remains the honor of issuing, year after year, the finest instruction to be found on the subject of magic. Hugard's gift of really teaching the fine points of a magic trick or sleight is reminiscent of Houdin's and

Devant's style and is unequalled today by any of his contemporaries. Each trick's description is concise, correct and complete in every detail. His vast knowledge of stage-craft, his love of subject, his mastery of sleights, his understanding of the psychology of cause, effect and delivery—all coupled with his many years as a performer, makes his conjuring books veritable masterpieces of magic literature.

By now you probably can guess that I am a Hugard fan. I am, without any reservation whatsoever, for I have read widely of the literature of magic and have found few who could equal him as a writer or teacher. It has been my pleasure to have been associated with Mr. Hugard in the publication of some of his earlier works and I can assure you that knowing him has been one of the greatest joys I have found in magic. To know him is to admire him for he is first a gentleman, then a magician of rare accomplishments and last, but not least, a true scholar. No better advice can be given to anyone interested in magic than to say "Study Hugard's Books". I can assure you, there is a romance about his writings that makes magic a glowing and exciting adventure.



Jean cuts the cake on his 70th birthday before 200 magicians.

We, members of the

**International Brotherhood of Magicians  
Ring 26, New York, N. Y.**

Join in sending the best wishes to  
our friend and brother member

**JEAN HUGARD**

---

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# THE HUGARD WONDER SHOW

By DE WILFRED

The Modern Illusionist

I AM probably one of the few people in the United States today, who can recall the original Hugard Wonder Show. A full two hour performance, resplendent with elaborate stage settings, beautiful costumes and tons of magical equipment.

Thirty years ago I was appearing on the Fuller Vaudeville Circuit in New Zealand, and Jean Hugard and Company opened in the same city.

The organization was compact and everything from the colorful posters, the "Hugard Herald," a newspaper type of handbill which was mailed to everyone in town, to the show itself, was presented in true magical style. Every piece of apparatus, from the smallest trick, to the biggest illusion, was carried out to the minutest degree of perfection. This constitutes good magic, and the Hugard Show was in every sense of the word, good magic.

The show opened with a fifteen minute card routine. Hugard appeared immaculate in white tie and tails. With his long chestnut hair, one might get the impression that he was a musical composer or conductor, had it not been for the spectacular setting that went with this. Giant playing cards carried out in white, black and red velvet, decked the stage. Mr. Hugard held the audience spellbound with his card manipulating. His color changes and palming were works of art, presented with such smooth assurance that the cards themselves appeared to be acting unaided.

Next came the ever popular Thumb Tie; here Mr. Hugard was assisted by the traditional committee from the audience. Then Hugard displayed his talents as an escapeologist, with an expert presentation of the Straight Jacket Escape, performed in full view.

Hugard offered his feature illusion in a military setting. This was his famous Bullet Catching Effect. Without a single false move or apparent misdirection of any sort, the secretly marked bullets, still hot and bearing the marks from the gun barrels, were caught on a velvet cloth held in front and over his heart. A flawless performance made possible only by the perfect co-ordination of expert backstage assistance. This was the trick that the audience always remembered. I toured New Zealand again, a year later, and they were still discussing the Hugard Bullet Catch.

The second half of the programme was perhaps one of the finest magical spectacles I have ever seen. Sixty minutes of Chinese tricks and illusions done in pantomime to the accompaniment of Oriental music: the title, "A Night in Pekin." Here Mr. Hugard and assistants, bedecked in Chinese robes, presented a rapid series of bewildering surprises. One effect followed another, beautifully timed and per-

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SEE "A Night in Pekin"---

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*If You Miss This You'll Regret It*

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Program used in Pennsylvania, Winter of 1919

flectly routined. The feature illusion in this section of the programme was the colorful "Birth of The Pearl." The production of a beautiful young lady from a giant shell.

Another outstanding illusion was Hugards version of the "Levitation." Many other startling effects followed in order. These included a splendid rendition of "The Kellar Flower Growth." The Wonder Screen, from which came lighted Chinese lanterns. Rice bowls, floating ball, Chinese linking rings, fire eating, expert paper tearing, and a unique presentation of the Twentieth Century. The entire production closed with Chinese garlands and streamers spurting out from all directions. A fitting climax to a memorable evening.

Special honors are also due the artists who appeared in support to Mr. Hugard. First, Miss Myra Errington, whose charming personality graced the stage as principal assistant. In addition, Miss Errington was an accomplished musician and singer. She presented a clever musical novelty interlude, featuring musical coins and xylophone. Also Miss Ruby Horley, the comedienne, Madame Carroll, the very accomplished pianist and Mr. Clive Clivalli, a skilled juggler. Mr. Clivalli also managed backstage; in this capacity he was largely responsible for a smooth running performance.

In all, the Hugard Show was a great show, presented by a master showman. Hugard gave his magic to the world, as those who were fortunate enough to witness his performance will always remember.

# JEAN HUGARD *Master of Magic*

The printed word is inadequate to express the sentiment I feel for Jean Hugard, and the gratitude I know the world of magic generally owes to such a distinguished gentleman, scholar and magician. Hardly a day passes that his name does not come up for attention among the magicians visiting New York. His word on card sleights and flourishes, or the proper presentation of a trick, time and again climaxes the differences and discussions that invariably arise whenever card men meet. True it is that Jean is seldom here to hear the many complimentary things said about him, but his books are quoted freely for his printed words of encouragement and warning offer much sound advice and is so quoted and accepted by all. For Jean has done more than any other living magician to teach the tenets of his art to the thousands so avidly seeking them. Ever the gentleman, he is always glad to offer his advice when it is requested, and delights in helping those who are perplexed with the intricacies of a sleight by personally instructing them.

His font of knowledge and magic lore seems boundless, and he will trace the variations of a sleight or trick back to forgotten days, pointing out the refinements that have been made en route to bring it up to its present standard of excellence. Many times I've watched him correct errors in the intricate moves of a sleight, moves that have been passed along inaccurately from one writer to another. A case in point is his description of the "Hermann Pass" which he explains correctly for the first time in many years in his book, "More Card Manipulation No. 1."

Not only does the amateur reap rich rewards from his instruction, but even such renowned experts as Victor Farelli have bowed to Jean's knowledge on more than one occasion. Recently, Mr. Farelli paid us a visit and expressed the desire to meet Mr. Hugard, whereupon Jean happened to drop in. Just to listen to these two men talk about sleights and tricks was an education in itself. In the course of the conversation, Mr. Farelli happened to remark that for

over 20 years he had never been able to understand the workings of a certain shuffle which Prof. Hoffmann had credited to Charlier. He said he had tried it time and time again, only to come to the conclusion that it was impossible to do it; not only that but he had never met a magician who could either do it, or enlighten him in any way. Jean smilingly proffered the information that he knew the shuffle quite well, and that it was not entirely Prof. Hoffmann's fault, although his description was rather inadequate, but was mostly the faulty interpretation given it by the reader. Mr. Farelli expressing immediate interest, Jean offered to do it for him. I supplied the cards, for, as you can imagine, I was just as interested in seeing this "impossible shuffle" as was our visitor. Jean took the pack, turned to the page in "More Magic" describing it, and proceeded to do it with speed and dispatch. In ten minutes' time, Mr. Farelli was gleefully false shuffling the pack, a la Charlier, and remarking that the sea voyage to New York was well worth the trouble just to find someone who could teach him this one shuffle. That's Jean Hugard, master of magic in all its ramifications!

It is this remarkable font of knowledge so generously tapped by Jean when writing his books that makes them such outstanding lessons in sleight-of-hand. Whatever one wishes to learn will be found in his books, for they are truly equal to personal instruction. We have recommended them for years and will continue to do so with the same enthusiasm and confidence that lead us to first publish so many of Jean's works. Nearly all of his books are still available, many of them having gone into several printings. We will be glad to recommend the proper ones for you, if you will but drop us a line. Some are more advanced than others, and they cover every phase of the art with a clarity unequalled by any other writer. Whether it's cards, coins, balls, bills, silks, close-up or general magic you prefer—Jean has written the instruction you want!

... MAX HOLDEN

*Remember . . . When you want the best in a magic book . . . Ask for a Hugard book!*

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Hugard and Company presenting The "Fairy Fountains," Luna Park 1919.

# TUNG PIN SOO'S RECOLLECTIONS OF JEAN HUGARD

By LAWRENCE ARCURI

**E**LSEWHERE in these pages will be found stories on Jean Hugard by his pupils and fellow-magicians. Feeling that this collection of stories would not be complete without some comment from a man who actually worked with him, we called upon his best known ex-assistant, Al Wheatley (Tung Pin Soo).

"There isn't a book big enough," he said, "that could hold a full expression of my feeling of gratitude, respect and admiration for the man who has done so much for me and for magic. He gave me my start when I was 18 and during all the years I worked for him, I always found him to be generous and kind to all his assistants and a constant source of inspiration. As a showman and writer of magical literature he has no peer."

Next to the late Warner Oland, Wheatley regards Jean as the finest Chinese impersonator he ever saw. In fact it was Jean who influenced him to specialize in Chinese Magic and under his stage name of Tung Pin Soo, he has become widely known. For this he gives much credit to his old magic Master. In any newspaper interview he has ever had, Wheatley has always made it a point to pay his respects to Jean.

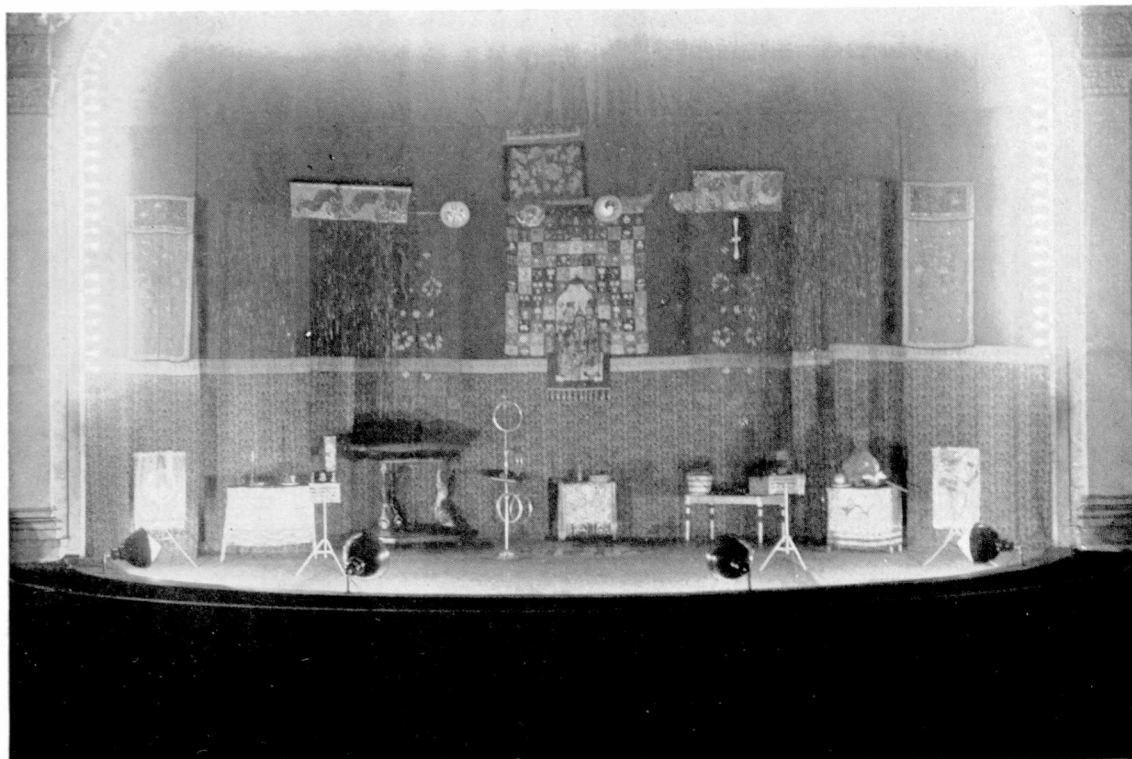
"Jean Hugard has always been a gentleman in the full sense of the word on and off-stage," continued Wheatley. "He showed utmost consideration for everyone with whom he came in contact. Many needy show-people have known his generosity and he has given countless benefit performances for many charities."

As to his work, Wheatley considers Jean as a perfectionist, no detail ever having been too small to escape his notice. On one occasion Wheatley could not find the Chinese slippers he was supposed to wear on the stage. Jean refused to let him go on in his regular street shoes. The swords used in the Sword Box Illusion had to be kept highly polished at all times and many an hour was put in by his assistants keeping them so.

Speaking of this illusion, Wheatley cited it as an example of how scrupulously Jean has always guarded against exposure in magic. When he had his own show in Luna Park, unlike some of his contemporaries playing side-show exhibits, Jean never relaxed his ideals regarding exposure. While others gave audiences the privilege of coming back-stage (for a fee) to see the inner workings of the sword-box, Jean bitterly condemned this practice.

It is impossible to praise Jean too highly. Along with all other magicians, I extend my heartfelt good wishes and hopes for his continued success and happiness.

FRED BRAUE



Stage setting for "A Night in Pekin" show.

On another occasion, Wheatley tells of how a committee of three came up from the audience to witness the Bullet-Catching Trick. Jean did not know that one of the men was a reporter for a local newspaper who was on the prowl for a story. Each of the men was given a gun and directed to shoot at Jean's chest. When the signal was given to pull the trigger, the reporter, curious to know if the bullet was genuine, pointed the gun at the ceiling. After the performance, he sneaked back to the theatre, obtained a ladder and made a search for the bullet-hole in the ceiling. He succeeded in finding it and this resulted in some glowing notices in the paper about Jean's performance. (Just between ourselves, the ever-resourceful and quick-witted Mr. Hugard had anticipated the reporter's intentions. Magicians will understand what he had done about it.)

Wheatley went on to tell of some of the brilliant stage illusions that were used by Jean. The Water-Fountain Illusion was particularly noteworthy. Streams of water were made to come from everywhere. Jean would touch a glass, for instance, and a jet of water would jump six feet in the air. Then he would pass his wand through the stream and the water would come from the wand. It would come from shoes, from someone's head—from any place that Jean touched. The effects achieved were beautiful and most unusual as anyone who has seen them will agree. This feature could not stand the rigors of a New England Winter, however. Wheatley tells amusingly of the time in Boston when the water

equipment froze and before it thawed out, the entire company had the devil's own time taking care of the situation.

The Oyster-Shell Illusion called "Pearl of the Orient" was an effect created by Jean himself. An oyster-shell, previously shown empty, turns out to have been holding a beautiful girl. Whether or not Wheatley ever assisted in the holding, he did not say.

"In Black Art Magic Jean was outstanding," continued Wheatley, "and silhouetted against the black background he made a striking figure in his white costume. As a matter of fact, his wardrobe on and off-stage was always in perfect taste."

With his linking rings, Wheatley feels that Jean was "out of this world." He mentioned the unusual manner in which Jean would dispose of the rings by throwing and hooking them on to a clothes-tree quite a distance away. This had somewhat the aspect of juggling, demonstrating again the performer's versatility.

As a final word of tribute, Tung Pin Soo said that in all the time he worked for Jean, he could not recall any instance where there was any heckling from an audience which is an eloquent testimonial to how Jean kept his audiences interested at all times.

As we took our leave of Tung Pin Soo, who had been most gracious and cooperative, he expressed his very deep regret over the fact that he would not be able to participate in the Hugard Testimonial Show because he will be performing thousands of miles away on a USO over-seas tour.

# Society of American Magicians—Assembly 17

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# A TRIBUTE TO JEAN HUGARD

By DR. HENRY RIDGELY EVANS

**I**N this "Tribute to Jean Hugard" I wish to express my appreciation of his endeavors in the field of modern magic. I have read his books with avidity, and regard them highly, not only from a literary point of view but from the standpoint of their value to the art of magic. Few writers have done so much to place up-to-date conjuring on a scientific basis as has Jean Hugard. Much has been written about natural magic and sleight-of-hand that is comparatively worthless and ephemeral, but not by Jean Hugard; his works are destined to live long after him. His clarity of style and facility of expression are indeed noteworthy. I trust that during his retirement from active participation in the arena of prestidigitation that he will not lay down his pen for good, but give us many more works similar to those which he has already published. No library of magic is complete without his books.

Jean Hugard is not only a writer on feats of prestidigitation, but he is also a practical performer, having toured the Far East with a magic show of his own, featuring many fine sleight-of-hand tricks and illusions. Consequently he is well fitted to follow in the footsteps of such authors as Robert-Houdin, Angelo Lewis (Professor Hoffmann), John Hilliard, Adrian Plate, David Devant, Will Goldston, Gaultier, Stanyon, etc.

Hugard's contemporaries have been Kellar, Thurs-

ton, Blackstone, Goldin and Dante—to mention only a few. My acquaintance with Kellar and Thurston was of an intimate character, particularly with Thurston, who was the first thaumaturge of note to break away from the old traditions and inaugurate a renaissance in magic, so to speak, something quite different from the classical technique of his predecessors. Blackstone and Dante, in particular, have followed in his footsteps and are keeping magic very much alive today, and are drawing crowds to their spectacular entertainments.

Magic is an art that began before the building of the Pyramids and the Sphinx of Egypt; for Egypt is the "cradle of magic." The religious beliefs of that ancient land were closely associated with necromancy, in all its phases, as I have endeavored to portray in my "The Old and the New Magic," which has for its frontispiece a picture of the almost perfectly preserved gateway to the ruins of Karnak and other temples of Mizraim, which are the admiration of modern tourists. Yes, think of magic and you think of Egypt. Even Freemasonry in its higher degrees portrays some of the mysticism and occult philosophy of the cult of Isis and Osiris. The last stand of the hierophants was in the island of Philae in the upper Nile, ere the suppression of their mysteries in the reign of Theodosius of Byzantium during the Christian régime in Egypt.

*Best Wishes  
to  
Jean Hugard*



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Original photo of Hugard's Escape Act. New Zealand and Australia 1910.

## ANECDOTES FROM DOWN UNDER

By JEAN HUGARD

**Y**OU ASK ME to relate my most thrilling experience in the years I devoted to the performance of magic. Naturally, in my many tours in and around Australia, New Zealand and the South Seas, there were various adventures by sea and land, by fires, wrecks and floods, several railway wrecks and coaching accidents, but these were such as might happen to anyone engaged in constant travelling, no matter what his occupation. One incident, brought about solely by my vocation as a magician, which can be said to come under the heading—thrilling—happened at the first presentation of my variation of the bullet-catching trick on the opening night of my second tour of New Zealand at Wellington.

In order to make the trick as sensational as possible I had fixed it so that, instead of the old muzzle-loading guns as used by all other magicians up to that date, the modern high powered rifles were to be used and a squad of four riflemen, who were to bring their own rifles, was arranged through the captain of the local rifle club. My advance agent had done a good job, he had secured the patronage of the Governor of the Dominion for the opening

night and had filled the newspapers with sensational accounts of the invulnerable magician.

All went well with the show up to the bullet-catching feat which was to form the grand climax. First a short introduction was given with some facts about the power of the modern rifle, then the captain of the rifle club marched his four men onto the stage and a committee of local experts was invited to come forward to superintend the whole operation and remain on the stage throughout. A packet of cartridges, provided by the captain, was opened by the committeemen and four were chosen. They were marked, both the bullets and the cases, one being marked by the Governor himself. The bullets were then dipped into powdered chalk and the rifles were loaded with them under the closest supervision of the committee and the riflemen, who, I should emphasize, were complete strangers to me. The squad then marched down from the stage to a platform erected in the middle of the orchestra stalls where they remained in full view of the audience throughout.

Posting the committee-men well to one side of the stage, I took up my position mid-stage—and held

# GREETINGS JEAN HUGARD

*F*or your invaluable contributions  
to the Art of Magic as performer  
and author, magicians the world over  
will be ever in your debt.

*Samuel L. Dreilinger*

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against my chest a little square of black velvet on the middle of which was sewn a small red heart. The spot light was then thrown on me and all other lights turned off. After a slight pause, calculated to increase the tension, I gave the order "Ready—Aim—Fire!" The rifles roared, four white spots appeared on the black velvet target and four bullets dropped onto the stage at my feet.

So far, so good, but I had received a quite unexpected shock. I was really shot and looking down at my chest under cover of my little velvet square, I saw several spots of blood on my shirt front. However, the procedure went right on. The lights were put on, the committee-men picked up the bullets, identified their marks and certified they were hot and bore the grooves caused by their passage through the rifle barrels. The riflemen were ordered back to the stage, unloaded their empty cartridge cases and the marks on these were also identified. So far as the audience was concerned, the trick was a complete success and, I can truthfully say, caused a sensation.

However, I had gone a step too far and had foolishly taken a great risk. I found embedded in my chest three pellets of shot. Luckily they were very small and had done little more than puncture the skin, the loose velvet flap of my little target and the stiff front on my dress shirt had retarded them otherwise there might have been some surgical work necessary to dislodge them. As it was my assistant managed to extract them with a sharp penknife.

What had happened was that one of the riflemen had added a little unrehearsed touch of his own by dropping some pellets of shot into the barrel of his rifle after the lights had been put out. He aimed well but he never got the satisfaction of knowing that he had shot the magician. After that experience, I decided that one can go too far in the search for the sensational and the spot light was dispensed with. Not only were all lights kept fully on throughout subsequent presentations of the trick but an assistant always accompanied the riflemen from the stage and remained beside them until the rifles were actually fired. So, although I have been shot at on innumerable occasions, that was the only time I was actually shot.

#### FROM CANDLELIGHT TO KILOWATTS

In one of my first tours in Australia in the early years of the nineteen hundreds it happened that my show was booked for Christmas dates at a large inland town in New South Wales. The only connection was by a long and very slow journey over a single track railway along which my advance agent could find no places to play with any reasonable hope of a profit. Faced with the necessity of either laying the show off for four nights or arriving in the big town several days ahead of time, which generally creates a bad impression, I wired my agent to fix any places that had any means for staging our show.

The first village we stopped at had no hall of any



Mrs. Carroll, pianist for the Hugard show.

kind, the only place available being the school and this had no means of lighting of any kind. By raiding the local storekeeper's stock of candles and making reflectors of cans by cutting them in half we managed a galaxy of illumination that surprised the villagers almost as much as the magic we gave them.

The second stop was at a somewhat larger town which boasted a small hall with a bare platform and was lighted by kerosene lamps. Here again, by cutting large kerosene tins in half, reflectors were obtained which provided quite a brilliant lighting.

Stop number three found us at a place with a hall of which the townfolk were very proud. They had just installed an acetylene lighting plant for it. Acetylene was at that time trying to compete with regular coal gas for illuminating purposes and the light was very good but we were bothered by several blackouts. Some months later I read an account of a terrible accident at this very place. The caretaker investigating a leak in the generator stupidly struck a match. The resulting explosion blew him to atoms—literally to atoms—not even a shred of clothing of the unfortunate man was ever found.

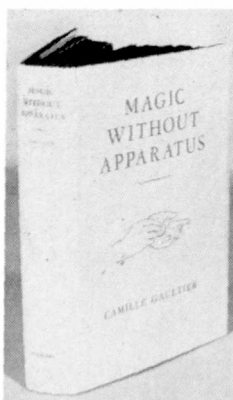
The fourth night found us in clover, a regular hall with a stage and proscenium and gas lighting and, on arrival at Inverell, the location for our Christmas dates, we were back in the 20th century. There was an up to date theater, complete with stage, scenery, dressing rooms and *electric light*. I think the experience of having shown, in five consecutive nights, under conditions of lighting ranging from

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a great friend of magic and magicians, for his lifetime of unswerving devotion to the highest tenets of our art. We salute him, also, for his many and important contributions to the literature of magic, the latest of which is his superb translation of

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Shakespeare's time to the present is unique, and what was perhaps almost as remarkable, those four little places not only paid the expenses of the rail trip but showed a profit as well.

Another experience with lighting arrangements is still vivid. It happened at one of the sugar plantations outside Honolulu. These plantations have amusement halls which they are glad to give rent free to travelling shows (This was over twenty-five years ago—conditions may have altered since). Most of them have their own electric plants so that the lighting is all one could desire but even electricity fails at times. At one of these halls in doing the passing of three cards from ten held in one spectator's hand into ten held by another spectator, I had got to the stage of having secretly passed the three cards from one packet to the other and the second spectator was on the point of wrapping his ten in his handkerchief when—out went the lights.

After a minute or two they came on again, but there was nothing for me to do but start all over. Again the same point was reached and again—blackout. Believe it or not this happened a third time but I'm an obstinate man, and a fourth time I proceeded with the trick and this time the fates were with me, the lights stayed on and the trick was finished successfully. The curious thing is that if there had been a man at the switch he could not have turned out the lights so precisely at the same point, three times in a row, as actually happened by accident.

#### A TIGHT SQUEEZE

The phrase "rolled them in the aisles" is often used but rarely justified by the actual results. Once only have I seen results that justified its use. Owing to the exigencies of the rail service in southern Queensland, on one occasion I had to bring the show into a town the evening before it was to open. On arrival we found that a magician was showing that very night and so, taking the usual busman's holiday, we went to see his show. While not a first-class performer the "Professor," as he called himself, put up an amusing show and all went well till he reached his "Grand Climax—The Vanishing Lady." This was his version of de Kolta's famous illusion and all the preliminaries were carried through correctly. The newspaper was set on the stage, a chair placed on it, a lady introduced and seated on the chair and a silk covering draped over her. Then the Professor magniloquently declaimed the marvel that was about to happen—the lady would vanish into thin air! He whisked the silk away and—there was a series of screams and we saw the unfortunate girl half way down through the trap! The Professor and his male assistant tugged at the visible half and evidently, from the expression of the girl's face, an assistant down below was pulling her nether extremities but they couldn't budge her. Meantime a goodly portion of the audience really and truly rolled in the aisles, convulsed with laughter.

It was several minutes before some one had the presence of mind to lower the curtain.

#### A RECORD

In the good old days, B.T. (Before Talkies) Luna Park, Coney Island, had a really national reputation as "The People's Playground." The reputation built up by Thompson and Dundy was maintained and even enhanced in the early twenties. A visit to Luna Park was a *must* item on the program of any visitor to New York, and to have a concession in the Park was a very profitable business, particularly on Saturdays and Sundays. The biggest crowd I saw during my eleven years of leasing a theater in the Park was on July 4, 1920. During that day and night my show played to 11,884 people, and that still stands as a record. Such a result was possible only because the theater, since destroyed, was a large one. It was built by Thompson and Dundy who used it to rehearse their shows for the Hippodrome and, as in the Hippodrome, it had a very large stage and the main curtain was pulled up instead of down.

That day's work still forms a vivid recollection and more particularly because after the *twentieth* performance an enthusiastic amateur rushed back stage and, without introducing himself, patted me on the back and exclaimed, "Very good show! Very good. But why don't you put more pep into it?"—He has since become a professional magician himself, and my very good friend, and we have had many a laugh over his well meant pep talk.

#### BLACK MAGIC OF THE ABORIGINES

In my first contacts with Americans, back in 1916, I was astonished to find that when they learned I was an Australian, a great many would ask "What



Miss Millie Clare, Comedienne with the Hugard show.

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DR. BEN. B. BRAUDE

language do they speak over there?" The two World Wars have at least one minor gain on the credit side, they have increased popular knowledge of geography. Most people now know that we have a great country down under but few realise that the U.S.A. could be packed inside it and leave a rim outside. Then, too, how often I was regaled with the old, old story (so old that it may be new again) of the Irishman who seeing a kangaroo for the first time at the Bronx Zoo was told that it was a native of Australia. "A native of Australia," said Pat, "Begorra, my sister married one of them things!"

The popular conception seemed to be that black-fellow's "corroborrees" and kangaroo hunts are regularly staged in the streets of Sydney and Melbourne, the fact being that a visitor might travel for years and never set eyes on an aboriginal or a kangaroo unless he went to the Zoos or the reservations for the blacks. It is only in the far north, in the sparsely settled, or completely non-settled areas, that the Australian aboriginal, the black-fellow, is still to be found in his primitive state. A relic of the Stone Age, in fact I believe the only Stone Age man still in existence, the Australian aboriginal is purely a hunter. He never arrived at the stage of planting for a future harvest, with him it is always either a feast or a famine. When the season is a good one and game is plentiful they feast and get fat, when game is scarce they fast.

It is strange indeed that so primitive a people who, for instance, have no word for any number above three, should have invented so wonderful a weapon as the boomerang. But wonderful as this implement is it is not so marvelous in its gyrations as many people imagine. When skillfully thrown it will return to the thrower but only if it has not struck the object at which it was aimed. When its whirling circles are stopped by contact with any object it simply falls to the ground.

While travelling in the far north of Queensland I had several opportunities of seeing these people in their primitive state. At one station (cattle ranch) a most interesting exhibition was staged for me in which a sturdy warrior performed a feat which I have often described to clever magicians and never once have they been able to offer a feasible solution. Here is the problem: Imagine you are in an open glade, about a hundred yards in diameter, on which there is not a tree or even a shrub, just the grassed sward. Let us say you are on one side of the glade, on the other there is an aboriginal, a black-fellow as we call them. He is stark naked and holding his empty hands high above his head, he walks slowly towards you. When he is some sixty paces from you suddenly, literally in a flash, he is transformed into an armed warrior, shield in one hand, throwing stick and spear in the other and lucky indeed it would be for you that he is staging only an exhibition. These men can bowl over a kangaroo in full flight with a spear and with unerring certainty, at from fifty to sixty paces.



Miss Myra Errington, vocalist and principal assistant with the Hugard show.

I have yet had anyone offer a feasible solution of the feat, generally it is claimed that under the conditions given the thing is impossible. Yet the solution is beautifully simple. The shield which is made of very light wood and is about three feet long and twelve inches in width is stuck on the black-fellow's back with a lump of adhesive clay; the throwing stick, about two and a half feet long with handle at one end a deep notch at the other in which to fit the butt end of the spear, is fastened on his back in the same way a little to the left of the shield. The spear, about eight feet in length and tipped with a wickedly sharp piece of split flint, is held by this point between the warrior's big and second toe and is thus dragged along by him, being completely concealed in the grass. When the time comes, with an incredibly fast movement of hands and body, the shield is seized by the left hand, the throwing stick with the right hand, the right foot jerks the spear upward and its butt is fitted into the notch of the throwing stick and in actual fights, the spear would be hurtling towards its target, literally as I have said, in a flash. The feat is worthy of a magician, employing as it does the arts of concealment, misdirection and almost incredible skill.

But, curiously enough in a people so backward

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**J E A N**

FROM

THE COSTELLOES

in other ways, it is in mental magic they excel. Here is one example which should perhaps come under the heading of "black magic." The tribes are ruled by one or more "old men" who hold their sway through the workings of a superstition which never fails. They have a certain bone which the blacks firmly believe will infallibly cause the death of anyone at whom the "old man" points it. If one of the young bucks has broken a rule of the tribe and the bone has been pointed at him, he is doomed. He will simply wither away and die.

At another station I had the now rare opportunity of seeing a "black's corroboree." A corroboree is a kind of festival at which several tribes come together in amity and stage sham fights, weird dances and feasts, a sort of primitive Shriner's Convention. On this occasion a young buck had been accidentally injured by a terrific blow on his abdomen by a nullah-nullah—native club. We found him stretched out on the ground groaning in agony while two old hags—lubras—were squatted on each side of him. Uttering weird cries they would bend over him alternately and apply their mouths to the man's swollen

stomach the skin of which, however, was not broken. Waving their arms, bending down and sucking in turn, suddenly one would spit out a mouthful of blood, then the other would do the same. As they continued their weird operation, the man's groans gradually ceased, he *knew* they were sucking out the bad blood and that he would soon be all right again and, sure enough, a few hours later that very man who had been at death's door was prancing around and enjoying the festivities with the others.

Remember the man's skin was unbroken—where had the blood the old hags had spat out come from? Here was another proof that the art of sleight of hand goes back to the roots of antiquity. Each of the old women held concealed in the palm of one hand a fragment of sharp flint and under cover of their shrieks and wild waving of their arms they contrived to secretly lacerate the inner part of their lower lips. From these cuts they sucked their own blood and spat it out as if it came from the body of the injured man. He and the onlookers believed this was the case and to him and them it was perfectly natural that he was "made whole" on the spot.



Jean Hugard in Chinese costume.

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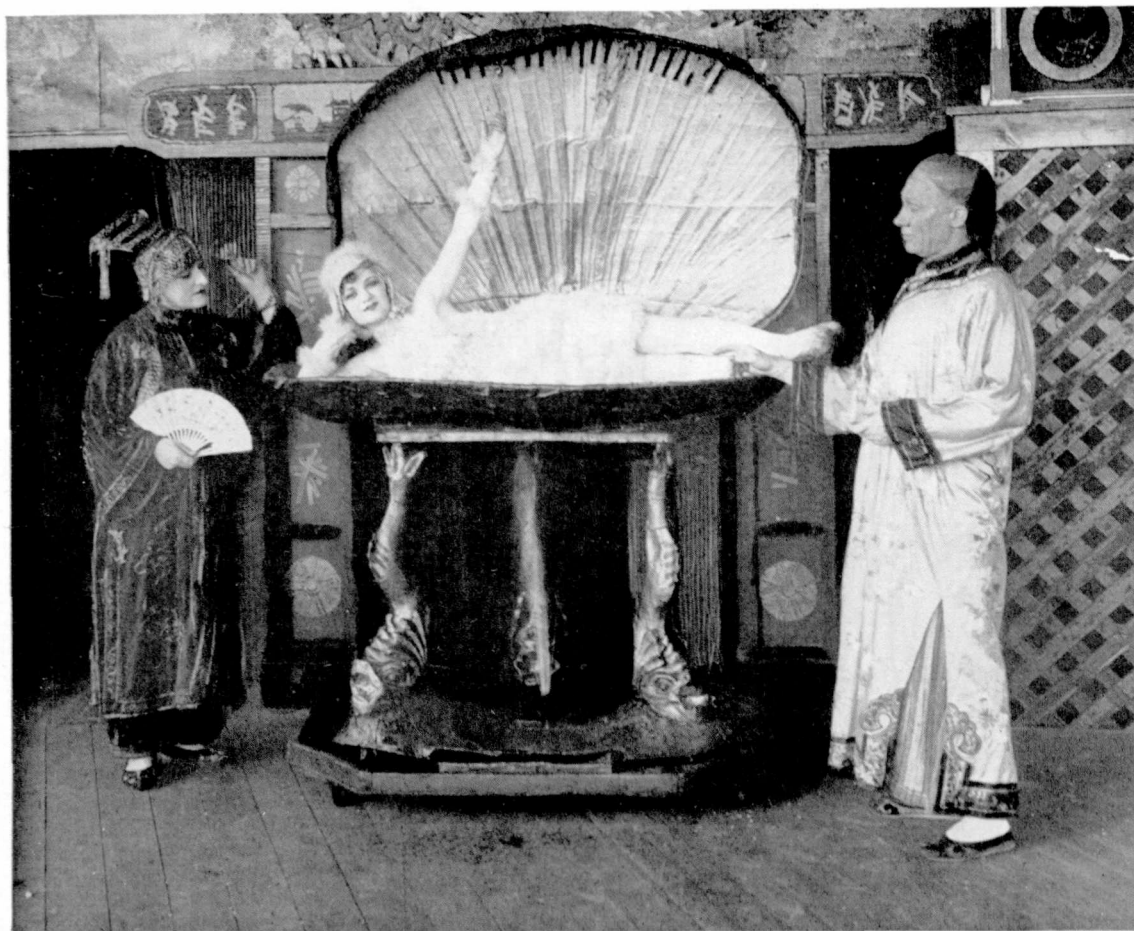
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Jean presenting the brilliant illusion "The Birth of the Pearl."

## JEAN HUGARD'S "NIGHT IN PEKIN"

By CHARLES J. DIESTEL

**I** BECAME associated with the Orient in more ways than one, when I joined the Jean Hugard troupe in "A Night in Pekin" at the opening of Luna Park, Coney Island, on May 15th, 1919. Here we appeared in stunning oriental costumes, but here also I was initiated into that charming English custom of "afternoon tea" . . . for the drinking of which the world is indebted to China. Tea every afternoon was a charming ritual at which Madame Carroll presided, and it offered a measure of relaxation and inspiration to the entire company that was most welcome in the midst of performance. I believe this custom created what was probably the most family-like troupe of artists appearing on any stage, for drinking tea afternoon after afternoon with the same companions engendered lifelong friendships never to be forgotten. I might mention also that we were probably the most abstemious troupe on the American stage . . . for Jean never countenanced

anything stronger than "tea" for his troupe. The members of the company at that time were Jean, Madame Carroll or "Mum," as we all affectionately called her, was the pianist. Madame Carroll's two daughters, Dick and Myra, Dick's husband, Tom, Clive Clivalli, a brilliant juggler and Jean's brother, was our stage manager, and myself.

Working with such a troupe was always a pleasure, although plenty of hard work went into the presentation of "A Night In Pekin," you can be sure. Every assistant was trained to perfection, every cue was picked up with an air of certainty, for Jean was a perfectionist in every sense of the word and insisted upon, and got from his assistants, 100% cooperation. Frankly, I believe this company was one of the best trained that ever put over a magic show, and the enthusiastic reception his act received was a tribute to Jean's friendly, yet business-like insistence on detail.

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Of EXPERT CARD TECHNIQUE, Paul Fleming has written: "The authors have written their explanations with the utmost care, and *really explain* not only how the tricks are done but how to do them! The illustrations by Donna Allen are probably the finest drawings to be found in any book on magic today. . . . This is an outstanding book which is prized by our leading card experts."

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## JEAN HUGARD

2634 East 19th Street, Brooklyn 29, New York

When I first joined the show as assistant mechanic and "curtain puller," Jean was presenting "Fire-Eating," a masterly routine with the "Linking Rings," "The Travelling Cubes" (a la Donald Holmes) in combination with the Die Box. Incidentally, Jean was the first magician to use this combination. Another effect that always brought applause was Jean's presentation of tearing out a fancy doily. He would then blindfold himself and tear out another one, much larger, with these words, "Welcome to Luna Park" torn out around the border. When a delegation of magicians were in the audience, Jean would always tear out an appropriate greeting for them. He closed his show with the production of a beautiful girl from a huge oyster shell, the illusion being titled "Birth of the Pearl." What made the act so remarkable in many respects was that it was given entirely in pantomime, which was a glowing tribute to Jean's ability as an actor and a magician. For those who may not know, pantomime is probably the most difficult type of acting there is, for one must express every emotion, every action, every whim in complete silence, and yet do so, so cleverly that every detail is completely understood by the audience. At this Jean was a master, and I dare say that even today, a quarter of a century later, he could show cards and spades to most Broadway actors.

Well, the first season closed with Labor Day, and the show headed for a tour of one night stands through Pennsylvania. Many a town I helped paper, too . . . billboards, barns, fence rails, walls, and store windows. We were doing a fine business, playing to full houses and appreciative audiences, but

hard luck befell the troupe, cutting short our tour. Madame Carroll fell and sprained her ankle, and Jean sprained his hand, if I remember correctly. These two misfortunes put an end to that season's tour and we returned home. It was on this short-lived tour that I first became acquainted with Jean's marvelous Bullet Catching Trick. I had my part to play in its presentation, and I'll never forget the trembling sensation which overtook me when I first saw Jean standing nonchalantly facing a "firing squad" of unrehearsed local sharpshooters armed with genuine Enfield rifles. To say I was scared is putting it mildly—I was petrified. But then, as I soon discovered, so was the entire troupe, and every audience who ever witnessed this startling trick. It was truly one of the most sensational illusions I've ever seen, and every audience cheered it to the echo. Jean, of course, had been featuring this trick for many years before I met him. I remember seeing some of the posters that he had used throughout Australia and the South Seas, billing Jean as "Hugard the Invulnerable." When he first revealed the secret of this trick to me, I said to myself: "This man is way ahead of our time," for his version was far superior to the methods used by other magicians of the past.

The following season, May 1920, the show reopened in Luna Park to even bigger business than our first year. Certain changes were made in the routine, Jean introduced his Floating Ball and closed with "The Fairy Fountains," one of the most enchanting and fascinating effects in the whole range of illusionary magic.

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PART II.

2. Entr'acte—Selected Bijou Orchestra
6. Songs— { "Facile Questions"  
"If You Talk in Your Sleep" —Miss Molly Clark
7. A NIGHT IN PERIS —Ching Sung Lee  
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\* In Service.



Cast for "The Fairy Fountains"—Jean Hugard, Clive Clivalli, "Dick," her husband, Mary, and Charles Diestel.

Although Mr. Hugard claims in one of his books that the original presentation of this truly magical illusion, by its inventors, the Ten Ichi Troupe, has never been equalled, I believe his own presentation left nothing to be desired. Briefly the effect is that the magician pours water into a bowl on his table, and from it causes a jet of water to spring up, fountain like, to a height of six feet. He plays with it, making it rise and fall at will, then lifts it off on his fan from which it continues to spout, thence he transfers it to the edge of a sword which lies on a horizontal support and he causes the jet to pass back and forth along the whole length of the blade. He picks it off on his finger tip and tosses it to an assistant from whose head the jet immediately spouts. He takes it again and throws it to the floor, making it pass to different spots at command. He then picks it up again and throws it to one assistant who catches it on his opium pipe. Finally he causes jets to play from his fan, from the bowl on the table, from the floor and from the heads of his assistants, the curtain falling as a veritable maze of fountains practically fill the whole stage.

In setting up this illusion, Jean had all the parts carefully made, and I, as mechanic, was given orders to keep it working. Many hours of practice were spent by all in perfecting the timing, upon which this illusion depended so utterly. I was selected to be the assistant with the opium pipe, so I had a

double duty to perform, one might say. At one point when Jean tossed the fountain-like jet of water to me, I either caught it on the end of my pipe, or it immediately sprayed out of the top of my head! I remember once almost upsetting the act by catching the "spray" on my pipe instead of my head, as the routine called for. And another time when, due to unforeseen yet always present possibility, the darn jet burst out of my chest as much to my surprise as to that of the entire company. When such things happened, Jean had to carry on in "short form" with his other assistants. Many a soaking I got with this illusion, and many an uncomfortable moment I had, when I realized that I was being sprayed internally, you might say, by the jet that was supposed to be dancing so merrily on my pipe for the wonderment of the audience.

It may be of interest to the reader to know that Jean featured this illusion long before Howard Thurston introduced it as one of the brilliant feature numbers in his show. Thurston spent many a day, sitting out front and making notes on Jean's presentation of "The Fairy Fountains" before using it himself.

I was with the Hugard show for two years, and I look back on our association as one of the grandest experiences in my life. A few of the many photos reproduced in this program come from my private collection, and conjure up many memories of a show that was not only beautiful but was, as well, one of the perfect gems of magic entertainment.

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*PERCY ABBOTT*

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Jean Hugard performing the Bullet Catching Trick. Picture from an Australian magazine, 1905.

## SOME RECOLLECTIONS OF AUSTRALIA

By PERCY ABBOTT

**B**ACK in 1907 the American Fleet paid an official visit to Australia, and its arrival was the occasion for almost continuous celebration on the part of the citizens of Sydney. People by the thousands flocked to the shore line to see the majestic arrival of the long string of warships heading into Sydney harbor. I remember the event as though it was yesterday with its excitement and thrills, and the great number of special events that were arranged for the visiting officers and crews. Everyone was in a festive mood, and celebration upon celebration followed one another in a stirring and unforgettable series of events. The Fuller's Theatre had arranged a topnotch variety program for the fleet's visit, and one of the star acts was Jean Hugard featuring "Invulnerability," or his famous Bullet Catching Feat. As I remember it, his act consisted of the Thumb Tie, the Linking Rings, a card trick or two, and closed with the Bullet Catching Feat. This daring and sensational trick was right in keeping with the spirit of the occasion, and in my estimation his presentation of it was the finest I've ever seen. None of the others I've seen do this feat could compare with Jean's presentation, although others have gotten more publicity and ballyhoo out of it . . . yet they all lacked the charm, the poise, the finesse, and the logic with which Jean convinced his audience that they were really seeing a miracle!

Chung Ling Soo also was featuring the "Bullet Catching Trick" but was using the old-fashioned muzzle-loading muskets. Hugard had appeared in Sydney, shortly before Soo's arrival, performing the

trick with modern high powered rifles. The day after Soo's opening the newspapers commented upon the fact that their Australian magician, Hugard, had modernized the trick. Whereas Jean continued to perform with the modern rifles unharmed to this day, Soo eventually met his death on stage while using the old fashioned guns!

In those days, I was running a magic shop which was known then, as now, as Abbott's Magic Novelty Company (and I even paid the postage in those days, too, as a recently resurrected catalogue of mine had just recalled to mind), and Jean was one of my best customers. He had a standing order with me to buy for him every piece of magical literature that appeared anywhere, and either to save it for him if he was within a couple of hundred miles of Sydney, or to post it to him. I would like today to have but a fraction of the material I procured for him, for he undoubtedly had the biggest collection in Australia. He was always an avid reader and student of magic, and today that tremendous background of knowledge is being put to good use by him.

Unlike the American conception, a magician in Australia had to be a magician both on the stage and off. In other words, he had to live up to his calling at all times. He had to be extremely versatile, and have at his command a large repertoire of tricks so as to be prepared to change his act at a moment's notice. At least such were the demands of the booking agents and theatre circuits, and Jean more than lived up to their expectations. He was a combination



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P.S.: Jean's too modest. We had to write this advertisement for him!

of Hofzinsler, Hermann, Bertram and Devant! However, the circuits were small and paid salaries comparable to their size, consequently to really get anywhere with a magic show one had to branch out independently—and this is exactly what Jean Hugar did. For Jean was a most unusual magician in more ways than one . . . for unlike most of his brother performers he was willing to pay a high price for a feature trick and was always adding new ones to his routine. I can remember Jean paying as high as fifty pounds for a feature trick, which in those days was most exceptional. This would be like paying \$500 here today for just one effect.

At the time that Chung Ling Soo (Billy Robinson) came to Australia, as a headline act imported from England, he was a sensation and made Australians Chinese magic conscious. Jean was so keen on magic in those days that distance made little difference to him, so he travelled hundreds of miles, holding up his show, just to come to Sydney to see Soo's show. Travelling in Australia in those days was not easy, but it never daunted Jean. On another occasion, I remember Jean travelling some five or six hundred miles just to see Jansen (Dante) make his initial appearance in Sydney. As the years went on, Jean built up a wonderful reputation for himself, especially in the Queensland territory, and he was keen enough to realize that if he brought Chinese magic to his patrons it would be more than appreciated. Consequently he developed and staged one of the finest Chinese acts it has ever been my pleasure to see. He did not, however, devote his entire show to this feature, but introduced it as the star attraction of the second half of the show. Beautifully appointed in every detail, it was a joy to behold.

One incident connected with his Chinese act, I'll never forget. At the close of the show, Jean always removed his wig as he took his bows. This upset another Chinese act, showing under the name of Wang Toy Sung, who was in reality Claude Guest, a Melbourne magician. For a time there was quite a bit of enmity between Jean and Guest, for the latter contended that this wig business of Jean's was upsetting his act and his reputation for Guest was posing as a legitimate Chinese. He went so far as to threaten to book himself ahead of Jean's troupe and expose Jean's Bullet Catching Feat. Of course, nothing ever came of it, Guest never followed through with his threat, and the controversy died in due course.

One of Jean's most beautiful illusions was "The Birth of The Pearl" which he obtained from Phil Davis at tremendous cost. This chap Davis was a brilliant mechanic who had come to Australia some years before as chief mechanic with Chung Ling Soo, and remained there after Soo's departure. It was Soo's habit to outline to Davis various ideas that occurred to him for illusions, as they toured around; and it was Davis' job to work out the mechanical details in blue print form until they were perfect in every detail. After which they would construct the trick, and if it worked, into the show it went. Well, after Soo left Australia, Phil Davis decided to go on

the stage with a magic act, and he created and built a fine one which he presented in naval costume. However it missed fire, being another case of an expert mechanic who was not a performer. However, Davis next opened a work shop to produce illusions and soon had many of the Australian magicians as his clients. Jean had Davis construct some of his illusions for him, and paid top prices for this work. Mind you, no price was too high for an exceptional illusion in Jean's estimation and, as I've mentioned, Jean paid a pretty figure for the first "Birth of The Pearl" illusion. The only other one, I believe, was bought later by Claude Guest. To the best of my knowledge Jean still has it. I know he featured it here in this country, and it is one of the cleverest and most beautiful illusions I've ever seen.



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# JEAN HUGARD, TEACHER

By BEN DALGIN

**L**UCKY is the person whose life has been influenced by a great teacher. Oftentimes this spiritual uplift occurs during one's formative years. In my case it has occurred in middle life when people are supposed to have become set in their habits, their thinking, and other manifestations in their ways of life.

Most people in the magical fraternity know Jean Hugard as one of the world's clearest, most authoritative and prolific writers living on Magic. Many remember him as a performer, and many have had the pleasure of hearing him lecture on Magic.

I would like to record something about Jean Hugard as a teacher: It is through the intimacies existing between teacher and pupil that they learn to appraise each other, and when I write as a pupil of Jean Hugard, I think I reflect the opinions and experiences of the host of others who have had the pleasure of learning by personal contact from this great master. From the very first one immediately becomes imbued with his sincerity, enthusiasm and love of Magic. I will never forget our first session, although every other session was a great experience. He explained the principles of Magic, and his verbal explanations and illustrations are even clearer and more interesting than his books—and that is saying a great deal. With awe, I listened to everything he had to say and made notes of the few tricks he showed that night to demonstrate his theories.

I practiced hard and diligently for I felt that the following week he would call upon me to repeat the few trick he taught me. When the next lesson arrived and the time came for me to show what I



had learned, he asked me to perform—which I did with a great deal of pride.

When I finished, Jean Hugard, ever the gentleman, raised his voice for the first time: "That is not Magic! That is just a trick. You are a Magician. You must perform miracles, not just tricks. Where is your plot? Where is your showmanship? You must learn to *entertain*." And then he proceeded to draw a comparison with my way of doing the trick and the way it should be performed. Ah, there was a lesson in Magic!—Now I could see that performing Magic is not only a question of doing tricks, but showmanship, stage craft, entertainment, mystery, and expressing one's personality in the performance of a miracle. It gave me, as I am sure it gave all other Hugard pupils, something to shoot at as well as a greater appreciation of all Magicians appearing before the public.

In looking back upon a lifetime filled with many teachers and lecturers in the various fields I have had occasion to explore, there are certain milestones. Teachers who contributed something more than their teachings, part of themselves, Jean Hugard, as a great and inspiring teacher, towers above all. He is a man with a kind heart, noble character, a generosity and enthusiasm that has no limits and is ever ready to give of himself not only to his students, but to the whole magical world. Jean Hugard is a fine man, great actor, superb magician and lucid writer and we, his students who have profited so much from his personal contact, salute him.

May he be spared for many years to come, and may more of us interested in Magic profit from his writings and teachings.

“THEY ALL MEET AT KANTER’S”

To JEAN HUGARD, the Old Master,

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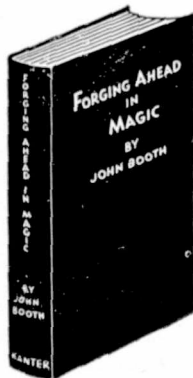
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**W**HAT more could a man contribute to magic—except to continue with more of the same, as Jean is doing! It has been a pleasure to know Jean Hugard and to have business relations with him since we first opened our magic shop many years ago. We have always catalogued and sold all of his books, publications and magical creations.

May Jean have continuing good health and prosperity is the wish of—

MIKE KANTER AND STAFF



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The lagoon in Luna Park 1919. Showing Hugard's theatre when "A Night in Pekin" was playing.

# HUGARD—SUPERB SHOWMAN

By LEON MAGUIRE

SOME years ago I had the good fortune to work with Jean Hugard's troupe at Luna Park for a few months one season. Several lasting impressions remain with me of Jean's superb showmanship. One thing I'll never forget was Jean's insistence on giving his complete act, in full costume and make-up, at all times, inclement weather notwithstanding. As you can probably realize there were days when Luna Park was "rained-out." On such occasions, other attractions in the Park would cut the playing time of their shows, or lay off entirely for the day. Not so with Jean. With him "the show must go on," and whether there were 20 people or 400 in the audience, they got the full show and full value for their admission ticket.

While I was with Jean, he was giving his Chinese show. He opened with the Torn and Restored Newspaper, then his routine with the Chinese Rings, the Floating Ball, a few smaller tricks, and then closed with his Fire-Eating. I've always considered his Torn and Restored Newspaper one of the finest tricks he did, and the exceptional part of it was that *he did it in pantomime with a sucker finish*. He would come out, show the newspaper, tear it and restore it. Then he would pick up a card bearing Chinese characters, point to it, smile and turn it around to display printed on its reverse side in English—"Show You How It's Done." Slowly and deliberately he would pick up another newspaper, fold it small and compactly and place it under his armpit. Next he would pick up another newspaper, show it on both sides, tear it, fold the pieces into a small bundle, switch it apparently for the bundle under his arm, and then open the bundle showing the paper restored. Then he would smile, and point to the bundle under his arm. This he would remove, blow on it and open it out to show that it, too, had become restored! What an effect!

His presentation of the Chinese Rings was fine magic, and his Floating Ball was really exceptional. As

presented by Jean, it was one of the most beautiful and mystifying illusions in the whole realm of magic.

For years afterwards, I always made it a habit to drop in and "catch his act" whenever I was in Luna Park. He had a new show each season, and some years he would do two or three different shows a season. One season I found him doing a complete act with patter, without a Chinese setting. His delivery was witty, sparkling and jovial and was always in the best of taste. At this time he was featuring his own version of the Thumb Tie, and it was one of the best and most convincing I have ever seen. He fooled magicians with this, time and again, so you can imagine how enthusiastically it was received by John Q. Public.

On another occasion, I found Jean doing a full act of Black Art. This had not been presented for many years in New York and was a decided novelty. There was Jean, dressed in an immaculate white suit, producing white rabbits from the air and vanishing them with an ease that was startling to watch. Productions of tables, flowers, chairs, fruit, silks and streamers followed each other in rapid and breathless succession. As his finale, he materialized a large sheet from nowhere, held it up in front of himself, and just as the sheet collapsed in a heap on the floor of the stage, Jean came running down the aisle from the rear of the audience. This was magic for fair! Here was a magician who, one moment, was on the stage—the next moment, quick as a flash, was right among the audience!

Jean to me was always a super showman from the word "go." His show was in a class by itself, his stage settings were beautifully appointed and in the best of taste, his drapes were exquisite and the lighting for the show as perfect and competently handled as one could find anywhere.

I'll always be indebted to him for his advice, which has been most generous and invaluable.

We would need many more lessons  
from JEAN HUGARD before we  
could hope to excel in magic, but...

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*Nat Bernstein*

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# JEAN HUGARD, AUTHOR

By LEO RULLMAN

WHEN I first became interested in Magic — never mind how many years ago — Professor Hoffmann's "Modern Magic" was already in its fifth edition. This monumental treatise on the art of the conjurer was at once the *Vade Mecum* of aspiring amateurs and the despair of the professional magicians. The latter gentry were loud in their condemnation, asserting that the art was finished now that the secrets were bared to the public! How mistaken this theory proved is best shown by the growing interest of the public and the great increase in the exponents of the art. In Professor Hoffmann's day worthwhile treatises on Magic could be counted on the fingers of one hand, while to-day there are actually hundreds of works on the subject in addition to numerous periodicals, all catering to the interest and entertainment of the magic minded.

But even to-day we have "Doubting Thomases!" In my long association with magical literature I have met, and still meet, those who maintain "you can't learn Magic from books." I beg to differ with this view and make the prediction that among the brilliant array of talent on this programme to-night are many who owe their first insight into the Mysteries to the printed page.

All of which leads me to the subject of this article. As there are many books, so there have been many authors. However, during the past 75 years four names are outstanding in this field—Professor Hoffmann (Angelo Lewis), Will Goldston, Henry Ridgely Evans and — with all due modesty — Jean Hugard. One of the factors contributing to the plaint that Magic could not be learned from books was the vagueness and ambiguity with which some writers described effects. This was a common fault before Professor Hoffmann's day and is, to some extent, prevalent in our time. Not so with the writings of Jean Hugard! Painstaking care and thoroughness are inherent in all his writings. Much of his charm lies in the lucidity with which a trick or move is explained. He never starts with the assumption that the reader is well versed in all the subtleties of legerdemain, and it is safe to say that in his field no writer is more widely read than Jean Hugard.

Without attempting to compile a bibliography of his works in this brief space it may be interesting to note that in the past dozen years he has described something like 1170 card tricks, 460 sleights, 104 flourishes and numerous subtleties. These occupied some 2312 pages with more than 1500 illustrations. A brief list of his publications follows:

His first literary effort was known as "10 Card Feats," issued privately by him in typed form. This



consisted of six fine card tricks, two color changes and a deceptive shuffle. He next issued his "Automatic Deck and Opening Routine," which appeared in 1933. This was cleverly contrived with a set-up deck, being a series of four baffling tricks in sequence, each complete effect leaving the deck in perfect order for the following trick. These first two publications are comparatively unknown to the collector. Then followed in rapid succession

- Card Manipulations Nos. 1, 2, 3, 4 and 5
- Close-up Magic
- Coin Magic
- Mental Magic with Cards
- Thimble Magic
- Silken Sorcery
- Money Magic
- Hugard's Annual of Magic 1937, 1938-39
- More Card Manipulations Nos. 1, 2, 3 and 4
- Encyclopedia of Card Tricks (edited by, with assistance of John J. Crimmins, Jr.)
- "And a Pack of Cards" (edited by, with assistance of John J. Crimmins, Jr.)
- Expert Card Technique (with Fred Braue)
- Miracle Methods Nos. 1, 2, 3 and 4 (with Fred Braue)
- Greater Magic (edited by, with Carl Jones)
- Modern Magic Manual
- Sealed Mysteries of Pocket Magic
- Gaultier's "Magic Without Apparatus" (translator)
- Hugard's Magic Monthly*, a periodical now in its second year

One final word. If Jean were asked his opinion regarding the "classics" of conjuring literature as a basis of value to the student in forming a working library, he would inevitably name the following five:

- Robert-Houdin, The Secrets of Conjuring and Magic
  - Professor Hoffmann, Modern Magic
  - Sachs, Sleight of Hand
  - Gaultier, La Prestidigitation sans Appareils
  - Maskelyne and Devant, Our Magic,
- a selection with which I would unhesitatingly concur.

**December 4th, 1872**

<b>12</b>	<b>4</b>	<b>18</b>	<b>72</b>
17	73	11	5
70	16	6	14
7	13	71	15

The reason for this Magic Square  
Can easily be seen  
The top row shows the birth date  
Of our beloved Jean.

**April 28th, 1945**

<b>4</b>	<b>28</b>	<b>19</b>	<b>45</b>
18	46	3	29
43	17	30	6
31	5	44	16

Wishing to honor Jean Hugard  
We're gathered here to celebrate  
So in this Magic Square  
The top row commemorates this date.

# SAYS ONE MAGICIAN OF ANOTHER...

THE following interesting items about Jean Hugard have been collected specifically for this program, and reflect some unknown sidelights on Jean's career that might otherwise be lost with the years.

\* \* \*

On one of Tommy Downs' visits to New York, he insisted that we run down to Luna Park to "catch" Jean Hugard's show. So we set out, together with Richard Davis who had one of the most original and best Chatauqua shows on the road, and found Jean playing to a packed house with his "Night in Pekin" show. After the performance we went back stage to visit with Jean, Tommy particularly wanting to see a close-up of Jean's famous thimble routine wherein he made four thimbles jump from the fingers of one hand to the finger tips of the other, several times in a row. This routine was original with Jean, and a sleight-of-hand accomplishment that brought the highest praise from Tommy Downs, who was no mean manipulator himself, as you all know. After entertaining us with several other original thimble moves, Jean very graciously insisted on explaining the entire routine to us, remarking at the time how highly honored he felt with Tommy's visit . . . for he recalled that he had seen Tommy's act years before in Australia and that it had never occurred to him that Tommy would one day reciprocate by coming all the way down to Luna Park to "catch" his act.

MAX HOLDEN.

\* \* \*

In 1942, Dr. Joseph Fries organized a Hugard Magic Study Group consisting of himself and Compeers Clinton, Katz and myself. The first meeting was held in Dr. Fries' home on a Thursday evening, August 6th. Later Max Katz had to withdraw because of pressure of business, but the rest of us carried on. Up to the present time we have had 58 inspiring sessions with Jean Hugard and in addition to learning every phase of Magic, we have enjoyed the experience of seeing the birth of Jean's "Flight of Coins," "Mr. & Mrs. Hart," and other tricks which were later written up in his Magic Monthly. I think no other teacher of Magic has the personality plus the material, knowledge, patience and enthusiasm to keep a group interested for so long a period and still have us eager to go on.

BEN DALGIN.

\* \* \*

One Sunday afternoon, some twelve years ago, I had the pleasure of meeting Jean Hugard, following a performance of his show in Luna Park. Jean's show was really great and the audience certainly got more than its money's worth . . . the Linking Rings, the Floating Ball, the Thumb Tie and the Hydrostatic Glass using milk instead of water. One thing that struck me most forcibly at the time was Jean's manner and speech. As you know, he still has his



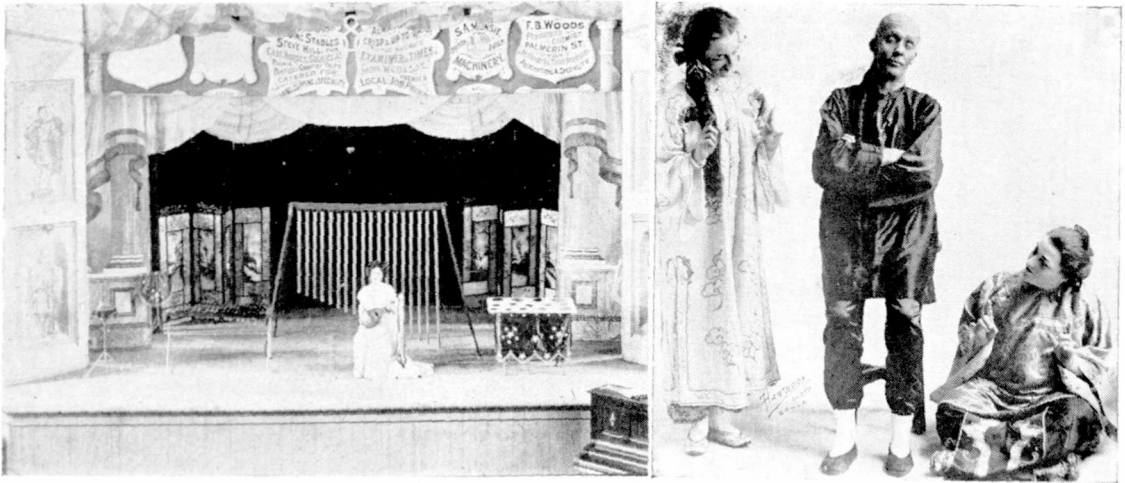
Australian accent. What a sharp contrast it was to the typical Coney Island lingo heard on every side.

After the show, Leon Maguire took me back stage to meet Jean personally. I received a most cordial welcome and realized immediately that I was in the presence of a gentleman. A deck of cards came out—although he used none in the act; several palming coins appeared, although these, too, were not part of his regular stage props—we found a secluded corner, and a pleasant, most instructive hour was spent. Realizing from the sharp looks we were getting from the ladies of the company (Mrs. Carroll and Ruby) that it was almost curtain time again, I tried gracefully to indicate that I had overstayed my welcome. Jean, however, wouldn't allow me to leave until he was sure that I could palm that coin "in a natural and easy manner . . . as if you were really putting the coin in that hand." I came back often thereafter and a friendship developed of which I am very proud. I met most of the prominent men in magic at Luna Park, each of them receiving the same, warm welcome from Jean that made the trip to the Park so worthwhile.

JERRY LUKINS.

# The Magic of The Orient and The Occident Combine In The Unique Conjuring Experience of Jean Hugar

Australia, New Zealand, Fiji Islands, Samoa, Pango Pango, Hawaii and America were the magic itinerary and life story of this prolific author of legerdemain.

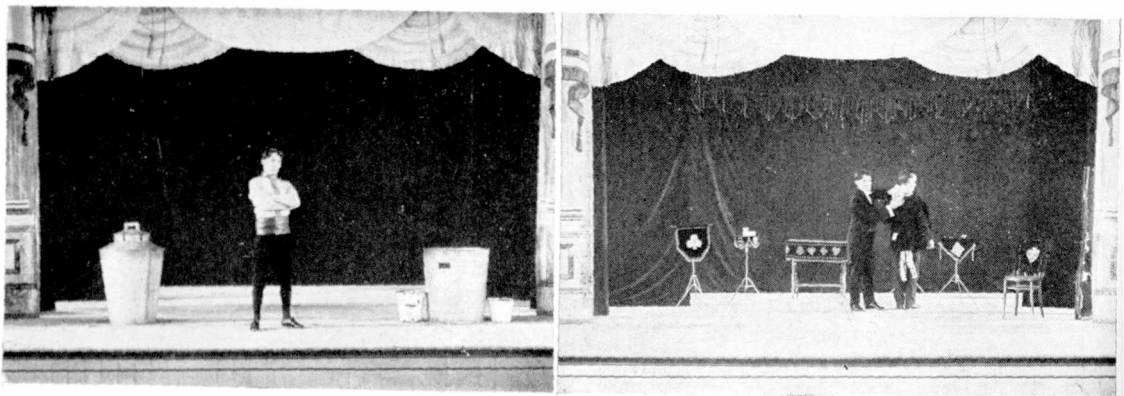


Scenes from Jean Hugar's show of thirty-five years ago are illustrated on this page; a dream from the past when magic was top billing in the vaudeville houses of the world.

**F**ORTY-FIVE YEARS a professional magician, sixteen of these years in Asia, twenty-nine years in America, Jean Hugar may well claim to know what he is talking about when he writes of magic. For he has seen and been a part of all that has contributed to the advancement of the art of magic for the past half century, advancement in tech-

nique and presentation. His authorship, editorship or advice is intimately associated with the five text books on magic which I have published and which the magical fraternity has generously accepted as standard and representative of the best in the literature of magic.

CARL W. JONES  
Publisher of Magic, Minneapolis



## JEAN HUGARD

Jocular Jovial Joyous and Jubilant  
 Erudite Editor Earnest and Elegant  
 Actor Amazing Adroit in Ability  
 Neighborly Natural Name of Nobility

Hallow'd Historian Happiness - Haunted  
 Uncanny Unnerving Uniquely Undaunted  
 Graciously Generous Gentleman - Genius  
 Amiable Archivist Always Abstemious  
 Radiant Rapid Refulgent Reliant  
 Dexterous Digits Detection - Defiant

GERALD L. KAUFMAN.

\* \* \*

### DO YOU KNOW THAT JEAN HUGARD . . .

Is the most prolific writer in magic?  
 Has written and edited 32 books on magic?  
 Consisting of 4354 printed pages?  
 Describing 2420 tricks of all types?  
 As well as hundreds of sleights and flourishes?  
 Edits and publishes privately the accredited  
 Best magazine in magic, Hugard's MAGIC Monthly!  
 On the basis of the quality and quantity of his  
 writing, he comes rightfully by the title . . .  
 Jean Hugard, the Shakespeare of Magic!

DR. JOSEPH H. FRIES.

\* \* \*

The publishing of Jean Hugard's "Expert Card Technique" has one of the most interesting, and I might say unique histories in the entire publishing field. It was written by two men who have never met each other personally, and was published by



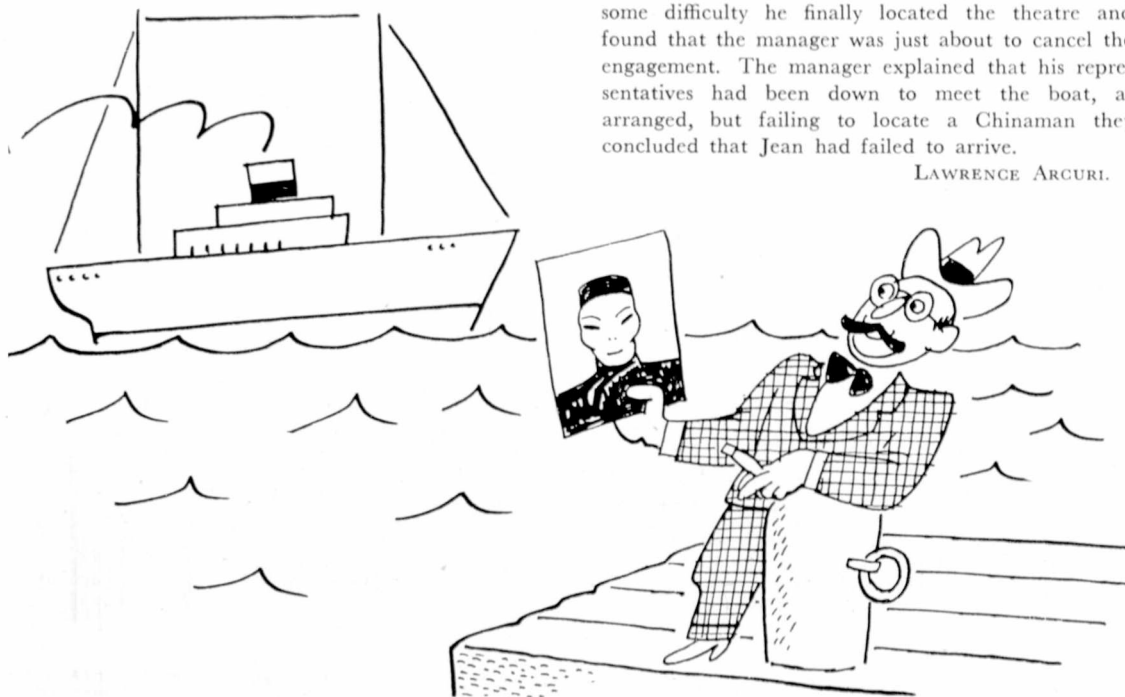
another whom neither of the co-authors had met at that time. Jean Hugard lives in Brooklyn, N. Y.; Fred Braue in Alameda, California; and the publisher, Carl Jones in Minneapolis, Minnesota. The book was two years in the making and was written as a result of a casual letter Jean received from Fred Braue. The manuscript was mailed back and forth from one to the other until it satisfied both, and was then bundled up and shipped to Carl Jones who published it. Since that time, Mr. Hugard and Mr. Jones have met, when Jean went out to Minneapolis to edit Hilliard's "Greater Magic," but he has yet to meet Mr. Braue.

JOHN CRIMMINS.

\* \* \*

Recently I heard an amusing story about the time the Jean Hugard went abroad to fill an engagement as a Chinese magician, a part that he played to perfection. Since he had never made this trip before, he arranged for representatives of the theatre, in which he was to play, to meet him at the dock. On his arrival no one was there to greet him. After some difficulty he finally located the theatre and found that the manager was just about to cancel the engagement. The manager explained that his representatives had been down to meet the boat, as arranged, but failing to locate a Chinaman they concluded that Jean had failed to arrive.

LAWRENCE ARCURI.



FOR JEAN HUGARD,  
A MASTER MAGICIAN.  
FROM HIS DEVOTED PUPIL

—ORSON WELLES



Jean, watching an after-the-meeting show at the Parent Assembly, S.A.M., in the Hotel McAlpin, 1939.

## A TRIBUTE TO A PARTNER

By GEORGE LaFOLLETTE

**T**HE first time I met Jean Hugard, he called to see me at my apartment in New York where I was laid up with a broken leg, having fallen through a stage trap in the Poli Theatre in Bridgeport, Conn. Only a few minutes conversation with Jean and I discovered that he was an extremely polished gentleman extraordinarily well versed in Magic and all its angles. That meeting started a friendship that has lived through the years, and a partnership that was not only profitable but very agreeable as well.

My injury necessitated the cancelling of forty or more weeks bookings, so I opened an office during the season of 1916-17 to produce and book acts. One of the first acts I offered was "Oriental Fantasies" starring Jean Hugard. This act, besides having several girl assistants, consisted of a Chinese barrel juggler and two boy assistants, one of whom was Al Wheatley (Tung Pin Soo). With Jean as a star attraction, "Oriental Fantasies" was a terrific success playing all the first class theatres.

Some few years later, Jean opened his own theatre in Luna Park and made an instant hit with his production, "A Night in Peking". After Jean had established himself there, he and I formed a partnership to produce an "Around the World With Magic" show in a separate theatre in the Park. We leased one not far from where Jean was playing, and opened

an all illusion show called, "Modern Miracles", in 1921. Jean, of course, having his hands full with his own production, could not appear personally in this new venture, but he devoted a great deal of his time to the management of it. We built up "Modern Miracles" into a very successful and profitable proposition and for several seasons it was one of the real features in the Park. The late Jean Irving was our Master of Ceremonies and, as I recall, the acts consisted of a real Chinese magician, Ah Lin Foo; a Hindu, Prince Singe; another attraction billed as "Oriental Mysteries", and another billed as "Spiritland". And just to round out the bill we engaged a talented troupe, "The Charleston Dancing Girls", as a novelty act. Each attraction performed on its own stage with its own sets and curtains, and Jean Irving kept everything running smoothly.

Our years of close and friendly association gave me the opportunity of evaluating the remarkable showmanship and ability possessed by Jean Hugard. As a magician he is tops in all its branches. In the manipulation of cards, balls, handkerchiefs, thimbles and rings he is in a class by himself. In the presentation and handling of illusions he's had but few to equal him. He is one magician who has always upheld the words of the immortal Shakespeare, "If this be magic, let it be an art." Jean Hugard, the King of Magic. Long Live the King!



*Gratefully*  
TUNG PIN SOO  
(Al Wheatley)

*The Best to Jean*

THEO. HARDEEN

---

It was a pleasure to work  
with Jean Hugard on  
MODERN MAGIC MANUAL,  
SEALED MYSTERIES,  
the first of the Hugard-Braue books  
and other publications

JULIEN J. PROSKAUER

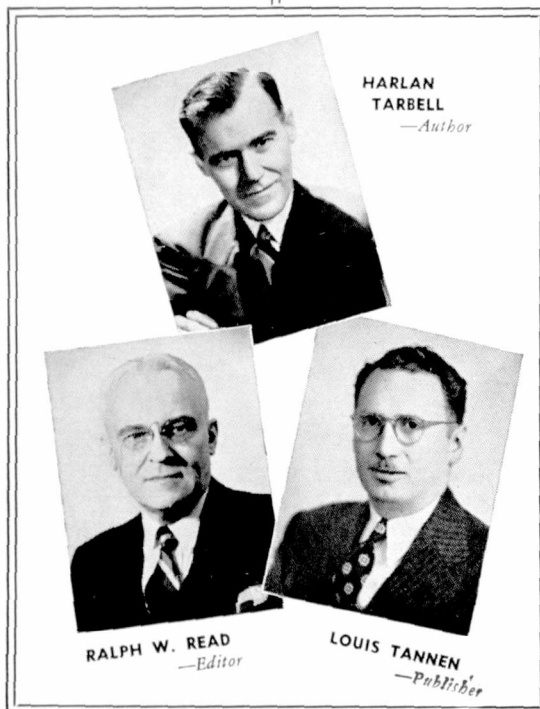


To: Jean Hugard

From: The Staff of the

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*Jean Hugard*

*a fine magician  
and a finer man*

*Paul Duke*

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## JEAN HUGARD



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*Greetings to*

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# THAYER'S QUALITY MAGIC SINCE 1907

Up on the hill, in back of the Studio, we have a big, permanent cage which is usually full of ducks. Right now it is empty but a new lot is coming in tomorrow and I hate the thought of it. Of course, when they first arrive they'll be okay because they'll be babies and cute and not so very messy. But soon they'll be full grown ducks which audiences will enjoy seeing vanish from our Thayer's Super Vanish Extraordinary (price \$200 F.O.B. Los Angeles and please allow thirty days for delivery as these are so big that we can't keep a huge stock of them on hand like we do wooden thimbles which we sell at only sixty cents each). As for me, I'd like the trick much better if I could figure out something to use in the vanish except ducks, as the latter have practically no manners at all.

I thought for a while of using my Scottie dog, Duffy by name, in the thing but he wouldn't stand for it. I even tried putting his bowl of hamburger in it but he'd rather starve. So, ducks it must be and they will come tomorrow and after that life will not be as serene as it was after I got rid of the last batch during the time I was laid up with a dislocated shoulder last fall.

Probably I should throw the Super Vanish Extraordinary out of the show and substitute something like our new Vanish Of A Sliding Die Box (which we make you a present of for five bucks) but someday I want Jean Hugard to see our program again and I know he'll get a kick out of the way we handle the ducks. Not that the Vanish of a Sliding Die Box isn't a good trick, mind you. It's one of the very best things to come out lately. But I have a twist on the Super Vanish that I want Jean to see.

Now some might say, "Why don't you wait until you go to New York and buy the ducks back there?" Well, as Jean will tell you, ducks must be trained from childhood on to work in the Super Vanish. That is, to work well. When we get through training our ducks they practically climb up the table legs, perch on the edge of the box, take a bow and dive in. That is, they would except for the fact that it is a fairly

well substantiated scientific truth that ducks can't climb. Also, they'll dive into nothing at all unless there's water in it and Thayer's Super Vanish Extraordinary just won't hold water. That is, anyway, the one we have won't. At any rate, my ducks will march out on the stage in a single file and wait until I hoist them into the box. Then, when I reproduce them from the Duck Tub (which is the best that money can buy for extremely low price of seventy-five bucks) they march off stage again.

In case this ad is read by any non-magicians I right now assure them, upon my word as a conjurer, that the ducks which disappear from the box are the very same ducks later produced from the duck tub which is almost ten feet away. (But you know me, Jean.)

I also advise the non-magicians who read this program *not* to send me \$200 for a Super Vanish nor \$75 for a Duck Tub. It would take you years and years of hard practice in front of a mirror to learn how to work either one. And if you put in all your time practicing these tricks your business would suffer. Probably, in the end, you'd be bankrupt and this would work a dire hardship on the wife and kiddies. So, remember: no duck tubs for you!

I don't remember whether or not Jean Hugard used to vanish ducks in his show. I know he used to catch a bullet in his teeth and caused fountains of water to appear here and there at will. But I guess he had better sense than to get mixed up with a lot of ducks. And it is notable that he came to be one of the world's greatest magicians without them.

Because of his high place in Magic the magicians are honoring Jean with a Testimonial and, right now, we out here at Thayers want to join in thanking him for the wonderful contributions he has made to the craft we all love so much. Magician, author, editor and inventor—Jean Hugard richly deserves the place in the Hall of Magical Fame which he occupies.

As for me, I doubt that magicians will ever give me a Testimonial. I spend too much time training those darn ducks.

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## TESTIMONIAL

*In reference to Jean Hugard, we, the editors and publishers of Genii, do hereby state that the said Jean Hugard, has, does and will continue to occupy a large place in the hearts of all magicians, to wit, their esteem and affection, for all of the many and sundry things which he, the said Jean Hugard, then and there being, has done, is doing and will continue to do, to aid and abet the entertaining science, to wit, magic, which they, the magicians as aforesaid, embrace as professionals and/or amateurs, and they, the editors and publishers of Genii, as aforesaid, do say that the said Jean Hugard is truly great. In witness whereof we do hereby set our hands and affix our official seals.*

*Gerrie Larsen  
Editor of Genii*

*Bill Larsen  
Publisher of Genii*

*P.S. The seals got away. The Spring weather was getting too warm for them.*

*The Northwest would like  
to see you out here*

*JEAN*

*for we honor and respect  
you as a true friend  
of magic*

*RAY GAMBLE \* TACOMA, WASH.*

*A toast to him who put his heart  
And soul in bringing Mankind  
mirth;*

*A master of the Mystic Art,  
Lights sparks of joy on saddened  
earth.*

*All those of us JEAN HUGARD  
taught,*

*With heartfelt joy our greetings  
send;*

*From him our zeal for Magic  
caught;*

*Our teacher and our friend.*

RICHARD J. LEVINS

(Age 14½ yrs.)

Student of Jean Hugard

*The Makers of*

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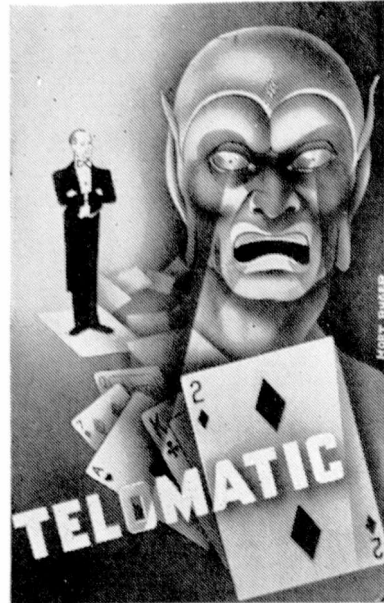
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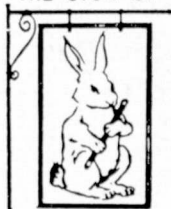
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AND A PRINCE AMONG MEN

*from one of his most ardent admirers*

ROWLAND D. GOODMAN

*Greetings to My Pal . . . JEAN HUGARD whose inspired writings will live forever.*

AL FLOSSO

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JEAN HUGARD



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*I owe much to*

*Jean Hugard*

*for my love of magic.*

CHARLES H. LARSON

*Best Wishes to*

**JEAN HUGARD**

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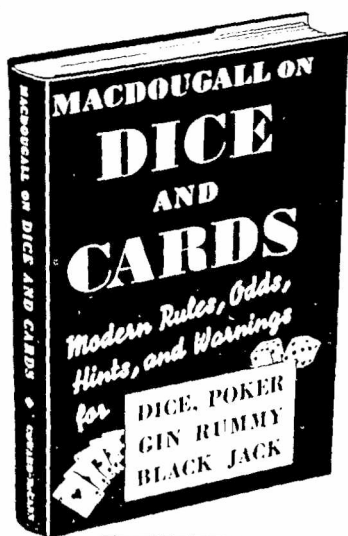
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and  
Best Wishes  
to a  
Grand Person*

ROZ-ON  
and  
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*Best  
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SOCIETY  
OF DETROIT  
MAGICIANS



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OF MAGIC —

*JEAN HUGARD*

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*Best Wishes*

to

*JEAN*

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A Toast  
To That Grand Old Gentleman of Magic

# JEAN HUGARD

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BARBIZON PLAZA THEATRE - NEW YORK CITY - APRIL 28, 1945



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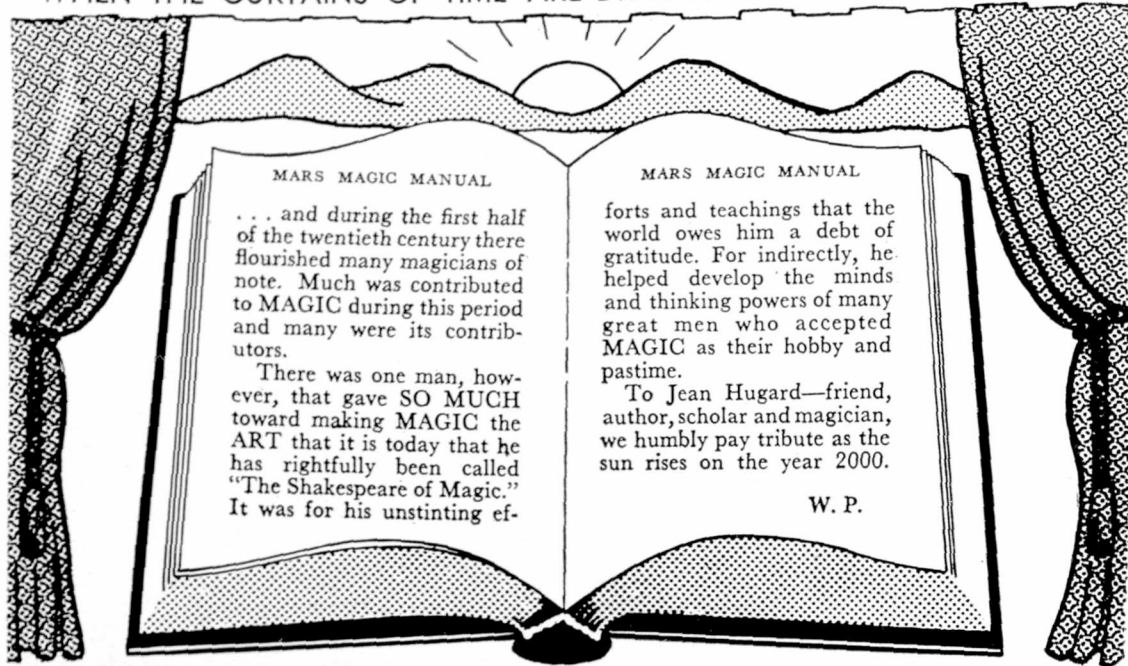


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*Salutations*

to

**JEAN HUGARD**

*in appreciation of his warm  
friendship and his fine con-  
tributions to magic which  
have been such a help and are  
of inestimable value to me.*

*Bert Allerton*



*an apple to  
my teacher.*

*-JOE Barnett*

We are glad  
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EFFECT: Ask anyone to think of one of the 53 cards in a pack. Performer also thinks of a card. Without further questions, stalling or awkward moves, performer removes both cards and places them, backs to audience, into two glasses. After some comedy business, wherein the spectator fails to point out the glass containing his card, the glasses are turned around and the correct cards are thus revealed.

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To A Real Trouper

## JEAN HUGARD

Give me a friend whose faith in me  
Is greater than time or space  
Who counts on me to the end  
of the world

As tho' we are face to face

Jolly the fellow who is down to-day  
Give him a smile for his sorrow  
For this is a funny fast old world  
You are up to-day and you are down  
to-morrow

**HARRY OTTO**

The International Comique

"Public Deceiver"

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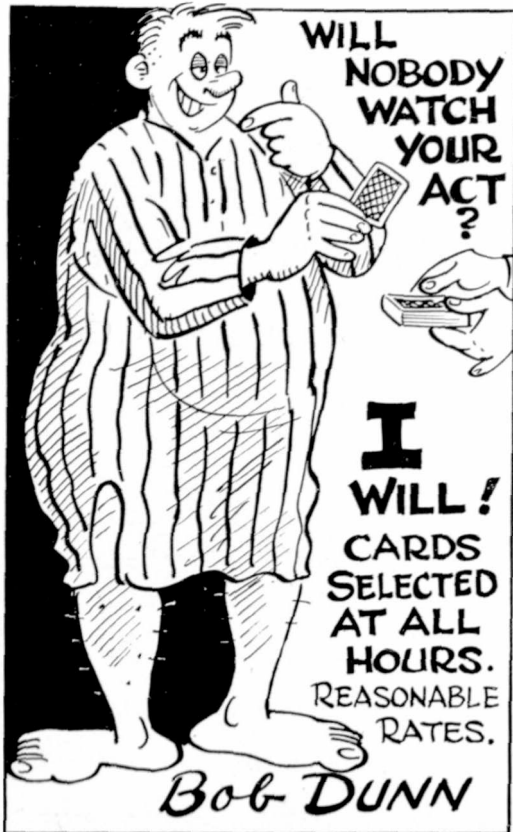
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MAGICIANS**

ADDS

its praise to that of other  
Assemblies in acclamation  
of the inspiring writing  
and splendid authorship  
of that

"GRAND OLD MAN OF MAGIC"

**JEAN HUGARD**



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*To Jean Hugard*

*Long May His  
Magic Wand Wave*

*Cordially  
Bert Kalmar*

Our Most Sincere

Best Wishes

to a TRULY GREAT

MR. JEAN HUGARD

From

Your Ardent Admirers

LUCILLE AND EDDIE

ROBERTS

(Signed)  
SGT. EDDIE GAILLARD—U. S. Army  
LUCILLE GAILLARD—U.S.O.

Greetings

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•

“If it’s a Nailwriter—  
I make it”

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to  
Jean Hugard

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a steady stream of  
happy thoughts and  
good wishes. . . .

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and  
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*In Memory  
of  
Jean Hugard's  
friend*

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*To*

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*Best Wishes—  
from one author  
to another—*

FULTON OURSLER

*To*

**JEAN HUGARD**

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Scholar

Author

and

Magician

of Magicians

**MAX KATZ**

“MY BEST”\*

to

**JEAN HUGARD**

*An outstanding friend  
of magic*

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MIDDLEBURG, PA.

(\*From my book of the same name  
which will make its appearance  
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Man of Magic

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*to*

*Magic's*

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*from*

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Effect:—From a borrowed deck of cards, a card is removed by a stranger, card is then mixed back in deck and deck placed on table. At performer's command—the deck slowly cuts itself, upper half falling into performer's hand. Performer shows bottom card of upper half, which fails to be chosen card.

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MAGIC'S

BEST

FRIEND

Rouclere Assembly No. 25

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"Dorny"  
SEZ  
LONG LIFE  
and continued  
GOOD HEALTH  
to my good  
Australian "COBBER"

JEAN  
HUGARD

*DINKEY DIE!*

With Sincere Appreciation to Jean  
for the Privilege of his Comradeship  
and an accolade for his many per-  
manent contributions to the Art of  
Magic.

*May his shadow never  
grow less!*

HAL HABER

*Temporarily: Captain, Chemical Warfare Service,  
Huntsville Arsenal, Alabama*

*"I'll be seein' yo'all"*

IN THE NAME OF  
CARYL FLEMING

WE SEND OUR KINDEST  
GREETINGS TO

JEAN  
HUGARD

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*Greetings*

*to*

Jean Hugard

*from*

THE NATION'S CAPITAL

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AMERICAN MAGICIANS

In appreciation for the  
many happy hours of  
magic I've enjoyed  
through Jean Hugard's  
inspiring books.

HENRY A. COLGATE

“Well Wishes”

to

JEAN HUGARD

A “Whiz” with  
M A G I C

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JEAN HUGARD

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the Members of  
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Brotherhood  
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for Jean Hugard*

*Lawrence Arcuri*

*With Best Wishes*

*Dr. and Mrs. Kurt A. Heinrich*

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sends greetings to

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As I gaze in my Crystal Ball  
I can see that  
**HARRY and MILDRED ROUCLERE**

are spiritually with  
you on this momentous  
occasion

**ROUCLERE, JR.**

*The Greatest Mystery of Life  
is Life itself.*

“SILENT” MORA  
with  
Great regard to the Great Magi  
MR. JEAN HUGARD



*Best Wishes*

REUBEN R. GOMES

Best Wishes to JEAN HUGARD

from

AL BAKER ASSEMBLY No. 35  
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CHANGE COLOR BEFORE  
YOUR VERY EYES.  
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WITH BEST WISHES

FROM HIS FRIEND

**BILL FRAZEE**

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ALL HAIL TO HIS SKILLFUL HAND AND PROLIFIC PEN.

**Dave Embury**

*Best wishes to that Grand Old Man of Magic, whose writings have been an influence and an inspiration to me down through the years.*

Major Charles Schuerholz

*“Congratulations*

*Jean”*

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Wishes Jean, whose writings  
and magic have been such  
an inspiration to so many of  
us, years of continued good  
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Best Wishes

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To Jean Hugard

from

MAGIGALS

Parent Assembly

BEST WISHES

FROM

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SOCIETY OF AMERICAN MAGICIANS

Dear Jean—

May the “Billy Can”  
always be handy.

Charles and Dolly Diestel

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ALLEN SEARS, Pres. FRANK WERNER, Secty.

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**JEAN HUGARD!**

HORTENSE and ARNOLD BELAIS

GIRLS KNOW A GREAT  
MAGICIAN, TOO—

*Congratulations!*

MAGIGALS ASSEMBLY No. 8  
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I salute JEAN HUGARD  
who has contributed so much for  
the good of magic!

J. ELDER BLACKLEDGE

National Vice-President — Midwest, Society of American  
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Sincere good wishes  
to  
Jean Hugard  
from the Maestro of Magic

HENRY KLAPHOR

106 E. 10th STREET ERIE, PA.

To JEAN HUGARD

*with admiration  
and affection*

"AL" ALTMAN



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*To a grand gentleman*

*and a fine magician*

DR. MAXIMILIAN TOCH

BEST WISHES TO THE  
GRAND OLD MAN OF MAGIC—

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world can never retire.*

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**JEAN HUGARD**  
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Greetings  
**J E A N H U G A R D**  
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WITH SINCERE APPRECIATION  
FROM AN APPRECIATIVE  
PUPIL . . . .  
LEO. H. TANZ

To  
**JEAN HUGARD**  
WITH SINCEREST BEST WISHES  
Rhode Island Assembly No. 26  
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*Jean Hugard*  
*A Wonderful Magician*  
*and*  
*A Wonderful Man*  
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*a gentleman to his*  
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Best Wishes  
to Jean

JAMES LINBURN

A long and happy  
Life — Jean!

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*Greetings*  
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To JEAN HUGARD—  
a great magician  
and writer of magic.

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Never sorrow.  
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Around you gather.  
Rest now on your laurels won;  
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# FEATURE CONTRIBUTORS TO THIS TESTIMONIAL



"DORNY"



TUNG PIN SOO



DeWILFRED



LEO RULLMAN



DR. H. R. EVANS

To magicians pictured on this page the Hugard Committee extends its grateful appreciation for their wholehearted cooperation in supplying the splendid articles and anecdotes which make this program a real souvenir of the occasion for which we are assembled here tonight. No finer tribute could be paid to a fellow performer.

Pictured from left to right are DORNY—the man with the Trix and the Chatter, and everyone's favorite MC. PERCY ABBOTT—professional for many years and one of America's leading magic dealers. AL WHEATLEY (TUNG PIN SOO)—sleight-of-hand artist extraordinary, and one time assistant to Jean Hugard, as was CHARLES DIESTEL—who so kindly provided many of the pictures and hand bills reproduced herein. DeWILFRED—the modern illusionist who has played the major vaudeville circuits of the world. LA FOLLETTE—one of the leading vaudeville artists of our time. LEO RULLMAN—book connoisseur, dealer and juggling enthusiast. LEON MAGUIRE—favorite club performer and inventor of modern miracles. DR. HENRY R. EVANS, leading writer on the history of magic, and JOHN J. CRIMMINS, Jr.—Secretary of the Hugard Show Committee, magic book collector and editor.

Not pictured here, but nevertheless valued contributors to the success of this testimonial are BEN DALGIN—amateur and enthusiastic Hugard pupil. LARRY ARCURI—amateur magician who covered several important assignments for this program. GEORGE STARKE, master of close-up magic and the leading spirit behind this testimonial; JOHN McARDLE and HARRY DOBRIN who have the staging of this show in their competent hands; NAT BERNSTEIN, magic enthusiast and printer of this program; FRANK RIGNEY—who prepared the center "signature" spread; IRVING DESFOR—who supplied many of the Hugard photos; ABRIL LAMARQUE—chalk talk artist and art director of this program are but a few of the many, many magicians who worked hard and earnestly to make this testimonial a success.

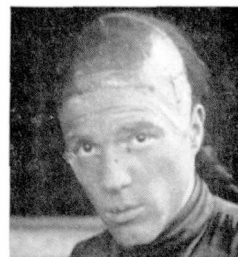
We want to thank each of the magic magazines for the generous space they devoted to stories about Jean, which helped so much in promoting this affair.

## THE FRONT COVER

is an exact reproduction of one of Jean Hugard's 3 sheets used on his Australian and New Zealand tours from 1905 to 1914. We are indebted to Charles Diestel for its use.



PERCY ABBOTT



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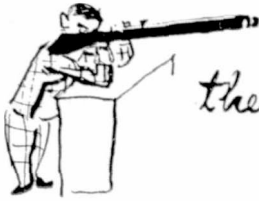
*John Crimmins*

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who thoroughly enjoyed  
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