

SUPREME SILKEN ACT

This act in its entirety runs about ten to twelve minutes. Subtle humour blended with surprise and mystery make it the outstanding act of its kind. Many of the world's leading Magicians are using it to-day as here explained. It is novel, pretty and of great entertainment value.

AS THE SPECTATOR SEES IT.

The Magician, after lighting his cigarette with a paper "book" match studies the match for a brief moment - then carelessly flicking the match away, a yard square silk appears at his fingertips! Surprised he tosses away the cigarette and attempts to tie a knot in the silk. The first attempt fails; nothing daunted he tries again - and fails again. Gathering himself for the supreme effort he tries once more and succeeds for a knot appears in the centre of the silk. His moment of triumph is brief however for the knot dissolves when he shakes the silk. Gravely displaying the silk on both sides he throws it over his right fist as he mutters the magic words "squeezie squeezie" something is seen to materialise under the silk - and discovers the index finger of his right hand pointing toward his forehead! He pulls the silk through his right hand, twirls it into a loose rope while he patters about splitting it along its fourth dimension and forthwith takes from it a second yard square silk identical with the one he has been using.

He ties the two together, tosses them into the air and a contrasting yard square silk appears tied between them! Untying the three he counts them - one, two, three, four FIVE, SIX, but is greeted with a laugh for to the audience it is obvious that there are only three silks. "Six" persists the performer as he holds up the silks, appears to "split off" another bunch identical with the bunch he holds and slowly and fairly counts out six silks.

He places three of the silks on a chair at his right, then knots the other three together in a string and places them on a chair at his left. The knots mysteriously pass from one set of silks to the other, and the audience fails in an attempt to guess where the knots are for they vanish entirely. Once again the silks are counted and seen to be separate but when they are tossed into the air they descend tied by a single knot and the performer catches them taking a bow. Smiling he strokes the silks with his hand and from them removes a second bunch of six silks of contrasting colors to the first six. Counting these he "splits off" another bunch of six silks - and counts again - eighteen silks - yard squares - produced from nowhere.

~~Surprise has been added to surprise,~~
well entertained by a fast moving routine of magical effects climaxed by a most amazing production of silks. There, in very truth is the kind of magic the idealists dream about, for it is produced on a bare stage or in the middle of a night club floor. The magician enters and with him comes surprise, color, a deft touch of comedy and a generous measure of mystification.

Performer uses specially designed rainbow silks for this beautiful routine and carries two sets - 27 and 36 inch. The larger the silks the more showy the routine, but any size from 18 inch to 36 inch may be used, in either solid colors or rainbow designs. If solid colored silks are used all six must be of the same color.

The rainbow combination is more ideal however. Four should be identical in color arrangement. The remaining two should be of contrasting color arrangement. Thus you need two sets of silks each having a silk of contrasting color to be tied in the centre for the Sympathetic Silks. Finally, the two diagonally opposite corners of each silk MUST be of the same color. For example, four of the silks could have red centres with yellow diagonal corners and two could have green centres with yellow diagonal corners. See Fig.1.

A few size "0" snap fasteners such as are used on ladies' dresses, four elastic bands for sleeves (used to hold shirt sleeves in place against arms) a flat smooth stick $\frac{1}{4}$ " thick, $1\frac{1}{2}$ " wide and $1\frac{1}{4}$ " long sanded smooth and with all corners nicely rounded, two spring type clothes pins or metal spring clips, a pack of cigarettes in the right hand coat pocket, and a book of matches in the left trousers pocket complete the list of properties. Place a small rubber band around the ring finger of the right hand just as you would wear a finger ring.

The routine could end with the Sympathetic Silks for the Multiplication Finale is an added effect, for that reason the "Finale" will be described after the regular routine has been disposed of.

PREPARATION: Sew the male and female parts of a small snap fastener to the two sides of the left hand trousers pocket, inside the pocket, See Fig.2. To close the fastener you will have to reach through the fly of the trousers. This snap fastener holds the first silk to be produced and is so placed that the pleated silk is held securely in place until needed.

Tie a small knot in the corner of one silk or sew half a snap fastener or a small bead to the corner. This enables you to find the corner when you steal the silk from the pocket. Pleat this silk into a strip about $1\frac{1}{2}$ inches wide as in Figure 3 as indicated by the dotted lines. Beginning with corner "C" pleat this strip into $1\frac{1}{2}$ inch folds until only about $\frac{1}{3}$ of it remains unpleated. See Fig.4. Wind this end once around the

pleated bundle, then give it a quarter turn and ~~wrap it tightly~~ around the bundle several times as in Fig.5. You should now have a little parcel about $1\frac{1}{2}$ inches square and about $\frac{1}{2}$ inch thick, with the end "A" sticking out about one inch. See Fig.6.

Put this little bundle into the left trouser pocket so that the little "marker" end "A" is to the OUTSIDE of the pocket and hanging down. With the right hand reach through the fly of trousers and close the snap fastener. (Don't forget to close the fly.) The silk is now held in the pocket as shown in Fig.7. Put a book of matches in this pocket.

Tie the silk that is to appear "between" (viz., the contrasting silk) to one of the four identical silks, see Fig.8. Hold this as shown in Fig.9. Now bring the end in the right hand over to the left hand so that both silks now hang from the fingers of the left hand, see Fig.10.

Starting with the knot ROLL the silk in the left hand around the contrasting silk so that you have a sort of loose "rope" of silk as in Fig.11. If properly assembled the corners of the two silks will match in color. Wrap the outer silk TIGHTLY at this corner and pull out the corner of the inner silk. See Fig.12. Put a spring clothes pin or a metal clip on the ends of the silks (Fig.12) to hold them in place until you are ready to load them on your body. Tie the remaining set of three silks together at diagonally opposite corners using square knots that have been upset (Figs.34 and 35) and with the CONTRASTING COLORED SILK in the centre. See Fig.13. Note that tips "A" and "B" also "C" are all of the same color. Now fold the first silk (1) over on TOP of the second silk (2) so that corner "A" is on TOP of "B", Fig.14-A. Starting at the right pleat the silks one and two into a strip about $1\frac{1}{2}$ inches wide as shown in Fig.14-B. ROLL the pleated silks into the third silk, Fig.14-C and the resulting roll will look like Fig.14-D.

Roll the protruding corners of the two innermost pleated silks carefully into the corner of the outer silk; so that the end appears as in Fig.15. Note that the ends of the innermost silks protrude. Put another clip on the end to hold them from unrolling just as you did with the first set of two silks.

You are now ready to "load" the set of two and the set of three. for production later in the routine. The "loads" are carried in the sleeves, lying along the forearms from wrist to elbow and they are held in place by the elastic sleeve bands.

Adjust two of the elastic sleeve bands to fit comfortably just above the elbow on the upper arm and two of them to fit around the wrists just above the sleeve shirt cut off. (Turn the metal adjusting buckle to the outside of the arm so it will not catch on the silks). Put bands on both arms, one at the wrist and one at the elbow as in Fig.16.

Remove the clip and pleat the roll of ~~two silks~~ ~~around one end~~ of the stick as shown in Fig.17. . Be careful to get the "Two ends" end of the silk where it is shown in Fig.17. Gripping the pleated silk at "XX" with the left hand to hold it around the stick put end "A" of the stick against the wall and hook the band above the elbow of the right arm over end "B" poking it well under the band, see Fig.18. Now you can pull out the stick and tuck the end "A" under the band at the wrist. The load is now in position shown in Fig.19. Note end "A".

NOTE: The actual number of pleats around end "B" of the stick will differ according to the size and length of the silks used. The important factor to consider is that the "two ends" end of "A" of the silk comes well down to the end "A" of the stick. The balance of the silk forms a compact bundle from five to seven inches long, with the final end of the silk on top of the bundle as illustrated in Fig.17. To assure maximum smoothness in the final release, the silk should be exactly as shown in Fig.19.

The roll of three silks is pleated over the stick in the same manner as shown in Fig.17 and loaded into the left sleeve. See Fig.18. (Clip is removed from silks first). With the loads in place put on your coat. You are now ready to Present the "Supreme Silken Act". Of course the loading method given above is the "one man" method, if you have an assistant have him load the pleated silks under the arm bands, eliminating the need of the stick.

And now a final word before going into the presentation of this beautiful routine. Only the bare directions for the mechanical part of the act can be given. Pantomime, patter bits, timing and little bits of business can only be suggested. YOU will have to supply what it takes to present the routine in an entertaining manner.

PRESENTATION:

"A STRIKING EXPERIMENT"

Either produce a cigarette or take one from the pack in your right hand coat pocket. Place the cigarette in your mouth, remove the book of matches from the trousers pocket with the left hand, tear out a match with the right and show the hands unmistakably empty except for the book of matches and the match. Hold the book of matches as illustrated in Fig.20. Strike the match, light the cigarette cupping both hands around it in the usual manner and puff smoke to attract attention. The right hand takes away the match, shakes out the flame and brings it close to the face again as if you had noticed something peculiar about it. While the right hand is thus engaged, the left hand holding the book of matches clipped between the third and fourth fingers as shown in Fig.21 returns the book to the left hand trousers pocket. When the left hand enters the pocket,

~~between the silk and the outside of pocket as on page 7.~~
the hand goes on down into the pocket, the snap opens and the silk is stolen by the left hand. See Fig.23. The little knot or snap fastener sewn to the corner of the silk is between the tip of the thumb and the second joint of the index finger. The hand in the manner just described takes the silk as it goes down to the bottom of the pocket and the silk must be adjusted to the cupped hand so that it is completely hidden before the hand is removed. Of course the matches are left behind at the bottom of the pocket. Bring the hand out of the pocket, take the cigarette from the lips with the first and second fingers of the left hand - a natural move - and continue to stare at the match in the right fingers. Blow some smoke on the match, replace the cigarette between the lips, transfer the match to the left fingers and thumb, snap the hand sharply as if throwing the match to the floor and release the silk, holding corner "A" in the position shown in Fig.23. The snap of the hand causes the silk to develop instantly and the effect is very surprising. The match is dropped to the floor when the silk appears.

Show the silk on both sides. At this point you can do the "Lighted Cigarette Thru Silk" if desired, since you have a silk and a cigarette (for a description of this effect see "The Ghost Cigarette", page 7 Berland's Novel Cigarette Tricks). Be careful - it's awfully easy to burn a hole in a silk. If you don't choose to pass the fag through the silk, drop it in an ash tray, or on the floor for now you are ready for

THE NAUGHTY KNOTS. After showing the silks on both sides, seize it by diagonally opposite corners and twist or twirl it into a cylindrical "tube like" streamer or rope as in Fig.24. Note the position of the left hand, the silk going between the index and middle fingers. MAINTAIN this hold for the TWO KNOTS that follow. In pantomime seriously attempt to tie a knot in the silk by taking it in the left hand as in Fig.25. The right hand goes through the loop as shown by the arrow and seizes end "B" while the middle finger of the left hand bends down and hooks over the silks at "X". Now you seem to be in a position to tie a knot, but if the two hands are drawn apart smartly, the loop formed instead of tightening seems to melt into nothing and the knot fails to appear.

Look annoyed and try again but with a slight change in the procedure this time, which makes things appear fairer than before. Again twist the silk into the loose rope as shown in Fig.24 and loop it over the left hand as in Fig.25. The right hand goes through the loop in the direction of the arrow but this time it goes OVER end "B" and seizes end "A". Fig.26-A shows the silk as the performer now sees it. From this position both hands turn palm down and in towards the body. The silk slides over the knuckles of both hands and assumes the position as shown in Fig.26-B. This loop is really a sort of twist and can

~~be held in position by ROTATING THE LEFT INDEX FINGER AND THUMB~~
BETWEEN THE LEFT INDEX FINGER AND THUMB so that it has the tendency to ROLL TOWARDS you as shown by the arrow. When the hands separate to tighten the knot, the loop will actually draw up as a knot should, then it will pull out straight. With practice this knot can be done very slowly. (A trial with a piece of soft rope about 30" long will show just exactly what happens and will assist in mastering this particular knot.)

You have failed a second time - act more annoyed. Say, "You think I can't tie a knot? I'll show you." Twist the silk into a rope as in Fig.24 with the end of "A" held between the first and second fingers, close the third and fourth fingers around the silk. Take end "B" with the right hand place it in the crotch of the left thumb and close the second finger of the left hand over it at point "X" as in Fig.27.

Pass the right hand through the loop, seize end "A" and draw it through the loop toward you, but keep the second finger firmly on the silk at "X", Fig.27. The knot will form around the loop behind back by the second finger - so you pull out the finger just before the knot is drawn tightly around it and draw the silk through the left fingers until the end "B" is held between the fingers and thumb in the same manner, the right fingers hold end "A".

Drop end "B" from the left hand and shake the silk. If the knot isn't too loosely tied a gentle shake will have no effect upon it. Take end "B" in left hand, snap the silk as if cracking a whip and the knot will fall away. You have triumphed over this perverse silk - and at last you have tied a knot - a tight knot - but now it has dissolved. If you act this out well, your audience will find it very entertaining. Now go into the comedy but termed -

SQUEEGIE SQUEEGIE! Allow the silk to unroll and display it on both sides as you say "Nothing here, nothing here". Drop the corner held by the right fingers and close the right hand into a fist. Assuming a serious air, drape the silk over the fist, making certain that the corner marked with a knot or snap fastener DOES NOT hang at the elbow on the side next to the body. The right hand should be as flat as possible, See Fig.28. NOTE: WHEN THE ARM IS SHOT OUT TO FORM THE FIST THE SHIRT CUFF COMES COMPLETELY OUT OF THE COAT SLEEVE. (Leave it out until you have stolen the sleeve load as described in "The Fourth Dimension". This aids considerably in the steal to be explained later. See Fig.29.)

Say "Squeegie, Squeegie" and slowly raise the right index finger, then bend the hand upward at the wrist as in Fig.29. Something has materialised under the silk - bend the head down toward the form, look intently at it, seize the corner "A" between the left finger and thumb, snatch away the silk - your raised forefinger

~~almost touches your forehead. Say "AND NOTHING HERE"~~
silly; while they are still laughing get ready for:

THE FOURTH DIMENSION: Gripping diagonally opposite ends of the silk between the fingers and thumb of each hand, allowing the silk to hang gracefully in front of the body, take a bow. The diagonal ends of the silk held in the hands are of the SAME COLOR and match those of the other five silks. Bring the left hand end of the silk over to the right hand and go behind the right hand so that the left fingers can reach into the right sleeve and nip the end of the load which is tucked under the arm band just above the shirt cuff. If the cuff still remains out of the coat sleeve as explained in "Squeegie, Squeegie" it will be much easier to obtain the end of the load. Pull this end out until the right fingers can grip it. Release the grip of the left fingers allowing the silk just displayed between the hands to drop so that it now hangs from the right hand. The corners of all three silks extend above the right fingers and thumb appearing as one silk. Illustration number 30 shows the silks in position as the performer sees them. The silk load coming from the sleeve is screened from the audience because the RIGHT ARM IS HELD IN FRONT OF THE BODY.

The left hand comes over and grasps the corners extending ABOVE the right hand. The right fingers and thumb encircle the silk and the load coming from the sleeve. The left hand grips the corners of the silks firmly and the two hands separate as if the left hand were drawing the visible silk rapidly through the right hand, Fig.31. As the arms separate, the hands trace an imaginary Horizontal Line in front of the body. The stroke ends where the right hand holds the diagonally opposite corner just dropped. Now both load and visible silk are held as one silk at diagonally opposite corners between the two hands in front of the body. To the audience it appears that you simply stroked the silk or pulled it through the right hand but you have pulled the load from the right sleeve and added it to the silk you have been using. Twirl the two once or twice twisting them into a loose rope, keeping your grip on them with the right fingers. Say "The other day I asked Mr. Einstein what would happen if you split a handkerchief along its fourth dimension. He replied "You'd have two identical in size & color." I shall try it - and I have - two.

During these remarks the silks have been hanging from the fingers of the right hand. Transfer them to the left hand, still hanging from the fingers. Take hold of the end of the load at the top corner (seize the silk that matches the silk you have been using) and as you say "You have - two" pull out the loaded silk and display two - one hanging from the left hand and one from the right hand, identical in size and color. The next phase of the routine which follows swiftly is called -

ANOTHER SILK APPEARS. Bring the corner of the silk in the left fingers up to the corner held by the right fingers. Pull out the matching colored end of the inner silk of the loaded silk so

that you can tie it in a square knot to the silk held by the left hand, See Fig.32. Holding the knotted silks between the right fingers so that the knot hangs clear of the right hand, say "I need a third silk - I shall cause it to appear tied between these two" and toss the silks in the air. Seize one of the silks and whip it around with a flourish - the inner silk of the loaded silk will be pulled out and you can now display the three tied together - a contrasting "stranger" silk tied between the two just shown. Untie the three & hold them hanging from the fingers of the left hand as shown in Fig.33. The corners at the finger tips are identical in color. At this point in the routine

THE CONJURER COUNTS - and COUNTS AGAIN. He says "Three - but if I say hocus pocus, I have - six" and he counts "One two three four five six" and looks triumphantly at the audience. Alas scepticism greets him for that count was too obviously phoney - why, anyone could see how he counted from one hand to the other, putting back silks as he counted them so that it would appear that he had six.

That is how it appears to the spectators. To make the count, take away a silk with the right hand as you count one, take away another as you count two, in taking away the third, the left fingers steal two from the right hand, count four taking a silk in the right hand, then five, taking one from the left hand as the left fingers steal one from the right, then count six as you take the last one with the right hand.

Holding the silks by gripping diagonally opposite corners and allowing them to hang gracefully in front of the body, the magician takes his bow, as he bows his right hand comes over to the left hand, goes behind it, releases the silks in the right hand so they hang from the left fingers and steals the end of the load in the left sleeve, bringing the corners down and gripping them with the left fingers. Right hand takes the corners extending above the left hand. The left thumb and fingers encircle both the load and visible silk and the hands separate in opposite directions as if pulling the silk through the left hand. Stop the stroke when you reach corners of the silks just dropped by the right hand. (This is exactly the same action as was used to obtain the first load from the right sleeve. See Figs.30 & 31. The same action is followed as illustrated excepting that you are now getting the load from the left sleeve and the illustrations show the steal from the right sleeve). The load of three has now been added to the three just counted as six. As you raise your head from the bow (the steal of the silks from the sleeve takes but an instant) appear chagrined at the scepticism of the audience. "Six" you say firmly. "Look!" Separate the two hands, a bunch of three silks hanging from each hand and you are ready for -

THE SYMPATHETIC SILKS. Keep track of the three silks just stolen from the left sleeve as these are the three knotted silks for this effect. When you show the bunch of three in each hand, the bunch taken by the right hand MUST be the load from the sleeve (left). The three single silks are held in the fork of the left thumb between the thumb and forefinger. Place the set of three in the right hand between the second and third finger of the left hand allowing corners three inches long to extend over the BACK of the hand, which is held upwards, the palm tilted about 45 degrees. Now all six silks are in the left hand, held exactly as just described.

Count the silks slowly from the left hand into the right hand as follows - take away a silk between the right hand thumb and forefinger as you count "One". Take away a second silk counting "Two" as the right hand approaches to take away the third silk, the extended and opened index and middle finger go over the BACK of the left hand and nip the corners of the knotted silks held between the left, second and third fingers, while the left index and middle finger steal from the right hand the two silks it holds. Carry away the set of three as you count "Three". This switch count is perfectly covered, for the motion of the hands and the cover afforded by the silks and the two hands renders it undetectable. Continue to count removing silks four, five & six between thumb & index fingers of the right hand. Say "I shall place one, two, three of them over here" counting as follows:- The left hand approaches the right, which now holds all the silks (the three singles between thumb & index fingers and the knotted set between the index & middle fingers) and takes away one silk between the thumb & index finger, take away the second silk, instead of taking the third, the index and middle fingers clip and carry away the knotted set while the right thumb and index finger steal the two singles from the left hand, place the silks in the left hand on a chair to your left.

Say "I shall tie these three together by the corners" and do just that, tying them together with the well known square knot, upsetting the knots in tightening them. The contrasting silk is tied between the two identical silks. After tying the first knot (the contrasting silk is to your right and the other to your left) upset the knot by pulling the contrasting silk above & below the knot. The ends sticking out of the knot must be short - about an inch long. Tie the knots loosely - the tightening is only for effect and should not be actually done. The square knot is a double knot or reef knot, and is so well known to magicians that a description of the method of tying it would be superfluous here. It is shown in Figures 34 & 35. To upset the knot, in tightening pull by gripping one silk above and below the knot. The silks can easily be pulled apart now as the end of one is straight and the other is loosened around it in a loop that will slide easily. See Fig.35.

~~Tie the remaining silks to the contrasting silk, this time up-~~
setting by pulling on the "identical" silk or last one tied on. Be careful not to turn the chain of three end for end. The silk originally on the left hand side must stay there - until the silks are put down. The contrasting silk is seen tied between the two. Display the silks as shown in Fig.36. Now gather the silks into the left hand by grasping one silk at point "X" in Figs.35 & 36 between the right thumb and index finger and sliding the knot off as you place it in the silk in the left hand which closes the folds of the silk over it. Just as the knot is slid off, the left hand pinches the corners through the silk so they cannot fall into view. Take hold below the other knot at "Y" in Fig.36 and slide this knot off as you place it in the folds of the silk, just as you did with the first knot. Say "I shall place these three over here" and place them on a chair to your right.

Now you are ready to make the knots pass from one set to the other. Say "Three over here" pointing to the three at your left "and three KNOTTED together over here" pointing to your right. "I shall cause the knots to pass over here" and indicate that the knots will pass from the silks on your right to the silks on your left. "Hocus Pocus! the knots are over here" Indicate the set on your left. WITHOUT SHOWING that the knots have arrived say "The hardest part of the trick is to have them pass back again". Step over to the silks on your left, wave your hand over them, and say seriously "Hocus Pocus, Streptococcus! Now the knots are back again" stepping to the silks on the right.

The spectators laugh - they are not to be so easily taken in - why that magician fellow didn't show the knots that passed! The magician says "You don't believe me? I'll do it again. "Hocus Pocus. Here are the knots." With that he whips the THREE KNOTTED silks from the chair on the left into the air showing that the knots have passed.

Gathering them into his left hand, he secretly slips off the knots just as described for the silks that were visibly knotted together and replaces them on the chair. Stepping to the chair on his right he shows that once knotted silks are separate and drops them back on the chair.

"Now where are the knots" he asks the audience. If they say "On the left", he says "On the left - how can that be right?" If they say "On the right" he says - "That's wrong" - and gathers the silks one by one - first from one chair, then from the other, and holding them in the left hand, with about six inches of ends exposed above the fingers transfers them to the right hand.

During the above patter and business both hands have gone behind the back for a few seconds, the rubber band has been slipped off the ring finger and over the tips of the thumb and first & second fingers of the right hand. Transfer the silks to the right hand poking a loop of the bunch into the rubber band with the left

~~middle finger, allowing the band to slip off the right fingers onto the silks as in Fig.37. Toss the silks into the air as you say "See - the knots are here." Catch two of the silks as they fall and hold them as shown in Fig.38, displaying them tied together.~~

After displaying them all knotted together hold the silks as shown in Fig.39 and pull with the right hand. The rubber band will come off. The effect can be concluded by showing the silks separate once more. Holding them in front of the body, hanging down from the left hand, take your bow and get ready for -

THE MULTIPLICATION TABLE. For this additional effect you will require thirteen silks of the same size as those used in the earlier effects just described. The lightweight silks are best and the colors should be varied, twelve of them contrasting well with the six silks you have been using. If solid colors are used instead of rainbows, there should be three distinct sets of colors used. For example, 7 red, 6 white and 6 blue. The first six would be red and the extra one would be used to make the bag to be explained later. The six white and six blue will be loaded into the bag as will be explained.

One of the silks, a duplicate of one of the six used in the Sympathetic Silks will have to be made into a "load" bag. Fold it as in Fig.40 so that you have TWO FLAT TUBES about three inches wide in the centre. Sew it as indicated. At points "A" and "B" sew leather tabs and on these tabs sew the male and female parts of a dress fastener. The leather reinforces the silks so that it is stiff at points "A" and "B" making it easy to open and shut the fastener. The bag shown is made to accommodate 12, 36 inch silks, six in each tube compartment. If smaller silks are to be used, the proportions can be determined by trial.

Lay six silks one on top of the other and pleat them into a long strip about two inches wide as in Fig.41.

If you work in Tuxedo or Dress Suit (one with rounded vest or a cummerband is preferable) you will need two pieces of catgut about two inches in diameter. You will also need two small rubber bands. Put the ends at "A" of the pleated strip through the loop and get the rubber band tightly around the end of the silks, Fig.42. Pleat the silks longitudinally on the stick just as you did for the sleeve "loads" and stuff the six into the pocket in the load bag allowing the catgut loop to stick out at the snap fastener end of the bag.

Prepare the remaining six in the same manner and stuff them into the other compartment of the load bag. Put the snap fastener end "A" of the bag through the first catgut loop, the loop on the second six silks hangs over the edge of the bag as

~~illustrated in Fig.43. Close the snap fastener and fold the~~
loose bottom and sides of the bag over so that it makes a pack-
age about three inches in diameter and eighteen to twenty inches
long. Put it down in your trousers on the right hand side of
the fly and on the inside of the leg as in Fig.44. The bag goes
down between the legs into the "full" part of the trousers. If
you wear knitted "jockey" shorts put the bag under the shorts
next to the body - it will be held very flat and will not be
noticed.

If a business suit is worn slit the bottom of the right hand
vest pocket and let the loop stick up through the opening of the
pocket. Use thin black wire instead of catgut for the loop
when a black vest or dark business suit is worn. If your trous-
ers fit snugly around the waist the bag will remain in place un-
til needed. For added protection however a common pin can be
pushed through the vest point up at a 45 degree angle. This
sticks into the bag and holds it into place until needed. When
the load is removed the pin remains stuck through the vest.

With the silks from the Sympathetic Silks held in the left hand,
hanging from the fingertips, your thumb slips through the loop
as you take your bow. Lift up with the left hand and stroke
the silks with the right, pulling out the bag as you do so. Un-
snap the fastener with the right hand. This is done most delib-
erately and with full ease as the bag is covered by the six
silks in the left hand. Spectators do not know what is coming.
Grasping the bottom of the bag and the tips of the Sympathetic
Silks at their LOWER tips in the right hand, pull them down and
away from the left hand. The first load of six is now hanging
by the loop (around thumb) from the left hand. Shake them out
and free the rubber band by pulling on the ends of the silks.
It will fall to the floor unnoticed. Then count them one by
one, adding them to those in the right hand. The loop on the
six silks remaining in the load bag now hangs at the LOWER END
of the silks in the right hand. Stroke the silks with the left
hand and insert the left thumb in the loop, pull up with the
right hand while the left moves down a little pulling the load
out of the bag in the SAME MANNER as the first load was releas-
ed. Shake these silks out, slip off the rubber band and count
them. Six more - EIGHTEEN IN ALL - in every hue of the rainbow.
Truly an amazing production to climax a fast moving and very
entertaining routine.

NOTE: The multiplication finale is not limited to twelve silks.
A second load of twelve silks can be produced. Merely place
another silk bag loaded with twelve silks in other trouser leg.
After the first set has been disclosed, steal the second load.
This is accomplished exactly as previously explained. Con-
tinue with the trick showing a total of 24 silks and finally 30
silk squares.

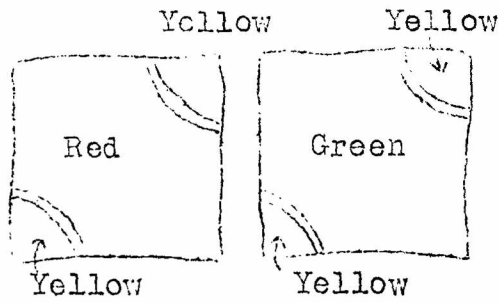


FIGURE ONE

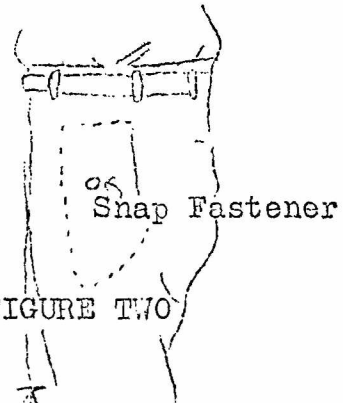


FIGURE TWO

FIGURE THREE

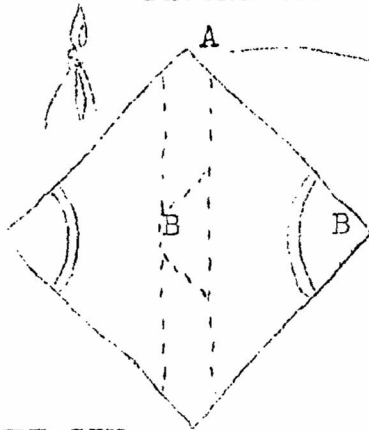


FIGURE FIVE

FIGURE FOUR

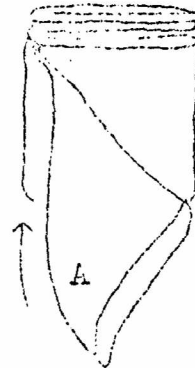


FIGURE SIX

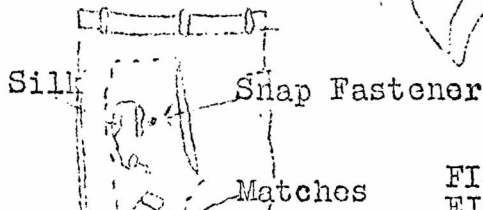
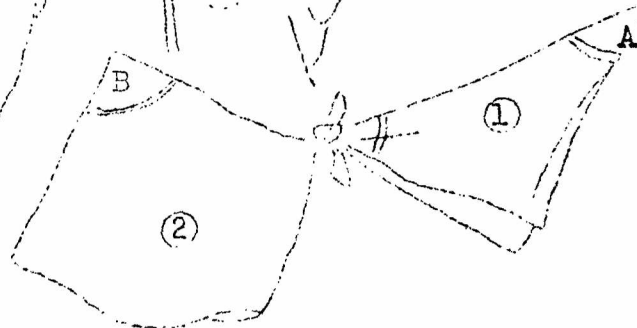


FIGURE EIGHT



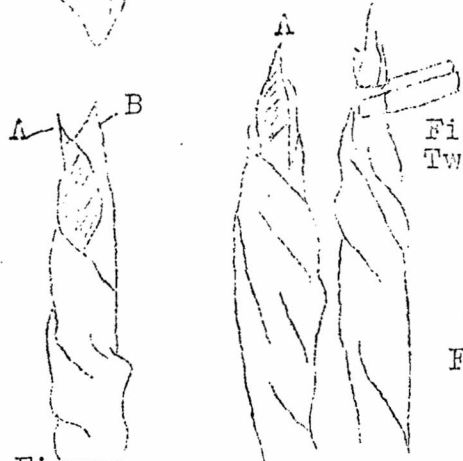
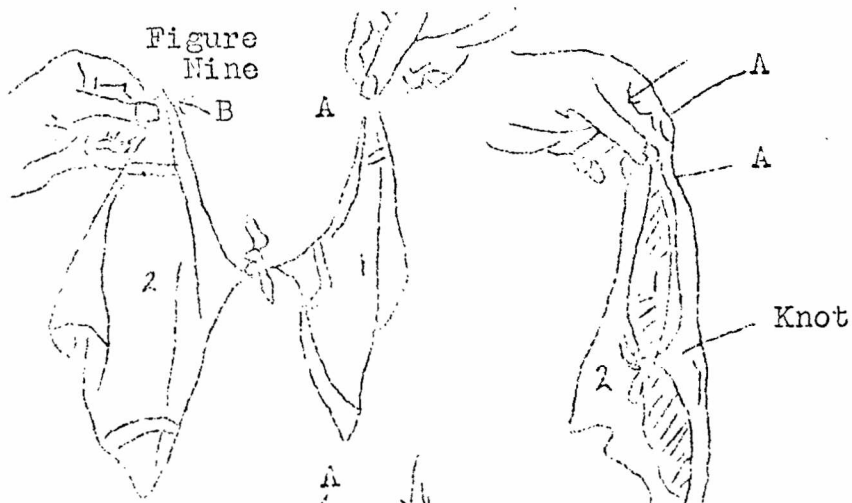


Figure Twelve

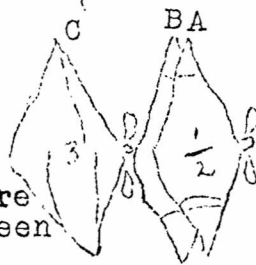
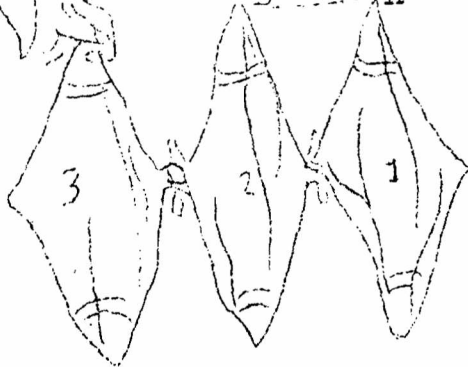


Figure Fourteen

Figure Eleven

Figure Thirteen

14B Pleated



14C Rolled

B A C

Figure Sixteen

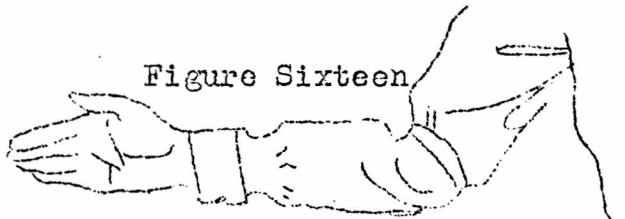


Figure Seventeen
Figure Eighteen

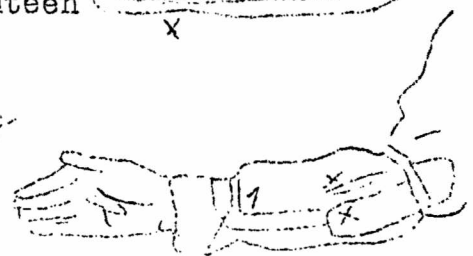
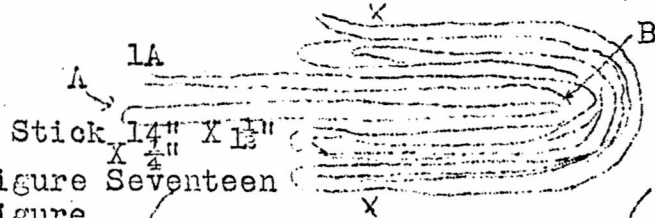


Figure Twenty



Figure Twentyone

Figure Twentythree



Figure Twentytwo

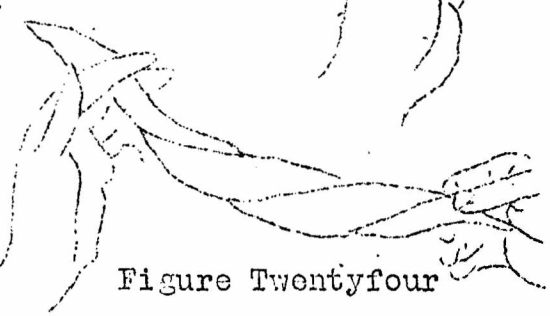


Figure Twentyfour

Figure
Twentyone

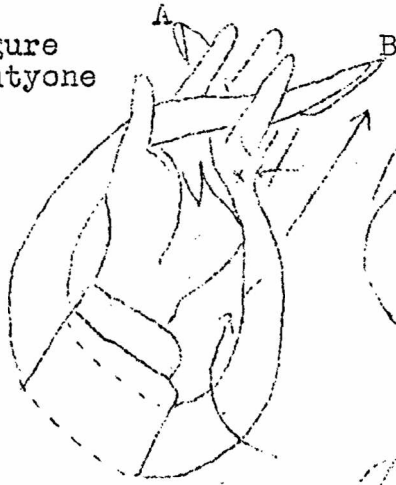


Figure Twentysix

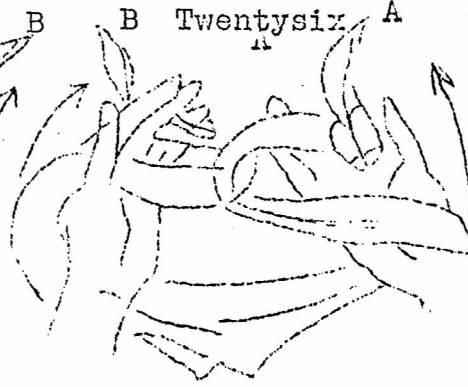


Figure Twentysix "B"

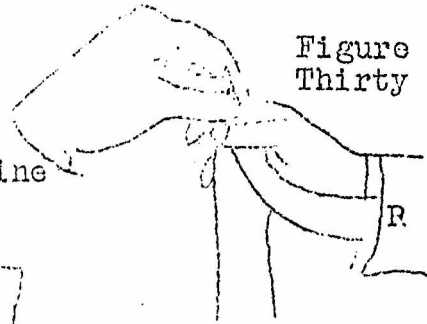
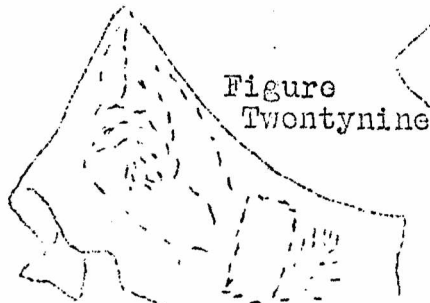
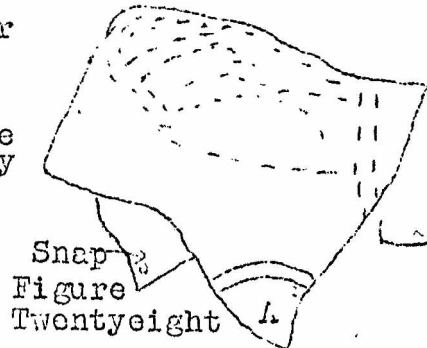
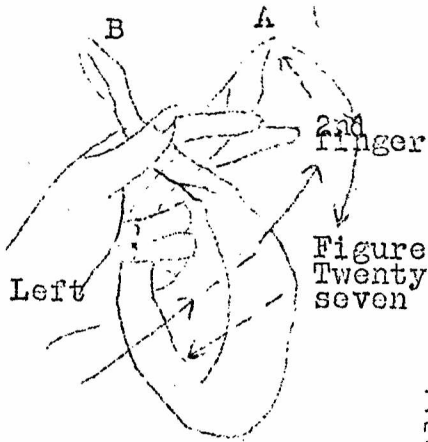
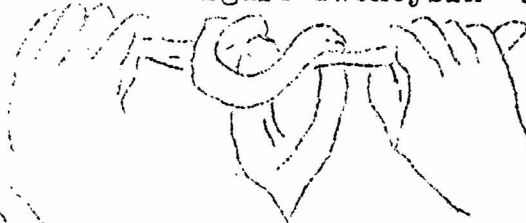


Figure Thirtyone

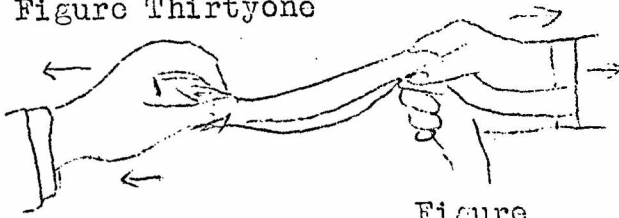


Figure
Thirtytwo

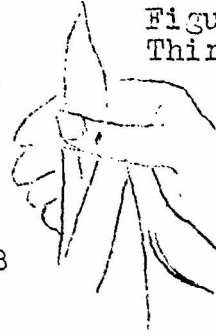


Figure
Thirtyfour B

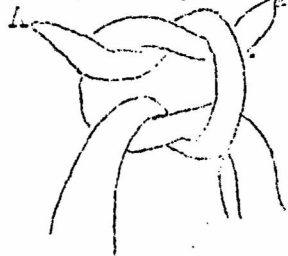
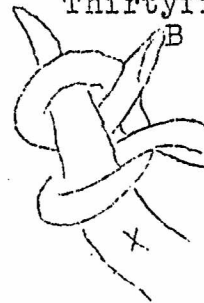


Figure
Thirtythree



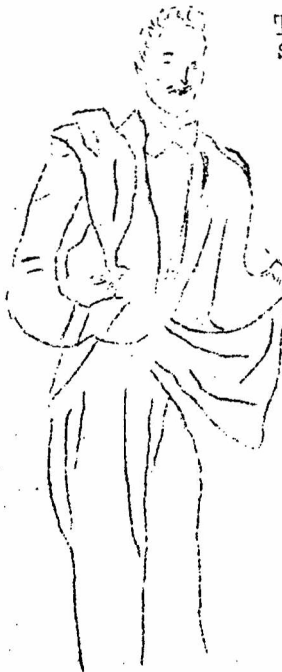
Thirtyfive
B



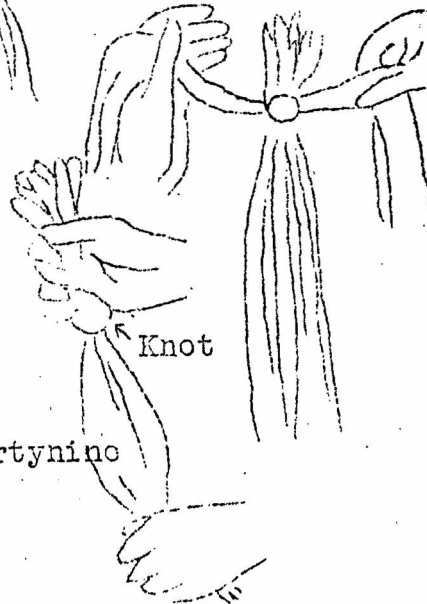
Thirty
seven Band



Figure Thirtyeight



Knot



Thirtynine

FIGURE FORTY ONE

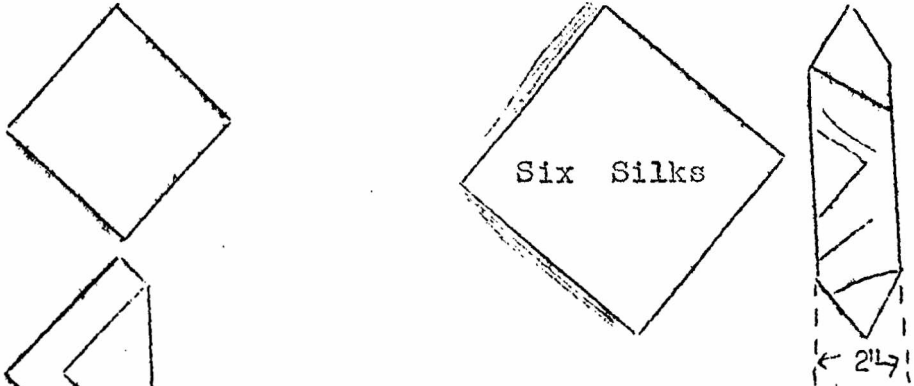


FIGURE FORTY TWO

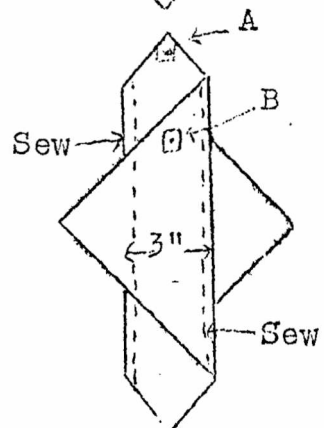
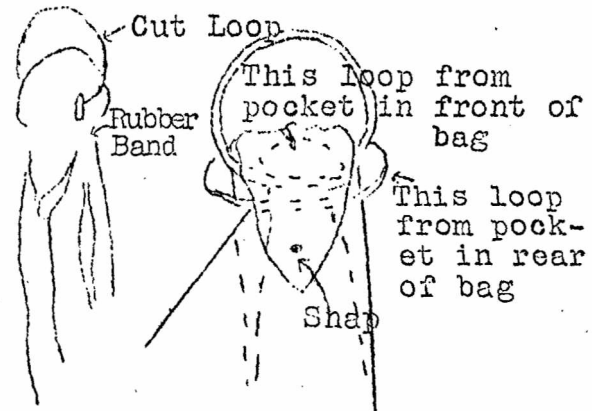
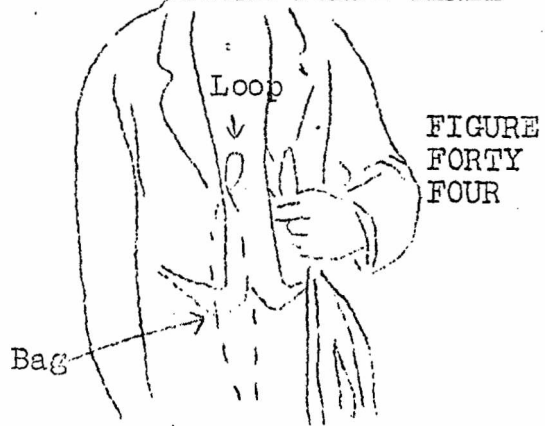
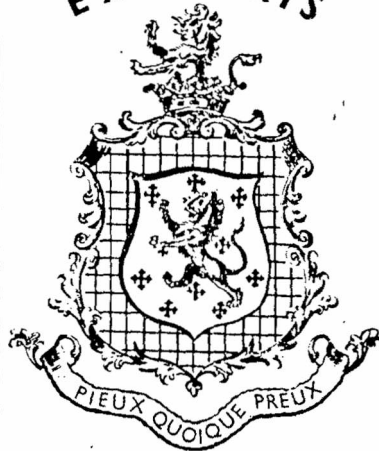


FIGURE FORTY

FIGURE FORTY THREE



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