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# bohleno's mysteries

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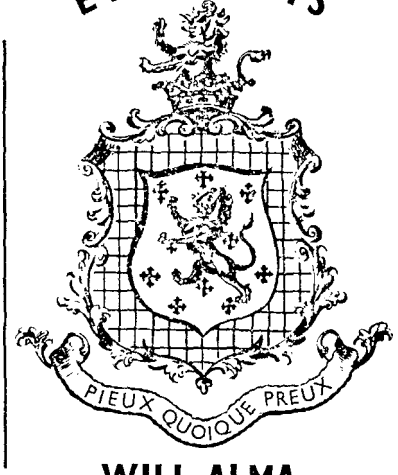
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by  
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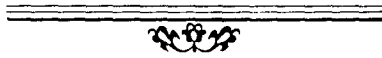
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BOHLENO'S  
MYSTERIES





BOHLENO'S  
FIVE ORIGINAL \_\_\_\_\_  
PERFORMANCE-PROVEN  
MYSTERIES

*by*

HENRY BOHLEN

Foreword by LOGAN WAIT

Illustrated by LAMONTE



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*by*  
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## Foreword

### S

**T**HOSE who claim something original have a niche in which category Mark Twain placed those who talk about weather, *but do nothing* about it, and those who *do do something* are the ones of whom he said nothing.

Henry Bohlen *did do something about it*, and as a result won recognition and reward from those who know and judge magic.

To carry on in the same theme it is not enough to stop here, but from here *you must carry on* with these fine examples of *real magic*.

LOGAN WAIT.



The State Library of Victoria  
"ALMA CONJURING COLLECTION"

The *original* routines with which Professional Magician Henry Bohlen won the Ring One Trophy and Conjuror's Magazine Award at the I.B.M. Convention in St. Louis, Missouri, U.S.A., in June 1946.

## *Triple Ring-Silk Penetration*

**H**ERE IS one of the most beautiful penetration effects ever conceived. It will require practice, but the time spent will be more than repaid.

### THE EFFECT

Three rings, or hoops, and an eighteen-inch silk handkerchief are shown. The silk is held by its diagonal corners in one hand. One by one the three rings are tossed at the loop of the silk and each in turn penetrates the silk and is seen to be hanging on the loop.

This amazing penetration of wood and silk can be carried a step further, and each of the rings can be removed from the silk without the performer letting go of the ends.

### THE REQUIREMENTS

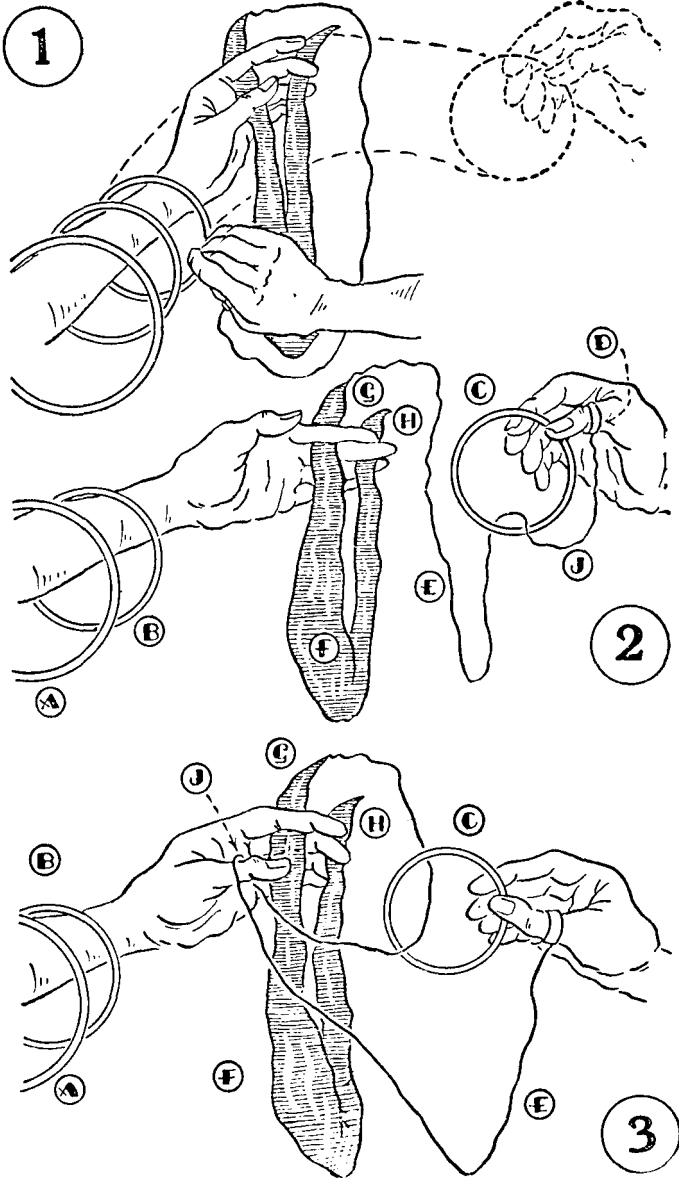
Three rings, or hoops, each being of such a size that it will pass through the next larger ring. (Embroidery rings are excellent. Painted white and used with a coloured silk they make an excellent combination.) An eighteen-inch silk handkerchief having attached to one corner a fine black silk thread, about twenty-nine inches in length. The other end of the thread is attached to a celluloid or flesh-coloured ring which will fit over the thumb.

### THE ROUTINE

Place the three rings on the left arm and the corner of the silk, with the thread attached, between the first and second fingers of the left hand. Have the celluloid ring at the end of the thread on the right thumb.

Display the silk, then bring the bottom corner of the silk up between the second and third fingers of the left hand. Care must be taken to keep the thread always between the body and the silk. Now with the right hand take the smallest ring from the left arm. Note the position of the right hand as it takes the ring, figure 1. The ring is taken from the left arm,

TRIPLE RING SILK PENETRATION



brought down and off the silk. The position of rings, silk and thread should now be as indicated in figure 2.

- A. Largest ring.
- B. Middle-sized ring.
- C. Small ring.
- D. Celluloid ring.
- E. Black silk thread.
- F. Silk handkerchief.
- G. Corner of silk to which one end of thread is attached.
- H. Diagonally opposite corner of silk.

Now bring the point of the thread (J), figure 2, over the left thumb. The position now is shown in figure 3.

Throw the ring towards the silk, at the same time letting go of the corner of silk (G), to which the thread is attached. As the right hand releases the ring it is pulled smartly away, causing the end of the silk (G) to pass through the ring and back up into position between the thumb and first finger of left hand as shown in figure 4.

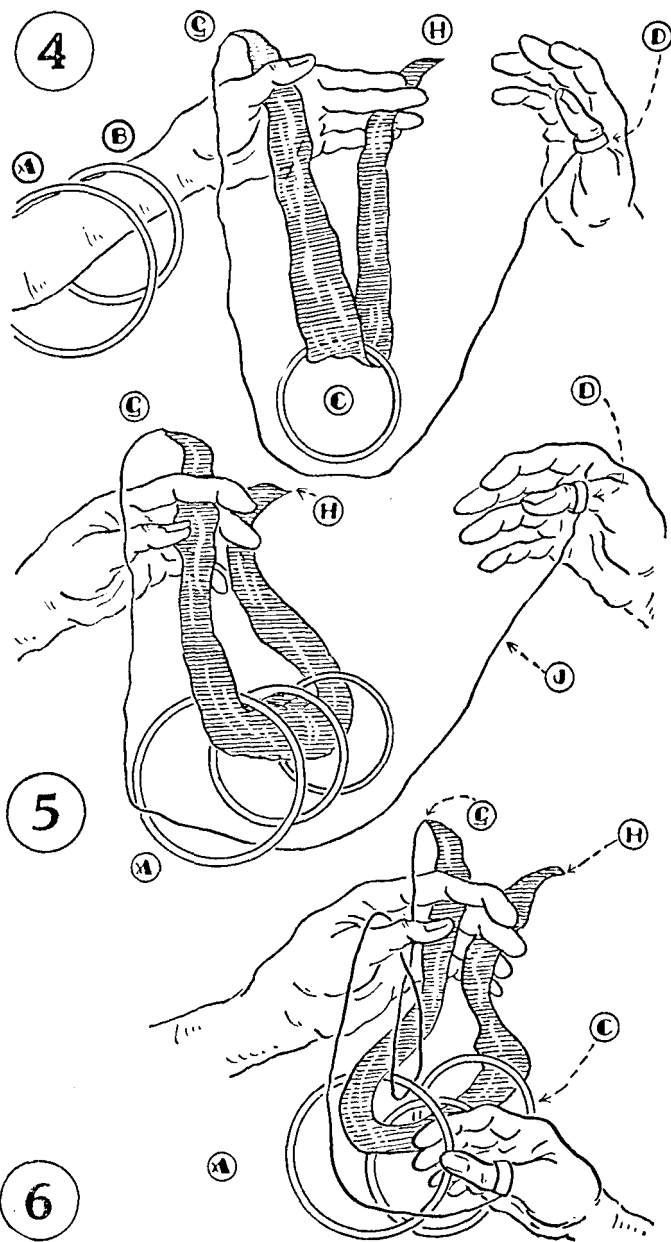
Before starting to loop the second ring, it is necessary to bring the corner of silk (G) back again to the position shown in figure 1, between the first and second fingers. This can be done by taking the end (G) in the right hand and stretching the silk out between the hands to show that the ring is really looped thereon. In replacing the end in left hand it goes between first and second fingers.

The purpose of having each ring larger than the previous one will now be clear. As ring (B) is removed from the left arm and carried down over the silk it must pass over the small ring (C) as well. Loop this ring on to the silk as described above, and then repeat the moves and loop the largest ring (A).

### TO TAKE THE RINGS OFF AGAIN, ONE BY ONE

Display the silk and rings on it by taking the corner of silk (G) in the right hand, the corner (H) being retained in the left hand. Stretch the silk out and let all three rings slide on to the left arm. Now let the two small rings slide back on to the silk again, retaining the largest ring on the arm. Now reverse the corners of the silk, that is, hold corner (G) in the

TRIPLE RING-SILK PENETRATION



left hand, and corner (H) in the right hand. At this point let the largest ring slide back on the silk. Now place corner (G) between the first and second fingers, and corner (H) between the second and third fingers of the left hand. The silk, thread and rings should now be as shown in figure 5, with the thread running through ring (A).

Take the ring (A) in the right hand, lift up a little so that the thread at point (J) can be looped over the left thumb, figure 6. All that has to be done now is to let the corner of silk (G) drop, and pull the ring away in the right hand. The ring will be completely free of the silk, and the silk and thread will be in the position indicated in figure 4, except that the two smaller rings will be looped on the silk, while the larger ring is held free in the right hand.

All the above moves are repeated to remove the two remaining rings, first (B) and then ring (C).



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## *Impossible Floating Handkerchief*

**H**ERE IS a floating handkerchief trick that is a true illusion when properly handled. It is easy to do, requires only a standard piece of apparatus which almost every magician has—plus, of course, a handkerchief and a wooden or steel hoop.

### THE EFFECT

The effect is that a knot is tied in one corner of a handkerchief. The handkerchief is held in front of the body, the hands are removed—and the handkerchief remains suspended in the air without visible means of support. To further prove the absence of any threads, etc., a hoop is passed completely over the silk—and still it stands suspended, as though magnetised by some invisible force, in mid-air.

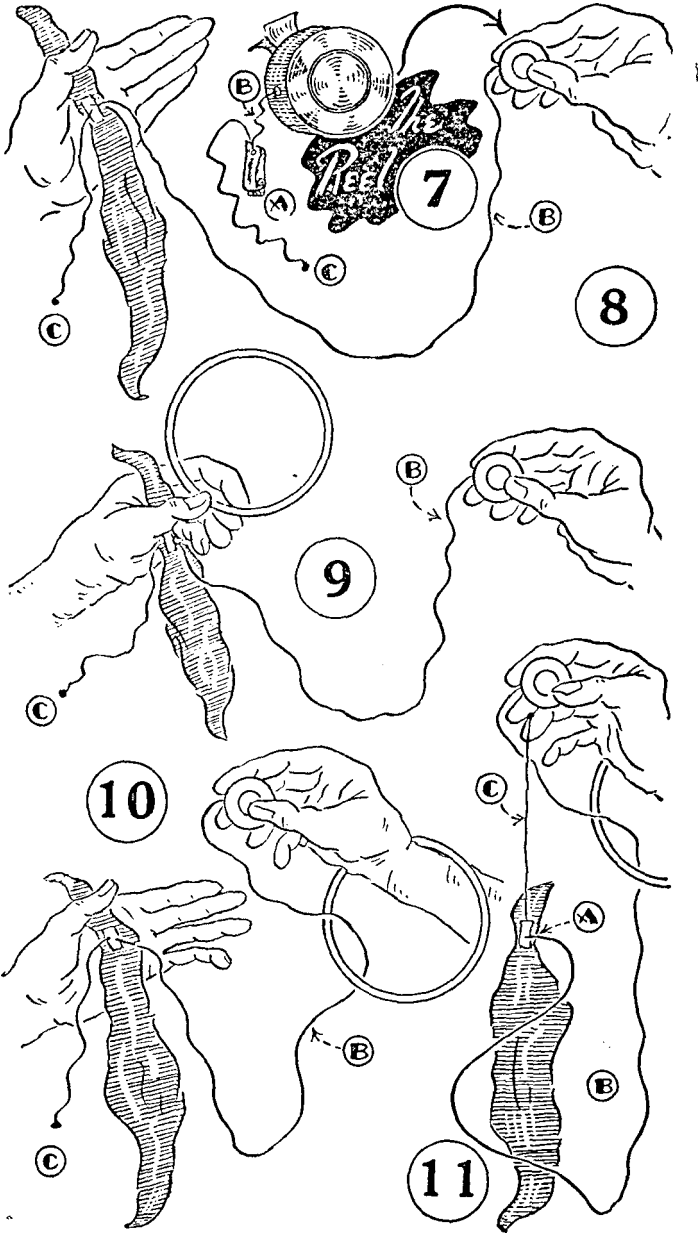
### THE REQUIREMENTS

One metal or wooden hoop, an eighteen-inch silk handkerchief, a small spring clip as illustrated, and a card rising reel (the Petrie Utility Reel is just right for this) with finger clip and a stop guard to control the pull on the thread.

Pull a few inches of the thread out of the reel and tie the spring clip (A) to the end of the thread. Next tie an additional eight-inch length of black thread to the spring clip. Tie a knot in the end of the extra thread. The apparatus, when assembled, will look like figure 7. Place this in the lower right vest pocket, have the hoop laying on the table within easy reach, and all is ready.

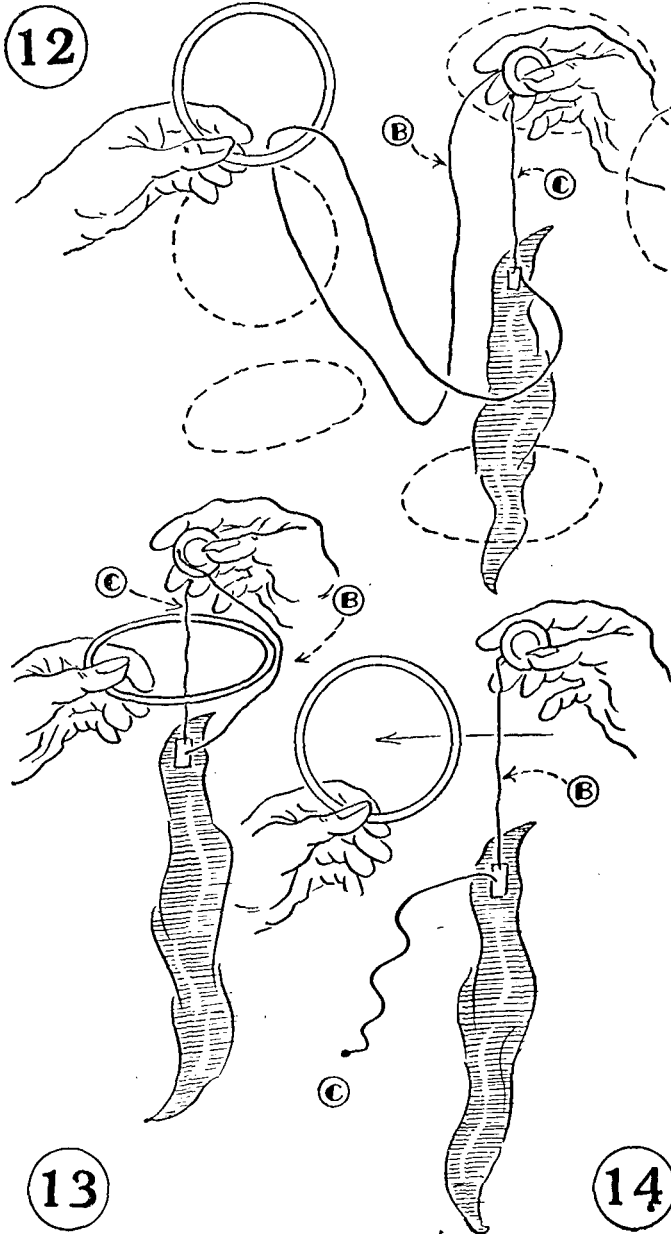
### THE ROUTINE

Stand slightly in front of, and to the right of the table, as the handkerchief is shown and a knot is tied in one corner of it. Be sure the knot is loose and fairly large. Steal the reel with the right hand, and while displaying the silk fasten the clip on to the back of the knot. Extend the left hand which holds the handkerchief, so that a length of thread will be pulled out of the reel, and allow it to hang as shown in figure 8. (View as seen by performer.)





IMPOSSIBLE FLOATING HANDKERCHIEF



Now turn slightly towards the left and pick up the hoop from the table with the left hand. This action will further extend the thread from the reel, until there will be about four feet of thread hanging down between the hands. Check the reel at this point. The position will now be as shown in figure 9.

Throw the hoop over the right arm as in figure 10. This action will bring a section of thread through the hoop as shown.

Catch hold of the end of the extra thread (C), between the second and third fingers of the right hand; release hold of the silk with the left fingers, and float the silk as shown in figure 11. It is now apparently suspended in mid-air and neither hand is within eight inches of it.

Reach across with the left hand, grasp the hoop off the right forearm and swing it down over the handkerchief in one rapid motion, and then to the left as shown in figure 12. Hold the hoop in this position long enough for the audience to realise that it is now completely away from the floating silk. Take care that the thread is always between the body and the silk, and that the hoop always remains in a horizontal position. Do not twist the hoop around. The movements of the hoop are now retraced—at the same time pressure on the finger reel is slowly released so that the thread is drawn back into the reel. *This must be done slowly.* The position will now be as shown in figure 13, all but about eight inches of the thread has been rewound in the reel, and the hoop will be between the two threads as illustrated. "B" is the reel thread, "C" is the extra eight-inch thread.

Now by letting go of the extra thread (C), the hoop can be moved away entirely, the silk now being suspended by the reel thread (B). See figure 14. The hoop will now have been passed completely around the handkerchief, proving to all that the silk is actually suspended in mid-air.

Turn slightly to the left and lay the hoop down on the table. Bring up the now free left hand, grasp the silk and, while taking a bow, release the spring clip from the knot and replace the apparatus in the vest pocket under cover of the silk. The silk and hoop can now be passed out for examination as they are completely free of the apparatus.

---

## *Devil's Own Knife Cut Ribbon*

**T**HIS IS a masterpiece of impromptu magic. Its presentation is clean and direct to the point, and from the audience view-point there is absolutely no explanation. Those who know about looping up extra pieces of rope (or ribbon) will be completely fooled.

### THE EFFECT

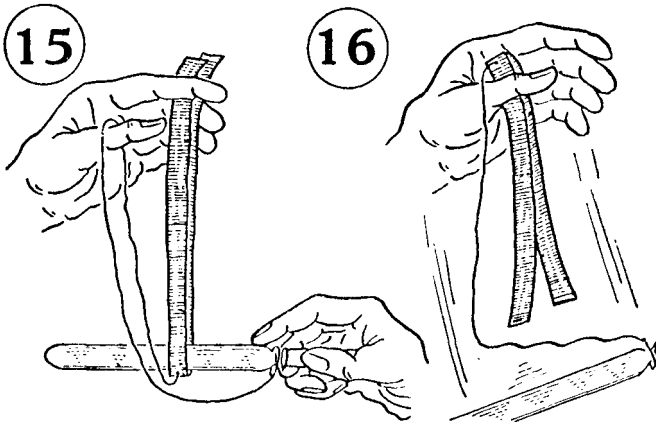
The performer stretches a length of ribbon between his hands, folds it in half, and then holding the two ends in one hand forms a loop, allowing it to hang down. Taking a large knife he inserts the blade in the loop of the ribbon and proceeds to cut through it. The audience can see it cut, yet the ribbon may be restored instantly. The cutting and restoring may be repeated again immediately, heightening the mystery.

### THE SECRET

The secret is remarkably simple. The ribbon has only a slight preparation, there being a thread attached to its centre. The thread's length is about the full length of the ribbon, and there is a slip-noose at its free end. This noose is attached to the handle of an ordinary table knife at the point where the blade enters the handle.

### THE ROUTINE

Have the knife, with the ribbon attached as explained, in the right coat pocket. Step forward and display the ribbon, stretching it out between the hands and giving it a tug or two to prove it unprepared. Be sure that the side of the ribbon to which the thread is attached is towards the body. Now line up the two ends of the ribbon and grasp them between the first and second fingers of the left hand, with the back of hand towards the audience. This will leave the left thumb free. The thread should now be hanging directly down from the bottom point of the loop. Reach into the pocket with the right hand for the knife, and under pretence of testing its sharpness slip the thread over the left thumb. Bring the knife down and insert its blade into the loop of the ribbon. Figure 15. Pressing down on the ribbon with the knife will draw the two



visible ends of the ribbon inside the left hand. Now raise the knife a couple of times, simulating the action of preparing to cut through the loop of the ribbon with a downward sweep of the knife. On the third sweep, bring the knife down fast, letting go of the ends in the left hand. The knife will, of course, continue on its way down, and to all appearances it cuts through the ribbon. As the knife passes downwards the action of the thread over the thumb will snap the looped end of the ribbon *up* to the left thumb and forefinger as quick as a flash, completely reversing the ribbon and leaving the two ends hanging down. Figure 16.

Replace the knife in the coat pocket. Catch hold of the two ends with the right fingers and wrap the ribbon around the left hand. Blow on it and then stretch it out, showing it completely restored.



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## *Multi-Cut Paper Strip*

**THIS EFFECT** is a gem for impromptu as well as set occasions. It is absolutely convincing, easy to work—requiring no sleights—and there is nothing to switch or dispose of.

### THE EFFECT

The performer exhibits a long strip of paper, which he folds in accordion pleats, making a packet of about one-fifth the size of the original strip. One end of the packet is trimmed off by cutting away the several ends of the folded strip. These fall to the floor, and there is no doubt whatever that the strip has been cut into several pieces. Upon blowing on the cut edges the strip becomes completely restored.

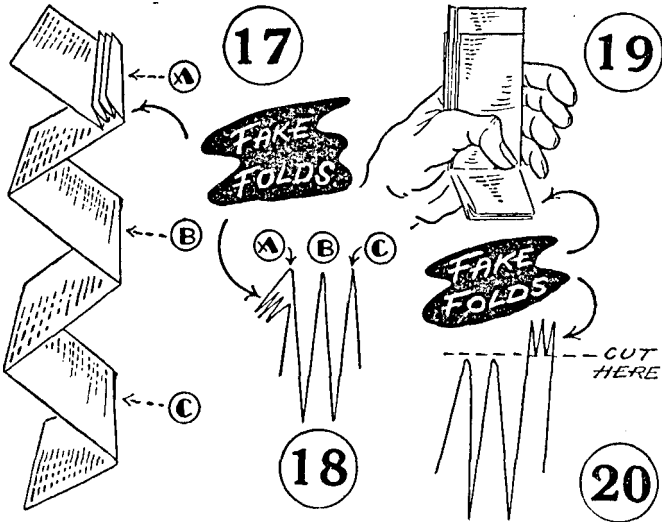
The strip of paper is handled freely throughout the routine, with fingers wide apart, making the restoration a real mystery.

### THE SECRET

Fold a strip of paper as shown in figure 17. Note the fake folds and the three main accordion pleats. Fold the strip and place it in the vest pocket.

### THE ROUTINE

Remove the strip from pocket and hold it by the fake folds, letting the strip unfold and hang down as in figure 17. It will look like an ordinary strip of paper, for the first finger and thumb hide the fake folds. After displaying the strip, refold it by pleating, commencing with fold "A," then "B," and finally "C," until the packet is about one-fifth the size of the original strip. The folds are made towards the audience—keeping the fake fold at the top and to the rear, as shown in figure 18. Now reverse the folded strip, bringing the fake folds into the palm of the left hand, with the thumb resting on the fake end. Under cover of lining up the visible ends of the strip with the right hand, the left thumb turns down the fake folds, straightening them out as shown in figure 19. Again reverse the pleated strip, bringing the fake end to the top, facing the audience. Figure 20.



All is now set for the cutting. Snip off the fake ends with two or three cuts of the scissors. Allow the front pleat to fall as well, proving that the pleats have really been cut through. Hold the strip up and nip one end of it between the finger and thumb—blow on it—and let it unfold to its full length, showing it completely restored.

If required, the strip may now be passed out for examination.



**PUBLISHER'S NOTE.**

This effect was first performed by Henry Bohlen at the I.B.M. Convention, St. Louis, Missouri, U.S.A., in June, 1946. In the same year it was published in the American edition of this book.

In April, 1947, it was re-published under the title "Snippe" in *The Gen*, Vol. 2, No. 5.

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## *Master Silk Through Ropes*

**T**HE TITLE is true, this is a masterpiece; it requires no skill and a minimum of practice, yet the effect created upon the audience is astounding.

### THE EFFECT

A length of rope is held taut by two assistants from the audience. The magician displays a silk handkerchief, and looping it round the rope, with an end in each hand, he proceeds to pull it right through the rope.

The process is then reversed by passing the handkerchief back and down through the rope, and as a final touch the trick is repeated with but one hand holding the handkerchief. It is an apparent impossibility, yet it is done right under the eyes of the two assistants. As a variation the silk can be pulled through a pole, or for impromptu presentation it can be pulled through the top back rung of a dining-room or club chair.

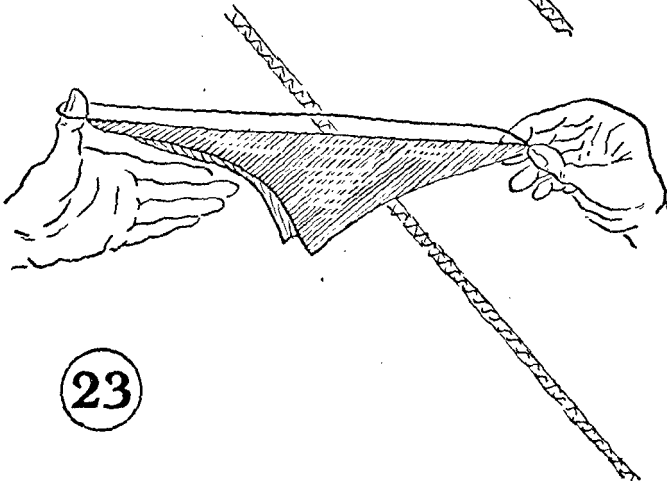
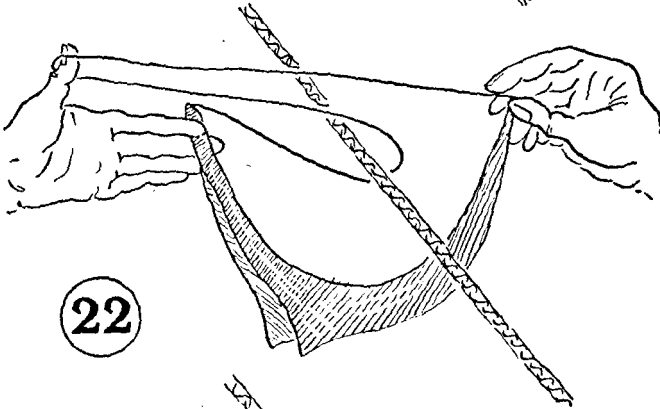
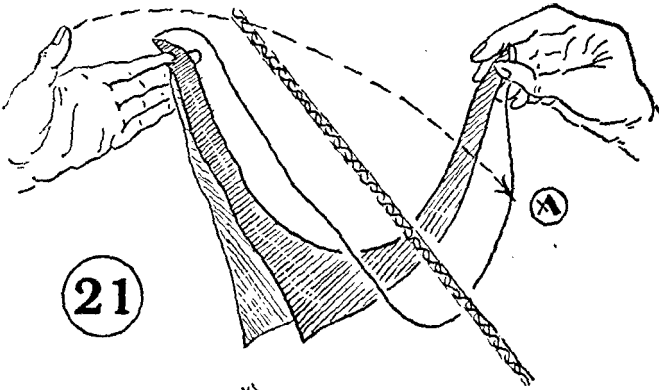
### THE REQUIREMENTS

No equipment whatsoever is required, just a short piece of black thread of a length corresponding to the diagonal length of the silk handkerchief.

Take hold of the silk at diagonally opposite corners, and stretch it to its extreme length. Then tie the silk thread to each diagonal corner. Also have an eight to ten-foot length of rope at hand.

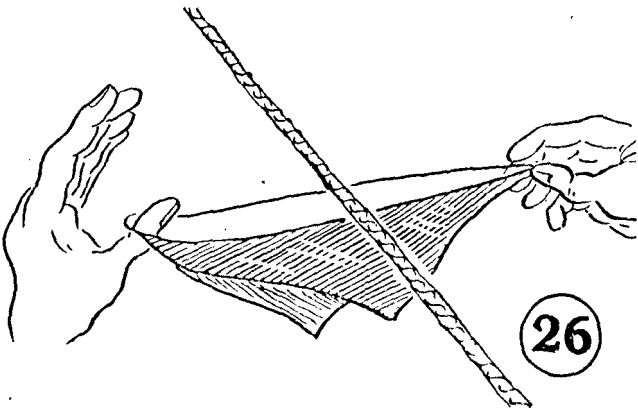
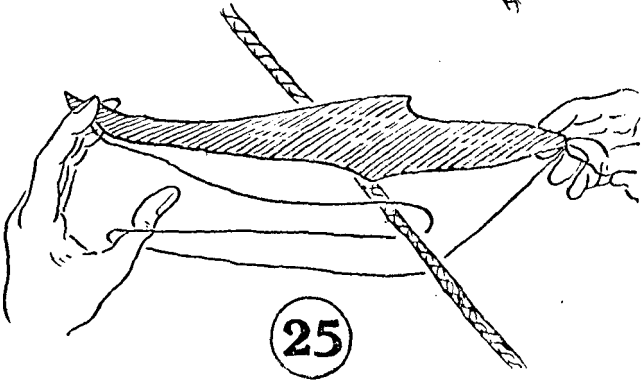
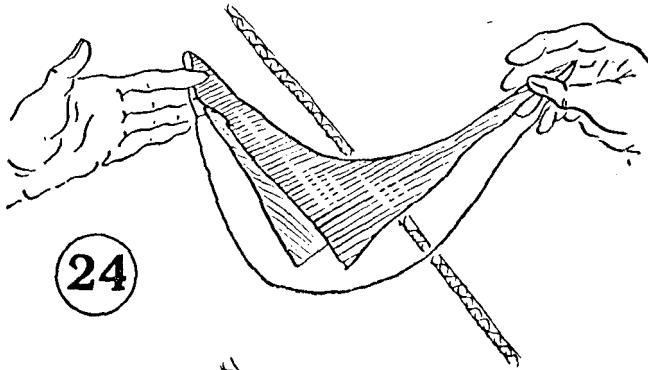
### TO PULL THE SILK UP THROUGH THE ROPE

Invite two assistants to examine and stretch out the length of rope to its fullest extent. Now step behind the rope, at about its centre, right side facing the audience, and withdraw the silk from the breast pocket. Flick it out once or twice, then catch hold of it between the first and second fingers of the left hand at one of the corners to which the thread is tied. Letting the other end of the silk hang down, hold it





MASTER SILK THROUGH ROPES



close to the rope and then reach over the rope with the right hand and catch hold of the lower end of the handkerchief, and hold it as shown in figure 21.

Draw both ends of the silk up, so that the looped silk pulls against the rope—to show that it is really looped round the rope. This action will bring the two hands close together, and this is the time to slip the left thumb under the thread at "A," figure 21. Then move the hands apart again as far as the thread will allow, figure 22.

Make a couple of short upward movements with the hands, then let go of the silk in the left hand, at the same time both hands move apart and up in one rapid move. Care must be taken to ensure that the thread does not slip off the left thumb. The silk has now apparently penetrated the rope, for in a flash the corner of silk will have been drawn under the rope and over it, back to the left hand, where it is retained. Figure 23.

#### TO PASS THE SILK DOWN THROUGH THE ROPE

This is just the reverse of the moves described above. Hold the silk stretched across the top of the rope, figure 24. Now the left thumb must engage the thread at "B" by lowering both hands until they meet. When the hands are drawn apart the thread will be looped around the rope as shown in figure 25.

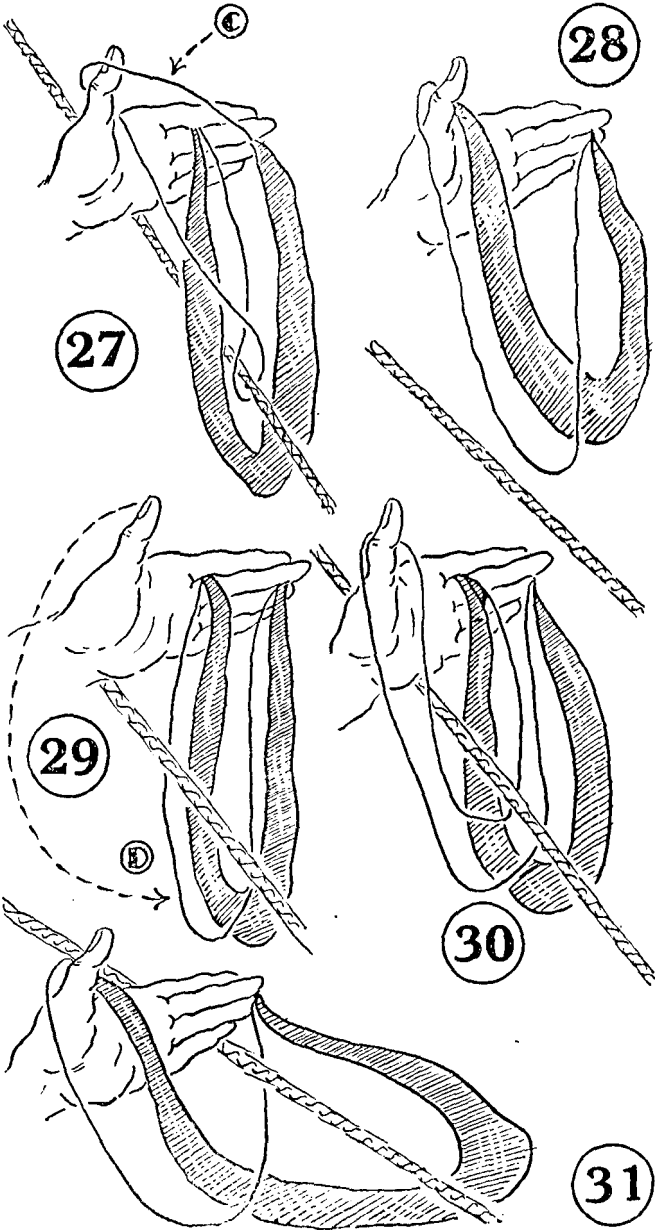
Make a couple of short downward movements, then let go of the silk in the left hand. At the same time move the hands apart and down in one rapid move. The silk has again penetrated the rope, figure 26.

#### PULLING THE SILK UP THROUGH THE ROPE WITH ONE HAND

First hold the handkerchief as in figure 21. Then bring the thread around the rope as in figure 22. Next the right hand brings up its end of the silk and places it between the second and third fingers of the left hand, as shown in figure 27.

Place the right first finger on top of the thread at point "C," figure 27, and move the right hand down, at the same time letting go of the end of silk held between the first and

MASTER SILK THROUGH ROPES



second finger of the left hand. Also, at the same time, the left hand moves up sharply. When the free end of the silk again reaches the left hand, after passing around the rope, let go of the thread by the right hand. The silk will now be free of the rope, figure 28.

#### TO PASS THE SILK ON TO THE ROPE WITH ONE HAND

Hold the silk in front of the rope with the left hand, as in figure 29. Bring the thread, at point "D" in figure 29, over the left thumb as shown in figure 30.

Snap the left hand upwards, letting go of the end of the silk held between the first and second fingers, and the silk will once again be around the rope, as in figure 31.



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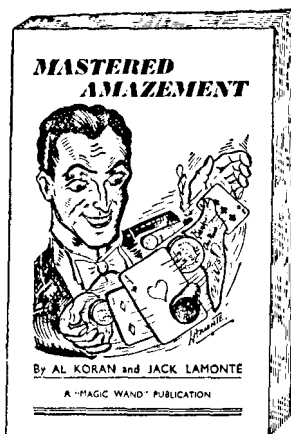
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