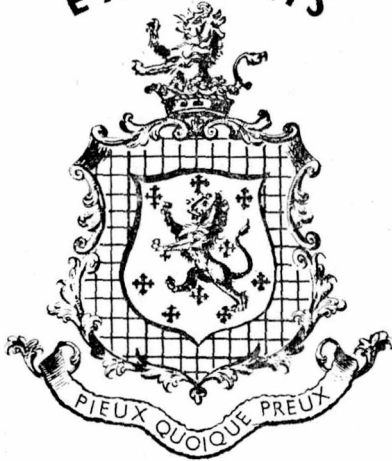


*Silk*

SUPREME  
*by Keith*  
CLARK



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M.I.M.C. (LONDON)

HAROLD RICE

*Presents*

KEITH CLARK'S

# Silks Supreme!

EDITED BY JOHN BRAUN

•  
*with*

Introduction by JOHN MULHOLLAND  
EDITOR OF THE SPHINX

Illustrations by NELSON HAHNE  
LEADING MAGICAL ILLUSTRATOR

•  
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## FOREWORD

It is not often that an outstanding magician will release any of his current program to the magic fraternity, so it is with a feeling of pride that I present to you "SILKS SUPREME", the silk routine presented by Keith Clark with great success in England, France, Norway, Sweden, and the United States.

The routine has met with favor before all types of audiences and under all conditions. Mr. Clark presented it with great success during his engagements at New York City's famous Rainbow Room and Loew's State Theater on Times Square.

I saw it at one of Kentucky's newest supper clubs; to say the act intrigued me is to put it mildly, for never had I seen magic so routined that the tricks fit together like the pieces of a jig-saw puzzle. I had no rest until I had concluded publishing arrangements with Keith Clark, and now I give you a beautiful routine, exactly as disclosed by Keith Clark -- SILKS SUPREME!

Harold R. Rice,  
February 13, 1942



## INTRODUCTION

At the ultra smart and famous Rainbow Room of New York's Radio City, it was my privilege to see Keith Clark's silk routine. Because of my enthusiasm at that time, he has asked me to introduce the written version.

Disregarding for the moment, which is a difficult task, both Keith Clark's masterful skill and extraordinary showmanship, it can be said most truthfully that the magic itself was outstanding. While everything that happened was both a surprise and a mystery, it also was exactly what an imaginative author would dream that a magician would be able to do. During the entire act, the audience was most attentive. These sophisticated people were well aware that they were watching a series of novel, colorful, delightful mysteries and that each was blended with a subtle humor. They showed their delight by frequent bursts of applause during the act, and, at its close, showed their enthusiasm by applause both loud and long.

It was magic devised by a magician of unusually wide experience and of most ingenious mind. It was devised to please laymen and so successfully that it met the test of public performance before metropolitan audiences and won acclaim. It was pretty, novel, entertaining and mystifying. What more can anyone want?

JOHN MULHOLLAND

## CONTENTS

	Page
FOREWORD .....	iii
INTRODUCTION .....	iv
AS THE SPECTATOR SEES IT .....	1
PROPERTIES .....	2
PREPARATION .....	3
PRESENTATION .....	7
(1) A Striking Experiment .....	7
(2) The "Naughty" Knots .....	7
(3) Squeegie, Squeegie! .....	9
(4) The Fourth Dimension .....	11
(5) Another Silk Appears .....	12
(6) The Conjuror Counts -- and Counts Again! ....	12
(7) The Sympathetic Silks .....	13
(8) The Multiplication Finale .....	16

## AS THE SPECTATOR SEES IT

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

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

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

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



## PROPERTIES

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

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

A few size "0" snap fasteners, such as are used on ladies dresses; four elastic sleeve bands (used to hold shirt sleeves in place against the arms); a flat, smooth stick, 1/4" thick, 1-1/2" wide, and 14" long, sanded smooth and with all corners nicely rounded; two spring-type clothes pins or metal spring clips; a pack of cigarettes in the right hand coat pocket, and a book of matches in the left trousers pocket complete the list of properties. Place a small rubber band around the ring finger of the right hand, just as you would wear a finger ring.

The routine could end with the Sympathetic Silks, for the Multiplication Finale is an added effect and is not a regular part of Mr. Clark's present routine. However, it was used by him in Sweden, Norway, France, and England, where he presented the "deluxe" routine. For that reason the "Multiplication Finale" will be described after the regular routine has been disposed of.



## PREPARATION

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

Tie a small knot in the corner of one silk, or sew half a snap fastener or a small bead to the corner. This enables you to find the corner when you steal the silk from the pocket. Pleat this silk into a strip about  $1\frac{1}{2}$  inches wide, as in figure 3, as indicated by the dotted lines. Beginning with corner "C", pleat the strip into  $1\frac{1}{2}$  inch folds, until only about  $\frac{1}{3}$  of it remains unpleated; see figure 4. Wind this end O N C E around the pleated bundle, then give it a QUARTER TURN and wrap it tightly around the bundle several times, as in figure 5. You should now have a little parcel about  $1\frac{1}{2}$  inches square and about  $\frac{1}{2}$  inch thick, with the end "A" sticking out about 1 inch; see figure 6.

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

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

Starting with the knot, ROLL the silk in the left hand around the contrasting silk so that you have a sort of loose "rope" of silk, as in figure 11. If properly assembled, the corners of the two silks will match in color. Wrap the outer silk TIGHTLY at this corner and pull out the corner of the inner silk; see figure 12. Put a spring clothes pin or a metal clip on the end of the silks (figure 12) to hold them in place until you are ready to load them on your body.

Tie the remaining set of three silks together at diagonally opposite corners, using square knots that have been upset (figures 34 and 35), and with the CONTRASTING COLORED SILK in the center; see figure 13. Note that tips "A", "B", and "C" are all the same color. Now fold the first silk (1) over on TOP of the second silk (2) so that corner "A" is on TOP of "B", figure 14-A. Starting at the right, pleat the silks one and two into a strip about  $1\frac{1}{2}$  inches wide as shown in figure 14-B. ROLL the pleated silks into the third silk, figure 14-C, and the resulting roll will look like figure 14-D.

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

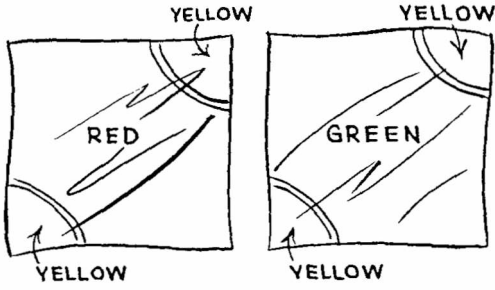


FIGURE ONE

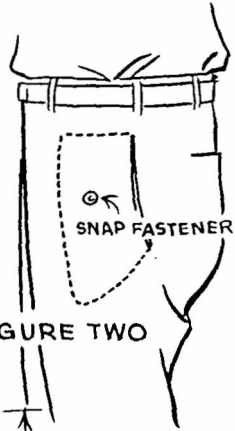


FIGURE TWO

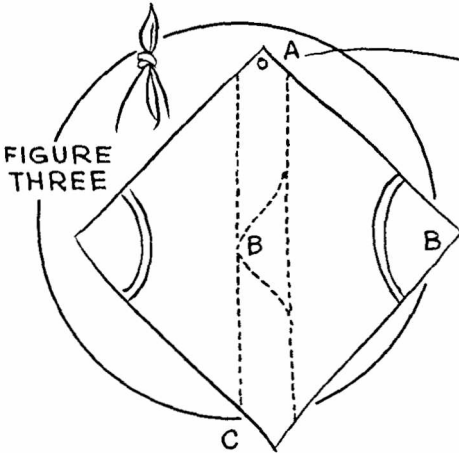


FIGURE THREE

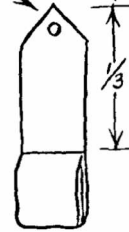


FIGURE FOUR

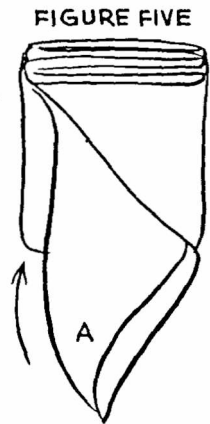


FIGURE FIVE

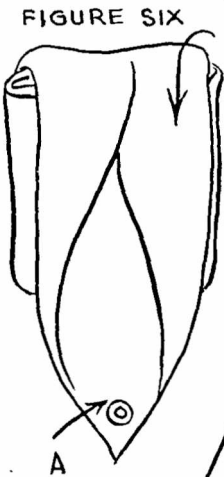


FIGURE SIX

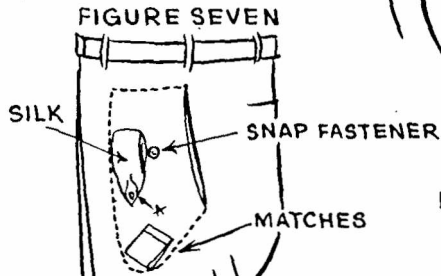


FIGURE SEVEN

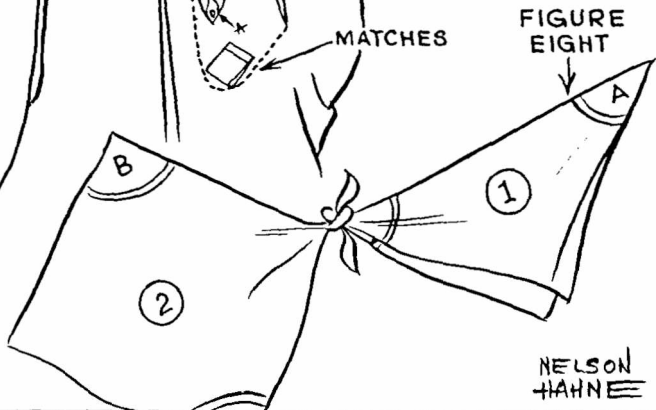


FIGURE EIGHT

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

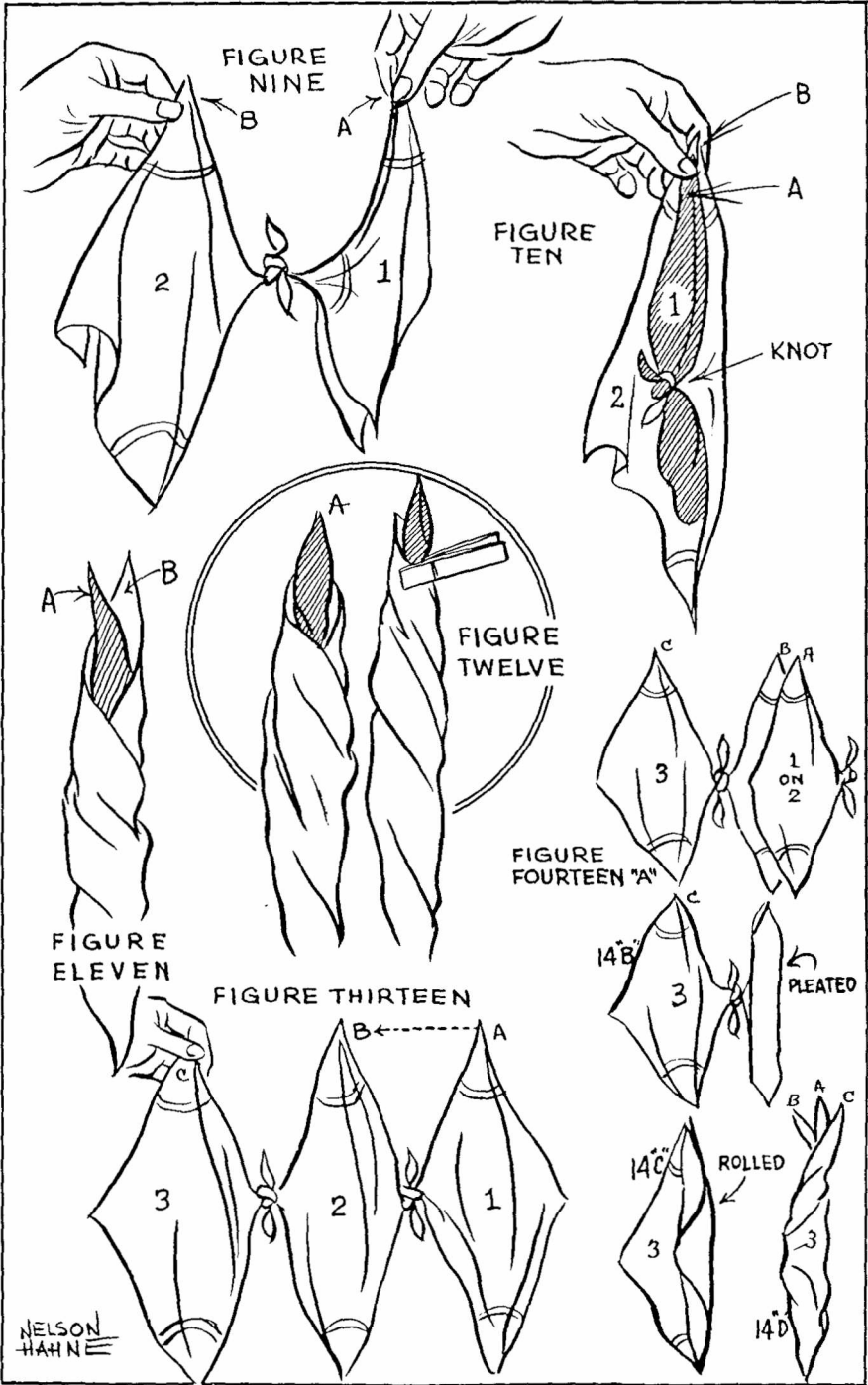
Adjust two of the elastic sleeve bands to fit comfortably just above the elbow on the upper arm, and two of them to fit around the wrists just above the shirt sleeve cuff. (Turn the metal adjusting buckle to the outside of the arm, so it will not catch on the silks.) Put bands on both arms, one at the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

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

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

The roll of three silks is pleated over the stick in the same manner, as shown in figure 17, and loaded into the left sleeve; see figure 18. (Clip is removed from silks first.) With the loads in place, put on your coat. You are now ready to present Keith Clark's SILKS SUPREME! Of course, the loading method given above is the "one man" method; if you have an assistant, have him "load" the pleated silks under the arm bands, eliminating the need of the "stick"!

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



# PRESENTATION

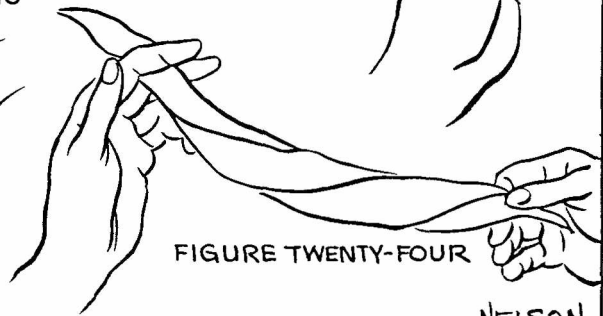
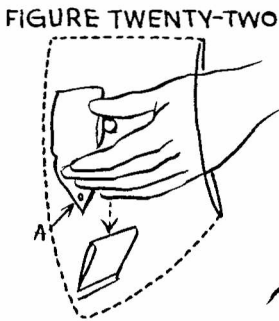
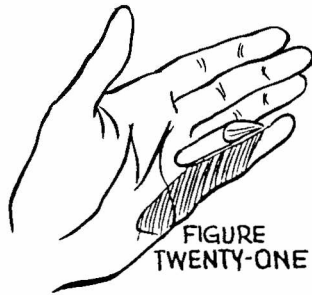
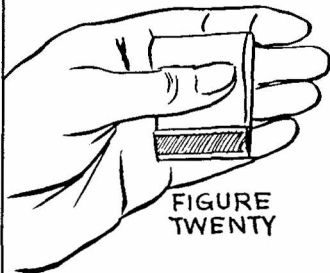
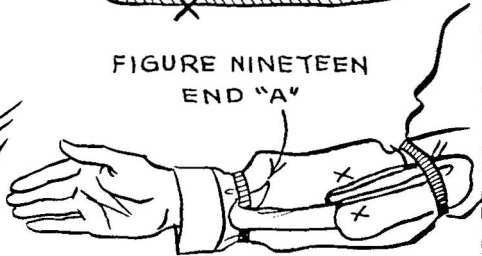
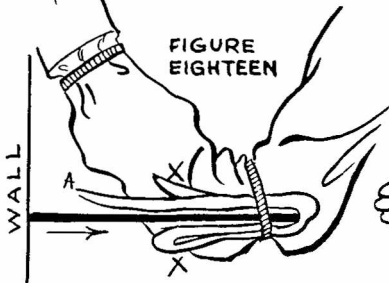
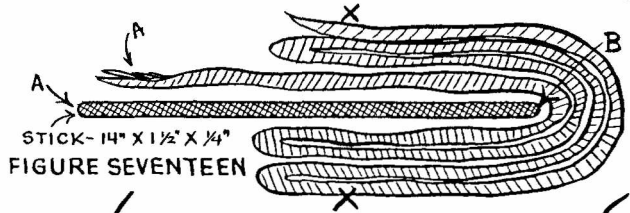
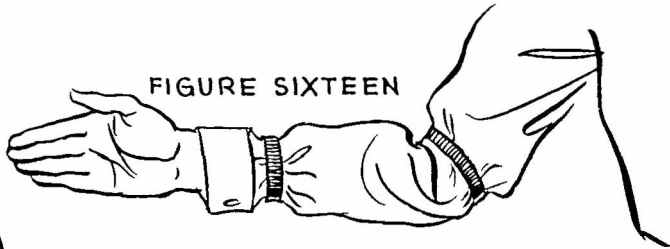
## 1. A STRIKING EXPERIMENT

Either produce a cigarette or take one from the pack in your right hand coat pocket. Place the cigarette in your mouth, remove the book of matches from the trousers pocket with the left hand, tear out a match with the right, and show the hands unmistakably empty except for the book of matches and the match. Hold the book of matches as illustrated in figure 20. Strike the match, light the cigarette, cupping both hands around it in the customary manner, and puff smoke to attract attention. The right hand takes away the match, shakes out the flame, and brings it close to the face again as if you had noticed something peculiar about it. While the right hand is thus engaged, the left hand, holding the book of matches clipped between the third and fourth fingers as shown in figure 21, returns the book to the left hand trousers pocket. When the left hand enters the pocket, the thumb ENCIRCLES the silk held by the snap fastener, going between the silk and the outside of pocket, as in figure 22. As the hand goes on down into the pocket, the snap opens and the silk is stolen by the left hand; see figure 23. The little knot or snap fastener sewn to the corner of the silk is between the tip of the thumb and the second joint of the index finger. The hand, in the manner just described, takes the silk, as it goes down to the bottom of the pocket, and the silk must be adjusted to the cupped hand so that it is completely hidden before the hand is removed. Of course the matches are left behind at the bottom of the pocket. Bring the hand out of the pocket, take the cigarette from the lips with the first and second fingers of left hand -- a natural move -- and continue to stare at the match in the right fingers. Blow some smoke on the match, replace the cigarette between the lips, transfer the match to the left fingers and thumb, snap the hand sharply as if throwing the match to the floor, and release the silk, holding corner "A" in the position shown in figure 23. The snap of the hand causes the silk to develop instantly, and the effect is very surprising. The match is dropped to the floor when the silk appears.

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

## 2. THE "NAUGHTY" KNOTS

After showing the silk on both sides, seize it by diagonally opposite corners and twist or twirl it into a cylindrical "tube like" streamer or rope, as in figure 24. Note the position of the left hand, the silk going between the index and middle fingers. MAINTAIN this hold for the TWO KNOTS that follow. In pantomime, seriously attempt to tie a knot in the silk by taking it in the left hand, as in figure 25; the right hand goes thru the loop as shown by the arrow and seizes end



NELSON  
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"B", while the middle finger of the left hand bends down and hooks over the silk at "X". Now you seem to be in a position to tie a knot, but if the two hands are drawn apart smartly, the loop formed, instead of tightening, seems to melt into nothing, and the knot fails to appear.

Look annoyed and try again, but with a slight change in the procedure, this time, which makes things appear fairer than before. Again twist the silk into the loose rope, as shown in figure 24, and loop it over the left hand as in figure 25. The right hand goes through the loop in the direction of the arrow, but this time it goes OVER end "B" and seizes end "A". Figure 26-A shows the silk as the performer now sees it. From this position, both hands turn palm down and in towards the body. The silk slides over the knuckles of both hands and assumes the position shown in figure 26-B. This loop is really a sort of twist, and can be held in position by ROTATING THAT PORTION OF THE SILK BETWEEN THE LEFT INDEX FINGER AND THUMB so that it has a tendency to ROLL TOWARD YOU, as shown by the arrow. When the hands separate to tighten the knot, the loop will actually draw up as a knot should, then it will pull out straight. With practice this knot can be done very slowly. (A trial with a piece of soft rope about 30" long will show just exactly what happens and will assist in mastering this particular knot.)

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

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

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

### 3. SQUEEGIE, SQUEEGIE!

Allow the silk to unroll and display it on both sides as you say "Nothing here, nothing here". Drop the corner held by the right fingers, and close the right hand into a fist. Assuming a serious air, drape the silk over the fist, making certain that the corner marked with a knot or snap fastener DOES NOT hang at the elbow on the side next to the body. The right hand should be as flat as possible; see



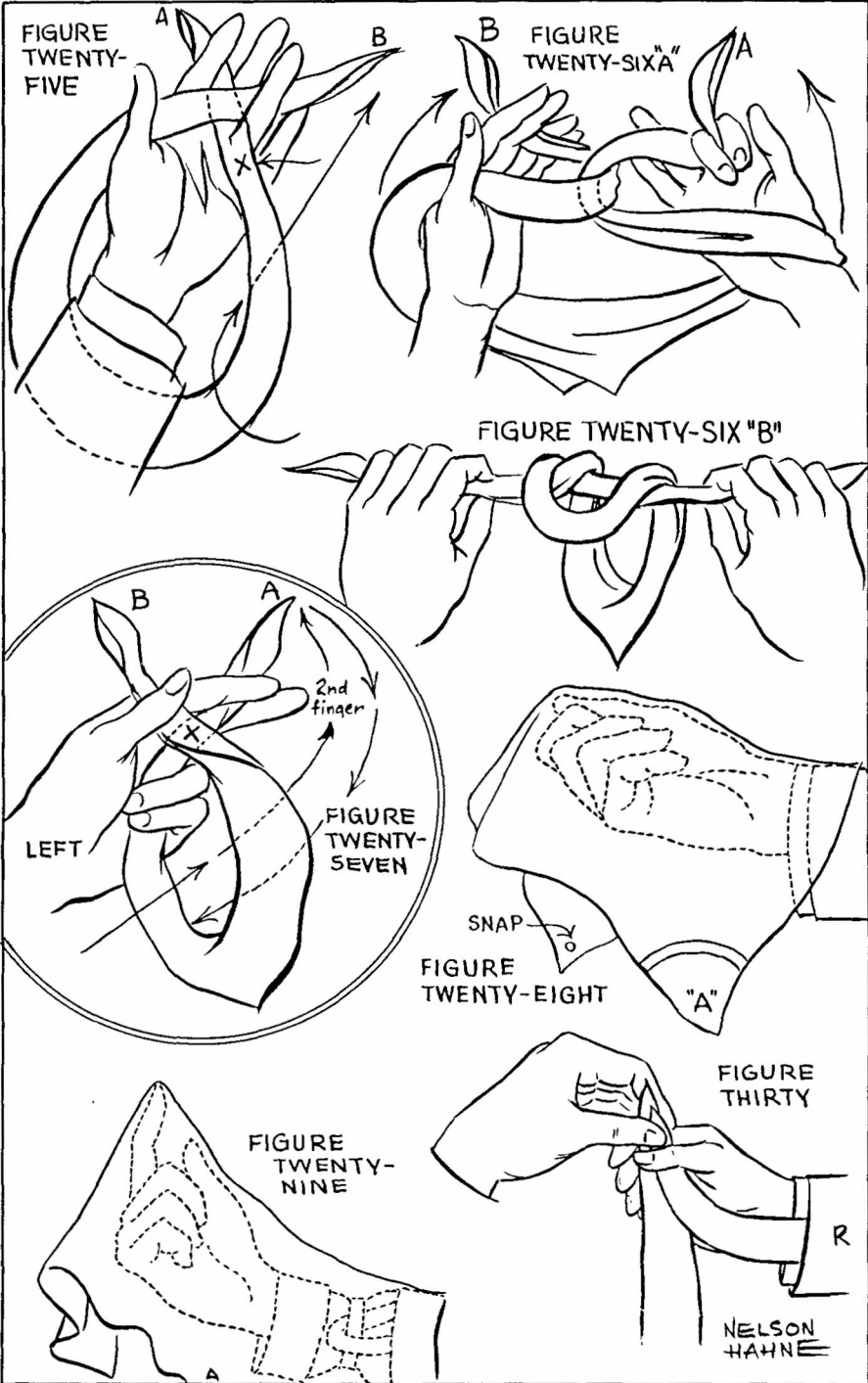


figure 28. NOTE: WHEN THE ARM IS SHOT OUT TO FORM THE FIST, THE SHIRT CUFF COMES COMPLETELY OUT OF THE COAT SLEEVE. (Leave it out until you have stolen the sleeve load as described in "The Fourth Dimension!" This aids considerably in the steal to be explained later. See figure 29.)

Say "Squeegie, squeegie!" and slowly raise the right index finger, then bend the hand upward at the wrist, as in figure 29. Something has materialized under the silk -- bend the head down toward the form, look intently at it, seize the corner "A" between the left finger and thumb, snatch away the silk -- your raised forefinger almost touches your forehead! Say "And nothing here!" and look silly. While they are still laughing, get ready for:-

#### 4. THE FOURTH DIMENSION

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

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

During these remarks the silks have been hanging from the fingers of

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

#### 5. ANOTHER SILK APPEARS

Bring the corner of the silk in the left fingers up to the corner held by the right fingers. Pull out the MATCHING COLORED END of the inner silk of the "loaded" silk so that you can tie it in a square knot to the silk held by the left hand; see figure 32. Holding the knotted silks between the right fingers so that the knot hangs CLEAR OF THE HAND, say "I need a third silk -- I shall cause it to appear tied between these two", and toss the silks into the air. Seize one of the silks and whip it around with a flourish -- the inner silk of the "loaded" silk will be pulled out and you can now display the three tied together -- a contrasting "stranger" silk tied between the two just shown! Untie the three and hold them hanging from the fingers of the left hand, as shown in figure 33. The corners at the finger tips are IDENTICAL in color. At this point in the routine,

#### 6. THE CONJURER COUNTS -- AND COUNTS AGAIN!

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

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

Holding the silks by gripping diagonally opposite corners, and allowing them to hang gracefully in front of the body, the magician takes his bow; as he bows, his right hand comes over to the left hand, goes behind it, releases the silks in right hand so they hang from the left fingers, and steals the ends of the "load" in the left sleeve, bringing the corners down and gripping them with the left fingers. Right hand takes the corners extending above left hand. The left thumb and fingers encircle both the load and visible silk, and the hands separate in opposite directions as if pulling the silk through the left hand. Stop the stroke when you reach corners of the silks just dropped by the right hand. (This is exactly the same action as was used to obtain the first load from the right sleeve; see figures 30 and 31. The same action is followed as illustrated, excepting that you are now getting

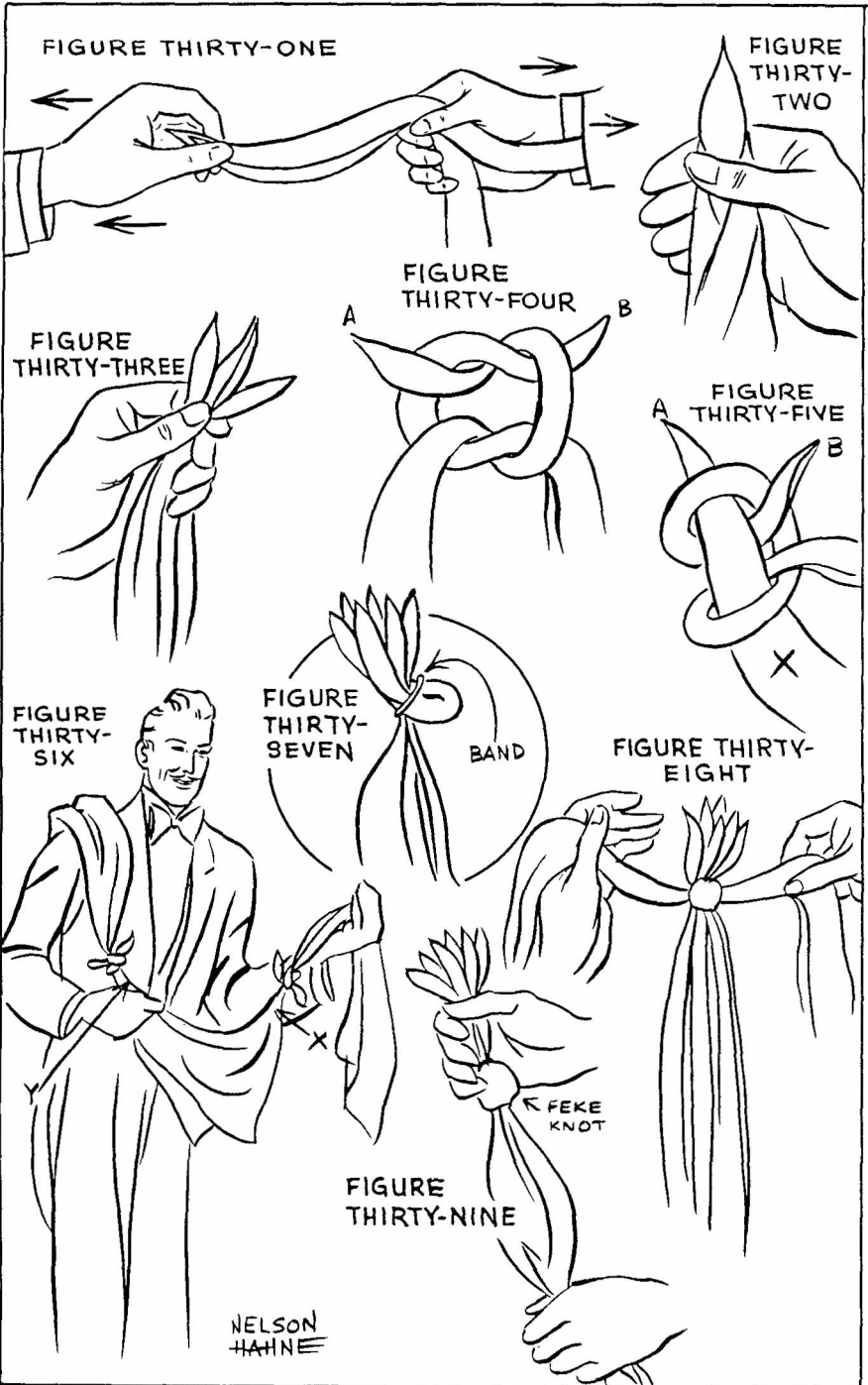
the load from the left sleeve and the illustrations show the steal from the right sleeve.) The load of three has now been added to the three just counted as six. As you raise your head from the bow (the steal of the silks from the sleeve takes but an instant), appear chagrined at the skepticism of the audience. "Six" you say firmly. "Look!" Separate the two hands, a bunch of three silks hanging from each hand, and you are ready for:-

## 7. THE SYMPATHETIC SILKS

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

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

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



one is straight and the other is looped around it in a loop that will slide easily; see figure 35.

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

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

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

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

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

During the above patter and business, both hands have gone behind the back for a few seconds; the rubber band has been slipped off the ring finger, and over the TIPS of the thumb and first and second fingers of the right hand. Transfer the silks to the right hand poking a loop of the bunch into the rubber band with the left middle finger, allowing the band to slip off the right fingers onto the silks as in figure 37.

Toss the silks into the air as you say "See -- the knots are here!" Catch two of the silks as they fall, and hold them as shown in figure 38, displaying them tied together.

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

## 8. THE MULTIPLICATION FINALE

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

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

Lay six silks one on top of the other, and pleat them into a long strip about 2 inches wide, as figure 41.

If you work in a tuxedo or dress suit, (one with the rounded vest, or a kummerbund is preferable) you will need two loops of catgut, about 2 inches in diameter. You will also need two small rubber bands.

Put the ends "A" of the pleated strip through the loop, and get the rubber band tightly around the end of the silks, figure 42. Pleat the silks longitudinally on the stick just as you did for the sleeve "loads", and stuff the six into the pocket in the "load bag", allowing the catgut loop to stick out at the snap fastener end of the bag.

Prepare the remaining six in the same manner, and stuff them into the other compartment of the "load bag". Put the snap fastener end "A" of the bag through the first catgut loop; the loop on the second six silks hangs over the edge of the bag as illustrated in figure 43. Close the snap fastener, and fold the loose bottom and sides of the bag over so that it makes a package about 3 inches in diameter and eighteen or twenty inches long. Put it down in your trousers, on the right hand side of the fly and on the inside of the leg, as in figure 44. The bag goes down between the legs, into the "full" part of the

trousers. If you wear knitted "jockey" shorts, put the bag under the shorts next to the body -- it will be held very flat, and will not be noticed.

If a business suit is worn, slit the bottom of the right hand vest pocket and let the loop stick up through the opening of the pocket. Use thin black wire instead of catgut for the loop when a black vest or dark business suit is worn.

If your trousers fit snugly around the waist, the bag will remain in place until needed. For added protection, however, a common pin can be pushed thru the vest, point up, at an angle of 45 degrees. This sticks into the bag and holds it in place until needed. When the "load" is removed, the pin remains stuck thru the vest.

With the silks from the Sympathetic Silks held in the left hand, hanging from the finger tips, your thumb slips through the loop as you take your bow. Lift up with the left hand and stroke the silks with the right, pulling out the bag as you do so. Unsnap the fastener with the right hand. This is done most deliberately and with full ease as the bag is covered by the six silks in the left hand. Spectators do not know what is coming. Grasping the bottom of the bag and the tips of the Sympathetic Silks at their LOWER TIPS in the right hand, pull them down and away from the left hand. The first load of six is now hanging by the loop (around thumb) from the left hand. Shake them out and free the rubber band by pulling on the ends of the silks. It will fall to the floor unnoticed. Then count them one by one, adding them to those in the right hand.

The loop on the six silks remaining in the load bag now hangs at the LOWER END of the silks in the right hand. Stroke the silks with the left hand and insert the left thumb in the loop; pull up with the right hand while the left moves down a little, pulling the load out of the bag in the SAME MANNER as the first load was released. Shake these silks out, slip off the rubber band, and count them. Six more -- EIGHTEEN IN ALL -- in every hue of the rainbow! Truly an amazing production to climax a fast moving, very entertaining routine!

(NOTE: The multiplication finale is not limited to twelve silks. A second load of twelve silks can be produced. Merely place another silk bag loaded with twelve silks in the other trouser leg. After the first set has been disclosed, steal the second load. This is accomplished exactly as previously explained for the first steal. Continue with the routine, showing a total of twenty four silks and finally thirty silk squares!)



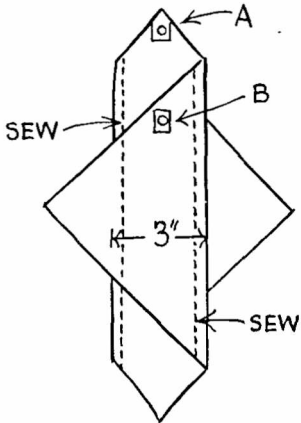
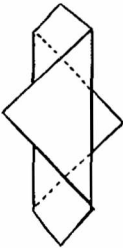
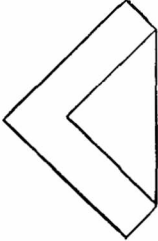
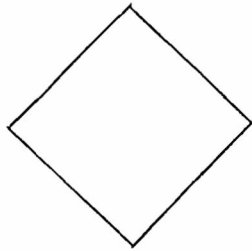


FIGURE FORTY

FIGURE FORTY-ONE

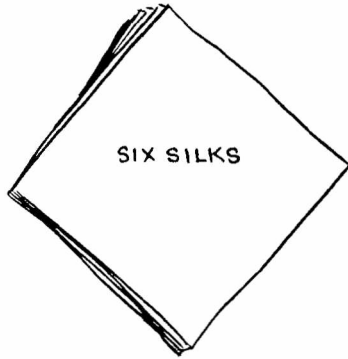


FIGURE FORTY-TWO

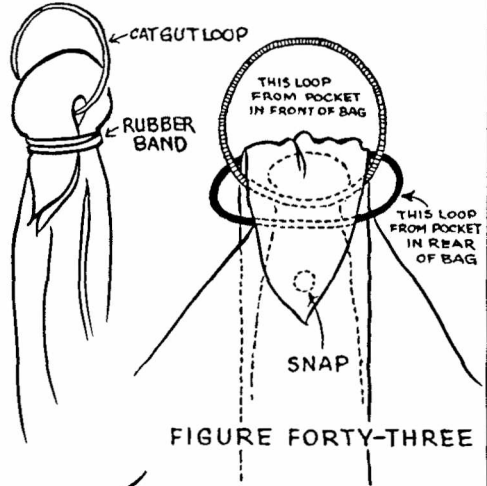


FIGURE FORTY-THREE

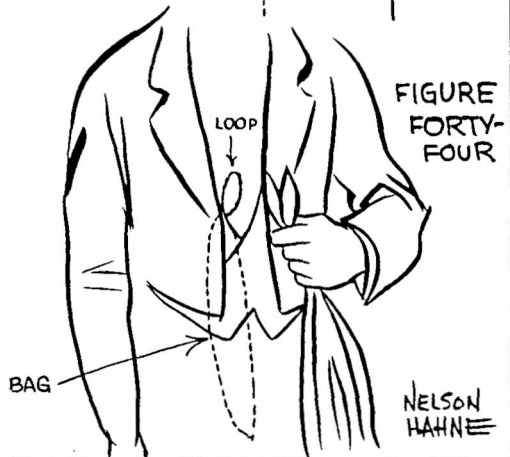


FIGURE FORTY-FOUR

NELSON HAHNE

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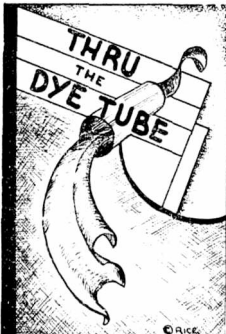
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