

**TOMMY  
WINDSOR'S**  
**DYE  
BOX  
BOOK**

**By Many  
Famous Contributors**



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*Illustrated*

# What Harold Rice Said About Tommy Windsor's Dye Box

Mr. HAROLD RICE, The Silk King, Past-Secretary of The International Brotherhood of Magicians, Proprietor of The Silk King Studios, Compiler of "The Encyclopedia of Silk Magic," publisher of many books on Silk Magic, in fact, the world's greatest authority on Silk Magic, is a magician whose clean cut business methods, and studied opinions are well and favorably known throughout the entire civilized world. Mr. Rice has given us HIS PERMISSION to quote him as follows, concerning Tommy Windsor's DYE BOX:

*"YOUR 'DYE MAGIC. I HAVE THE SILK EFFI MOST DECEPTI THAT EVEN TH TO TAKE THE YOU HAVE A BI BECOME A STA*

Thank you, H Dye Box becoming appearance of this as there are so ma tricks that "catch

Wh

Julien J. Prosk fooled the smartest had a great idea a

Sid Lorraine, it's a cute idea and ular with every ty gets a chance to use his own ideas with this utility prop."

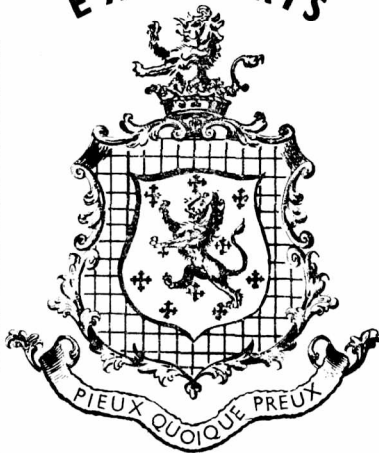
Dariel Fitzkee, GENII MAGAZINE: "Please accept my thanks and congratulations on it. Not only is it a practical item, having general utility value, but it is definitely in line with the 'familiar' aspect required by good showmanship and good misdirection."

John Mulholland, SPHINX MAGAZINE: "Here is a great idea. . . . The idea can be used in a large variety of ways, for the silks, instead of changing color, can be changed into pop corn, a small animal, or whatever else is of a size to go into the box. The trick is self contained and can be used over and over."

John Braun, LINKING RING MAGAZINE: "It's a general utility item. . . . Very easy—I don't see how anyone could fumble this one. Selling like 'hot cakes' so you know it is everything the ads say. Use same box over and over; looks innocent, both before and after using; can be used close-up or on the stage. Highly recommended."

(For other opinions by well known magical writers—see inside back cover.)

EX LIBRIS



WILL ALMA  
M.I.M.C. (LONDON)


*NEW IN SILK ER IN ANY OF KS ITSELF, IS ICED SO LOW VNOT AFFORD OWN OUTFIT. DESTINED TO KS."*

diction about the come true. The magician's program, ke so many good

aid

ly something. . .It bson said Tommy

no wonder cause uld make it pop- . . . a magician



# TOMMY WINDSOR'S DYE BOX BOOK

by Many Famous Contributors

Edited and Illustrated by Tommy Windsor



## WHAT IS THE DYE BOX?

The Dye Box is a small, innocent appearing pasteboard carton (usually a popcorn box) that is cleverly faked by the addition of a secret pocket. The Dye Box opens at both ends for the insertion or removal of various articles, and it also opens at the side to show empty by spreading out flat. It is simple and easy to make, or may be purchased for only one dollar. This book tells you exactly how to make your own, and gives you a wide variety of tricks and routines for use with this box. The box folds flat for packing, and may be used close up without fear of detection . . . yet may be seen on the largest stage, therefore it is a welcome addition to any magician's program. The Dye Box is the invention of Tommy Windsor, and has already found favor with nearly half of the world's greatest magicians . . . and a place in their repertoire, as a general utility device of great value.



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*Published By*

# TOMMY WINDSOR STUDIO

MARIETTA, OHIO, U. S. A.



# TOMMY WINDSOR'S DYE BOX BOOK



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TOMMY WINDSOR

*Portrait by Richard Ellis*

Tommy Windsor's legal name is Thomas I. Lowry. He is the inventor of the DYE BOX, author of "Merchandising Magic," "Magician's Merchandising Manual," "War Talks," "Prestidigitator's Printing & Publicity Portfolio," etc. Windsor is also the Editor and Publisher of "The Dope Sheet," which was originated by George (Mandrop) McAth, and he lays claim to being George McAth's greatest admirer. Tommy specializes in the performing and publishing of COMEDY MAGIC, and has a background of 22 years as a magician before every possible type of audience.

## HOW IT ALL STARTED

### An Introduction by Tommy Windsor

Although I had been using the Dye Box for some time, the first time I ever used it where magicians were present was in the early part of February, 1946, at the "Magicians Only Show" during the Magi-Fest at Columbus, Ohio. I did it first during the dealer's demonstrations, and after the show was over, I lingered behind due to the crowded elevators. When I finally went upstairs and started down the corridor to my room, I found the hallway full of magicians with dollar bills in their hands, waiting to buy a popcorn Dye Box. That was the beginning. Next day I used it in my act on the "Headliner's Show," and after that, there were so many magicians coming into my room to get one, that I was missing the After Show Party in the Junior Ballroom downstairs in the Neil House . . . so I bundled the balance of my stock under my arm, closed up the room, and went to the party. After that show was over, the boys started buying them from under my arm so fast that *two lines* were formed with dollar bill holders. In fact, it did my heart good to look up (as I was taking in the bucks and passing out the boxes) . . . and see Grant and Menge themselves, waiting in line with their dollars (different lines, that is). So, to make a long story short, I sold all I had, which was plenty!

After Jeanne and I arrived back in Marietta we started to make up a new batch of boxes, and I sent my ads into the magazines, and an announcement to all the dealers. One of the first dealers to recognize the usefulness of the Dye Box was Lloyd E. Jones out on the coast . . . as soon as he saw it, he wired for 500 of them for his B. A. T. Club members. Later he ordered a few hundred more of them. So to date, Jeanne has made (and I have sold) over 4000 sets of the Popcorn Dye Box, and that's how "naturals" are born.

I would like to explain a few things about this Dye Box at this time. First, it was made from a popcorn carton because that was the ONLY kind of cartons available at the time, due to the shortage of box board, and not because the popcorn had any particular significance. Later I found this to be an excellent choice of boxes for this reason . . . it is a common, familiar, everyday object, strictly American, and as well known to theatre goers all over the country as their own name. Some of the boys have knocked themselves out trying to invent an excuse for using a popcorn carton, which is not at all necessary. No more reasons are necessary for using a popcorn box than there are when you use a paper bag . . . or an envelope, as it is just as innocent and familiar to everyone as any other common object.

One of the MAIN reasons why this popcorn box is a good utility piece of apparatus, and different from such items as cones, envelopes, bags, etc., is the fact that you can open BOTH ends of the carton . . . this is the thing that makes possible so many uses and combinations. It is cheap to make or buy, goes into your suitcase FLAT, and one can be used many times before discarding.

But to get back to my story. The magicians who were buying this Dye Box were so enthusiastic they kept bombarding me with letters of approval and more suggestions for different uses, so that I started a CONTEST in our DOPE SHEET offering an award for the best new trick or routine with the box. The result of that announcement was that I got so many effects, combinations, etc., that it was impossible to run them all in the Dope Sheet, and not only that . . . but I also found it impossible for me to judge the best one of the lot.

There you have the reason for THIS BOOK. After you readers look the book over, pick out the ones you like and try them out, I want you ALL to send me a penny postcard and mention WHICH TRICK or ROUTINE in this book is, in your opinion, the BEST, and the one that deserves the award. You will not be doing this for me, but instead, you will be helping to judge the contest fairly and impartially . . . and voting for your favorite contributor at the same time.

With each Dye Box I give directions for 12 tricks . . . and I was foolish enough to believe I had thought of nearly everything that could be done with this box. This book will prove how wrong I was. Here we have tricks to please everyone, and variety enough for all. There are some peaches in this book, but I have purposely refrained from any comment about any of them, as I want you readers to be the judge . . . the one the majority likes best will get the award. I have made no attempt to edit or alter these contributions in any way except to clarify some of the explanations. Most of them are printed exactly as received.. Armed with the contents of this book, there is no reason why the Popcorn Dye Box shouldn't be in every magician's program, and at the same time, there's NO REASON why all of you should be doing it the same way, as there's material in the book for all of you . . . no need to do it the same as your competitor does it . . . and you can do it different everytime you have a repeat date.

I want to take this opportunity to personally thank all the contributors to the DYE BOX BOOK. In NO OTHER business will you find the fraternalism that exists in the realm of magic . . . and no where on earth will you find a group of men and women so willing to give up their own ideas and inventions to help their competitors, as you find in magic. I salute you!

Of course, it goes without saying that some of the effects in this book were sent in by more than one person . . . in some cases by several different magicians. In these cases, I have used the first one of its kind to reach me. Also, I might say that this book does not, by any means, contain all or even most of the contributions I received. Unfortunately I could not print them all, so I have omitted the ones least practical. If some reader does not find his contribution herein, that does not mean I thought it worthless, as most of them were very clever. It does mean, however, that I thought it too complicated or too hard for the audience to follow, therefore not practical for inclusion here.

One or two items by me are not to be included when you pick the best one of the lot . . . also DO NOT CONSIDER the first effect in this book . . . "Al Minder's Popcorn Pitch," as Al kindly waived his rights in the contest due to the fact that several others had a hand in the finished routine. Everything else to be considered by the reader, and I hope you will send me a card, signed by yourself, and tell me which one, in your opinion, deserves the award. Announcement of the award winner's name will appear in the Dope Sheet.

One nice thing about the DYE BOX is that no one has come forward and claimed to have invented it years ago . . . so it looks like it is mine . . . all mine. So I give all you good readers the rights and (what's more important) the directions, for making your own for personal use . . . but NOT for resale. I have the Dye Box design, etc., copyright, and NO ONE is allowed to make any to sell in North America, except

Your friend, *Tommy Windsor*

TOMMY WINDSOR STUDIO, MARIETTA, OHIO, U. S. A.

## HOW TO MAKE YOUR OWN DYE BOXES

First off I'll tell you, you do not have to use a popcorn carton. You can use any suitable size carton you like, such as Soap Powder, Prize Candy, or any other kind of box. For ease in handling when showing box empty, it should be a box that is glued together (in the manufacture) at the rear of left front side. The best size is about  $4\frac{1}{2}$  by 7 inches, and 2 inches deep when folded into the form of a box. Larger or smaller cartons may be used, according to the size of the objects placed into them. For general use the above size (or nearly so) is best. It should also be the type of box that has tabs or flaps at top and bottom that tuck into each other and hold box in shape. If you use Soap Chip boxes most of them will require an extra bit of Scotch Tape at top and bottom to hold flaps shut. All in all, the Popcorn Carton No. 2 or 2 for 15c size is the best, due to the proper kind of flaps, size, and being more easily obtainable. The one we use to make our Dye Boxes is particularly attractive, and also the design is not "corny" like most Popcorn Boxes . . . so in case you don't want to make your own, we will always be glad to furnish you with Dye Boxes made up right, at \$1. per set of one gimmicked box and one unfaked box to leave laying around where nosey committeemen can examine, complete with the original directions for 12 tricks.

To start off . . . remember the best results in making up the Dye Box can be had if **THE BOXES ARE KEPT FOLDED FLAT** (not opened up) until the box is completed. All the illustrations about making the box shown in Plate A, show the boxes in a **FLAT FOLDED CONDITION**. It takes **TWO BOXES** to make one gimmicked box. All the tools you will need are: a pair of Scissors, or razor blade, one tube of **DUCO HOUSEHOLD CEMENT**, or airplane glue, or china ware cement (this works better, and holds better than regular glue or paste). A reel of Scotch tape,  $\frac{3}{4}$  inch or one inch wide is better, a heavy book or some object to use as a weight, and an ordinary table knife.

Jeanne can (and has) made as many as 200 Dye Boxes in one day, all by herself . . . so you ought to be able to do a neat job on one. First you will cut the top flap off the front of Box 1. Be sure to cut it off **STRAIGHT ACROSS**. See Fig. 1, Plate A. Cutting off this top front flap is all you do to the first box, until you get clear down to the end. Now take duplicate box No. 2. You only use the front and sides of this box . . . throw the back panel away. Fig. 2, Plate A, shows this No. 2 box with sides opened out flat. Now you cut away the shaded portions as shown in the drawing. Leave the little margin on the sides as shown in white space . . . miter the corners as shown . . . so that when these side margins (and bottom) are folded back under it will look like Fig. 4 from the back side. It is on these narrow flaps that you spread the glue as per Fig. 4, Plate A. Fig. 3 shows how the first box looks without the top tab you cut away and discarded. Now you glue this **FRONT PANEL** (Fig. 4) to the front of the first box (Fig. 3). Be very careful to line it up evenly with the front of first box so it is square on the sides and bottom (see Fig. 5, Plate A). Now put a heavy book or something on top of the box as a weight until glue sets good . . . overnight is best . . . but can be used in about 2 hours if necessary. Anyway, **AFTER** the glue is set good . . . take off the weight. . . It looks like Fig. 5 and the top tab of the panel is now taking the place of the missing tab on first box. Turn box over to back side as per Fig. 6. Take a table knife, insert under place where box is originally glued together, and with a twisting motion, run knife blade under edge of box, and open up the box along the seam so it can be spread out. Now to fasten the box back together you place a strip



CUT AWAY SHADED PART

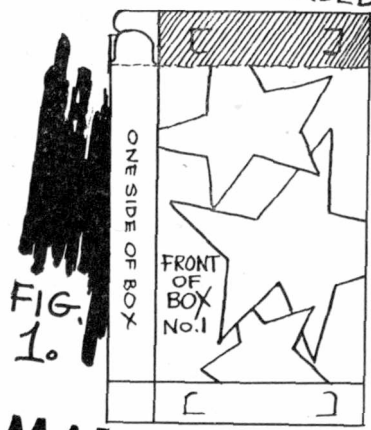


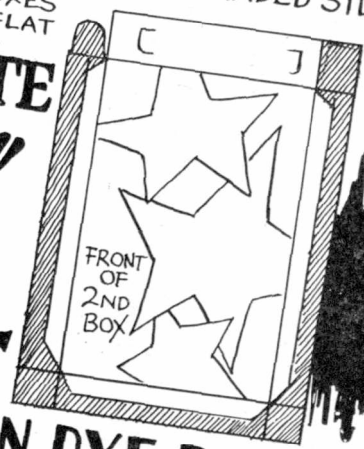
FIG. 1.

CUT AWAY SHADED SIDES

KEEP BOXES FOLDED FLAT

PLATE "A"

FIG. TWO



# MAKING YOUR OWN DYE BOXES

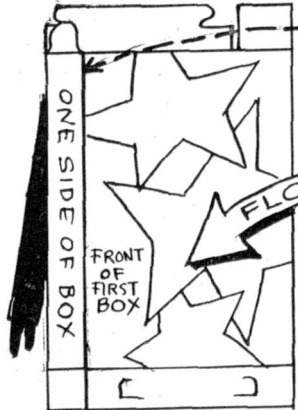
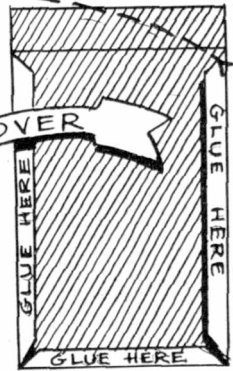


FIG. 3



GLUE PANEL TO BOX FRONT

FIG. 4

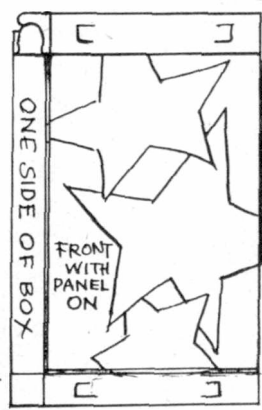


FIG. 5

SLIT OPEN HERE

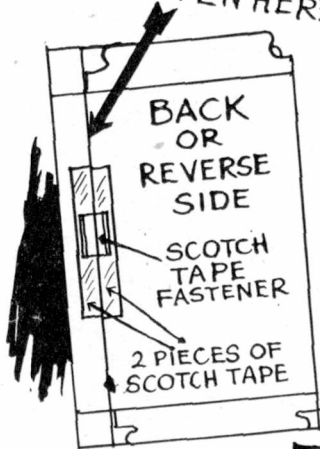


FIG. 7



FIG. 8



FIG. 9



FIG. 10

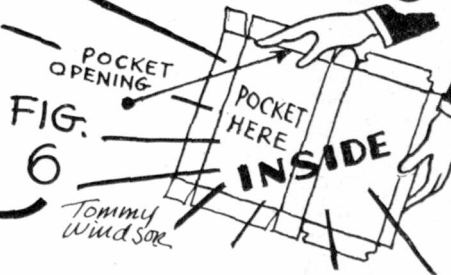


FIG. 11

Tommy Windsor

of Scotch Tape about 3½ inches long on each side of where the box sides meet. The object of this tape is so that when you stick another bit of tape to hold box together it will not stick to the box itself, but to the first two pieces of tape. . . . This saves wear and tear on your box, in lifting the tape, etc. . . . it will not pull up the box paper if stuck to these extra pieces as shown in Fig. 6 Up until this time YOU HAVE NOT FOLDED THE CARTON INTO ITS BOX SHAPE, but kept it flat all the way through. This makes it easier to glue the panels into proper position, etc. Now after you have completed operations as far as Fig. 6, Plate A . . . you are done . . . all but folding the carton into box form. Tuck the tabs in top and bottom and you have a box. After the carton is in box form you will notice (if you glued panel on straight) that it is very deceptive, and quite ordinary looking. Anything like a silk or some flat object may be placed inside the box and into the pocket thus formed, and vanished by lifting the Scotch Tape at rear of the box, opening box out flat, and there is nothing to see inside . . . the slight bulge, if any, is on the outside of the carton. In other words the pocket is actually on the OUTSIDE of the box . . . But the pocket opening or entrance is on the INSIDE.

Like everything in magic it is hard to describe clearly in print, but actually (in this case) it's very simple and easy to do. In fact in about 5 minutes you can have the whole thing done. To make it simple . . . you cut the front panel from a box, and glue it to the front of a duplicate box, then you open it up the side and refasten with scotch tape so you can open it clear up and out flat to show empty, then refasten it easily by means of the sticky tape. That's it in a nutshell.

## DYE BOX BASIC MOVES

We will say, for instance, that you intend DYEING A HANDKERCHIEF. You will first place a RED SILK in the bottom of the Dye Box proper. (All through this book, the regular inside of the Dye Box will always be referred to as the Dye Box Proper.) By that we mean the inside or bottom of the box. These illustrations in Plate A . . . Nos. 7, 8, 9, and 10, all show the Dye Box WITHOUT THE FLAPS for the sake of clarity. The bottom flaps are first folded into place, forming a box. Leave top flaps open, and put in red silk as explained above. Show a white silk to your audience, pick up Dye Box, hold in LEFT HAND, Fig. 7. Fingers should be around FRONT of the box facing audience, Fig. 8. Now by squeezing the sides or ends of the box the pocket will bulge open as in Fig. 9 . . . the view you get as you look into box. Place white silk into the box . . . But INTO THE POCKET. (This pocket will be referred to as the secret pocket . . . sounds mysterious, doesn't it? H-MMMM!) After white silk is in the pocket out of sight, close down and fasten the top tabs. Turn box over in the act of shaking it, and open it up . . . UPSIDE DOWN . . . remove the red silk . . . stating it was the same silk DYED. (Fig. 10, Plate A.) Members of the audience will not be satisfied with this statement so you open the tabs at other end . . . let them peer through the box. Even this is not satisfactory, so you hold box in right hand with rear or tape side to the front, and with fingers of the LEFT HAND pull up the tape and spread box out as in Fig. 11. This Fig. 11 shows the CORRECT WAY to display box empty and the CORRECT POSITION of BOTH YOUR HANDS while showing it empty. Notice the INDEX finger and THUMB of right hand is pressing down the TOP or OPENING of the pocket so it does not bulge open. There is nothing to see inside, of course, and as they start to applaud, you quickly turn box over so they can see the outside again . . . and the slight bulge will not be noticeable. After

the applause subsides, simply fold and lay carton back on table flat with pocket opening pointed AWAY from audience.

Remember this . . . if you want a SUCKER EFFECT . . . never show Dye Box empty in the beginning, even if doing a trick where it is possible to show it entirely empty from the start. To do so would spoil your chances of getting them to "bite".

There are several effects in this book where you would not want a sucker ending . . . and where the box can be shown empty in the beginning, so in those cases it would be O. K.

In many cases, the spectators themselves could remove the silk or other objects from the opposite end of the box . . . even if the pocket is full, for when you look into opposite end you have a "phantom tube effect" . . . and nothing would be seen.

Some magicians hold to the opinion that the box should be torn up and thrown into the audience to convince them it's empty. This is not true . . . or rather, not necessary. You cannot tear up and throw away the Dye Box . . . but you do not have to. When the audience is "worked up" over a trick, and want to see the inside of the box . . . you open same up out flat in one piece, show both sides and THE ENTIRE AUDIENCE, even in the largest theatres, can see at one and the same time that it is EMPTY . . . therefore you get your hand instantaneously. If you tore up the box, threw the pieces at them, most of the audience CANNOT see it is empty and unprepared . . . they just take it for granted that it is or you wouldn't throw it away. TRY IT.

Use the DYE BOX to vanish, produce, or exchange any small flat articles, such as cards, coins, silks, rings, watches, cigarettes, confetti, billets, ropes, string, etc.

## AL MINDER'S POPCORN PITCH

Idea by Al Minder, Routine by Tommy Windsor, Patter by George McAthy, and Finish by Allan Lambie (Canada).

*To my mind this is the cleverest idea in the book. It was first presented by Al Minder at a Ring 26 Meeting in New York. I liked it so well, I got Al's permission to change the routine, and asked George McAthy to write the patter . . . then added the finish by Allan Lambie. On account of so many fingers in the pie, this is NOT to be considered as an award winner, as explained in the introduction.—T. W.*

With this idea and the patter outline supplied, you have the basis of a complete novelty club act. It is one that should get plenty of laughs for you, does not require much space to carry, and could be set up entirely at home. Furthermore it is easy to do, and you can insert your favorite tricks into the routine . . . and change the tricks for return dates.

The whole thing is based on the old time candy butcher you see at tent shows and burlesque houses . . . the boys who come out between acts and in a loud rasping voice, exploit the merits of their candy or honey coated popcorn . . . also not neglecting to mention the PRIZE "contained in each and every box." There have been many medicine pitch acts in magic and show business . . . but so far as we know, Al Minder was the first one to connect up the candy pitch with magic. Al got the idea when he started fooling with the Popcorn Dye Box, thus we have a new novelty act that you can make run as long as you like, and it's perfect for a bill wherever there are other magicians on the same program.

Here we go. Load the popcorn Dye Box (in box proper) as follows: in bottom put two or three bundles of SPRING STAGE MONEY. Now you fill the box within an inch of the top with whatever props that will

fit . . . and props that YOU can do tricks with . . . such as deck of cards . . . silk handkerchiefs . . . scissors . . . rope . . . flowers . . . or any trick that will go into the box. Now you TOP it off with popcorn. Use popcorn WITHOUT the butter or grease, so you will not soil the box or contents. Fill level to the top with the corn and close down tabs. This is all the preparation . . . so you see you can use your favorite effects. You should have table on the stage, and when introduced you walk on holding the box in your hand, and that's all you have. You try to act out the part, at least in the beginning and at the finish, of the candy butcher making a spiel on his product. Talk loud and fast, holding up the box so everyone can see it. It is not necessary to wear walrus moustaches, big hats, or loud suits . . . just wear an ordinary business suit. Here's the patter or spiel by George McAthy.

"Good evening, Friends, and Neighbors! I come to you this evening as a representative of the HONEY COATED POPCORN COMPANY of Kan Kee Kee, Kansas . . . KANSAS where the tall corn grows! Our Honey Coated Popcorn is made from that TALL, CONTENTED CORN, and popped as only POP can pop it. It is then coated with the most delicious honey you ever tasted, made especially for the Honey Coated Popcorn Company by selected BEES with the SWEETEST DISPOSITIONS this side of Heaven! Speaking of Heaven . . . this delicious Honey Coated Popcorn is actually TOO GOOD for human consumption, and only because our company couldn't get the EXCLUSIVE SELLING RIGHTS from St. Peter at the Pearly Gates, have they decided to release it to you LUCKY PEOPLE out there this evening! Now before our salesmen pass among you, let me call your attention to the beautiful 3-color box which contains this delightful, delectable delicacy known as Honey Coated Popcorn. The box itself is a work of art, and worthy of a place on the mantelpiece of any home! In fact, one man in (local town) thought so much of this box that when it was empty he built a small house to keep it in. If you were to visit him in (local town) today, you would see it occupying the place of honor right beside the SEARS & ROEBUCK CATALOG . . . where all may come, sit, and admire it. Now, folks, I just happen to have a few . . . er THOUSAND boxes with me this evening, but before you buy, I want you to know what each and every box contains. In addition to a generous helping of Honey Coated Popcorn, EACH BOX, positively contains a VALUABLE PRIZE! Such things as (here you dump the contents out on table . . . first popcorn . . . then your props . . . and you name the props as they tumble into view . . . CARDS . . . SILKS . . . CLOTHES-LINE . . . SCISSORS . . . ETC. . . but make SURE you do not dump out the last article in the box . . . namely, the bundle of SPRING DOLLARS . . . they STAY IN THE BOX . . . put box upright on table, and pick up your first trick). . . . Now (you continue) I will give you an idea of what may be done with these valuable gifts. . . . Take this pack of cards, for instance . . . (Now you go into your act, perform all the tricks you intend to, and at the finish of your routine you palm a stack of coins from your coat pocket in right hand, and pick up the Dye Box in your left hand) . . . Now, folks . . . who wants the first box The price is 10 cents, the tenth part of a dollar . . . who'll be the first satisfied customer? (Now you PRETEND to sell the imaginary boxes . . . doing the MISER'S DREAM, collecting the coins either in the audience . . . or over the footlights, drop each coin produced into the POCKET of the Dye Box.) Thank you, brother! There goes another soul made happy! I thank you, mister, go on your way rejoicing, , , etc. Now, are you all done? Are you all supplied and all satisfied? (Now after the "sale" you have dropped all coins into the box pocket . . . so you rip the box out open and flat . . . letting the

SPRING BILLS tumble out . . . showing the coins have vanished . . . you then start to exit counting the spring bills and winking at the audience.) I thank you for your kind attention!" (This ending by Allan Lambie.)

Well, that's it. I guess you can see the advantages of a magical specialty like this, and the many different ways you can adapt the patter, etc., to your own ideas. Another excellent advantage is that it offers a perfect excuse for working with the smaller props . . . also at the end all you have to do is stuff your props back into the box and you are all ready (in your business suit) to go back home.

For the sake of variety, we will give you another spiel with a couple ideas added that you might like. This spiel is not gagged up . . . but it will get lots of laughs if you recite it in a burlesque or "bum-legit" manner. Also when you name the ladies' prizes VERY FAST . . . stop at end for a big laugh . . . same after you list the men's prizes . . . if read fast enough will get BIG laughs. In this version you don't do the Miser's Dream at finish, although you can if you like. However you put the props in the box same as before, and top off with popcorn.

"Ladies and Gentlemen . . . it is the custom with shows of this calibre to sell a package of prize confection. Tonight, our company, the Windsor Concessions Company of Marietta, Ohio, is introducing for the first time in any theatre, that WORLD FAMOUS treat known as HONEY COATED POPCORN! A delightful delicacy prepared in a sanitary package for your approval! (You announce this in a LOUD voice, as if it were very important . . . make it corny.) Besides the popcorn EACH AND EVERY PACKAGE contains an article or premium of value! (Now real rapid fire.) For the GENTLEMEN we have auto robes, neckties, cigarette lighters, holders, leather cases, belts, billfolds, watch fobs, and razors! (Wait for laugh.) For the LADIES (say it even faster this time) we have Indian Blankets, bread and serving trays, tapestries, rubber aprons, Delta Pearls, perfume, beads, feathered fans and FORD PARTS! (hold for laugh) . . . By trading around with your neighbor you might drive home a new car! (Now you dump the props out of the box on the table . . . you could mention some of the actual props in the above lists if you want to. In case you want to use more or larger tricks than the box will hold . . . simply have your regular show on the stage, tables, and all . . . and here's lines to cover the stage apparatus:)

"Sometimes the prizes are TOO LARGE to be contained in the box. In that case you will find a small ticket or coupon in the bottom of the box, calling for one of the larger prizes you see displayed here upon the stage.

"While our agents are getting ready to pass among you, I will now demonstrate what may be done with some of these prizes, by entertaining you with a few tricks in sleight of hand, or the art of legerdermain." (Now you do your regular routine of tricks, finish with the silk washing or magic soap effect where you put two dirty silks into the box, take them out the other end clean . . . rip box open to show empty, etc. . . then the finish:)

"I see the 'gentlemanly robbers' are now ready to pass once among you. The price is 10 cents, the tenth part of a dollar, please have the right change ready. I thank you for the use of the hall." (Fast exit.)

There's lots of fun and novelty in this act. Try it at your next magic club show.

# FIFTEEN EFFECTS AND TIPS

## “Hen” Fetsch

### FOUR CHANCES IN A MILLION

Briefly the effect is this: Any card is selected, noted, marked and returned to the deck which in turn is shuffled and cut. The cards, a few at a time, are torn in half, then quarters, placed in a box and thoroughly mixed by any member from your audience. With the box held above eye-level the Man of Mystery removes four pieces, one at a time, of card from the box. Yes, you guessed it—these pieces when assembled turn out to be the marked, selected card.

The effectiveness and strength of this routine rests in the direct and simple methods of handling. Any one card is removed from the deck, torn in four pieces and placed in the box proper before you start. Any card is freely selected, marked, returned and controlled to the top of the deck and then placed in the hands of the selector of the card. In explaining how the cards are torn, etc., you illustrate by removing the top card from the deck (selected card), and without revealing the face tear it in quarters and drop them in the compartment part of the box. Just as they begin to tear the cards, question them by saying, “This isn’t per chance your card?”, upon which you reach in the box, remove the four pieces (there from the beginning) and place them in their free hand for inspection. These pieces they return to the box. The deck is torn into four sections, placed in the box and thoroughly mixed. Then, in your best showmanly fashion, remove the four pieces from the compartment, assemble and take a bow.

An effective way of revealing the pieces as a complete card is accomplished by encircling a sheet of glass with rubber bands (Fig. 1, Plate B) and as the sections are removed they are placed under the bands with the backs facing the audience (Fig. 2, Plate B). Turning the glass around reveals the card.

### TURN-OVER TIP

To casually show the box empty when it isn’t—pressure the sides of the box until the inner compartment wall nearly touches the outer side of the box (Fig. 3, Plate B). In this position the box may safely be inverted—the articles remaining in the box. It’s best to say, “Here is a Popcorn box MINUS the Popcorn” than “Here I have an empty box.” Agree?

### HANDLING TIP

Whenever the effect permits, start out with the box in the flat open position, then assemble and proceed with the selected routine.

### BANANA BAG TIP

In this effect two bananas are produced from a cloth bag which to your audience are fekes as they are flat and made of cloth. In the original routine a hat is used to change them to real bananas for the climax. Instead of that hat use the box. The real bananas are in the box while the feke ones go in the compartment.

### COIN CONCEIT

For a transposition of two or more marked coins the Dye Box becomes an innocent and handy accessory. Two coins are marked and dropped by the performer into the hidden compartment. One assistant counts eight additional coins into the box. Immediately all the coins are

poured into his cupped hands. Apparently he has ten coins, but we know this isn't so as the two marked coins are still hidden in the box. The other assistant counts ten more coins in the box which are also poured into his hands. He now has ten coins plus the two marked coins. The rest is up to you, the performer. The reason for box? It prevents the magician from employing sleight-of-hand and handling the coins.

### EGGS AND LEMONS

Two or three eggs when placed in a box mysteriously change to lemons which are tossed to the audience for examination. Of course the box is taken apart without revealing the secret of the magical change.

The natural tendency is to say, "So What!" However of all articles, eggs offer to the minds of your audience, the least possible solution as to what happens when they vanish in a box that is opened and flattened at the conclusion. If any other apparatus such as a wooden box, change bag, etc., were used in place of the paper box, I too would say, "So What!" If you agree, then the egg is the best medium to build up the sucker angle. Once the lemons appear and are tossed to the audience the seeing of the inside of the box is paramount, and when the box is opened and flattened—what a climax!

Oh yes, I almost forget. The lemons are there from the beginning. The eggs are the blown-type or the skin-type as used with the "Egg on Fan." I prefer the blown eggs as they are the real thing and do-away with the so-so-easy handling necessary to the skin-type—which will still appeal to some of you readers due to the non-preparation angle.

### EASTER ANGLE

During the last "Easter Holiday" the above routine was effectively twisted by having white eggs change to colored ones which were given to the kiddies. Almost immediately this twist will bring to mind many patter stories. Other fruits such as bananas, oranges offer the desired change of articles when necessary.

### PRESENTATIONS

By lining the inside of the secret pocket with a plastex cloth bag, held in place with cellophane tape, the following presentations are effected.

### SUCKER EGG CLIMAX

At the completion of the "Sucker Egg" routine break the real egg in the box and then open it showing a baby chick or one of the "Scrawny Chickens".

### COOK-juring

Have the box full as possible with cookies or cup cakes. In the secret compartment break a real egg—shake in the salt and pepper—add a little flour (for a laugh use the FLOWER in your lapel)—pour in milk from the "Pitcher"—shake well—wave over a burning candle (removed lit from the inside coat-pocket) and finally open the box revealing the cookies or cup cakes.

### CHOICE CUT

Have three holes in the front and back of the box through which you thread three ribbons each of a different color (Fig. 4, Plate B). Any one ribbon is selected, pulled clear of the inside of the box and cut in-two with a knife or scissors (Fig. 5, Plate B). This is repeated with the other two ribbons. When all ribbons are pulled clear of the box two of them remain divided while the selected ribbon is found restored. The box is opened and shown empty.

SHEET OF GLASS

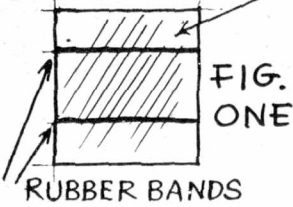
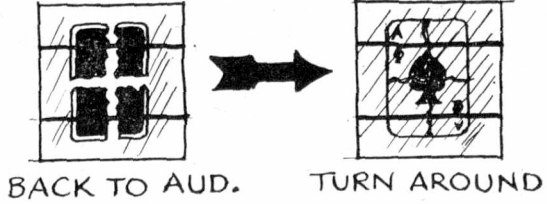


FIG. TWO



LEFT HAND



FIG. 3.

TOP VIEW BEFORE TURNING UPSIDE DOWN

FIGURE FOUR

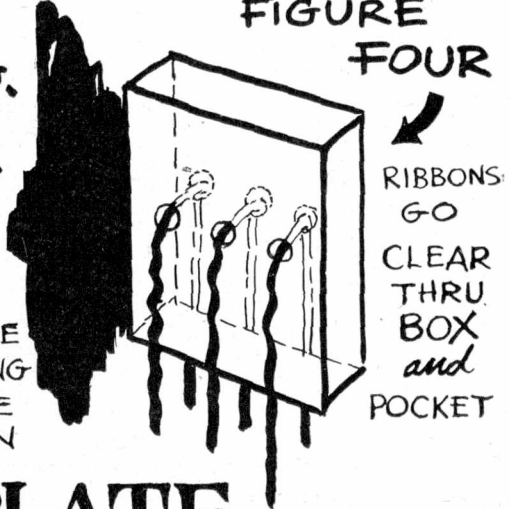


PLATE "B"

FIG. FIVE

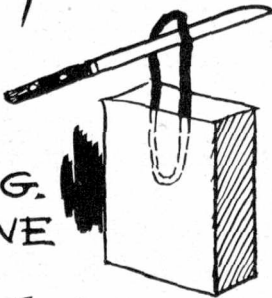
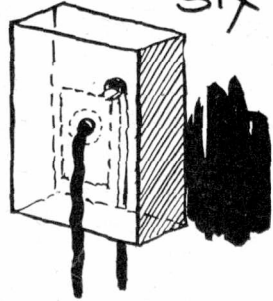


FIG. SIX

"HEN" FETSCH EFFECTS

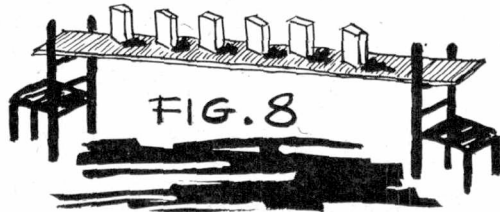


Tommy Windsor



FIG. SEVEN

PITCH PRESTO! PICK TILL "I" WIN!





The answer to this one is three loops of ribbon in the secret pocket that match the ribbon lengths. When one of the ribbons is selected the matching loop is brought into view and cut—the other two ribbons are really severed.

### RIBBON CARD

For this effect have one hole through the back and front of the box about dead center. In the compartment is a card with a larger hole that lines up with the one in the box. Show the box in the open position, assemble and thread a ribbon through the holes in the box. The hidden card is now threaded on the ribbon (Fig. 6, Plate B). A deck of cards, all with center holes is shown, shuffled and a duplicate of the hidden card is freely(?) selected. The card is returned to the deck and all dropped in the box.

The magi reaches in the box and brings into view a card which is seen to be threaded on the ribbon. This turns out to be the selected card and another miracle has come to pass.

An alternate effect is to place just the selected card into the box (really in the secret pocket) and immediately bring back into view the card threaded on the ribbon. This presentation affords the opening of the box at the finish. You could use Jumbo Cards for a "Bigger Effect".

If you prefer have two or three cards selected instead of one. The choice is yours. Mine is with soda.

### RIBBON RINGS

This effect is the same as "Ribbon Card" except that in place of cards you use three of the very thin type metal bracelets. This is very effective.

Another presentation angle is to use three-inch discs of tin with square center holes painted to resemble chinese coins (Fig. 7, Plate B).

Another twist is to have three of these coins in the hidden compartment each of a different color. The ribbon when threaded through the box goes through all three of the coins. Show three duplicate coins and have any one selected and placed in the box (fake side). Immediately bring the matching coin on the ribbon into view. As this coin is removed from the box it is pulled clear of the other two and the box is opened at the conclusion.

### HANK HEX

The magician borrows a ladies' handkerchief and after marking it with a fountain pen for future identity absent-mindedly wipes off the pen-point with the handkerchief. The magi is embarrassed while his audience is delighted. To make matters worse in attempting to wash out the stains the hanky shrinks to a third its size. In desperation the handkerchief is placed in a small box and soapy water is poured in the box with the hanky.

The box is vigorously shaken and when the handkerchief is removed it is dry, the stains have vanished and it is restored back to its original size. At this point everybody is asking, to put it politely, to see the inside of the box. The magician paying little attention returns the handkerchief to its owner. Finally, as a means of self-defense, the box is opened and is empty and dry.

This is a combination of the "Popcorn Box" and the "Milk Pitcher". The pitcher (small size) is filled with a weak solution of milk which appears to be soapy water. The insert contains about a half-inch of this liquid along with a three-inch square of stained handkerchief material. In the secret compartment of the Dye Box is a ladies' handkerchief.

When the handkerchief is borrowed have the owner place it in the box which you hold high in the air as you return to the stage. When reaching in the box to remove the handkerchief for marking the one in the secret compartment is removed. After making a small mark, inadvertently on purpose, wipe off the pen-point with the handkerchief. Apparently become confused and dip the hanky in the pitcher, leaving it in the bottom of the insert, finally bringing the small one into view. With added confusion this miniature hanky is placed in secret opening of the box and the soapy water is poured(?) in the box. Shake the box giving it the old turn-over move and remove the handkerchief dry and stainless. Return the borrowed handkerchief—build up the sucker angle—finally opening the box for the finale.

When removing the small hanky from the pitcher insert, wet your hand as much as possible with the liquid there in the bottom of the insert. After all, your hand is supposed to be submerged in liquid.

### PITCH PRESTO

One of the most fascinating of the con games is where boxes of popcorn or candy kisses are sold with each box containing a valuable prize(?) the slick operator shows some of the prizes to be watches, nylons, etc., and points out that you may be one of the lucky persons to win a big prize for a price less than it would cost to buy the candy. Strange as it seems nobody ever wins one of these valuable prizes. With this as a patter background and a half-dozen of the "Popcorn Boxes" you can present a routine that is packed with entertainment value.

First a dollar bill is borrowed and you pull the old chestnut, "Sir, are you the gentleman who gave me this dollar bill? You are! Well thank you very much. You have donated to a very worthy cause. Your dollar will be offered as a prize to the audience." The audience shows their appreciation at this point by giving the donator a generous round of applause. This is a lot of fun. You then show the boxes remarking that each is filled with popcorn and in one of them you place the dollar bill. The boxes are well mixed and five members of the audience stand to take part in selecting which box they think contains the money. Each person selects a box with the last one going to you the magician. Strange as it seems the five selected boxes contain only popcorn while your box contains the dollar bill. With a great deal of registered surprise you remark, "I just can't understand why night after night I always win the money." The popcorn is poured into a large paper bag and presented to the donator of the bill as a sign of your appreciation. After the usual horse-play he also receives his money and takes a bow as he returns to his seat to thunderous applause—you hope (Fig. 8, Plate B).

In the secret compartment of five of the boxes you place a dollar bill. The borrowed bill is placed in the sixth box. With this setup how can you lose?

### LAUNDRY TICKET ROUTINE

Robert Orben

(The materials necessary for this routine are two Chinese Laundry Tickets—one of which is secreted in one of your pockets, and the T. W. Dye Box. Follow the patter lines printed below and the simplified instructions accompanying them.)

I went into a little restaurant down the street last night to eat. I remember the incident very clearly because I was worried about the

toaster I left on in my room. But then I remembered that I also left the water running in the bath-tub so everything was all-right! . . . It was a Chinese restaurant and was it swanky! They had two orchestras—a forty piece and a sixty piece one. The sixty piece orchestra played for the patrons and the forty piece orchestra played for the sixty piece orchestra. . . . And what classy food! For the first course they serve Hors D'oeuvres. . . . That's a ham sandwich cut into a hundred pieces. . . . The mustard that came with them was so strong it could have walked around the table and said "Hello!" to the coffee—but if it did, the coffee was too weak to answer. . . . For the main dish they served Goulash—that's about the same as hash—only looser . . . and believe me, there's only one thing worse than restaurant goulash where you don't know what goes into it—that's home-made goulash where you DO know what goes into it. . . . Well, finally the waiter brought me the check and two aspirins. At first I wondered what the two aspirins were for—then I read the check and I didn't have to wonder anymore. . . . Believe me, the cost of living has risen to a point where it's cheaper TO DROP DEAD. . . . I could feel my temper rising. I use Tabasco Sauce for my hair so you see I'm a little hot-headed. . . . I called the waiter over and said, "Sneeze!" His real name's "Ah Chou" but we just call him "Sneeze" for short. . . . "Sneeze, what's the idea of charging such ridiculous prices and then writing the bill in Chinese to confuse me?" (When you first mention the fact that the waiter brought you the check, pick up the Chinese Laundry Ticket and pretend to read it. Now, when you speak this last line, let the audience see the large Chinese characters on the ticket thus keeping in line with your story.) You're probably surprised that I can read Chinese. It just goes to show you what following TERRY AND THE PIRATES can do for a man. . . . Well, I just said that I refused to pay the check and right before his eyes I tore it up. (Tear up ticket but don't fold.) He just stood there and looked at me as though I were crazy—and I just sat there and looked right back at him as though I weren't. . . . Then I found to my amazement that he was a magician and as you all know—the hand is quicker than the eye—which explains why there are so many black eyes. . . . So he just folded up the torn pieces, blew upon them and opened the check fully restored! . . . He then put the check into a popcorn box and closed the lid so I couldn't get at it. (You are going to vanish the check so use the box accordingly. Place the Laundry Ticket or check in secret pocket of box.) I had to think fast and so I said, "Well, Sneeze, I'll make a bargain with you. Make the check vanish from inside that cardboard box and I'll pay it." I had hardly finished my sentence when he gestured over the box and then tore it apart. The check was gone! (Acknowledge your applause here and previously when you restored the Laundry Ticket, you should have done the same. Don't try to rush your story. Remember, your magic is the reason for the routine, so don't try to make it the other way around.) He smiled at me and held out his hand for the money. "What money?" I asked. "If I haven't got a check—how can I pay for my meal?" It looked as if I had him but then he grasped me by the collar and pulled me up to him. He then said that as a magician he could also perform the sawing a woman OR MAN in half illusion. . . . He had learned the trick as a mere child and HAD SEVERAL HALF-SISTERS TO PROVE IT. . . . And then before I could stop him he dipped his hand into my pocket and with a flourish, produced the missing check! (This of course is the one you put there before the routine. Again acknowledge your applause.) It was enough to take the Hart out of Schaffner & Marx. . . . So I paid the check. But I don't really blame the waiter for getting so sore when I refused to pay at first. After all, he doesn't make much. In fact he only gets \$3 a week except

when it rains. . . . (Gather up your equipment and begin moving off-stage, Just as you are about to pass into the wings, stop and turn around as if some one had asked you a question.) What does he get when it rains? . . . WET! (Leave—but fast.)

(You'll find that most of the time someone from the audience will really ask this question as you are leaving the stage thus building up the punch-line even more.)

## THE LEMON AND BILL ROUTINE

Loring Campbell

This is a routine that I worked out for doing the bill in the lemon using Windsor's Dye Box. I tried it and it works and creates a good effect on the audience.

First you must secure four lemons and a Devil's Handkerchief, also a small saucer and a sharp knife. Fix one of the lemons by removing the pip and sticking a pencil in the spot, making a hole in the lemon, nearly as far as the pencil will go. Now take two bills, a one dollar bill and a five dollar bill and memorize the serial numbers or write the numbers on your cuff or somewhere so you will know them at a moment's notice. I only use the last four numbers such as 727A or 184D. This makes it easier. Now fold the bills and roll them together and stick the roll in the lemon. Don't do this too far in advance or the bills will soak up the lemon juice and fall apart. Some performers blot out the juice with blotting paper and others wrap the bills in cellophane. I just fix the lemon a few moments ahead and have never had any trouble.

Now place the faked lemon in the Dye Box and place box on your table next to the saucer containing the three lemons. Step forward and borrow two bills from the audience. Read off the numbers (really the numbers on bills in lemon). Then fold each bill once and drop them in the Dye Box. Before doing this though pick up the box in the left hand and turn it upside down and shake it, showing it empty. Of course, you really pick up the box at the bottom and squeeze the lemon (through the box) between the first finger and thumb. Now set box down again for a moment and pick up again at the top and squeeze so that the double side opens. Drop in bills and close lid. Set box on table again and pick up saucer of lemons. Have a spectator select and examine one of the lemons. Pick up the Devil's Handkerchief and form pocket. Tell spectator to drop the lemon in the pocket and say, "Go." Shake the handkerchief and lemon has vanished. Go over to the box, open it, and pour out the lemon. But the bills have vanished. Open box and spread it out to prove this. Pick up knife and cut lemon around and pull the halves apart showing the bills, remove them, and wipe on a clean handkerchief. Then unroll and have numbers checked to prove they are the same bills. Return them to their owners and take a well deserved hand.

## THREE DYE BOX USES

Frank Savell

### THE DYE BOX FOR FORCING

In preparing, load interior with all the same cards\* (or whatever you want to force). Show a fan of all different cards\* and put them into the pocket of the box. Shake the box so that they are thoroughly mixed (ha-ha). Ask a spectator to reach in and take one (hold the box over

their heads), and the force is completed. It works well with card frames.  
\*Note—not more than about 10 cards will fit in pocket.

### **DYE BOX AS A COIN CATCHING BOX**

Load pocket with a dozen or less coins. Open the box flat to show the box is empty (being careful not to rattle the coins). Close the box and proceed to pick coins out of the air. At finish pour the coins out of the box.

### **A RAZOR BLADE VERSION**

Have the interior already loaded with a loop of string with razor blades on it. Introduce a piece of string and some razor blades. Drop the string in the pocket of box and the blades one by one. After some magical gestures pull THE THREADED LOOP out of the box, and open the box flat and show it empty.

## **CARD SILK AND OTHER IDEAS**

### **Fu Chang (Northern Ireland)**

For this effect, a plain white silk, together with a chosen card is placed into the Dye Box. Box shaken up, turned over, and card removed from bottom of the box and shown to be BLANK. Silk is then removed and it is noted that the spots are printed on the silk. Of course the card silk and blank face card were placed into the box proper before starting the trick, and the selected (forced) card and blank silk were put into Dye Box pocket. Show box flat and empty at the finish. I always liked this effect but I had to use two pieces of apparatus before, i. e.: a change bag and a card box, but the Dye Box does both changes at once.

### **GRANT'S SUN AND MOON**

This effect can be worked easily by using two Dye Boxes instead of the paper bags.

### **SILK MONTE**

By using THREE Dye Boxes and six silks, namely: three red and three white silks, you can secure a "Find The Lady Effect." Place a white silk in each of the two end boxes, and a red silk in the center box. Audience cannot pick the box containing the red silk because there are now red silks in all three pockets and white silks in all three Dye Box bottoms. You can show the red silk in any of the three boxes, or not any, as you choose.

### **DYE BOX LOTTERY**

Again three Dye Boxes are shown, and two spectators choose one each. When their boxes are ripped open, they find nothing but blank paper. The Box remaining for the magician contains a dollar bill. This should be self explanatory as all three boxes contain both blank paper and a dollar bill. The last box is merely opened from the top and dollar extracted from the pocket of the box.

## **BIRTHDAY GREETINGS**

### **Prof. Bofeys (England)**

Here is a stunt I performed at a "birthday party date", using the T. W. Dye Box. In the bottom of the box were alphabet cards spelling

"JANE'S BIRTHDAY" and stuck on a ribbon. I attached the cards to the ribbon by the use of Melrose (a substance for use of rubbing into the hands for softening). I find this more pliable than conjuror's wax. Now to start, a pack of alphabet cards were shuffled and mixed by 3 kiddies, and then several children were allowed to "take a card". A length of ribbon was "chosen" (by magician's choice), the color of course, MATCHING the one already in the box. The cards were then collected from the kiddies, and dropped into the Dye Box pocket. The ribbon of the selected color also dropped into the pocket of box. Now I had "Jane" wave the magic fan over the box, and finally the cards on ribbon spelling out the message were produced from box proper, at the same time, opening the box to casually show it empty. This may read very simple but it was well received by the kiddies, and is adaptable to many special occasions. The children enjoyed mixing the cards, and being allowed to select a card.

## SPOOKIE YARN

Tommy Windsor

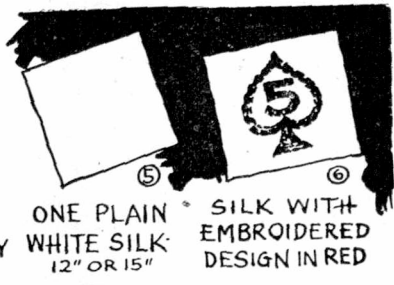
You can make this effect up for just a few cents, and you don't have to be a wood worker or metal spinner to do it . . . providing your wife or girl friend is handy with the needle. No only that, but this effect is audience tested, can be done close-up or on the stage, and I guarantee it will be the hit of your next club program. Besides all that . . . it's easy to do.

This is one of the few card tricks suitable for club or stage, and it will appeal to men because of the cards, and to women because of the silks, etc.

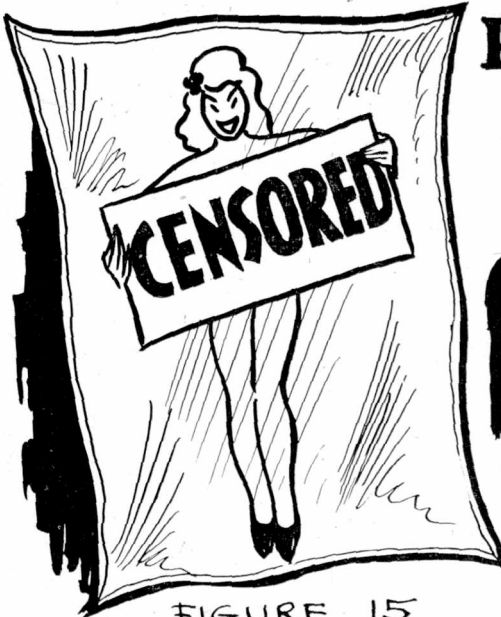
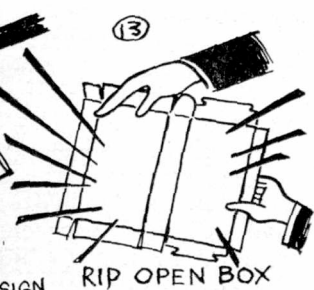
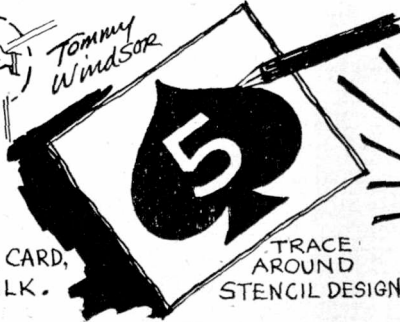
Here's the effect: Three hanks of embroidery yarn are displayed, one of the three different colors selected by a member of the audience, and the hank of yarn of the selected color is dropped into the popcorn Dye Box. Next, a plain white silk hanky is shown on both sides, and it is placed into the Dye Box with the yarn. Now a card is selected by another member of the audience, and the selected card is also dropped into the Dye Box. Box is now closed. After shaking the box a little, and pattering about the spookie yarn, the box is now turned UPSIDE DOWN and opened. The playing card is withdrawn and attention is called to the fact that the card is now BLANK . . . the spots having disappeared. The silk is now pulled out of the box and the name of the selected card is found to be embroidered upon the silk in the proper color selected by the audience. The suspicious upside down box is now ripped open and shown perfectly flat and empty on both sides, the hank of yarn, silk, card, and spots having all been accounted for.

The requirements are as follows: One Popcorn Dye Box (Fig. 1, Plate C); one blank face card (Fig. 2); one deck to match (Fig. 3); one hank each color of red, green, and blue cotton embroidery yarn. These hanks cost you 2 $\frac{1}{2}$ c each in Woolworth's, they are about  $\frac{1}{2}$  inch wide by 6 inches in length (Fig. 4, Plate C). When you buy the yarn, get one extra hank of red to make the design silk. You will also need two plain silks, white is preferable, but a light color, such as yellow could be used (Fig. 5 and 6). One of these silks must be embroidered with the extra red hank of yarn, in a design similar to Fig. 6, but to match the card YOU intend to use. I will tell you the easy way to make this silk at the end of this article. The blank card and design silk is loaded into bottom of the Dye Box proper before you start.

To perform: Hold up all three hanks of yarn and name the colors to the audience, "Green, RED, and Blue" (Fig. 7, Plate C). Accent the word



## REQUIREMENTS



## PLATE "C"

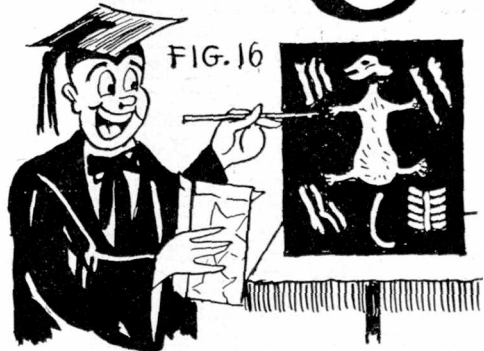


FIG. 17

FIG. 18

RED just a little more than the other two words . . . not much . . . but a little. Also keep the red yarn in the center position. In buying this yarn you must select a rather dull or dark shade of green and blue, and a bright vivid shade of red. Now if you ask someone . . . anyone . . . you say, to name one of these colors . . . you will find that SOMEONE always says red! If you don't believe me, try it. Of course, sometimes more than one person will call out a color . . . if so, you merely pretend that the only color you heard named was the red . . . and take the red yarn, discard the other two hanks, and go along with the trick. This force works just as sure and true as the sun comes up every morning . . . try it. Now you drop the red yarn into the secret pocket of the popcorn Dye Box (Fig. 8, Plate C). Show the plain silk on BOTH SIDES . . . drop it into the secret pocket (Fig. 9 and 10, Plate C).

Now you must force the selection of the proper card . . . the card that matches your prepared silk. There are many ways to force this card, so we won't go into that (Fig. 11, Plate C). Until you can force a card, you have no business trying this trick. The selected card is then shown to all present, and it is also dropped into the secret pocket of the popcorn carton, and top closed down.

Now, you give the audience a quick summary of all that went before . . . how a color was FREELY chosen . . . yarn placed in box . . . then silk, etc. . . how this other person had FREE choice of any of the 52 cards in the deck . . . how this card (in this case) the 5 of Spades . . . was also placed into the box. (By this time you have shook up the box . . . turned it upside down, and opened bottom) . . . now you state that you will see what has happened (the card and silk you now produce are the ones you placed there in the bottom of box proper, before the show). You first remove the blank face card, and note that the spots are gone . . . place aside, or retain in your fingers . . . next you pull out the design silk (which can be shown on both sides too, as the embroidery goes clear through), (Fig. 12, Plate C). Call attention to the selected card embroidered on silk in the selected color . . . and without waiting for anyone to bite . . . you rip box apart, show it perfectly flat and empty . . . both sides . . . without question (Fig. 13, Plate C). This is where you will get the applause, and you won't have to bow . . . or milk them for it . . . it will come naturally. This can all be done surrounded, and within 4 feet of the spectators.

In making up the design silk . . . you do not need real silk handkerchiefs for this . . . rayon will do . . . and if you can't get rayon . . . you can use any small white ladies' hankys you can get. Take piece of cardboard the exact size of silk, and draw in outline the big spade or club . . . or whatever you wish to use. A BLACK card is the BEST, now draw the proper number in center, or "Q" for Queen, etc. . . . Now you cut out the big spade, or club, or whatever it is . . . throw the rest of cardboard away . . . now cut out the number ala stencil . . . now place this stencil (see cut, Plate C) on the silk and mark around the outside and the inside of number with soft blunt pencil . . . and you have the pattern on the silk. Next have your wife, or someone else's wife, sew the design four times around with a plain embroidery stitch . . . or you can make it heavier or bolder than that for stage use.

Well, I guess that's that. Some of you may not think this is such a swell effect, but YOUR AUDIENCE WILL . . . they will talk about this effect long after they've forgotten your expensive apparatus. It will only cost you 10c in the dime store, to make this up . . . and it will be worth \$100 to you if you put it in your club show.



## BATHING BEAUTY EFFECT

Bob Klamm

Magician steps forward with a silk, on which is a picture of a bathing beauty, complete with bathing suit and cap. He then stuffs the silk into the DYE BOX, which is already loaded with a small bathing suit and bathing cap, exactly like that in the picture on the silk. Also, in the box proper is previously loaded a silk, the same size as the first silk, but on this one, just the girl's legs up to her knees, and her head show. The part in between is blank except for the word CENSORED printed in large letters (Fig. 15, Plate C). As the magician stuffs the first silk into the secret compartment, he patters about the girl on the silk, telling how, after she had finished her swim, she went into the dressing room. (He indicates the Dye Box as representing the dressing room.) Continuing he relates how the girl began to change her clothes. With this he takes out the miniature bathing cap, followed by the bathing suit. The magician continues the story by telling how a tornado came along and tore the building apart. (With this magician opens the Dye Box revealing the CENSORED silk.) The story ends with the magician saying that the girl had no grounds for embarrassment, as you can clearly see. (With this statement he holds up the CENSORED silk and exhibits it.)

## ANATOMICAL MOUSE

Howard L. Colby

**EFFECT:** Skeleton of a mouse is thrown into "DYE BOX" piece by piece. Box is opened out flat and a real white mouse is produced.

**PREPARATION:** Take some stiff white cardboard and cut out some sections of bones to represent legs, feet, and ribs. Take a piece of black cardboard and cut out a skull and ink in bone structure with white ink. A half of a white pipe cleaner makes a tail. Then get a piece of thin white chamois and cut out a piece in the shape of a stretched skin. All should be cut out as near as possible to scale (Fig. 16, Plate C). On back of all cardboard pieces paste a small piece of flannel. You will see why in a moment. Now get a section of board, quarter inch plywood will do, about nine by twelve. Tack or paste on this a piece of black flannel, covering the whole front surface of the board. On the back fix some sort of a stand so that it will stand up like a lecture board. Now take all your small skeletal pieces and place them attractively on the board. They will stay without falling off because of the flannel on the back.

**PRESENTATION:** The Professor (Magician) sets up his board and gives a lecture on biology. (A keen brained magician can do a lot with this and get a lot of fun out of it, but make it short.) Pick up each object on board, toss them into DYE BOX (secret pocket of course). Then with a reference to producing life from inanimate objects open box out flat and produce live mouse. Which of course was there all the time.

**OBSERVATION:** This makes a good live production for magicians who live in apartments, like I do, and can't keep rabbits, ducks, doves, etc., etc., and even a child magician can own a white mouse.

## GLASS OF MILK PRODUCTION

Monte Harris (Canada)

Dye Box is shown, then assembled, and a couple of silks produced, followed by production of two or three glasses of milk.

**METHOD:** The usual Dye Box. You can make your own glasses. Get a sheet of that very thin, pliable, clear plastic. Now cut it in rectangles  $3\frac{1}{2}$  inches by  $5\frac{1}{2}$  inches. Take a small glass tumbler, this is your model. A pan of hot water should be handy, in this water is immersed your piece of plastic. After a few minutes in the water it should be malleable to the extent that you can now easily form it around the tumbler, the  $3\frac{1}{2}$  inches being the height, the greater length going around the tumbler. Now tie this securely to the tumbler with several threads. When this is completely cool, remove it from the tumbler and you will find that the plastic will now curl in semblance of the tumbler. One word of caution here—if the tumbler had straight up-and-down sides the form will stand flush and level on a flat surface (Fig. 17, Plate C); if, however, the tumbler is a tapered one, both bottom and top of gimmick must be carefully trimmed so they will appear flat. See Fig. 18, Plate C. Now paint the inside or concave portion of gimmick with white paint to within about an inch of top. When paint dries the gimmick is ready to use, and when stood on table it really looks like a glass of milk. To load, place it, flattened, in the fake pocket with painted side of gimmick toward inside of box. Then you can load in a silk or two. To perform, show box empty, then build it up, produce silks, then pull up gimmick. It will, if properly loaded, curl in toward inside of box. Produce gimmick and stand on table.

The production of two or three of these really stuns.

## FOUR HINTS FOR THE DYE BOX

Ernest E. Byrn

**USE IT TO VANISH A GLASS OF WATER.** I find that my Dye Box will hold water, but if yours leaks, it would be very easy to line the compartment with a water-repellent plastic. Pour the liquid in the compartment, open the box, and the vanish is effected.

**FOR THE OLD "FOOLED AND FOOLED AGAIN" TRICK.** Get a card with "fooled" printed on one side and "fooled again" on the other side. This card should be about the size of a playing card. Also have duplicates of two cards, say the ace of spades and the ace of hearts. Place the "fooled" card and an ace of spades and an ace of hearts in the box proper. Show the duplicate ace of hearts and ace of spades and another card which we will call the ace of clubs. Drop the latter three in the secret pocket, and remove the aces of spades and hearts from the box proper. Then remove the "fooled" card, go through the old sucker routine, and show the "fooled again" side of the card and show the empty box.

**A VARIATION OF THE "P. & L. VANISHING WAND."** Instead of wrapping the wand in a newspaper, just insert it in the secret compartment of the Dye Box, pushing it down so that the shell crumples and is well hidden. Open the box to show it empty, then produce the real wand as you wish.

**AN IDEA FOR PRESENTATION.** Load the box as you would for a hat production, with spring flowers or whatever you wish. Patter that you have just bought a box of popcorn that is supposed to contain a prize of some kind. If the theatre you are working sells something of this type, all the better. Say: "I just wonder what I've got!" and make your production.

## **"THE INVISIBLE TAILOR"**

**Bob Gunther**

Exhibit a miniature pair of shorts (they can be made up out of an old silk), a needle and thread and a card of brightly colored buttons. These are placed within the "Dye Box", the proper magical phrase pronounced and lo! The buttons are now firmly sewn upon the shorts, the card is empty and the needle tucked neatly through it!

Initiates of the "Dye Box" will realize that the box originally contained the items last produced and that the original pair of shorts (minus buttons) and the card of buttons and needle went into the secret compartment.

Patter can be built around the current shortcomings of laundries and how bachelors are having to resort to magic to get repairs done.

## **FIVE DYE BOX SUGGESTIONS**

**Harlan Tarbell**

### **CARDS ON THE RIBBON**

In using Tommy Windsor's Dye Box I have found a novel idea is to take a yard of bright colored ribbon about an inch or so wide and drop into the box followed by three selected cards. Upon pulling out the ribbon the three cards are found strung upon it about six inches apart. Needless to say, duplicate cards of the three to be forced were threaded upon a ribbon in advance and placed in the box proper. Another similar ribbon was pushed down into the pocket of box followed by three selected cards. This is also effective using the Four Aces as a Four Ace Effect.

### **SAFETY PINS AND RIBBON**

This is a variation of the cards on the ribbon except in this case a brightly colored ribbon is dropped into the box, followed by six large blanket safety pins. Upon removing the ribbon the large safety pins are found securely pinned onto the ribbon.

### **THE DOLLAR BILL ON THE RIBBON**

A colored ribbon is dropped into the box. A dollar bill is borrowed and number noted by a spectator. The bill is vanished and upon the ribbon being removed from the Dye Box the bill is found threaded upon it, and returned to spectator to check the number and see that it is the "same bill". A dollar bill is previously threaded on a ribbon and dropped into the box and the number remembered. A duplicate ribbon is dropped into the pocket of the box. A dollar bill is borrowed and you read off the number to the spectator, really reading the number on the bill on the ribbon in the box proper. Vanish the borrowed bill by card box, or any way suitable.

### **TRANSPOSITIONS**

By using two Dye Boxes interesting effects may be obtained by causing the transposition of two objects.

### **RISING CARDS**

Cards to rise are threaded in the pocket. Duplicate cards are forced and returned to deck and shuffled. Cards are dropped into the box. The three duplicate cards rise from pocket. Thread can be run through box and attached to back of table. On moving box forward cards rise.

## CORNY CAMERA

Mark A. Fitzgerald

For this effect you will need a skull and crossbones silk and a plain one to match. If you cannot get the silk you can paint a skull and crossbones on a piece of white paper size 11x17 inches, and also have a blank piece to match. You will also require, in addition to the Dye Box, 2 plain white envelopes of the regular small size, No. 6 I think. Fold each paper in half . . . then quarters and then thirds . . . or three sections with 2 folds (Fig. 1, Plate D).

Seal the Skull and Crossbones silk or paper into one of the envelopes, and place it into the Dye Box proper. Have the Dye Box, Milk Pitcher, and envelope and blank paper or plain silk on your table. Now you patter about SPIRIT PHOTOGRAPHY . . . pictures of the future . . . not regular negatives . . . but a specially sensitized paper (or silk). Display plain paper on both sides. Now have victim come up on stage and examine the paper . . . also the envelope. Have victim refold paper in same folds and place into envelope and seal. Pick up the Dye Box . . . sometimes I use this corny gag: "Now things will begin to POP" . . . with tongue in cheek. Take envelope from victim and drop into the Dye Box pocket . . . THEN IMMEDIATELY . . . as an afterthought . . . say, "I'd better have you initial the envelope." Open the bottom of box and let the other prepared envelope fall into his hands . . . letting him get a good look through the box at the same time. Now hand him a LARGE JUMBO PENCIL . . . to sign his name across the flap. This is a swell switch as it is all handled so openly the person cannot begin to suspect. Then I have him drop the envelope into the box again after signing. Now you go through the BUSINESS of POSING him, and pretending the DYE BOX is a CAMERA. Much comedy can be had here, especially if you use a kid. Have him strike various ridiculous poses, etc. You tell him he's too close to camera, etc. . . . have him back away from you . . . a little farther . . . little more, etc. Finally he's clear off stage. Big laugh. Then you bawl him out for getting out of the picture. Then you tell him CLOSER . . . a little closer, etc. . . . until he has his nose clear up against the box, etc. More belly laffs. If you want to carry it on . . . tell him higher, etc. . . have him stand on chair, etc. . . out of range again, etc. Bawl him out . . . tell him lower, etc. . . he gets down on the floor, etc. . . anyway, AFTER you have milked all the laughs from the situation . . . finally you get him in the RIGHT position . . . pretend to take his picture . . . all the time you have been pattering about the picture being futuristic . . . how he will look 1000 years from now, and such stuff. Will he have wings and a harp . . . or horns and a tail? etc. Now I say we will put in a little developing fluid . . . pour milk from the trick pitcher into the box. Shake same up and down.

Now for the finish you rip box open out flat let him see it's empty . . . have him take envelope and identify his name or initials. He opens envelope and takes out Skull and Crossbones picture . . . either the silk or paper. Now I compliment him on his portrait . . . telling him it's a good likeness, etc. Have band play funeral march as he takes his seat . . . use the old gag of giving the victim a nice hand, etc., for his help.

Of course any kind of a picture could be used to fit ANY kind of audience, person or situation . . . such as wolf . . . witch . . . bald headed man . . . man with fat wife and lotts kids . . . in fact you are limited only by your imagination.

It's a good comedy effect as it stands . . . however, if you wanted to make a bit out of it and use a stooge . . . or take someone in to your confidence, you could have a jackass painted on the reverse side of skull picture. Have victim show only the skull picture . . . he asks you and audience if it looks like him . . . you say yes . . . he turns over the Skull picture . . . and shows Jackass and says at same time . . . "Well if that's my picture—this one must be yours." Points to MAGICIAN.

## HANDKERCHIEF EFFECT

### Burton Marks

The requirements are as follows: Three silk handkerchiefs and three duplicate handkerchiefs. A wand and a Tommy Windsor Dye Box.

The Preparations are as follows: Out of each of the smaller sections of the box cut a small section in the form of a U. Make it about two inches deep. Before you cut the holes it is necessary to cut the two end flaps off (Fig. 2, Plate D). Take one handkerchief and knot its ends together. Do the same with two others. Now place the three handkerchiefs into one side of the box so that their knotted ends are uppermost and so that they are formed in a loop in such a way that when the wand is inserted in the holes it will loop into the handkerchiefs (Fig. 3, Plate D).

Presentation of the effect is as follows: Take the three duplicate handkerchiefs of the ones in the box and show them freely (and not knotted). Each one is then placed into the box (actually they are placed in the secret compartment and not interfering with the three prepared handkerchiefs). The box is then closed and the wand is inserted through the holes as the wand goes in one hole, and through the box it automatically loops through the handkerchiefs. Abracadabra!!! The box top is opened and the wand is removed showing the three handkerchiefs have knotted themselves on it. The box is then shown empty.

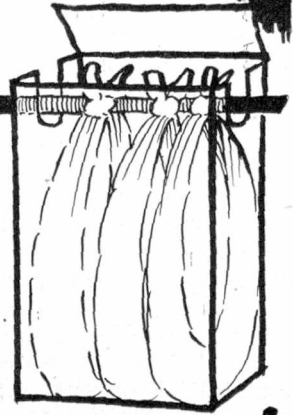
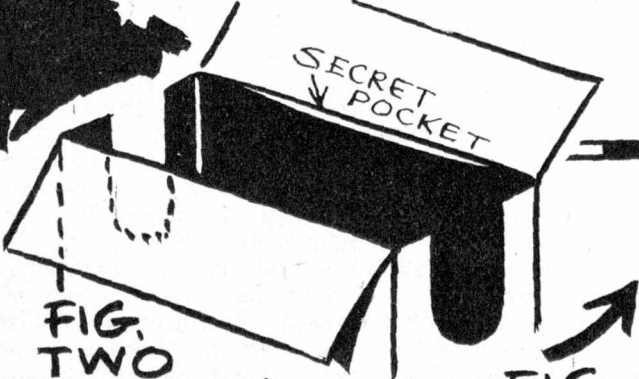
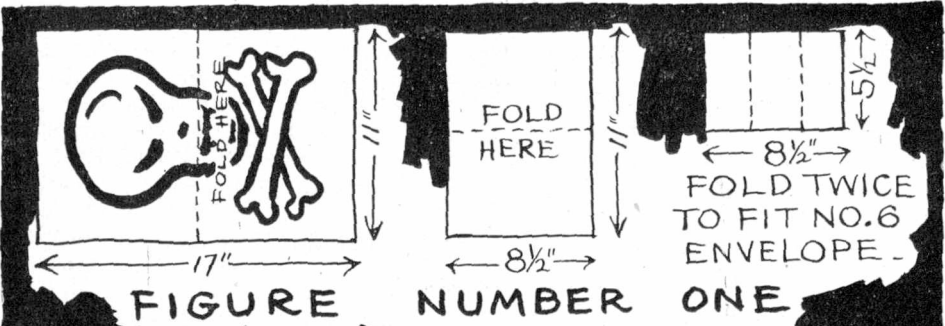
When I first thought of the trick I thought that there should be something to hold the handkerchiefs in place, but after trying the trick out I discovered that there is nothing necessary. The width of the box is so small that the three handkerchiefs, when placed in the box will stay in almost any position you place them without support. The best way to place them in, is to place them nearest one side of the box. Have the knots about even with the top of the box. Then, with your finger make a little hole through the handkerchiefs, to make way for the wand. You will find that the box may be handled very freely without fear of the handkerchiefs going out of place. The front flap of the box will hide the handkerchiefs inside the box.

## ROPE TRICK FINISH

### Clyde F. Cairy

I do an original effect of mine published on page 284 of the Encyclopedia of Rope Tricks. At the end of trick, spectator's rope is in three pieces whereas performer's has been restored to one piece. I use the box to restore his pieces, but with an added effect which may make it a novelty.

Effect: Follow Me Rope Routine. Performer and member of audience (boy or girl) each take a piece of rope and follow through the same cutting and tying procedure. Each ends up with three pieces of rope tied together. The knots are cut out and thrown to audience as rope is coiled around hand. When uncoiled, magician's rope is restored to one piece and spectator has three. Take three pieces from spectator and place in pocket



# PLATE "D"

*Tommy Woods*



in Dye Box. Then tell spectator to make it more interesting for him you will place a dollar bill and a pin in the box with the three pieces of rope. I fold bill to  $\frac{1}{4}$  size, put large safety pin through it and fasten pin. Then drop same in pocket of Dye Box. Explain that if the spectator is successful in restoring the rope, and in pinning the dollar bill to the end of it, that he may have the dollar bill. Your impression to audience is that the spectator is a sucker for even trying. He is to attempt it by the use of magic. When he tries it, to the surprise of everyone, including the magician, he does just that. The rope is restored and attached to the end of it when he pulls it out is the dollar bill (Fig. 4, Plate D). The magician is forced to live up to his bargain, and pays the spectator (a boy or girl) the dollar. This last "fishing" idea makes a lot of interest for the audience, and without it the restoring of their rope would be an anticlimax in my opinion, since the main punch is when the original restoration of the magician's rope occurs. Needless to say the duplicate rope (in one piece) with a duplicate dollar bill and pin attached, are in the main part of the box to start with, and one end is pulled up after pieces are put in pocket.

### GOOD, BUT TOO SHORT FOR A HEAD

DOC DOUGHERTY: "I made up a comic book of Bugs Bunny comics and blank pages a la Stamp Album Trick. Show book blank, then put String of Flat Baby Rabbits in Dye Box Pocket . . . vanish rabbits from box . . . pick up book, show pages full of rabbit comics."

GENE GORDON: "I find the Dye Box perfect for performing the Stamp Album Trick. I fill (loosely) the Dye Box with stamps. Show the album blank. Dump Stamps out of box on to a tray or table top, and it makes quite a pile of them. Scoop handfuls of stamps up and return them to the Dye Box . . . only THIS TIME they go into the pocket. The pocket will hold the whole box full if pressed down flat instead of loose. Now rip box open . . . show stamps gone . . . pick up the Album, show them neatly pasted in Album."

JULIUS P. HOPKINS: "I use the Dye Box this way for Flower Production. Start by showing box opened up out flat. The spring flowers are in pocket. Assemble box and pour in a package of mixed FLOWER SEED. Now produce spring flowers, show seed has disappeared."

FRANK LUCAS: "Load box proper with spring or feather flowers. Place into pocket a green silk to represent the leaves, and other small colored silks to represent the colors of the flowers. Produce the flowers from other end of box, and rip box apart to show the silks are gone."

CHARLES M. MALLINSON: "Do the silk washing effect like this. From dime store obtain two sets of the children's toy clothesline and clothespins outfits. The clothespins in one set can be split in half to occupy less space, and the line is already small in bulk. Drop dirty or stained silks into pocket, followed by the clothesline and half clothespins. Reverse box and from the other end, remove the clean silks all properly pinned up on the miniature clothesline."

AL MINDER: "I open Dye Box out flat and paint the word STUNG clear across the whole inside of the box. Useful in any sucker trick you may want to do with the Dye Box." (See Fig. 5, Plate D.)

GEORGE McATHY: "How about a cut and restored necktie trick with the Popcorn Carton? Use the Box OPEN TOP AND BOTTOM. Drop the

two ends of borrowed tie clear through the box so they both show below bottom. Now pull the center up to the top and cut. (The center is a piece of duplicate tie you previously concealed in Dye Box pocket, of course.) Cut and burn center if you wish. Tuck center back into the pocket, and let spectator take end of tie and pull it out restored, as you rip open carton to show empty. Remember . . . use box folded flat for this with both end flaps open."

WILLARD SMITH: "Start by showing box opened up and empty. You have CONFETTI concealed in the pocket. Now you pour "milk" into the Dye Box, after reassembling. Milk from the Trick Pitcher, I mean. Now you 'dehydrate' the milk by pouring confetti from the pocket."

PHIL THOMAS: "We used it this way at the St. Louis Convention. Have the Dye Box proper loaded with silks, the bigger the better. Arrange that a dark part of the rainbow silk will come at the top. This is so you can casually show box empty by tipping toward audience. All they see is a dark interior. Now put several handfuls of colored confetti into the apparently empty box . . . but into the pocket of course. Now produce the big rainbows."

SAMUEL COHN: "I found that the Dye Box holds up better by putting rubber cement along the sides instead of a strip of tape."

R. C. FINKLE: "The Dye Box is ideal for performing Sid Lorraine's A. B. C. Trick. Much better than the paper sack."

EDDIE CLEVER: "I pick up Dye Box and patter about the old time popcorn boxes that used to contain prizes. I then yank out a pair of women's yellow panties and remark, 'I must have won a BLONDE.' Then I go ahead and use it to vanish the torn pieces of cover in Lu Brent's Torn and Restored Magazine Trick."

AL MINDER: "As an added sucker effect, I cut out the STAR from the front of the unprepared box that comes with the set, and fastened it on top the regular star on box front. After I produce the different colored silk from other end of box, someone yells 'You turned the box over, . . . then for a gag you simply turn the star around and line up the points, instead of turning the entire box around.'" (See Fig. 7, Plate D.)

FRED CATILLER: "I do the TWENTIETH CENTURY HANK TRICK with Dye Box in this manner. Put rainbow silk into Dye Box Pocket and vanish same by opening up box flat and show empty. Reassemble the box and tie two solid colored hanks together, one of them gimmicked, and place them in box with one corner protruding. Now jerk the visible corner and show two solid silks with the missing silk tied between."

ROBERT DONOHUE: "A good patter theme for doing the silk washing effect with lip printed silks is to state that you are worried about what your wife will say. You hide silks in popcorn box. Wife enters and wants to know why you stayed out so late. (You are now taking clean silks from other end of box.) You say you were only eating popcorn down at the Strand Theatre, and you have the box to prove it. She wants some popcorn . . . you rip box open flat and show it empty, saying you are sorry you ate all the popcorn."

UNCLE JOHN DAVIDSON: "To make the Dye Box easier to handle, I glued another strip of box board on inside of one end of the Dye Box,



where the two ends come together. Now I can hold it in box shape by merely encircling with a rubber band." (Fig. 6, Plate D.)

R. C. BUFF: "You can do a fool proof PASSE PASSE SILK effect with Two Dye Boxes in this manner. Place boxes some distance apart on chairs or tables. Show, say, a blue silk and place it in No. 1 Box. Now pretend to pass the blue silk into the No. 2 box. Do not show it in No. 2 box yet . . . but say the HARD part is to get it back into its original box. Work this up a la DIE Box, or Passe Bottle and Glass. Finally you DO show it has passed into the second Box. Do this a couple of times. Now pretend to hear someone say you had 2 silks all the time . . . one in each box. Appear hurt at this, but finally admit you do have two silks or 1 in each box. Remove the blue silk from first box, and show box empty. From second box remove a large red silk; Show box empty . . . no sign of a second blue silk. Or, if your audience can take it, show pair of red panties."

TOMMY WINDSOR: "As an added sucker gag in the silk dyeing effect, have a small pair of red silk panties with narrow piece of white silk attached to one end. Place these panties in bottom of box proper with a green silk. Now to start you show white silk, say you are going to dye it. place white silk into pocket of box and as you close up tabs at top you pull small piece of white silk attached to panties out of box so it looks like you have white silk caught in box top. Turn the box over, produce green silk from opposite end, stating the white silk was dyed green. The kids really scream when they see the white piece of silk sticking out the other end. You open the other end and produce panties saying it is a pair of 'whatyoumaycallits' you just put there to fool them. Then top it off by ripping box open flat and empty."

GEORGE LINNHAUSER: "I do the Patriotic Balls Effect with silks and Dye Boxes, instead of balls and bowls. Have 3 Dye Boxes, each one containing a red white and blue silk in bottom of box proper. In front of first box I have 3 red silks, 3 white silks in front of middle box and 3 blue silks in front of the last box. Pick up the three red silks and place into secret pocket of first Dye Box. Three white silks in pocket of the center box and three blue silks into pocket of third Dye Box. Shake each box in turn, then dump out of each box the red the white and the blue silk, ripping open each box at same time to shown empty."

JOHN RUTTENBERG: "The BLENDO effect has two versions. The first is to take a red silk, white silk and blue silk, and place all three into Dye Box Pocket. Say the Magic words and take out a large American Flag which was inside the Box proper all the time. Open up box and show empty. Second version is to take number of small silks of various solid colors and place same down into Dye Box Pocket. Close box tabs, say the magic word and take out a large variegated or rainbow silk. Then show box empty.

LT. SAMUEL ROSENFELD: "The Dye Box is perfect for the MISMADE FLAG. In bottom of box proper put an American Flag. On top of this put a slightly smaller flag, without the stripes. To start you show small red, white, and blue silks and patter about Old Glory. As you go to put all three silks into the Dye Box, you accidentally on purpose, DROP the red silk on floor . . . so you really place only the white and blue silks in Box (Box pocket). Now you shake box, etc., and bring out the flag with the missing stripes. Of course the audience obligingly calls your attention to the red silk on the floor . . . so you place red silk and funny

flag back into Dye Box (Pocket) and finally bring out the American Flag, show box empty by opening out flat. This is a self-contained fool-proof method of doing this old favorite. Here's another idea that worked out well for me. Put some loose tailor made cigarettes into the bottom of box . . . now start trick by pouring the 'makins' in the box pocket . . . tobacco and cigarette papers . . . finish by dumping out a box full of cigarettes . . . so round, so firm, etc."

## DRAMATIC PATTERN

Jay W. Sadow

Prearrangement: A red, a white, and a blue silk placed into pocket of Dye Box. Box (in this case) is used as a production device.

Patter: "Of all the stories to come out of this past war, the one I'm going to tell you now, is perhaps the most unusual. It concerns an innocent little popcorn box like this one. (Produce the box flat, casually open out and show empty . . . then fold into shape and form the box.) This box was given to me by a friend who was connected with 6-2, the Intelligence Service. My friend was sent to Germany to do a bit of after fighting research on a certain war essential.

Now, a necessary article in bomb manufacture is a silk stocking. There is a silk stocking for each bomb and they are of major importance. During the recent conflict, even though our planes were levelling German plants, the production of these stockings continued in full tide. The question to be answered by Intelligence was . . . How?

When our troops landed in Germany in full invasion, they came across a curious sight. In almost every German store they found a row of these innocent looking popcorn cartons . . . and they were found in many homes as well. Intelligence became interested and took some of these boxes for scrutiny. Search as they might, they could find nothing unusual about the boxes.

One evening my friend sat reading on his bed, with one of these boxes perched upon a shelf above him. His train of thought was broken by a faint sound that seemed to originate near the box. He reached for the box and opened it. There in the supposedly empty box, and neatly folded, were three new Bomb Socks! Immediately he contacted the main office. An all night inspection of several boxes revealed an almost invisible mechanism! At certain definite times each mechanism produced and deposited three Bomb Socks in its respective box!

I'd like to tell you of the working of the box, but I fear that 6-2 has not released this information as yet. I have such a box here tonight, but I have been unable to uncover its secret. However, as further proof of the triumph of Democracy and Right, this box, that once produced part of a deadly weapon, now yields the RED, the WHITE, and THE BLUE! (Produce silks.) Note: If desired, the box may be shown empty one or two times DURING the patter story. I've used this patter for both youngsters and adults, and they all listen attentively without a murmur. Many adults see me after my act and ask me if the story is true.

## CARD REVELATION AND DOLLAR IN THE SOAP

Frank Gerard Long, Jr.

Begin by loading the dye box proper with a card (a duplicate of a card to be forced) attached to a silk by a pin. Start by forcing a card on

one of the spectators. Then call their attention to a silk and a pin. Announce to the audience that with the aid of a popcorn box you will reveal the name of the selected card. Pick up the deck and drop it into box. Now take the silk and the pin and drop them into the secret pocket. Now close the box, spin in your hands and then open the box from the bottom allowing the cards to fall out along with the selected card hanging from the silk.

If you wish you may use a card box for vanishing the card, thereby excluding the part of placing the deck in the box. That is just have the silk and card placed in the secret pocket, close and open the box finding the card attached to the silk. You then may also show that the card has vanished from the box.

**DOLLAR IN THE SOAP.** At the conclusion of a burned and restored dollar trick announce to the audience that the bill is covered with dirty ashes and that it needs a good cleaning. Use a box of soap powder and the popcorn box. Pressing on the sides of the Dye Box you open the secret pocket and place the dollar bill in it. Then pour a handful of the SOAP powder into the compartment. Calling attention to the fact that this powder needs no water to perform its duties, close the Dye Box, spin it around and remove a BAR OF SOAP. Rip open the box, show it is empty, and toss it aside. Pick up the bar of soap look at it curiously and remark that you don't know what could have gone wrong unless—then break open the soap and remove a new clean bill.

Of course the bar of soap is in the box all the time. The bill is a duplicate and is placed inside the soap beforehand. The trick may be done alone or as I mentioned before as part of a burned and restored dollar trick since it follows nicely.

## WHAT! ANOTHER RISING CARD?

Harold G. Beaumont (England)

**EFFECT:** Performer shows three different Jumbo cards, asks a member of the audience to think of one, he then places the three cards in the Dye Box, two of the cards rise out of the box, box is then torn open, shown empty and the chosen card produced from the pocket.

**REQUIREMENTS:** Two sets of three Jumbo cards and two extra indifferent cards, one length of fine thread and a bit of wax. Place three of the cards in your coat pocket, attach the thread by means of wax to top of one of the extra cards, put this in the Dye Box, then push in the other card pushing the thread down. Put a pellet of wax at the other end of the thread.

**WORKING:** Pick up the three cards and ask spectator to think of one. Pick up box, press wax on coat button, put three cards in box (really in secret compartment). The other two cards are then made to rise in the usual manner. Ask the spectator the name of the card chosen, tear open the box, show empty and produce duplicate from one of the three in the pocket.

## TRIO OF TRICKS

T. J. Hostetter .

### POPPING POPCORN

**EFFECT:** A glass of unpopped popcorn is poured into Dye Box, a match is lit and held under the box for a few seconds and popped popcorn is poured out into a bowl.

**PREPARATION:** Fill DYE BOX two-thirds full of popped corn. On table have a small glass of unpopped corn and a small bowl.

**TO PERFORM:** Take the glass of unpopped corn and pour into secret pocket of DYE BOX. Light a match and explain that it is a new atomic match which has 500 times the heat value of an ordinary match. Hold the match a good 5 inches under the DYE BOX and say that you don't want to burn the corn. After a few seconds jostle the box and let them hear the corn. Open the bottom of the box and let the corn tumble out. Preferably use a transparent bowl. Open DYE BOX out flat and show empty.

### **BILL IN LEMON**

**EFFECT:** A borrowed marked bill is dropped in DYE BOX and a lemon is taken out. The lemon is cut open and the bill is found in the lemon.

**PREPARATION:** A hole is cut into the stem end of the lemon. Hole should be large enough to insert folded bill into lemon. The lemon is placed in DYE BOX.

**TO PERFORM:** Borrow a bill and have it marked. Hold bill above DYE BOX and drop it into the secret compartment of box. Open bottom of box and let lemon fall out. I forgot to mention that you switch bills and drop your own into the box. Show that the bill has vanished from the DYE BOX. Slip the bill into the lemon and have spectator cut open and find bill but you retain hold on lemon.

### **BAKING COOKIES**

**EFFECT:** Milk, eggs and other ingredients are poured into DYE BOX and a match is lit and held under the box for a few seconds. The box is opened and cookies are poured from the box.

**PREPARATION:** Fill DYE BOX about two-thirds full of cookies, doughnuts or candy. You will also require a trick milk pitcher full(?) of milk, one or two blown eggs, some flour and salt.

**TO PERFORM:** Put ingredients into DYE BOX pocket, close box top and hold a lighted match under the DYE BOX. Then open the box and pour out the cookies.

## **SEVEN TRICKS**

### **"Ace" Gorham**

#### **CUT AND RESTORED NECKTIE ROUTINE**

**PREPARATION:** Place a duplicate of the tie to be used in a Dye Box. Have available a Breakaway wand, a Bang pistol, a pair of comedy scissors (the kind that won't cut), an Abbott Comedy Purse (the kind with so many pockets, last pocket loaded with a stage bill), and one of the 15 Diamonds or 14 Spades playing cards. Before performance, pick out a quiet appearing type from audience and coach him as follows:

Explain that toward the end of your performance you will do a card trick that always gets a laugh because of its simplicity, and that when you are ready to do that particular trick, you will ask for a volunteer, and look directly at him so that he will know when to come up on stage. Tell him that you are going to do a trick with an imaginary deck of cards and that all he has to do is follow your directions, there is nothing special for him to remember. However, you are going to produce a 15 Diamonds from his pocket and in explaining how the trick is done, you will tell the audience that you could name the card merely by looking at his necktie,

which had a diamond shaped design on it, and you counted the number of designs. That is the big laugh, therefore it is necessary for him to wear this tie which you give him, instead of his own. Also suggest that he wear the tie home afterward, so that even his friends won't suspect that he was helping out, this is O. K. as you buy the ties by the gross. Tell him nothing more than this, and there will be no suspicion of what is to come (Fig. 1, Plate E).

**PERFORMANCE:** Performer asks for a volunteer from the audience to assist him in a card trick. When volunteer reaches stage, performer explains that when he does a card trick many people explain away the effect by stating that in some manner he manipulates the cards. To prove that this is not so, he is going to do a trick using an imaginary deck, which of course, it would be absolutely impossible to manipulate. Performer hands stooge an imaginary deck, and asks him to shuffle it. Performer leans down and makes believe he picks up one or two of the imaginary cards from floor where stooge has dropped them while shuffling. Performer now states that while he turns his back, the stooge is to select any card at all from the deck, look at it, remember what it is, and put the card in his pocket. When this is done performer turns around, takes back the imaginary deck and places same back on table. Ask stooge if he remembers the card he looked at, and when he answers in the affirmative turn to audience and say, "He's as crazy as I am."

Performer then faces stooge, looks in his eyes for a few seconds, then turns to audience and says, "If he's thinking what I'm getting, this is going to be good." Again turn to stooge, look into his eyes, and say, "The card you are thinking of is the fifteen of Diamonds." At same time reach into his pocket and produce the card which was palmed in at same time. Tell audience that you are going to explain exactly how the trick was done. Inform them that instead of looking into his eyes you were actually looking at his necktie. If he has a vest on, pull tie out. Point out that the tie has a diamond shaped design, so you knew the card was a diamond. Start counting the designs, and when you reach fifteen, suddenly take shears from rear pocket and cut off about two inches from bottom of tie. Due to the unexpectedness of the action there will be a laugh. When laugh dies down, round off the bottom of tie saying at same time, "Did you ever see what is known as the WPA or spade type of tie?" Make believe right here that some one on an end seat can't see what is going on, so cut tie just below knot, and walk over to side of stage to show this person the larger portion of tie which you still have in left hand. Return to stooge, untie knot, pull off remainder of tie, hand him all of the pieces, including those from floor, and turn to audience with "And now, for my next trick I—." After laugh, turn back to stooge with "Pardon me, but are you married?" Whatever he says in reply, you say, "When you get home without a tie, how can you explain that you just spent the evening here at the ———. Perhaps we better fix it up so that you can take the pieces home for evidence." Turn to audience. "Has any body got a bag, a box, a carton, anything we can loan this gentleman?" Notice the empty popcorn box. (I plant mine on piano in orchestra, in footlights, or any handy spot.) "Perhaps we can use this, anything to keep you out of trouble at home." Apparently reach down into bottom of box, take out a piece of popcorn and put it in mouth. To stooge, "Just one piece left, I'll split it with you." Put all pieces of tie into Dye Box. Duplicate tie in bottom has a strip of tissue pasted over it, to sides of Box, so that when Box is inverted the duplicate will not fall out. Just a touch of paste will do it. Pieces now go on top of tissue.

Explain to stooge, "And there, my friend, now you can take these pieces home to your wife as evidence that a magician did you wrong. Of course if I were a GOOD magician I could probably restore that tie by magic. Shall we try it? You notice I wave the wand over the closed box three times. Now if you will hold out your two hands, I'll return the tie to you completely restored." Stooge holds out hands, performer inverts box, and the pieces fall out into hands and on floor. "That's funny, I've been doing this trick for fifteen years and it has never worked yet. Let's try it just once more, only this time you wave the wand." Pieces are picked up, and this time they go into secret compartment of Dye Box. Box is closed, performer hands wand to stooge, and the wand breaks away. After laugh, hand Box to stooge, pick up Bang gun, and explain, "When a magician's wand won't work, he always uses a gun. This makes a big bang, so I'd suggest you people in the front row just put your fingers in your ears." Performer walks to far side of stage, starts to aim at Box, then turns to audience with, "Isn't that a perfect example of a man left holding the bag (box)." Shoot gun, and then place gun on table picking up Comedy shears at same time. Tell stooge that you are sorry the trick has failed and to make things even you are going to let him cut off your tie. Take back Box from him and give him the shears. Tell him (after this laugh) that at least you can repay him for the tie, and start pawing through the compartments in the Comedy Purse. In the last one is the stage bill. Start to give him the bill, then hesitate and say, "As I remember that tie, it wasn't really a very expensive one. In fact, I should say that it was about half as good as the one I have on. Here, take half the bill." Tear bill in half, and put other half in pocket.

As stooge starts to leave stage, tell him to stop; that you have just remembered the right magic word (I use ARROWVANHUESENMAN-HATTAN), open Box, hand him restored tie, hold Box out flat for audience to see, and take your bow.

### TRIPLE LOCATION

With deck in hand, performer asks any spectator to cut, take top card of bottom half and give it to the person on his left, the next card to the person on his right, and retain the third card for himself. All three are requested to remember the cards they now hold, and then return them anywhere in the deck. Returning to stage, performer says, "In order that the chosen cards may be unquestionably lost in the deck, I am not going to shuffle in the usual manner. There are some people who believe that even in a shuffle a magician is able to control the position of the cards. Therefore I am going to give them a good shaking up, preferably in a hat. Has someone a hat I can borrow, a derby, a 10-gallon sombrero, no—then perhaps we can find something else. How about this popcorn box? First we empty the popcorn out into this bowl, open the box out flat to make sure the last pop has been removed, then fold the box back together again. (Use adhesive tape rather than scotch tape, it's easier on the box.) Now if we place the cards in the box, give them a good shaking, it must be obvious that they are well mixed. In fact I'm getting mixed up myself. But by the sense of touch alone, I am going to try and locate the chosen three cards, merely by feeling for the finger prints which were left on them in the course of handling. I think this is one (remove with back of card toward audience), this should be the second, and here is the third and last. Would you, sir (looking at first spectator), name your card. The ..... of .....? Right, and here it is. And your card was? (Look at second victim.) The ..... of ..... Correct. This is it. And the last card was? (Look at third man.) The ..... of ..... Right again!

Which gives us 100% for accuracy, and surprises me as much as it does you.

METHOD: Three way force deck, arranged in 1-2-3 order. Duplicates of three force cards were in compartment, so placed that they can be removed with backs to audience. Placed in left hand as drawn, and then turned face to audience as they are named.

### PATTER AND ROUTINE FOR "MAGIC SOAP"

Way back in Nineteen-forty, before the O.P.A.

When butter and meat were plentiful, and we wore white shirts each day,  
We didn't joke about laundries, or complain of their being slow,  
They picked up and they delivered, we got service for our dough.

Today, of course, it's different, for shirts we just can't get,  
When we send one to the laundry, we just wait and hope and fret.  
And if by chance they ruin it, in getting out the dirt,  
Just smile and take it bravely, even though you've "lost your shirt."

So here's my new invention, (1) to take the laundries place,  
It's really quite Utopian, a boon to the human race.  
You are all familiar with soap chips, they're small and white and fine,  
In fact that's just the trouble, TOO SMALL to compete with mine.

Popcorn kernels are larger (2) though the color and shape are the same,  
Being larger, they do the job better, and some day will bring me fame.  
To prove that my claim is honest, I show you this ink-stained silk (3)  
In fact, I'll even use two of them, and also this pitcher of milk. (4)

The silks go in with the popcorn, number one and then number two (5)  
Now the extract of contented carnations. (6) and I'll prove what this  
mixture can do,  
First we'll whip up a milk shake, this part is really good fun,  
And then we open the wash-tub, to see if the laundry is done.

Oh, Oh, We got the wrong laundry (7) a nylon from somebody's line,  
So we'll have to shake the box over, let's hope for a pair this time.  
What's this (8) the hankie has faded, the red one has now turned white,  
In fact, they both are now spotless, but as long as they're clean, we're  
right!

Beg pardon, I turned the box over well, now I wouldn't say that, (9)  
For the milk and the popcorn have vanished, here's the box, and it's  
perfectly FLAT!

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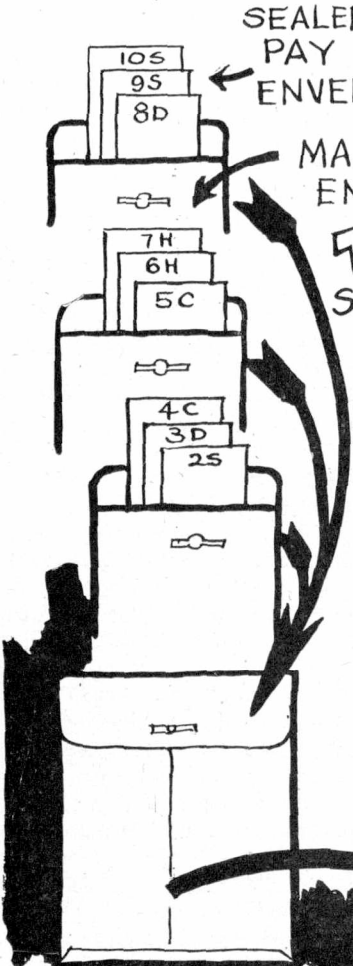
(1) Pick up Dye Box. (2) Call attention to "popcorn" on box. (3) Show ink-stained hanks. (4) Show milk pitcher. (5) Follow action with wording. (6) Ditto. (7) Pull out lady's stocking. (8) Pull out white hanks. (9) Open box out flat.

### DYE BOX BANK NITE

Performer shows nine white poker chips and one red chip. He explains that each of nine people are to have a free choice and that he, the performer, will take the last, or tenth, chip. Whoever gets the red chip will win the cash prize. Red chip is dropped into Dye Box, then the nine white ones. Box is shaken to mix chips well, and holding the Box high so that spectators cannot see inside, each is asked to pick out a chip. Of



Tommy Windsor



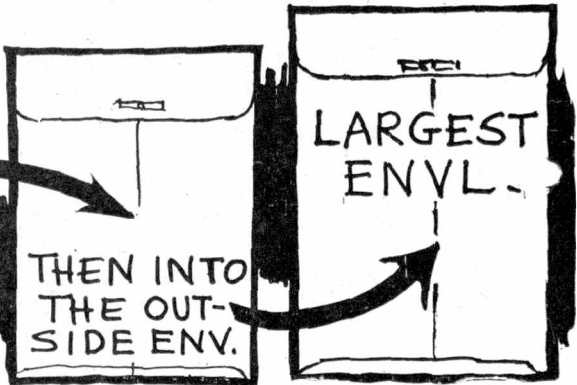
MANILA CLASP ENVELOPES

THESE 3 SMALL MANILA ENVELOPES (EACH CONTAINING 3 PAY ENVELOPES WITH CARDS) ALL GO INTO ONE LARGER SIZE MAN. ENVELOPE.

PLATE "E"

"ACE" GORHAM EFFECTS

FIG. THREE





course, the last chip, taken by performer, turns out to be the red one.

**THE HOW.** One white chip is planted in Box Proper to start. When red chip goes in, it goes into the compartment. Therefore spectators can get only a white chip, while performer on last chance, gets red chip from compartment, leaving the spare white chip still in Box.

### TRUE OR FALSE

A spectator is asked to write on a slip of paper any statement which he knows to be true. This is then placed in Dye Box (compartment). Nine other spectators then write statements which must be false. These, after being folded are also placed in Box, and the Box well shaken. Performer reaches into Box, and miracle of miracles, correctly selects the one slip that carried a true statement.

### "SAY WHEN"

**WHAT THEY SEE:** After having a card selected, returned to deck, and deck shuffled by a spectator, the magician picks up a flat popcorn box, puts box together, drops deck into box, and shakes box up and down "to make sure the cards are thoroughly mixed."

After taking out three or four cards, one at a time, and showing the faces, magician announces that as he continues to take out cards, the spectator is to say "When" at any time. Cards are removed, one at a time, the spectator says "When" and strangely enough, the card then in the magician's hand proves to be the card originally selected (Fig. 2, Plate E).

**WHAT THEY DIDN'T SEE:** From a force deck, put about 12 duplicates of the card to be forced in the Dye Box compartment. After showing the first few cards from deck in box proper with faces toward audience, announce what is to happen, and then start taking cards from compartment, this time with backs to audience, until spectator says "When."

### FROM DYE BOX TO ENVELOPE

**EFFECT:** After having a deck of cards shuffled by any spectator, performer shows a large envelope, which is placed in a clip or stood up against some handy piece of apparatus. Ten cards are then counted from top of deck and some one is asked to **MENTALLY** select and remember any one of these cards. The packet of ten is then dropped into a Dye Box. After the usual hokus-pokus, the performer announces that he has caused the mentally selected card to leave the Dye Box, and that it is now within the envelope. Dye Box is opened out flat, and it is shown that there are now only nine cards left. Spectator names the card he selected, and performer fans the nine cards one at a time, with faces toward audience to prove that the selected card is the only one missing. Performer then opens large envelope, only to find a smaller envelope inside. This is continued until several envelopes have been opened, and finally the smallest envelope is given to spectator to open. Needless to say, this envelope contains the selected card.

**METHOD:** In bottom of Dye Box are 9 cards, preferably the 2C, 3H, 5S, 7D, 9C, 8H, 4S, 10C and AS. On table behind box are 10 more cards, namely, 2S, 3D, 5C, 7H, 9S, 8D, 4C, 10S and 6H, with AS on face. In 9 small size envelopes (pay envelopes are O. K.) are sealed duplicates of the last 10 cards, except the Ace of Spades. You will also need 3 of the next larger size, and 1 each of succeeding sizes. (Columbian Clasp envelopes are perfect and are available in most stationery stores.) In one of the next smallest size clasp envelopes, put the pay envelopes containing the 2, 3, and 4, remembering order from front to back. In the next put the

5, 6, and 7. In the third put the 8, 9, 10. After deck has been shuffled, deck is laid on top of the 10 packet which was behind Dye Box. Large envelope shown, the deck picked up, and 10 cards counted from face. After mental selection, this packet is dropped into compartment of Dye Box. When Dye Box is opened out flat the nine cards previously placed there are shown, and the selected is missing. Note, in having selection made suggest that they think of some card other than the Ace of Spades, as that is too easy. Open large envelope, and then the next largest. Card has been named so when you open the next size, take out one of the three which has the selected card. On opening this one, take out only the pay envelope containing the selected card and the miracle is over (Fig. 3, Plate E).

## INDESTRUCTIBLE HANKY AND BILL

Dick Hilliard

**PREPARATION:** Secure a lady's white hanky at the dime store, Load this hanky into secret pocket of the Dye Box. Fold neatly to prevent unnecessary bulges.

**PERFORMANCE:** Show Dye Box empty opened up out flat on both sides. Fold into form of a box and call attention to it being a POPCORN box. Now you ask for a lady's white handkerchief, and make sure you get a WHITE one so it will match the one in pocket. Here is the way you can MAKE SURE: Tell ladies you are going to put the borrowed hanky into popcorn box and change it into some popcorn . . . therefore you MUST have a white one, as any color on it would spoil the white popcorn. Now place borrowed hanky into box proper and say the magic words . . . look into box . . . but hanky refuses to change into popcorn. You try again with no success. Now you take out hanky (the duplicate in pocket) and mention that possibly it is not the right kind of a hanky to make popcorn . . . so you will make the following test. CUT A BIG PIECE off of hanky and say it seems to be o.k. in that respect. Then you set hanky on fire and burn it a little, observing that it passes the fire test o.k. too . . . so you don't seem to know just what is wrong. Now you apparently notice (for the first time) what a mess the lady's hanky is in, and build this up for laughs. Now put mutilated hanky back into the box (into pocket) and try once more to make the popcorn without success . . . finally return lady's hank by letting her remove her own from bottom of the box . . . and you rip box open flat at finish.

Another good effect is to use the Dye Box in this way. Have two stage bills in the bottom of box proper. Now borrow a new dollar bill, and have them note serial number before you take it. Now place the real bill into secret pocket . . . changing it for one of the stage bills which you take out and burn. Now you rip open Dye Box to show it empty, and the remaining stage bill flutters to the floor. You show box on both sides . . . then notice the bill that dropped . . . the audience thinks they caught you napping, of course. Now you burn the stage bill that fell out too! Fold carton into box form . . . reach into air as if you were collecting ashes, etc., then produce real bill from the box, and have them verify serial number.

## DYE BOX FIVE CARD REPEAT

A. E. Beech (Canada)

In my version of the Five Card Repeat, I use the John Booth count as explained in the Tarbell Course, and the patter from George McAthys

"Smart Talk" book . . . varied to suit the number of cards counted . . . 5 in this case, and 2 thrown away each time. While starting the introductory patter, I show the Dye Box empty and arrange the opening of the pocket (a Thumb Tip does the trick) before placing the box upright on the table. A pack of cards is next introduced. The 18 cards used in my version are on top the deck with a short card between them and the rest of the pack. (I dust the 18 cards with talcum as this helps to stop them from sliding during the false count.) I now cut to the short card, remove the required cards, and start the false count. The two cards removed and discarded each time are very plainly dropped into the Dye Box (the secret pocket of course) so that at the end of the trick I patter: ". . . and if you want my personal opinion . . . I don't think it can be done, but IF I HAD ANY CARDS . . . I might try it!" Show Dye Box absolutely empty, stealing the thumb tip at the same time.

## **SURPRISE FINISH TO A CUT PAPER TRICK**

**Albert H. Miller**

**EFFECT:** Performer after showing Dye Box empty, displays two large Sheets of paper (one red, one white). He cuts or tears them into small squares, sprinkles them into the box. Upon reopening the box, the audience expects to see a restoration of the papers . . . but instead the performer shakes out enough paper balls to fill ten such boxes.

**WORKING:** After showing Dye Box empty, bottom flaps of the box should be folded on the outside, so when you stand box up and over the folded balls (which are hidden from audience in back of paper and shears, or other apparatus, and held together by a wire clamp) you pick up box again (after showing papers) by the bottom sides, thus bringing the closed balls inside the box, and away from table. Now fold in and tuck together the bottom tabs of box and you have loaded the box. Place torn papers into box pocket and release and shake out the folding balls . . . finally show box empty.

## **ANOTHER SUCKER TRICK**

**Don Zamenski**

After vanishing card, silk or what have you, the magician displays empty Dye Box. Audience notices a small piece of paper flutter to the floor, and they express themselves in no uncertain terms. Magician calmly picks up paper and shows it contains the large printed word "FOOLED"!

Before the show I take a sheet of letterhead size paper and print FOOLED in big block letters, fold sheet into quarters and stick it on the back side (outside) of Dye Box with a bit of magician's wax. I keep this side away from audience at all times and after vanishing say a silk in Dye Box, I rip it open out flat to show empty. After the applause I flip the paper off the back of box with my little finger or thumb. When the audience notices the paper and starts to heckle me . . . I then pick up paper and first open it out to show the blank side . . . then slowly turn it over to show "FOOLED". Or you could use "KILROY WAS HERE".



All GOOD THINGS MUST END somewhere, and so . . .

## IN CONCLUSION

Well, that's THAT, and we think the boys did a splendid job with our Popcorn Dye Box, don't you? Many other ideas were sent in such as, Shellacing the inside of pocket to waterproof it so messy things could be vanished; Making a sort of bellows at the sides of the pocket so it would expand at the top to hold a large production load, like a Phantom Tube; Using a playing card case made like a Dye Box, so a duplicate of a forced card could be withdrawn from the pack after being shuffled and placed back to the case, and so on . . . far into the night. There seems to be no end to the wrinkles the gang can dig up on something that strikes their fancy.

Some of this material came from telephone conversations, from telegrams and letters, and from notes jotted on the backs of envelopes. Everywhere I go, someone else tells me a new gag with the Popcorn Carton. Even while demonstrating the Dye Box on one of Dr. Tarbell's classes . . . some of his students yelled new wrinkles from the audience . . . and which I "remembered" of course! It has been quite a job to straighten it all out and make it understandable, but we did have a lot of fun doing it, and trying out the tricks that appealed to us.

That's what we want YOU to do . . . try out the ones that appeal to you. There's a lot of swell material in this book. Different items will appeal to different ones, according to their personal likes and the type of audience they work to. Please don't forget to mail me a card with your vote for the item you like best.

As I write these lines, President Truman has just issued a United Press bulletin urging business men in all lines to keep their prices down, and cut out excessive profits, in order to avoid another depression or recession. O. K. Mr. President. This DYE BOX BOOK is our answer to your plea in our small way. It takes a lot of faith (these days) to get out a book of this size to retail at a dollar, considering the following facts:

This book will NOT be sold to the public on newsstands or in book shops. It will only be offered for sale through the regular channels of trade journal advertising. Compared with other fields, the market is very limited. Printers' Union Scales are now at the highest point in history . . . and the paper mills seem to raise the price of paper every time they turn around. This makes the book cost more now than ever, not to mention the fact that it forces the trade journals to increase their advertising rates to where they are nearly double what they were in the "good old days". We are not complaining . . . we are just explaining. . . . In spite of all this . . . we will sell this book to dealers at the usual wholesale rates, and advertise it in the magazines. The point is this . . . I cannot ever remember (even in the dark days of the depression in the early thirties) buying a printed book of magic with any more pages than this one, for only a dollar . . . even when printing, paper and labor costs were lowest, no American Magic Dealer ever got out a bigger book than this (regardless of the value of its contents) that sold for only a dollar.

So, we are making a start, and doing our part in keeping magic prices down. The rest is up to the magicians themselves. If they give this book their support, so that we can sell enough of them to show a profit, then you'll see many more bargains forthcoming. We are NOT big dealers, in any sense of the word, but we are trying to give you all we can for your money, and to do the right thing at all times.

We will appreciate YOUR help, if you see fit to lend it. Here's the way you can help us to keep future prices DOWN . . . just tell your friends, when you talk or write, about this book if you like it. Don't think it will not help, because "word of mouth advertising" is always the best. You can help a lot by boosting The Dye Box Book, because, believe me . . . we have to sell PLENTY of them before we make out. Don't forget . . . we are "dyeing" to meet you, so if you are ever near Marietta, stop. If we are at a convention . . . let's shake hands! (T. W.)

# **FREE CATALOGUE**

Here follows a complete list of available  
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Obtainable from the dealer who sold you this book,  
and whose address appears below:



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Or order direct from the Manufacturer:

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**111 WOOSTER STREET**  
**MARIETTA, OHIO, U. S. A.**

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This George McAthy effect is only an instruction sheet, but Bill Frazee, Eddie Clever, Tom Bowyer, and many other men who know magic best, rave over this clever stunt. It's a "wow finish" for any act, easy for any practical performer who knows how to handle a crowd, but not for amateurs, collectors, or parlor entertainers however.

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# COMEDY LIT CIGAR MSS.



George McAthy's manuscript "12 Ways To Use The Comedy Lit Cigar." New Tricks, Wrinkles, and Uses for that clever little piece of apparatus called the "Comedy Lit" or "M. C. Cigar." No cigar is furnished, as they are obtainable at all dealers. This nicely printed script tells you what to do with it, and gives you a wealth of new stunts for your next show.

PRICE POSTPAID ..... \$1.00

# MANDROOP'S SPOT LAFFS



George McAthy supplies us with another new set of prop laughs. Set "B", Nos. 5-6-7-8. The String of Aces, The Rabbit Letter, The Genius-Jerk Sign, and the Bartender Badge, complete with full illustrated directions telling you how to get the laughs with the props supplied. Easy to do, for Club or Stage. No Practice, No Get-Ready, Nothing to memorize.

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# THE DOPE SHEET

The Scream-lined magazine of Comedy Magic. Featuring patter and funny business from the pen of George McAthys and other world famous tricksters. You get four issues per year. This is our biggest bargain in comedy magic and you can't go wrong. Nicely printed 8½x11" pages, punched for binder. Subscribe today, you'll find it will pay!



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# JUMBO FIR TREE

Tommy Windsor's new wrinkle on the Christmas tree paper tearing stunt. Allan Lambie says, "It's the best yet." One sample, or model paper, plus complete illustrated instructions, and complete with George McAthys funny patter. Easy to make up, and easy to do. Good in any program, but especially appropriate around the holidays.



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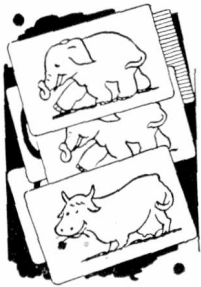
# TOMMY WINDSOR'S DYE BOX



The sensational seller, getting Rave Notices in all the columns. A general utility item is this Star-Studded Popcorn Carton, packs flat, easy to do, and suitable for close-up, club or stage. Comes complete with manuscript explaining TWELVE different tricks you can do with this box and your own props. Over 4000 sold to date, Nuf Sed.

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# PINK ELEPHANTS AND PURPLE COWS



New Improved Sets, with all the new wrinkles and ideas included, plus George McAthys two hilarious patter routines. John Mulholland, Editor of Sphinx selected this giant card effect as one of the best tricks put out in four years. Very easy to perform, and makes a big hit anywhere. Comes complete with five giant cards in colors, folders, etc., etc.

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# FLAT BABY RABBITS



This Windsor-McAthy idea consists of a cute string of cutout baby bunnies, sewn on red silk ribbon. For comedy production from hat, box or tube. Can be used alone, or after you produce regular rabbit, you say . . . "Oh-oh! I forgot the rest of the family!" Then you yank out the string of flat baby rabbits. Other ideas in directions.

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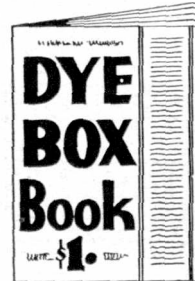


**PHOTOS**

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Our biggest VALUE to date. Over 40 pages, 48 illustrations, over 50 tricks, by 45 famous contributors, such as Dr. Tarbell, George McAthly, Al Minder, Hen Fetsch, Ace Gorham, Allan Lambie, Loring Campbell, Prof. Bofeys, Clyde F. Cairy, and many others. Tells you exactly how to make your own Dye Box in just a few moments, and for a few cents. . . . THEN you have a whole book of tricks you can do with it.



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# PUBLICITY PORTFOLIO

The fourth edition of this huge collection of magical advertising. A big bonanza of broadsides, folders, books, pencils, programs, give-aways, and other items of magician's printing. Over thirty different items all together, plus a manuscript of explanation, by Tommy Windsor. For amateurs, collectors, and professionals who are interested in Magician's advertising.



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This is George McAthys' latest book for Magicians and M.C.'s. The biggest bargain ever offered in comedy material. Contains tricks, routines, stunts, ideas, and funny patter. This new smart talk and comic "business" will pep up your show and make your act more entertaining. Worth the money just to read it. 32 big 6½x9½" pages, and worth its weight in gold at the boxoffice! You can't go wrong on this one.

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# What the Columnists Said About Tommy Windsor's Dye Box

J. G. THOMPSON, JR.: "Mrs. Windsor's son has done all right for himself in creating this item, for I predict it will be a 'best seller'. The effect is practical, has terrific audience appeal, is extremely mystifying and is a 'steal' at the price asked."

BOB WEILL: "Warning—Don't buy Tommy Windsor's Dye Box, unless you like CLEAN, PRACTICAL, self working magic. All kidding aside . . . this is one of the most useful pieces of utility apparatus to hit the market for a long time. There isn't a magician who can't find some use for it? Tommy has a WINNER here, and we are proud to give it a boost. This is a TRICK . . . WHATTA TRICK!"

GENE GORDON: "Tommy Windsor has done it again! 1946 will find his Dye Box one of the year's best sellers . . . you get a utility trick in the Dye Box that you can use in many effects . . . a sure fire method for the necktie cutting, vanishing the stamps in the Album trick . . . and dozens of other uses . . . that Windsor is a clever kid."

WILLARD S. SMITH: "We'd like to start off this month by tossing a few well deserved bouquets in various directions. First, we think Tommy Windsor's Dye Box is a corking item and one of the best dollar's worth of magic to be had. With Tommy's contribution to the comparatively few tricks that will last through the years, one can dye, transform, vanish, and work combinations galore."

T. J. CRAWFORD: "Tommy Windsor's Dye Box is a new item that is creating a sensation, and the entertainers who are using it are enthusiastic."

"SQUAWKS" FRAZEE: "One of the boys who attended the Columbus Magi-Fest last February told me that Tommy Windsor demonstrated a new effect called the DYE BOX. He said Tommy sold them like hot cakes. I finally got one of them. Well, you cannot go wrong if you get it. . . ."

LORING CAMPBELL: "We think the Windsor Dye Box is one of the biggest dollar's worth of Magic that has been sold for years."

LLOYD E. JONES: "Windsor's Dye Box is, and will continue to be a best seller. It is the best low priced utility item that has come out in quite some time. I am not alone in this opinion. . . . It's a natural!"

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## The Customers Agreed, So

We have literally HUNDREDS of letters praising the Dye Box from the magicians who bought it. One person told another, Magic dealers abroad wrote for the foreign rights, we are kept busy making them up every day, it looks like the Dye Box is here to stay . . . so we are mighty well pleased with the whole affair. At this time we want to take the opportunity to thank each and everyone of you, who by your enthusiasm, showmanship and magical ingenuity, helped to make the Dye Box a success. We have tried to give you more than your money's worth in this book, and we hope you will see fit to recommend it to your friends also.

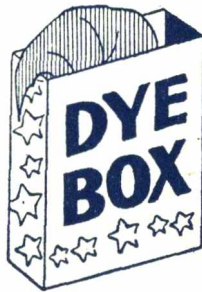
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