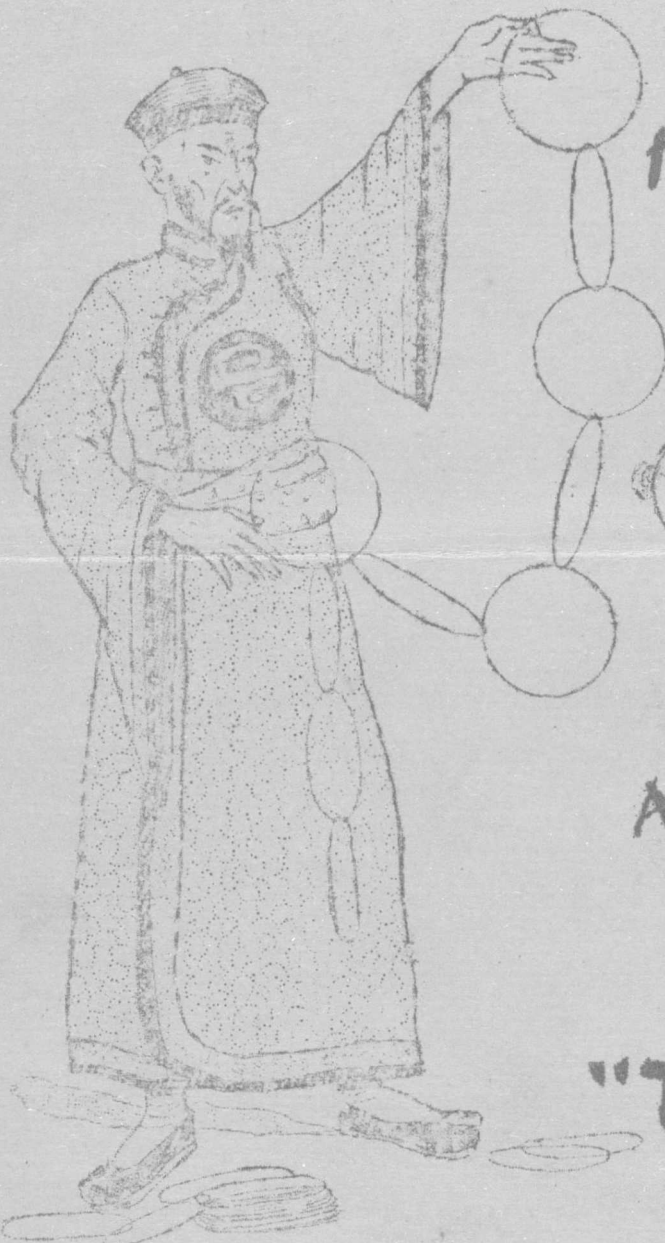
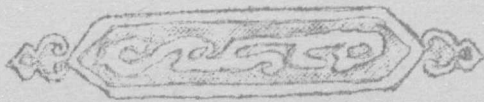


LINKING RING



MANIPULATION
BY DARRIEL FITZKEE



WITH
AN ORIGINAL
RING
ROUTINE
"THE ORIENTAL
RINGS"

M. Regell & Co.

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LINKING RING MANIPULATION

BY DARIEL FITZKEE

* * *

PREFACE

BEFORE GOING INTO THE SUBJECT OF THIS WORK, I SHOULD LIKE TO CORRECT AN ERRONEOUS IMPRESSION THAT HAS REACHED ME FROM THE ATLANTIC COAST.

IN "CUT AND RESTORED ROPE MANIPULATION" I SAW FIT TO CRITICIZE THE ETHICS EMPLOYED BY THE TARBELL SYSTEM IN MARKETING THE TARBELL COURSE. MANY PEOPLE HAVE MISUNDERSTOOD THAT TO MEAN A PERSONAL REFLECTION ON DR. TARBELL. WITHOUT DEVIATING FROM MY ORIGINAL VIEWS, AS PREVIOUSLY EXPRESSED, PLEASE BE ASSURED THAT THERE WAS NO PERSONAL REFLECTION ON DR. TARBELL, OR ENMITY INTENDED. I HAVE ADMIRER DR. TARBELL AND HIS WORK FOR A LONG TIME. MY OPINION OF THE TARBELL COURSE IS THAT IT IS THE GREATEST INDIVIDUAL WORK ON MAGIC. ANYONE SERIOUSLY INTERESTED IN MAGIC, WHO DOES NOT POSSESS IT, IS DEPRIVING HIMSELF OF ONE OF MAGIC'S GREATEST TOOLS.

I MIGHT SAY IN THE SAME CONNECTION THAT IN SPITE OF THE FACT THAT I CRITICIZED C. E. GRANT'S ROPE METHODS, THERE WAS NO PERSONAL ENMITY INVOLVED. AND NEITHER DID I MEAN THAT I DID NOT LIKE OTHER EFFECTS OF HIS OWN ORIGINATION. QUITE TO THE CONTRARY.

AND AGAIN, WHAT I MIGHT LIKE YOU MIGHT NOT LIKE - AND SO ON. PERSONAL VIEWS ARE NOT ALWAYS CONCLUSIVE. THIS IS NOT AN APOLOGY, FOR AN APOLOGY IS NOT NECESSARY. IT IS SIMPLY AN EXPLANATION OF FACTS THAT I HAD THOUGHT WERE WELL UNDERSTOOD.

FROM WHAT SOME OF THE CRITICS HAVE HAD TO SAY ABOUT "CUT AND RESTORED ROPE MANIPULATION" AND "JUMBO CARD MANIPULATION" YOU PROBABLY THINK I TRAVEL ABOUT WITH A BLACK MASK AND A CANNON - OR A CUTLASS IN MY TEETH.

I ASSURE YOU I HAVEN'T FOUND THAT NECESSARY YET. PERHAPS I SHALL HAVE TO DO SO FOR PERSONAL PROTECTION.

YOU MAY RECALL THAT I DIDN'T CLAIM AS MY OWN INVENTION ANYTHING THAT APPEARED IN THE ROPE BOOK. SOME OF THE THINGS IN THE JUMBO CARD BOOK I DID CLAIM.

HONESTLY, I DID THINK I HAD DEVISED SOME OF IT MYSELF. BUT IT DOESN'T MATTER MUCH WHETHER I DID OR NOT.

NOW I WANT TO ASSURE YOU THAT MY AGE IS SLIGHTLY OVER THIRTY. THEY SAY THE LINKING RING TRICK IS SEVERAL HUNDRED YEARS OLD. I DID NOT INVENT THE LINKING RING TRICK! THAT IS THAT.

BUT I KNOW YOUR INTERESTS ARE NOT IN THIS SORT OF THING.
BEFORE WE GET INTO THE SUBJECT I SHOULD LIKE TO CAUTION YOU
TO GUARD THE SECRETS TO BE REVEALED TO YOU SHORTLY. THEY ARE
VALUABLE. I KNOW YOU WILL FIND THEM EFFECTIVE AND EXCLUSIVE.

DARIEL FITZKEE



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CORRECTION

THROUGH AN ERROR IN EDITING THERE IS SOME CONFUSION IN THE
REFERENCES TO THE FIGURES. ON PAGE TEN YOU WILL FIND A REFERENCE
TO FIG. 5 IN CONNECTION WITH THE WRIST COUNT. THE FIGURE TO CON-
SULT IN THIS CASE SHOULD BE FIG. 6 AND FROM THERE ON REFER TO ONE
FIGURE HIGHER THAN THE TEXT INDICATES UNTIL YOU REACH FIG. 17.
THE MANUSCRIPT IS CORRECT FROM FIG. 17 ON.

LINKING RING MANIPULATION

By DARRIEL FITZKEE

WHETHER YOU DO IT OR NOT, WHETHER YOU EVER CONSIDER DOING IT - LIKE IT OR NOT, AS YOU PLEASE - THE LINKING RINGS HAVE BEEN, ARE AND WILL BE - POSSIBLY FOREVER - ONE OF THE GREATEST MAGICAL EFFECTS IN THE ENTIRE REALM OF MYSTERY PRESENTATION.

I BELIEVE THAT THE CONTRIBUTION I HAVE HERE WILL TO A MARKED DEGREE STRENGTHEN THE EFFECT REMARKABLY.

PRACTICALLY EVERY TOY TRICK BOX NOW HAS A LINKING RING SET. FEW THERE ARE AMONG THE PERFORMERS WHO ARE NOT FAMILIAR - AT LEAST TO A CERTAIN DEGREE - WITH THIS EFFECT.

IT IS MY GUESS, FROM PERSONAL OBSERVATION, THAT CERTAIN OF THE BASIC MOVES HEREIN WILL CAUSE THE RING EFFECT TO BAFFLE ANEW THOUSANDS, EVEN FROM AMONG THE ADEPT.

IF THERE ARE THE MASTER METHODS, THE SUPER-SECRETS, THE CLOSELY GUARDED MYSTERIES OF THE INITIATE, - OF WHICH WE HEAR ALL TOO FREQUENTLY - HERE IS ONE TO BE NUMBERED AMONG THEM. LET THEM PUBLISH THEIR EXPLANATIONS AND CHARTS OF THE RING TRICK. LET THEM DEMONSTRATE IT ON STREET CORNERS, OR STORE WINDOWS. TAKE YOUR OLD RING SET, ADD THE NEW DEVICES, AND MOVES, ASK, BEG, DEFY OR THREATEN THEM TO EXPLAIN YOUR RING TRICK, AND THEY WILL FAIL.

BECAUSE - NOTE THIS: - BECAUSE THIS IS MANIPULATION, INTRICATE AND INVOLVED. NO MAN, UNLESS A CLOSE STUDENT - AND CLOSE STUDENTS ARE NOT TO BE FEARED - CAN POSSIBLY FOLLOW THE ROUTINE AND UNDERSTAND IT'S SECRETS.

AGAIN I AM WRITING ON A MANIPULATIVE EFFECT. AS I DID BEFORE WITH THE ROPE TRICK, I AM GOING TO COVER THE GROUND COMPLETELY AGAIN. NEVER BEFORE HAS THERE BEEN EXPLAINED THE MULTITUDE OF DECEPTIVE MOVES CONTAINED HEREIN. SOME ARE OLD ONES - A CONDITION DEMANDED BY A COMPLETE MANUSCRIPT. MANY ARE NEW ONES - THE REASON FOR THIS MANUSCRIPT'S BEING.

I HAVE REFRAINED FROM DISCUSSING THE MAKING OF THE VARIOUS FIGURES, AS THAT IS VERY WELL COVERED IN NAMREH'S "LINCOLN RINGS". PERSONALLY, I HAVE PREFERRED TO TREAT THE RING TRICK AS A STRAIGHT MYSTERY OF MATTER PENETRATING MATTER. IN MY OWN PRESENTATION I DO NOT DO ANY OF THE FIGURES AT ALL.

I DO NOT WANT TO REFLECT ON NAMREH'S EXCELLENT "LINCOLN RINGS" IN SAYING THIS. I HAVE LONG BEEN AN ADMIRER OF THIS WORK, AND THE

INTELLIGENT IDEAS OF MR. WEBER. BUT NAMREH'S WORK PRIMARILY COVERS THE MAKING OF THE VARIOUS FIGURES, AS I POINTED OUT BEFORE, WHILE THIS ONE DISCUSSES NOTHING BUT THE PURELY MAGICAL EFFECT OF LINKING AND UNLINKING.

JUST AS IT IS QUITE POSSIBLE THAT SEVERAL OF THE MOVES IN THE JUMBO BOOK HAD BEEN PREVIOUSLY USED BY OTHERS, ALTHOUGH APPARENTLY ORIGINAL WITH MYSELF, IT IS ALSO QUITE POSSIBLE THAT SOME OF THE MOVES I CLAIM HEREIN MAY HAVE BEEN USED BY SOMEONE ELSE. BUT THE MOVES I CLAIM, YOU MAY BE SURE, I GENUINELY BELIEVE TO BE MY OWN. BECAUSE I DO NOT THINK THE ORIGINATORS OF THE MOVES ARE THE IMPORTANT MATTERS ANYWAY.

THE CHINESE GAVE US THE LINKING RINGS. I THINK THERE IS NO BETTER WAY OF STARTING AN EXPOSITION OF ADVANCED METHODS OF PERFORMING THE EFFECT THAN TO QUOTE THE CHINESE.

CONFUCIUS HAS SAID: "WHEN A MAN HAS BEEN HELPED AROUND ONE CORNER OF A SQUARE, AND CANNOT MANAGE BY HIMSELF TO GET AROUND THE OTHER THREE, HE IS UNWORTHY OF FURTHER ASSISTANCE."

SUPPOSE WE ASSUME THIS BOOK TO BE THE ASSISTANCE AROUND THE FIRST CORNER - - - - -

THE OLD ROUTINE

EIGHT, TEN OR TWELVE RINGS WERE USED, INCLUDING THE KEY, SET OF THREE AND SET OF TWO. THE REST WERE SINGLES.

THE PERFORMER HAS THE RINGS ON HIS ARM. THE KEY IS NEAREST THE ELBOW, THE CHAIN OF THREE NEXT, THEN THE SET OF TWO, AND THE SINGLES NEAREST THE HAND. (SEE FIG 1)

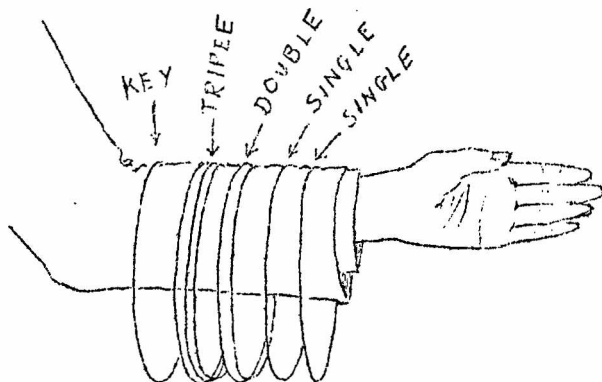


Fig. 1

ONE BY ONE THE SINGLES ARE PASSED OUT FOR INSPECTION, THE MANIPULATOR CALLING ATTENTION TO THE SOLIDNESS OF THE MATERIAL.

THE LAST OF THE SINGLE RINGS IS HANDED TO ONE OF THE SPECTATORS ALREADY IN POSSESSION OF ONE RING.

"WOULD YOU MIND RUBBING THOSE TOGETHER?" - NO, NO! I DO NOT MEAN SO VIOLENTLY.

PERFORMER TAKES THE SET OF TWO FROM ARM, HOLDING THEM TOGETHER

"I MEAN EASILY, GENTLY - LIKE THIS." BLOWING GENTLY ON THE METAL, THE PERFORMER APPARENTLY LINKS HIS RINGS. HE SHOWS THEM TO THE FIRST SPECTATOR, THEN HANDS THEM TO ANOTHER SPECTATOR WHO HOLDS A SINGLE.

AGAIN THIS SPECTATOR IS REQUESTED TO HOOK HIS RING TO THE TWO ALREADY LINKED. AGAIN THE MAGICIAN DEMONSTRATES HOW EASY IT IS.

THIS LEAVES THE KEY STILL ON THE ARM.

TAKING BACK ANOTHER OF THE SINGLE RINGS, THE PERFORMER LINKS IT WITH THE KEY.

THEN HE GOES AROUND COLLECTING ALL OF THE RINGS.

FROM HERE ON THE ROUTINE IS LARGELY A MATTER OF FORMING CHAINS AND FIGURES, ACCOMPANIED WITH THE LOUD AND STRENUOUS CLASHING AND JANGLING OF THE RINGS.

THE ROUTINE CULMINATES WITH THE FINAL COLLECTION OF ALL RINGS ON THE KEY, WHEREUPON THEY ARE MADE TO APPARENTLY FALL SINGLY TO THE FLOOR.

THERE IS A MASTERPIECE, AND ALTHOUGH IT HAS BEEN CALLED DIFFICULT TO DO, I CANNOT AGREE. TRUE THERE IS A CERTAIN DEGREE OF CONFIDENT AGGRESSIVENESS NECESSARY TO PROPERLY PRESENT IT. YET, FEW HAVE GUESSED AT THE BOLD DECEPTIONS IT CONTAINS.

EVEN TODAY, WITH MINIATURE SETS INCLUDED IN ALL CHILDREN'S TRICK BOXES, IT IS A DECEPTIVE MASTERPIECE IN THE PROPER HANDS.

THE WEAKEST POINT IS THE ONE RING, THE KEY, HELD BACK. OBVIOUSLY THE FIRST IMPROVEMENT SHOULD BE ALONG THE LINES OF GAINING POSSESSION OF THE KEY AFTER THE RINGS HAVE BEEN INSPECTED.

METHODS OF GAINING POSSESSION OF CONCEALED KEY RING

THE BOX METHOD

I BELIEVE THIS METHOD WAS BROUGHT OUT IN A RECENT CONTEST IN THE SPHINX. IN THIS CASE THERE IS A BOX WITH A LEDGE INSIDE CLOSE TO THE BOTTOM.

THE SOLID SET IS BROUGHT OUT OF THE BOX AND SHOWN, WHEREUPON THEY ARE MOMENTARILY LAID BACK IN THE BOX AND THE KEY BROUGHT OUT ALONG WITH THE OTHERS. (SEE FIG. 2)

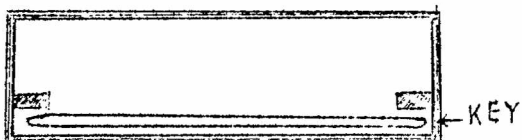


Fig. 2

THE JAPANESE BASKET

SIMILAR TO THE BOX METHOD, YET ENTIRELY DIFFERENT, THIS IDEA WAS PUBLISHED IN THE SPHINX, FEB. 1922.

HERE THE KEY RING IS WIRED IN THE TOP. THE SOLID RINGS ARE BROUGHT OUT AS BEFORE, AND WHEN REPLACED THE LID IS DROPPED ON THE BASKET. THE KEY IS RELEASED AND ALLOWED TO FALL ON THE OTHER RINGS.

THE NEWSPAPER

CONCEAL THE KEY BETWEEN SHEETS OF A FOLDED NEWSPAPER. LAY THE RINGS ON THE PAPER WHICH MAY BE ON A TABLE OR CHAIR. IN PICKING UP THE SET, THE FINGERS GRASP KEY AND SLIP IT OUT WITH OTHER RINGS. A HANDKERCHIEF, OR ANY OTHER FLAT COVERING MAY BE UTILIZED IN THIS WAY.

THE TABLE

THE KEY RING MAY BE CONCEALED IN A SLIDE BENEATH THE TABLE TOP. IT MAY BE REGAINED IN A MANNER SIMILAR TO THAT EMPLOYED BY THE NEWSPAPER METHOD.

THE HANDKERCHIEF

COVER THE KEY WITH A HANDKERCHIEF ON A CHAIR OR TABLE. THE OTHER RINGS ARE LAID ON TOP AND THE HANDKERCHIEF PULLED UP THROUGH THE CENTER OF THE OTHER RINGS, THEREBY INDETECTABLY ADDING THE KEY RING.

OTHER CONCEALMENTS

HANG THE KEY ON THE BACK OF A CHAIR, OR THE BACK OF AN ASSISTANT, OR BEHIND A LARGE SILK ON A STAND. CHAUTAUQUA PERFORMERS FREQUENTLY HANG THE KEY BETWEEN THE BOARDS ON THE PLATFORM, SUPPORTING IT WITH A SHORT PIECE OF WIRE. SOMETHING IS DROPPED TO THE FLOOR AND PICKED UP WITH THE HAND CONTAINING THE OTHER RINGS. IT IS AN EASY MATTER TO ADD THE KEY.

BODY CONCEALMENT

PROBABLY IT WILL NOT BE DISPUTED THAT THE BEST METHOD OF CONCEALMENT IS ON THE BODY.

SOME PERFORMERS HANG THE KEY ON A CLIP AT THE CENTER OF THE BACK, UNDER THE COAT. ANY NUMBER OF PRETEXTS MAY BE USED TO GET THE RINGS AT THE BACK.

OTHERS HANG THE KEY ON A CLIP, OR OVER A PENCIL BENEATH THE LEFT SIDE OF THE COAT. REACHING TO REPLACE A HANDKERCHIEF USED FOR WIPING OFF THE RINGS, THE RINGS ARE ALLOWED TO SLIDE DOWN THE ARM, DURING WHICH PROCESS THE KEY IS ADDED TO THE ARM AND CONCEALED BY THE OTHERS.

THE SPHINX CONTEST DISCLOSED A METHOD OF CONCEALING THE KEY BENEATH THE FRONT OF THE VEST AND I BELIEVE A PRIZE WAS AWARDED, ALTHOUGH THIS METHOD WAS EXPLAINED IN NAMREH'S MANUSCRIPT. I DO NOT FIND THIS METHOD AS PRACTICAL AS IT SOUNDS, WHICH I FIND HAS BEEN THE EXPERIENCE OF OTHER PERFORMERS.

MY OWN PREFERENCE IS TO SUSPEND THE RING ON THE RIGHT SIDE ATTACHED TO A CLIP WHICH IS AFFIXED TO THE VEST. (SEE FIG. 3) THE RING IS HUNG WITH THE OPENING DOWN, SO THAT THE BOTTOM OF THE RING IS A COUPLE OF INCHES ABOVE THE BOTTOM OF THE COAT. I LOCATE THIS KEY JUST SO IT HANGS AT THE FLAT SPOT OF THE HIP, JUST A LITTLE TO THE REAR OF THE SIDE.

TO REGAIN THE KEY I HOLD THE RINGS AS PER FIGURE FOUR AND IN THE ACT OF REACHING FOR SOME OF THE RINGS AS YET UNCOLLECTED, I ALLOW MY FINGERS TO GO AROUND THE BOTTOM OF THE COAT AND PULL OUT KEY.

IF THE OPENING IS DOWN IT WILL FALL JUST INSIDE THE HAND AND BE CONCEALED.

I USE THIS MOVE RIGHT DOWN IN THE HEART OF THE AUDIENCE, AND HAVE NEVER HAD ANYONE EVEN SUSPECT IT.

BUT TO GET TO THE IMPROVED METHOD. THIS IS MY OWN COMPLETE ROUTINE. IT HAS COMPLETELY MYSTIFIED ACCOMPLISHED PERFORMERS OF THE RINGS. MANY WELL-GROUNDED PERFORMERS HAVE PRONOUNCED IT THE FINEST ROUTINE THEY HAVE EVER SEEN. I SAY THIS WITH PRIDE BECAUSE I SPENT A LOT OF TIME IN STUDY AND IN DEVELOPING THE MOVES. I WANT TO INSTILL THE CONFIDENCE I FEEL THAT IT IS ONE OF THE REALLY GREAT METHODS.

TRUE, ALL OF THE MOVES ARE NOT ORIGINAL, BUT THE ROUTINE AND MANY OF THE MOVES ARE SOLELY MY OWN.

THE ORIENTAL RINGS

WHAT YOU SEE

PERFORMER COUNTS EIGHT RINGS, TURNING THEM IN HIS HAND ONE BY ONE. THEN HE COUNTS THEM ONE BY ONE, DROPPING THEM IN THE LEFT



FIG. 3

HAND. - BUT NO! WAIT! HE COUNTS THEM AGAIN, PICKING THEM UP - ONE BY ONE - HANDS WIDE APART. THERE ARE EXACTLY EIGHT.

HE EXPLAINS THAT THEY LINK AND UNLINK THEMSELVES ONE BY ONE, FOR NO REASON AT ALL, SUITING THE ACTION TO THE WORDS.

PICKING UP A RING HE STRIKES IT THROUGH ANOTHER. HE STRIKES ANOTHER THROUGH. HE FORMS THEM INTO CHAINS AND GOING DOWN INTO AUDIENCE TEARS THEM APART ONE BY ONE AND IN SECTIONS AND PASSES ALL OF THE RINGS OUT, CALLING ATTENTION TO THE FACT THAT HIS HANDS ARE EMPTY. ALL EIGHT RINGS ARE IN SIGHT AND BEING INSPECTED.

SEVERAL OF THE RINGS ARE GATHERED AND THE SPECTATORS ARE TOLD TO HOLD THEM UP EDGEWISE, WHEREUPON THE PERFORMER HAS A SPOT POINTED OUT ON ONE OF THE RINGS HE HOLDS. HE STRIKES HIS RING AGAINST THOSE HELD BY THE SPECTATORS AND THE RING VISIBLY PENETRATES AT THE INDICATED SPOT. ONE BY ONE THE RINGS ARE COLLECTED IN THIS MANNER.

YET SUDDENLY, UNACCOUNTABLY, THEY SEEM TO SEPARATE THEMSELVES. A CHAIN OF THREE RINGS IS EXAMINED AND A SPECTATOR PICKS OUT ONE OF THE RINGS - USUALLY THE CENTER - AND IT IS IMMEDIATELY REMOVED AND ALL THREE RINGS HANDED FOR EXAMINATION.

THE SPECTATOR IS ASKED TO SEPARATE THE TWO LINKS REMAINING FROM THE CHAIN ORIGINALLY TAKEN APART. HE IS UNABLE TO DO SO, YET THE PERFORMER EASILY SEPARATES THEM AND HANDS THEM BACK.

ONE RING IS PLACED ON THE ARM AND HUNG ON THE SHOULDER. ANOTHER IS TAKEN IN THE HAND. THE UPPER RING DROPS AND ATTACHES ITSELF TO THE RING IN THE HAND.

THEN ONE RING IS STARTED AT THE TOP OF A CHAIN AND DROPS DOWN TO THE BOTTOM LINK BY LINK. AGAIN! SLOWLY!

IF YOU HAVE BEEN WATCHING THE RINGS, AND COUNTING THEM, YOU KNOW THERE ARE ONLY EIGHT!

ANOTHER RING IS STARTED AT THE BOTTOM AND RUNS UP THROUGH ALL OF THE RINGS, ATTACHING ITSELF TO THE TOP. THEN IT RUNS RIGHT THROUGH ALL OF THEM AND GOES TO THE BOTTOM. MAGIC? YES!

ONE RING IS PLACED ON THE LEFT ARM. A CHAIN OF THREE IS HELD BETWEEN THE TWO HANDS. THE RING JUMPS FROM LINK TO LINK AND OFF ONTO THE RIGHT ARM.

ALL OF THE RINGS TANGLE INTO A HOPELESS SNARL. YET SUDDENLY THEY SEPARATE.

THEY ARE COUNTED!

ONE - TWO - THREE - FOUR - FIVE - SIX - SEVEN - EIGHT! EACH

RING IS PICKED UP SINGLY AND SEPARATED FROM THE OTHERS WITH THE HANDS WIDE APART.

THE SUPERIORITY OF THE METHOD IS MANIFEST. THE OLD SET MUST BE OUT OF THE QUESTION BECAUSE THE RINGS ARE COUNTED SINGLY. HE STARTS LINKING THEM BEFORE THEY ARE HANDED OUT. THEN ALL OF THEM ARE EXAMINED. A PREVIOUSLY EXAMINED CHAIN IS SEPARATED AND THE RINGS HANDED RIGHT BACK!

HE LINKS THE RINGS WHILE THEY ARE HELD BY THE SPECTATORS, AND CAUSES THE METAL TO PENETRATE VISIBLY AT A SELECTED SPOT. THE RINGS RUN UP AND DOWN AND THROUGH EACH OTHER. THEY START IN ONE HAND, JUMP FROM LINK TO LINK AND OFF ON THE OTHER ARM!

THE APPARATUS

A CHAIN OF THREE, A CHAIN OF TWO, A REGULAR SINGLE, A SMALL RING, AND AN EXTRA LARGE RING, A KEY RING AND A CLIP.

THE SMALL RING IS JUST SMALL ENOUGH TO SLIP FREELY THROUGH THE COLLECTED RINGS, BUT OTHERWISE IT IS IDENTICAL WITH THE REGULAR.

HAVE THE LARGE RING LARGE ENOUGH TO SLIP EASILY OVER THE REGULAR RINGS.

ANY OF THE VARIOUS TYPES OF KEY RINGS MAY BE USED, BUT I PREFER THE ONE WITH A HALF-INCH OPENING.

USE EITHER THE EIGHT OR TWELVE INCH RINGS. FOR OBVIOUS REASONS THE TWELVE IS BEST, ALTHOUGH THE EIGHTS WILL SERVE ADMIRABLY.

PREPARATION

SECURE THE KEY RING SLIGHTLY TO THE REAR OF THE LEFT SIDE. IT SHOULD HANG SO THAT THE OPENING IS DOWNWARD, AND ABOUT TWO INCHES ABOVE THE BOTTOM OF THE COAT. FASTEN THE CLIP TO THE VEST, NOT THE COAT, AS IT WILL PULL ON THE COAT AND CAUSE SUSPICIOUS WRINKLES. (SEE FIG. 3)

NOW PUT THE RINGS OVER THE LEFT ARM IN THE FOLLOWING ORDER: LARGE RING NEAREST BODY, CHAIN OF THREE, CHAIN OF TWO, SMALL RING, AND REGULAR SINGLE. (SEE FIG 5)

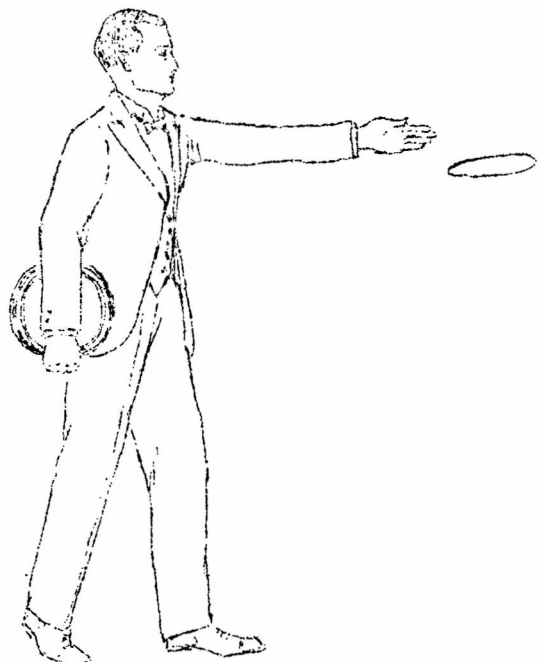
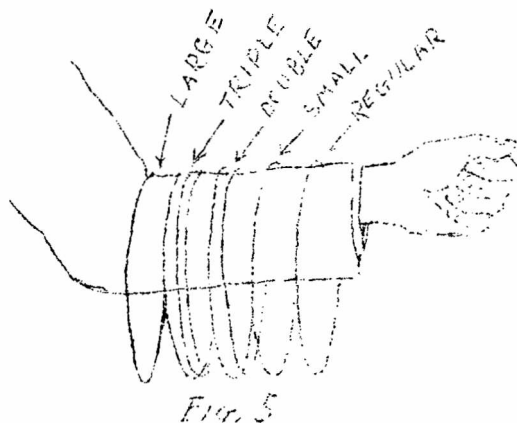


Fig. 4



THE RINGS ARE TAKEN NATURALLY IN THE RIGHT HAND IN THIS ORDER.

CAUTION: THE LARGE RING WILL HAVE A TENDENCY TO GET OUT OF PLACE, AND THE SMALL RING ALSO WILL INCLINE TO SLIDE INSIDE OF THE OTHERS. THE ONLY THING REQUIRING PARTICULAR CARE IS IN KEEPING THESE RINGS IN PLACE.

THE PRESENTATION

THE WRIST COUNT

THROW THE RINGS SO THAT THEY REST ON THE RIGHT WRIST AS PER FIGURE ~~SIX~~. COUNT THEM ONE BY ONE BY TURNING THEM FORWARD AND OVER, LETTING THEM HANG FROM THE HAND AS COUNTED.

"THE LINKING RING EFFECT IS COMMONLY CREDITED TO THE CHINESE. IT IS TRUE THAT THE CHINESE INVENTED IT, BUT NO CHINESE MAGICIAN EVER DISCLOSED THE TRUE OPERATION."

"THE METHOD OF PERFORMING THE RING TRICK WAS DEVISED BY OCCIDENTALS, NOT CHINESE, AFTER WITNESSING THE MYSTERY IN THE HANDS OF THE ORIENTAL ADEPTS."

"TO MY KNOWLEDGE, THIS IS THE FIRST TIME THE TRUE CHINESE METHOD HAS BEEN PERFORMED IN AMERICA. IT WAS TAUGHT TO ME BY AN AGED CHINESE MAGICIAN."

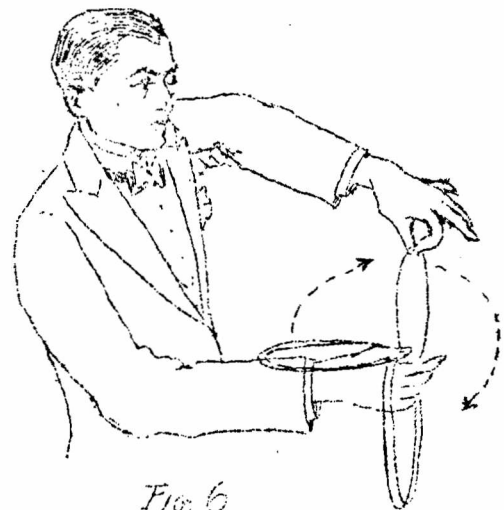
"LIKE THE OCCIDENTALS, THE CHINESE USE EIGHT RINGS."

COUNT THEM ONE BY ONE FROM THE WRIST OVER THE HAND, BY MEANS OF THE METHOD PREVIOUSLY EXPLAINED.

"TO MAKE SURE THAT THERE IS NO MISTAKE, I WILL COUNT THEM AGAIN:"

THE DROP COUNT

THIS TIME LET THE RINGS HANG FROM THE RIGHT HAND, AND PLACE THE FINGERS OF THE LEFT HAND INSIDE THE RINGS AND AT THE BOTTOM OF THE CIRCLE. (SEE FIGURE 6) LET THEM



DROP INTO THE LEFT HAND.

"EACH RING WAS SEPARATE, AND LIKE THE EIGHT HEAVENS OF HAPPINESS, WITHOUT BEGINNING OR END."

THE SINGLE RING COUNT

HERE WE START ON THE FINEST MOVES I KNOW OF IN CONNECTION WITH THE NEW, ADVANCED RING PRESENTATION:

"ONE." THE SINGLE REGULAR RING IS TAKEN FROM THE LEFT BY THE RIGHT HAND AND HELD UP TO VIEW, BOTH HANDS FAR APART. (SEE FIGURE 3)

"TWO." RETAINING THE FIRST RING IN THE RIGHT HAND THE SMALL RING IS PICKED UP OUT OF THE LEFT AND HELD WITH THE OTHER SINGLE. (SEE FIGURE 4)

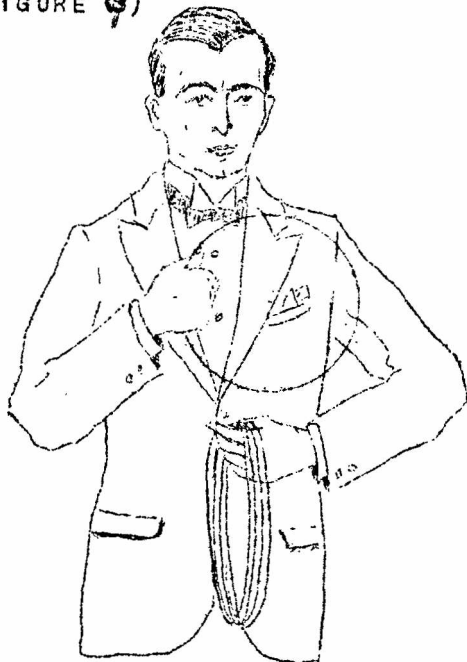
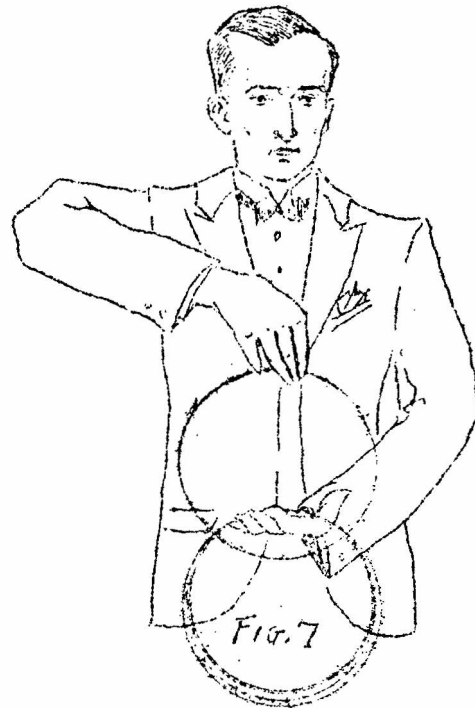


Fig 8



"THREE—" THIS TIME IN PICKING UP THE CHAIN OF TWO, THE SMALL RING IS ALLOWED TO SLIP INSIDE THE DOUBLE CHAIN AND BACK ONTO THE LEFT FINGERS. (SEE FIGURES 9 AND 10)

THE THREE RINGS, NOW THE REGULAR SINGLE AND THE DOUBLE CHAIN, ARE HELD UP TO VIEW. (SEE FIGURE 11)

IN THE MEANTIME, THE LEFT FINGERS HAVE DRAWN THE SMALL RING CLEAR THROUGH THE TRIPLE CHAIN, LEAVING THE CHAIN IN FRONT. ALSO, THE CHAIN IS SHIFTED SO IT IS NOW HANGING FROM THE THIRD AND LITTLE FINGERS ONLY. (SEE FIGURE 13)

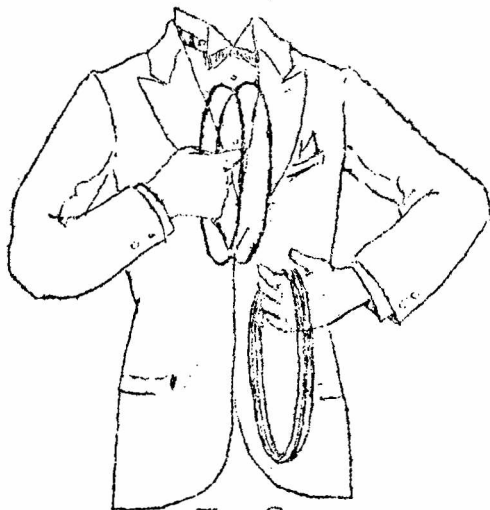


Fig. 9

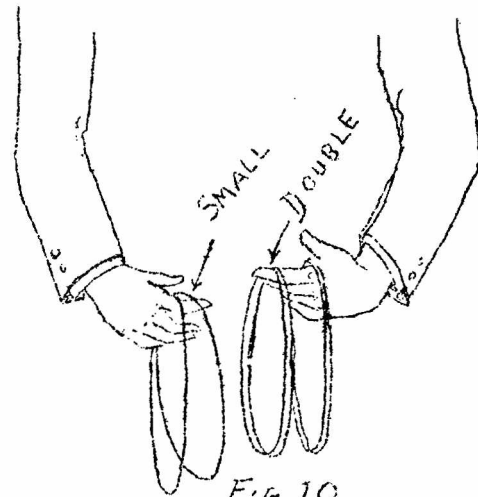


Fig. 10

AN EXCHANGE

"THE RINGS ARE SOLID STEEL." WITH A MODERATELY WIDE SWEEP OF THE RIGHT HAND CLASH THE THREE IN THE RIGHT HAND AGAINST THOSE REMAINING IN THE LEFT HAND. DO THIS TWO OR THREE TIMES, THE LAST RELEASING THOSE IN THE RIGHT, BUT IMMEDIATELY, DURING THE SWEEP THE RIGHT FINGERS SLIP INTO THE STAGGERED LOOP FORMED BY THE TRIPLE

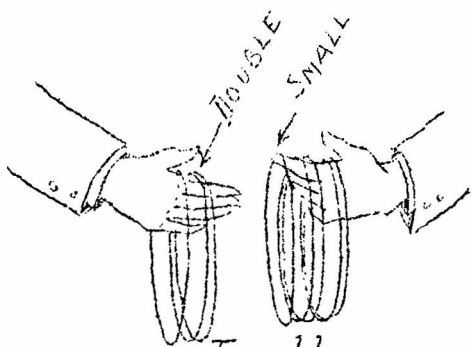


Fig. 11

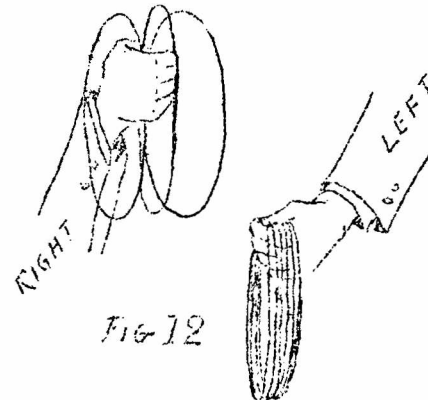


Fig. 12

CHAIN. (SEE FIGURE 14) AND IMMEDIATELY AND WITHOUT PAUSE THEY ARE CARRIED AWAY. DO THIS WITH DEXTERITY, DECISION AND SMOOTHNESS AND YOU HAVE MADE AN ABSOLUTELY INDETECTABLE SWITCH. THIS IS A SLEIGHT THAT CAN BE UTILIZED CONSTANTLY. ALLOW THE TRIPLE CHAIN TO SLIDE DOWN THE RIGHT ARM. THE SMALL RING IS IMMEDIATELY PUSHED FORWARD IN SIDE THE RINGS NEWLY ADDED UNTIL IT IS EITHER FIRST OR SECOND FROM THE FRONT. IT DOESN'T MATTER MUCH WHICH IT IS.

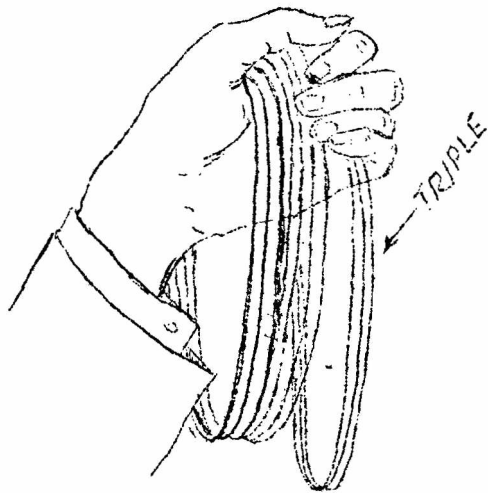


Fig. 13

THEN GO THROUGH THE PREVIOUS COUNT, AS WHEN YOU COUNTED THE FIRST THREE. THUS YOU HAVE INDETECTABLY AND SUBTLY SHOWN EACH RING TO BE SINGLE CONVINCINGLY, AND AT THE SAME TIME YOU HAVE DISPOSED OF THE TWO CHAINS.

FINISH THE COUNT. "FOUR, FIVE" SLIP THE SMALL RING AND TAKE THE DOUBLE. "SIX" AND SHOWING THE TWO REMAINING SINGLES, THE LARGE AND SMALL, COUNT, "SEVEN, EIGHT."

DON'T WORRY ABOUT THEM NOTICING THE DIFFERENCE IN SIZE OF THE TWO RINGS. BUT HOLD THEM APART.

ALLOW THE SMALL RING TO SLIP BENEATH THOSE IN THE LEFT HAND, OR ON THE ARM. SLIP THE RINGS TO THE FINGERS OF THE RIGHT HAND AND TAKE THEM IN THE LEFT. BUT TAKE THEM FROM BEHIND, AS IN SKETCH (SEE FIGURE 14) SO THAT THE ORDER FROM OUTSIDE WILL BE THE LARGE, THE DOUBLE CHAIN AND THE REGULAR SINGLE.

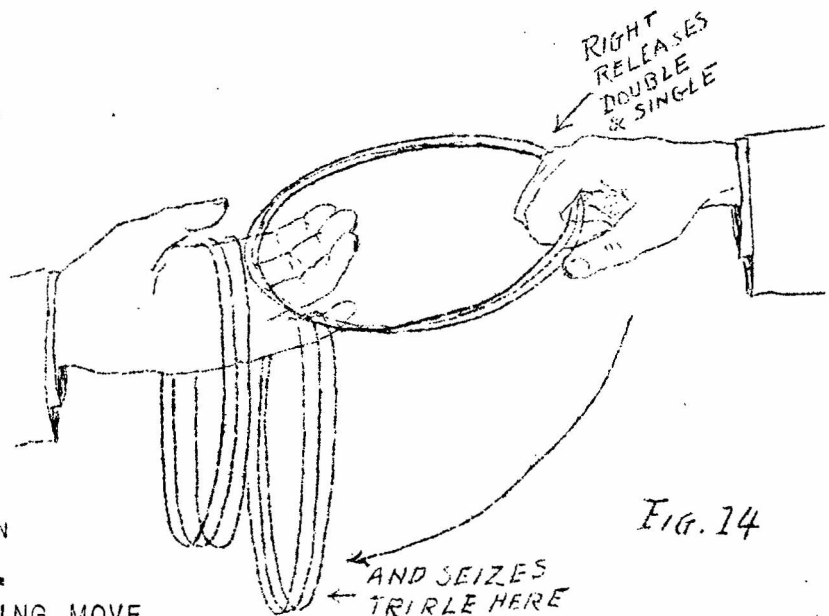


Fig. 14

A NAMREH SOLID RING MOVE

PICK UP THE FIRST FOUR RINGS, THE DOUBLE, THE LARGE AND THE REGULAR SINGLE. HOLD THEM AS PER (FIGURE 16).

"FOUR RINGS." COUNT THEM BY THROWING THEM OVER THE HAND, AS IN THE FIRST COUNT. THEN EXHIBIT THEM LIKE (FIGURE 17).

TAKE THE DOUBLE IN THE RIGHT HAND AND THE TWO SINGLES IN THE OTHER. I THINK THIS PARTICULAR MOVE IS NAMREH'S. HIT THEM TOGETHER AND WHILE DOING THIS HOLD THEM TOGETHER MOMENTARILY. WITH THE LEFT FINGERS SEIZE ONE OF THE SINGLES AND AT THE SAME TIME RELEASE ONE OF THE DOUBLES. THE RIGHT FINGERS TAKE THE RELEASED DOUBLE. PULL ON THEM. THEY ARE APPARENTLY LINKED.

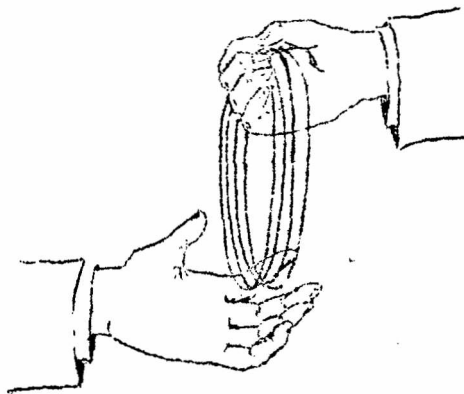


Fig. 15

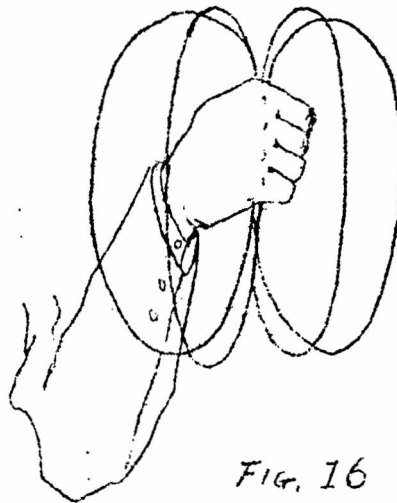


Fig. 16

"THEY LINK." SHOW THEM LINKED. "AND UNLINK." REVERSE THE PREVIOUS MOVE, GETTING THE DOUBLES AGAIN IN THE LEFT AND THE SINGLES IN THE RIGHT. "AND LINK!" LET ONE OF THE LINKS OF THE DOUBLE DROP.

THROW THE TOP LINK OF THE DOUBLE OVER THE RIGHT ARM, LETTING THE CHAIN HANG DOWN. DROP ONE OF THE SINGLES IN FRONT OF IT.

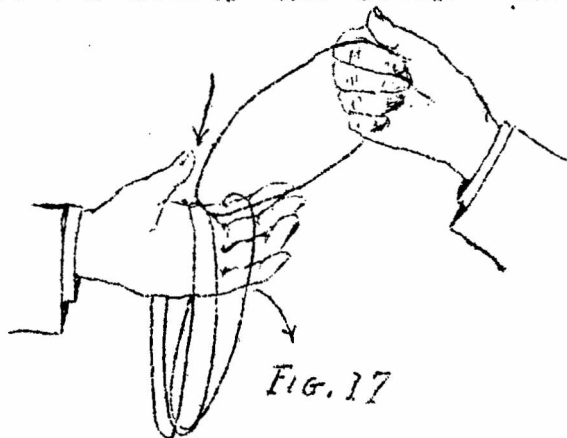


Fig. 17

THE CLASH LINK

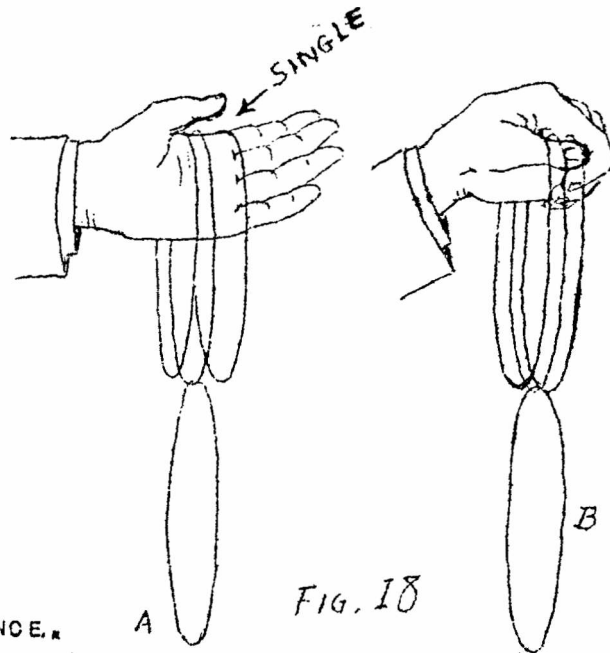
IN THE MEANTIME, ALLOW THE RINGS IN THE LEFT TO SLIDE INTO THE LEFT HAND. BE SURE THE CHAIN OF THREE IS IN FRONT. WHILE TALKING, APPARENTLY ABSENT-MINDEDLY, CRASH THE REMAINING RING IN THE RIGHT HAND DOWN ON THOSE IN THE LEFT. (FIGURE 17) ACTUALLY, STRIKE THIS RING BETWEEN THE FIRST TWO RINGS OF THE TRIPLE CHAIN, LETTING THE FRONT LINK OF THE CHAIN DROP, MEANWHILE TURNING THE HAND OVER. (SEE FIGURE 18B)

TO THE SPECTATORS YOU HAVE DRIVEN THIS RING CLEAR THROUGH ANOTHER RING. AGAIN TURN THE LEFT HAND PALM UPWARDS. TAKE THE OTHER SINGLE IN THE RIGHT AND AGAIN STRIKE IT DOWN IN A MANNER SIMILAR TO THE PREVIOUS ONE. REPEAT THE MOVE OF STRIKING BETWEEN THE LINKS.

YOU HAVE A SINGLE RING ALREADY HANGING IN FRONT OF THE CHAIN. THE LEFT THUMB PRESSES AGAINST THIS RING DURING THE ACTION OF TURNING

OVER THE HAND. THE OTHER RING OF THE CHAIN FALLS OUT FROM BENEATH IT. (SEE FIGURE 19)

TAKE ONE OF THE SINGLES IN THE RIGHT HAND, ALLOWING THE DOUBLE CHAIN TO SLIDE DOWN INTO THAT HAND AND AT THE SAME TIME SEIZE THE BOTTOM OF THE TRIPLE CHAIN IN THE SAME HAND. THE RINGS ARE HELD AS IN (FIGURE 20) AS YOU START TO WALK INTO THE AUDIENCE.



KEEP STRUGGLING WITH THE RINGS AS IF TRYING TO PULL THEM APART. JUST AS YOU REACH THE FIRST SPECTATOR, SEPARATE THE TRIPLE AND DOUBLE, HANDING THEM OUT FOR EXAMINATION. HAND THE

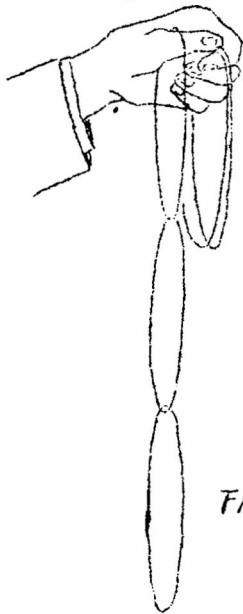


FIG. 19

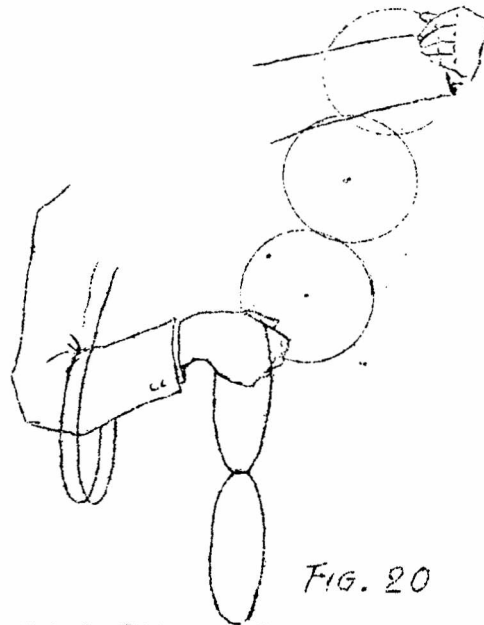


FIG. 20

OTHERS OUT ALSO, BUT IN WIDELY SEPARATED SECTIONS OF THE AUDIENCE. BE SURE TO REMEMBER WHERE YOU HAVE LEFT THE LARGE RING.

DO NOT COLLECT THE LARGE RING. LEAVE IT WITH THE AUDIENCE FOR THE TIME BEING.

KEY STEAL

PICK UP THE SINGLES, HOLDING THEM AS IN FIGURE 4. AS YOU REACH OUT WITH THE LEFT TO GET THE TRIPLE OR DOUBLE CHAIN, LET THE

RIGHT FINGERS GO BENEATH THE COAT AND SEIZE THE KEY. TURN IMMEDIATELY AND REACH FOR THE OTHER CHAIN AND UNDER COVER OF THE TURN, AND THE RINGS IN THE RIGHT HAND, PULL THE KEY OUT.

NEVER WORRY ABOUT GETTING THIS LEAD, AS IT IS ABSOLUTELY INDETECTABLE IF YOU ARE CAREFUL NOT TO DO ANY PRELIMINARY FUMBLING AT THE EDGE OF THE COAT. IT IS NOT NECESSARY TO FUMBLE, AS THE RING IS RIGHT THERE WAITING FOR YOU, IF YOU HAVE PLACED IT RIGHT.

LAURANT'S CLASH

WE NOW COME TO A MOVE INVENTED, I UNDERSTAND, BY EUGENE LAURANT. I THINK IT IS ONE OF THE FINEST MOVES EVER DEvised WITH THE RINGS, AND PROBABLY THE MOST DECEIVING OF ALL.

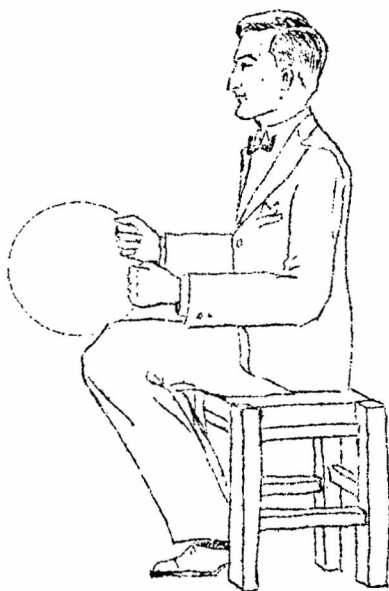


Fig. 21

ANGLES TO THE BODY.

ASK ONE OF THE SPECTATORS TO POINT OUT A SPOT ON YOUR RING, THE KEY, AT WHICH THEY WANT TO SEE THE PENETRATION. YOU ARE HOLDING THE KEY FLAT IN FRONT OF YOU, WITH THE LEFT HAND COVERING THE OPENING.

AS IN (FIGURE 22) PUT YOUR RIGHT INDEX FINGER ON THE SPOT. SHOW THE RING TO ALL.

CALLING ATTENTION TO WHAT YOU ARE ABOUT TO DO, BRING THE KEY RING DOWN SMARTLY ON THE UPPER EDGE OF ONE OF THE RINGS HELD BY THE SPECTATOR. (FIGURES 23 AND 24) HOLD THE KEY AT AN ANGLE OF ABOUT 45 DEGREES AT THE TIME OF THE IMPACT, THE HOLE IN THE KEY

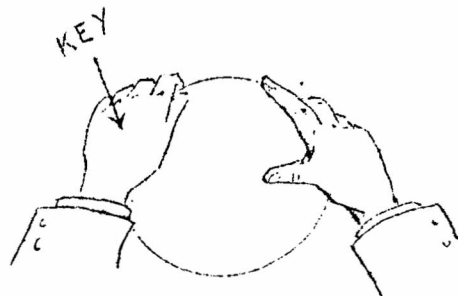
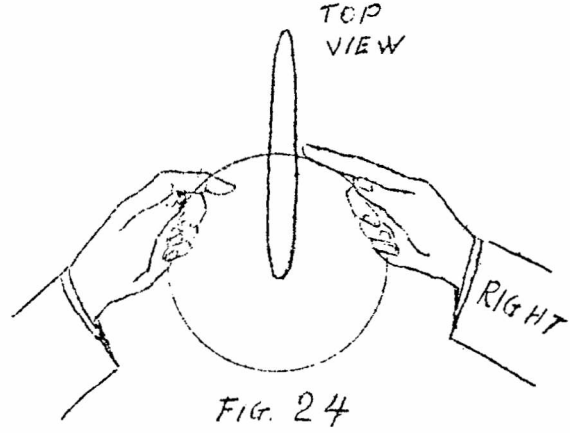
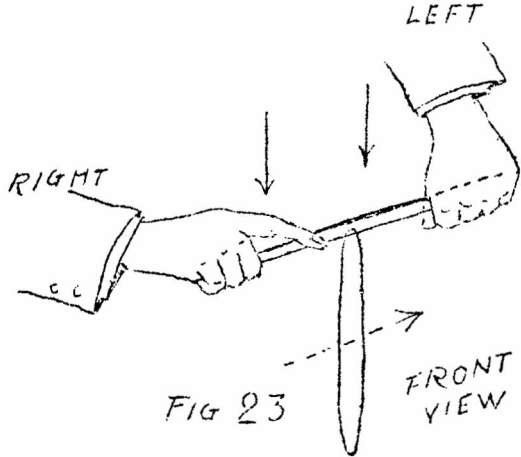


Fig. 22

HAND OUT THE SINGLES TO SPECTATORS WHO HAVEN'T AS YET INSPECTED THEM. ASK THE SPECTATOR TO HOLD HIS RING AGAINST HIS KNEE, HOLDING THE RING FIRMLY AS IN (FIGURE 21) VERTICALE AND AT RIGHT

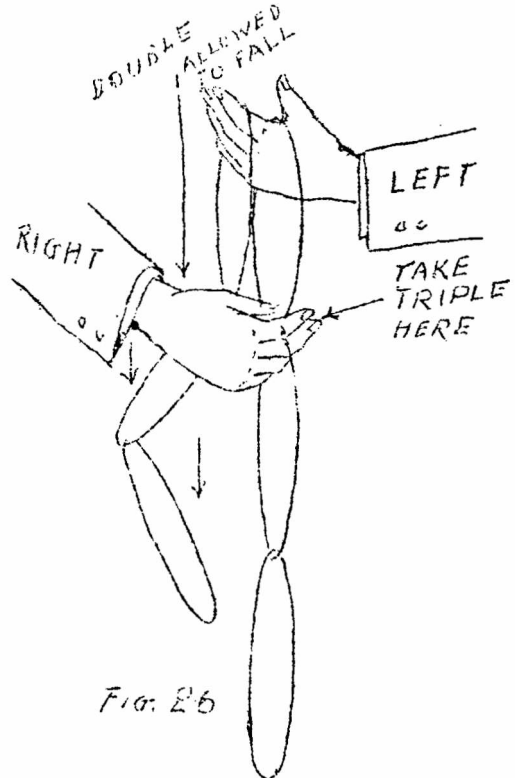
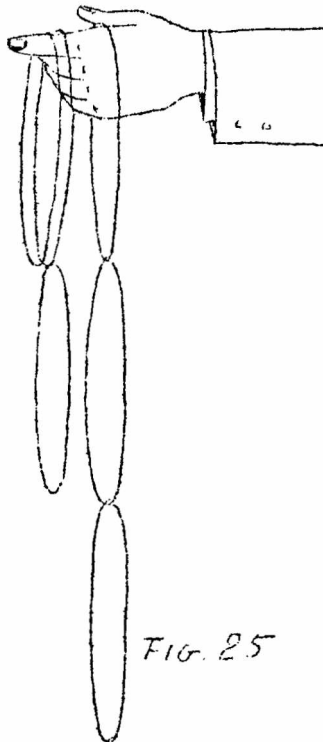
BEING AT THE UPPER END.

THE FORCE OF THE IMPACT WILL DRIVE THE SPECTATOR'S RING TO YOUR LEFT AND INTO THE OPENING OF THE KEY. IT WILL SPRING BACK IN PLACE IMMEDIATELY. DO NOT MAKE ANY SIDWAYS MOVEMENT WHATEVER



WITH THE KEY. IT WILL NOT BE NECESSARY. THE ENTIRE ILLUSION WILL BE LOST IF A SIDWAYS MOVEMENT IS MADE.

IF THIS MOVE IS MADE WITH A STRIKING MOTION STRAIGHT DOWN, WITH THE KEY HELD AT A 45 DEGREE ANGLE, IT WILL LOOK LIKE THE RING PENETRATED VISIBLY AT THE INDICATED SPOT. KEEPING THE SPECTATOR'S RING LINKED THROU IT OVER THE LEFT HAND, AND REPEAT THE PERFORMANCE WITH THE OTHER SPECTATOR. THROW THIS RING OVER THE RIGHT ARM. CLEARLY SHOW THE RINGS TO THE AUDIENCE.



TRANSFER THE OPENING OF THE KEY TO THE RIGHT HAND AND LET THE LINKED RINGS HANG DOWN. BRING THE TWO RINGS UP FROM BENEATH, FOLDING THEM OVER IN FRONT OF THE KEY. BUT ACTUALLY PUSH THEM BOTH THROUGH THE OPENING OF THE KEY.

THEY ARE NOW SEPARATE. GENTLY PULL THEM APART. SHOW THEM PLAINLY SEPARATED.

IN THE MEANTIME THE TWO CHAINS HAVE BEEN HANGING EXTENDED FROM THE LEFT ARM. TAKE THE TWO SINGLES IN THE SECOND, THIRD AND FOURTH FINGERS OF THE RIGHT, KEEPING THE KEY BETWEEN THE THUMB AND FORE-FINGER.

TRIPLE CHAIN SUBSTITUTION

THE TWO CHAINS HAVE BEEN SLID INTO THE LEFT HAND, THE CHAIN OF TWO IN FRONT. REACH INTO THE LEFT HAND AND IN THE ACT SLIP THE KEY THROUGH THE TOP OF THE DOUBLE CHAIN. HOOK THE LEFT FIRST FINGER OVER THE KEY, AND HOLD THE DOUBLE WITH THE SECOND AND THIRD FINGERS. (FIGURE 25)

WITH THE LEAST AMOUNT OF HESITATION POSSIBLE CONTINUE THE RIGHT HAND OVER AND DOWN, SEIZING THE TRIPLE CHAIN AT THE JUNCTURE OF THE TOP AND SECOND RINGS. (FIGURE 26) BOLDLY TAKE THE TRIPLE IN THE RIGHT, ALLOWING THE TOP RING OF THE CHAIN TO FALL DOWN AT THE SIDE OF THE SECOND FINGER. IT FALLS AND YOU HAVE A CHAIN OF THREE. (FIGURE 27)

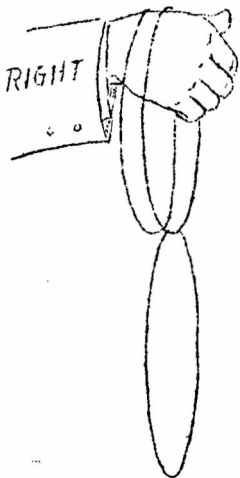
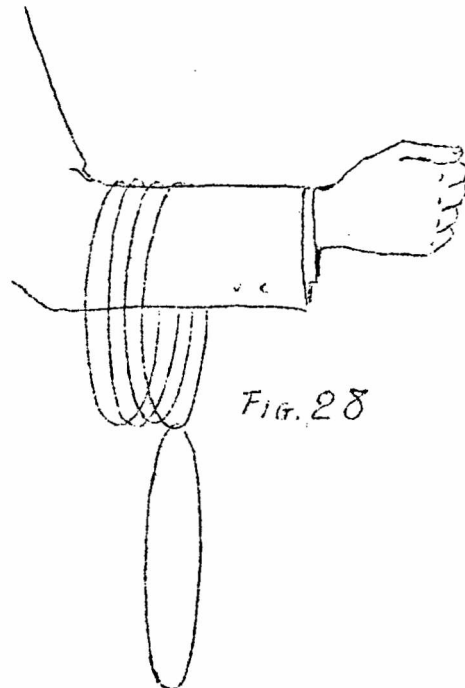
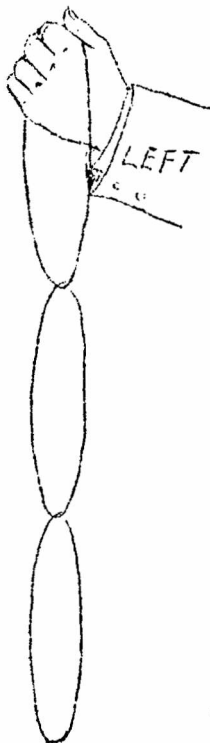


Fig. 27



~~THROW THE FOLDED TRIPLE OVER THE RIGHT ARM. IT SHOULD LOOK LIKE (FIGURE 28) APPARENTLY YOU HAVE TAKEN THE CHAIN OF TWO FROM THE LEFT, LEAVING THE PREVIOUSLY EXAMINED SET OF THREE.~~

TO REMOVE THE CENTER FROM THE TRIPLE CHAIN

CALL ATTENTION TO THE FACT THAT YOU HAVE THE CHAIN OF THREE THAT WAS EXAMINED PREVIOUSLY. ASK SOME ONE TO SELECT WHICH RING SHALL BE REMOVED FROM THE CHAIN. THEY WILL EVENTUALLY PICK THE CENTER RING, AT WHICH, OF COURSE, YOU FEIGN MUCH EMBARRASSMENT.

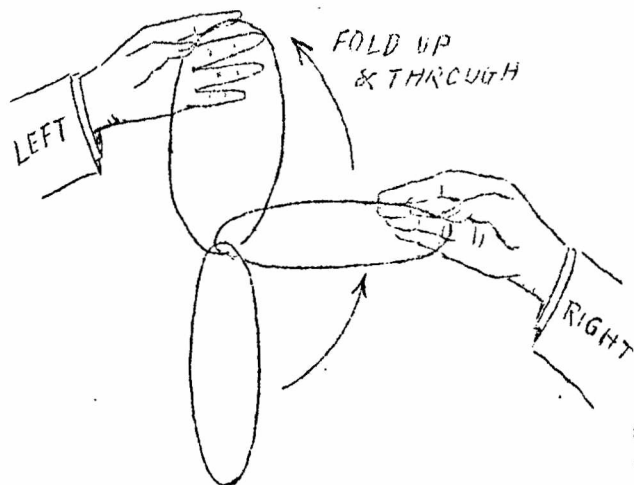


Fig. 29

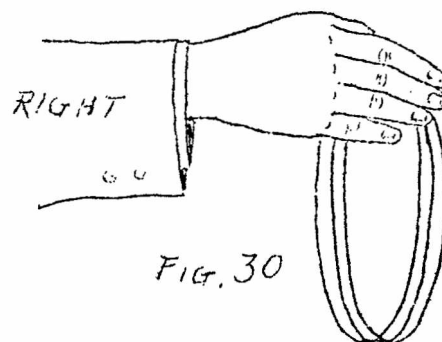


Fig. 30

BUT EVENTUALLY YOU GRASP THE SECOND RING, HOLDING THE KEY WITH THE CHAIN OF TWO HANGING DOWN.

FOLD THIS TOP RING OF THE DOUBLE CHAIN UP AGAINST AND THROUGH THE KEY. (FIGURE 29) THEN FOLD THE BOTTOM RING OF THE DOUBLE CHAIN UP IN FRONT OF THE OTHER TWO. TAKE ALL THREE RINGS AT THE BOTTOM IN THE RIGHT HAND AND TURN IT OVER AS IN FIGURE 30. THEN SLOWLY PULL THE FREED KEY RING AWAY FROM THE OTHERS WITH THE LEFT HAND. (FIGURE 31)

KNOCK THE KEY AGAINST THE DOUBLE SET AND LET ONE OF THE RINGS DROP. FORTHWITH HAND THE DOUBLE CHAIN OUT AGAIN, AND IMMEDIATELY REACH OVER WITH THE LEFT AND TAKE THE RINGS FROM THE RIGHT ARM, LINKING THE KEY IN A SINGLE RING IN THE ACT.

HOLD THE RINGS IN THE LEFT HAND, WITH THE LINKED KEY AND SINGLE ON THE LITTLE FINGER. TAKE BACK THE DOUBLES WITH THE RIGHT HAND AND KNOCK THEM, HELD TOGETHER, AGAINST THOSE IN LEFT HAND, MAKING THE SWITCH AS EXPLAINED BEFORE. THIS LEAVES THE

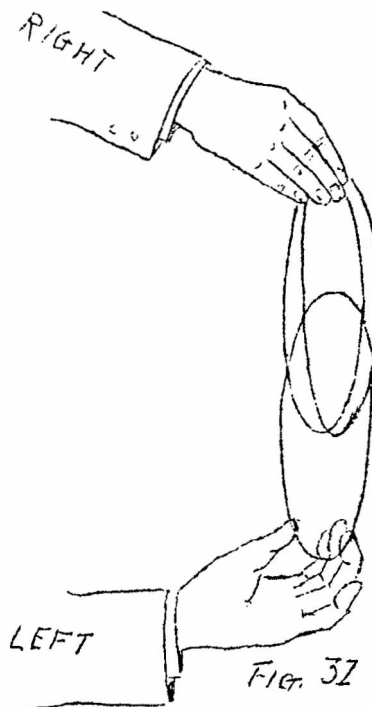


Fig. 32

KEY AND SINGLE IN THE HAND. PERMIT THE SINGLE TO FALL TO THE BOTTOM OF THE KEY.

THEN UNLINK THEM.

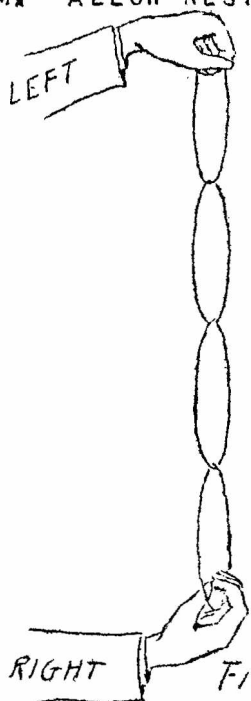
THE SHOULDER DROP

THROW ALL RINGS EXCEPT THE SINGLE AND THE KEY OVER THE RIGHT ARM AND PLACE THE SINGLE OVER THE LEFT ARM, CARRYING IT UP TO THE SHOULDER OVER WHICH IT HANGS. PLACE THE KEY IN THE LEFT HAND WITH THE OPENING BEHIND THE HEEL OF THE WRIST.

ALLOW THE SINGLE RING TO DROP ALONG THE ARM. IT WILL ALWAYS LINK ITSELF INTO THE KEY.

SEPARATE THEM, KEY IN THE LEFT AND THE SINGLE IN THE RIGHT.

WITH THE KEY IN THE LEFT GRASP THE CHAIN OF THREE, LINKING THE KEY IN THE TOP AND PULL THE NEWLY FORMED CHAIN OF FOUR OFF OF THE ARM. ALLOW REST OF RINGS TO SLIP UP RIGHT ARM.



THE CASCADE

GRASP BOTTOM OF CHAIN OF THREE IN RIGHT HAND, AND HOLDING THE FOUR RINGS AS IN (FIGURE 32) MOVE HANDS AND THE RINGS THEREIN TOWARDS AND PAST EACH OTHER. THIS GIVES THE APPEARANCE OF THE RINGS PENETRATING ONE WITHIN THE OTHER.

JACOB'S LADDER

THEN TURN WITH THE LEFT SIDE TOWARDS THE AUDIENCE AND FOLD THE SECOND, OR TOP RING OF THE TRIPLE CHAIN, AGAINST THE KEY WHICH IS NOW HELD IN THE RIGHT HAND. TWIST OTHER RINGS TOWARDS YOU. THEN GRASPING THE SECOND RING BETWEEN THE LEFT FINGERS, THE THUMB OF THE RIGHT HOLDING THE FOLDED TOP OF THE TRIPLE, LET THIS FOLDED UP RING FALL FORWARDS. THE FINGERS OF THE LEFT SORT OF SIDE-STEP THE FALLING RING. AS SOON AS IT HITS THE SECOND RING, LIFT UP THE SECOND OF THE TRIPLE ABOUT ONE HALF A DIAMETER OF THE RING, AND LET IT FALL. IT WILL APPEAR AS IF THE RING FELL DOWN THROUGH THE WHOLE CHAIN.

MORA'S IMPROVED LADDER

AGAIN: HOLDING THE KEY IN THE RIGHT, TWIST THE TOP OF THE TRIPLE TOWARDS YOU AND FOLD OVER ON TOP OF THE KEY. TWIST THE REST OF THE CHAIN TOWARDS YOU AND RETAIN THEM IN POSITION BY HOLDING THE BOTTOM OF THE CHAIN IN THE LEFT.

RELEASE THE TOP RING AND SLIGHTLY RELEASE THE PRESSURE OF THE WRIST. IT WILL APPARENTLY TWIST AND FALL FROM LINK TO LINK. THE ILLUSION CREATED IS SOMETHING SIMILAR TO THE OLD HINDOO PRAYER CHAIN.

THE HILLIARD IDEA

NOW, SUDDENLY REALIZE THERE IS ONE RING AS YET UNCOLLECTED. THIS IS THE LARGE RING. HAVE IT RETURNED. TRANSFER THE CHAIN OF FOUR TO THE LEFT HAND WITH THE KEY AT TOP. TAKE THE LARGE RING IN THE RIGHT HAND AND START CLASHING IT AGAINST THE BOTTOM OF THE CHAIN. SUDDENLY ALLOW IT TO SLIP OVER THE BOTTOM RING AND SWEEP IT UP OVER ALL OF THE RINGS, TWISTING THE CHAIN VIOLENTLY AS YOU DO SO.

WHEN THE RING REACHES THE TOP, LINK IT IN THE KEY AND ALLOW IT TO HANG.

THE MELTING RINGS

HOLDING TO THE KEY WITH THE LEFT, PICK UP THE BOTTOM OF THE CHAIN AND RUN IT THROUGH THE LARGE RING AND PULL THE ENTIRE CHAIN THROUGH.

AGAIN IT WILL LOOK AS IF THE RING IS PENETRATING RING AFTER RING.

THE KEY IS STILL HELD IN THE LEFT.

UNLINK THE LARGE RING AND PULL IT DOWN OVER THE CHAIN AND OFF.

FROM ARM TO ARM

PUT THE LARGE RING ON THE LEFT ARM. HOLD THE KEY IN THE LEFT HAND, THE TRIPLE STILL LINKED IN IT, AND THE BOTTOM OF THE TRIPLE IN THE RIGHT HAND. (SEE FIGURE 33)

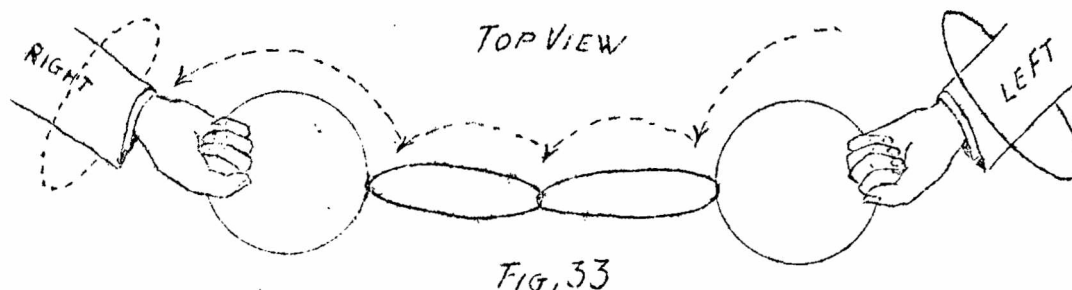
SWEEP THE HANDS FROM RIGHT TO LEFT AND ALLOW LARGE RING TO SLIP OVER THE CHAIN AND JUMP FROM LINK TO LINK AND OFF ONTO THE RIGHT ARM. MARVELOUS!

THEN RAPIDLY COLLECT ALL OF THE RINGS ON THE KEY, TWISTING THEM AND JANGLING THEM LOUDLY, AS YOU FAIRLY SHOUT YOUR WORDS. WORK THEM UP TO A VERITABLE FURY. BUT SUDDENLY DISENGAGE THE KEY AND

TOSS THE RINGS APPARENTLY LOOSELY AND CARELESSLY ONTO THE FLOOR.

ANOTHER COUNT IDEA

I CANNOT LEAVE THE SUBJECT OF THE COUNT WITHOUT GIVING YOU ANOTHER VARIATION OF MY COUNT PRINCIPLE.



INSTEAD OF ONE SMALL RING I OCCASIONALLY USE TWO. I ARRANGE THE RINGS AS IN MY FIRST METHOD EXCEPT THAT I SUBSTITUTE THE ADDITIONAL SMALL RING BETWEEN THE CHAIN OF TWO AND THREE.

THIS IDEA ELIMINATES THE NECESSITY OF MAKING THE SWITCH OF THE CHAIN OF TWO FOR THE TRIPLE.

COUNT THE FIRST THREE AS BEFORE, SLIPPING THE SMALL RING THROUGH THE DOUBLE. TAKE OFF THE DOUBLE CHAIN, AND SLIP THIS WITH THE SINGLE UP THE RIGHT ARM.

THIS LEAVES YOU WITH TWO SMALL RINGS AHEAD OF THE TRIPLE. COUNT THE FIRST SMALL, "FOUR;" THE SECOND SMALL, "FIVE." THEN SLIP BOTH SMALL RINGS THROUGH THE TRIPLE, TAKING OFF THE TRIPLE ONLY. HOLDING UP THE TRIPLE COUNT "SIX."

THEN GO ON AS IN FIRST COUNT.

THIS IS MUCH BETTER THAN THE FIRST METHOD. WHY I DO NOT USE IT ALL OF THE TIME I CANNOT SAY.

VARIATION

LOCKING KEY RING MANIPULATION

THE ABOVE IS THE ROUTINE AS I HAVE USED IT FOR THE PAST SEVERAL MONTHS.

RECENTLY, HOWEVER, I HAVE BEEN USING A CONCEALED KEY RING. THIS RING GIVES THE APPEARANCE OF A SOLID UNBROKEN RING, EXCEPT THAT INSTEAD OF A GAP, I HAVE LAPPED THE OPENING, BEVELLING THE ENDS SO

THAT THEY LAY AGAINST EACH OTHER AT THE SAME DIAMETER AS THE RING STOCK. (FIGURE 34)

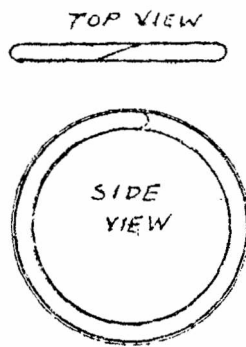


FIG. 34

THE ROUTINE IS THE SAME EXCEPT THAT IN THE LINKING OF THE SINGLE RINGS I HOLD THE KEY SO THAT THE BEVEL POINTS UPWARDS AND AWAY FROM ME. I BRING THE SOLID RING IN THE LEFT HAND UPWARDS AND FORWARDS, MEANWHILE SNAPPING THE KEY DOWNWARDS AND TOWARDS MYSELF. THEY WILL LINK EASILY WITH THE APPEARANCE OF THE METAL PENETRATING ITSELF.

TO UNLINK THEM I SIMPLY TWIST THEM APART. NO CONCEALMENT IS NECESSARY.

THE CLASH LINK, WHERE THE SPECTATOR HOLDS THE SINGLE IS ACCOMPLISHED AS BEFORE, EXCEPT THAT I MAKE SURE THAT THE BEVEL POINTS UPWARDS AND TOWARDS THE LEFT. I KEEP MY HAND OVER THE JOINT, HOWEVER, THE LEFT HAND. BUT MY LEFT HAND PRESSURE IS APPLIED TO THE LEFT OF THE JOINT.

I ELIMINATE ONLY THE MOVE WHERE THE RING DROPS FROM THE SHOULDER. THIS I HAVEN'T BEEN ABLE TO SOLVE AS YET.

THE CHAIN OF TWO WITH THE TRIPLE AND THE KEY MAKE A FINE CHAIN OF SIX. THE KEY BEING INVISIBLE, I MAKE NO ATTEMPT TO COVER IT. ALL OF THE LARGE RING MOVES ARE MADE WITH THE CHAIN OF SIX. SOMETIMES, ALSO, I RUN THE CHAIN OF SIX TWICE THROUGH THE LARGE ONE, OR RATHER, I MEAN, I RUN THE CHAIN THROUGH DOUBLED OVER. IT IS SURPRISING WHAT AN INTRICATE MESS THE RINGS PRESENT WHEN THEY ARE COMPLICATED IN THIS WAY.

THE FINAL COUNT

HAVING DISENGAGED THE RINGS FROM THE KEY, GET THEM IN THE LEFT HAND IN THE FOLLOWING ORDER FROM THE SIDE NEAREST THE THUMB AS YOU HOLD THE RINGS PALM UPWARDS: KEY, TRIPLE CHAIN, LARGE, DOUBLE CHAIN, SMALL AND REGULAR.

TO COUNT THE NINE AS EIGHT, START AS IN THE BEGINNING. REGULAR RING, "ONE"; SMALL, "TWO"; SLIPPING SMALL THROUGH DOUBLE CHAIN AND TAKING OFF DOUBLE, "THREE."

HERE YOU HAVE A DIFFERENT PROCEDURE. COUNT THE LARGE RING AS "FOUR"; THE SMALL, "FIVE". THEN SLIP THE SMALL THROUGH THE TRIPLE, COUNTING "SIX" AS YOU TAKE OFF THE TRIPLE. WITHOUT PAUSING ALLOW THE LARGE AND THE TRIPLE TO SLIP UP THE RIGHT ARM WITH THE OTHERS. FINISH BY COUNTING THE SMALL AS "SEVEN" AND THE KEY AS "EIGHT."

WITH A SWEEP OF THE HAND TOSS THE RINGS ACROSS THE STAGE FLOOR, SCATTERING THEM AS THEY SLIDE.

A DOUBLE RING MOVE

HAND TWO OF THE SINGLE RINGS TO A SPECTATOR, AND ABSENT-MINDEDLY, ONE TO ANOTHER ASK THEM IF THEY CAN LINK THE TWO TOGETHER. TAKE THE SINGLE FROM THE SECOND SPECTATOR, APPARENTLY NOTICING FOR THE FIRST TIME THAT HE ONLY HAS ONE. MEANWHILE YOU ARE TALKING TO THE FIRST SPECTATOR. PICK ANOTHER RING FROM THOSE IN THE LEFT HAND, AND LINK THEM.

THERE ARE TWO GOOD IDEAS FOR THIS - BOTH NEW. THE FIRST INVOLVES THE USE OF THE SMALL RING - AN ORIGINAL MOVE, I BELIEVE. THE SECOND SPECTATOR GETS THE SMALL RING. YOU TAKE IT BACK AND IN REACHING FOR THE OTHER FROM AMONG THOSE ON THE HAND - THE DOUBLE IS, OF COURSE, IN FRONT - SLIP THE SMALL ONE THROUGH THE DOUBLE WHICH HAS BEEN WORKED FORWARD A LITTLE BY THE LEFT FINGERS, AND TAKE OFF THE DOUBLE.

IN HIS EXCELLENT BOOK, "FOR MAGICIAN'S ONLY," CHAS. WALLER DESCRIBES A MOVE TO ACCOMPLISH A SIMILAR EFFECT.

THE ROUTINE IS EXACTLY SIMILAR TO THE ABOVE, EXCEPT THAT THE SECOND SPECTATOR GETS A REGULAR RING. THE DOUBLE IS WORKED FORWARD BY THE LEFT FINGERS AS BEFORE. TAKING BACK THE SINGLE FROM THE SECOND SPECTATOR, THE PERFORMER HOLDS IT BY WHAT FOR THE TIME BEING IS THE BOTTOM. IN PICKING OFF THE DOUBLE CHAIN THE THUMB OF THE LEFT (WALLER SAYS THE RIGHT, BUT I BELIEVE THIS IS A TYPOGRAPHICAL ERROR) GRIPS THIS RING AS THE UPPER EDGE, WHILE THE FINGERS OF THE RIGHT SEIZE THE DOUBLE CHAIN FROM THE BOTTOM, REMOVING IT, AT THE SAME TIME LEAVING BEHIND THE SINGLE.

NAMREH'S SOLID LINKING

NO BOOK ON THE RING EFFECT CAN BE COMPLETE WITHOUT INCLUDING THE METHOD OF SOLID LINKING WHICH APPEARS IN NAMREH'S "LINCOLN RINGS."

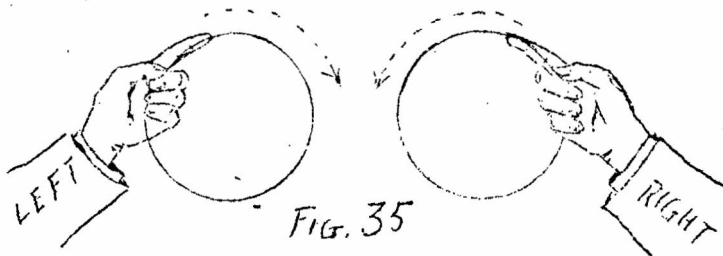
TAKE THE KEY IN THE RIGHT HAND AND A SINGLE IN THE LEFT. HOLD THEM FLAT TOWARDS THE AUDIENCE. THE RIGHT FOREFINGER IS EXTENDED STRAIGHT OUT, COVERING THE KEYHOLE. (FIGURE 35) THE SINGLE RING IS BROUGHT UP BEHIND THE KEY, BOTH HANDS TWISTING DOWNWARDS AND TOWARDS EACH OTHER. (FIGURE 36)

WHEN THE SINGLE RING COMES TO THE KEYHOLE, LEFT PRESSING IT FORWARD, IT WILL SLIP THROUGH AGAINST FOREFINGER. THE RIGHT FORE-

FINGER WILL ALLOW IT TO SLIP THROUGH. AT THIS JUNCTURE THE HANDS BEGIN TWISTING AWAY FROM EACH OTHER AND THE RINGS ARE LINKED.

DO THIS WITH A SHOW, SMOOTH MOVEMENT AND THE LINKING CANNOT BE SEEN.

REVERSE THE MOVEMENT TO SEPARATE THE LINKS.



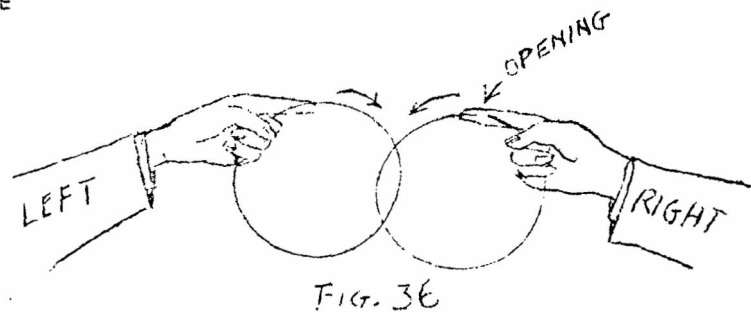
THE "KNOCKOUT" FINISH

RECENTLY I HAVE BEEN WORKING ON A FINISH FOR THE ROUTINE OUTLINED ABOVE, WHICH I BELIEVE TO BE THE FINAL TOUCH NEEDED.

IF YOU WILL RECALL, AFTER TAKING BACK THE LARGE RING,

THERE ARE NINE RINGS IN THE SET INSTEAD OF EIGHT.

HAVE FOUR SMALL RINGS ON TABLE AT THE RIGHT COVERED BY A SILK HANDKERCHIEF. LAY THE DOUBLE AND TRIPLE ON TOP OF THE HANDKERCHIEF, ENCIROLING THE FOUR SMALL RINGS. PICK UP THE SILK HANDKERCHIEF AND WIPE OFF THOSE IN THE HANDS. THE NUMBER OF RINGS ON THE TABLE WILL NEVER BE NOTICED IN THE SHORT INTERVAL OF TIME ALLOWED.



LAY SILK BACK ON TABLE. JUST AS THE RINGS ARE SCREENED BY THE HANDKERCHIEF, REACH BEHIND IT WITH THE RIGHT HAND AND PICK UP THE FOUR SMALL RINGS, ALLOWING THE HANDKERCHIEF TO FALL ON AND COVER THE TWO CHAINS.

ALL OF YOUR RINGS ARE NOW SINGLES.

PICK UP THE RINGS ONE BY ONE AND APPARENTLY LINK THEM ONE INSIDE THE OTHER. GET THEM ALL ON THE KEY AND TWIST AND KNEED THEM INTO A HOPELESS-LOOKING SNARL. SUDDENLY UNLINK THEM.

THEN! SLOWLY THROW THEM ONE BY ONE, COUNTING ALOUD AS YOU DO SO, TOSSING THEM EACH IN A DIFFERENT PLACE ON THE STAGE. FINALLY HOLD UP THE KEY AS YOU TRIUMPHANTLY SAY, "EIGHT."

OR

MAKE THE SAME SWITCH WHILE MOVING A CHAIR FORWARD, DROPPING THE CHAINS INTO A POCKET ON THE BACK AND PICKING UP THE SINGLES FROM A HOOK ABOVE IT.

OR

USE A TABLE WITH A FAIRLY DEEP DRAPE, OR A DRAPE WITH THE CORNER

HANGING DOWN IN FRONT AND BACK. PUT A SMALL NAIL ON THE BACK OF THE TABLE AND SUSPEND THE FOUR SINGLES ON IT. LAY DOWN THE CHAINS AS BEFORE AND PICK UP THE HANDKERCHIEF. WIPE OFF THE RINGS AND LAY HANDKERCHIEF BACK ON TOP OF CHAINS. APPARENTLY TAKE RINGS FROM TABLE TOP, BUT ACTUALLY TAKE THOSE ON THE BACK.

OTHER METHODS OF EXCHANGE WILL SUGGEST THEMSELVES, THE MOST NATURAL, AND ORDINARY, OF COURSE, WILL BE THE BEST.

TWO MOVES BY LOYD ENOCHS

THE CHAIN OF THREE IS LINKED IN THE KEY. HOLD IN THE RIGHT HAND WITH THE KEY AT THE TOP OF THE CHAIN. REACH DOWN WITH THE

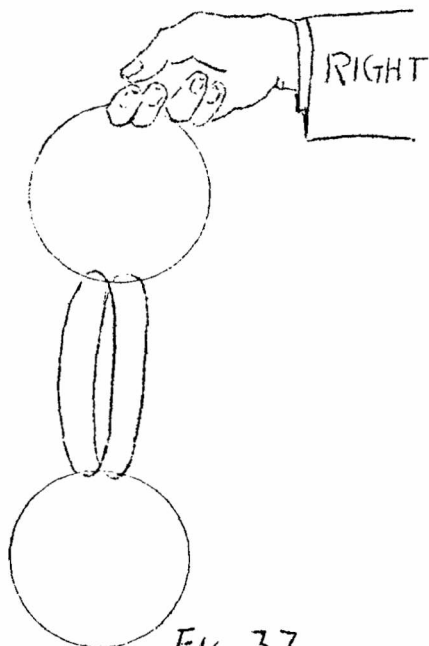


FIG. 37

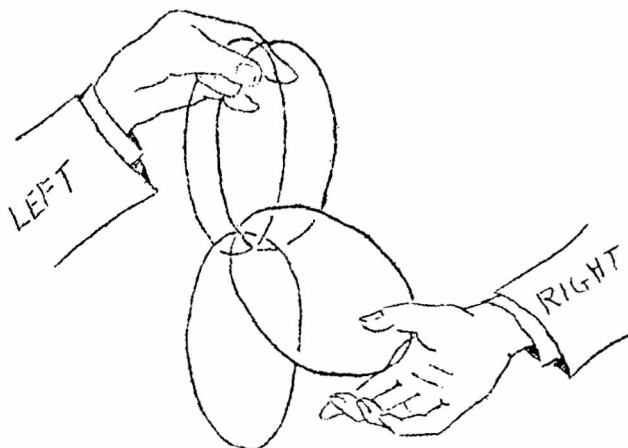


FIG. 38

LEFT AND PICK OFF THE BOTTOM OF THE TRIPLE CHAIN. LINK IT IN THE KEY LIKE (FIGURE 37) SO THAT THE BOTTOM AND TOP RINGS OF THE TRIPLE CHAIN ARE

HANGING PARALLEL, WITH THE BOTTOM RING HANGING INSIDE OF THEM.

GRASP THE TWO RINGS, (FIGURE 38) IN THE LEFT HAND, AND RETAINING THE KEY IN RIGHT, REACH DOWN AND TAKE BOTTOM RING IN RIGHT WITH KEY.

RELEASE THE LEFT HAND AND SPIN THE RINGS. (FIGURE 39) THE KEY AND RING JUST PICKED UP ARE IN RIGHT HAND SUPPORTING THEM. JERK THE HANDS APART AND SHOW THAT THE RINGS ARE GENUINELY LINKED.

THE RINGS ARE SO HELD THAT THE KEY IS NEAREST THE BODY. DURING THE JERKING UNLINK THE KEY FROM THE OUTERMOST RING IN THE LEFT HAND. BUT HOLD ON TO THE SOLID PAIR IN THE LEFT AND THE KEY AND SOLID RING IN THE RIGHT.

JERK THE RINGS AGAIN. APPARENTLY NO CHANGE HAS TAKEN PLACE.

THEN RELEASE RINGS FROM LEFT AGAIN, AND SPIN THEM AS FAST AS YOU CAN.

WHILE THE BOTTOM PAIR ARE SPINNING, RELEASE THE SOLID, OR OUTERMOST, RING WITH FINGERS OF RIGHT, BUT RETAINING KEY. APPARENTLY THE RING WILL FALTERINGLY AND HESITATINGLY PENETRATE DOWN THROUGH TO THE BOTTOM OF THE CHAIN.

SECOND MOVE BY ENOCHS

THE BUSINESS IN THIS MOVE IS THE SAME AS THAT BEFORE, UP UNTIL THE KEY HAS BEEN UNLINKED FROM ONE OF THOSE IN THE LEFT.

HERE YOU HOLD THEM PARALLEL WITH THE FLOOR. (FIGURE 40)

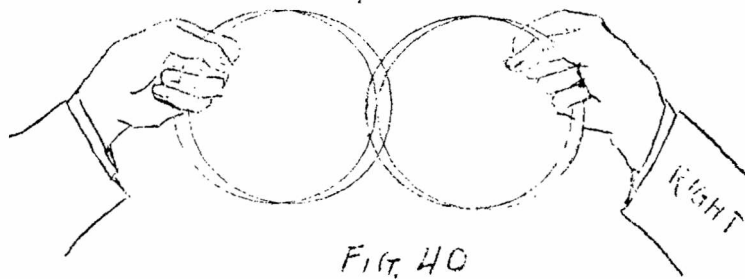


FIG. 40

RELEASE THE RIGHT RING, AND (FIGURE 42) AFTER DROPPING THE LEFT RING. IF PROPERLY DONE.

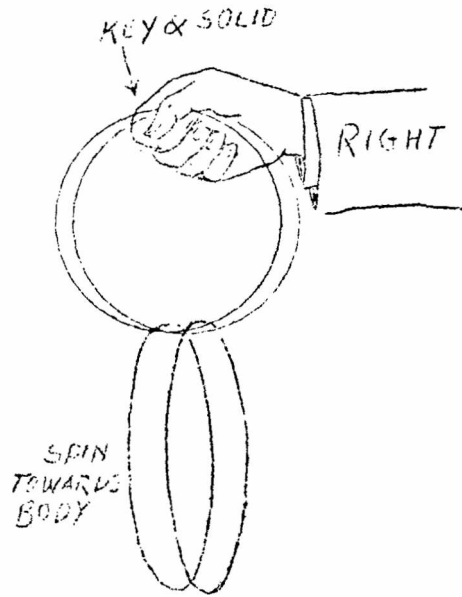


FIG 39

RELEASE THE RIGHT SOLID RING. LET IT SWING DOWN AND SWAY TO AND FRO FOR A MOMENT. THEN RELEASE THE INNERMOST RING IN THE LEFT HAND. THE EFFECT WILL BE SIMILAR TO (FIGURE 41) AFTER DROPPING THE

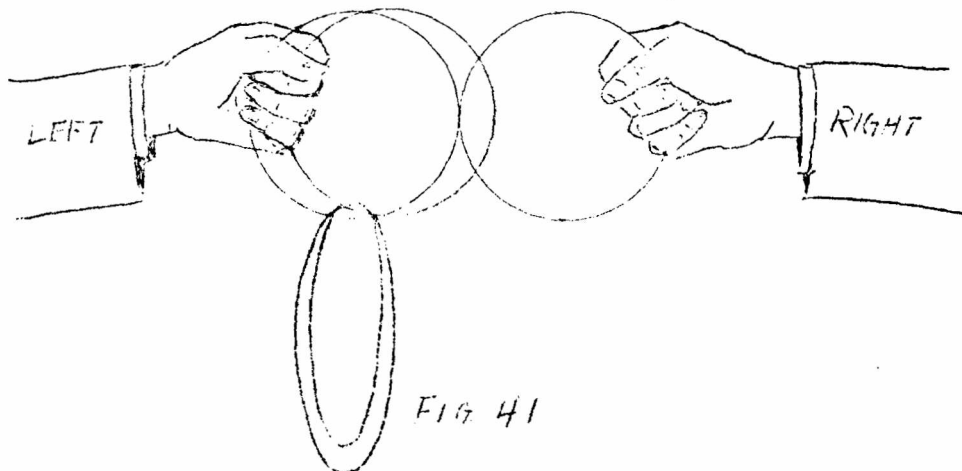


FIG 41

THE SECRET OF DOING IT PROPERLY, HOWEVER, RESTS IN GETTING THE BOTTOM RING WITH THE RIGHT HAND WHILE THE KEY IS RETAINED IN THE

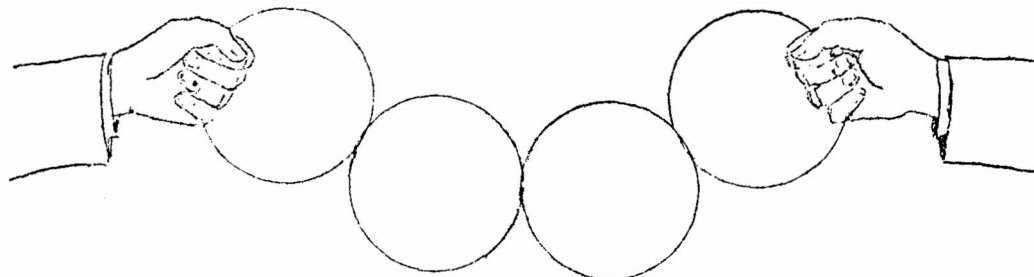


Fig. 42

RIGHT. DO NOT MAKE ANY TWISTS OR TURNS. SIMPLY TAKE THE DOUBLE RINGS IN THE LEFT AND HOLD THE RINGS WHILE THE RIGHT, WITH KEY, DROPS DOWN AND GETS THE EXTRA SINGLE AT THE BOTTOM.

LITERATURE ON THE LINKING RINGS

BEFORE LEAVING THE SUBJECT, I SHOULD LIKE TO CALL YOUR ATTENTION TO WHAT I KNOW TO HAVE BEEN WRITTEN PREVIOUSLY ON THIS SUBJECT.

"THE LINCOLN RINGS" BY NAMREH (HERMAN N. WEBER). A SPLENDID TREATISE ON THE EFFECT AND UNTIL THIS ONE THE ONLY MANUSCRIPT DEALING EXHAUSTIVELY WITH THE SUBJECT. PARTICULAR EMPHASIS IS PLACED ON THE MAKING OF THE FIGURES. I UNDERSTAND THAT THIS MANUSCRIPT IS NOW OUT OF PRINT AND WILL NOT BE REISSUED, ACCORDING TO THE AUTHOR'S PRESENT INTENTION.

THE TARBELL COURSE GIVES EUGENE LAURANT'S SPLENDID ROUTINE COMPLETELY.

"FOR MAGICIAN'S ONLY" BY CHAS. WALLER. A BEAUTIFUL ORIGINAL STORY-PRESENTATION BY ONE OF THE MOST ORIGINAL MEN IN THE ENTIRE WORLD OF MAGIC. THERE ARE ALSO SOME NEW MOVES EXPLAINED.

DIGRESSING, FOR THE MOMENT, I SHOULD LIKE TO TAKE THIS OPPORTUNITY TO THANK MR. WALLER FOR THE MANY EXCELLENT THINGS HE HAS WRITTEN, AND THE PLEASURE IT HAS BEEN TO ME TO READ AND GLORY IN HIS EXCELLENT IDEAS. I THINK CHAS. WALLER IS THE GREATEST WRITER MAGIC HAS EVER HAD.

"THE MODERN CONJUROR" BY C. LANG NEILL HAS A PRESENTATION USING THE OLD METHOD.

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"SECRETS OF MAGIC" BY BLACKSTONE GIVES A MODERN METHOD OF PERFORMING THE RINGS.

"THE SPHINX" CARRIED A CONTEST IN THE AMATEUR DEPARTMENT, THEN UNDER THE GUIDANCE OF THE INGENIOUS WRIGHT AND LARSEN COMBINATION, SOME SEVERAL MONTHS AGO.

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