

How It Is Worked. Secure before the performance a transparent glass pitcher and an ordinary glass. Into the pitcher pour three glassfuls of water. With the water mix ten drops of phenolphthalein. To the phenol solution in the pitcher add one spoonful of acetic acid. Into the glass place five "measures" of sodium carbonate, add about two or three ounces of water (about one-half an ordinary tumbler), and let it dissolve. You are now ready for the performance.

Chemical Explanation. The trick depends upon the fact that phenolphthalein, which is what chemists know as an indicator, turns red in the presence of bases (alkali solution) and colorless in the presence of acids. The solution in the pitcher has been so made up that the acid predominates. In the glass, the opposite is true as here the base supplants the acid; back in the pitcher, again the acid supplants the base; in other words, there is more acid than alkali.

TURNING IRON INTO COPPER

This is not a very elaborate stage trick, but you might have some fun showing your friends sometimes that you can turn iron into copper.

You take a glass one-third full of water and place into it five "measures" of copper sulphate. Stir the solution, letting the copper sulphate dissolve, and the water will become blue. Take a knife blade that is bright and clean—an ordinary pocket knife will do. Dip the blade into the solution, hold it there for a few seconds and take it out. The part of the blade that has been immersed in the solution will look just like copper. Any bright piece of iron will turn into copper when this is done, but be sure that the iron is clean or the result will not be satisfactory.

What Took Place. Copper sulphate dissolved in water is known as copper sulphate solution. The copper is invisible owing to the state which it is in. When iron is placed in the copper sulphate solution, the copper in the solution deposits itself on the iron, and appears as though iron has been changed to copper, but you will find that you can rub the copper off the blade quite easily. The explanation is that an acid will dissolve iron more readily than it will copper. When in the acid solution there happens to be copper (like in our solution of copper sulphate), the iron being more easily dissolved displaces the copper and this is deposited in metallic form on the iron.

INK TO WATER

This is probably one of the most famous and oldest of conjuring tricks. It was worked successfully by Herman the Great, and was done by other great magicians before and after him. It can be performed with many variations,

certain suggestions as to these we make here. It will certainly be a pleasing part of any magical performance. It is a trick easy to perform without detection, requires no sleight-of-hand and is very unexplainable.

Effect. The effect of the trick is as follows: Have two glasses, one filled with water and one with ink (apparently). To prove it is real water, you take a drink of it and to prove that it is real ink you dip a card into the glass and pull it out showing it to have been blackened. Next, you borrow two handkerchiefs or use two of your own. Cover one of the glasses with one of the handkerchiefs and the other glass with the second handkerchief. Take your wand and perform the magic pass saying the words, "Mysto Magic." On removing the handkerchiefs, the water is seen to have been changed to ink, and in the glass with the ink, to the surprise of everyone, will be seen water in which a goldfish is seen swimming.

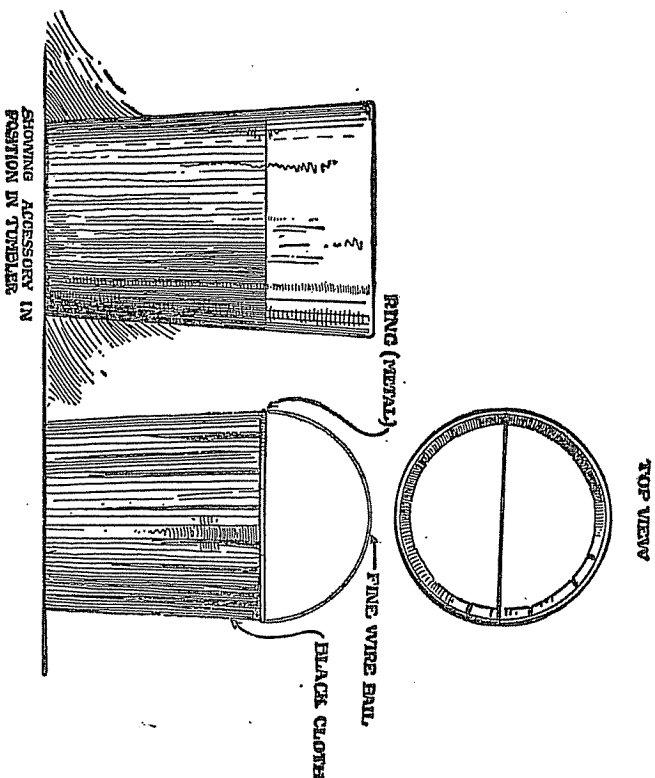
The Secret. The explanation, although by no means obvious, is extremely simple. Two tumblers are each half filled with water. In one of the tumblers you insert an accessory made of a piece of black cloth sewed around a wire ring which will fit the inside diameter of the tumbler at say, two-thirds from the bottom. This accessory looks not unlike a jelly bag, but it is open at the bottom. (See Fig. 4.) This sort of bottomless bag is forced down into the water so that it will cling snugly to the inside of the tumbler and then water is added so as to bring its surface up to a point level with the ring or upper part of the black bag. A few feet away, the glass will look like two-thirds filled with black ink. Inside the glass a small goldfish may now be placed with perfect safety. In removing the handkerchief from the glass of ink, all you have to do is to catch the ring with the finger (to facilitate the lifting of this accessory from the tumbler, a bail made of fine white metal wire may be attached to the ring as shown in the illustration), bringing away the accessory under cover of the handkerchief, when it will be revealed the clear water with the goldfish swimming about in it. Lay aside the handkerchief leaving the black bag concealed under its fold, or you can dispose of it by letting it drop unobserved on the secret shelf behind your table or in any other convenient manner.

Naturally you will ask, how about the dipping of the card and bringing it out blackened? This likewise is very simple. Blacken half of one side of a card and have it thrown carelessly on the table. When you pick it up, be careful to show only the white side to the audience. When you put it into the glass, you turn the card around, and when you take it out, show the blackened side. It appears then to have been stained with ink.

Now for the other glass where the water is turned into ink. You place the handkerchief over that glass of water, dropping into it at the same time an ink

lozenge. The ink lozenge is something you can make up yourself very easily by taking some ordinary baking soda, which is a mixture of bicarbonate of soda, and tartaric acid. Two parts of tartaric acid and one part of bicarbonate of soda are mixed, and to this sufficient nigrosine solution (aniline dye) is added to color it. Nigrosine solution is prepared by dissolving three "measures" of nigrosine in one tablespoonful of water. After thoroughly mixing, the compound is forced with a piece of wood through a small short tube, and the formed mixture as it comes out at the other end is cut into small disks, which are set aside to dry.

What You Do. You drop this lozenge into the glass of water when you cover it over with the handkerchief. You will find that almost instantaneously it colors the water. Bicarbonate of soda is used because it is effervescent and makes the color change very quickly. The coloring is done, of course, by the aniline dye.



This is a dandy trick and by all means should be included in your performance, as it will always be well received and bring good applause. It is worth while to go to the trouble of securing a little goldfish, as the appearance of this will make the trick far more effective.

WATER TO INK

This trick, although not nearly as spectacular as the preceding one, is an interesting and simple change. Be sure to try it out, for it is really worth while.

Two small glasses are necessary; one glass, one-third full of water to which is added one "measure" of tannic acid and then stirred; the other glass, also, one-third full of water, to which is added one "measure" of ferric sulphate (iron sulphate), then stirred. This preparation, of course, should take place before the trick is to be shown. These glasses are now displayed to the audience as containing ordinary water. You now say the magic words "Mystro Magic" and wave your wand about them and command the water to become ink, at the same time picking up one glass and pouring it into the other.

What Happened. Tannic acid solution added to ferric sulphate solution makes black ink, which is nothing more or less than iron tannate. You can make your own ink in this way, if you wish: In a small bottle half full of water put one "measure" of tannic acid and one "measure" of ferric sulphate. Cork the bottle and shake it well. If the solution is not black enough, add another "measure" of each of the two chemicals.

SECOND SIGHT

This is without doubt the most amazing trick of all. It has been worked by almost every celebrated medium on the face of the earth. It has been used by many of the most noted Second Sight workers, conjurers and magicians. I recommend that this be one of the last tricks in your performance, because it will surely amaze and mystify your audience. Of course, you will have to practice it so you will be sure of yourself. The only difficulty is that you need an assistant, but this is of a minor nature as you can easily arrange with some one of your friends to help you.

Commence by saying: "In my next number I will give you a demonstration of my most noteworthy gift. If someone will be kind enough to write a question on this card, then seal it in this envelope. I will answer the question by merely inserting a slip of paper into my magic bowl! Ah, thank you! Yes, I don't mind answering several questions. Just drop the envelopes into this hat. All in? Thank you! Now, ladies and gentlemen, we will drop the envelopes upon the table where they will remain in your full view. But before going

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any further, I must tell you a funny story that just occurred to me (tell some humorous joke). Now to proceed. (To assistant), my hat, please. You see, I put the envelopes into the hat. I put these papers into the hat. Presto! From the hat I put each paper into the bowl and behold, the questions appear upon the blank paper!"

How It Worked. For your preparation you need a tumbler full of strong ammonia; the same amount of denatured alcohol (plain alcohol will do), some weak copper sulphate solution, a derby hat, a quart mason jar or a milk bottle or some kind of large-mouthed glass jar, several envelopes and cards to fit them, several strips of white paper, and last, but not least, an assistant.

Several people in the audience are requested to write upon the cards, insert them in the envelopes, seal these, then drop them into the hat. The envelopes are secretly slipped under the hat band, and another lot of envelopes sealed to resemble the lot which the audience will later drop into the hat, which has been previously concealed under the band, is now dumped upon the table. As the audience is not aware of the substitution, there will be, so far, no suspicion of trickery. This substitution can most conveniently be made by the assistant at the time he goes with the hat towards the table. It can best be done then with full assurance that detection will be avoided, as your assistant is with his back to the spectators and the attention of these is being held by your remarks, away, momentarily at least, from him. The assistant, who carried the hat off stage or to the next room, carrying with him, of course, the envelopes dropped by the audience and which he slipped under the band, now rubs a bit of alcohol over each envelope. This makes the paper transparent. He notes the question and answers it upon a strip of white paper. The writing is done with a fine brush dipped in the weak copper sulphate solution. Meanwhile, you are telling the story. When the assistant has finished, he puts the envelopes (now dry, for, as the alcohol evaporates, there will be no trace of their ever having been wet), and the answers, into the hat. He hands it to you. You pick from the table the substitute envelopes and the strips of paper, placing them under the hat band. You then take out the real envelopes and strips with the answers. The answers are invisible. Insert the strips of paper into the covered jar, which contains a small quantity of strong ammonia. The answers appear, as if by magic, in blue writing. You may pass back the original envelopes to show that the flags have not been tampered with.

Chemical Explanation. The ammonia vapor acts on the tiny copper sulphate crystals present in the invisible writing giving these a bright blue color. This solution is one of the best kind of so called sympathetic inks.

MAGIC WRITING INK. IT APPEARS AND DISAPPEARS AT YOUR WILL

Disappearing ink has been known for hundreds of years. It has been used in secret letter-writing, spiritualistic tricks, and secret messages of all kinds. For instance, you can send out an ordinary typewritten letter touching upon a commonplace subject and between the typewritten lines you can write out the secret message with invisible ink and the person for whom the message is intended and who is in on the secret will be able to read it, while no one else can. This scheme has been used during the war in secret service work. It is very interesting to know about it.

How to Proceed to Do It. Make a weak solution of cobalt chloride, then take a pointed piece of wood or a pencil, dip this in the solution and write on a piece of paper. Let it dry, and if properly done, the writing will be invisible, but as soon as held over heat it will turn blue.

What Takes Place. Cobalt chloride, when dry, is blue, but it absorbs moisture readily and when this happens it turns light pink. The tiny crystals in the writing done with the weak solution, while moist, were of a very light pink color, and being so small, were practically invisible. When heated, the moisture is driven off, and the beautiful cobalt blue color returned.

Another amazing thing about the trick is that you can make the writing disappear again by blowing gently on the paper. The crystals of the cobalt chloride absorb the moisture of your breath and the writing disappears.

CHANGING BURGUNDY INTO SHERRY

In a half wineglass of water make a pink solution of potassium permanganate. This will serve as a good imitation of Burgundy wine. You may exhibit this to your audience describing what it is and telling them that by pronouncing the mystic words "Mysto Magic," you are going to change Burgundy to Sherry.

You now take the magic wand, and put in the notch a "measure" of tannic acid and while covering the glass with the handkerchief you secretly drop the tannic acid in. You can raise the handkerchief up and tap the glass with the wand while doing so. The solution turns from red to a brownish color which to the audience will appear as Sherry wine.

What Took Place. The tannic acid reacts on the potassium permanganate and discolors it.

EXTRAORDINARY WINE, WATER AND MILK TRICK

You will find this one of the most effective and spectacular of all chemical and conjuring tricks.

Effect. You appear before your audience with a tray containing six empty glasses and a pitcher filled with water.

You take the pitcher from the tray and pour water into the first glass, wine into the second, water in the third, wine in the fourth, water in the fifth and wine in the sixth. Now the contents of all six glasses are poured back into the pitcher. You then take the pitcher again, pouring wine into the first five glasses and water into the sixth. Then the six glasses of liquid are all again poured back into the pitcher, and to the astonishment of the audience, when the contents are again poured into the first five glasses, they are all water. Then the performer states that into the remaining glass he can pour any beverage he desires from the pitcher. When someone calls-out for milk, he pours milk from the pitcher into the sixth glass.

Preparation for the Trick. We recommend in doing this trick that you use a tray so that the glasses can be prepared by an assistant on the side or prior to the performance so as to avoid mixing them with other glasses that are on the table. In fact at this time we might state that where you use a group of glasses for certain tricks, they should be prepared on a tray and have ready on one side of the stage or platform. After doing the trick, it would be perfectly natural to hand the tray to the assistant suggesting that he wash the glasses in preparation of the next trick. In this way he goes off the stage and brings back another tray of glasses properly arranged and thereby avoids confusing the various combinations you have prepared. The second advantage is that an assistant can easily prepare these glasses off the stage or in a secret part of the room so they will be ready for each trick or, if the assistant is not available, you can arrange these trays yourself and have them off stage and simply walk off and bring them on. For the feature trick, which is the one we are about to describe, you can arrange the glasses on the tray as follows:

You require eight glasses. Six of the glasses are arranged in the front of the tray in a semi-circle. We will number these glasses from one to six. In back of these glasses place glasses No. 7 and No. 8, and behind all of the glasses place the pitcher. Prepare the glasses before the performance. We would recommend the use of a medicine dropper in putting the chemicals into the glasses, having a separate dropper for each chemical.

Glass No. 1 is unprepared.

Glass No. 2 contains 3 drops of a saturated solution of sodium carbonate.

Glass No. 3 is unprepared.

Glass No. 4 contains 3 drops of a saturated solution of sodium carbonate.

Glass No. 5 is unprepared.

Glass No. 6 contains 3 drops of a saturated solution of sodium carbonate.

Glass No. 7 contains 12 drops of a saturated solution of tartaric acid.

Glass No. 8 contains a full $\frac{3}{4}$ teaspoonful of tincture of benzoin.

The pitcher is prepared by putting in six glasses of water adding 20 drops of a 5 per cent solution of phenolphthalein.

Caution. When pouring the liquid from the pitcher do not fill the glasses to the top; better about three-quarters full.

After making your opening remarks regarding this excellent trick, you step forward, stating to your audience that you have a few entirely empty glasses into which you will pour from the pitcher almost anything they may desire. You follow this statement by pouring water into the first glass, wine into the second, water into the third, and so on alternatingly. Now you casually and carelessly pour the glasses of wine and the glasses of water back into the pitcher, when the mixture will appear to be all wine, but be sure and place the last glass emptied behind all the other glasses on the tray. You now repeat the experiment filling the five glasses with wine; then pick up the glass No. 7 (the audience being under the impression that you are picking up glass No. 6), and fill from the pitcher, when the wine poured into the glass becomes water. This is very effective and startling. The audience had taken for granted that when the wine and water were mixed in the pitcher the mixture would take the appearance of wine, and they were on the point of remarking that the trick is very simple; and it naturally was a great surprise to them to see you fill the last glass with water from the wine in the pitcher. But, this is not all. Again all six glasses of liquid are poured back into the pitcher.

Important Notice. Begin with the glass of water and pour the contents of each of the glasses back into the pitcher. When you have the last or sixth glass emptied, place it behind all the glasses as before. After a few remarks about how well the experiment is going, you again pour from the pitcher filling five of the glasses with water, much to the astonishment of the audience. You then pick up glass No. 8, which has been prepared with tincture of benzoin, and this is the real climax to the trick. Before the entertainment you should select a confederate who should, when you ask what they desire you to pour into the last glass, call for "milk." There are, of course, many other ways well known to professional magicians for forcing a name upon the audience. The result, however, is this. You now pick up glass No. 8 and make the

bold statement that you can pour almost anything you desire from the pitcher and that if someone in the audience will call out a drink you will pour it for them. Your confederate calls "milk" and immediately you pour milk into the last glass. This makes a grand finale to the trick.

Note. The more tincture of benzoin used, the more perfect will be the illusion as far as its looking like genuine milk.

Chemical Explanation. The chemical explanation given in connection with the trick "Pour Wine From a Pitcher of Water, etc." applies also in this one. The only other point to make clear is that in pouring a portion of the solution in glass No. 8, containing the tincture of benzoin, an emulsifying action takes place which gives the liquid the appearance of milk.

MYSTERIOUS GLASSES

Effect. The performer appears before the audience with a tray containing five glasses and a pitcher of water.

Into the first glass is poured ordinary water; into the second glass is poured claret. This is then poured into the next glass and it mysteriously changes into a brandy tank, and it is then poured into the next glass and it changes back to the claret and when poured into the last glass it will turn into almost black which may be called ink or any liquid which may suit the fancy of the performer.

How the Trick is Worked. It is well to have these glasses prepared on a tray as we have described in some of the other tricks so that when you come forward to the audience you will be all prepared for the experiment or trick.

The glasses are prepared as follows: Glass No. 1 is unprepared; into glass No. 2, place a little fine ground and sifted red sanders; glass No. 3 is rinsed with ordinary vinegar; into glass No. 4, six "measures" of sodium carbonate are placed; into glass No. 5, a little powdered alum. Upon pouring the water into the first glass, you discard the pitcher and pour the liquid from the glass No. 1 into glass No. 2, and the liquid takes the appearance of claret; upon pouring this in glass No. 3 the second change takes place; on turning the contents of glass No. 3 into glass No. 4 the color changes back to the first; and the last change is made when pouring No. 4 into No. 5 when the liquid becomes quite black.

Chemical Explanation. The acetic acid contained in the vinegar with which glass No. 3 is rinsed, reacts on the pigment and discolors it. The sodium carbonate, which is a base, gives the pigment back its reddish color, and upon the powdered alum being brought into the solution, a reaction takes place which gives this liquid a dark tint, similar in appearance to black ink.

MYSTERIOUS JUG OF WATER

Effect. You exhibit on a tray three glasses. Step forward to the audience and introduce to them a little jug of yours that you carry around as it has proven very effective in producing some very startling experiments in magic, possessing the property of producing practically anything in the form of a drink that you may desire. You then proceed to pour from the jug into one of the glasses some of the contents, which will appear purple in the first glass; in the second glass it will be green and in the third it will be red.

The trick is an extremely pretty one and is particularly effective because the liquid is all poured from one container into three glasses which appear unprepared and empty.

How the Trick is Worked. You make a solution by boiling some red cabbage leaves for half an hour. This makes a purple solution. Before using, it must be cooled off and then you are ready to proceed with the trick. The tumblers are prepared as follows, although the audience is not aware of the fact:

Glass No. 1 is unprepared.

Glass No. 2 contains 4 drops of ammonia.

Glass No. 3 contains 4 drops of tartaric acid.

Now you proceed by pouring from the jug into glass No. 1, 2 and 3 when the above effect will be observed. This is a very effective little trick.

Chemical Explanation. The decoction of red cabbage leaves is a chemical indicator which in combining with acids and bases produces results similar to those of phenolphthalein, explained elsewhere in the foregoing pages.

THE FLAGS OF VICTORY

Fluid colored changes are always very pleasing to the eye, and if presented with the right sort of "patter" they will fit very well indeed in a program of magic. The changes suggested in the following lines are so combined that they will reproduce the national colors of several allied nations in the great war. By making a few brief allusions to the heroic part each nation took, as the respective colors of each are produced, a patriotic note will be sounded which will find ready response in the average audience.

Effect. In each of three glasses half full of water, the magician pours some water from a pitcher, with the result that the water in the glasses will turn black in the first, yellow in the second, and red in the third. These three colors, he announces, are those of the Belgian flag, and adds that in this experiment they

represent the heroic little nation at the beginning of the war. Then follows another change of colors obtained as at first by pouring water from a pitcher into each of three glasses, apparently half full of water. The colors this time are blue, yellow and red, which combination, he says, represents Roumania, the other allied nation which suffered very much the same fate as Belgium. He remarks that he could continue producing color changes to represent each one of the nations engaged in the war, but states further that for his purpose it will suffice to represent the two nations which it is the consensus of opinion suffered the greatest privations.

The three glasses with the colored liquids representing Belgium he places on one side of the table; the other three glasses, those representing Roumania, on the opposite side. He reminds the audience that after the crushing of Belgium and Roumania, despair reigned in the allied camps, but that hope rose high and victory for all seemed certain when the great nation across the sea cast its lot with the Allies and its battalions of gallant youths marched from victory to victory, lifting on high Old Glory, the glorious oriflamme, the imperishable red, white and blue. At the same time he pours water from a pitcher into each of a third set of glasses, the colors this time being red, white, and blue.

Secret. The first set of three glasses is prepared in the following manner: Fill each about half full of water, and in the first dissolve one "measure" of tannic acid. Dissolve three "measures" of sodium bisulphite in the second and two "measures" of sodium sulphocyanate in the third. In a transparent glass pitcher dissolve fifteen "measures" of ferric ammonium sulphate in three glassfuls of water, and upon pouring some of this solution into each of the three glasses in this set, the solution in the first glass will turn black, the one in the second will turn yellow, and the one in the third will take on a beautiful red tint.

In the second set of three glasses, each half full of water, dissolve the following chemicals: One-quarter "measure" of sodium ferrocyanide in the first; three "measures" of sodium bisulphite in the second, and two "measures" of sodium sulphocyanate in the third. Upon pouring some of the ferric ammonium sulphate solution in the pitcher, the combination of this solution with those contained in the set of three glasses will produce colors as follows: blue in the first glass, yellow in the second, and red in the third.

The third set of three glasses is prepared as follows: Fill each two-thirds full of water, dissolving in the first glass two "measures" of sodium sulphocyanate; three "measures" of barium chloride in the second, and one-quarter "measure" of sodium ferrocyanide in the third glass. By pouring a portion of the ferric ammonium solution in each one of the three glasses, the liquid will turn red, white, and blue in the first, second, and third glasses, respectively.

Chemical Explanation. The *black* color is due to the formation of a black precipitate of iron tannate by the action of ferric ammonium sulphate upon tannic acid.

The *yellow* color is formed by the partial hydrolysis of ferric ammonium sulphate in the presence of sodium bisulphite with the formation of ferric hydroxide.

The *red* color is due to the formation of ferric sulphocyanate by the action of ferric ammonium sulphate upon sodium sulphocyanate.

The *blue* color is due to the formation of "Prussian Blue" or ferric ferrocyanide by the action of ferric ammonium sulphate upon sodium ferrocyanide.

The *white* color is due to the formation of a white precipitate of barium sulphate by the action of ferric ammonium sulphate upon barium chloride.

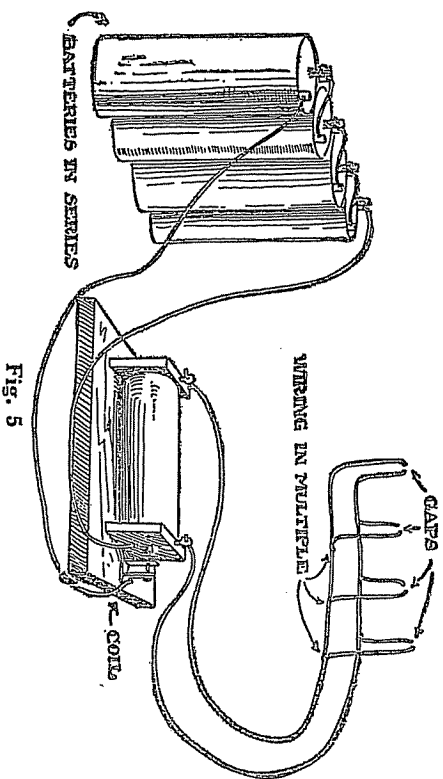
GROUP II SPECIAL TRICKS

The following are not, strictly speaking, chemical tricks, but they all may be worked nicely in conjunction with the tricks described in the foregoing pages.

FIAT LUX (LET THERE BE LIGHT)

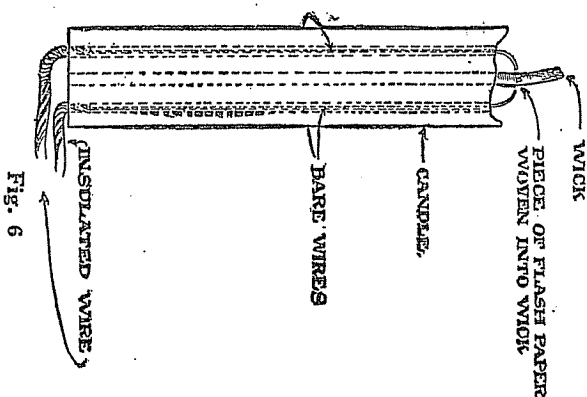
A very superb effect may be obtained by those willing to go to the work and expense which the careful preparation for this trick entails.

Effect. The magician, upon making his appearance, perceives that several candles located at different places on tables on the stage, are not lighted, due to the forgetfulness of his assistant, as he apologetically remarks. Nonchalantly he



adds that in this very fault of his assistant he is able to see some good, frankly stating that, in fact, good may be found everywhere if we only know how to look for it, as witness the oft repeated saying: "Every dark cloud has its silver lining." For does not the forgetfulness of his assistant give him an excellent opportunity to bring into action forthwith his magic powers in such a convincing manner as to completely set at rest, right at the start, the doubts of the sceptical? He waves his wand in the direction of the candles and these are seen to become lighted in a most bewildering manner, as though invisible hands had simultaneously set matches to them.

Preparation. This spectacular result is obtained by preparing each candle in the following manner: A long hakin, or a pointed piece of straight, stout wire is heated and it is then run through the length of the candle making a hole which goes clear through from the bottom to the upper end. The hole is to be made near the wick and it is recommended that the candle be left lighted for a few minutes before making this hole, so that the upper end may become flat and the wick somewhat charred. The hole through each candle serves to conceal a fine wire which connects the candles, in multiple or parallel wiring, with a Ruhmkorff induction coil through which the current from an electric battery composed of say, four dry cells, is passed. (See Fig. 5). The electric wire is run



double through the hole and is divided near each wick so that when the current is turned on (or the circuit is made), a tiny spark will be produced which will jump from one point of the wire to the other at each wick. The points of the wires must not touch each other but should be close enough as to insure the jump of the current from one point to the other which would not happen were we to have too wide a gap between points. Between these points, a tiny roll of "flash

paper" (read description of "flash paper" in Group III, page 41), is woven in the wick, which will be set on fire at a time when the electric spark occurs, and from the paper the wick will catch fire and the candle become lighted. To insure good results, it is advisable to moisten the wick slightly with turpentine (a drop or two will suffice).

Even better results will be obtained by piercing two holes in each candle instead of one (see Fig. 6), as in this way, the possibility of having a "short circuit" is eliminated. This method is recommended to beginners.

The wiring has to be done carefully so as to insure the production of a tiny spark at each wick at the time the current is turned on by the assistant

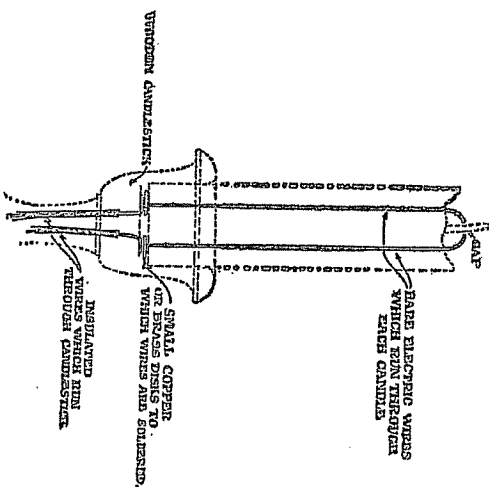


Fig. 7

concealed behind the wings of the stage, or screen if working in a room. There are various clever ways of concealing the wire, using rugs on the floor, where the wires pass, and running them up a hollow leg on the table, etc.

Breaks in the wiring are often introduced but, of course, it then becomes necessary to make the right sort of provision, not only to insure the passage of the electric current, but to mask the fact that such a connection exists.

It will be seen that, by ending each wire at the bottom of each candle on a flat copper or brass disk to which the wire is securely soldered, and by having the wires, which run through the candlestick, secured to the inside of the socket

properly insulated, in setting the candle in the socket, the disk will come in contact with the wires and a circuit will be established which will be practically as good as though the wire were continuous. (See Fig. 7).

By letting melted paraffine run through the holes in the candle, after the wires are run-through, they will be held permanently in place, and, by cutting them at the upper end as required as the candle shortens, they will always remain concealed.

If by introducing breaks with the appropriate sort of contact plates or points, the magician may not only lift the candles (or at least one) from the candlestick or candleabra, but this also may be picked up and carried about and even the table removed, the absence of wiring will then be apparently proven, eliminating the possibility of the use of electricity, which will naturally heighten the effect of the trick from a magic standpoint.

This trick in effect is as much an electrical as a chemical one, and for this reason it is recommended that you acquaint yourself with its electrical side, as we know you will find it very interesting. We advise that you procure a Gilbert Book of Instruction on Elementary Electricity, or, better still, that you get one of the several Gilbert Electric Sets, as you will not only find included in them the book we here recommend and which will tell you all about electrical wiring and induction coils, but also a number of electrical accessories, the use of which will assist you in acquiring in a very interesting and entertaining manner, a very good understanding of the science of electricity.

PROHIBITION VS. WINES

Take two ordinary wineglasses and get two pieces of transparent celluloid, one red and the other blue. (See Fig. 8.) These are cut to fit the inside of the glass while in a vertical position and the glasses are then filled with water. The flat side of the celluloid disks face the audience, giving to the water the appearance of colored liquids to which you give the names of any wine you choose. Now cover each one of the glasses with a handkerchief and when this is removed, you also pick up the disk. The wine then will appear to have been changed to water.

Or, you can use one glass and two transparent celluloid disks and state that you are going to change one kind of wine into another, and when you have done so, change it into water. When you remove the last disk, drink of the water to allay the suspicions of those who may know something about the use of chemicals.

Some very nice "parter" can be worked up in conjunction with this trick. You can tell your audience that you do not drink port, as it is too heavy, but being a magician, that does not make any difference to you, because by throwing