



by
**RICE AND
VAN ZANDT**

Thru the
DYE TUBE

HAHNE

EX LIBRIS



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

Thru the
DYE TUBE

by
HAROLD R. RICE
and
W. T. VAN ZANDT

EDITED BY JOHN BRAUN



with

Illustrations by _____ NELSON HAHNE

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DEDICATION

The famous "Al Baker Routine" is universally acclaimed by magicians as the best silk-dyeing routine that is available today. Further, Mr. Baker has designed a dye-tube especially for his routine and this is a work of art, often copied, but never equalled.

We dedicate this book to Mr. Baker, a man who has contributed a lifetime toward the betterment of magic.

Harold R. Rice
June 18, 1943



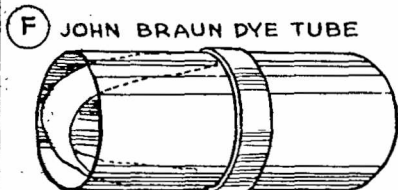
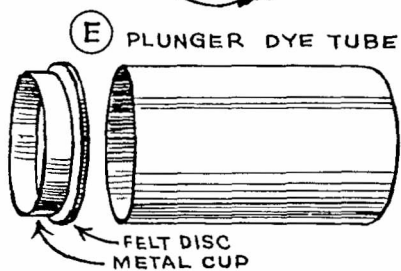
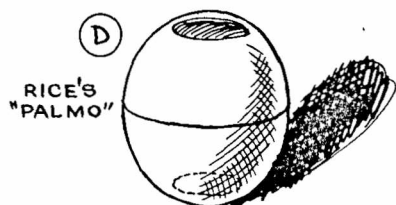
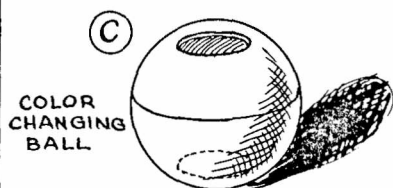
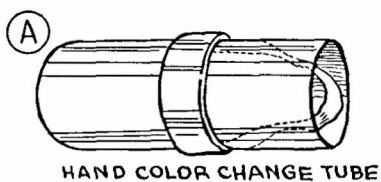


FIGURE ONE

FIGURE TWO

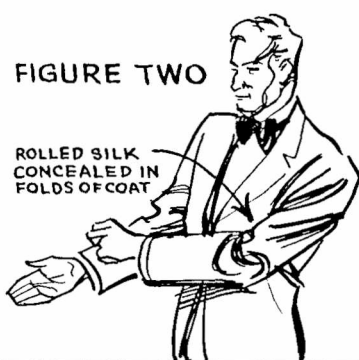


FIGURE THREE

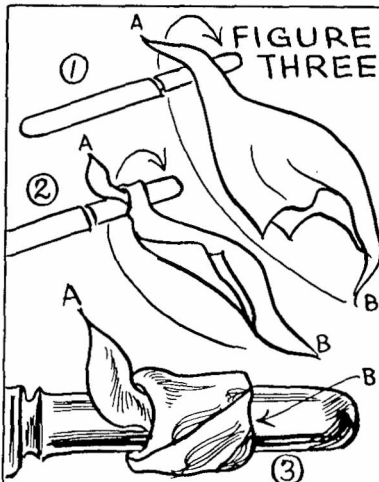
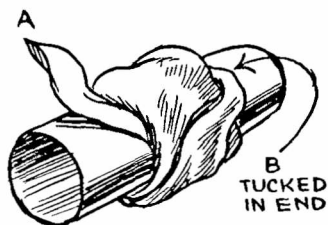


FIGURE FOUR



NELSON HAHNE

Introduction

POPULAR STYLES OF DYE TUBES

Figure One



Four different styles of tubes suitable for "the color change thru the hand" are available. Each has its particular advantages and disadvantages. An impartial description of each follows:

(A) HAND COLOR-CHANGE TUBE - This style of tube has attained considerable popularity and is a standard piece of apparatus with most performers. It is usually about $2\frac{1}{2}$ " long and 1" in diameter. A cloth tape is fastened at its center as illustrated, making it impossible for a silk to pass completely thru the tube. It is made to accomodate a 12" or 15" silk. A few dealers offer it in an 18" size, but this larger style is a bit large and consequently difficult to handle by the average performer.

This style has two advantages over SIMPLEX:

1. It will accomodate a 15" silk, Simplex being limited to a 12" size.
2. When a silk is pushed into one end of the tube, the other silk (already in the tube) is automatically forced out into the hand. In using Simplex it is necessary to pull the one silk out of the tube, a portion at a time as the first goes into the other end of the tube.

(B) RICE'S SIMPLEX - This is a newer type of tube, designed to eliminate the objectionable feature of the standard tube (A). It is growing rapidly in popularity. It measures but $\frac{3}{4}$ " in diameter and is only 2" long. It is much lighter in weight and of a thinner wall. The tape has been eliminated and one end of the tube is turned in, forming a small inside flange. This prevents a silk from leaving the tube until it is pulled from it.

Simplex has two advantages over the regular color-change tube:

1. In various routines to follow, it is necessary to steal the tube from one hand into the other. This steal is illustrated in Figure 11. It will be noted that a finger and thumb are necessary to steal the tube. However, in using Simplex, the thumb is not needed as the tube is smaller in diameter and acts as a "finger-tip", clinging to the end of the finger. Thus the steal is easier to make.
2. After having mastered the standard routines, performers will work out original variations. There may be times in such experiments when the standard tube is loaded with a silk and the wrong end comes up due to various manipulations. This makes it impossible to do a color change without turning the tube end-for-end. Simplex has no tape in it, making it possible to do the color change thru either end altho it is loaded with a silk.

(C) COLOR-CHANGING BALL - This is a perfectly round sphere measuring about $1\frac{1}{4}$ " in diameter, having a $\frac{3}{4}$ " hole in each end as illustrated. It differs from the "handkerchief ball" in having two holes while the latter has but one. It

has no decided advantages over style (A) or (B). Performers skilled in the handling of billiard balls prefer this "fake" as the "change-over palm", Figure 29, can be done to show both hands empty while the ball is being palmed. It has not realized the popularity that it deserves, possibly because it is not as easy to handle as tubes (A and B). Further, the usual color-changing ball will not accomodate a silk larger than 15" square.

(D) RICE'S PALMO - One's first impression is that this is nothing more than an ordinary Color-Changing Ball. However, it will be noted that it is oval rather than round. The curvature of the wall has been carefully planned so that it can be handled with but one finger rather than two, during the necessary steals in the various routines, Figure 26. It will easily accomodate an 18" silk. While more skill is required to master Palmo than Simplex, it must be remembered that Simplex uses a 12" silk and Palmo an 18". The difference in "audience effectiveness" is worth the time involved in mastering the larger gimmick.

There are two types of dye tubes suitable for use in changing the colors of a number of silks. Due to their size, these tubes must be hidden inside of a paper cylinder, it being impossible to palm them.

(E) PLUNGER DYE-TUBE - This tube is a standard piece of apparatus. It is manufactured by nearly every dealer and is available in various sizes and qualities. Unlike the hand dye tube, this style is used inside a paper cylinder. Various uses will be explained later in the book.

Standard sizes are those that will accomodate 3-12", 3-15" or 3-18" silks. The most popular size is one which measures about 2-11/16" long and 1-7/16" in diameter, and is made especially for the famous Al Baker routine. Most plunger dye-tube routines require a black-art well to "ditch" the tube. The Al Baker routine does not. All tubes, however, are similar in construction and are intended for like operation.

As illustrated, the outfit consists of a metal tube with an inner metal cup that slides freely from one end of the tube to the other. There is a disc of felt permanently affixed to the plunger cup to prevent the silks from jamming. Finally, both ends of the tube are rounded slightly so that the plunger-cup cannot escape thru either end.

In selecting a plunger dye-tube, construction should be given serious consideration. Plunger dye-tubes of inferior construction are never bargains, regardless of their initial cost.

(F) JOHN BRAUN DYE-TUBE - This tube has been created to meet the demands for one that will hold large flags and silks in the 36" class. It is an exact copy of the hand color-change tube excepting that it is much larger, measuring about 5-1/4" long and 2" in diameter, and the root idea will be found in Hoffmann's Later Magic, p. 243, in the little tube with a loop of tape, credited to Ellis Stanyon. It will easily accomodate two 36" square silks. Its measurements were suggested by John Braun (the reason for calling it "The Braun Dye Tube",) and is a duplicate of the one he uses in his personal routines. As the tube is quite large, one would imagine that it is most difficult to handle. However, it is surprisingly easy to load and steal as later instructions will disclose. Many prefer it to the smaller plunger style.

Part One

ROUTINES WITH THE HAND COLOR-CHANGING TUBE (Figure 1-A) AND RICE'S SIMPLEX TUBE (Figure 1-B)

NOTE: It will be seen that either style tube (A or B) can be used. To simplify the instructions, style A has been used exclusively in the effects to follow. If style B, simplex, is used, it must be remembered that this tube is stolen by merely inserting the 2nd finger into the end of it. It is never necessary to use both fingers and thumb (See Figure 11) as required for style A. All other sleights are alike for either style tube.

THE COLOR-CHANGE

THE EFFECT

Both hands are shown unmistakeably empty only to have a silk suddenly appear between them. The hands are again shown empty.

The silk is freely displayed and then pushed into the other hand which is closed, forming a fist. As the silk enters one side of the fist, it emerges from the other side dyed a different color!

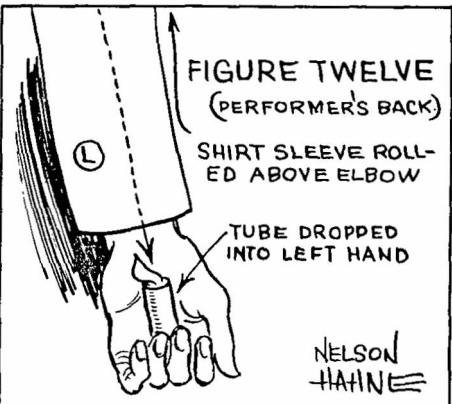
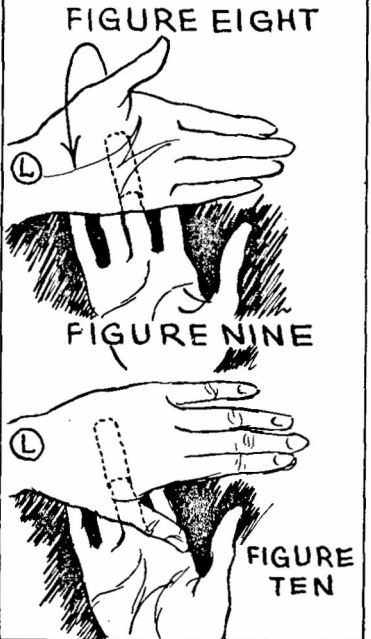
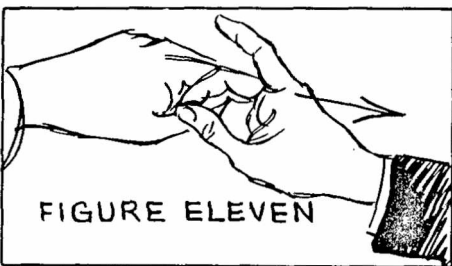
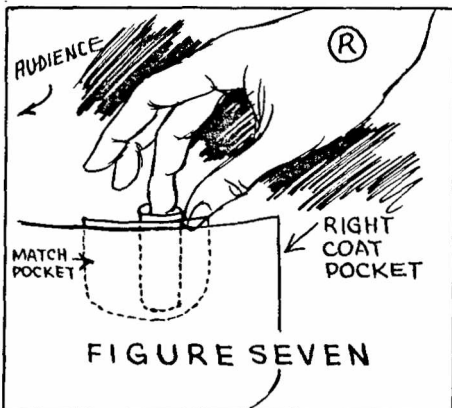
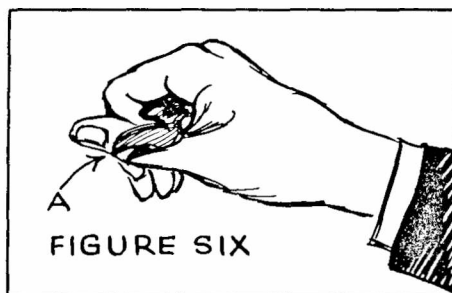
If desired, the silk can be changed back to its original color. In conclusion, both hands are shown empty and the silk pocketed.

DESCRIPTIVE TECHNIQUE

For simplicity of description, the right hand will be referred to as "R", and the left hand as "L". The fingers will be numbered 1, 2, 3 and 4, finger number one being closest to the thumb.

PREPARATION

Two 12" or 15" silks and a hand color-changing tube are needed. The silks are of contrasting color. For convenience herein they will be referred to as red and green altho any color may be used. The red is loaded into the tube prior to performing. The green is to be produced during the performance.



There are two popular methods of producing the green silk and each will be treated separately. Either method is suitable for this routine.

FIRST METHOD This method is credited to Buatier de Kolta. The green silk to be produced is placed within the folds of the coat sleeve at the bend of the L elbow, Figure 2. Prior to placing this silk in its hiding place, it must be rolled into a small ball with a free end "A" exposed for instantaneous production. To roll the green silk, form it around the end of a silver knife as illustrated in Figure 3. This will give an oval shaped ball which has a decided advantage over a round one. Form as small a ball as possible. Note that when the exposed end "A" is pulled, the ball will unroll immediately.

SECOND METHOD The second method is accomplished by wrapping the green silk around the tube proper, with end "A" protruding, just as it did in the first method. However, the silk ball remains around the tube and is not removed for the present, Figure 4. The red silk is tucked into one end of the gimmick.

LOADING THE GIMMICK

If the first (green) silk is hidden in the bend of the elbow, the gimmick is dropped down into the L sleeve, resting as shown in Figure 5. The end loaded with the red silk goes into the L sleeve last. Some performers prefer to roll the L shirt sleeve back to a position above the elbow so that it will not interfere with the movements to follow.

If the green silk is wrapped around the gimmick proper, the tube thus prepared is tucked away in the tiny pocket known as the match-pocket, which is always found inside of the outer right hand coat pocket. The tube is in an upright position, the empty end uppermost.

PRODUCING THE FIRST SILK

The method of producing the first silk will be governed by the manner in which it was previously prepared.

FIRST METHOD The green silk has been previously loaded in the folds of the L sleeve at the elbow. The tube is in the L sleeve, resting at the elbow, Figure 5. Both hands are brought to the front of the body, palms to the audience, fingers extended.

Without calling attention to the apparent empty hands, the L hand pulls up the R coat sleeve, grasping it at the folds in the bend of the elbow. Then the R hand pulls up the L sleeve, grasping it in a like manner. However, the silk is secretly stolen from within the folds. The silk is taken so that end "A" is to the left, Figure 6.

The hands are brought sharply together in front of the body. End "A" is taken between the thumb and 1st finger of the L hand, and the hands are separated once again. This brings the green silk into view, a diagonal corner in either hand.

NOTE! During this action the arms are never lowered to an angle that would permit the tube to fall out of the L sleeve!

SECOND METHOD Unlike the first method, the gimmick is in the hands even before the first silk is produced. As explained earlier, the tube is in the match-pocket of the performer's right outside coat pocket.

1. When ready to perform, the R hand is placed on the hip. The 2nd finger and thumb secretly enter the pocket, the finger going into the tube and the thumb clipping it along the outside, Figure 7.
2. The finger and thumb lift the tube from the pocket, swinging it up and into the right palm. The end of the tube rests in the fleshy part of the palm. The 3rd and 4th fingers are closed and the 1st is extended. The hand, once it has the tube, is brought to the front of the body and held in the position shown in Figure 8. During this steal the L hand is the center of attention and is carefully shown front and back to the audience.
3. Now, with the tube in this position, turn to the left, R shoulder nearest the audience. Point to the open L palm, using I-R as a pointer. Run I-R across the open L palm several times, showing it empty. The last time this is done, run I-R completely across the L palm.
4. Now deliberately place 2-R in the back of the L hand, at the same time turning the open R palm to the audience. Both palms are to the audience, Figure 9. This shows both palms to be empty without calling attention to same. Tube is still on 2-R.
5. Now turn over the L hand so that audience can see the back of this hand. As this is done, it will be found that the tube automatically falls into the L palm, Figure 10. Close the L fist around the tube, withdrawing 2-R from same.
6. As the tube enters the L fist, the body is shifted so that the L shoulder is nearest the audience. Now point with I-L to the open R palm. Fingers 2, 3 and 4 of the L hand are closed, forming a fist with the tube hidden within same.
7. Body is turned so performer faces the audience and both hands are in front of the body. At the same time, the tip of 2-R is inserted into the tube. The thumb goes along the outside, Figure 11.
8. Body is now swung to the left once more, R shoulder nearest the audience. As this is done, the tube is pulled from the L fist, leaving the green silk (which to this point has been wrapped around the tube) in the L fist. Immediately hold the R hand as illustrated in Figure 8.
9. Bring the hands together once more, reach into the closed L fist with thumb and 1st finger of R, and obtain end "A" of the green silk.
10. Separate the hands and the green silk suddenly appears between them, thumb and 1st finger of either hand holding a diagonal corner.

CHANGING THE COLOR OF THE SILK

At this point in the routine a silk has been magically produced. The performer is now ready to change its color. Again two methods are offered. The one used will be governed by the choice of method used to produce the first silk as the tube is in a different position in each instance.

FIRST METHOD At the point where the green silk is produced (First Method), the tube (loaded with red silk) is still in the left sleeve. The green silk is held at diagonal corners between the thumb and first finger of each hand.

1. Drop the corner held in the L hand and extend the R arm, raising it so that the hand is at about eye level. This gesture is to freely display the silk to the audience.
2. At the same time the performer slowly lowers the L hand to his side, back of hand to audience, and cupped into a half closed fist. The sleeved tube will fall safely into the cupped L palm

- where it will stand on its end momentarily, the end with the silk being uppermost, Figure 12. Allow the tube to fall on its side, the empty end next to the thumb, Figure 13.
3. Bring the two hands to the front of the body once again. Push part of the green silk into the L fist (actually into the tube), Figure 14, using the 1st and 2nd finger of the R hand, alternating the action by using the 1st finger, then the 2nd. This action is very important. As the green silk goes into the fist (tube) the red comes into view.
 4. It will be noted that the L fist is in a position with back up, closed fingers to floor, Figure 14. Some performers prefer to hold the fist in a different position, back to audience, Figure 15. This is merely a matter of personal preference and does not affect the working materially.
 5. Continue to push the green silk into the fist and tube and pulling the red silk into view, alternately, until all of the green is in the tube and all of the red is out. As the last of the red is withdrawn, the corner is clipped against the palm with the little finger, Figure 16. Remember that this pushing business is alternated between the 1st and 2nd fingers of the R hand.
 6. Now for an important move -- altho all of the green silk is now in the tube, continue to push the fingers into the fist several more times, alternating as before, 1-R, then 2-R. As 2-R enters the tube, the body is turned to the left (R shoulder nearest audience) and the R thumb goes along the side of the tube, Figure 11. The finger and thumb steal the tube, taking it into the R hand, and immediately shaping the hand as shown in Figure 8. This is followed by a final push into the empty L fist with 1-R.
 7. The silk has apparently changed from green to red. However the tube must be disposed of before the routine is finally completed. Two vanishes will be disclosed later.

SECOND METHOD At the point where the green silk is produced (Second Method) the tube (loaded with the red silk) is in the right hand. The green silk is held at diagonal corners, between the thumb and first fingers of each hand. Drop the corner held in the L hand, and show this back and front.

Some performers go directly into the color change. If this plan is desired, the green silk is taken into the L hand and pushed into the tube (palmed in the R hand) with the L fingers. Continue with FIRST METHOD, starting at step 3. The only difference is that the color change takes place thru the R fist instead of the left. Naturally the moves to follow will be in reverse due to the R fist being the opposite of that used in the FIRST METHOD color-change.

Others contend that while the left hand has been shown empty, the right has not, and this should be done before the color-change takes place. Before the right can be shown empty, the tube must be transferred to the L hand. This is accomplished as follows:

1. Tube is in R hand, silk held between R thumb and first finger, R shoulder nearest audience.
2. The L hand approaches the R as tho to take the silk. However, it stops at a point directly above the R, Figure 17.
3. The R hand is raised upwards so as to pull the silk thru the L palm. The L closes around the silk (at X) forming a fist, Figure 18.
4. The silk is pulled on thru the left fist.
5. This is repeated several times, the L hand always starting at a position above the R, Figure 17.

6. As the silk is about to be stroked a third time the tube is transferred into the L hand. The L starts above the R as in the past, and as the R is behind the L palm, 2-R is extended, laying the tube in the L palm, Figure 19. This move is cleverly hidden by the L fist.
7. Continue to pull the silk thru, leaving the tube in the L fist.
8. Now tuck the end of the silk into the end of the tube and show the R hand empty.
9. With the tube in the L hand, continue as outlined in the FIRST METHOD, starting at step 3.

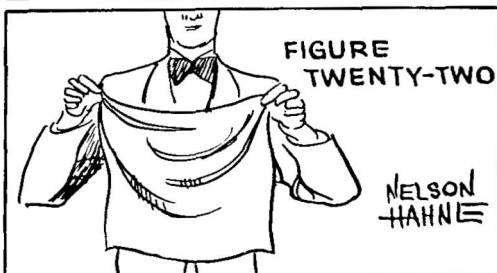
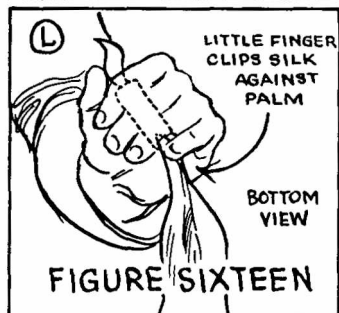
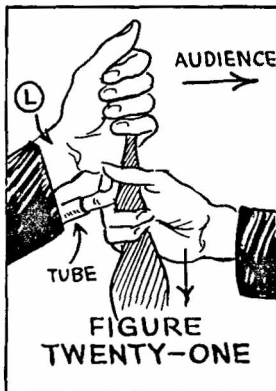
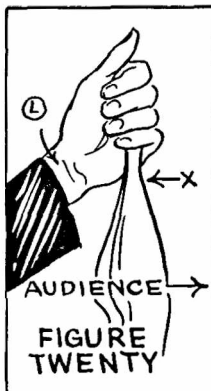
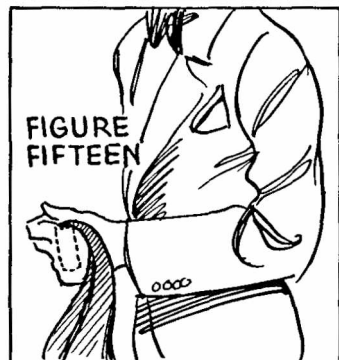
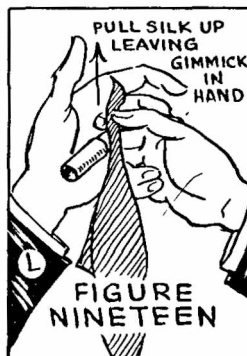
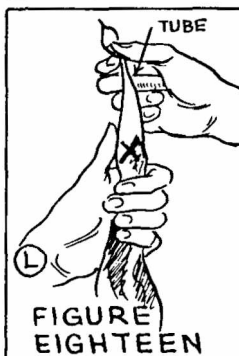
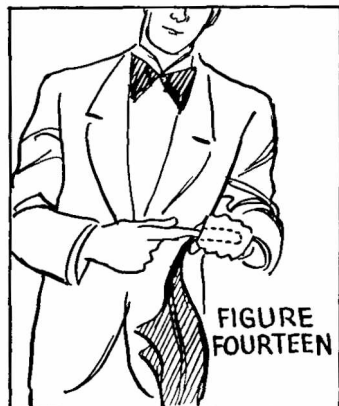
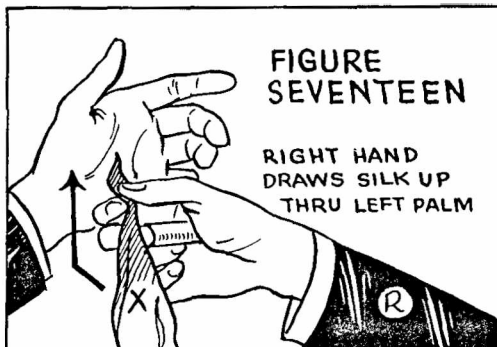
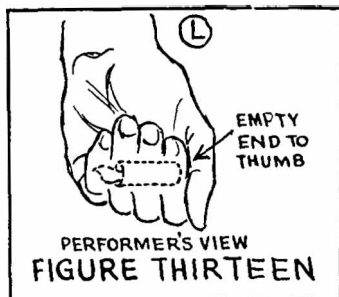
DISPOSAL OF THE COLOR-CHANGING TUBE

FIRST METHOD The tube is concealed in the L fist, red silk hanging in view and clipped with the little finger, Figure 16.

1. The performer is facing the audience. The tip of 2-R is inserted into the tube, the thumb going along the outside, Figure 11.
2. The body is now swung to the left once more, R shoulder nearest the audience. As this is done the tube is pulled from the L fist into R. The R hand is then immediately held as illustrated in Figure 8. Red silk still hangs from L hand.
3. The right hand approaches the L (tube still concealed in R). If the L hand is in a horizontal position with back of hand up, (Figure 16 minus the gimmick) it is turned to a new position so that L thumb is uppermost, L palm to audience, Figure 20. Back of R hand also faces the audience.
4. The R hand grabs the red silk directly below the L hand, at X, taking it between the thumb and first finger, Figure 21. At the same time 2-R carries the tube from the palm to behind the red silk. The R hand strokes the silk downward and as it approaches the opening of the L sleeve, the tube is dropped into same. The R hand continues the stroke without hesitating at any one point until it reaches the bottom corner of the red silk.
5. The silk is now in the R hand. L hand is shown empty.
6. Two corners of the silk are taken between the thumb and first finger of each hand, Figure 22. The silk is thus displayed.
7. The corner held in the R hand is dropped and the performer bows to the applause, lowering the L hand slowly.
8. As the L hand reaches the L side, the tube falls into the cupped hand and both silk and tube are tucked into the pocket.

SECOND METHOD The tube is concealed in the L fist, red silk hanging in view and clipped with the little finger, Figure 16.

1. While the color change has been completed, the performer continues to push 1-R and 2-R into the tube as previously explained. Finally the tip of 2-R is inserted into the tube, the thumb going along the outside, Figure 11.
2. The body now swings to the L once more, R shoulder nearest the audience. As this is done, the tube is pulled from the L fist into the R. The R hand is then held as shown in Figure 8. Red silk still hangs from L hand.
3. At this point the performer states that he has magically produced the green silk, changed its color to red, and now he will finally vanish it -- he hopes!
4. Reach into the R coat pocket for "magic powder" or wand, and in doing so, secretly dispose of the tube.



5. Sprinkle "magic powder" on the red silk, or touch it with the magic wand.
6. Roll the red silk between the hands, forming it into a small ball, and place it in the right trouser pocket where it will (?) dematerialize into nothingness again.
7. However, the silk is actually tucked into the upper inner corner of the R pocket, Figure 23. As the R hand takes the silk into the pocket, place the L hand, fingers extended, over the outside of the outline of the R hand tucking the red silk away into the secret corner due to this action.
8. To show that the silk has now dissolved, reach deep into the pocket, grasping it at point "X", Figure 23, and pull the pocket out into view. The silk will remain nicely hidden in the corner even tho the pocket is turned inside out.
9. Sucker gags can be added and are recommended for this type of vanish. A red bordered silk measuring about 18" square and carrying such lettering as "GONE" or "STUNG" can be placed in the R trouser pocket (at X) prior to the performance. The silk is folded in a manner so that when it is withdrawn a red corner is exposed and appears to be the vanished red silk. As the R hand (having deposited the red silk in the upper corner) is withdrawn, a corner of the special silk is accidentally (?) pulled into view. Now the performer states that the red silk has vanished. However, spectators see(?) it and cry out that he is wrong. This by-play is built up to a climax and the "sucker-silk" is finally pulled out and displayed. R pocket is then turned inside out to show that the original red has vanished.
10. Another sucker gag of current popularity is accomplished thru a red silk that has been prepared to resemble a pair of bloomers (known as Rice's Baffling Bloomers). This is used in the same manner as the previously explained "Stung" gag. As the spectators cry out that the red silk can be seen hanging from the pocket, the bloomers are displayed with the parting remark -- "someone pulled a bloomer!"



ADDITIONAL EFFECTS OF INTEREST

(Read the preceding material before attempting these)

MULTI-COLOR CHANGE

THE ROUTINE AND METHOD

A novel and certainly different variation of the color change is made possible by using several color-changing tubes, each loaded with a different color. An extra tube is hidden in the match pocket of the R coat pocket, standing in an upright position, empty end uppermost. Another tube rests on the magician's table with a wand along side of it. (If no table is used, this second tube and wand can be placed in either the R trousers' pocket or R hip pocket.) These two tubes are in addition to the first one used in the standard routine.

The first silk and loaded tube are obtained by a choice method as earlier explained. The standard routine is next presented. Then, at the point where the performer reaches for the "magic powder", (See Disposal of the Color-Changing Tube, Second Method, step 4) he leaves the original tube in the R coat pocket

and secretly obtains the new one from the R match pocket, taking it with 2-R, Figure 7. He sprinkles the "magic powder" on the silk held in the L hand, but it does not change color. The silk is transferred to the R hand, and stroked several times, (Figures 17-18-19) but again the color remains the same. This business has made it possible to transfer the tube into the L hand.

From this point the standard color-change is repeated, the silk in the R hand going into the L fist (into tube) and a third color coming into view! (Figures 14 and 16). The tube is stolen back into the R hand, Figure 11, silk still in L hand, Figure 20. The Right hand goes to the table for the magic wand. As the R reaches the table it exchanges the palmed tube for the one resting there, picking up the wand at the same time. The wand (and palmed tube) is brought away from the table and used to tap the still closed L fist several times. Now wand is laid aside. (All this business was necessary to assist in the exchange of tubes). The R thumb and 1st finger now take the silk from the L hand and hand is slowly opened and shown empty.

From this point the routine is obvious and will be treated briefly. The silk is stroked, tube transferred to L hand, and the third and final color-change made. The tube is then disposed of thru any of the various choices outlined herein.

PENETRATION

THE EFFECT

Nelson Hahne, illustrator of this book, originated the effect to follow and we are grateful to him for his kind permission to reproduce the idea in part herein. After the production of a silk, the performer displays (or borrows) a linen handkerchief. This is placed over the left fist and the silk tucked into its center. The hank is withdrawn and the silk has disappeared. However, upon reaching into the bottom of the closed fist the silk is pulled into view, apparently having penetrated the linen hank! Silk is then vanished and handkerchief pocketed or returned to its owner.

PREPARATION

As there is no color change involved, but one silk and tube are needed. Silk is either wrapped around the tube or hidden in the folds of the L sleeve as previously explained. The empty tube is in the R sleeve or the R match pocket, depending upon the performers choice.

THE PENETRATION

The production of the first silk has been previously explained in detail. The linen hank is next introduced and both hands are shown empty without calling attention to same. The L hand is openly formed into a fist and the hank draped over same. Calling attention to the hank, the tube is obtained in the R hand. R second finger is then inserted into one end of the tube and the hand formed as in Figure 8.

Up to this point the L hand has been in the position shown in Figure 15 (minus tube and silk). The L hand is now tilted in towards the body so that the knuckles are uppermost and the opening between the L thumb and 1-L is to the body. See position of L hand in Figure 11. Push 1-R into this opening, forming a "well-like" pocket in the hank. Repeat the poking business, this time using 2-R, leaving the tube in the pocket. The folds of the linen hank draped over the L hand hides this action.

The silk is now picked up with R hand and the end tucked into the pocket -- actually into the tube. This is pushed into the tube with 1-R and 2-R, alternating just as in the color-change explained earlier. As the last of the silk is tucked into the tube, it is stolen back into the R hand, Figure 11.

The R hand now approaches the L, preparing to take a corner of the hank to pull it from the L hand. As the R thumb and 1st finger grasp the corner nearest the performer, 2-R is extended and the tube pushed into the bottom of the L fist. Now the hank is slowly withdrawn and it is disclosed that the silk is no longer in its center. Hank is draped over the L arm. The silk is pulled from the tube, L fist still closed. It appears that the silk penetrated the hank!

In concluding, the silk is tucked back into the L fist (tube) and the tube stolen back into the R hand. With L fist still closed, R hand takes hank from L arm and deposits it in the R hip pocket, tube going along. L fist is slowly opened and silk seen to have vanished.

If linen hank was borrowed, apologize for pocketing it and return it to its owner, being careful not to pull the tube from the pocket as hank is removed.



VANISH OR PRODUCTION

This style tube can be used as a means of producing or vanishing a silk. While it is designed as a "color-changing" tube, a number of performers use it to produce or vanish a silk as suggested.



Part Two

ROUTINES WITH THE COLOR-CHANGING BALL (Figure 1-C) AND RICE'S PALMO BALL (Figure 1-D)

NOTE: It will be seen that either style ball (C or D) can be used. To simplify the instructions, style D (Palmo) has been used exclusively in the effects to follow. Both gimmicks are handled in a similar manner and the instructions given suffice for either.

THE COLOR-CHANGE

THE EFFECT

Both hands are shown empty only to have a silk suddenly appear between them. The hands are again shown empty. The silk is freely displayed and then pushed into the other hand which is closed, forming a fist. As the silk enters the one side of the fist, it emerges from the other a different color! If desired, the silk can be changed back to its original color. In conclusion, both hands are shown empty and the silk pocketed.

PREPARATION

If the standard ball is used, two 15" silks of contrasting color are needed. Palmo will accomodate an 18" silk. For convenience in description, the silks will be referred to as red and green, altho any contrasting colors can be used.

Load the green silk into the ball as follows -- pull one end thru the ball until half of the silk protrudes from either hole, the center being inside of the ball, Figure 24. This can be hidden in the L sleeve or tucked away in the R match pocket, depending upon the tastes of the performer.

The second (red) silk can be produced magically or merely introduced as part of the effect. It is much more effective to produce it magically however.

The red silk can be rolled as shown in Figure 3, and hidden in the folds of the L sleeve, Figure 2. Read PART ONE for details.

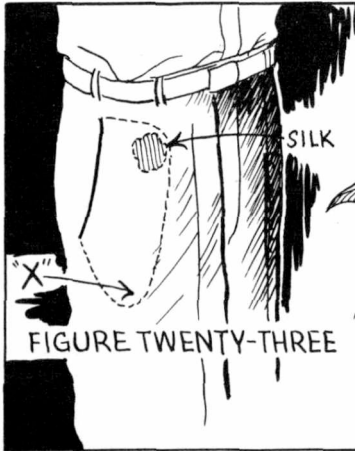


FIGURE TWENTY-THREE

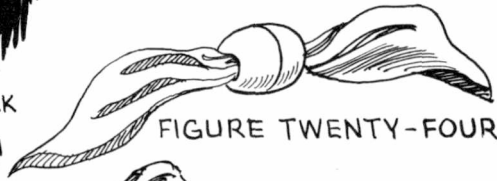


FIGURE TWENTY-FOUR

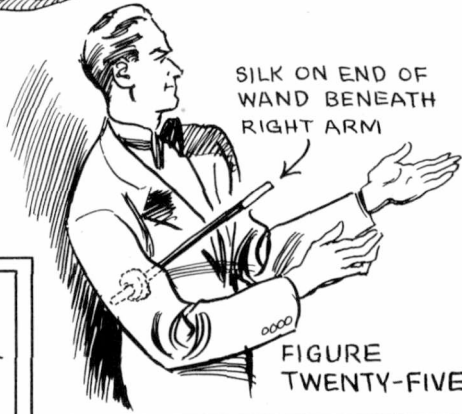


FIGURE TWENTY-FIVE

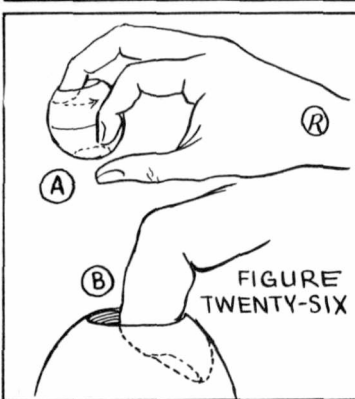


FIGURE TWENTY-SIX

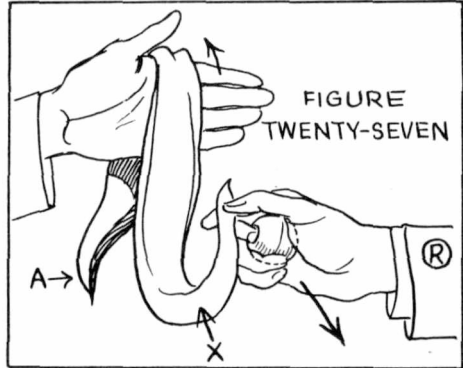


FIGURE TWENTY-SEVEN

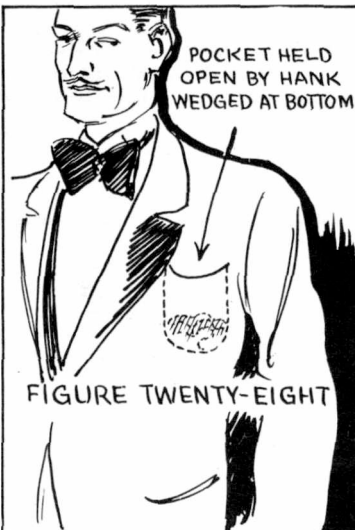


FIGURE TWENTY-EIGHT

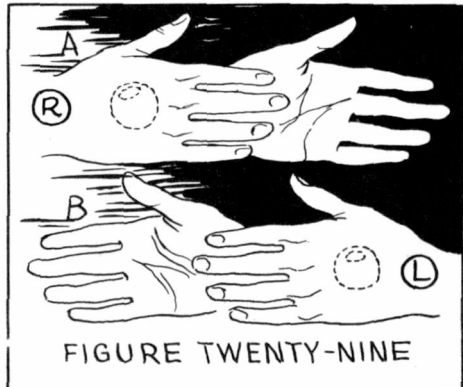


FIGURE TWENTY-NINE

Another popular production is accomplished with the aid of a wand. If this method is used, wrap the silk around the end of the wand as shown in Figure 3, the wand replacing the knife used in the illustration. However, the silk remains around the wand (Fig. 3, Part 3) and is not removed.

PRODUCING THE FIRST SILK

The method of producing the silk from the folds of the L sleeve has been fully explained in PART ONE of this book. To produce the silk from the wand, proceed as follows:

1. Enter with the wand under the R arm-pit, silk end hidden from view, Figure 25. If this is not an opening effect, the wand can be lying on a table and picked up with either hand and placed under the arm-pit in the above position.
2. Show hands empty by displaying them front and back but without calling particular attention to this.
3. Pull back the sleeves, R sleeve first, then the L, turning to the L, R shoulder nearest the audience.
4. Standing in this position, reach under the R arm-pit with L hand to take the wand, getting the end with the silk wrapped around it in the L hand.
5. Face front; tap R hand with the wand.
6. Keeping L fist still closed, pull the wand from same, leaving the silk therein. Tap the L fist (still closed) and deposit the wand in the R coat pocket.
7. Bring the hands together to the front of the body, grasp the end "A" (See Figure 6) between R thumb and I-R and spread the arms apart, bringing the silk into view, a corner being held in each hand.

THE COLOR-CHANGE

There is nothing of material value that can be added over the suggestions given in PART ONE. The steals, moves, etc. are the same with the ball or tube with one exception. Only one finger is necessary to pass the Palmo ball from one hand to the other or to make the important steal shown in Figure 11. The ball is of special design. The end of the 2nd finger can be inserted into it at an angle of about 45 degrees (Figure 26-A) and then bent inward so that the fleshy end of the finger rests against the inner wall, Figure 26-B. When the ball is taken in this position it can be handled freely without fear of dropping it. The other fingers do not assist and are not needed.

THE CHANGE-OVER PALM

As mentioned earlier in the INTRODUCTION, the color-changing ball adapts itself to a popular billiard ball move known as the "change-over palm". This can be used as a means of getting the ball from one hand to the other at various places in the routine where variation is desired.

Assume that the ball is palmed in the R hand and it is necessary to get it into the L hand. The L palm is towards the audience, the L fingers to the L, Figure 29-A. Bring the ends of the R fingers in a position to touch the L wrist, and swing the body to the R so that the L shoulder is now nearest the audience. At the same time run the R fingers down to the tips of the L fingers. When the ends of the fingers of both hands coincide, the R hand releases the ball and the L palm cups itself to palm same. Now the ends of the L fingers are drawn along the palm of the R hand until the position illustrated in Figure 29-B is reached. This entire action is done in one smooth, yet rapid move. It is one

of the easiest sleights to master. However, it should never be done as a sleight, but rather as a means of showing the hands empty.

DISPOSAL OF THE BALL

After the color-change it is necessary to dispose of the ball. This is possible thru either of the two methods suggested for the tube, PART ONE.

Another excellent method, but one that requires some practice, is to finish the routine with the silk in the L hand and the ball in the R. The R takes the bottom corner of the silk between the thumb and 1st finger and the L hand is now free and shown empty. The L hand is brought between the silk and the performer at point "X", Figure 27, palm to the performer. The R shoulder is nearest the audience. Now the L hand is moved away from the performer towards the audience, the silk running over the top of L-L. The R hand is moved in the opposite direction -- towards the performer, Figure 27. The R approaches the performer's breast pocket, and as end "A" is about to cross the L palm, 2-R is extended and the ball dropped into the pocket. (Note: A small handkerchief should be forced deep into the pocket prior to performing. This opens the pocket into a "pocket-like" well, Figure 28.)

AN ADDED VARIATION

Steward Judah of Cincinnati suggests the following clever variation. He has used Palmo for some time and recommends it highly.

At the point in the routine where almost all of the red silk has been tucked into the ball and almost all of the green silk has been pulled from the bottom of the concealed ball, grasp the green silk at a point about 2" below the bottom of the fist. Bring this portion of the silk up along the side of the ball, laying it between the outside of the ball and the palm of the L fist. Now continue to tuck the balance of the red silk into the ball. Make the steal, Figure 11, and if properly executed, just as the ball leaves the L hand the green silk extends thru BOTH the top and bottom of the L fist!! From this continue with the previously explained method of disposing of the ball.

●

AS A VANISH

Palmo can be used as a vanish for a silk of any size up to and including a 24". Several leading performers are using such a ball in their performance. This method has fooled many magicians who expected the performer to use a pull instead.

●

Part Three

ROUTINES WITH
THE
PLUNGER DYE-TUBE
(Figure 1-E)

AND
THE
BRAUN DYE-TUBE
(Figure 1-F)

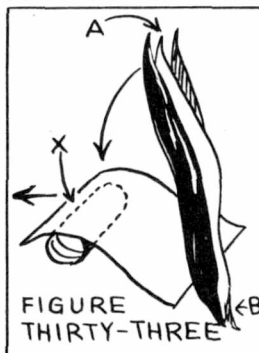
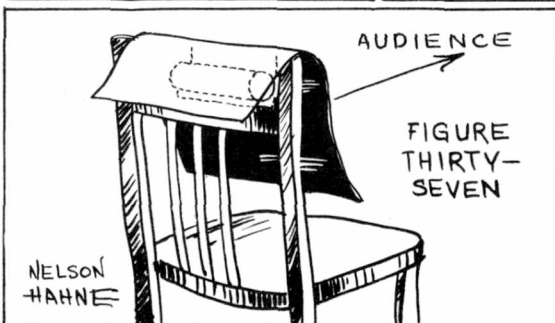
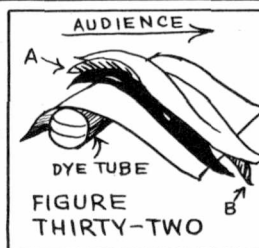
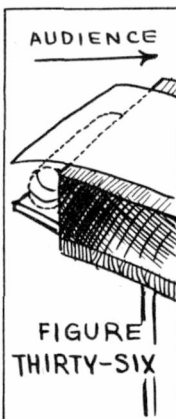
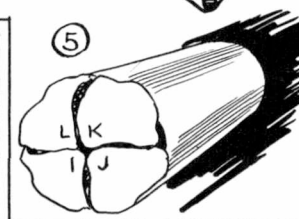
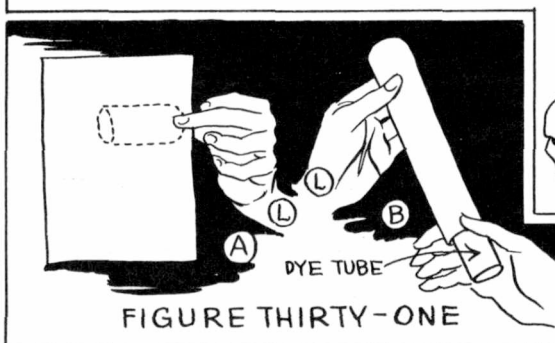
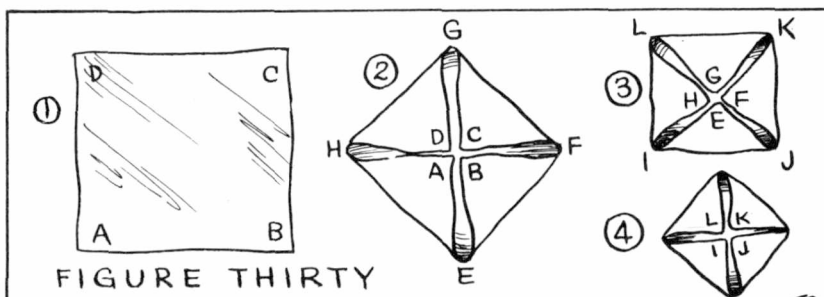
Altho the Dye-Tube has been available for many years, few magicians have put it to its fullest use. Outside of the standard "silk dyeing" routines, this gimmick has been sadly neglected. A number of routines, effects, and suggestions will follow. If readers find one or more aids herein that can be put to their individual use, the authors will feel that their efforts have been worthwhile.

THE "TRAP FOLD"

Few magicians know how to load a dye-tube properly. Silks should be properly folded before being loaded into the dye-tube. The best fold for such purposes is known as the "trap fold" and should be used thruout the effects to follow unless otherwise indicated.

THE CORRECT METHOD

1. Lay the silk out flat on a table.
2. Fold the corners in to the center of the silk.
3. Repeat this second operation time and time again until the silk is in a folded bundle, sufficiently small enough to fit tightly in the dye-tube.
4. When loading the silk into the dye-tube, the center of the silk should enter first, corners last.
5. Details are shown in Figure 30.



THE AL BAKER ROUTINE

THE EFFECT

The following is the original routine as presented by Al Baker, using the plunger style dye-tube, Figure 1-E.

The performer displays 3-15" white silks and tucks them into his R coat pocket. He shows a sheet of paper and rolls it into a cylinder. Two of the silks are tucked into the empty (?) tube and the third is tied around it at the middle. Now he taps the cylinder and the silks emerge at the other end, dyed different colors. The cylinder is opened and shown empty.

PREPARATION

The exact number of silks, colors, sizes, etc. will vary with the effect being presented. The standard Al Baker routine will follow and the reader can adjust the requirements to meet his particular needs.

A sheet of heavy kraft paper measuring about 9" x 12" is needed. In addition, an Al Baker Dye-Tube (Figure 1-E), 3-15" white silks and 2-15" silks of any colors are necessary.

Push the cupped or recessed end of the metal cup to one end of the tube and load in the two solid colored silks, loading from the open (opposite) end onto the felt disc. Place the tube on a table, laying the sheet of stiff paper over it. The tube should be placed so that it is at the top left hand corner of the paper, the recessed end of the tube to its edge. The three white silks are placed on top of the paper or tucked part way into the R coat pocket.

PRESENTATION

Pick up the silks and show them one by one, tucking them partly in the R coat pocket so they are in view at all times.

Pick up the paper and dye-tube with the L hand, using the L thumb and I-L to do so. L thumb goes under the paper and into the recess. I-L goes on the outside of the paper. When the paper is held before the audience, the thumb is BEHIND the paper and at the top L corner, Figure 31-A. As paper is not heavy, do not use more fingers to hold it, thereby causing undue suspicion.

Grasp the lower end of the paper with the R hand and bring it up towards you, forming it into a cylinder with the dye-tube at the lower end. Apply a slight pressure from the outside of the tube with the R thumb and I-R to prevent the tube from falling out into view. As you are supposedly holding a mere tube of paper, no additional fingers should be used.

Insert one of the white silks to be changed into the lower end of the cylinder (and tube) one at a time, forcing the special silks out into the cylinder proper from the dye-tube. However, they should not appear at the top as yet.

NOW FOLLOW THESE MOVES CAREFULLY FOR HEREIN LIES THE SUBTLE AL BAKER SECRET: Insert the white silk into the lower end of the cylinder with the R hand, then the R hand is held up and shown empty, palm to audience. The R hand now takes the cylinder and the L hand is shown empty in a like manner. The cylinder is again taken in the L hand. The R hand goes into the R coat pocket and brings out the second silk. This is placed into the cylinder in the same manner and both hands are again shown empty as previously explained. This procedure is

followed until all but the last silk has been tucked away. However, when the second silk has been inserted, and while the L hand is being shown empty, the fake is allowed to slip part way from the cylinder so as to rest on the fleshy part of the R hand at the little finger side or edge, Figure 31-B.

The L hand now takes the cylinder by grasping it at about the center and the R hand goes to the R pocket for the last silk. As the R hand leaves the cylinder, it carries the dye-tube along, leaving it in the R pocket. Without any hesitation, the R brings out the silk. While this move is bold, it is also a natural one and the audience never suspects any trickery. They are watching the cylinder in the L hand and they assume that the R is going to the pocket to obtain another silk just as in previous trips to this pocket.

This last silk is tied around the cylinder instead of being tucked inside. Some prefer to use a rubber band instead, but a silk is recommended unless it interferes with the patter and plot accompanying the effect. The psychology of the last silk is perfect as it is a repetition of previous moves. Before the performer ties the silk around the center of the cylinder, the spectators assume that this silk will also go into the cylinder with the others. The misdirection is perfect!

Now that the dye-tube is safely stored away, the performer can tap the cylinder several sharp blows and the silks will pop into view at the top of the tube. Mr. Baker often concludes the effect by putting the cylinder in the hands of a child spectator and the silks are brought into view by the young assistant.



ROUTINE USING THE BRAUN TUBE

The routine to be described can be used with either style tube. The method is unknown to many and has fooled magicians who have seen it.

PREPARATION

Load the necessary silks into the Braun tube and place it on the table. Cover the tube with a piece of heavy kraft wrapping paper measuring about 15" square. (Mr. Braun suggests rounding the corners of the paper with a pair of scissors prior to the performance. This prevents the sharp corners from interfering with the loading of the dye tube.) Now drape the silks to be used at the beginning of the effect over the paper, Figure 32. Note that all of the ends of the silks come together at a common point "A". A wand is placed beside the silks.

PRESENTATION

1. Pick up the silks, taking them at corner "A" and freely display them.
2. Bring the silks back to the table with the R hand and hold them directly in front of the paper in the position illustrated in Figure 33. Note that tips "B" of the silks touch the table.
3. The L hand takes the sheet of paper at a point "X" along the back edge and takes it away from the dye-tube in the direction indicated by the arrow. At the same time the R hand moves back and lays the silks over the dye-tube. The corners "A" and folded forward as shown in Figure 34. The actions of both hands are executed at one and the same time.

4. Show the paper back and front and form it into a cylinder. This must be large enough to allow the dye-tube to be passed in thru one end freely. A tight fit is not desired.
5. The cylinder is held in the L hand parallel with the body and at an angle of about 45 degrees, the bottom end to the performer's right.
6. Reach over and pick up the silks and dye-tube, taking them at point "X", Figure 34, R thumb to back and fingers cupped around the front. Ends "A" fall down over the front of the tube and hide it beautifully.
7. Push the silks and the end of the tube into the bottom end of the cylinder and then the R thumb moves down to the end of the dye-tube (still concealed by silks) and pushes it all of the way into the cylinder. A small part of the silks will also go inside but most of them will still be in view.
8. At this point performer patters - "I can put the silks in this end (thereby loading the dye-tube) or (withdrawing silks leaving the dye-tube) in the other end, (tucking silks part way into the top end of the cylinder). However, I am getting ahead of my story (withdrawing silks again). In doing this business the dye-tube has been secretly loaded under the cover of tucking the silks into either end of the cylinder.
9. When the dye-tube enters the bottom end, it is held in place by applying slight pressure on the cylinder with the L fingers and thumb.
10. From this point on the procedure will vary according to the effect being presented. If merely dyeing the silks, white silks go into one end and come out the other, properly dyed their desired colors. Other suggestions will follow later.

DISPOSING OF THE DYE TUBE

As the final silk is produced, the dye-tube is still inside the cylinder and must be disposed of. This can be accomplished thru various methods. The following is the most popular for this size tube.

1. As the last silk is produced, display it as shown in Figure 35. Note the position of the hand holding the cylinder. This is held in a position that prevents the dye-tube from falling out.
2. After silk is displayed, allow the dye-tube to fall into a black art well under cover of draping the silk over the table.
3. If no magic table is used, it is possible to use an ordinary felt hat. This is sitting on a table or chair. Hold the silk in front of the hat, Figure 35, and in the act of draping the silk over the hat, allow the tube to slide into same first. Now drape the silk on the hat.
4. A servante on the back of a chair is ideal as the tube can be dropped into the servante as the silks are draped over the back of the chair.

SUCKER FINISH

Altho the effect has been completed, the spectators have not seen the inside of the cylinder and naturally suspect that it contains the first silks. The performer can work a popular sucker-effect here by picking up his wand and pretending to pass it thru the cylinder. Actually he passes it up the back of the cylinder or under the outside edge of the paper. This brings more "suckers" into the cry -- "show us the inside!" The performer finally opens the cylinder and of course it is found empty.

If but one side of the paper was shown earlier in the routine, the inside of the paper can carry a message such as "Stung", "Sucker" or "Fooled". This is seen by the audience for the first time when the paper is unrolled at the finish.

OTHER METHODS OF LOADING THE DYE-TUBE INTO PAPER

1. The loaded tube is under the sheet of paper. Pick up the tube and paper with the L thumb and I-L. The thumb goes under the paper and into the dye-tube, Figure 30. Allow the spectator to see one side of the paper. Now pick up the paper at the lower end and bring it up to the top, at the same time allowing the top end to snap downward. Thus both sides of the paper have been shown and the dye-tube is behind it at all times. Now roll the paper into a cylinder, covering the tube.

2. Lay the dye-tube on a table servante. After showing both sides of the paper, lay it over the tube. Display the silks and lay them aside or tuck them into the coat pocket. Now pick up the paper and tube as one and form a cylinder. (See Figure 36).

3. Obtain a chair servante or make one of wire and adjust it so that the dye-tube is just a few inches from the top of the back of the chair. Show the paper and lay it over the back of the chair, part of the paper falling down the back of the chair to cover the tube. Show the silks and lay them aside while the paper and tube are rolled into a cylinder. (See Figure 37).

4. Place the dye-tube behind a pile of silks, tube being in a VERTICAL position. Show the paper, and form it into a loose cylinder. Place a rubber band at its center and stand it in an upright position behind the silks, going down over the dye-tube. Pick up the silks and after displaying them, go back and pick up the now loaded cylinder.

5. The Al Baker tube can be palmed while a spectator rolls the paper into a cylinder. As the cylinder is received it is taken in the free hand and then transferred to the other, slipping the end down over the dye-tube as it approaches the hand with the palmed tube.

6. A simple object such as an opaque glass tumbler, a plastic drinking glass, hat, etc., can hold the dye-tube in an upright position. The cylinder of paper is formed and stood in a vertical position in the same container, thereby loading in the dye-tube. If desired, the cylinder can be removed at once and the container shown empty as an after thought. Then the cylinder (loaded) is replaced in the glass once more while the silks are being shown.

7. The dye-tube can be suspended in a manner similar to the load chamber of the "Bogart Drumhead" tube, the dye-tube going into the cylinder as it is placed in the holder.

8. A very simple method of doing the "drop" while showing the paper can be accomplished as follows: -- Crease the paper crosswise about 1/3 of the way from the top of same, Figure 38-1. The dye-tube is hidden behind it as illustrated. Pick up the paper and the tube with the L hand, holding the paper at the top edge, thumb at front and fingers in the rear, curved about the tube. R hand takes the bottom corner of the paper upwards in front of the L hand. While the L hand is covered in this position, it changes its grip on the paper from the "A" to the "B" end, Figure 38-3. End "A" is dropped, thus having shown both sides of the paper without disclosing the dye-tube. .

9. Pick up the paper and dye-tube with the R hand. 3-R is inside of the dye-tube, 2-R and 4-R, falling along the sides, Figure 39. The paper is held between the R thumb and 1-R, hiding the rest of the fingers. Show both sides of the paper by turning it over with the free L hand, then returning it to its original position in the R. Now extend 2-R and 3-R, automatically bringing the dye-tube behind the paper. Roll the paper into a cylinder, leaving 2-R and 3-R inside as if apparently rolling the paper around them to form a cylinder.

10. Crease the paper horizontally about 3 or 4 inches from the top edge. Fold the paper on the crease so that it acts as a hinge. The paper can be shown both back and front by merely lifting the bottom edge and bringing it upwards to the front. It is now possible to pick up the dye-tube and paper (hiding the tube behind the top strip) and to show back of paper by picking it up at the bottom edge and bringing it upwards.

11. The dye-tube can be concealed under the first silk. The spectator rolls the paper into a cylinder. As the first silk is pushed into the cylinder, the tube goes in also. If properly loaded, it will be possible to continue pushing the silk in and it will enter the dye-tube. A duplicate silk previously loaded in the dye-tube passes out the other end. Without patterning, this move was apparently that of passing a silk thru the cylinder to prove it empty.

12. The dye tube is vested in a VERTICAL position in a bottom vest pocket. The paper is shown freely on both sides, then held near the body while the free hand goes to another pocket or to the table for the silks. The hand holding the paper is at the bottom, thumb to audience and fingers to the back of the paper. The fingers enter the recessed end of the dye-tube and bring it from the vest, hidden by the paper. If the paper was rolled previously there will be a slight curve in it which aids materially in hiding the shape of the tube being added to the paper.

13. Another vest method is to load the tube HORIZONTALLY at the middle of the vest. Show the paper and hold it at the middle of the R side, R thumb and 1-R to the back of the paper. As the L hand goes for the silks, 1-R supports the paper while the R thumb goes inside of the vest and brings out the tube.

14. When working full dress, the tube is loaded at the vest where it can be easily obtained as suggested in method 12 or 13.

15. A dye-tube with a small hook soldered at one end may be easily concealed behind one's back, on the sleeve near the elbow, on the side of the body, or on a piece of apparatus. The paper cylinder is rolled slightly larger than the dye-tube, and the tube is scooped into the paper cylinder when ready for same.

16. Lay the loaded dye-tube under the sheet of paper near the upper left edge, cup portion to the left. Pick it up with the R hand, thumb going into the cup and fingers to the front of the paper, Figure 40-A. Grasp corner "X" with the L hand. Holding the tube in the described manner, slide the R hand down the sheet of paper to within a few inches of the bottom, point "Y". Fold the top of the paper forward (towards the audience) with the L hand. Continue, bringing it down as shown in Figure 40-B. Now bring it up the back, Figure 40-C. Continue this wrapping process until the entire sheet of paper is consumed, the dye-tube being in the center of the cylinder just formed. The dye-tube is at the lower end of the cylinder. The cylinder is now transferred to the L hand and held as shown in Figure 40-D. It will be noted that an opening, "O" runs inside of the cylinder and along the edge of the dye-tube. It is possible to pass the wand thru this opening to prove the cylinder empty if desired. Some may prefer to push a silk thru the cylinder via this opening, using a wand to do so. This action will also prove the cylinder to be empty.

EFFECTS USING A SELF-CONTAINED DYE TUBE

There are a number of effects on the market wherein the dye-tube is sewed into a silk or fastened to the paper or silk. The most popular of these was originated in Europe and introduced in this country recently. It is marketed under various names created by the different dealers marketing it. While some advertise it as a "no gimmick" dye-tube, there is a self-contained dye-tube involved. The method of construction and presentation follows:

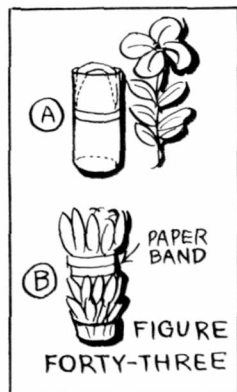
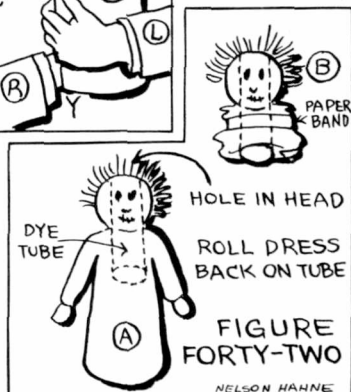
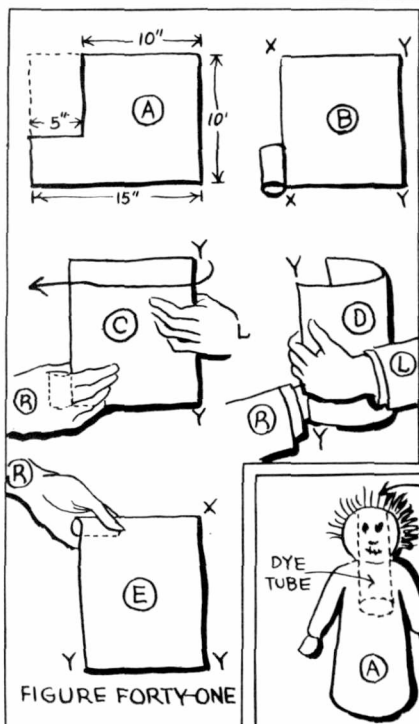
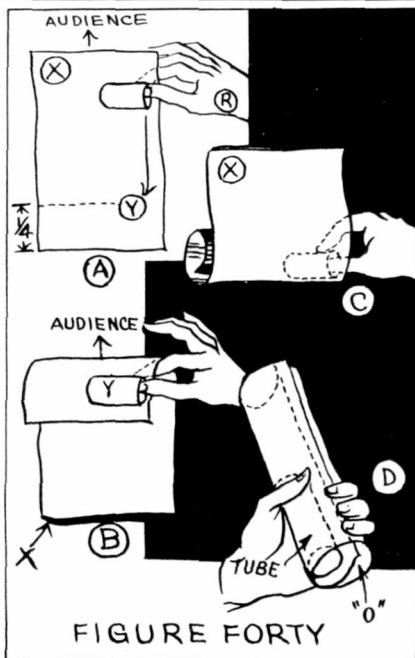
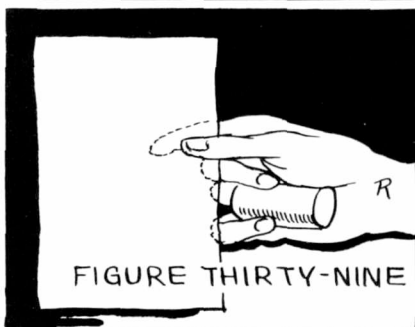
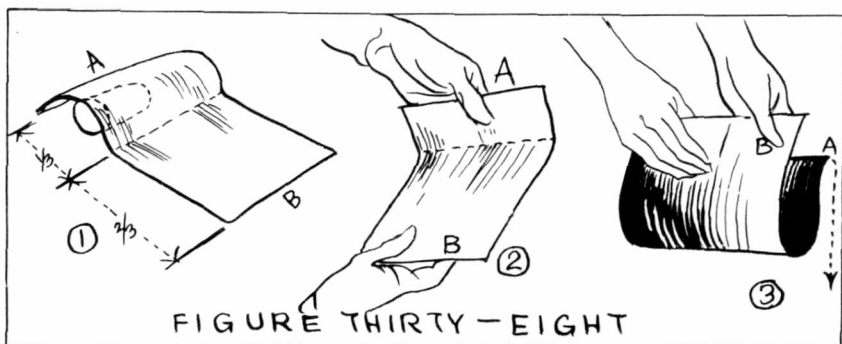
NU SELF CONTAINED TUBE

Requirements: A sheet of heavy black paper or thin black card-board; a piece of mailing tube; white twill tape. The paper should be about 10" x 15". The mailing tube should measure about 2" long and be between $1\frac{1}{4}$ " and $1\frac{1}{2}$ " in diameter. If a mailing tube is not available, such a tube can be made from a piece of heavy paper rolled to the correct diameter and made of several thicknesses of the paper. A piece of white twill tape about 1" wide must be glued or stapled at the center of the tube on both sides so as to form a tube like the Braun tube, Figure 41-F.

Preparation: The upper left hand corner of the black paper must be cut away, leaving a rectangular wing at the bottom left hand corner, Figure 41-A. This wing should be 2" high and 5" wide. Coat the wing with a good grade of glue and lay the dye-tube on it at the extreme left side, rolling the tube to the right until it reaches edge X-X, Figure 41-B. The paper should be neatly pasted to the tube, void of wrinkles, etc. Now leave it dry thoroughly.

Presentation: The paper is now rolled into a cylinder, starting at X-X and ending with edge Y-Y. A rubber band is placed around the center of the cylinder. Two 15" or 18" silks are tucked into the top end of the dye-tube before performing. To present the effect:

1. Remove the rubber band and pocket it.
2. Holding the cylinder in a vertical position with the R hand, the L hand takes edge Y-Y at its center and the R unrolls the paper to the right, holding the cylinder near the bottom. If held properly, the cylinder unrolls so as to automatically load the tube into the palm of the R hand, Figure 41-C.
3. Now the spectators can see the inside of the cylinder which is unrolled. The tube is hidden in the R palm, unknown to them.
4. The L hand brings edge Y-Y over to the right as tho showing the back, Figure 41-D. R hand still conceals the tube. Holding these positions, the R wrist is turned to the R, bringing the R palm uppermost, Figure 41-E.
5. Now the L hand drops edge Y-Y and assists the R in rolling the paper back into a cylinder.
6. The rubber-band is placed around the cylinder.
7. From this point any desired silk-dyeing effect is presented.
8. As the conclusion of the dyeing the first six steps mentioned above are repeated to show the cylinder empty.



OTHER METHODS OF STEALING THE DYE TUBE FROM THE CYLINDER

1. Go to the R pocket to obtain a rubber-band or ribbon to place around the cylinder, stealing the tube at the same time and leaving it in the pocket as the band is removed. (See THE AL BAKER ROUTINE)
2. As the above method, but using a silk of contrasting color instead of a rubber band. The silk is tied around the cylinder. (See THE AL BAKER ROUTINE)
3. After all of the silks have been dyed, gather these into one hand and momentarily bring the end of the cylinder near the hand containing them. Allow the dye-tube to fall into the silks where it is hidden from view.
4. After the silks have been dyed, push the silks thru the cylinder again, bringing the dye-tube out with them at the other end. Now unroll the cylinder.
5. Get rid of the tube by dropping it from the paper cylinder into a black-art well, servante, a felt or top hat, or behind silks or other objects on a table.
6. Palm out the dye-tube (Baker Method) and reach for a wand, dropping the tube behind or into a nearby object. This method is recommended for situations where the cylinder must be tied with a rubber-band or silk before the tube can be stolen away.
7. Place a silk or small hank in the R coat pocket and turn the flap (if any) inside. This makes a "pocket-well" into which the dye-tube can be dropped as the cylinder is lowered to the R side as the body is turned with the L shoulder nearest the audience. The L hand tosses a silk into the air and reaches out to catch it just as the R hand allows the dye-tube to fall from the cylinder into the pocket. This diverts the attention away from the cylinder is very practicable.
8. If the dye-tube has a hook soldered to it, it is very easy to hook it into clothing, a sleeve, chair cover, etc. In fact, the tube can be hooked at the inside of the elbow at the beginning of the effect. The paper is shown and a cylinder formed, tube loaded, and the effect presented. The silks are draped over the arm as they are produced. The tube is stolen (hooked) at the inside of the elbow again and then taken away under cover of the silks. Finally, the cylinder is unrolled and shown empty.
9. The paper used for the cylinder can be of a very heavy kraft and a pocket made at one edge into which the dye tube can be placed. As the paper is shown unprepared back and front, the fingers conceal the pocketed tube.
10. Under cover of accidentally (?) dropping a silk or wand, the dye tube can be allowed to drop into a servante or into the coat pocket.
11. Hold the silks produced from the cylinder in one hand. Allow the dye-tube to fall into this hand. Push the silks into the coat pocket while the hands are shown empty and the cylinder opened. Remove the silks from the pocket, leaving the dye-tube therein. Incidentally, the ends of the silks should hang from the pocket in full view-while the cylinder is being opened.
12. As the cylinder was shown empty at the beginning, it is quite convincing to crumple or tear up the cylinder at the finish, leaving the dye-tube inside. The pieces or ball of paper are tossed off stage or onto a table.
13. Without withdrawing the silks from the cylinder, hand it to a spectator, palming the dye-tube (Baker Method) at the same time. In the act of obtaining

a wand from the table or coat pocket, leave the tube there. All attention is on the cylinder being held by the spectator.

14. After the production sit the cylinder upright in an opaque glass, etc., displaying the silks just produced. Remove the cylinder, leaving the tube in the glass. A bit of cotton should line the glass to prevent noise.

15. A dye-tube covered with strips of silk or ribbon can be taken out under cover of the silks.

16. The mechanically inclined performer can easily build a plunger table that will raise or lower a large dye-tube into a paper cylinder. A plunger can be used to raise the tube into the cylinder and it can be stolen away later by sitting the cylinder upright over a black art well in the table.

17. The use of an assistant affords many easy methods of removing the dye-tube. Elaborate changing trays, switches, etc. can be worked out. The tube can be hooked to the back of the assistant very easily. If the assistant's costume is full, an improvised cloth pocket held open with wire can be sewed within the folds of the assistant's clothing somewhere on her back.

18. To vanish the Braun tube, sit the cylinder upright over a black-art well and allow it to fall into the well. This move also works very nicely over the back of a chair.

19. There are a number of effects on the market wherein the dye-tube changes into a baby-doll. The body of the doll is the dye-tube and the doll's dress is wrapped around the tube and held in place with a strip of tissue paper or a thin thread. The top of the doll's head is open so that the silks can pass thru. The head is covered with hair and this hides the opening when the doll is produced at the conclusion of the effect. See Figure 42.

20. Another self contained effect can be easily made by wiring five or six feather flowers around the dye-tube. The flowers are compressed and held in place with a strip of paper. A silk to match the color of each flower is pushed into the cylinder and then the cylinder is opened, disclosing the bouquet of flowers. See Figure 43.

21. A very clever method of disposing of the dye-tube has been used in a number of current effects. Here the center of a dark silk is sewed to the center of the felt disc in a plunger-tube. This silk is then pushed into the tube, center first and is followed by several other silks of various colors. The dye-tube is loaded in the usual way and a number of white silks change color. When the last silk (the one attached to the tube) comes to the top, it is pulled into view slowly corners first and the cylinder is turned to a vertical position. The folds of the silk drape over the cylinder and the tube is removed under cover of the silk, silk being taken at its center. Put both tube and silk into the coat pocket or lay them aside on a table. Now show cylinder empty.

22. After the silks are dyed, (dye-tube still inside of the cylinder) stuff them into the top of the cylinder. Set the cylinder into a bottomless glass which rests on the table. The tube settles out onto the table-top. Slide the bottomless glass across a "well" and as the tube drops into same, remove the glass from the table. Carry the glass into the audience and allow a spectator to take the paper cylinder and silks from the glass which is clearly empty. (Note: When the cylinder is placed into the glass it should expand so as not to bind the dye-tube. Therefore, should there be a silk or rubber-band around the cylinder at this point, it is wise to remove it before setting the cylinder in the glass.)

DYE-TUBE EFFECTS

THE HUNTER

(using an Al Baker dye-tube.)

EFFECT:

Performer as the hunter magically produces a silk with a picture of a RABBIT upon it. Next he catches a DUCK (changing rabbit into a duck magically). The game warden approaches and the hunter must act fast as he is hunting out of season. Performer forms a box (cylinder) from a piece of paper and quickly puts the rabbit and duck (Rabi-Duck silk) into same. However the ends of the silk are in view and the game warden demands to see inside. Finally the hunter opens the box and the duck and rabbit are GONE. A blank (Rabi-Duck blank) silk is found instead!

METHOD:

Dye-tube is loaded with Rice's Rabi-Duck Blank silk. The Rabi-Duck silk is produced and the rabbit shown first. Silk is given a quarter turn which mechanically changes the rabbit into a duck. Paper cylinder is formed and the dye-tube loaded in. Rabi-Duck silk is pushed into the cylinder at one end, forcing the blank out the other. When the tip of the blank comes into view, it resembles Rabi-Duck, as it is dyed in duplicate. The dye-tube containing Rabi-Duck is stolen away as the hand goes to the pocket for a rubber band. Cylinder is opened and the Rabi-Duck has vanished, leaving the blank silk in its place!

PATTER

A friend of mine of magic fame
Went hunting out of season.
He felt the urge to shoot some game;
Need he a better reason?

His well-aimed shot first felled a rabbit,
(Poor hare! Such was his luck)
Then my good friend, as tho by habit
He up and shot a duck.

My pal, by now, was feeling gay;
Exalted by his skill.
When suddenly to his dismay
He spied the warden on yon hill.

Quick as a flash he hid his game
In a handy pasteboard box.
But alas! his face revealed his shame-
And the warden smelled a fox.

The warden demanded to see the kill,
To examine the little white carton.
But my friend insisted the contents was nil
And stood his ground like a Spartan.

The warden quickly jerked off the lid
And my friend felt great relief,
For there in one dark corner was hid
Naught but a silk neckerchief!

(Rabi-Duck and Rabi-Duck blanks are obtainable from most dealers or can be ordered direct from Silk King Studios)

20TH CENTURY

EFFECT:

Performer shows two solid silks which he ties together, and places in a paper cylinder. He next displays a rainbow silk and vanishes it. The two silks are removed from the cylinder, only to find the vanished rainbow in between!

METHOD:

Load the Al Baker tube with two solids and a rainbow tied in-between. Show two duplicate solids, and tie them together. Roll the paper cylinder with dye-tube and push the two solids into one end. This will force the others from dye-tube. Pull the end of one of these released silks into view. (Silks in dye-tube must be in same order as those put into cylinder so that colors will correspond). Now reach for a rubber band in the pocket, stealing the tube. After the rubber band is placed around the cylinder, pull the other solid colored silk out the other end of cylinder. Have a spectator hold the cylinder or lay it where it can be seen at all times. Display the rainbow silk and vanish it with pull or by sleight-of-hand. Remove (or have spectator remove) the silks from the cylinder, and show the cylinder empty.

(If 12 or 15 inch silks are used, use the above method with a Baker tube. If 18" or 24" are used, the Braun Tube is better. After the end of the released silk is pulled into view, get rid of the tube by method #5, #14, or #18.)

The above routine requires the following: 2-yellow; 2-green; 2-rainbow silks. All are unprepared.

PATTER

Two silks have I, one yellow, one green-
I shall tie them together by hand;
Place them into this tube, so each still can be seen-
And hold them in place with a band.

This silk is a rainbow of many a hue-
I shall vanish it here, in plain sight;
There! I saw it go! What's that? Didn't you?
There must be inadequate light!

Now to prove that I am worth my salt
I'll show you what's inside.
If it hasn't worked its not my fault-
The instruction book has lied.

There! The silks have untied! The rainbow's in the middle!
But I'll leave it up to you to figure out the riddle.



THE TRAVELING SALESMAN

EFFECT:

Farmer Green and his daughter Violet are shown and placed in their empty house (cylinder). The Salesman is shown, and placed in the barn for the night. However, came dawn, and the salesman is found between the farmer and his daughter!

METHOD:

2 green, 2 purple and 2 yellow silks are needed. These are all unprepared. Load a green and purple silk with a yellow tied between them into the dye-tube. The tube is under the paper. Show the green and purple silks and form the cylinder. Knot the silks together and place them into one end of the cylinder. Steal the dye-tube and put a rubber band around the cylinder. Pull the end of the green and purple silks out of the ends of the cylinder. Lay the cylinder aside and show the salesman silk. Closed L fist (containing pull) represents the barn. Push the yellow silk into the fist (as patter explains) and finally open the barn, showing him gone, only to reappear tied between the farmer and his daughter in the cylinder!

PATTER

On a little farm near Scoville lived honest Farmer Green;
He milked the cows and fed the hogs and drove a worthy team.

With him lived his daughter, Violet was her name.
A shy and shrinking little lass, whom none had come to claim.

They rarely saw a stranger, tourists didn't come their way.
So when one day, a man appeared, they begged of him to stay.

Now this man was a salesman, with an eye for pretty girls;
And he quickly won the maid's attention with a string of 10¢ pearls.

Poor Farmer Green and Violet slept in their only bed.
So with sincere apologies, the guest to the barn was led.

Lying in bed with his daughter, with the Salesman out of sight,
The Farmer soon was dreaming his way thru the long quiet night.

Dawn found the farmer astounded; his anger can plainly be seen.
As he turned to awaken his daughter, he found the sly salesman between!

THIS CHANGING WORLD

EFFECT:

Performer displays a multi-colored silk representing the countries of the world. This is placed into a black cylinder representing the troubled world. As the patter continues, different silks are produced representing the flag each ruler would like to see flying over the world. As a grand finale, the flag of Christianity comes forth!

METHOD:

Dye-tube is loaded with a red silk, black silk, swastika, red-white-blue silks, and a mommoth white flag. Dye-tube is loaded into black paper and a rainbow silk displayed. This is placed into the bottom of the cylinder and then different silks produced from the other end as explained in the patter. As each is produced, the cylinder should be gently tapped against the free hand, causing the silk to flutter into view. The dye-tube is dropped free under cover of the large white silk at the final production.

(Use a Braun tube for the above effect due to the large load used.)

PATTER

Midst wars and tumult, riot and din;
All Europe's in a mess.
No one knows which country will win;
All we can do is guess.

Let's let this multi-colored silk portray
The old world's awful plight.
Each color stands for a country today
And the cause for which they fight.

Let's let this small black paper be
The storm clouds overhead;
Black clouds extending far out to sea,
Hovering o'er wounded and dead.

Now, if Russian Stalin had his way -
The whole world would be red.
But if Mussolini had his say -
It would be black instead.

If Hitler were to make his choice
This flag he'd wave on high;
If France and England had their voice -
The red, white and blue would fly.

Old Uncle Sam has nothing to say;
But good advise would be -
Start thinking and living the Christian way -
With God King on land and on sea!

The State Library of Victoria
"ALMA CONJURING COLLECTION"

(Note: in time of peace change the above verbs to past tense.)

STARS & STRIPES FOREVER

EFFECT:

Performer shows three strips of colored paper; red, white and blue. He sets them afire and catching the ashes, changes them into strips of red, white and blue ribbon. A paper cylinder is formed, and the ribbon pushed thru, emerging as red, white and blue silks. These are pushed thru and they appear in the form of an American flag!

METHOD:

Dye-tube is loaded with red, white and blue silks and an American flag. The three pieces of ribbon are tied together at one end with a knot, and rolled into a small ball with the knot easily accessible. This ball is placed in one end of a half open box of wooden matches. Three strips of colored paper are also needed.

Pick up the paper strips, and ignite them with a match. As the box is closed, the load of ribbon is forced into the palm of the hand. The knot is obtained between the first and second fingers and as the ashes of the paper soar to the floor, the hand grabs at them, releasing the ribbons at the same time. Paper cylinder is formed, and the regular silk dyeing routine follows, ending with the production of the flag!

PATTER

Here I have three strips of paper;
One blue; one white; and one red.
I shall set them afire with this taper*
And now I have ashes instead.

Catching the hot floating ash
Before it has had time to fade;
I change it as quick as a flash
To three strips of silk of like shade.

In this paper tube I'll now push the strips
And hold it quite fast with my hand,
And to our surprise, at the top appear tips
Of three silks in our colors so grand.

Back into the tube these silks I shall shove
Sealing it tight with a band.
And Lo and Behold! That which we all love -
The flag of our own native land!!

*After the third line of the first stanza the performer may explain that he should have said "match" but that "match" would not rhyme with paper.



SAFETY FIRST

EFFECT:

Red and Violet are in love, and finally the knot is tied. However they live a very fast life, and go riding in their car (cylinder) under the influence of liquor. Death (skull and cross bone silk) puts in his appearance. He sees them, then slyly disappears, only to catch up with them, reappearing between them. (Moral - alcohol and gasoline don't mix!)

METHOD:

2 red, 2 violet and 2 skull and crossbone silks are needed. Tie one skull and cross bone silk between a red and a violet silk and load into dye-tube. Place the tube under the paper. Show the red and violet silks and tie them together. Place them in the car (cylinder). Steal the tube. Introduce the silk representing "death", and vanish it with a pull. Pull the silks from the car, only to find that death has scored a victory and has come between them!

PATTER

Red was a handsome young suitor,
Violet, his truly great love.
Each night in the moonlight he wooed her,
And wished on the stars above.

One night they were driving together;
Red had been drinking too much.
The liquor and sweet smelling heather
Soon made him forget brake and clutch.

Now, Death for sometime the fender'd been riding;
Watching the foolish young pair.
But after a little, he went into hiding;
Still watching them closely from there.

Red saw the dangerous cave-in,
But tried to avoid it too late.
There was naught he could do that would save them.
Sudden death at the wheel was their fate.

Many signs had read 'STOP' but the pair hadn't seen them.
Death, in his glory, was riding between!



A MAGICAL BLOOMER

EFFECT:

Performer shows a red silk and a bit of lace, and proceeds to make a dress by magic. He pushes into the magic cylinder these articles, but something goes wrong, for as he removes his work, he sees he has "pulled a bloomer", for a large pair of bloomers comes from the cylinder!

METHOD:

A set of Rice's Baffling Bloomers (consisting of one unprepared silk, and a bloomer silk) is necessary for the effect. In addition, a small piece of lace will be needed. After showing the silk and the lace, the cylinder and dye-tube are formed. The lace and the silk are placed into the cylinder, and altho a silk dress is expected, the bloomer silk is produced!

(Note: The bloomer is made from a silk and altho it resembles a pair of bloomers, it is not vulgar or offensive and can be used in mixed audiences, children shows, etc.)

PATTER

When I was still a little lad (or girl)
Ma felt that I should know
A little bit of everything
Including how to sew.

She bought some cloth of brightest sheer-
Said I should make a dress.
And tho she gave instructions clear-
What I made was a mess.

Since then, I've learned some magic-
I make dresses easy as pie-
The result is never tragic-
I'll prove this is no lie.

I'll take a bit of silk and lace-
Push them into this tube in a jiffy-
I'll use this band to hold them in place
And soon show you a dress that is spiffy.

Now lets see what I've made-
Did I hear a rumor?
Rumor's right I'm afraid-
For I've pulled a bloomer!



RADIO ROMANCE

EFFECT:

Sally Green and Red Malone, both of radio fame, were in love. Eventually the knot was tied. They left the radio and settled down for "more serious things" in their little love nest. Soon they became discontented (with nothing in common) and when it looks like everything is over between them, they are brought together again by the radio "mike"!

METHOD:

2 green, 2 red, and 2 "mike" silks are needed. (Silk King Studios have a special "mike" silk for this effect.) A "mike" silk is tied between the red and green silks and loaded into the dye-tube. The tube is placed under the paper. The red and green silks are shown and tied together, cylinder formed, and the silks placed inside. The "mike" silk is then vanished, passing out of their life for the time being. When trouble sets in, the mike comes to their rescue, and joins them. All three are found tied together inside of the cylinder!

PATTER

Sally Green and Red Malone
Were a famous radio team.
They rose to fame via microphone-
"Sweet Songs of Love" was their theme.

These two decided to say "I Do"-
The knot was quickly tied.
Fair Sally promised to ever be true;
And spend her life at his side.

So Sally bid the "Mike" adieu.
Her future depended on Red.
She taught the baby to laugh and coo-
And kept him well cared for and fed.

In a few years the babe was a lad.
Sally had little to do;
She who'd always been gay - became sad;
And for a divorce thought she'd sue.

Red saw that something had to be done-
He tried to find something she'd like.
After a little his battle was won-
When they both returned to the "mike"!



FOLLOW THE LEADER

EFFECT:

Three silks (yellow, white and green) of different sizes are shown, representing 3 boys. They decide to play "follow the leader" by crawling thru a drain pipe. Skinny makes it ok, but Tubby comes out black and blue and Slicker red as a flame! Here is a funny story that children and adults both will enjoy.

METHOD:

Skinny is represented by a strip of yellow silk 6" x 12". Tubby is an 18" white silk, and Slicker a 12" square of green. The dye-tube is loaded with a

duplicate yellow strip, an 18" silk dyed black and blue, and a 12" silk solid red. Skinny (the yellow strip) goes into the cylinder first, then the large white Tubby silk, followed by Slicker (green silk). The dye-tube is taken away. Apparently the skinny yellow silk goes on thru without any difficulty. The white silk gets stuck and turns black and blue due to the green (Slicker) silk pushing him thru. In turn, poor Slicker is now a vivid red, puffing and out of breath!

PATTER

My story concerns three happy young boys-
Skinny and Tubby and Slicker by name.
These kids had completely outgrown all their toys
"Follow the Leader" was their greatest game.

One day Skinny was leading the rest.
He'd lead them down dale and up hill.
Their courage and bravery he'd put to a test.
The fellows all envied his skill.

A drain-pipe provided Skinny much laughter;
Thru it he crawled with great ease.
Next started Tubby with Slicker right after;
But alas! How these two had to squeeze.

Now Slicker was little and could have been thru;
But poor Tubby got just half way.
So Skinny was called to help push these two;
Or else they'd be there to this day.

At last they managed to push themselves thru;
Skinny was still quite the same.
Our good friend Tubby was all black and blue;
And Slicker was red as a flame!



GOOD NIGHT

EFFECT:

At the end of the act the performer rolls up the cylinder and pushes three 15" silks in colors corresponding to those of a Rice's GOOD NIGHT (or THANK YOU) silk into a cylinder. From the other end comes the gorgeous GOOD NIGHT silk, closing the show with a farewell!

METHOD:

Load a Rice's GOOD NIGHT or THANK YOU into a Baker tube and place the paper over same. Show three 15" silks of colors similar to the large one, and push them into the paper cylinder. The tube is stolen away and as the cylinder is unrolled, the message GOOD NIGHT or THANK YOU is clearly displayed.

PATTER

Now, my little show is about to close;
The clock has been ticking away.
I hope I've made you forget all the woes
And cares which come with the day.

I've done my best tricks;
I've said my best patter;
And if I've pleased you-
Then what else could matter?

I've showed silks bright and gay
Just as I now am doing.
I've tied them this way
So you see, I'm reviewing.

These beautiful silks in a tube I have placed,
Showing the ends in plain sight.
And pulling a band from my pocket in haste,
I've closed up the tube good and tight.

I've pulled off the band and opened the paper.
Brought the contents right out in the light.
The silks, you see, have gone up in vapor
And nothing is there, but GOOD NIGHT!

ADDITIONAL DYE-TUBE EFFECTS

I. Rice's SNO-WHITE AND THE 7 DWARFS

This effect requires a 15" solid white and a 15" solid green silk; a streamer 6" x 27" dyed in 7 colors; a 15" silk dyed half red and half white; and 18" GONE silk with green corners matching the 15" solid green; an Al Baker dye-tube.

The tube is loaded with the GONE silk and in such a manner so that the green tip of the silk goes into the tube first. Next comes the half red-white silk, the red corner twisted around the other end of the GONE SILK.

EFFECT:

Sno-white (white silk) is taken into the woods to be killed, but is finally freed. She enters the home of the 7 dwarfs (cylinder and dye-tube). The Queen, green with envy (green silk) learns of this and goes into the woods to find her. The Queen enters the dwarfs' home to kill Sno-White. (At this point the dye-tube is removed.) Sno-White cries out for the dwarfs. The R hand goes to the R pocket to get the dwarf streamer, leaving the dye-tube there. The tip of the white silk (really red-white) is brought into view at the top of the cylinder and the green silk (actually the GONE silk) at the bottom. Both Sno-White and the wicked Queen can now be seen(?).

The 7 dwarfs come home and seeing this are quite alarmed. Finally they join hands and make a circle around their home so that the old Queen cannot escape. (Tie streamer around cylinder). Then they summon the handsome Prince who is invisible at present (but wears a cloak of scarlet). He enters the house (make-believe silk is pushed in at one end where green Queen is showing, pushing Queen inside) and kills the Queen. He takes off his invisible covering and now joins Sno-White. They can now be seen united. (Half white-half red silk is pulled out of cylinder. This also brings out part of the gone silk so that green tip shows. Audience believe it to be Queen.) Now the Queen is G O N E! NO? YOU JUST SAW HER? I insist that she is G O N E! Finally the two tips are

taken at either end, the dwarf streamer removed, and the silk given a circular motion until the cylinder unrolls and falls to the floor. Silk is displayed and it cries GONE! The Queen has vanished!

(The above effect is manufactured exclusively by Silk King Studios and is obtainable from most magic dealers.)

2. Rice's MIKE THE GYP

This effect requires an 18" solid green and an 18" solid red silk; one GONE and two MIKE silks, dyed with matching borders; A1 Baker dye-tube; Special paper printed with black stripes to represent prison bars.

Prior to performing, the dye-tube is loaded with the GONE silk.

One of the MIKE silks must be loaded onto the spectator's back later in the routine. A needle is bent into a "V" and the eye sewed to the one corner of the silk. The tube is then loaded into a flesh-colored tube, preferably metal. This tube is about 2" long and 3/4" in diameter, being just large enough to accommodate an 18" silk.

EFFECT:

Two Irish Cops, "O'Leary", a red headed cop (red silk) and "O'Toole", a bald headed cop (green silk) have captured "Mike the Gyp" (Mike silk) many times but he has always escaped from their jail. However, they have just built a new type jail that is circular and open at the top and bottom only. (Show paper and form it into a cylinder.)

Into this they push MIKE (put Mike silk into the dye-tube, forcing out GONE silk) (steal dye-tube) and then bind it with a strong chain. (Get rubber band from pocket and leave the dye-tube.) Not satisfied with this, they decide to handcuff themselves to MIKE. (A spectator holds the jail while the ends of supposedly MIKE but really GONE silk are pulled out of either end of cylinder.) Spectator is warned not to let Mike escape. (At this point the performer secretly hangs the duplicate MIKE to the back of the spectator as he puts his arm around him to explain the importance of his job. To load this duplicate on the spectator's back, merely catch the point of the needle in his clothing on his back and pull downwards on the metal tube. Silk will come out and the tube is replaced in the pocket. Silk King Studios has a special patented clip that fastens to the tube, making it easier to release the silk.)

Now the spectator is asked to hold the cylinder firmly while the performer takes the silks from inside. Grasping one of the solid colored silks at the corner, he whips the string of three silks from the cylinder. Upon inspecting the center silk, he finds that it now reads - GONE! As the spectator was part of the plot, the performer insists that he help locate MIKE. (Here he turns the spectator to the back of stage so the audience can see the duplicate MIKE on the spectator's back. After the peal of laughter that follows, discover MIKE and remove it from spectator.) Show MIKE who has again escaped the cops!

(The above effect is manufactured exclusively by Silk King Studios and is obtainable from most magic dealers.)

3. THE MIS-MADE FLAG

This effect requires one each 18" sq. white, red and blue solid colored silks; a 16" x 24" American flag and a duplicate flag but with a field of white instead of the blue with white stars; a Braun dye-tube; a piece of paper 15" sq. or larger. The dye-tube is loaded with the mis-made and the perfect flag.

EFFECT:

Performer rolls up the paper cylinder and shows that the silks will go into either end of cylinder as explained in the John Braun routine. Removing the silks, and showing them one at a time, (after dye-tube was loaded) he places the three into the tube. However, he accidentally (?) drops the blue one. Tapping the end of tube, out comes mis-made flag, white field first. Discovering the error, he picks up the blue silk, and pushes it and the mis-made flag back into the lower end of tube. Now the perfect flag comes forth! As the flag is layed onto a table or over a chair, the cylinder is tilted and dye-tube dropped out into hat, etc., Figure 35.

4. THE DELUXE MIS-MADE FLAG

In addition to the above routine, more can be added. Besides the two flags, the dye-tube is loaded with the red, white and blue silks. Three additional 18" white silks are needed. After the cylinder is made, the performer does the magic dyeing of colors first. He puts in a white silk, says the magic words, and out comes red; next a white silk, and he forgets (?) to say the magic words, and out comes white; again another white silk, magic words, and a blue silk. From here on the routine is the same as explained in #3 above.

5. Rice's RAINBOW'S MISTAKE

This effect requires 3 solid colored silks, a large rainbow silk dyed with a pattern using the 3 solid colors, and a mis-made rainbow with one color missing. The routine is the same as #3, Mis-Made flag. The performer accidentally (?) drops one of the solids and that color is missing in the rainbow silk. These are replaced in the cylinder and the final sunburst is complete, consisting of all three colors, gorgeously blended in pattern. The same effect can be presented with various art and picture silks. In the first silk produced a color is missing.

(Above effect is a stock item manufactured exclusively by Silk King Studios, and is available from most dealers.)

6. TRANSITION IN YOUR ROUTINE

Often a magician wishes to carry over from one kind of an effect to another in his routine. A 'transition period' avoids the 'stop and go' so often found in the program of the inexperienced performer. There are many methods of bringing this transition about as experienced magicians well know, but the dye-tube has been little explored for this use. A change from cards to silks, from a silk to an egg, balls to cigarettes, etc. We suggest trying this in your act.

7. ORIENTAL MAT

Ten cent stores carry a decorated bamboo mat that can be used in connection with the dye-tube to advantage. This is especially recommended for the large 'Braun Tube'. A thread attached to the center of the dye-tube is fastened to the top center of the mat. Many moves are known whereby it is possible to show both back and front of mat and these will be evident to the beginner upon experimentation. It is also possible to leave the tube on the servante at back of the table and with thread attached, bring the tube up into the mat as it is turned over in showing it on both sides.

8. CUT AND RESTORED NECKTIE

The Braun tube is an excellent tube for this effect. A borrowed (planted) necktie is cut into many pieces and pushed into the paper cylinder (and dye-tube). The dye-tube is stolen, and the pieces apparently will not go together. Finally the performer twists the ends of the cylinder, forming a sealed package, and hands this to the spectator to take home. Just as he leaves stage, the performer asks him to open the cylinder once more, and to the amazement of the audience and delight of spectator, the tie is restored!

9. SUN AND MOON EFFECT

It is possible to work this popular effect with a large tube. The center of a borrowed white handkerchief is cut away accidentally (?) by a spectator (spectator is told to do so by performer) and the performer is unable to restore it. He offers a red bandana in exchange, which is refused. In the meantime, the assistant (who has been holding the bandana while the performer talks from the stage to the owner of the white hank) cuts out the center of red hank! Now both hanks are without centers. Magician forms a "magic" tube (with dye-tube inside) and puts the hanks and the centers into same. However, when they come out the other end, the red center is in the white hank and the white center in the red! Again he puts them into the cylinder (steals tube) and this time they come out fully restored. It is necessary to have the two prepared hanks as well as the duplicate red and white hanks in the dye-tube. The cut hanks go into the dye-tube before it is stolen away. The first (borrowed) hank can be a plant or a switch can be made.

10. BLEND

Three different colored solid silks are displayed and pushed thru the cylinder, emerging as a mammoth single sunburst silk or a printed pattern design such as Rice's Butterfly silk. If the final silk is a 36" square, the large Braun tube should be used. The beauty of doing BLEND ala dye-tube is that the silks are all unprepared and can be used in subsequent effects, thereby tying the routines together.

11. THE TAIL OF MABLE

This effect has a novel story that will appeal. Mable, a spotted dog of many colors, is represented by a rainbow silk. Being homeless, she was at the mercy of the village dog-catcher and the old constable. However, she was successful in evading them. The chase leads to an old barn (cylinder) where she hides. (Put silk in dye-tube.) However, her tail hung out of a crack where the dog catcher (who was near by) saw it. This is a duplicate colored GONE SILK which was loaded in the dye-tube and replaced Mable when the dye-tube was taken away). The dog-catcher (green silk) grabbed at her tail and fastened himself to it with handcuffs. (Tie green silk to GONE silk). The old constable ran to the other side of the barn and grabbed her by the head where he chained her. (Tie red silk to other end of GONE, the red silk representing the constable). Now they had her held fast. However, in spite of all this, she was G O N E (remove silks from tube) but in her haste left a string of little puppies behind! (As the GONE silk is unrolled to display word GONE, a string of different colored tiny silks fall into view, attached to another corner of the GONE silk.)

12. MR. AND MRS. GREEN

Miss Blue met and fell in love with Mr. Green, so they called the minister to marry them in their little nest. (Show blue, green and white silk and cylinder. Dye-tube is inside, loaded, as will later be explained.) They met him at the door, and taking them by the hand, the minister entered the home with them where they were united in holy matrimony. (Tie the white silk between the green and the blue and push them into their little home or paper cylinder.) Paper for the cylinder can be painted with lettering such as HOME SWEET HOME or LOVE NEST. The tube is placed horizontally upon the table and a small sign placed in front of it reading "ONE YEAR LATER." This is removed, and another with "TWO YEARS LATER" replaced. Again the sign is removed and replaced with "THREE YEARS LATER." The last sign reads - "MUCH LATER!" At this point the performer discovers his mistake, for he placed Miss Blue and Mr. Green in the cottage (three years ago) with the minister between them. The audience enjoy his error as he explains it, but he calls upon his magic to make matters right. He removes the silks from the cylinder, and finds that all is "ok", for now he has two GREEN SILKS, with a string of 3, 4 or 5 (number undecided due to a "quint age") small greens between them! (First silks were stolen away in dye-tube). The minister has vanished.

13. A KNOTTY PROBLEM

A nice transition is to display a 27", 30" or 36" silk, and to push it into a cylinder. It emerges from the other side, tied with a genuine knot in its center. The silk is held at one end and the knot mysteriously unties itself. (A duplicate rainbow is in the dye-tube, gimmicked with a thread for the serpent-silk routine, and a knot tied at its center. As the silk is removed, the thread is dropped to the floor. The knot is caused to untie as in the standard serpent-silk routine.)

14. CARD SILK

A white silk is pushed into a cylinder (containing an Al Baker tube) and a

card (forced) selected by a spectator. Another spectator holds the cylinder. The card is placed in a card box (loaded with a blank card). Now the card and the silk are demanded to change places. However, the spectator opens the box just a little too soon and the card is still there. However, the face of the card is gone! Upon opening the cylinder, the other spectator finds the silk now has the face of the selected card printed thereon. This is an excellent clean-cut effect that permits the spectators to handle the apparatus. (The change of the silk is accomplished with a dye-tube, and the card exchange is brought about with the famous P and L mechanical lock card-box which permits the spectator to actually handle the box and open it himself.)

15. DOUBLE COLOR CHANGE

Load the Braun tube with a DOUBLE COLOR-CHANGING SILK. Now show two white silks. After knotting them together, push them into the paper cylinder (with dye-tube therein). Silks are withdrawn from the other end and are now different colors. (Set of double color-changing silks). Altho the spectators marvel at this, the performer explains that it is just as easy without the cylinder, and passes his hands over the silks, causing them to change into two entirely different colors!

16. SILKS TO BALLOONS

Load the dye-tube with several of the new self-inflating balloons of different colors. Display silks of corresponding colors, and as each silk is pushed into one end of the cylinder, a balloon of corresponding color comes from other end!

17. SILK PRODUCTION

The dye-tube (large or small) can be used as a standard piece of production apparatus. This works nicely with the ORIENTAL MAT, effect #7.

18. BARGAIN COUNTER

Hide a loaded dye-tube under the advertising page of a newspaper. Tear a section of the paper away, and read the ads aloud. Lay the paper down and obtain a roll of stage money. Pick up the ads again (with the dye-tube loaded) and form a cylinder "store". Push stage money in one end and the purchases (silk stockings, bloomers, etc.) come out the other end of the cylinder.

19. THE QUINTS

Display two silks representing "man and wife", and tie them together. A sheet of paper bearing the name 'CANADA' is shown and rolled into a cylinder with the dye-tube loaded. The performer patters about strange things that happen in this country, and to further explain, withdraws the silks from the other end with five smaller silks of like color tied between. The paper is unrolled and a flap falls down, bearing the name of famous Dr. DeFoe!

20. AM I ASTONISHED!

Performer hands a single silk for examination and while the spectator holds it, he forms a paper cylinder (with loaded-tube). He places the silk into the cylinder and puts a rubber band around it to prevent it from unrolling (stealing tube in getting the band). He now hands the cylinder to a spectator and asks him if he would like to be famous. On "yes", the performer tells him that an unknown Canadian doctor became famous by getting "five from one". He asks the spectator to withdraw the silk from the cylinder, and to his surprise finds that he is most famous for he has taken "TEN from ONE!" (A string of ten small silks are attached to a duplicate silk of the original pushed into the tube! The spectator usually adds to the climax (properly encouraged) by unrolling the cylinder in search of duplicate silks!

21. BIRDS OF A FEATHER

Performer displays 9 or more silks of 3 different colors. He forms a cylinder from paper, loading in a large dye-tube. Taking the 9 silks, he ties them into one string, mixing up the colors without any given sequence. These are pushed into the tube. The tube is placed in a vertical position upon the table (allowing the dye-tube to drop out into well) while the performer patters about "birds of a feather flocking together". He hands the cylinder and magic wand to a spectator, and asks him to push the silks thru the cylinder. The result is that the silks magically rearranged themselves (?) and are now all tied together in groups of like color!

22. VANISHING CANARY

Many performers will be surprised to find that a Baker dye-tube, lined with sponge rubber, and with holes in the slide disc, makes an excellent vanish for a live canary. The amount of sponge used will be determined by the size of the bird. The bird should fit tight enough to prevent it from turning around. If put in head first, the canary will be safe and unharmed. (It would be wise to do this effect near the conclusion of the performance so as not to keep the bird in the tube too long, even tho holes permit breathing.

23. BORROWED RINGS

When an assistant is used, borrow a number of rings. These are switched for cheap duplicates and the originals are tied to a number of small silks or a streamer by the assistant. Performer now displays a number of small silks or a streamer and the dummy rings. While he is tying these in place, the assistant is getting the originals ready and loaded into the tube off stage. The dummies are dropped into the cylinder with the dye-tube, and when removed, the rings are all free of the silks, knots still in place! The effect can be reversed if desired.

24. CUT AND RESTORED SILK

Fasten a length of matching colored silk to the felt pad of a Baker tube. A large silk is displayed, and a cylinder made of paper. The silk is pushed into

the cylinder, center first. The center (really the piece fixed to dye-tube) is brought thru the other end, and snipped off with a pair of scissors. This may be burnt with a match, or tucked back into the cylinder. Dye-tube is stolen away, the magic wand waved over the cylinder, and when the silk is removed, the center has been (?) restored!

25. SILK TO SNOW FLAKES

A very beautiful effect is to vanish a white silk ala Baker tube and to show the paper empty amid a shower of snowflakes.... apparently the silk having turned to snow. Various types of snowflakes are obtainable at novelty stores. These (or white confetti) are loaded into the dye-tube prior to performing.

26. ASHES TO ASHES

A silk can be vanished in a cylinder of flash paper. The tube is stolen away and the flash paper ignited. As the ashes float downward, the silk (a duplicate) can be caught from the air in the center of the ashes. (Duplicate silk is obtained from a body silk holder.)

27. SILKS TO CONFETTI

A silk can be vanished in cylinder ala dye-tube, the tube stolen as a rubber band is obtained from the pocket. Now blow thru tube and instead of the silk emerging from the other end, a large shower of confetti soars to the air. A Baker tube will hold a mammoth load of confetti.

28. REPEAT SILK VANISH

Several small duplicate silks are loaded into the dye-tube, and this secretly rolled into a cylinder. The effect is to vanish a silk (in pocket of trousers or in a changing bag) and it reappears in the cylinder. This is repeated again and again, each time the silk reappearing in the cylinder. After the last silk has been vanished and it reappears in the cylinder, all of the silks are pushed back into cylinder (and dye-tube stolen). Now they magically reappear back in the pocket or changing bag and the cylinder is shown empty! (The pocket method is the well known one of putting silks in the upper inside corner of the trouser pocket. It is possible to turn a pocket inside out and to show it empty even tho it contains silks. A changing bag is more desirable if available.

29. AMALGAMATED TUBE COMPANY

Performer, as a salesman for a tube company, demonstrates his product by putting a number of small rubber (really sponge) balls into the cylinder. From the other end comes a large ball (sponge) that is of larger diameter than the cylinder! (Cut the balls from sponge.)

30. WHY WAR STARTED

Lengthy patter can be worked out along a story wherein Hitler proposed to divide 28 small nations among the 7 great powers of Europe. He proposed to divide them equally giving 13 nations to each of the 7 powers. Naturally the other 6 powers didn't see how this was possible, so they asked him to explain. He proposed to explain it mathematically. (Roll up the cylinder with the dye-tube loaded with a string of 13 small silks). Into the pot he dropped 28 contries. (Drop 28 small silks into the cylinder, one at a time.)

Now show the following on the blackboard as to be explained:

Example		Example		Example	
Add	13	Multiply	13	Divide	13
	13		x 7		7 28
	13		<hr/>		7
	13		21		<hr/>
	13		7		21
	13		<hr/>		21
	13		28		<hr/>
	<hr/>				
	21				
	7				
	<hr/>				
	28				

Hitler placed 7-13's in a column, each power's share, and adding the right hand column first, he found the 3's totaled 21, which he wrote beneath. the 1's totaled 7, and by adding this, he obtained a grand total of 28.

This did not satisfy some, so he tried to explain further. This time he used multiplication. 7×3 is 21. Now 7×1 is 7, and this added to 21 makes 28! However, some were still skeptical.

Finally he tried to prove his point by division. 7 won't go into 2, so we try 8. 7 goes once; place the 7 underneath, draw a line, and subtract, getting 21. Seven goes into 21 just 3 times. This again is a total of 13!

All 7 powers finally agreed, and Hitler reached in and took out his 13, uniting them together. However, when the rest reached for theirs, NOTHING was left! Confused, discouraged, and quite peeved, they took to arms, And that ladies and gentlemen is my theory of how the war started!



31. A NOVEL VANISH

Few magicians have considered the possibility of using the dye-tube as a clever method of concluding a silk routine. For example, following a "sympathetic silks" routine, the silks could be vanished ala dye-tube. This is the more logical conclusion of any silk effect.



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