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MAGICIANS

By OSWALD RAE



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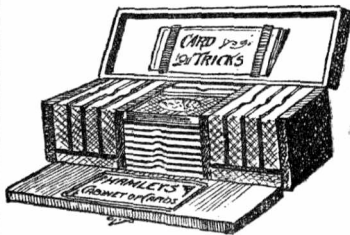
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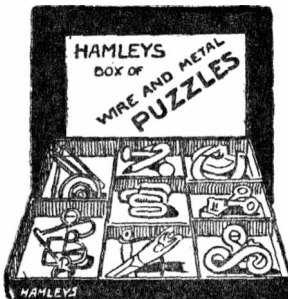
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for PRACTICAL
MAGICIANS

By OSWALD RAE



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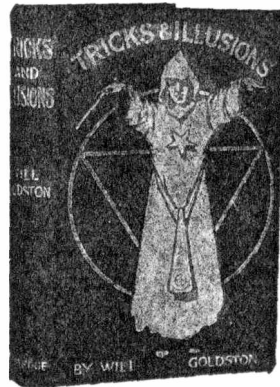
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MR. OSWALD RAE

PREFACE

AT THE request of several members of the magical fraternity, I launch this my little craft on the sea of magical literature. "There is nothing new under the sun," but, as far as I am aware, the entire contents are original.

Patter fulfils very useful purposes. It serves to entertain and keep an audience in a good humour, also it occupies their minds, and is invaluable as an aid to misdirection.

The patter herein has been carefully written round each effect, with due allowance for necessary moves, misdirection and dramatic effect.

Obviously much of it can be used for other magical effects, if required, and most performers will doubtless make alterations to suit their own particular style.

With new patter and *mise en scène* it is possible to dish up an old trick so that it will appear to be something quite new to the average audience.

With these remarks I will leave the book to PATTERN for itself, and I sincerely trust it will be of service to my *confrères* of the magical world.

OSWALD RAE.

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THE CLOCK DIAL

THE old proverb says, "Time and tide wait for no man," but I am going to show you that those remarks do not apply to a conjurer.

First, I want you to observe my transparent dial—I mean, the one in my hand, of course. As you can see, this is merely a disc of glass (or celluloid) with numbers all round the edge, and a needle point in the centre.

This is the centre in the middle. On the needle point fits this metal arrow or hand. If I revolve the arrow, it always follows the same ROUTE, round and round, hence the expression ARROWROOT.

I hope you can see the point—of the needle, I mean, not the joke.

Look! Even the dial is ashamed of itself; it is covering its face with its hand.

Would you mind suggesting a number, sir? Five! I'll give it a spin. Look how quickly it revolves. How can it act upon the square when it keeps going round and round? Five o'clock. Correct!

Any other time, please? (*Ad lib.*)

(*After hand has stopped at two or three*)

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selected times, performer sets hand at two, and spins.)

It will even answer questions, if a time or number is the answer. I beg your pardon, madam. (*To imaginary lady.*) What time did your husband really come home last night? Oh, come! that's not really a fair question to ask; if I start asking questions of that sort, where will it end? (*This is kept up till performer notes the hand is about to stop: he then repeats in a thoughtful tone.*) What time did your husband really come home last night? (*Hand stops at two. Performer feigns not to notice for a moment, but on doing so he rapidly puts the hand in motion again, muttering to dial in a loud stage whisper.*) Ten—ten. (*Hand, which of course was turned round and thus reset at ten, when revolved the second time stops at this number. Performer, hurriedly and in a relieved voice.*) Ten o'clock, madam, ten o'clock! Any other number, please? (*Hand again stops at selected numbers.*) If I want to know the time, I don't have to ask a policeman; I just spin the hand and say, "What's the time?" Half-past eight. Correct!

(The hand can be made to stop midway between two numbers by only giving

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half a twist when setting, thus denoting the half-hour.)

(Set hand at six and spin.)

I can do this just as well with an alarm clock ; it's so useful if one has to be out of bed at seven o'clock on a cold and frosty morning. I simply stop the clock at six, and stay in bed till the sun shines.

Would you care to have a look at the dial, sir ? Please take great care of it. Last night a gentleman sat on it. He did get the NEEDLE.

(Whilst gentleman is examining the dial he is QUIETLY asked what number he would like. We will suppose he says, "Three." Hand is set at three and given to a lady.)

Would you mind holding my hand a moment ? Have a good look at it. *(If the hand is well made, it may safely be handed round for examination, the performer however at once proceeds :)* Now would you mind putting the hand on yourself ? (perhaps you would rather put it on the dial), and please give it a good spin.

Will you, sir, please, hold up the dial so that every one can see while this is done ? *(Whilst hand is spinning performer again*

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asks, this time so that all may hear :) What time did you say, sir ?

(The gentleman naturally answers, "Three," but to the rest of the audience it appears that the number has only just been chosen, and therefore SINCE the hand started revolving.)

Three ? (Slowly with emphasis.)

The hand was spun by the lady, you are holding the dial yourself, and the number you have selected is three. Three o'clock. Correct !

(Take dial, bow, and exit.)



THE ELUSIVE BLOCKS

FOR my experiment entitled "The Elusive Blocks" I make use of these three little blocks. You will notice they are all exactly the same size, especially the red one.

Each block is quite solid. (*Bang blocks on the table.*) I had them made this shape because I like all my tricks to be absolutely on the square.

I want you to notice the order in which I stack the blocks up—white, red, white.

In addition to the blocks, I have here a cover. You can see right through this end (*turn cover round*), and you can also see right through the other end.

As a matter of fact, it is really a hole with four pieces of wood nailed round it.

As you can all see, it just fits over the three blocks. I don't wish to deceive you in any way; it was made absolutely for that purpose. Finally, I should like to borrow a hat. Thank you, sir. Just an old felt hat; I mean, an ordinary felt hat.

Oh, yes, it is felt! I'm feeling it now. The hat I place on the table (*lift cover and blocks, leaving red block behind under the hat*),

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and the blocks I place on the hat. (*Top white block is held in place with finger.*)

Will some one kindly call out a colour—red or white. (*This request is worded to enable the performer to make use of “the conjurer’s choice,” if necessary, but almost invariably the colour chosen is red.*)

“Red? Gentleman with Bolshevik tendencies, I presume.

What I propose to do is to pass the blocks of the selected colour right through the hat. Red, I think you said, sir?

If you listen intently, you will hear it drop with what novelists call “a dull sickening thud.” Listen! (*Finger releases top block and cover is removed.*)

There, you see, we have the white blocks only, and the red block, chosen by you, has passed (*lift hat*), as I promised, right through the crown of the hat.

How is it done? There’s a hole in your hat, sir—the one you put your head in, I mean.

PERPLEXING POLITICS

or

A Cosmopolitan Conjuring Trick

(A new setting for an old trick.)

I CALL this a cosmopolitan conjuring trick because everything in connection with it came from a different part of the globe. First, I want to call your attention to this Egyptian candlestick. I know it's Egyptian because the man at the shop told me so; besides, it's got the name on the bottom. (*Looks at supposed trade mark.*) A relic of ancient Egypt, made in—er—Birmingham.

Secondly, a candle, which, I believe, originally came from Greece.

Also a paper serviette from Japan, and a piece of Indian silk.

I take the Grecian candle and first put it **OUT**, and then put it **IN**, the Japanese paper serviette. (*Candle is rolled up in paper serviette.*)

That is what is known as a "Greecey" Japanese roll.

Having wrapped up the candle, I am also going to wrap up the Indian silk. First, I'll

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make a sugar cone with this piece of a Bolshevik newspaper, "The Daily ——."

Having manufactured a sort of a cone or envelope, I place into it the Indian silk, and fold over the top.

What with Greece wrapped up in Japan, and India enveloped in Russia, international politics seem to be getting somewhat mixed.

We must make events take a different TURN, so I'll TURN the Bolshevik newspaper. (*Performer quickly turns cone round.*) Did you see how quickly that went round? That's a rushin' revolution.

I wonder what's happened in the interior? On opening the paper we find India has completely disappeared (*cone is shown empty*) and has gone to join forces with our Japanese allies. (*Serviette torn open and silk produced.*) The candle? Oh, didn't you notice, sir? it WENT OUT some time ago.

Luckily, it didn't go very far, for here it is in my coat pocket. (*Candle produced.*) And that brings to a conclusion my Cosmopolitan Conjuring Trick.

“MATTER THROUGH MATTER ”

I AM now about to present to you a novelty entitled “Matter through Matter.”

Scientists tell us that matter is indestructible. I am going to demonstrate what is really meant by that interesting statement.

I have here a piece of what is sold as hole-proof material, and I want you to particularly observe that the material is closely woven and absolutely intact.

Not only is it “INTACKED,” but it’s also tin tacked. I know, because I tacked it myself to this piece of wood.

I put it on wood because I like all my tricks to be above board.

Consequently this is the board they are above. Another thing, the white material on the black board gives us the national colours of Scotland—“Black and White.”

Suspended by two gold chains is this shutter, with a star-trap in the centre.

Of course, these chains are not solid gold ; really they are made of brass—like a good many other gold chains.

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I am now going to make use of this Italian penknife (*produce large carving-knife*), and thrust it right through the holeproof material in this manner.

I don't mind doing this because, as long as I take it back within three months, I get a new piece of material for nothing.

It's now quite a simple matter to pass a solid object, such as my wand, right through the centre of the material.

How the material is made is a magical secret; they keep a special staff of conjurers manufacturing it. You will agree it's certainly wonderful stuff, for, as every one can see (*lift shutter*), in spite of the objects that have been passed through, the material is still in exactly the same condition as it was at the start.

In fact, the **WHOLE** OF the material is still there, but the **HOLE** IN the material is not. (*Shutter lowered.*) Absolutely holeproof!

In case any one should suspect my wand or the knife are collapsible, or fold up in any way, I shall be pleased to pass through the material any object you may care to hand up.

A lighted pipe or cigarette, etc.

(An excellent effect is produced by pushing a borrowed string of beads half way

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through the material. Each hand now grasps the beads, one in front and one behind the frame, and they are pulled backwards and forwards. On each backward pull the hand behind comes well above the height of the frame, enabling the audience to see each end of the beads at once.)

A string of beads, thank you. Here they are right through the centre of the material, and yet (*shutter is lifted*) the material is still untornd.

I will now show you something even more remarkable. I should like to borrow a pound note. I beg your pardon, sir? You know that trick yourself! It's quite all right, sir; if you lend me the money you'll have plenty of INTEREST in the experiment. I'll promise to return the note in two minutes. I told you this was very remarkable; fancy borrowing a pound note and returning it in two minutes!

There we have our pound note, sir, pinned in front of the holeproof material, and once again I lower the shutter. (*This is done.*)

So that every one can see the note, I'll strike a match. (*A lighted match is passed through.*)

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Your money burns, sir. (*Knife is passed through.*)

What a large hole! How PLEASED the gentleman looks! Did you really want the note back again, sir? (*Pass knife back again.*)

Look how easily a conjurer gets through money. It's quite all right, sir (*lift shutter and unpin note*), for here is your holeproof note, and here is my holeproof material, both intact, and in exactly the same condition as they were at the commencement of the experiment.



The State Library of Vt. holds
"ALMA CONJURING COLLECTION"

AERIAL TREASURY

FOR my next experiment I require my two hands (*hands are casually shown empty*), a cranium protector, and, lastly, our family heirloom, this solid silver salver.

A valuable piece of plate which has just arrived from my jewellers—Woolworths.

The salver I place in the crown of the hat in this manner. Could anything be simpler?

I am now going to show you what every one wants to know—how to get money for nothing.

All you have to do is to extract the infinitesimal molecules of silver from the adjacent ether.

I don't know what that means, but I always say it because it sounds so nice.

Really, I catch the half-crowns in this manner. (*As each coin is produced the conjurer remarks :*) All hats have a crown; this one has now got half a crown as well.

I want you to notice my hand—and that's how it's done.

You know every one wants money.

The gambler wants easy money.

Even a baker KNEADS the dough.

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The ardent lover desires nothing so much as matrimONEY.

When he's got it, he'll probably wish he had a little more of the READY MONEY.

This always reminds me of the famous poem, "The Ancient Mariner," "Money, money everywhere, and cannot buy a drink." If you can't swallow the drink, the only thing left is to (*coin apparently swallowed and blown into the hat*) swallow the money. It all comes to the same thing.

Everything some people touch turns to money. I am one of those lucky people.

Possibly you've heard of the money market rising and falling. I'll explain exactly what that means.

Here we have the money market (*coin produced and apparently thrown into the air*) rising (*a coin is released into the hat*) and falling.

Money is the root of all evil, yet I love to collect the roots.

Of course, I could keep on doing this all night, but it's such a nuisance having to carry the money away.

By this time we've almost enough money to open a bank.

Some people open banks with money in

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the daytime ; others open banks with crow-bars at night time.

This is what I call a slow way of making money. If you want to make money more quickly than this, I should advise you to either promote a company or become a Government contractor.

Failing that, study magic, and learn to catch it (*performer produces a handful of coins*) in this manner.



THE PATRIOTIC BALLS

PATRIOTISM is a virtue that is certainly laudable. That is why I propose to present a patriotic effect, in the hope that it will be app-laudable.

I have here nine balls, all of them, as you can see, patriotic in colour, and it will interest you to know that they are all highly educated. Any one can see that these three are WELL RED, and watch how observant the blue ones are ; see how they are LOOKING ROUND.

These three have studied so much they've gone quite pale.

I have also three bowls of porcelain. Of course, they look more like pudding basins, but it sounds so much nicer to call them bowls of porcelain.

In front of each bowl I place three balls. Three red in front of the first one, three white in front of the second, and three blue in front of the third.

This, therefore, we will call the red bowl, this the white bowl, and this the blue bowl.

I want you to WATCH the THREE BALLS.

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That will be quite easy, for watches often are associated with three balls.

In the red bowl I place a red ball, in the white bowl I place a white ball, and in the blue bowl a blue ball.

Please be sure and remember which bowl is which—the red one end, the blue the other end, and the white in the centre. Red, white and blue.

(The balls are placed in the bowls to the accompaniment of the above remarks, which completely cover the necessary moves.)

Now for the experiment. I should like some red, white and blue music; perhaps the band will oblige. (*Band plays "Rule Britannia."*) "Music hath charms," and the stirring music has so charmed the patriotic balls that they have been literally carried away, and have rearranged themselves in the bowls so that instead of three red, three white and three blue, we have (*show balls in bowls*) a red, a white and a blue ball in each bowl.

That, ladies and gentlemen, is the Mystery of the Patriotic Balls.

UMBRELLA AND SILKS

I HAVE here an umbrella. I mention that in case any one should mistake it for a parachute or bathing tent. But, of course, you all know what an umbrella is.

An umbrella is a walking stick's wife. A bit different to my wife though—you CAN shut an umbrella up.

All good umbrellas have what is known as a Fox's frame. I suppose that is why some people call a fox a Reynard (RAIN HARD).

First I roll the umbrella—taking care not to tickle its ribs—and then roll it up in this piece of Japanese matting.

The matting is just as big this side as it is the other, so it doesn't matter whether I roll it up inside out or outside in. (*Umbrella is rolled up in matting.*) There we have an umbrella in case. It's always advisable to take an umbrella in case.

Some people take an umbrella wherever they go; in fact, I once knew a man who got quite a good living TAKING umbrellas.

He's studying geology in Devonshire now. Dartmoor, I think it is.

In the summer people don't use umbrellas so much, so they make them of coloured silk

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instead of black material, and call them sunshades.

They gave me all these silk patterns where I bought the umbrella in case I ever wanted it made into a sunshade.

Being a magician, it's quite a simple matter for me to transform an umbrella into a sunshade without taking it to a shop, but the worst of it is I cannot make up my mind which colour to choose.

What I am going to do is to place all these silk patterns into the hat and shake them all up together in this manner, like a Christmas raffle. I wonder who will win the goose ?

There we have the umbrella, and here we have the coloured silks.

I now propose to put my hand into the hat and pick out one of the colours. Please notice that this is absolutely a haphazard choice, and the colour I pick shall be the colour of my sunshade.

(Although written round a hat for the change of silks to umbrella cover, the patter with very little alteration will be found applicable to any apparatus the performer may desire to use for this purpose. A hat fitted with the usual changing flap will be found as good as

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any other method. As the performer puts his hand into the hat, presumably to pick a colour, he simply folds flap over the silks and produces the umbrella cover.)

Black! Something seems to have gone wrong somewhere. The umbrella cover—
(*Show hat empty.*)

What can have happened to the umbrella? (*Duplicate umbrella pulled out, showing silk from each rib.*) Summer sunshades—some are not!

These ribs don't seem of much use; they are now what the butcher calls spare ribs. Things certainly seem to have got a little mixed. Fancy walking down High Street (*localised*) with this!

I've never seen an umbrella without its clothes on before. Doesn't it look thin!

I think the best thing we can do is to put it back in the case. (*Duplicate umbrella replaced in mat.*) A coverless frame, and a frameless cover. The cover I replace into the hat. (*This is done casually, showing hat empty.*)

If you should ever happen to lose your umbrella, I'll show you how to RECOVER it.

Just take a pattern from me. I can't

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take a pattern from you, so I will take a pattern from the hat. (*Flap is folded back over cover revealing silks.*) In fact, I'll take all the patterns from the hat.

There are the silk patterns, and here we find the umbrella looking "very much better, thank you"; in fact, it's absolutely RECOVERED.



SOUP PLATES AND HANDKERCHIEF

LADIES and gentlemen, for my next effect I am going to make use of these two plates. It's quite all right, sir; you need not get up to go. I am not going to take a collection, or anything unpleasant. I only want you to observe that they are of the common or garden variety known as soup plates.

Of course, you all know what soup is. Irish stew with the meat taken out. I'm not going to try and do a trick with soup. I have no doubt every one here has many a time SEEN soup vanish.

I beg your pardon, sir. A gentleman here says he has sometimes HEARD it!

Yes, sir, that's why they have bands in restaurants.

These two soup plates I place face to face, like this, and, with your kind permission, I'll place the two plates on this chair. (*Duplicate red silks are loaded between the plates, and they are placed on chair.*)

Of course, I shall do it just the same even if you don't give your kind permission, but it sounds so much more nice and polite to

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say that, and we've been very good friends up to now, haven't we ?

I am also going to use a lamp chimney and these two silk handkerchiefs. (*Show chimney and two red silks.*)

You will notice the handkerchiefs are similar in size and colour ; this one, in fact, is even more similar than the other one. (*Silks are placed in loop of pull and then pushed into chimney.*)

Into the chimney I place the two silk handkerchiefs. I use a glass chimney so that you can all see the handkerchiefs inside. Aren't they a lovely colour ? There they are all "reddy" for the experiment.

With these simple everyday objects—two soup plates and a lamp chimney containing two silk handkerchiefs—I am going to show you a sensational effect, invented by one of the world's greatest conjurers, a very clever fellow indeed.

After I had invented it, I didn't quite know what to call it, but I've hit on a very good title : "The Racing Silks."

Would you mind starting the race, sir ? Just shout "Go !" when I say three. One ! Two ! Three ! (*Silks vanished.*) They were "off" just before you spoke, sir ; dis-

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appeared like a slate club treasurer at Christmas ; and if the experiment has been successful, we shall find the silk handkerchiefs have raced all the way to China.

That's the origin of the Chinese race. I don't know which handkerchief arrived first, but they HAVE arrived (*lift top plate and expose silks*), for here they are right in the centre of the two soup plates.



AUTO-SUGGESTION

(The Twentieth Century Handkerchief Trick.)

THE popular craze of the moment is what is known as auto-suggestion.

I always endeavour to be down to date, and therefore decided that I ought to suggest a magical experiment on these lines.

This evening, having an exceptionally intelligent audience (of course, I always say that, but you are not supposed to know), I am going to demonstrate what happens when magic is applied to the power of suggestion.

First, I want to introduce you to these three handkerchiefs. I don't mean to infer that you are strangers to handkerchiefs in general, but these are special, very special, handkerchiefs.

Notice what beautiful colours they are—dun brown (it's not the only thing that's been done brown), bright blue (it reminds one of the colour of the sea on a railway poster), and dingy white.

Two of the handkerchiefs I am going to tie together. I tie them together because it's so much easier than tying them apart. Having satisfactorily tied the knot, for

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better or for worse, I am going to place the two silk handkerchiefs into this glass tumbler. (*This is done and the tumbler is placed on the table.*)

I now suggest to myself that the tumbler is on the table.

The other silk handkerchief I crush up between my two hands. (*Silk is pushed into vanisher.*) I now want every one to suggest to themselves that the handkerchief is not between my hands (*end of silk is shown*), but is in the tumbler.

Please put as much weight behind your suggestion as you can—about a pound and a half, I should think will do. (*Vanisher released.*)

If we are all in harmony, we shall find that the power of suggestion is so great that the handkerchief has actually left my hands (*show hands empty*), and not only arrived into the tumbler, but has become knotted between the other two, in this manner.

COIN AND ORANGE

I SHOULD like to borrow a coin. Could, or rather would, any one lend me half-a-crown? Thank you, sir. I am glad to see you can trust me, even if only to the strength of two and sixpence. It is nice to know my credit is good.

Would you mind noting the date and also marking the coin with the aid of the pen-knife?

I am very much obliged to you, sir, for taking all this trouble. I wonder if you could lend me an orange? No? Could any one else lend me an orange, please? Nobody? What a pity; I shall have to use my own. Here they are in the brown paper bag. I'll put them on this plate. (*Oranges are placed on the plate; faked orange containing a marked half-crown is placed to the rear.*)

Would you mind selecting an orange, madam? I could ask you to choose one, but I prefer my tricks to be select. Thank you. This orange is now "Best Selected Fruit." (*Performer turns to place the plate on the table, and under cover of his body switches the selected orange for the faked one.*)

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I see you have finished your criminal proceedings. I'm not joking ; didn't you know it was illegal to deface a coin of the realm ? Never mind, we will promise you that anything you say will not be brought up against you.

May I trouble you for the knife ? The selected orange I impale on the blade of steel. (*Knife is pushed into the cut already in the orange.*)

Really, I'm going to stick the knife into the orange, but it sounds so much more mysterious to say I now impale the orange on a blade of steel.

Perhaps you would like to impale it yourself !

To prevent accidents, I will cover the orange with this silk handkerchief, and get you to hold it up so that every one can see it. Thank you very much.

Now, sir, I will take the half-crown. (*Coin is taken and switched for a duplicate of the coin already in the orange.*)

You seem interested in fruit, madam ; perhaps you would like to examine the DATE on the coin. Also the mark. Thank you. A half-crown and an orange !

As every one knows how to vanish an

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orange, I won't attempt that ; I am sure you would all get the pip.

I will show you instead how to vanish the half-crown.

I beg your pardon, sir. You could do that yourself. Of course, there are a great many ways of vanishing half-a-crown.

A friend of mine takes a piece of paper and wraps the coin up in it like this. (*Coin wrapped up in paper.*) He then writes some magic words on it, such as "So-and-so, two and six each way" (*coin is slipped out of fake fold and palmed*), and the money simply disappears and is never seen again. (*Paper torn up.*)

That's curious, sir ; your coin seems as if it was one of the "also rans."

Did you mark the coin with the knife, sir ? Then there is no need to worry ; you'll get your money back if it was SCRATCHED. If the experiment has been successful, I think we shall find that the chosen orange, like a dull cloud, has a silver lining.

We will cut the orange in half. Would you mind carving, madam ? Has the half-crown arrived ? Will you confirm the mark and date ? Thank you. (*Under cover of wiping the coin dry with a handkerchief it is switched for the original marked coin.*)

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There you are, sir ; if you examine the coin, you will find your original mark still on it. Is everything in order ? The same coin ? Thank you !



FLOATING BALL

WE have been reading a good deal in the Press lately about so-called spiritualistic effects, the most wonderful of which is that known as spirit levitation.

I need hardly say that I am on excellent terms with all kinds of spirits (I don't mean the sort they keep in bottles), and this evening I am going to give you an ocular demonstration of spiritualistic levitation.

It's not half as bad as it sounds. What I am really going to do is to show you how it's all done.

All I am going to use is this piece of SNEEZING paper. I'm sorry; I mean "tishoo" paper—same thing. (*Show piece of flash paper.*) You will notice the paper is neither too large nor too small, in fact, it is just MEDIUM. I shall also make use of this wooden hoop.

Mediums tell us that spiritualism is not a subject that one can make light of. I suppose that is why they do all their manifestations in the dark.

The paper I am going to crumple up in a ball, in this manner.

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I want you to watch me very carefully, because the excitement has already begun. We have now got a lot more paper than we started with.

If you crumple up paper, you will always find it INCREASES.

The paper ball I place into this empty hat. Now for the manifestation. Rise! (*Passes are made and the paper ball slowly rises out of the hat.*)

There we have our tissue-paper ball defying the laws of gravity. Suspended in ether by a familiar spirit.

Every one has what is known as a "familiar." Some people can even SEE them. I know, for only yesterday in an hotel I overheard one gentleman say to another: "What is it? Your familiar spirit?"

It's nothing to laugh at, for I asked him if he had ever SEEN a spirit, and he told me often at night, when coming home from the club, he saw thousands. Little red ones, he said they were. (*Hoop is passed over paper ball, etc.*) I think he must have been the gentleman mentioned in Tom Hood's poem who tried "to keep his spirits up by pouring spirits down."

This is how I make the spirits go down. (*Ball slowly sinks.*) Rise! (*Ball rises fairly*

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high.) That is an exhibition of what are called high spirits.

Ladies and gentlemen, I have demonstrated under absolute test conditions, in a brilliant light, the mysterious effect of spirit levitation.

How is it done? I will leave you all to think, but I assure you to investigate further is useless, because if I attempt to throw more light on the subject (*a lighted candle is applied to the flash paper, which is immediately consumed*) the whole affair ends in smoke!



EGG AND SILK HANDKERCHIEF

THIS is an ordinary hen's egg, or a hen's ordinary egg, whichever you prefer to call it. The gentleman who sold it to me called it a "negg." Oh, yes, I paid for it! I didn't take it out of the next door neighbour's chicken house.

I don't like POACHED eggs. As a matter of fact, I paid fourpence for it. I said I thought that was a lot of money to pay for one egg, but the gentleman said it was a day's work for a hen, and he reckoned fourpence was cheap pay for a whole day's work.

I told him he couldn't teach me anything about "laying," because my father once laid a foundation stone, and all our family are good LIARS—I mean LAYERS. I have never laid a foundation stone, but I am going to lay this egg—into this glass tumbler.

You can see this is not a wine glass; just an ordinary water glass. (*Egg is placed in glass.*) There we have the egg in the water-glass. I put it in there to preserve it.

I want you to keep your eye fixed intently on the egg, and, to enable you to see it all the more closely, I am going to cover it over

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with this silk square. (*Small silk introduced into tumbler under cover of placing silk square over tumbler.*)

The tumbler I place on the corner of the table, and you will notice that I do not go near it again throughout the experiment.

I am also the proud possessor of a silk handkerchief. (*Fake egg is picked up under silk.*) This is it. Isn't it a lovely shade? Absolutely the latest colour—invisible blue; so called because, like a policeman at a burglary, it's never there when it's most required.

For instance (*silk is introduced into fake egg*), if I want to roll it up in my hands like this, the silk handkerchief immediately fades away and leaves me with—the egg!

The silk handkerchief is evidently a believer in the old adage, "Exchange is no robbery," for here it is comfortably at rest inside the tumbler, in place of the egg.

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