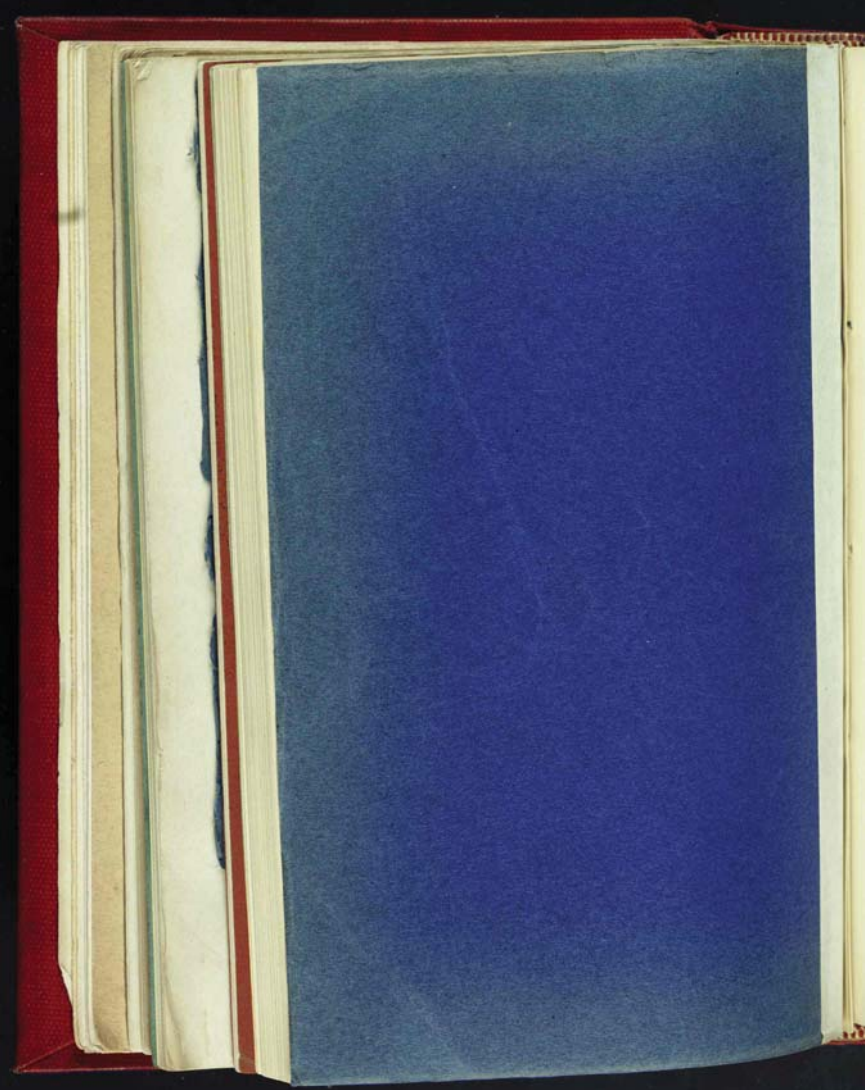


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MOMENTS
— OF —
MYSTERY.

N.P.
2



MOMENTS —OF— MYSTERY.

H. C. MOLE, Aintree, Liverpool.
—and—
PERCY NALDRETT, Portsmouth.
(Author of "Magical Notes & Notions," etc.)



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Bequest of
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FORE-WORD.

In presenting this little volume to the magical fraternity it is necessary to emphasise one or two points.

The section contributed by Mr. H. C. MOLE, an enthusiastic amateur of Aintree, Liverpool, is a complete programme in itself, being a practical explanation of an illustrated Lecture delivered by Mr. Mole before the Northern Magical Society at Liverpool, in October, 1914. The programme is unique in that it consists of acceptable items not requiring executive skill or manipulative practice.

My own section consists of various useful ideas and suggestions of such a variety calculated to interest every performer whether amateur or professional.

PERCY NALDRETT.



The Wizard at the Front.

*Dedicated to all conjuring comrades on active service. May they help to fill the stage. May they be called to the front at the end of the turn, for their "Patriotic Show," and from our hearts we hope—no curtain—but :
The Second House begins at 9 o'clock.*

Just a lad I used to know.

Conjuring was his favourite whim ;
Left an easy job to go—
King and country needed him.

Cheerful, bright, true British brand,
Mischief he was always at ;
Said producing would be grand
Army Corps from empty hat.

When he joined the thin red line
Said the " choice was forced "—true wit !
Took some flags, and cards, and twine,
Packed an egg bag in his kit.

In the trenches, sitting tight,
All is quiet as a mouse :
" Come on lads—some tricks to-night,
There may be no Second House.

Started with the " Cig. and Card ; "
Tommy with his last fag parts :
Thought about his girl so hard,
When he drew the Queen of Hearts.

Coins, flags, cards, all come and go
And the egg bag trick as well ;
Then the climax of the show—
Unrehearsed—a bursting shell !

" Last appearance," said his mate,
" Tour's at end—he's off the map ; "
For his tombstone—bit of slate.
Bit of slate, without a flap.

* * * * *

Just a lad, the British Brand
Conjuring was his favourite whim ;
Curtain fell. Give him a hand,
King and Country needed him.

H.C.M.

Synopsis of Complete Programme by W. C. Mole.

1. AN ORIGINAL "CARD DRAMA IN THREE ACTS."
2. AN UTTERLY BAFFLING THOUGHT READING TRICK
WITH CARDS.
3. COMEDY PICTURES WITH PATTEN IN PROSE AND
VERSE.
4. A PATRIOTIC FLAG EFFECT.
5. THE MYSTERIOUS "DAILY MAIL." 2 9 3 9 7
6. PLANT POT CONJURING.

An Original Card "Drama in 3 Acts."

Requisites—

*A pack of cards, including blank card and joker.
A chair servante, for changing cards, or the little device
depicted on one of the illustration pages.*

I will commence by describing the "device" which I personally use in preference to the chair servante: procure a piece of cardboard, size and shape immaterial as long as you find it suits your purpose. On one side have the word "DRAMA," or "THEATRE," printed very plainly. On the other side, at a convenient distance from the top edge fasten an old-fashioned trouser clip, which just nicely supports about half a pack of cards.

A little below the clip a pocket is pasted on, also capable of easily holding a similar number of cards.

At the commencement of the experiment the "device" is leaning against your table, and supported in the clip are twenty-five prearranged cards. The "THEATRE" side of the affair is, of course, facing the audience.

Presentation—

You come forward with the rest of the pack,

requesting a lady to shuffle. This done, you lift up the cardboard, dropping cards into the pocket and releasing the others; shew the card to the audience, and then place it on a chair.

You speak of ladies telling fortunes by cards, and that you want to go one better and turn the cards into actual actors in a drama.

As regards the nature or success of the play, you pin the responsibility of course on the lady who has shuffled the cards.

The card and the chair are your little theatre and as you patter off your little drama you drop the cards taken plainly one at a time from the top of the pack, on to the seat of the chair.

SCENE I. (*Ace of Diamonds*) "Some men stroke their wives the wrong way, leave their *Queen of Hearts* at home and go off to the Club (*Ace of Clubs*) and stay until the clock strikes two (*Two of Spades*.)

SCENE II. (*Two of Clubs*) Then Cousin Jack calls, gives her a ring with *Three Diamonds* and he becomes her King (*King of Spades*). Her love for you turns to hate (*Eight of Hearts*). Everything is at sixes (*Six of Hearts*) and sevens (*Seven of Clubs*). All is wrong for five (*Five of Spades*) minutes. You come in—she is a "caught" (*Queen of Clubs*) card, and the clock strikes three (*Three of Clubs*)."

Place the remaining cards down and turn to the

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lady who shuffled.

"I fear it is your fault madam, our drama has turned into a tragedy. But I don't like to see your look of disappointment—shall I try again and see if I can make a better finish?"

SCENE III. (*Three of Hearts*) "Then you decide to give up the whisky which is the "curse of Scotland," (*Nine of Diamonds*) and all your knavish (*Jack of Spades*) tricks, turn over a new leaf with a spade (*Seven of Spades*), drop the Clubs (*Six of Clubs*), become her King (*King of Clubs*) once more, tell her it was all in fun, give her a ring with *Four Diamonds*; then she calls you her dear old *Joker*. *Two Hearts* beat as one (*Ace*) and the curtain rings down (*Blank Card*)."

Additional suggestions—

A long card may be made use of to stop at the end of ACT II.

A ten-spot card might be prepared with two additional spots—"and the clock strikes twelve."

"*The clock struck three.*" There is opportunity here to say that you think his watch must have been fast—say an hour wrong. A loose or moving pip would successfully regulate the watch.

A little very soft appropriate incidental music could be introduced with good effect.

An Utterly Baffling Thought Reading Trick with Cards.

I do not suggest that this is a new trick—the root idea is an old one—but I think many conjurers will appreciate it in its new form, with the various improvements I suggest.

Most of my readers will remember the trick in which sixteen cards are shuffled and then given out four at a time, to four different persons, with the request that they will each mentally select one card. The cards are then collected and dealt by the conjurer into four heaps. Taking one heap at a time, the performer spreads them out fanwise, and the first person is asked if his card is there, and so on with the others. In the case of each heap, if the first person's card is there, it is the left (or right according to way they are held) as the conjurer holds them to the audience. If the second person's card is there it is the second card in the heap, and so on—and now for my way.

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Requisites—

A complete pack of cards.

Sixteen extra cards of the same pattern.

A bandage or cover for the eyes.

Thirty-six cards of the pack are handed out to be shuffled and on the return of same, the remaining *sixteen cards in a prearranged order*, are secretly added to the top of the pack. This is a very easy matter; one of the simplest ways is to have the sixteen cards lying face upwards on the table, just behind the bandage, and as the pack is placed down on the others the bandage is taken up to be exhibited.

The four top cards are handed out to one spectator, four more to a second person, and so on to a third and fourth. Each mentally selects one card, and then one of the spectators collects and *shuffles all sixteen cards* before handing back to you, when they are added to the pack—but *not on top* where you have in the meantime secretly placed your *additional duplicate sixteen cards which are also in a prearranged order*.

You are then blindfolded—or if you are working with an assistant, he or she is blindfolded—the four top cards are taken and exhibited to the audience *fanwise in any order and without having been previously seen by the performer*, and the very moment a spectator acknowledges the presence of his card you are able to state its suit and value.

The practical conjurer will appreciate the improvements involved:— The cards shuffled by a spectator; the order of the four cards in the hand not having any bearing on the location; the doing away with the need of the conjurer dealing the cards, and last, but not least, the remarkable addition of the conjurer not seeing the cards.

The sixteen cards must of course be memorized, and the formula of selection be such that the cards look an innocent lot. For instance, if your first pack were arranged one of each suit, then in the rearranged second lot you would have hands of four Spades, four Diamonds, and so on, which would be decidedly "off."

The formula I would suggest (and also use myself) is as follows:—

FIRST PACK.

Top 4 cards.	Ace Spades.	10 Clubs.	5 Diamonds.	King Hearts.
Next 4 cards.	4 Clubs.	King D'nds.	8 Hearts.	2 Spades.
Third 4 cards.	7 Clubs.	2 Diamonds.	Jack Hearts.	5 Spades.
Bottom 4 cards.	10 Diamonds.	5 Hearts.	4 Spades.	8 Clubs.

SECOND PACK (To be memorized).

Top 4 (any order)	Ace Spades.	4 Clubs.	7 Clubs.	10 Diamonds.
Next 4 "	10 Clubs.	K'g D'ms.	2 D'mds.	5 Hearts.
Next 4 "	5 Diamonds.	8 Hearts.	Jack H'ts.	King Spades.
Bottom 4 "	King Hearts.	2 Spades.	5 Spades.	8 Clubs.

Note—In the second pack each four cards can be arranged in any order, but they must be memorized as tabulated above. One trial will, I feel sure, convince the practical conjurer that he has here one of the finest thought reading effects it is possible to obtain.

Comedy Pictures.

Mosque World Nov 24/1910 page 70.

Most of us are familiar with the "turn" in which pictures have been made on the stage from stockings, lamp shades, and so on. I propose to explain here a very easy and satisfactory variation of the above. The "props" are few, small, and easy to carry, while the effect is decidedly good.

A long sheet of cartridge paper (or wall paper) is first of all cut to the required length and drawing pins are used to fix this to the table top or board which can generally be found at most schools and halls. In one case of necessity I even pinned the paper to a screen.

The little pocket, shewn in the illustration, is useful, just taking a card of hair pins, which forms the neck, and this is first put into position.

Secondly, the stocking is attached, and a small mark kept on the paper to shew the correct position will be useful. G. (see illustration page) is a baby's sock forming the arm. For the face I use a piece of wire, already shaped, but presumably bent at the time—this fits, as per sketch, quite easily into the little pocket already mentioned.

All the articles are pinned or drawing-pinned on. A trouser button for the eye, a skein of fairly bright wool for the hair, a lamp or plant shade from the penny bazaar for the hat, together with the indispensable Teddy Bear, complete quite a faithful representation of a lady in a hobble skirt.

From a conjuring point of view it might be better to produce the articles magically, also to give the audience choice of seven or eight subjects, of course forcing the choice.

As far as patter is concerned, I explain that I am busy writing a book entitled "Drawing without Tears." May I give a specimen of the suggested illustrations? It is a wet day—the children are bothering for something to do—may they draw or paint? No pencil, pen, ink, etc. are handy, so you rush them off to gather one thing from the kitchen, another from the nursery, bedroom, and so on, and this extraordinary accumulation of articles is the result.

Instead of a reference to a lady's stocking you point it out as a "lady's empty leg." The little joke will generally be appreciated.

The item comes as a welcome change from the mind-perplexing problems, and for those who are too busy to write something better I append some suggested patter which certainly sounds on the stage a little better than it looks here in all the cold stateliness of printer's ink.

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PITY THE POOR ARTIST.

(To say nothing of the audience).

The first thing required is this—
Just something for fastening the hair
Wander all over the place friends,
There are hair pins everywhere.

Go to the bedroom gently
And steal, borrow, or beg
Well—speaking politely, we'll call it
A lady's empty leg!

Then to the nursery wander,
And in answer to your knock
Perhaps the nursie will give you
A little baby's sock.

Then off you go to the tool chest—
Some wire, father won't miss
Take it and bend it quickly
Until it looks like this.

Then to mother's work basket,
That's generally pretty well full,
And if she isn't looking,
Collar a skein of wool.

Next to the drawing room wander ;
Pretend it's a Uhlan raid,
But we'll leave them the grand piano,
And just take this paper lamp shade.

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To the dining room now slip gently,
And sleeping alone on a chair,
Left there at "Somebody's" bed-time,
Is this sweet little Teddy Bear.

We've very nearly finished now,
We mustn't be a glutton :
But—should there be an accident,
Steal father's trouser button.

Now have a look at the picture,
And if you're quite alert,
Well here's a lady out for a walk,
Dressed in a hobble skirt !

The Magic of Britannia.

A Good Opening Patriotic Effect with Flags.

The performer comes forward with a German flag mounted on a short staff, in his hands. This he asks his voluntary assistant, preferably a Boy Scout, to hold. This he does not seem inclined to do. The performer, in order to ease his scruples, suggests that the flag had better be covered up, and proceeds to wrap it in newspaper, the bottom end of the staff still shewing, and places it in a prominent position.

The conjurer then exhibits a plain piece of cartridge paper with the word "DUTY" plainly printed on one side. This he lays over a chair back while shewing his hands empty and placing his assistant into position. At the same time he tells how the word "duty" was part of England's most important signal, and how, from then till now, Englishmen—pardon, Scotchmen—Britishers—had always tried to do their duty. Rolling up the paper into a tube and giving it to his assistant to hold, the performer places two fingers inside and proceeds to extract a long string of flags.

First comes Belgium—

“ They have spent themselves to save our shore,
They are strong to suffer yet ;
And so do God to us, and more,
If we pay not all our debt.”

This is followed by the flags of Russia, France, Japan, Egypt, India, Newfoundland, Canada, Australia, New Zealand, Scotland, Wales and Ireland, all with a few words of appropriate patter, the paper then being crumpled up and thrown aside.

Remarking that under the circumstances it hardly seems the thing that the German flag should be a dominating influence on the lives of these nations, the newspaper covering is thrown aside and the Union Jack is found to be flying over all.

Now as to details of working. My German flag is made of bunting—there is no necessity to use silk. I had great difficulty in getting one at all as the manufacturers were cutting them all up to make the flags of other nations. I luckily obtained sufficient of the last they had left, for my purpose. The Union Jack is fixed firmly to the staff ; fish glue is excellent if carefully applied. The German flag has a pocket one side, as in the illustration. The Union Jack is pleated (not rolled) and the German flag slipped over it. The whole thing then looks quite innocent. A serviceable stand for supporting the flag can be made by fixing an empty cotton reel to a small wooden base.

The other flags are strung on very narrow tape with a loop at each end for convenience in handling, and the whole lot carefully pushed into a paper tube, which is then supported on two hooks at the back of the chair, *à la* Dyeing Handkerchiefs.

The flags I use are the six-penny size of silk ones, and I obtained mine at Messrs. Hitchin & Squires, South Castle Street, Liverpool.

The order of the flags can be altered to suit the convenience of the performer, but from actual experience I find that the Belgian flag makes a very good start and the Irish a popular finale.

The opportunity of referring to "a scrap of paper" will not be lost sight of by the up-to-date conjurer.

The Mysterious *Daily Mail*.

I do not know personally why the *Daily Mail* should be singled out, in these days of Armageddon, for its mysteriousness. All the newspapers are equally so these times. But I think the Mail is as well known and popular as any of them, and is certainly quite as useful for the experiment in question. (*Pearsons Answers* just as well.) Hence the title I have given to this little problem.

The performer comes forward with to-days "*Daily Mail*," and draws attention to its innocence. "Nothing in it—*Black and White* though often read—which shows that we are as colour-blind as the Kaiser. He thought Sir Edward Grey was green instead of true blue."

A great deal of amusement can be created by casually reading out a few advertisements from the front page: "Lost, an umbrella, the property of a lady with a broken rib. For sale, a bicycle, by a young man with a leather seat. To let, a sitting room, suit lady 16ft. square."

The paper is then handed to a gentleman in the audience, to retain. A tray of mixed letters

(similar to the ones we used in the days long ago for the once popular game of word making and word taking) is handed to a lady and she is requested to take some seven or eight at random and place in a small envelope which is then sealed and left in her possession.

Four spectators are each in turn asked to write on a small writing block handed to them, one line of an addition sum; a fifth person adds it up and keeps a record of the result.

Taking a slate the magician asks for the result of the sum—4372; accordingly these figures are written across one side of the slate, very plainly.

Addressing himself to the gentleman with the "Mail" the magician asks him to turn to page 4; column 3; line 7; word 2; emphasizing it on the slate in this manner:—

4 / 3 / 7 / 2

Asking him if he will kindly say nothing for the moment, the conjurer requests the lady to open the envelope and to call out the letters just as they come, and as they are called out one by one they are written across the other side of the slate.

Example— T H R I N E K E C

This does not seem to convey anything to the performer and it puzzles him greatly, so once more, in order that there can be no possibility of mistake,

the gentleman with the newspaper is asked to refer to page 4, column 3, line 7 and word 2. He will probably announce that the word is all right but that by some means or other the letters have got hopelessly mixed.

Laying the slate down, or wrapping it up and giving it to a spectator to hold, the performer asks the "newspaper representative" to call out the letters, one at a time, in their correct order. The conjurer repeats each letter after him at the same time making a throwing movement towards the slate—K. I. T. C. H. E. N. E. R. As the last letter is pronounced, the conjurer fires a pistol; the slate is uncovered, and the letters have magically rearranged themselves—

K I T C H E N E R

The other side of the slate is exhibited, the figures

4/3/7/2

are still there as evidence of identification.

Details of working—

There is nothing very new about the principles involved. Page 4, column 3, in the *Daily Mail*, being a leader page, generally has no headings, so it is as well to use this, as it does away with any possible misunderstanding in regard to the number of the line. The sum, the answer of which is necessary for your experiment, is worked out beforehand. I use an ordinary penny writing block split in halves and pasted together again back to

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back. To turn the block over and thus present your own sum to the fifth person to total up, is a very simple matter ; it is as well to supply a small extra piece of paper for the answer to be written on and retained. On the way back to the platform the pad can be again turned and shewn to one or two of the others, who will recognise their figures.

The letters are placed on the tray all face down, but of course are first well shuffled and shewn to be all different.

For the tray, I use the top of a collar box, to be obtained at any outfitters. This I cover with white cartridge paper. Underneath is held the duplicate envelope containing the necessary letters, well mixed, of your selected word. After taking the other envelope from the lady the change is made, and the lady is asked to fasten the envelope and to retain it for the time being.

The slate used is of the flap variety, for preference the "Eureka." The flap in this style has a corner missing, the line of junction being masked by a thick chalk line, so that identification marks can be placed on *both* sides of the slate.

For the final effect, in wrapping up the slate, the cloth is held by the teeth and the right hand ; the slate is picked up and shewn both sides. Just as it is about to be wrapped up, the cloth accidentally (?) falls from the teeth. The slate is thrown on to the table, the cloth is replaced, the slate is again shewn

front side only and finally wrapped up. The flap is of course left behind on the table, and that's "how it is done."

The little dodge of dropping the cloth from the teeth is a fine piece of showmanship which must be credited to Mr. Devant.

If a word can be used with local or topical allusion, so much the better. Working last year on Cup Final day, and preparing before the result of the match was known, I had selected the word "Liverpool." This of course did not materialize as I had wished, but as I had no opportunity of washing the slate and again preparing, under the letters called out promiscuously I added a rough diagram of an inverted Cup. This I had also previously added to the slate proper. I remarked that "the English Cup was decidedly upset."

From comments afterwards it was evident that the rearrangement of the letters had greatly mystified, the mystery being deepened by the apparent impossibility of changing a slate that had this crude drawing on it, which they evidently argued could not be duplicated.

Although the line of argument was not sound, I think it as well to move along and anticipate the line of thought of an audience in preference to our own.

I have not suggested patter, except in introducing the newspaper itself, but while writing the letters on

the slate, ample opportunity will be found for the opportunist. "J stands for Jellicoe, K for Kaiser, etc., etc.

I had the pleasure of submitting this combination in a *Drawing Room* trick competition in a magical monthly, recently. I was beaten, and for all I know, beaten very easily. But the main factor in the first prize trick was confetti—poor drawing room. The second prize necessitated a table with seven black art pockets. The *Mysterious Daily Mail* is published without prejudice; the practical conjurer can judge for himself. 'Nuff said.

Suggestions—

Since writing the above it has occurred to me that a possible improvement would be to use a pack of cards consisting of letters, and to let the cards rise promiscuously from the pack (*à la* Rising Cards) and attach them to the slate flap. Perhaps someone may care to experiment with the idea.

Or the cards could be placed on a little easel in haphazard order, but each card concealing the correct one beneath. If the top cards had a little hook attached and a fan was waved to and fro in front, it should be possible to make the letters rearrange themselves correctly, one at a time, while apparently in full view.

Plant Pot Conjuring.

Some twelve months or so ago, Le Roy, in his monthly list, under the heading of "A Helping Hand," gave an idea for a plant disappearance from a plant pot held on the hand. The main part of the idea was the use of a feather spray and a hole in the *side* of the plant pot.

With this as a ground-work, I started to experiment, and now have pleasure in submitting this very easily worked but effective item.

On the table is seen an ordinary flower pot with plant in full bloom. The conjurer brings forward a second flower pot, unmistakeably empty and unprepared, and after shewing a sheet of newspaper, wraps it into a rough shape, something after the style of a Christmas cracker, the ends being confined by elastic bands, and places it in the empty flower pot.

Drawing attention to the other plant pot, containing the plant, he brings it forward on his open palm, when suddenly on the words, "One, two, three!" he makes an upward sweep with his hands, and although uncovered, the plant has absolutely and instantaneously disappeared. A small hammer is used to break up the pot, but of course no trace of the plant is found. On removing the newspaper from the second plant pot the plant is found there

in full bloom, not having suffered in the least from its having been transplanted. This last paragraph will suggest to many readers "A Garden Plot" for the little experiment.

Details of working—

The second pot requires no preparation. For the other, all that is necessary is that the *bottom* hole should be slightly enlarged to allow free passage of the feather spray. I find that this can easily be done with a small chisel or screw-driver and hammer, without any danger of breaking the pot.

For the pull, I use string blackened with ink, terminating at the left trouser pocket with a safety-pin; the other end, after running down the right coat sleeve, finishes with a small hook.

The plant consists of three tulip flowers (I obtained mine, with spikes, from the Le Roy Co.). The bottom spikes are broken off and all three tulips are bound together in one spray, terminating in a small curtain ring, which just goes through the hole in the plant pot and then lies flat. To keep the plant erect I have a cardboard shape near the top of the pot (see illustration page). If the shell of a small pill box be fitted to the hole in the cardboard shape it is quite possible to fill up to the top of the pot with earth. I generally wrap tissue paper over the shape and round the plant up to the level of the top of the plant pot.

As far as the reappearance is concerned, nothing could be easier. The newspaper, though shown

both sides and apparently quite innocent, has a pocket along one edge, concealing a duplicate spray. This spray terminates in a lead base made from an inch of piping, covered with similar newspaper to the large sheet. The weight of the lead forces the plant to remain behind when the newspaper is removed and shape of the lead also ensures the plant standing perfectly erect.

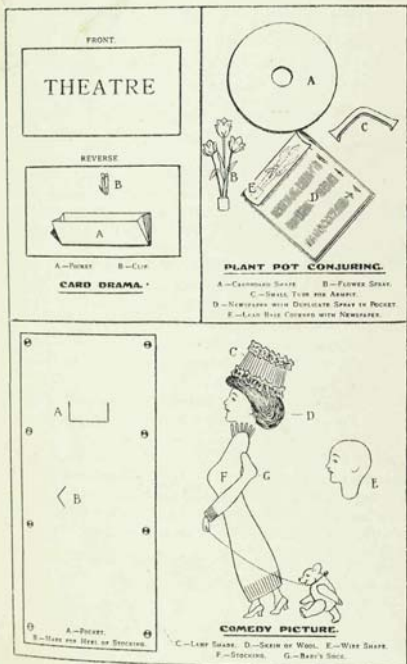
I trust that I have explained things clearly, but I can assure my readers that although I am quite useless at carpentry or anything of the kind, I found no difficulty in fixing up everything myself in connection with this experiment.

The effect leaves nothing to be desired and makes quite a good finale.

There is one little improvement, as suggested in the illustration; this is a small V shaped piece of metal tubing, intended to be inserted in the right arm-pit of the coat, for the pull to run through. This does away entirely with the only resistance that can possibly be met with when using the pull.

While on the subject of plant pots, I would like to add that some years ago, when gardening, by the judicious use of pots of different shapes and sizes, I managed to get two complete octaves, and have many times played them in public under the title of "The Musical Plant-pots." They are not much good for quick marching music but are excellent for Church bells, ballads, etc.

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Comedy Pictures: See *Magical World* I/5 Nov. 30/1900

A CONJURING ESSENTIAL.

In concluding my section of this little book I am willing to let the suggested experiments speak for themselves. In regard however to "Comedy Pictures" and "A Card Drama," the more captious critic may say they are out of place in a Book of Magic. My contention however is that the amateur conjurer of to-day does not make his programme sufficiently interesting and entertaining, and that to fulfil the true purpose of his art, a conjurer must be an *entertainer*.

I consider that he is at liberty to brighten and enliven his programme with items of a non-magical character, and from the point of view of the audience, they are undoubtedly a pleasant variation from the mind-working problem.

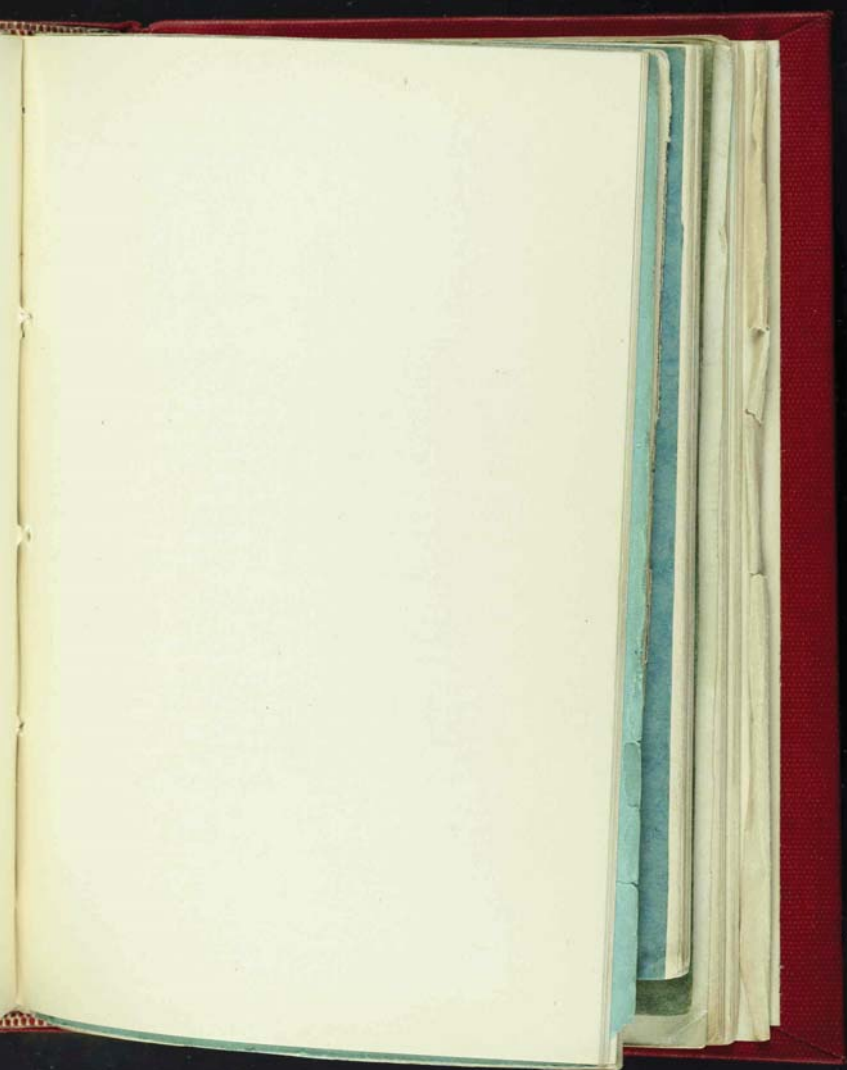
However, if I am wrong, I am perfectly willing to err in company with David Devant, who uses hand-shadows, and De Biere, with his bow and arrows.

Other instances occur to me, but I think these are sufficient to illustrate my point. Let us each strive to make our turn more interesting and entertaining. We cannot do wrong in this.

In conclusion, I can only add that I am astounded at my temerity in sitting down to write upon a subject which five years ago was practically a closed book to me. But the fascination has been so great, and my love for the art has been such, that if any weak words and suggestions of mine can do anything to improve in the slightest degree some wizard's show, then those words must be written and suggestions made.

H. C. MOLE.

*Aintree,
Liverpool.*



Percy Baldrett contributes various Problems, Ideas,
and Suggestions.

Including—

A PRELIMINARY SURPRISE.

TWO IMPROMPTU EFFECTS. A SUBTLE COIN VANISH.

A NOVEL VANISHING CARD.

MAGNETIC GLASS. AN EUROPEAN PROBLEM.

and Topical ideas inserted at the time of going to press.

A Preliminary Surprise.

The effect of this pretty little introductory item is as follows:— The magician enters, wearing the orthodox white glove on his right hand, which also contains the left hand glove that he has apparently just removed. During the performer's opening remarks he causes the left hand glove to change instantaneously from white to blue. The right hand glove upon being removed transforms itself into a bouquet of "flowers that bloom with a spring."

The apparatus necessary to produce this startling effect can be very easily made by the interested reader.

A pair of white cotton gloves are obtained, also an extra glove, preferably a right-handed one. This extra glove is dyed a brilliant blue. A penny "Dolly Tint," obtainable at any general store, will be found excellent for this purpose.

A piece of stout copper wire is now bent into a circle of sufficient diameter to fit the mouth of the glove. The blue right hand and the white left hand glove are now sewn mouth to mouth, care being taken that the thumbs of the gloves are on opposite sides, as this ensures the smooth working of the

MOMENTS OF MYSTERY.

change. Before sewing up, the wire ring is inserted and is sewn into position at the junction of the mouths of the gloves. Having reached this stage, the blue glove is pushed into the white one until only the tips of the fingers protrude. Two or three stitches in the palm of the white glove secure it to the back of the blue one, and the back of the white glove is in a like manner stitched to the palm of the blue one. Now, if the ring be grasped and the tips of the blue fingers are pulled, the effect is to draw the white glove partially inside out, the blue glove coming into view as the white one disappears.

This, then, is the essential part of the apparatus, and although somewhat difficult to clearly describe in print, will be readily grasped if the reader will take a pair of gloves and follow the instructions in easy stages.

The other right hand glove which is worn during the performer's entry, is quite unprepared.

To make ready for the performance the magician first puts on the unprepared white glove. A bouquet of twenty silk spring flowers is taken and the strings are inserted in a slit made in a small cork. The packet of flowers is carefully pushed into the palm of the right hand, inside the glove, the cork laying near the roots of the fingers. The faked or "mechanical" glove is carried in the same hand and everything has a quite natural appearance.

The opening speech may run something after this

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style:— "Ladies and gentlemen, if you will give me your quiet attention for a few moments this evening, I will endeavour to keep you interested and amused by presenting to you a series of experiments in the Art of Magic. If you will watch me very closely you will see exactly how everything is done. During my entertainment most remarkable things may happen, for instance my white glove might turn to a blue one, (*here the faked glove is manipulated*) or this glove might change to a bouquet of flowers."

In the act of peeling off the right hand glove the cork naturally becomes engaged in the fingers, and as soon as the glove is sufficiently free from the hand, a shake releases the flowers which open out and completely surround the rolled-up glove. The bouquet and faked glove are now thrown aside and the entertainment proceeds.

The idea of the slit cork is to save trouble when re-gathering the flowers. The old expedient of knotting the strings is thus avoided.

The effect is very brief, but it succeeds in holding the audience and keeps them in an expectant mood.

Two Novel Impromptu Effects.

Useful ideas for the engagement-hunting Wizard.

When a magician is negotiating for engagements the exhibition of one or two impromptu effects materially increase the impression made upon a prospective client. The two little ideas about to be described may be relied upon to cause a great deal of genuine mystification.

First, the magician instead of presenting his professional card in the orthodox manner, holds out his card case and a card rises up into the waiting fingers of the recipient.

Secondly the conjurer holds his walking stick up horizontally, level with his chin, and opens his hands perfectly flat and upright, and yet the stick remains suspended.

The first effect is obtained by using a card case of the sliding cover variety, similar to the cases in which playing cards are usually sold. The motive power is a long human hair attached to a card and

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brought down under another card and over the next, and so on, as in the familiar rising card trick. The remaining end of the hair is attached to the rear edge of the cover of the case. The best method of fixing the hair is to tie a knot in the end and insert it in a minute slit cut in the cover. When the cover is removed a gentle pull causes the card to rise up in a manner bound to excite the curiosity and admiration of the beholder.

No secret apparatus whatever is required for the second impromptu effect, but the walking stick must be one of the variety with a crook handle. If such a stick is held up horizontally and the hands slowly opened it will be found that the leverage of the crook will outbalance the tendency of the stick to roll down. Any straight stick with a crook handle will serve, but an ash, cherry-wood or other rough surfaced wood gives best results.

A New Vanishing Card.

Being a new use for an old fake.

This is an exceptionally simple but nevertheless puzzling little dodge, and should be useful to those interested in card tricks. Its invention, like many other good things, was the result of an accident. One day, while practising the "Transitorist" card trick, the writer happened to drop the piece of celluloid, used in the experiment, on to the floor. To find and recover the elusive celluloid necessitated an excursion on hands and knees beneath the table—a performance reminiscent of the days when "Ping Pong" was at its height. But in this searching process lay the germ of a magical idea. In all experiments we are advised to "try it on the dog," and a friend calling at that moment was therefore asked to witness the first performance of a new card trick.

Accordingly a card is "selected" in the time-honoured fashion, and in covering the card with a handkerchief the piece of celluloid is secretly substituted. The assistant is requested to release the card at the word "Go!"; the conjurer at the

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same moment snatches the handkerchief away, the result being that the celluloid takes a flying trip across the intricate pattern of the carpet where it lays unseen.

It is not claimed that the above effect is an improvement on the "Transitorist" card trick, but it is certainly a novel adaption of the principle.

The selected card may be recovered in a variety of ways, but the writer suggests that a duplicate of the forced card, prepared with a tiny excelsior window-ticket clip should be ready at the top of the pack, and it requires very little skill to secretly hook this card to the volunteer assistant's back while placing him in position for the vanish, or even earlier in the trick when the assistant first steps on to the platform.

Magnetic Glass.

The performer exhibits a glass cylinder and a small tumbler. After a few introductory remarks of a scientific nature, the cylinder is held in a horizontal position and the tumbler brought into contact with it. The tumbler remains attached to the cylinder as though magnetically attracted. Various positions are tried and in order to prove the tenacity of the adhesion, water is poured into the tumbler, but in spite of the increased weight the tumbler remains attached to the glass tube. The performer now advances towards the audience and gives both tube and tumbler for examination. The cylinder is now rolled in tissue paper and the conjurer taps it with his wand in order to prove that it is really there.

The package is crumpled up and thrown aside and the cylinder reproduced from the back of the conjurer's knee.

This interesting series of effects depends upon an old and familiar principle, but this adaptation, well presented, will both please and puzzle.

The trick is simply a new version of the suspended wand, so excellently described by Prof. Hoffmann

in *Later Magic*. The apparatus consists of a flat watch-shaped fishing weight and a piece of superfine black silk thread about thirty inches in length. One end of the thread is attached to the weight, and the other end, by the aid of a needle, is passed through the vest from the inside and back again about an inch higher up. The end of the thread is now made fast to the leaden weight which is then allowed to slide gently down inside the trouser leg. The best position for the thread is about an inch to the left of the second buttonhole. The weight keeps the thread taut, but the forefinger of the left hand can easily secure and draw out the loop of thread when required.

During the scientific preamble the loop is drawn out and passed over the tumbler. The glass gas chimney is brought up horizontally beneath the loop of thread and the power exerted by the weight will keep the tumbler from falling. The tumbler may be slid along to any part of the cylinder with perfect safety. The addition of water to the tumbler makes no difference whatever as long as the weight, which should be about four ounces, is not out-balanced.

When the tumbler is withdrawn from the loop the weight immediately draws the thread in. If thought necessary a safety-line, consisting of a piece of whipcord, may be fastened to the weight and the brace button, so that in the event of the thread breaking the weight will not betray itself by falling on to the floor.

The kind of tumbler known as a "pony glass" is most suitable for use in this experiment. On this account the problem might very well be termed "An Experiment in Animal Magnetism."

For the subsequent vanish of the cylinder a faked parcel must be prepared consisting of a tube of fairly stiff paper; a short piece of metal (or glass) tube is slid over one end of the paper tube and the whole is wrapped in tissue paper and placed on a shallow *servante*. In the act of wrapping up the real cylinder it is quite naturally rolled over the rear edge of the table and the change of packages is thus easily made. The faked package is crushed up, and a duplicate cylinder, concealed at the outset in the left *profonde*, is produced from behind the knee.

The inverted glass of water experiment in which a disc of celluloid is palmed on to the edge of a tumbler of water, which is then turned upside down, could very well be introduced into the foregoing series of effects.

An European Problem.

Every magician will strive to introduce into his entertainment the burning topic of the hour. To the entertainer who sits down with the intention of inventing a problem appropriate to the progress and expected result of hostilities, it is natural that the national flags of the countries concerned should offer exceptional opportunities.

In this particular instance, the performer exhibits a fair sized German flag. He reminds the audience that although Serbia was the original bone of contention, later developments revealed that undoubtedly Germany was pulling the strings. In the tremendous struggle now taking place Serbia has but a minor part, so that country may, for the purpose of the problem, be ignored.

Remarking that Germany declared war on Russia, the magician brings forward a small Russian flag and pins or knots it to one corner of the German standard. Germany also declares war on France, and a small Tri-colour is accordingly pinned to the opposite corner of the German flag. Germany forces Belgium into the conflict and the third corner

of the German flag is occupied by the Belgian colours. The neutrality of Belgium being violated, Great Britain is naturally indignant and therefore the Union Jack takes its place on the remaining corner of the enemy flag. Austria, being to all intents and purposes a part of Germany, we may safely leave her out of the question. The flags are gathered up into a bundle and placed into a celery glass or other transparent goblet of convenient size. Italy being neutral (at time of writing) we may use her flag to cover the operations at the seat of war. After numerous battles, peace is eventually declared. The Italian flag is removed and it is seen that each of the small flags has *doubled* in size, while the German standard has disappeared entirely.

The above is the plot or rough idea. The practical magician will, no doubt, be able to devise many ways of working the effect. Perhaps the simplest way is to push the bundle of silks into a mirror-glass, the hindermost compartment of which is already loaded with the four large flags of the Allied forces. A half-turn given to the goblet under cover of the Italian flag works the "oracle."

It is much better to pin the flags together with small safety pins, as the knotting process is not calculated to improve their appearance.

Presented with appropriate patter and music, the trick proves a very pretty and interesting item, and will not fail to win applause from the most apathetic.

of audiences. The difference in the size of the flags before and after the "conflict," will make the point of the trick obvious to the most casual observer.

Suggested Patter—

"Once upon a time, as the fairy tales say, there lived a German Giant—he wasn't a very big giant, but he was very fierce and war-like. He had a tremendous head, in fact, he had to have a special tin helmet made to fit it. The chief occupation of this giant was to sit upon a wall, like Humpty-Dumpty. He particularly fancied 'a place in the sun,' in fact, he thought he was 'hot stuff.' Not content with sitting in the sun, he tried hard to push all the neighbours off the wall. At last he grew so fat and his neighbours squeezed him so tightly that he thought he must either grow bigger or burst. Accordingly, the giant, whom it is scarcely necessary to further individualise, declared war on Russia. Now this flag represents Germany and we will attach this small Russian flag to the corner, so. (Russian National Anthem.)

Such a conceited fellow was the giant, that he thought he could easily manage to fight two neighbours at once, so he declared war on France. (Marseillaise.) In order to reach France he thought he would walk over a very little nation, whom he had promised together with his neighbours to respect. (Belgian flag and *Brabançonne*.) At this point, old John Bull, who had been quarrelling and grumbling with

himself, and who everyone thought was asleep, politely, very politely, asked the giant to take his feet, and also his hands, off little Belgium. The giant's reply was, "Let 'em all come," or words to that effect. So Great Britain occupies the remaining corner of the flag. (Rule Britannia.)

The giant began to get a little nervous, and made an infamous proposal, but Sir Edward Grey promptly told him to go to Jellicoe, and further remarked that our Kitchener was quite good enough to cook his goose. Italy was rather afraid that if she declared war on England, we should send all the ice-cream men and organ-grinders back, and as she wouldn't have room for all of them she decided to take no risks—besides she secretly hated the German bandsmen, as they rivalled her beautiful street organs.

Now please imagine that the great struggle is taking place in this goblet, and we shall see how history repeats itself. Humpty-Dumpty sat on a wall, Humpty-Dumpty had a great fall, and, as you see, after all the scrapping, there isn't a scrap of Germany left."

—o—

Note—The above was contributed by Percy Nalderett to "The Magic Wand" for September, 1914.

A Subtle Coin Vanish.

Two *Daily Mirrors* of the same date are obtained, and from one of the illustrated pages a piece is cut about ten inches by eight. This piece of paper is folded in halves and then opened out flat again. A hole is cut in one half of the paper. This hole is to be about one and a half inches square. A piece of paper slightly larger than the hole is cut from the corresponding part of the duplicate newspaper. This is gummed along one edge and fastened to the edge of the hole *nearest to the edge of the sheet of paper*. This sounds confusing, but if the instructions are followed you will have a piece of newspaper with an invisible trap-door in it opening downwards.

This prepared piece of paper is laid on your table a little to the rear of a black art well. A half-crown is flung on the paper trap-door. The rear edge of the paper is folded over; the paper is slid forwards over the well, the coin drops noiselessly down the well, and the paper is folded up as though containing the coin and is then deliberately torn up into little pieces.

This little idea works admirably at close quarters, and of course is not intended for other than drawing-room use.

The Seige of Leige.

The performer borrows a bowler hat to represent Belgium, and immediately produces a rabbit from it. A tumbler is examined and the mouth of the glass is sealed up with a small piece of newspaper and a rubber band; it represents Leige, and is placed in the bowler hat. A spectator is persuaded to seal up a silk German flag in an envelope provided for the purpose. A small boy is invited to step on to the platform and the envelope is given to him to retain. The envelope of course represents Berlin. The idea is to get the Germans into Leige; some difficulty arises, and investigation reveals a lemon in the glass. The lemon is removed and the tumbler once again sealed. The German flag suddenly appears in the tumbler while held by the performer, but it is tattered and torn. The envelope is opened and small silk flags of the Allies discovered therein. The small boy is presented with an Iron Cross and box of chocolates.

That, briefly, is the effect of this up-to-date combination and the accessories necessary for its performance can be quickly assembled.

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Patter and Presentation—

"I should like to borrow a bowler hat—I promise you that I will not attempt to make a pudding in it. Thank you sir. Have you any objection to your hat representing the theatre of war? No! Then you will not mind if I remove this Ostend "nine-penny," or Belgian hare from your hat."

The rabbit is carried in the left breast pocket, or if docile enough it is better to simply hold it under the arm beneath the coat. The left hand tilts the bowler towards the vest, the right hand secures the rabbit's ears and bunny is lifted out and up behind the hat; the deception is perfect. The conjurer takes advantage of this diversion and secretly loads into the hat a bottomless tumbler containing a lemon, and sealed with a small piece of newspaper and an elastic band.

"Now I should like the assistance of a small boy. Thank you. How eagerly you rushed to the front. Perhaps you are a Boy Scout. Will you examine this tumbler and seal it up with this scrap of paper and this elastic band. (Ordinary duplicate tumbler is handed to the boy.) Now perhaps someone will seal this German flag in this envelope. Thanks. I don't want to touch it, so will you place it in this receptacle and I will convey it direct to our Boy Scout. By the way, here is a crayon, will you kindly write the word "Berlin" across the envelope? Do you mind exerting a little "silent pressure" on the

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Germans, my boy? The tumbler represents Leige and we will place it in the theatre of war. Now we shall see how the Germans lay seige to Leige. The idea is to pass the German flag into the tumbler. Has it gone? Feel the envelope. No? Then some unforeseen difficulty bars the way; we will investigate. Ah! You see there is a *Leman* (lemon) in Leige. We will remove the obstacle and try again. I'll seal it up again; we have plenty of paper, Rheims of it in fact. Now watch,—Go! Here's the German rag—flag I mean, though it has suffered great damage. Now to Berlin. Here we are! All's well that ends well. The Allies arrive at Berlin. I present you with the Iron Cross—it came off one of my heel pads."

The ordinary tumbler is left in the bowler and the bottomless duplicate containing lemon is brought out. After removing lemon and re-sealing tumbler, the performer obtains from beneath his vest a parcel consisting of a tattered German flag with a small piece of lead sewn into it to give it weight. This parcel is palmed and brought directly up to the bottom of tumbler, and a jerk sends it into the interior; the effect is decidedly good as the audience do not suspect the hole in tumbler. The envelope containing the German flag is received in a card ladle previously loaded with duplicate envelope containing the Allies' flags. Any other convenient method of changing envelopes may be used. The word "Berlin" is of course written after the change.

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