

TWENTY PRACTICAL LIQUID AND CHEMICAL EFFECTS

BY

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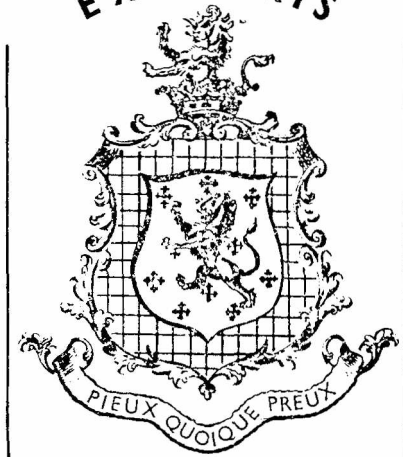
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PREFACE

For a number of years the Author has cherished the idea of a book dealing solely with Liquid and Chemical effects in magic, which when properly presented, are welcome on any well-balanced magical program.

This type of effects make very showy tricks, and are generally appreciated by the audience, but for some reason or other have, of late years, been placed in the background, or discarded along with some of the colored sand tricks, at one time so popular.

However, the one exception to this rule has been the old standby, "Wine and Water," originally made famous by the late Harry Kellar, and kept alive by such men as El. Barto. But there are also many others, both old and new, that are just as good.

During the last few years, there seems to have been a revival of this class of magic; some almost forgotten have been dug up, and new effects have been brought out, together with several books on Chemical Magic which have been very helpful to the men doing these effects.

As this line of work has always been a pet with me I have often made it a point to inquire of different men, as to why they did not use Liquid effects in their program, and invariably would receive the same reply of "Being too much trouble."

To a certain extent this may be true, but most of the objectionable features can be eliminated, as is fully described in this book. Again many effects that are worth while are more or less trouble, so to speak, or require time to prepare, but this all goes toward making them good tricks.

While the field in Liquid or Chemical Magic would at first seem limited, yet the amount of experimental work that can be done by the performer offsets this, as no end of combinations and new tricks can be worked out.

In compiling this pamphlet I have tried to be as explicit as possible, and have only included those effects that have been tried and not found wanting. Agreed that there are dozens more, but many are impractical, and have never found much favor with the profession.

On reading this book you will find some very simple effects listed, but please bear in mind that it was written for the Novice as well as the more seasoned Magi. Again what at first appears to be duplication, is another method of bringing about the same result, and I have described these different methods, allowing a choice to the performer.

For some of the material contained in this book I am indebted to the following well-known Magicians: Walter B. Gibson, Harry Otto, William Hanna and El. Barto, and wish to thank all of these men for their help.

The edition is limited, and some of the material is not only exclusive, but has been sold separately for many times the price of this book. I sincerely trust you will derive much help and pleasure from its contents.

DR. WILLIAM M. ENDLICH.

INK TO WATER TRANSFORMATION

Perhaps one of the most simple of all ink to water changes is the one employing the fake inside the glass. This fake may be either a piece of black material, preferably silk or a piece of celluloid painted black and cut to fit the glass.

There are now special paints on the market for painting such materials as glass, celluloid and silk. These can be obtained in all colors including white, and are quick drying and inexpensive.

The effect of changing a glass or bowl of ink into water is a very old one, yet it is still in use and the principles used in this effect are employed in some of the larger stage illusions.

EFFECT. A glass of ink shown to audience; to prove same is really ink, a card is dipped into it, or some removed on a ladle and name written with it. Glass of ink is then covered with hank, and on removing same it has changed into a glass of water.

This effect may seem simple to us versed in magic, yet children still marvel at it when properly presented. It was one of the first effects the writer ever did, and I often look back to those days when I spent much time in ironing out all the wrinkles in the silk, so it would look more natural.

In the case of the card that is dipped into the ink, known as in magic as an ink card, there are several varieties on the market, but it is a very simple matter to make one by either of the following methods. First, the simple one, just inking a half of a card, and turning it in the hand, and second by having the inked portion in the form of a sliding piece, that may be moved up and down upon the card.

The ladle is constructed with a hollow handle, with a small opening near its base and at the top. The top hole is covered with wax until ready for use. When pretending to dip ladle into ink, remove wax and real ink will run into spoon part of ladle. You may have spectators write their names to be more convinced that it is really ink.

The above effect can be applied to any size glass from an ordinary small wine glass to a large fish bowl for stage use.

INK AND WATER TRANSPOSITION

All forms of transposition depend on either chemical or mechanical means, or often a combination of both of these methods. The effect I will describe here can hardly be classed a real chemical change, and yet in a true classification there would be no other place for it.

EFFECT. Glass of ink exhibited on one side of the room or stage, and glass of water on the other side. Both are covered with hank or cloth for few seconds, and on removing same they have mysteriously changed places.

Using either of the two ways as described in the ink to water effect for your ink, the water is genuine. The water to ink change is brought about by what is known as an ink tablet. These are furnished by the magic supply houses for a few cents, and are about the size of a dime, but may be broken into small pieces, when dealing with small wine glasses, and in this way will last for a long time.

Before covering the glass of water with hank, drop a piece of the tablet into it. The rest will do itself. However, be careful the tablet has fully dissolved before removing the hank, as some of these tablets take longer to dissolve than others.

CHEMICAL TRANSPOSITION

The true chemical change or transposition of ink and water has almost disappeared. However there are still several forms of this effect on the market, listed under visible changes, and involving special apparatus.

Several years ago there were white and black tablets furnished by the magic dealer to produce this effect, but doubt very much if they could be procured today.

These tablets contained the same ingredients as are used in the ink and water effects a la water and wine. The ink or black tablets were made from a combination of tincture of iron and tannic acid, while the white one, or deoxidizing ones, were made from oxalic acid.

With these tablets it was a simple matter to drop a black one into a glass of water, under cover of a hank, and a white into the glass of ink, which really was a solution made from one of the black tablets.

These tablets could be made in the following manner: A teaspoon of tannic acid is dissolved in a glass of water. This gives you a solution of tannic acid. Then take some ordinary sugar and moisten it with this solution, just enough to make a thick paste. After forming into a tablet place on it a drop of tincture of iron. The white one can be made in the same manner by dissolving a teaspoon of oxalic acid in a glass of water and from this solution a paste is made in combination with sugar and formed into tablets.

The trouble of making these tablets hardly justifies the results, unless produced by someone of experience and on a large scale. Furthermore there are many other good forms of transposition.

There are two other effects of chemical transposition, described elsewhere in this text that involve apparatus, and can either be used for ink and water or with colored liquids.

MECHANICAL TRANSPOSITION

(FIRST METHOD)

There are several methods of producing ink to water changes by so-called mechanical means, but for conservation of space we shall only describe three of these methods.

In the first method two glass tumblers are exhibited on opposite sides of the room, one containing ink and the other water. They are covered with a hank for a fraction of a minute and on removing same, have changed places.

The secret lies in the prepared glasses, which are constructed in the following manner:

First procure two mirror glasses. The mirror glass is an ordinary glass tumbler with a piece of highly polished metal generally nickel-plated inside, partitioning the glass into two parts and by reflection causes an optical illusion to the audience.

Into this glass fit a celluloid container, the shape of a half a glass, which fits behind the mirror glass, or into one of the two compartments described. This celluloid fake is nothing more than the "Demon Glass" fake cut in half.

If this fake be filled with ink or any colored liquid and faced toward the audience, it will appear as if the entire glass is filled, while in reality it is only half filled, and if turned around with the mirror side toward the audience it will appear empty, or if containing water it will appear entirely filled with the liquid.

By having one of these prepared glasses on either side of the stage, the change can be made very readily, by simply turning the glass under cover of a hank.

This is perhaps one of the fastest changes that can be made, as it only takes a half turn of the glass to produce it, but the disadvantage of this method is the great care that must be used in showing the glasses which should not be held up in the hands, but should be left on the table.

MECHANICAL TRANSPOSITION (SECOND METHOD)

In this method of mechanical transposition, again the celluloid fake is used, but in this case it is used on the outside of the glass.

The glasses are of the tall cylinder type described elsewhere in this book with the ink columns, and patriotic colors. The fibre tubes used are also of that type.

This glass cylinder may be of any length, and diameter, but a good size is about eight inches long, and about two inches wide. This size gives the best effect.

The celluloid fake is fitted to the outside of this cylinder, and made to slide over it with ease. It is painted black up to about an inch and half of the top. The top of this celluloid fake is allowed to protrude above the edge of the glass cylinder about a quarter of an inch, to be able to get hold of when removing it with the tube.

In presenting this effect, the two glass cylinders are displayed on opposite sides, as in all such effects. The one cylinder has the fake on it, to give the impression of being filled with ink, the other cylinder is displayed just filled with water and the fake inside of the fibre cover.

Both cylinders are covered with the fibre tubes and on removing same one fake is removed while the opposite one remains.

This causes a complete transposition of the liquids and can be repeated as often as desired. Repetition is not advised, as it may tend to expose the effect.

MECHANICAL TRANSPOSITION (THIRD METHOD)

Another simple way of producing this same effect requires two ordinary mirror glasses. One side of the mirror is painted black and the other side is plain. The effect is produced by merely giving the glasses a half turn. While this effect is devoid of much, if any preparation, yet it has its disadvantages in that the liquids cannot be poured out and the glasses must not be handled much, as the case in any mirror glass.

VISIBLE TRANSPOSITION

There are several forms of visible transposition, but the most practical are those combining apparatus with chemicals to accomplish this end.

One partial visible transposition on the market is being put out by Rev. George Balles, but as this is his secret, we are not at liberty to divulge it. Mr. Balles has had the formula for this effect patented, so you can see that it is a worth while trick.

The effect of this number is as follows: A glass of ink is exhibited and covered with hank. Then from a pitcher of water a glass is poured and handed to a spectator to hold, but while still being held in their hands, undraped, it changes mysteriously to ink, and the previously shown ink is now water. This change of water to ink can be timed to from 40 to 60 seconds, and makes a very good effect.

Another form of visible transposition in connection with apparatus is the use of the "Water and Wine Vase." This piece of apparatus I have described in "Blackstone's Annual of Magic," but for those not owning this book I will repeat its construction.

Obtain a glass candy jar, and have glass disc cemented in the bottom of the cover which is hollow. This makes a secret recess in the top of the jar. A hole is drilled in the top of the cover and through the glass disc.

The top of the jar contains a solution of one chemical, which is invisible, and is kept from coming out by the presence of wax on the air-hole on the top of the jar.

The jar itself is filled with another solution, which is colorless and passes for water.

By having two jars made and prepared in this manner, changes may be made either under cover of a hank or visibly. All the performer has to do is remove the

wax at his convenience, releasing the solution from the top of the jar.

The two chemicals either unite to produce an ink colored liquid or if reversed in the other jar will deoxidize the black liquid to form water.

In presenting this effect first show a jar of ink (really a solution of tannic acid and tincture of iron). The top of this jar contains a strong solution of oxalic acid, but is invisible.

The second jar contains a solution of tannic acid, while the top contains a solution of iron.

After showing these jars to contain ink and water, then place on the tops, stating that it is now impossible for anything to get in or out. Pick them up by the necks of the jars, with the forefinger resting on the top. By waving these in the air with a quick movement and at the same time removing the wax a visible change will take place at once. This movement up and away from the body will cause the liquid to mix better and make the change almost instantaneous.

Other color changes can be effected with the use of other chemicals as red wine by the use of an alcoholic solution of phenolphthalein and ammonia.

This is an excellent trick that is very useful, as the change takes place when the performer desires it.

COMEDY TRANSPOSITION

By using the "Water and Wine Jar" as described in the previous effect a good comedy number can be presented in the following manner:

Exhibit one jar, with "port" colored wine, place on top and cover with black or dark colored hank.

Exhibit the other jar with water, place on top and cover with white or cream colored hank.

Both these jars are side by side on the table. Have boy from the audience come on stage and while performer turns his back, hand him one of the jars covered by hank representing the color within jar.

For example, if boy should hand the performer the black one he turns and says, "That was the white one you handed me," and on turning around see the black hank, then remarks, "Well, I never thought you would switch those hanks on a magician," and on removing the hank find it to be white as predicted.

Secret lies in the fact that as soon as the jars are covered the wax is removed under cover of the hank, and both jars change colors. There are two ways of the performer telling which jar is handed to him, one by the hem of the hanks being different, and the other by placing a little wax in the recess to be found in the bottom of the candy jars.

This not only makes a good comedy, but sucker gag as well.

STAGE TRANSPOSITION

To some the title, or rather the heading of this next effect may seem to be a misnomer, but I have chosen to call it that, as it is best fitted for large platform or stage work.

It is not only easily constructed, but gives a very pretty effect when properly presented, and makes a good opening.

In reality the principle of the trick is exactly as described in my simple transposition, but on a larger scale.

To make this effect, procure two bases of the music stand variety (there are several makes of these), be sure to get the heaviest ones. I believe they cost \$2.50 apiece, at least not much more.

Now purchase in any electric store, or 5 and 10 cent store, two fixtures known as canopies, used on all electric fixtures. These are made to screw on the regular sockets. After fitting these on two sockets fit the sockets to the bases with a threaded tube. These will now hold two small electric light globes. The wires from these sockets can run down the centre of the music stand and be connected in any floor receptacle.

Now for the table tops. These are round glass discs known as cake plates and can be had at any baker's supply or large china and glass house. So much for the tables; now the effect.

These stands or tables are on opposite sides of the room or stage and contain a fish bowl on each stand, one filled with water, the other with ink, a la Trick No. 1 in this book. Both of these are covered for a few seconds and on removing covering, a complete transposition has taken place. Then the electric light is lighted by the performer, and if colored bulbs are used the effect is beautiful, the light passing up through the bowl showing the fish swimming around.

Sometimes when using this number I give the bowl, with one or two fish in it, to some child in the audience. The cost of this is about 30 cents, and cheap compared to other livestock. At the close of this trick the tops can be lifted off by the assistant and tables removed very easily.

INK AND WATER COLUMNS

(SEPARATION OF LIQUIDS)

This effect is founded on an old magical principle, but it has been neglected during the past few years. It is somewhat like the "Sympathetic Fluids," but in place of the red, white and blue liquids, ink and water are used.

The performer has six glasses on a tray, with a cylinder eight inches high and two inches in diameter. Also a cardboard or fibre tube that fits over the cylinder.

The cylinder is covered with the tube (which is now empty), then the performer turns to the glasses. Three contain ink, the other three water. He then pours in ink and water alternately, emptying the glasses into the covered cylinder.

The audience would suppose that the result would be an ink-like liquid, but when the performer lifts the cylinder he shows that the ink and water have formed in layers: ink, water, ink, water, ink, water. This is very surprising.

He now covers the cylinder again with the tube, and stirs the liquid with his wand. This should overcome the layers, making the liquid all black. But when the tube is lifted, it is seen filled with water.

Both the ink and the water are chemical compounds. To make the ink take a saturated solution of tannic acid (spoonful to a glass of water) and put a spoonful of this in each of the three wine glasses used for the ink. To each wine glass add two or three drops of tincture of iron (ferric chloride) and fill the glasses with water. These look like ink.

For the water, use a saturated solution of oxalic acid. Half a glassful for each wine glass, and add water.

Inside the fibre tube is a celluloid cylinder which fits easily over the glass cylinder. This cylinder is covered on the outside with three bands of black paper, or celluloid to represent ink. It can also be painted if preferred.

When working, show the tube apparently empty, cover the glass cylinder and pour in the liquids alternately. They change to a colorless liquid. When the tube is lifted, the glass appears to have ink and water in layers, as the celluloid cylinder is left on it.

Replace the tube and stir the liquid with the wand—this is merely a by-play. In lifting the tube, carry the celluloid cylinder away with it. The tube will appear empty, and may be shown as such. The glass cylinder will be filled with what appears to be water.

These chemicals are poisonous, especially the oxalic acid, and should be used with great care. In an effect of this kind as safety first measure, it is always best to keep the glasses for this trick only, so that they are never used for drinking purposes.

Please remember that in all these chemical effects, the best results are obtained by using distilled water. It is worth the trouble.

INK AND WATER EFFECT

The ink and water effect described here is like the well-known wine and water effect, using ink instead of the wine.

The requirements for this trick are four four-ounce glasses, a glass pitcher and a tray. The chemicals used are tincture of iron, sometimes called iron drops, tannic acid and oxalic acid.

Prepare these chemicals in the following manner: First make a saturated solution of tannic acid, by dissolving a teaspoonful of tannin in an ordinary glass of water, which may be put in a bottle, and set aside as a stock solution for future use.

Now repeat this process with a teaspoonful of oxalic acid, and this also may be set aside as a stock solution.

In presenting this number arrange the glasses in the following way: Two glasses in front and two behind the pitcher. In this form they take up much less room on the tray, and make it easier to remember them. With this order and set to the performer's left, the glasses can be numbered as one and four in front and two and three behind the pitcher. That is, the first glass picked up by the performer with his left hand in front row is No. 1, the next nearest to his left hand and in the back row is No. 2, while the other glass on this row would be No. 3, and remaining glass in front No. 4.

With the above order the glasses are easily taken care of:

No. 1. Empty and unprepared.

No. 2. *Four drops of tincture of iron.*

No. 3. Tablespoon of oxalic acid solution from stock bottle.

No. 4. *Four drops of tincture of iron.*

In pitcher place 1 tablespoon of tannic acid from stock bottle.

Now by pouring from pitcher you will have water in No. 1 and No. 3, and ink in No. 2 and No. 4.

Pour No. 1 and No. 2 into each other or back into the pitcher and you will have ink.

Pour No. 3 and No. 4 into each other or back into pitcher, and you will have water.

In all effects of this type always use distilled water, as it pays and helps to avoid failures.

Results in chemical effects depend on proper quantities. Don't guess. Go to the little extra trouble of using an eye dropper for such drugs as iron, where a drop will make a difference and injure the final climax. The other solutions can be measured at home and placed in small vials. When ready to perform, it is an easy matter to empty the contents of one of these small vials into the glasses or pitcher, *without carrying a teaspoon.*

The patter for the above trick can be determined by the one doing it, but there is a very suitable patter given with the wine and water effect in this book, that may be used here to an advantage.

All of the above chemicals can be purchased at any drug store at small cost, but it is well to remember that the oxalic acid is very **POISONOUS**, and should be handled with care. Special glasses should be kept for this trick, or if borrowed should be thoroughly washed with hot water. A small four-ounce glass is obtainable in any 5 and 10 cent store, so it pays to have your own and keep same for this purpose.

Small glass vials with rubber stoppers holding just enough for each performance can be had at a small cost.

WINE AND WATER EFFECTS

The above title now seems to be the one generally applied to all the effects involving a change from clear water to a colored liquid and especially the one using a pitcher of water, and glass tumblers, as apparatus.

Since the early days of the late Harry Kellar, who first made this trick famous, there have been numerous methods placed on the market, until one would think there were as many wine and water effects as there were once popular brands of wines. However, in this chapter I have included only four, which are the most practical and in general use today.

Due to the similarity of these effects, some men do not consider them separate tricks, but in reality they are, as each one requires different chemicals to bring about the change desired, and while the ultimate result is usually the same, yet it is often presented in a different manner, and the effect upon the audience is also different.

In these prohibition times there has been a revival of the wine and water effects with patter along those lines suitable to certain audiences. There is one form of patter that has no bearing on prohibition and is not only suited for all occasions but is also suited to all the tricks here listed.

This patter is somewhat along the lines of that used by El Barto, that grand old man of magic, and of late years El Barto has placed this effect on the market complete including his original patter, word for word, as used by him for over 30 years on the American stage. Everyone ever seeing him perform this standard magical effect, has agreed that this method is by far the most simple, unique and responsive of any yet devised, and has stood the test of time and tide.

It is not my intention to give this patter, but merely help to simplify this form of effect.

In this method there are but four glasses, a glass pitcher and a tray used, and as El Barto was the first magician to use the clear glass pitcher we would like to give credit to him for it. In listing the five following wine and water effects I have followed out the same routine, and given formulas for use with four-ounce glasses and a sixteen-ounce pitcher.

In arranging this effect on either a round or oblong tray, two glasses are placed in front of the pitcher and two behind it, and in this way they take up less room and can be mentally numbered as following:

With table set to left of performer the glass nearest your hand in front of pitcher would be No. 1, nearest behind pitcher would be No. 2, other behind No. 3, and last one in front No. 4.

You will find this a simple arrangement and one easy to follow. Presentation and patter for all effects:

"I have here four empty glasses and a pitcher of water. If I should take the pitcher in the right hand and the glass in the left hand, I have a glass of water; but if I should hold the pitcher in the left hand and the glass in the right hand I have a glass of wine."

Repeat this process and you now have two glasses of wine and two glasses of water. Now by picking up two glasses one of water and one of wine, and using the same sayings about the left and right hands, and pouring them into one another, you have two glasses of wine. Then pick up the other two in the same manner and by pouring them into one another, you have two glasses of water.

Then pour the two glasses of wine back into the pitcher, and follow this with the two glasses of water and the entire contents of the pitcher have changed into water, the same as you started with.

Now that we have described both the patter and presentation of these wine and water effects, the next and most important things are the chemicals used to bring about the results.

Most chemicals purchased today are pure and always so when stamped C. P., but cease to function when mixed with ordinary water, which contains many impurities. This being the case it always pays to use distilled water as it is cheap enough, and gives the best results.

All the failures in this work are caused by one of three things: impure drugs, impure water or improper quantities, not forgetting the possibility of evaporation when alcoholic solutions are used.

With such drugs as iron drops or tincture of iron, it is best to use a small eye dropper, as a drop more or less will often ruin the effect.

It is also well to remember that drugs like oxalic acid are violent poisons when taken internally, and should never be left where people may take them by mistake, always having them well labeled, and marked POISON.

In cases where a saturated solution is indicated, one can often make these up in advance and keep same on hand as a stock solution. The average saturated solution is made by dissolving a teaspoonful of the drug in an ordinary glass of water, but with some drugs, if the water is too warm it becomes a super saturated solution, so for magical purposes the water should be room temperature, or as it comes from the cold water faucet.

Small vials can be obtained that hold about a teaspoonful, and this may be filled with the solution, and carried in this way, which makes it very easy to empty one of these into a glass or a pitcher.

These vials come with rubber stoppers top and bottom, and in this way prevent corrosion or leakage of acid or drugs like iron.

By following the methods here described, you will be surprised to find that wine and water effects are less trouble than you thought.

WINE AND WATER

(PORT COLOR)

The first of these wine and water effects listed is a port color, and is produced by the following chemicals:

Sodium salicylate (powder), tincture of iron (liquid), and oxalic acid (crystals).

By making a saturated solution of the oxalic acid, and with glasses and pitcher arranged as described in the beginning of this chapter you prepare them as follows:

In the pitcher place as much of the sodium salicylate as would go on a dime.

In Glasses No. 2 and 4 put 5 drops of tincture of iron each.

In Glass No. 3, put 2 teaspoonfuls of the saturated solution of oxalic acid.

Upon pouring out from pitcher, you have 1 and 3 water, and 2 and 4 wine.

Now by pouring 1 and 2 into each other or back in pitcher you will have all wine.

Pour 3 and 4 into each other or back in the pitcher and you will have all water.

WINE AND WATER

(RED COLOR)

Arrangement of glasses and pitcher same as before.

Chemicals: Phenolphthalein, aqua ammonia, and oxalic acid.

No. 1. Empty and unprepared.

No. 2. Three drops of alcoholic solution of phenolphthalein.

No. 3. Two teaspoonfuls of saturated solution of oxalic acid.

No. 4. Three drops of phenolphthalein solution.

Pitcher of water with a little ammonia; and as this varies in strength, experiment will determine quantity.

This red color wine effect is not considered as practical as the next one listed under the title of "Drinkable," which is also red in color.

WINE AND WATER (DRINKABLE)

In this experiment the performer may drink at any time from the glasses or pitcher. The only possible effect that there is any reason to caution is the fact that phenolphthalein has an effect on the bowels, and acts as a mild physic, therefore only enough should be drunk to convince the audience that it is not a chemical trick, but you are really producing wine and water, and that you can drink it. In any of these drinkable effects it is only necessary to sip the liquid to get the result desired.

Glasses and pitcher arranged as before.

Chemicals: Phenolphthalein, soda ash, and tartaric acid.

In pitcher of water put $\frac{1}{2}$ teaspoonful of soda ash.

No. 1. Empty and unprepared.

No. 2. Five drops of alcoholic solution of phenolphthalein.

No. 3. Teaspoonful of tartaric acid dissolved in very little water.

No. 4. Five drops of phenolphthalein solution.

Now pour from pitcher and you will have in No. 1 and No. 3 water, and wine in No. 2 and No. 4.

Pour No. 1 and No. 2 into each other and you have all wine.

Pour No. 3 and No. 4 into each other and you have all water.

Pour contents of all four glasses into pitcher and you are back to water, where you started from.

The above effect is one of the best in the entire list of this type of work, and has only one disadvantage, that of evaporation of the phenolphthalein solution. For this reason the effect cannot be prepared too far in advance of the performance, and if possible should be used early in the program.

WINE AND WATER (WITH MILK)

This number is identically the same as the drinkable wine and water, except there is a fifth glass used.

This fifth glass contains about a teaspoonful of the alcoholic solution of phenolphthalein. It can not be filled from the pitcher until at the end of the trick, after the tartaric acid has acted on the soda. This gives more of a surprise to the trick. But, as there is a tendency to form a residue in the glass if left standing any length of time, this will be eliminated.

WINE OR WATER PRODUCTION

From time to time there have been many ways and methods of producing a glass or number of glasses of liquids.

One of the old methods, which has now become obsolete, was to have a small rubber tubing running down the sleeve or under the vest. To one end of this was fastened a small rubber bag of the hot water bag type. The glass was shown empty and then secretly held under this tubing and upon pressure on the rubber bag, the glass was filled with the liquid.

Certainly today this type of magical production would be frowned upon, yet strange to say one of the most recent production is founded on this principle, but of course greatly improved. In place of the long rubber tubing a small hollow pencil or fountain pen is used. This is not a real one, but the general form of the real article. To the end of the fountain pen is attached a small hollow rubber bulb, just large enough to fit the hand.

Glass is first shown empty, and in using the fountain pen as a wand, and pretending to stir the contents of the glass, the bulb is squeezed and its contents emptied into the glass. The opposite hand masking the action while so doing.

The most popular method of producing a glass of liquid today is the one using the rubber cover over the top of the glass, to prevent its contents from spilling when carried anywhere on your person.

These covers come in a number of sizes, varying from a small wine glass size to the ones used for fish bowls, about 7 inches in diameter. They can be brought from magic or chemical supply houses.

A modification of this principle has been used of late in producing a number of filled glasses at one time as follows: A wooden tray with a little raised rim is used. This is just large enough to hold about six small wine glasses. Now get a thin board, about one-half the thickness of the tray, and pad one side with some soft material. Over this stretch a thick piece of sheet rubber, the kind used in hospital work. This is tacked down tightly at the edges, and forms a cushion effect.

On the opposite side of this board is tacked a narrow leather strap which is allowed to hang down on both ends, far enough to reach the tray when glasses are in position with board on top. In this position the straps are fastened to a hook in the tray, but one end is fastened securely, while the other may be unfastened at any time. The bottom of the tray has a small strong hook near the end, to fasten on the performer's clothing, preferably on his back.

Now under cover of a large foulard this tray with the glasses can be produced, harness removed under the foulard, and a tray of 6 glasses of wine be handed out for a treat.

WINE OR WATER VANISH AND REPRODUCTION

The vanish of glasses of liquid, is a little harder to accomplish than their production. However, the one in general use today seems to be that of employing the fake in the hank or foulard.

In this method a small ring of wire is stitched between two hanks of large foulards according to the size of the glass to be vanished. This is placed over the glass and the glass itself is dropped into the art well or placed on a servant on the back of the table.

In preparing this fake, after sewing the two hanks together, it is best to stitch the two on a diagonal from two adjacent corners to the center. In this way the ring will always fall to the center of the hank when needed, and back to a corner when opened after the effect.

After the glass has been vanished in this way, it can be reproduced again from the pocket by the method described in the previous trick.

There have been several pieces of apparatus devised for vanishing a number of glasses, but they are not used to any extent, and all such apparatus can only be used on a large stage and under certain circumstances.

SIMPLE COLOR CHANGES

(WITHOUT CHEMICALS)

This trick sometimes called the "Chameleon Water" is a very old one, and the effect produced is very good even at a short distance.

The trick consists of showing a glass of colored liquid and by placing a hank over it for a second, on removal it has changed its color. This is repeated until several colors have been produced in a like manner.

This color change was accomplished by a number of colored pieces of glass cut and fitted to set in the glass. Sometimes these would be removed entirely one by one, or often just placed back of each other to give another color. These pieces of glass were generally very thin to give transparency and were subjected to constant chipping and breaking, causing many to abandon the effect.

Today, however, this trick has been improved, in that pieces of celluloid are now used in place of glass. These are painted with some of the transparent paints now on the market. They are not only easy to paint, but easier to cut to fit the glass. If cut to fit the average drinking glass, they can be carried in the pocket or wallet, and used as an impromptu trick by borrowing a glass.

Again with the celluloid in place of glass, many more colors are possible, and it is less expensive.

SYMPATHIC OR PATRIOTIC COLORS

The performer shows three tumblers, a tall glass cylinder, and a cardboard or fibre cover to fit over same. The three glasses are filled respectively with red, white and blue liquids, the white being clear water.

After showing the glass cylinder to be empty, the cardboard cover is placed over it, and one by one the contents of the three tumblers are emptied into it, starting with the red, then white and the blue. The entire contents are then stirred with the magic wand, and someone is asked which color they think will predominate. Some will say one and some another, but no matter, as they are patriotic colors, and have arranged themselves in layers corresponding to our flag, "The Red, White and Blue." The cover is now replaced and once more the liquids stirred. This time the same question is asked of the audience, but the result will be all clear water.

The apparatus used in this effect is fully described on another page, under the heading of "Ink Columns," and instead of the harmful chemicals formerly used, a harmless color paste is used, which not only gives a better flag red and blue, but is drinkable.

This trick was originally brought out by Okito many years ago, and is fully described in his work called "Quality Magic," but had several disadvantages, and was discarded, by many, for that reason.

After experimenting with this effect for a long time, I believe it is as near perfect as one could desire it. In its present form the old cardboard cover is replaced by one of fibre, and instead of squeezing the cover to remove the celluloid fake, it is lifted off from the top by allowing the fake to protrude slightly above the glass jar.

In the "Okito" method the red and blue liquids were obtained by the use of two different strengths of the same chemical, which unfortunately were neither a true red nor blue, but more of a purple.

However, with the use of the color pastes, these colors are a perfect flag red and blue, and there are no messy chemicals to fool with.

The deoxidizing agent in this case is "Zonite," which can be purchased at any drug store. Use about a teaspoonful to a glass of water; this representing your middle glass or the white liquid.

The three glasses used in this experiment should be kept for this trick alone and marked with a file at the top denoting the exact quantity each should contain, so when they are poured into the glass jar they will correspond to the colors of the fake.

Very small quantities of the color paste are used, but as this is prepared beforehand you can't go wrong, and they will match the fake.

This is one of the prettiest colored liquid effects in the entire list, and I personally use it in all my shows. It always pleases.

METHOD No. 2

(WITHOUT CHEMICALS)

There is another method of performing the above effect without the use of chemicals. In this method the colors are produced by the use of mirror glasses painted on one side, and the fake painted with the same paint. This gives you a perfect match as far as the colors are concerned, but you do not have the transparency effect.

Again you are dealing with mirror glasses and great care must be used in their handling.

SUNBURST AND RAINBOW OF COLORS

SUNBURST OF COLORS: This little effect will find favor among the men doing children's work and also those not wishing to carry any chemicals.

Six wine glasses are displayed in a row, and to all appearances are empty. Then from a pitcher of water, an array of six colored liquids are poured; with plain water for a seventh if desired.

The secret: Little paper discs are placed in the bottom of each glass, and kept from floating by the addition of a paper clip, of the small round type variety.

These discs can be made from diamond dyes mixed with glycerine; and with this paste, coat small round disc, or a better way is to purchase them already made. From any photographic supply house you can get a book containing colored sheets, used in coloring photos. These are water colors and will dissolve very readily. A book contains a number of these sheets about 3 x 6, and will make several hundred of such discs about the size of a dime.

Another way is to place a little glue on the bottom of the glass or discs, and in this way the glasses may be inverted when starting the trick. If using this method thick bottom or figured glasses are best.

These discs can be carried in one's pocket or wallet, and used for an impromptu affair, when one would not be expected to be prepared.

Try this number and see how pleased you will be with the results, and it is perhaps one of the most inexpensive effects of this type to be had.

RAINBOW OF COLORS

(DRINKABLE)

The effect of this number is the same as the one preceding it, but is accomplished with different materials, and is drinkable; therefore, we have given it a different name.

In place of the little paper discs, used in the previous trick, a color paste, guaranteed to be harmless, is used in the bottom of each glass. Due to the very small quantities that can be used, it makes this one of the best effects of its kind.

There are three different ways of presenting this effect. First, the paste may be just placed in the bottom of each glass, and same arranged in a row. Then from a pitcher six different colored liquids are poured, by covering the glass from view with the hand holding same, and in pouring from the pitcher, allow the stream to hit the paste with a little force. This causes the paste to dissolve more readily.

Glasses may be inverted if desired as the paste will not run under ordinary room temperature.

The second way is to purchase some glasses with small gold rims around the tops. These can be obtained in any 5 and 10 cent store, and the rim is just wide enough to hide the paste behind it. In this method the glasses must be held at an angle in order to strike the paste with the stream of water. A glass so prepared may be shown very close without detection.

The third method is in the form of a comedy stunt, and well worth it. The preparation of the glasses and ones used are the same as in the second method, but the first time you fill the glass, you do so from the side opposite to the paste. In this way each time you get plain water, and each time you look more surprised as though the whole affair were a total failure. Now take and pour the contents of all the glasses back into the pitcher, using care not to strike any of the paste, and proceed as in second method. Try this number and see the laughs it brings, when they think it didn't work.

THE OTTO COMEDY BOTTLE

We have called this trick by the above name, as it was perfected by Mr. Harry Otto, a well-known comedy magician, and while the patter used with this number, has been registered by Mr. Otto with the N. V. A., I have had permission to both use and sell this effect.

The actual principle described here is not new, but has been improved over the old method, first described in Hoffmann's Magic.

EFFECT. A large bottle known as a refrigerator water bottle, and five empty glasses are displayed. Performer proceeds as in the wine and water trick to fill the different glasses from the bottle, but each time to his dismay and utter disgust the water does not change to anything but water.

A funnel is then placed in the mouth of the bottle, and the contents of the five glasses are poured back into the bottle. This time on refilling the glasses each one turns out to be a different colored liquid.

The secret of this effect lies in the prepared bottle, which is of the wide mouth variety, and sufficiently wide enough in thickness at the top to allow slots to be ground into it. These slots, four or five in number made across the top of the bottle, and not in the sides, are about an eighth of an inch in depth. This recess will hold enough material to color a glass of water, and will dissolve when the water passes over it, in pouring from the bottle.

The material used may be either a paste made from diamond dyes or one of the color pastes now on the market. The latter are best as they are drinkable and harmless.

If properly presented this makes a fine comedy stunt.

WATER OR COLOR DIVINATION

The requirements for this effect are four small wine glasses and a wide mouth cologne bottle. The glasses are numbered 1, 2, 3 and 4, by pasting small paper discs on the outsides. They are arranged on a small tray with the bottle in the center.

Now have small boy come on the stage and ask him to take the bottle, and empty the contents of any one of the four glasses into it. Then cover the other glasses with a hank and hand the bottle, corked, to you while you have your back turned, and you will divine from which glass he pours the liquid.

Secret lies in the taste of the different liquids. No. 1 is plain water, No. 2 has a pinch of salt, No. 3 a little sugar, and No. 4 a little vinegar.

While back is turned, in the act of placing this to the forehead you have removed the cork and got enough on your finger to get the finger into your mouth, and in this way determined the glass used.

By coloring the water with some of the harmless coloring materials now on the market, you can make this effect still better and not only tell the glass used, but the color also.

This makes a nice little club or parlor trick.

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