

NOVAK

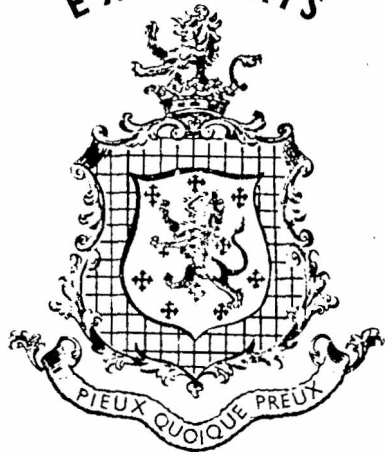
# Jack Miller's

## LINKING RING ROUTINE



LOUIS TANNEN ~ PUBLISHER

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Lou Tannen

presents

Jack Miller's Famous  
**LINKING RING ROUTINE**

Written and edited by Bob Novak

Introduction by Jean Hugard



With a special supplementary feature including  
"MIRACLE MOVES WITH RING AND ROPE"



Photographs by Bernard Marpet

Published by

**LOUIS TANNEN**

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## PREFACE

Already well known in metropolitan magical circles, it was in 1923 that Mr. Jack Miller catapulted to fame as "The Original Giant Card King." Reference to the files of *The Billboard* and *The Sphinx* of that year will show that he reaped reams of publicity through his performance with giant cards of the tricks done by other magicians with cards of the standard size and, believe it or not, even the back hand palm was included in his sleights with the giants. Some magicians had already used very large cards for isolated effects but undoubtedly Mr. Miller was the first to work out and present an entire routine with such cards and, not content with mere giant cards, he produced effects in which he used cards more than a foot in length.

It must not be thought that Mr. Miller confined himself to feats with giant cards only, quite the contrary. He is an adept with all the tools of the magic trade and has invented many new ones hitherto undreamed of. In 1932 he again startled the magic world with the invention of his Utility Hold-Out by the aid of which he makes billiard balls, eggs, cards, etc., etc., appear and disappear between his hands as if by magic. To the uninitiated these feats appear to be real magic, they can conceive of no other explanation and that is the Ultima Thule of conjuring.

Not only as a performer but also as a teacher he is in the front rank. "Jack Miller" has been a name to conjure with in the past, it will be even more so in the future. One of Mr. Miller's favorite feats is that of the famous Chinese Linking Rings. The trick is an old one but still remains one of the best in the repertoire of the modern magician. However, not content with the orthodox method of handling the rings, Mr. Miller has devised a special routine which has not only lifted the feat into the realms of the miraculous, so far as laymen are concerned, but has completely baffled those who are acquainted with the secret of the older methods.

This special routine, and the subtleties connected with it, is revealed in this book with such complete detail, illustrated by photographic reproductions of the action, that the reader has, practically, the benefit of personal instruction. It is by such unselfish revelations by masters of the art that MAGIC is brought nearer to that goal—unattainable certainly, but for which every true magician strives—PERFECTION.

JEAN HUGARD

January, 1945.

## "ONE OF THOSE THINGS"

Jack Miller's Linking Ring Routine is "one of those things" that comes all too seldom in the life of a magician. That's why it was only released to a select few. We fully intended to keep it that way BUT . . .

. . . one day Lou Tannen took us aside and asked about the possibility of publishing the routine. Well, knowing its value we were more or less reluctant to oblige. Mr. Tannen proceeded to explain that something like this should be shared by the fraternity—that we shouldn't hang on so desperately to a routine which would benefit magic and magicians alike.

We hereby acknowledge Mr. Tannen's sales ability!

BOB NOVAK

February, 1945.

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Before starting . . .

Jack Miller's  
**LINKING RING ROUTINE**  
(With Five Rings)

. . . there are three major points to bear in mind:

- (1) You will note that in many of the photographs the key ring opening is exposed considerably. This is for the sake of clarity only. Your own good judgment will conclude that, as several of the moves are intricate, this method of illustration had to be adopted.
- (2) For successful performance of this routine, your Key Ring, when opened, must be large enough to pass over the other rings.
- (3) Throughout the routine, you are given the exclusive Jack Miller "Heel Link." It is this ingenious method of linking that has made the Miller routine the most deceptive ever conceived.

You will discover that by means of the "Heel Link," all the linking and unlinking you do will be undetectable. The "Heel Link" derives its name from the fact that the opening of the Key Ring is kept at the heel, or base, of the hand holding the Key Ring.

The illustrations will interpret the advantages of this method.



## THE COUNT

You are now ready to start one of the most deceptive of all linking ring routines. Hold your five rings in left hand, with fingers in front and thumb toward the back. Opening of the rings face audience. (Fig. 1)

Arrange the rings in the following manner. First, a single ring (which is nearest the body); second, the double-linked set (in front of the single); then another single (in front of the double-linked set); then the key (at the outside, nearest the audience).

Now pick up the first single ring (which is nearest the body) and while doing this, separate the double-linked set (which is in the left hand) from the other two rings in the left hand, by putting the left thumb in between the two sets of rings. (Fig. 2)

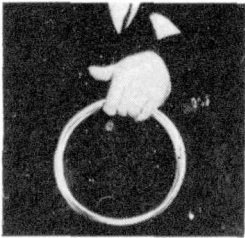


Fig. 1

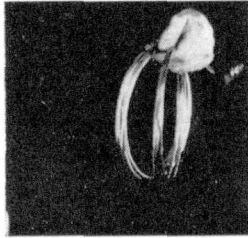


Fig. 2

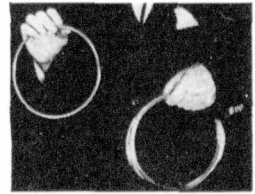


Fig. 3

Fig. 3 shows the first single ring being lifted away by right hand after the separation has been made by left thumb.

Now bring the single ring down between the double-linked set and the two single rings. (Fig. 4)

Leave the single ring in the left hand and take away the double-linked set, showing two rings in the right hand. (Fig. 5)

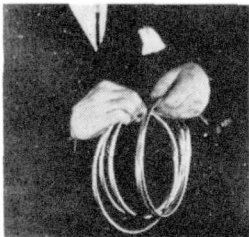


Fig. 4

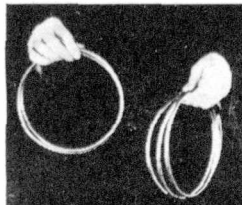


Fig. 5

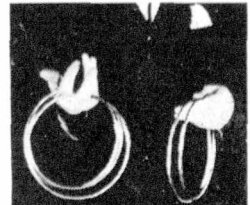


Fig. 6

Now hang a single ring from left hand on middle finger of right hand, thus showing three rings in right hand. (Fig. 6)

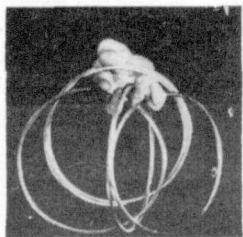


Fig. 7

Place another single ring from left hand on **third** finger of right hand, showing four rings in right hand. (Fig. 7)

Show the key ring in left hand. You have now apparently shown five separate and solid rings to the audience.

### HAVING RINGS EXAMINED WITHOUT SWITCHING KEY

Now that you have counted fairly(?) five separate rings, you are prepared to begin a series of baffling accomplishments.

Place key ring in elbow joint of left arm. Now take the other four rings (single, double-linked set, single) and hold them with edge of rings toward audience.

Now place both right and left thumbs inside rings, letting them hang as in Fig. 8.

Now separate the rings with the fingers so that each hand will hold a single ring and one of the double-linked rings. (Fig. 9)

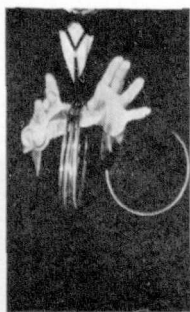


Fig. 8

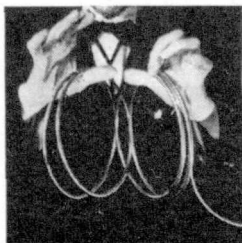


Fig. 9



Fig. 10

Hold rings tightly with each hand and open out hands. (Fig 10)

Hold the rings tightly at sides with right and left hands, so that the single rings at back do not separate from the double-linked set. They should appear to be interwoven in the center. Refer again to Fig. 10 for audience view of this action.

Now bring both hands forward again. (Fig. 11)

Follow-up by bringing the rings back into the same position they were in at the beginning. (Fig 12)

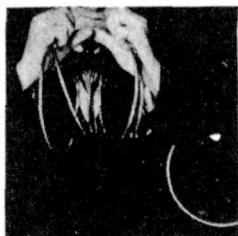


Fig. 11



Fig. 12

Count them separately as instructed in "THE COUNT". These four solid rings, which have just been linked together, can now be handed out for examination.

Give the double-linked set to one spectator, and the two solid, single rings, to another spectator.

## HOW TO TAKE TWO SINGLE RINGS FROM SPECTATOR AND LINK THEM TOGETHER

At this point, one spectator is holding two single rings, another spectator has the double-linked set, and you have the key in your right hand.

You are ready for a clever bit of deception.

Request return of the two single rings, receiving them with left hand. Tap the first solid ring with the key ring, telling audience there is a "weak spot" in the ring at that point. (Fig. 13)

Now throw this first solid ring to the right hand, in front of the key. (Fig. 14)

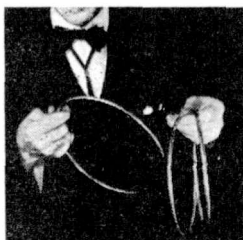


Fig. 13



Fig. 14



Fig. 15

Immediately switch the key ring OVER the solid ring in right hand, leaving the key ring in FRONT. Now show the other solid ring in left hand. By tapping the index finger of left hand on the edge of the ring, you explain about the "weak spot" at that point. (Fig. 15)

Now throw the key ring from right hand to left hand. (Fig. 16)

Showing the solid ring in right hand, place it on your head and say, "This one has a weak spot up here."

Now place the key and the solid ring in right hand. Remove solid ring from head and place it on left arm. Now by taking solid ring from the right hand, with left hand, link it with the key ring by means of the "Heel Link."

NOTE: Be certain to keep opening of the key ring at the bottom of hand. For correct position refer to Fig. 19.

After ring is linked, give it a twirl and let it spin around on the key ring. (Fig. 20)

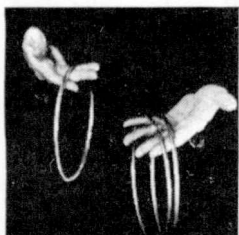


Fig. 16

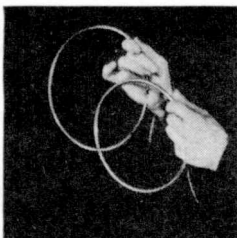


Fig. 19

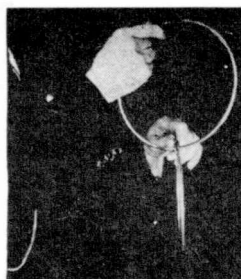


Fig. 20

Now unlink the solid ring by pushing the left fist (holding solid ring) through the key ring, so that the key will be on the left arm when the rings are unlinked.

Next, switch the key ring OVER the solid ring on left arm, so that it rests in elbow joint. Bring the solid ring forward, leaving key on arm, and show two solid rings in your hands.

## THE SNAP THRU

This is a cute follow-up to what has gone before. Place all three rings in right hand. Drop one solid ring on right arm into elbow joint. Hold other solid ring in left hand. Right hand holds key ring. (Fig. 17)



Fig. 17

Link key and solid ring by means of the "Heel Link," tapping key ring on top of solid ring. (Fig. 18)

Performer's view of linking process is displayed in Fig. 19.

After rings have been linked, twirl solid ring inside key ring. (Fig. 20)

Hold solid ring in left fingers. (Fig. 21)

Tap the upper edge of the key ring with upper edge of solid ring, which is being held by left fingers.

During course of this tapping, suddenly snap up bottom edge of solid ring and pull it through opening of the key ring at heel of right hand. (Fig. 22)

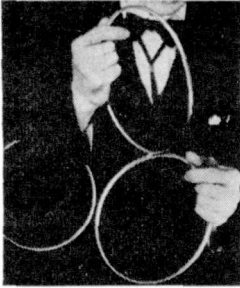


Fig. 18

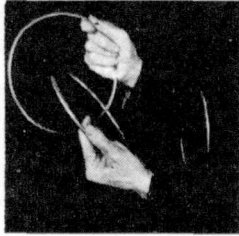


Fig. 21

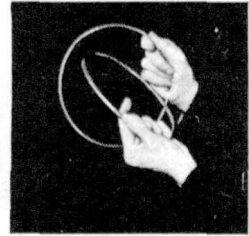


Fig. 22

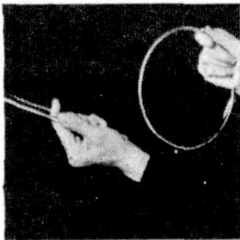


Fig. 23

At the same time pull the key ring towards your body, and bring the solid ring forward, towards the audience, clinking both rings together as they pass each other. The illusion will be that one solid ring has penetrated another. (Fig. 23)

These moves should be practiced over and over again. All ring moves must be synchronized for a perfect illusion.

## CAN'T GO THROUGH

This is an amusing and subtle piece of comedy business, employing a smart move which gives it an added element of surprise.

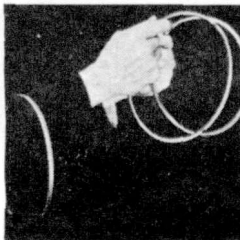


Fig. 24

At this point, the key ring is in your right hand, solid ring in the left. The third ring (solid) is still on right arm, as instructed in opening paragraph of "THE SNAP THRU." Latter ring **remains on right arm** throughout the series of sleights which follow. It will not be used until you are ready to do "THE BEER SIGN."

Left hand firmly holds the solid ring used during "THE SNAP THRU." Key is held in right hand at right angle to, and behind, solid ring. It should appear that you are preparing to push it through solid ring. (Fig. 24)

Show that the key ring cannot penetrate the circumference of the solid ring. To do this, jam the key in back of the solid ring. Suddenly snap the bottom of the solid ring up against the heel of right hand, so that it will go through the opening of the key at that point. (Fig. 25)

Quickly push the key ring FORWARD and THROUGH the solid ring. (Fig. 26)



Fig. 25

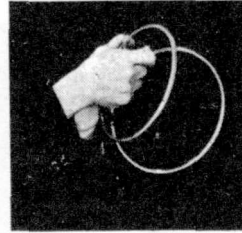


Fig. 26

The solid ring should now be on the right arm. One ring has apparently passed through the smaller circumference of another.

## OFF THE ARM

Continue promptly, once the effect has registered. With the key ring in right hand and solid ring on right arm, grasp the solid ring with left hand and pull upward. Bottom of solid ring should be held TIGHTLY against bottom of right wrist. (Fig. 27) Fig. 28 shows performer's view of this action.

Now swing the left edge of the solid ring forward, so that it goes through opening of key ring, under cover of the wrist. (Fig. 29)

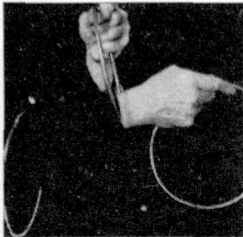


Fig. 27

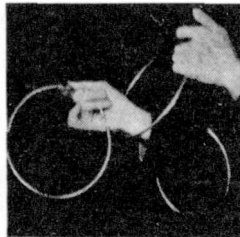


Fig. 28

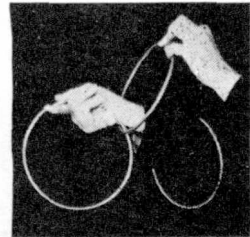


Fig. 29

While holding the solid ring tightly against bottom of right wrist, secretly slide opening of key ring to tip of index finger of right hand. (Fig. 30)

Now turn right side of body toward audience and secretly slip the solid ring through opening of key ring, at the point of the right hand index finger. (Fig. 31)

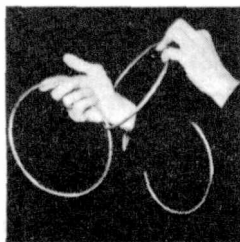


Fig. 30

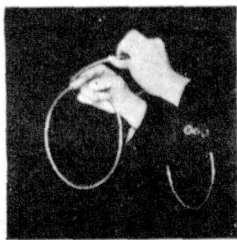


Fig. 31

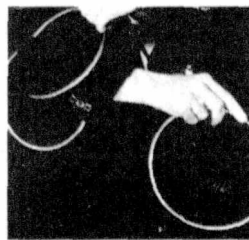


Fig. 32

VERY RAPIDLY slide the solid ring toward elbow of right arm, hooking it over elbow joint at finish. (Fig. 32)



Fig. 33

INSTANTLY pull up on ring to create illusion of having pulled it through the arm at elbow. (Fig. 33)

NOTE. As soon as the solid ring is released at the top of the right index finger (as shown in Fig. 31), all the moves that follow MUST BE SYNCHRONIZED to appear as ONE MOVE. The illusion of having penetrated the right arm with a solid ring will be perfect.

## LAY IN THE HOLE

This is another move which provokes much amusement. Hold the solid ring in left hand, in horizontal position. Key ring in right hand, in vertical position. Bring solid ring towards opening of key. Link the rings, pushing left arm through key ring. Hold on to the solid ring until the key ring touches shoulder of left arm. Audience view, at completion of action, is shown in Fig. 34.

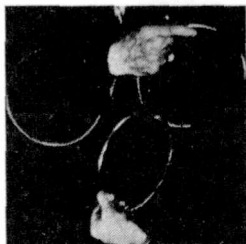


Fig. 34

Take left arm out of key ring and leave solid ring hanging on key.

To take the ring "out of the hole," place left arm through key ring up to the shoulder, grasping solid ring at bottom with left fingers. While withdrawing left arm, pull solid ring out and swing left arm far to the left side.

NOTE: In performing this illusion, the solid ring should go in and out of the key ring without touching it and without making a sound.

## THE BEER SIGN

The next step in the routine utilizes three rings again. At this point you have one solid ring in left hand, one on right arm and the key ring in right fingers, with opening in heel of hand. (Fig. 35)

Bring the solid ring in left hand over to the key ring in right hand. Link them together. (Fig. 36)

Bring both hands down so that the ring on right arm will fall down into opening of key ring. (Fig. 37)

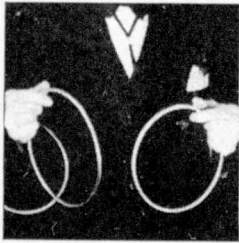


Fig. 35

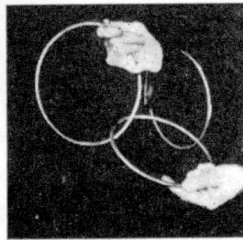


Fig. 36

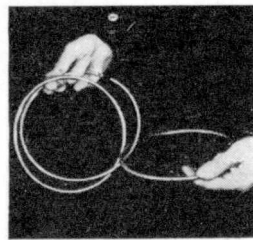


Fig. 37

Fig. 38 shows performer's view of ring from arm, after having fallen through key ring.

Bring all three rings up, linking them together in the form of the familiar beer sign. One ring is held in each hand, and the third hangs interwoven between them. (Fig. 39)

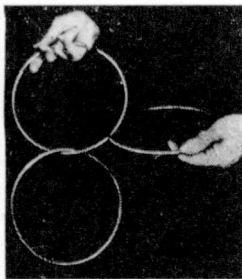


Fig. 38

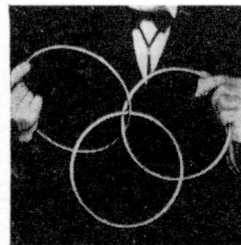


Fig. 39

This is a good follow-up, after having displayed "THE BEER SIGN." Left fingers release their grip, allowing the ring previously held by that hand to fall. It will carry with it the other ring which made the sign. Two rings now hang from key ring in right hand.



## CHAIN OF THREE

Index finger of left hand is now placed between the two hanging rings. Other fingers of that hand hold both rings tightly by outer edges. (Fig. 40)

Jounce the two solid rings up and down, inside the key ring. While doing so, secretly unlink one of the solid rings. (Fig. 41)

Having done this, hold both solid rings tightly together, in order to have it appear that both rings are still linked to the key. (Fig. 42)

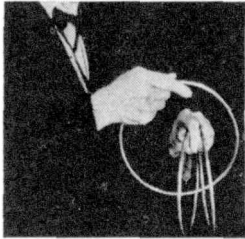


Fig. 40



Fig. 41

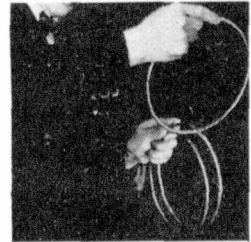


Fig. 42

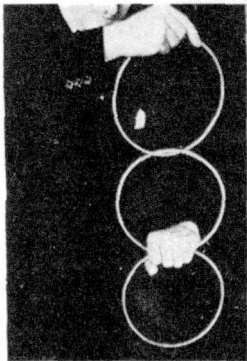


Fig. 43

Now shift the left hand so that it brings the loose ring down to the bottom of the set, holding it firmly against the ring above it. (Fig. 43)

It will appear that you are holding a chain of three rings. Follow up by jerking the loose ring off the chain. Place it on left arm and show two remaining rings linked together, held by right fingers.

## SUCKER KEY SWITCH SEPARATION

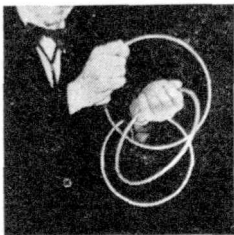


Fig. 44

The next step in this routine gives you a valuable key switch.

Right hand is now holding key ring, into which is linked solid ring. Move key ring towards ring on left arm, unlinking the key during this action. (Fig. 44)

Drag key back OVER RING ON LEFT ARM so that key is in BACK of that ring. (Fig. 45)

Fig. 46 shows proper location of key at completion of move.

Switch the key for the solid. (Fig. 47)

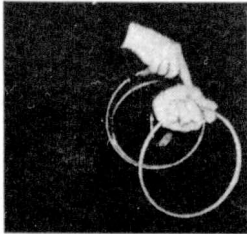


Fig. 45

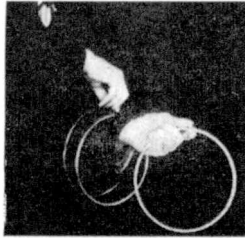


Fig. 46

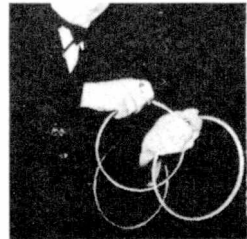


Fig. 47

Bring the solid ring forward, held by right fingers. (Fig. 48)



Fig. 48



Fig. 49

Bring it together with the solid already held in left hand and show rings separately to audience. Key is now on left arm. (Fig. 49)

## SEPARATING TWO SOLID LINKED RINGS

In a moment you will be working with five rings again. First, however, note these moves for the three rings you have been using. Place ring from left hand alongside ring held in right hand. Right hand (now holding two solid rings) reaches over and removes key ring from left arm, holding all three rings in that hand. Secretly switch key ring so that it rests behind the two solid rings.

Place one solid ring on left arm. Then secretly link solid ring with key ring in right hand.

Under the heading "HAVING RINGS EXAMINED WITHOUT SWITCHING KEY," you were instructed to pass out a set of linked rings to one spectator, and two single rings to another spectator.

Under the heading "HOW TO TAKE TWO SINGLE RINGS FROM SPECTATOR AND LINK THEM TOGETHER," you took back the two single rings from one spectator.

Proceed now in the following manner. Approach spectator who still holds the linked set of rings. Take those rings in the left hand, holding key and solid ring in right hand. (Fig. 50)

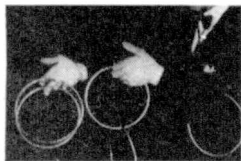


Fig. 50

Note position of right fingers. First, third, little finger and thumb of right hand hold key. Middle finger alone holds solid ring, said ring being linked inside of key.

NOTE: For purposes of illustration, right fingers shown in Fig. 50 are opened. Actually, first, third, little finger and thumb should be closed around key opening, as in Fig. 51.

Now hang linked set, held by left fingers, on forefinger of right hand. Left fingers then bring up the hanging ring of the double-linked set and hang that, too, on right hand forefinger. (Fig. 52)

As the hanging ring is brought up over right forefinger, drop the solid ring which is hanging from the middle finger. (Fig. 53)



Fig. 51



Fig. 52



Fig. 53

Quickly grasp this ring, after its fall, with left hand. (Fig. 54)

Pull this ring forward so that the key ring and solid ring are in front of the double-linked set. (Fig. 55)

Place the key and solid in left hand. (Fig. 56)

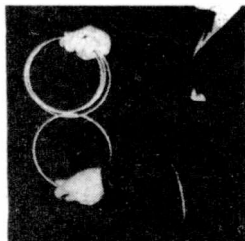


Fig. 54

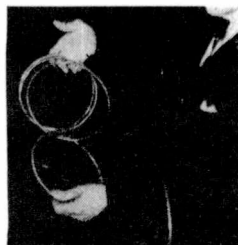


Fig. 55

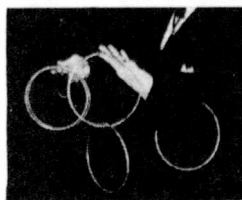


Fig. 56

Throw the double-linked set in right fingers over right arm, into elbow joint. Transfer key and solid from left hand to right.

Fig. 57 shows performer's view. Curl fingers to conceal opening of key. Grasp hanging solid ring with left fingers. (Fig. 58)

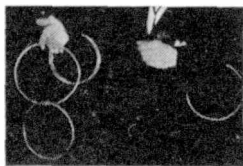


Fig. 57

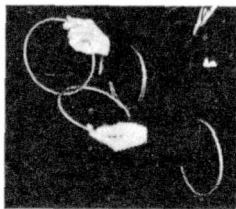


Fig. 58

Hold solid ring in horizontal position. (Fig. 59)

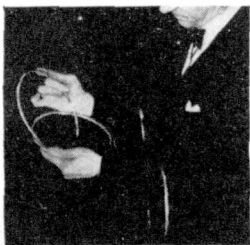


Fig. 59

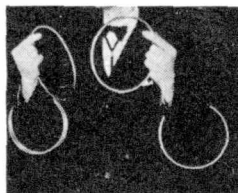


Fig. 60

Push key ring forward so that rings are secretly unlinked. Rub outer edge of solid ring with key ring, creating illusion of complete penetration. (Fig. 60)

### PUSHING THE RINGS THROUGH THE ARM

Continue by bringing all five rings together in the following manner; key in right hand, left hand holding single solid ring at fingertips. Behind this is the double-linked set, and behind that the other single ring.

Holding the four rings tightly in the left hand, bring up the first single ring in a horizontal position, toward opening of key ring. Key is at heel of right hand. (Fig. 61)

Link this single ring with key. (Fig. 62)

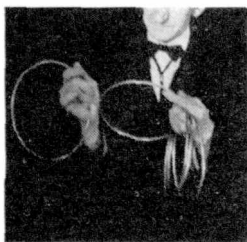


Fig. 61

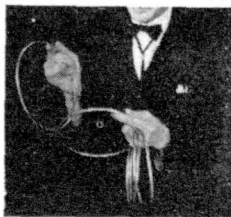


Fig. 62

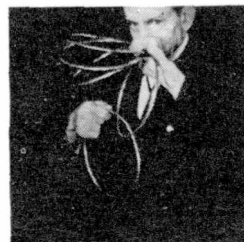


Fig. 63

Left hand suddenly turns clockwise with great speed, bringing all rings in that hand UPWARD AND AROUND THE KEY. (Fig. 63)

This will result in the first single ring falling over onto right arm. (Fig. 64)

Now give the rings a downward push, as though you were pushing a ring into the arm.

NOTE. The linking, the upward swing around the key, and the downward push at the outside of the right arm, must all be done in one quick, smooth move.

It will appear that the first single ring has penetrated the right arm at the elbow.

Left hand now lifts away remaining three rings, showing the first single ring has penetrated the right arm. (Fig. 65)

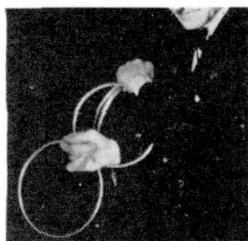


Fig. 64

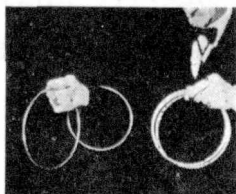


Fig. 65

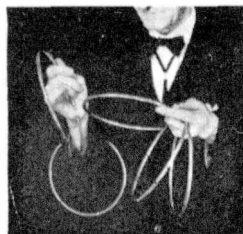


Fig. 66

Now bring one of the double-linked rings up into a horizontal position. (Fig. 66)

Link this ring to the key, as you did with the first single ring. (Fig. 67)

Swing upward and around the key as before. (Fig. 68)

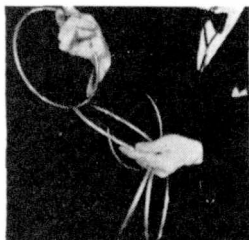


Fig. 67

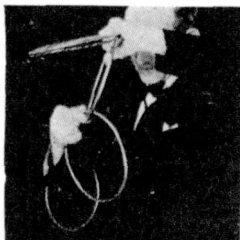


Fig. 68

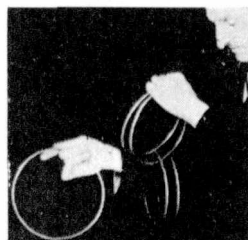


Fig. 69

Result of this action is shown in Fig. 69. One of the double-linked rings is now on right arm, in addition to single ring.

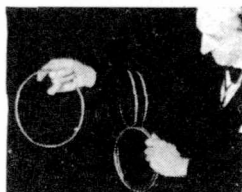


Fig. 70

Now jerk the two rings held in left hand downward, inside the right arm, holding them tightly together. (Fig. 70)

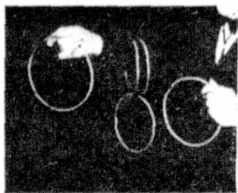


Fig. 71

This action demonstrates that two solid rings have penetrated the right arm. Now left hand jerks away the single ring, as though sharply unlinking it from the double-linked set. (Fig. 71)

The single ring, thus removed, is now thrown over left arm.

### CAUSING THE RINGS TO JUMP FROM ONE ARM TO CENTER OF OTHER ARM

If properly presented, this move will stop the show. Study it carefully. You now have one single ring on left arm. Key ring is in right hand. Double-linked set, with single ring behind it, is on right arm.

Grasp the two rings on right arm in the following manner; left index finger goes between the double-linked ring and the single ring, thumb and remaining fingers of left hand are placed on both sides of the rings.

Now pull the two rings upward. Wrist of right hand must be held TIGHTLY AGAINST BOTTOM OF THE TWO RINGS AND NEAR THE OPENING OF THE KEY, WHICH IS AT THE HEEL OF THAT HAND.

With a slight forward twist, you can now link the double-linked ring into the key, under cover of the right wrist. BE SURE TO KEEP THE RINGS HELD TIGHTLY AGAINST THE WRIST WHILE MAKING THIS MOVE.

Now secretly push opening of key to index finger of right hand, holding other rings TIGHTLY against wrist while doing so. (Fig. 72)

NOTE: The following moves are very difficult and require close observation.



Fig. 72

You are now holding the double-linked ring and a single ring with the left hand, against bottom of right wrist. The upper double-linked ring is linked into the key, the lower is hanging down. The single ring on right arm is not linked with the key, but is tightly held by left hand against the double-linked ring. Index finger of left hand is between the rings.

Verify this position before going further.

Turning the right arm slightly to the left, bring the double-linked ring close enough to opening of key so that it touches right index finger. Now let the double-linked ring go through key opening. (Fig. 73)

As soon as this action has been performed, cover key opening with index finger. Correct position of fingers at this point is shown in Fig. 73.

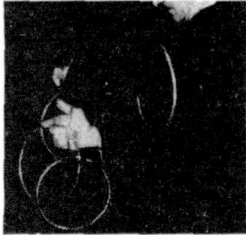


Fig. 73

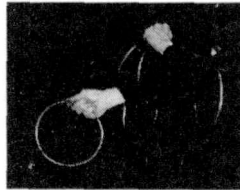


Fig. 74

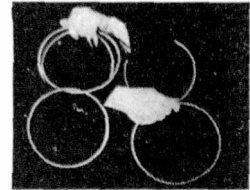


Fig. 75

Now QUICKLY push the two rings toward right elbow. (Fig. 74)

Simultaneously, turn your body to the right, pointing both arms in that direction also.

You will be surprised yourself when you realize what this action accomplishes. Audience has seen BOTH sides of your arms, with rings on right arm, although the rings are not really on the arm at all! The illusion is perfect. The rings are actually in the position shown in Fig. 75.

(Fig. 75 is not an audience view. It is included to demonstrate the correct position of rings on back of arm.)

The right arm is held out straight to the right, left hand holding rings in the following manner; key in right hand, double-linked set hanging outside BEHIND right arm, single ring ON right arm.

While left hand is holding rings together on top of right arm, turn forward and face the audience. INSTANTLY swing the double-linked set in an arc, OVER THE RIGHT ARM, causing them to fall OVER left hand and onto left arm.

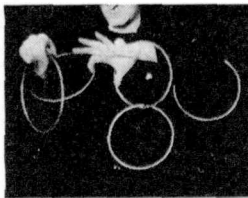


Fig. 76

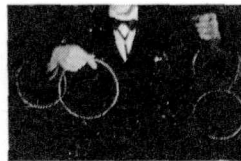


Fig. 77

Fig. 76 illustrates correct position of rings immediately after this action has been performed.

Fig. 77 shows completion of move. You have apparently caused the rings to jump through the center of right arm to center of left arm.

NOTE. Both arms should be held straight out toward the audience while executing this latter move.

## RING MONTE

Here again is included an amusing and deceptive move. It derives its name from the fact that the audience, while trying to follow one move, is thrown for a loop when another is accomplished in its place.

You have three rings on left arm, a single ring on right arm and key in right hand.

On left arm, double-linked set is in front of single ring. Grab the single ring on right arm with left hand and pull it upward so that it is held tightly against wrist. (Fig. 78)

Twist left hand enough to permit single ring to link into key under cover of wrist, holding single ring firmly during the process. (Fig. 79)



Fig. 78

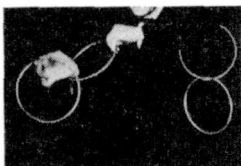


Fig. 79

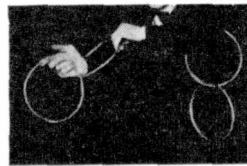


Fig. 80

Now shift opening of key to tip of right index finger. (Fig. 80)

Then unlink. (Fig. 81)

QUICKLY place single ring, just unlinked, on the head—AT THE SAME TIME linking key into two rings on left arm. (Fig. 82)

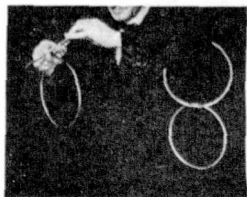


Fig. 81



Fig. 82

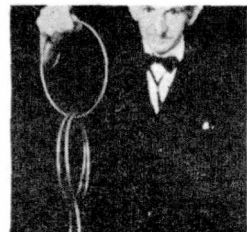


Fig. 83

NOTE: Key opening in Fig. 82 is exposed to clarify action. When performing, be sure to conceal key opening and do this all in one, clean move.

Now take rings from left arm, with right hand, and show to audience. (Fig. 83)



## CHAIN OF FOUR

You are at a crucial point in the routine—building to a dramatic and appropriate climax. Observe directions carefully. One ring is still on head, right hand holds key ring. Hanging from key is double-linked set and one single ring, the latter being closest to audience.

Holding key in right hand, insert left index finger between the two rings hanging in the center, keeping thumb and fingers of that hand on both sides of rings. (Fig. 84)

With left hand, jiggle these rings up and down inside key ring. Suddenly jerk them upward, at the same time secretly unlinking the double-linked ring. (Fig. 85)

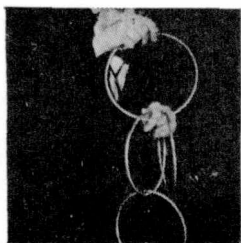


Fig. 84

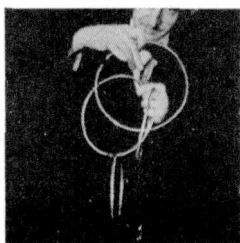


Fig. 85

NOTE: In Fig. 85, key opening is again exposed for clarity.

While still holding the center rings tightly with left hand, bring the double-linked set down. It will appear that you have a chain of four linked rings. (Fig. 86)

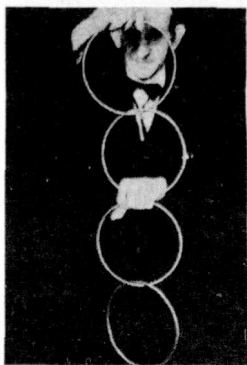


Fig. 86



Fig. 87

The left hand is still holding the two center rings together. Now jerk away the double-linked set with left hand, showing two linked rings in either hand. (Fig. 87)

## THE CLIMAX CHAIN—FIVE RINGS

**NOTE:** This is an *arresting finish*. Do not make the mistake of trying to add to it. Observe the directions and illustrations carefully and you will have a vivid climax to your routine.

Double-linked set is in left hand. Key ring (with solid ring suspended therefrom) is in right hand. Fifth ring still on head.

Gather up both rings of double-linked set in left hand. Holding these, left hand grabs solid ring which is linked into key in right hand. This is unlinked, following which all four rings are placed in right hand. Left hand removes ring from head and adds it to the group of four.

Now switch rings from right hand to left, turning them around so that their order is reversed.

Correct order is as follows; key ring nearest thumb, single ring next, then double-linked set and finally, one single ring.

Left hand retains key ring, right hand taking all others. Key is brought to bottom of set. (Fig. 88)

Now grasp first two rings with left hand. (Fig. 89)

Secretly link these into key ring. (Fig. 90)



Fig. 88

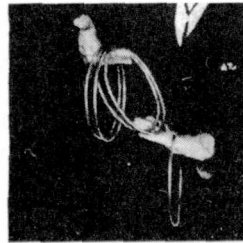


Fig. 89

**NOTE:** One of these rings you link is a solid ring—the other is one of the double-linked set.

Now hook the index finger of right hand into the first single ring, which is near crotch of right thumb. Then hook the same index finger into the last single ring.

Both single rings should now be suspended by right index finger. The double-linked set is hanging from other three fingers of right hand. Key is still held in left hand. (Fig. 91)

While holding onto the key with left hand, and keeping the index finger of right hand hooked tightly around the two single rings, drop the double-linked set. Then give the right arm an upward jerk, so that the top single ring remains upright. (Fig. 92)

You now have a set of five linked rings. Double-linked set at the bottom, key held in center with left hand, and the two top rings held tightly together with right hand.

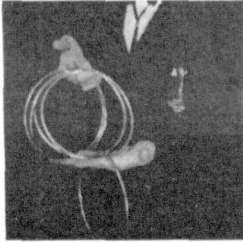


Fig. 90

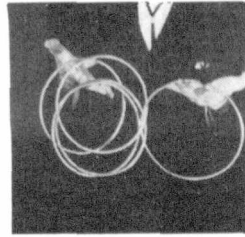


Fig. 91

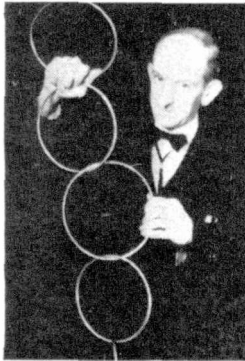


Fig. 92

NOTE: You will find it easier, once the top ring has been shown as in Fig. 92, to bend the right arm downward slightly, allowing top ring to rest upon upper part of right forearm.

In one quick motion, gather rings together in one hand, while acknowledging response of your audience.

Special Supplementary feature . . .

## **MIRACLE MOVES WITH RING AND ROPE**

A baffling routine using a large solid steel ring,  
and a length of rope.



### **REQUIREMENTS**

- One solid ring, approximately 8 inches or more in diameter.
- One piece of soft rope, approximately 8-10 feet in length.

# MIRACLE MOVE—No. 1

## Causing a solid ring to penetrate a loop of rope, knotted together at the ends.

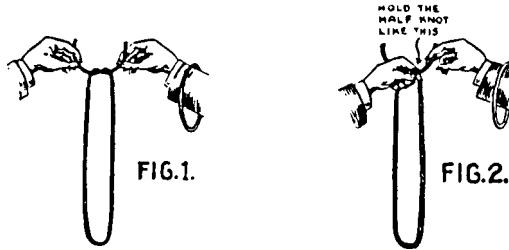
Place ring on right arm.

Take one end of rope in each hand. Cross ends, twisting one end as if tying a knot. In reality, make a half-knot with a long loop hanging from it. (Fig. 1)

Hold this half-knot in the center, with fingers of left hand, so that it will not fall apart. Let the end of the rope (which is pointing toward the right hand) hang so that it can be easily grasped by the fingers of right hand. (Fig. 2)

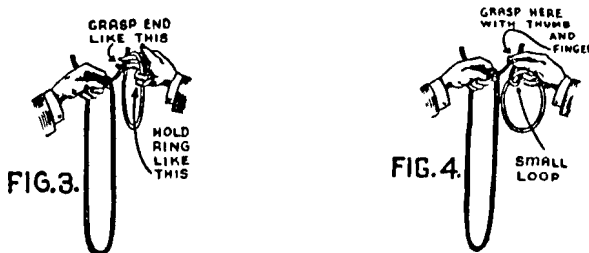
Now while holding the rope with left hand only, drop the ring off the right arm, into the right hand. Hold it TIGHTLY with the THIRD AND LITTLE FINGERS BENT INTO THE PALM. Keep the FIRST AND SECOND FINGERS POINTED TOWARD LEFT HAND.

Bring right hand and ring over to the rope. Grasp the loose hanging end of rope BETWEEN THE FIRST AND SECOND FINGERS OF RIGHT HAND. (Fig. 3)



Hold this end TIGHTLY between the two fingers. Let the ring slide onto that space on the rope which lies BETWEEN THE LEFT HAND AND THE TWO FINGERS OF THE RIGHT HAND, which are holding the END of rope.

Now grasp that part of the rope, which is in the space on the LEFT SIDE of the ring, with the THUMB and the FIRST AND SECOND FINGERS OF RIGHT HAND. Be sure to hold the end of the rope tightly while doing this. (Fig. 4)



NOTE: You should now have the following set-up; half-knot in left hand, ring inside small loop under the two fingers and thumb of right hand.

Now release twisted part of half knot (which is being held in left hand), but HOLD FIRMLY TO END OF ROPE IN THAT HAND. (Fig. 5)

Bring the left hand OUT IN FRONT of the ring. The LONG HANGING LOOP OF ROPE should be in FRONT of the ring, which is still held in right hand.

Check Fig. 6 at this point to be certain you are holding everything in proper position.

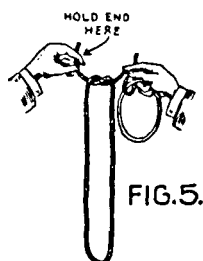


FIG. 5.

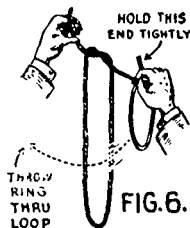


FIG. 6.

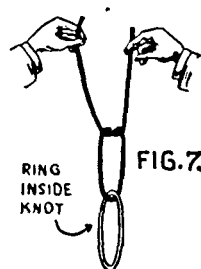


FIG. 7.

You are now ready for the crucial move. Throw the ring through the loop, as indicated in Fig. 6. Be sure to hold TIGHTLY to that end of rope which is held between FIRST TWO FINGERS OF RIGHT HAND.

If ring is thrown through the loop properly it will now be hanging AT THE BOTTOM of the rope, INSIDE THE KNOT. (Fig. 7)

## MIRACLE MOVE—No. 2

### Causing a solid ring to penetrate a tightly knotted rope.

Hold ring in left hand in vertical position. (Fig. 8)

Pass the rope through ring, letting it hang straight down, so that one end touches the floor. Hold the other end between the FIRST FINGER AND THUMB of right hand. Top of the ring should be touching that part of the rope which is just BELOW THE THUMB AND FINGER OF RIGHT HAND. (Refer again to Fig. 8)

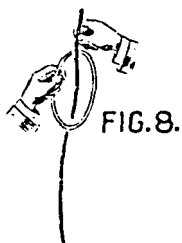


FIG. 8.

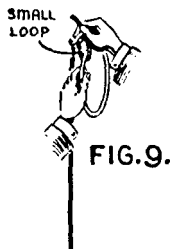
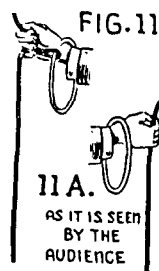
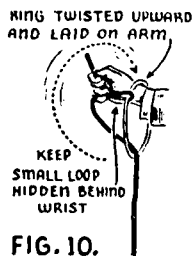


FIG. 9.

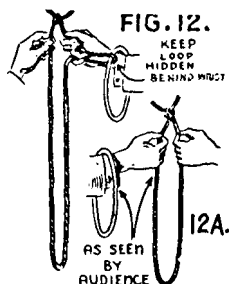
Touch the ring to the bottom of right palm. Bend the LITTLE FINGER INSIDE the ring and NIP THE ROPE SECRETLY between the THIRD and LITTLE FINGERS OF RIGHT HAND. Ring should now be held by a small loop, UNDER PALM of right hand. (Fig. 9)

While holding the small loop between fingers TWIST THE RING UPWARD and AROUND THE RIGHT HAND, letting it hang on right wrist. (Fig. 10)

Proceed by grasping that part of the rope which is HANGING UNDER THE HAND and INSIDE THE RING. PULL IT OUT OF RING AT THAT POINT. It will now appear as if rope is entirely outside of ring. Both performer's and audience view are pictured in Figs. 11 and 11A.



Bring up other end of rope with LEFT HAND, tying both ends together in a knot. (Fig. 12)



Now grasp that part of the rope which is LOOPED AROUND THE RING. PULL THE RING BACK ON THE ARM about two inches, lengthening the small loop slightly on the back pull as you do so. Be sure to keep this small loop hidden behind the wrist as in Fig. 12.

NOTE: If you have done all correctly, the audience view at this point will be as in Fig. 12A. Look in the mirror to check on your progress. You should see a perfect illusion of a solid steel ring hanging on the right arm, and a knotted rope hanging freely from the right and left hands.

During this entire procedure you must stand with your RIGHT ELBOW FACING AUDIENCE.

Jerk your arm forward suddenly. Bend your body at the same time so that the ring will drop from your arm and fall to the floor, several feet in front of you.

Drag the rope slowly toward you, holding it up in both hands in shape of a triangle. Show ring hanging from the bottom. To audience, it will appear that ring penetrated rope while lying on the floor.

### MIRACLE MOVE—No. 3

#### Causing a solid ring hanging inside a tightly knotted rope, to penetrate the rope and fall to the floor.

After performing MIRACLE MOVE—No. 2, untie the knot. Instead of removing the ring, HOLD IT as in Fig. 8.

While holding it in this manner, pretend to hear someone expressing "skepticism.

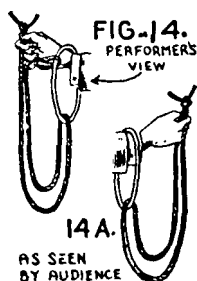
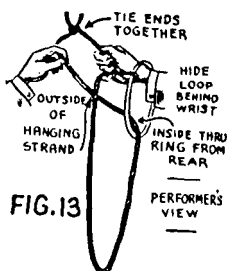
"I hear the gentleman wonders why I should have to open the knot to remove the ring?"

Look in direction of your imaginary heckler.

"As long as the ring has the power of penetrating the rope, he wonders why I should have to do that. Well, sir, you're quite correct. I had no right opening the knot."

While talking, proceed exactly as you did in MIRACLE MOVE No. 2. Continue until you have reached that point illustrated in Figs. 11 and 11A.

Now, with the left hand, bring up the other end of the rope and PASS IT THROUGH THE RING FROM THE REAR. That is, FROM THE INSIDE which is nearest yourself. Bring this end OUTSIDE the hanging portion of rope (the side nearest audience), and tie both ends of the rope together. (Fig. 13)



While doing this, remark that you are now placing the ring inside the rope once again to please the gentleman who objected.

After the ends are knotted together, pull the double rope down so that it hangs from the hand, looped through the bottom of ring on arm. In performing this, again draw ring back about two inches on arm. Keep loop hidden behind wrist. Figs. 14 and 14A show both the performer's and audience view.

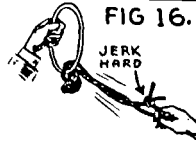
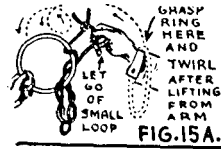
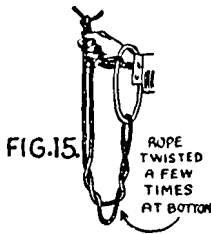
NOTE. Rehearse this in front of a mirror. The illusion should appear as follows; ring on right arm, knotted ends of rope in right hand. Double rope hanging from right hand, curving upwards where it engages the ring.



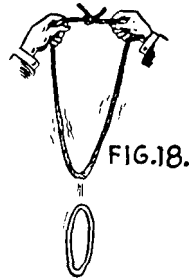
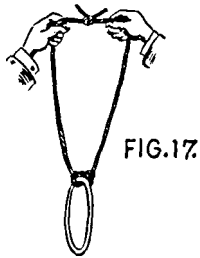
Now TWIST the bottom of the HANGING strands of rope a few times, ONE INSIDE THE OTHER. Then pull one strand so that it hangs slightly lower than the other. (Fig. 15)

Continue by bringing the LEFT HAND to the top of right arm and removing ring. WHILE DOING THIS give the ring a few twirls with fingers of left hand. (Fig. 15A)

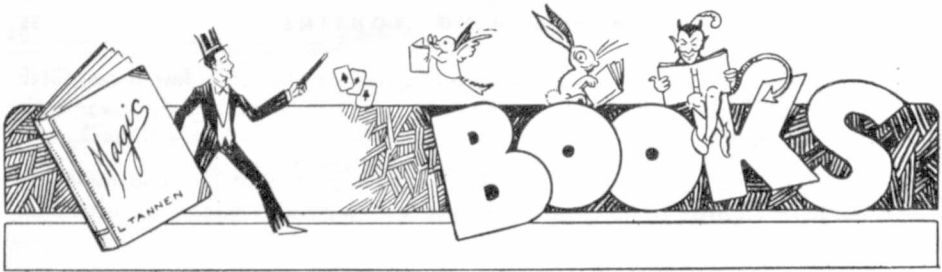
After the ring is off the arm, JERK DOWNWARD on the strand of rope which has knot on it. (Fig. 16)



This downward jerk causes the rope to entangle itself around the ring. Thus when the rope is held up with both hands, in form of a triangle, the ring will remain suspended at bottom of rope. (Fig. 17)



By pulling the rope back and forth with both hands it will gradually loosen the ring, causing it to fall to the floor. A perfect illusion of ring penetrating rope will have been accomplished. (Fig. 18)



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