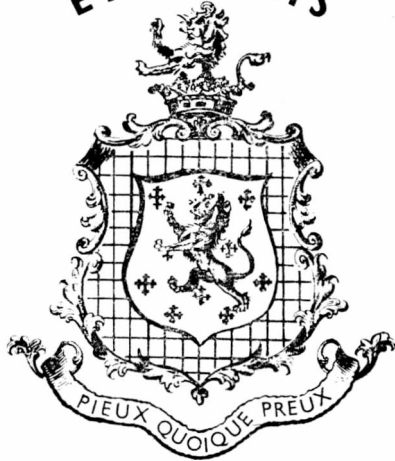

RICE'S



MORE
NAUGHTY
SILKS

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HAROLD RICE

Presents

RICE'S

**More
Naughty
Silks**

•
A 30 minute silk routine employing
but one unprepared silk.

•
published by

SILK KING STUDIOS

WYNNEWOOD, PA.

- | -

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By HAROLD R. RICE



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Printed in the United States of America

RICE'S
"MORE NAUGHTY SILKS"

SILKS NEEDED FOR THE ROUTINE

The routine offers effects using both one and a deluxe set of two special silks. We have designed a SPECIAL silk that is essential for best results. It measures 27" square and is the proper size for most magicians. Some prefer a 36" silk, and we also stock this in the special pattern. Consult our catalog for current prices.

The special silk is made up of a diagonal pattern with tips of contrasting color to that running thru the center. This affords two possible improvements over a solid colored silk:

(1) The contrasting corners can be brought to the center by holding the corners that are of same color as the center of the silk. The silk should be used in this manner whenever a knot is to appear in the center of the silk as this gives a very vivid knot, visible at considerable distance, which is not possible with an ordinary silk of solid color.

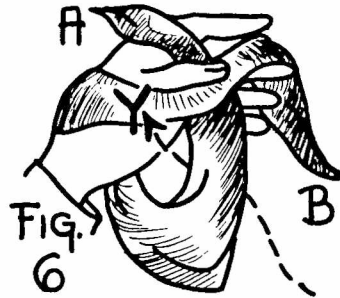
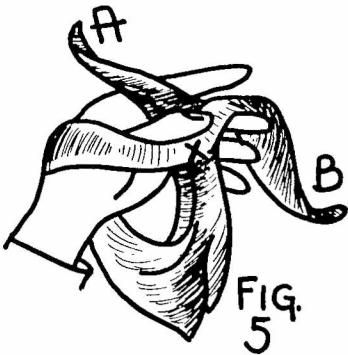
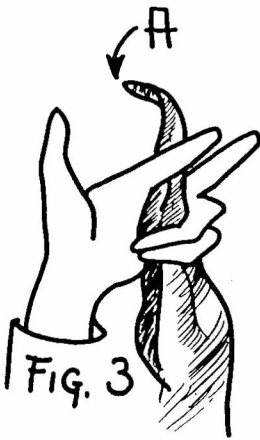
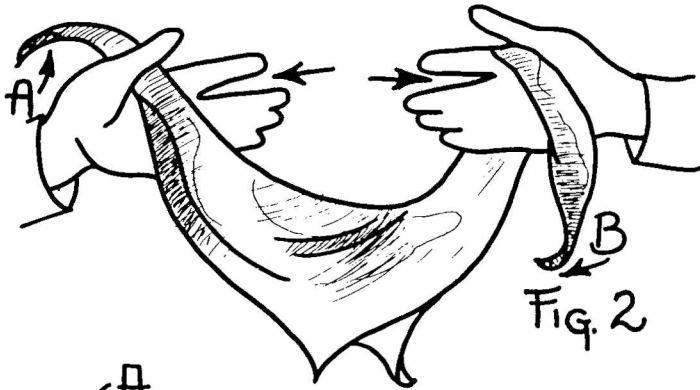
(2) When doing such effects as the "blow away knot", the contrasting corners are at diagonal corners and the center color running thru the center.

You are about to learn the most beautiful silk routine of today. You will master it and then present it in public performances. The success of your presentation will largely be determined by the gracefulness of your work. However, a point of equal importance is the condition of your silks. Nothing is more distasteful than a dirty, dingy silk. Without the proper materials, no matter how effective the operator, an act cannot be at its best!!

The one word to success is P R I D E !!!

GERBER'S ROUTINE

Sixteen of the odd sixty knots herein were sold to us. These constituted the original Gerber routine. Full publication rights have been purchased and are protected under the above copyright. In addition to these, the author and friends have added to the present routine, bringing it up to over sixty effects. All rights reserved and no part of this routine may be reproduced in any form without permission in writing from the publisher.



AIDS IN LEARNING THE ROUTINE

The illustrations have been kept simple in detail to assist you in learning the routine as rapidly as possible. A number of the effects can be done with rope as well as silk. I have found that these are simpler to understand if the moves are first followed with a piece of rope about 36" long. Thruout the routine references are made to ends A and B. Dip one end of the rope to be used into a bottle of ink, thereby marking it. We will refer to this end as B.

When doing silk routines, keep the silk rolled around itself, Fig. 1, forming a long cylindrical 'tube like' streamer. This may be done by holding the ends in either hand, arms outstretched. Toss the silk in a circular motion until it rolls itself into the desired cylinder. Perfect control of the silk is essential before attempting the different routines to follow.

OPENING EFFECT THE SNAP KNOT

After silk to be used is introduced, it is transferred to the R hand. With a tossing motion from left to right, the silk flying in a position parallel to the floor about waist high, a knot SUDDENLY appears in the free end of the silk!

METHOD:

After silk is produced, it is taken to the L hand, silk hanging down in a vertical position. End B is in the palm of L hand, and in this end of the silk is a PREVIOUS TIED KNOT! This is concealed by the palm. Silk is transferred to R hand, knot now in R palm. With a graceful tossing motion, the diagonal end is tossed to the right of the body in a flying manner, in a position parallel to the floor, about waist high. To do this, both ends are held in the R palm. Arm is bent in towards body until R hand touches chest. Then with a rightward tossing motion the free end is tossed out and the knot end securely retained in the R hand. This movement is repeated several times, without apparent success. Again performer prepares to toss the silk, but as he does so, he lets the knotted end fly free, retaining the diagonal end. The illusion is that a knot was tossed or snapped into the end of the silk. Properly presented, it makes a hit. 'Watch them try to do it!'

EFFECT NO. 2 THE FASTEST KNOT

The knot is first removed from the silk. Performer now takes a diagonal end of the silk in either hand, and holds silk in front of body, arms outstretched. Hands are quickly brought together, and then extended again, only to find that a knot has been tied in the center of the silk.

METHOD:

Hold silk as illustrated in Figure 2. End A is about 6" from thumbs, and end B about 6" below little finger. Hands are held with fingers pointing towards each other; thumbs up, palms to body, and hands parallel to body. 1st and 2nd finger of either hand are spread apart and point toward each other. Hands are brought together; right hand fingers sliding against back of left hand fingers. R hand 1st and 2nd

fingers clip end of silk A held in left hand from back of L hand. L hand 1st and 2nd fingers clip R hand end of silk B in palm of R hand. Ends are held tightly between the fingers as above, and hands are pulled apart. This automatically ties knot in the center of the silk. This knot can be made in either of 2 positions:

1. It can be done directly in front of the body with lightning rapidity, or
2. with a graceful swing to the left (or right), the hands swinging to about shoulder height, during which time the necessary manipulations are accomplished.

For beauty & grace, do No. 2. For a most rapid knot, do No. 1.

EFFECT NO. 3 THE AERIAL KNOT

The knot is removed from the silk and once more the performer takes an end of the silk in either hand. A knot is tied in the center, the silk tossed in a circular motion in the air, -- and it dissolves!

METHOD:

This knot may be tied in a number of different manners, there being several versions with a rope. However, the following has proven best when using silks.

End A is held in L hand, palm towards body, Fig. 3. A is between 1st & 2nd finger. 3rd & 4th fingers are now bent into palm, over silk. End B is held freely in right hand. Bring B up into L hand crossing end A just below 2nd finger of L hand. B falls over bridge of thumb and first finger, end going down over back of L hand, held firmly in position by L hand thumb. R hand goes into loop, grasps end A. L hand 2nd finger bends in and deeply closes over end B at X, L thumb still holding end B tightly over bridge. R hand pulls end A back thru loop, towards right, Fig. 4. 2nd finger of L hand stays in loop which is formed when end A is pulled thru the large loop, and held there until knot is taut. Then 2nd L hand finger is withdrawn. The A end in R hand is pulled slowly until knot looks genuine.

EFFECT NO. 4 HOUDINI KNOT

The following is a favorite knot of the late Houdini, used in his famous spook shows. Altho another variation of the Aerial knot, it may be of use to those building a routine.

METHOD:

Place end A between the L thumb and first finger, end B hanging down. End B is taken in R hand, brought up around back of L wrist, and down in front again, crossing end A at X, Fig. 5. Release end B from R hand, at the same time grasping silks at point X with L thumb so as to hold them in position. Now R hand reaches up thru large loop, Fig. 6 and grasps silk at point Y, and pulls silk down thru loop for a few inches until R hand falls under end B once more. (Fig. 7). At this point R hand grasps end B and brings it along side of the loop holding them together. Now L hand lets large loop fall off of L wrist, and pulls end

A. As knot starts to form, R hand lets small loop free, and this goes up into the rapidly forming knot. If properly made, it will appear that a single knot has been made. Holding end A in L hand, knot is shown, and then silk given a vigorous shake, causing knot to visibly leave silk. (Always tie knot loosely).

EFFECT NO. 5
THE UNKNOTTABLE SILK

He again attempts to tie knot in silk, but when pulling the knot together, it fails to form.

METHOD:

Silk is twisted rope-wise and a single knot tied loosely in the center. In tightening the knot, performer passes his L thumb between the top two center folds of the silk, forcing upwards that portion of the silk which continues into the L hand, Fig. 8. The fingers of the L hand then release their hold of the end marked A and grasps it again a little lower at the position marked B by pressing the fingers on the L thumb. This is all done in one continuous movement in the act of pulling the silk out straight. A little practice is necessary to work this effect properly.

EFFECT NO. 6
A KNOT CAUGHT IN THE AIR

To further prove that the knot vanished into the air, magician states that he will catch the vanished knot back again!

METHOD:

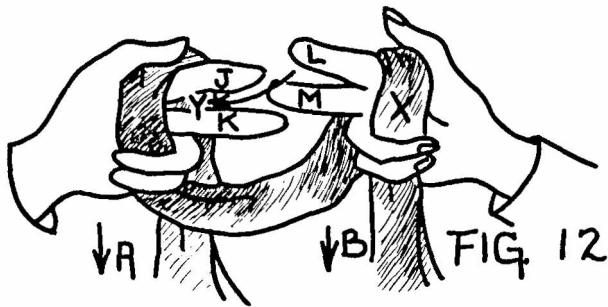
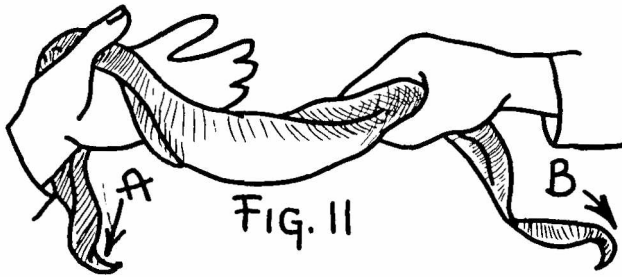
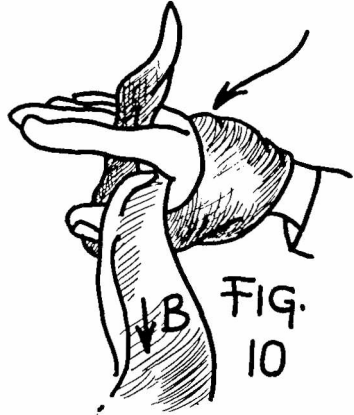
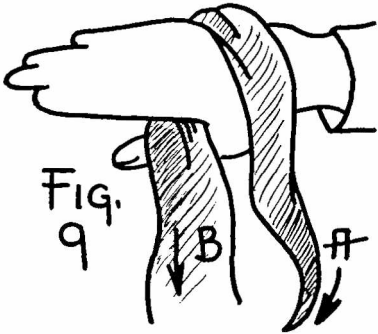
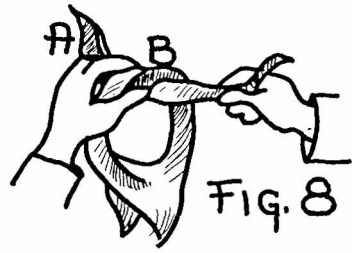
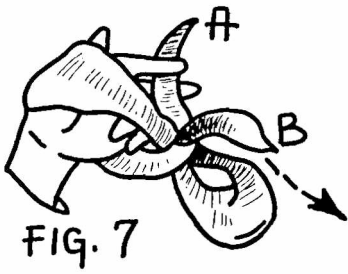
R hand is held palm to audience, thumb towards floor, Silk is grasped in a manner so it is in a position as illustrated in Fig. 9. Reach down with four fingers and grasp inward, getting end A. Clip end A between 1st and 2nd fingers, forming loop as illustrated., Fig. 10. Hold end A tightly, and let loop slide off hand. All this is done in a fast tossing motion. Further, only the right hand is used.

EFFECT NO. 7
THE FASTEST "BOW KNOT"

Again the knot is removed from the silk. The performer now takes the silk in either hand, brings the ends together, and there is a beautiful bow knot.

METHOD:

Hold silk in such a position so that end A hangs about 12" down over palm of L hand, and B about 12" thru R hand, Fig. 11. L palm is up and R palm down; bring hands together. First and 2nd fingers of L hand grasp X in palm of R hand. See Fig. 12, fingers J and K. At the same time R hand automatically slides over the back of L hand. First and 2nd fingers of R hand (designated as L and M) take silk at Y. Now pull the R hand thru the loop which was just formed by the above moves. Also pull L hand back thru the other loop. This will form a bow knot, the loops tightening as the ends are partially pulled thru. Hold bow up under chin and show same. Funny facial expressions will add comedy at this point.



EFFECT NO. 8
THE SCHOOL BOY KNOT

After showing the bow knot, performer puts the free ends A & B thru the loops of the bow, and pull on same. The spectators expect to see an awful knot; instead, the knot dissolves into the air! The purpose of putting the ends thru the loops is to explain that the knot is similar to the bow in a boy's shoe string bow. Continuing, he explains that during the day one or sometimes two ends (on bad days) slip thru the bow, and of course when it is untied, an awful knot results. Most people have had this unpleasant experience.

METHOD:

Study Fig. 14 carefully, pulling the ends thru the loops exactly as shown. If properly followed, the knot will automatically untie. When presenting, pull on the ends (after put thru loops) until the bow tightens up in an apparently tight knot. Patter, then continue to pull out knot!

EFFECT NO. 9
FLIGHT OF THE QUADRUPLE KNOT

The performer now ties his most convincing series of knots. Four GENUINE knots are tied into the silk. Without delay, they go --- all 4 of them!

METHOD:

The first two knots are genuine. Note in Figures 15 & 16 that the space left between knot one and two is to be used later. Knot three is formed by bringing end B back thru loop formed by 1st knot. Knot 4 is formed by bringing end B back thru loop formed by 2nd knot. Altho it sounds complicated, it is simple.

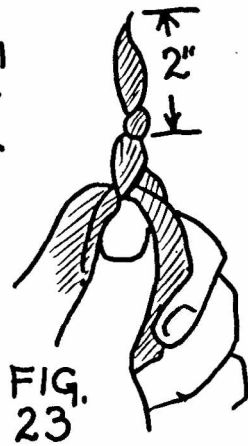
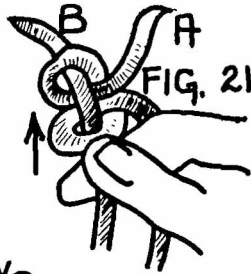
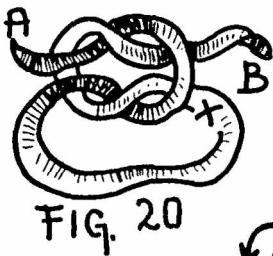
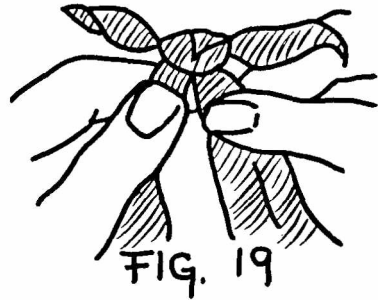
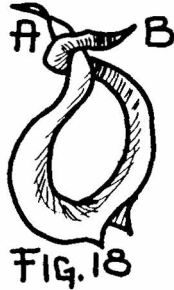
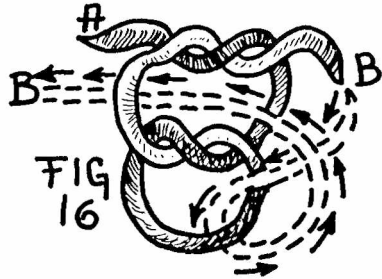
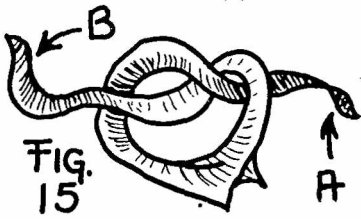
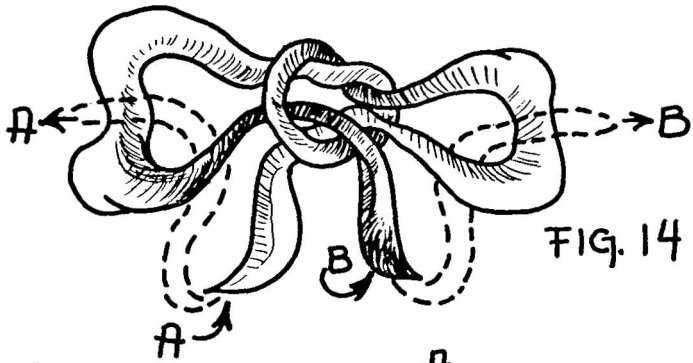
Knots 1 & 2 are really the first & second parts of a square knot, with space left between them. Knots 3 & 4 are merely a reverse, which untie the first two knots. In tying the above knot, tie the first knot as near as possible to the end A as it is essential that sufficient silk be left to form knots 3 & 4 afterwards.

EFFECT NO. 10
THE CLOSE-UP OR BLOW-AWAY KNOT

A seemingly genuine knot is tied & spectator pulls the ends until the knot becomes quite tight. Performer asks spectator to 'blow' upon knot. Spectator 'blows' and the knot 'goes'!

METHOD:

Hold the silk at its extreme ends. In forming the first part of the knot, cross A over B, Fig. 17. Then give silk a twist, left to right, Fig. 18. Now tie a real knot on top of this. Have spectator pull it tight. Then spectator blows. Just as he blows, pull left with L hand and right with R hand. (silk held as in Fig. 19). The knot has been blown (?) away. Simple, yet very, very effective!!



EFFECT NO. 11
THE SPIRIT KNOT

Performer now introduces the aid of the spirits in connection with the next knot. A genuine square knot is now tied, and placed under the center of the silk. Spectator is asked to hold the knot. The knot can be felt by the spectator. The spirits are called, and the knot SLOWLY UNTIES ITSELF under the silk. The spectator can actually feel this take place. Silk is removed by spectator, and the ends drop free, knot gone!

METHOD:

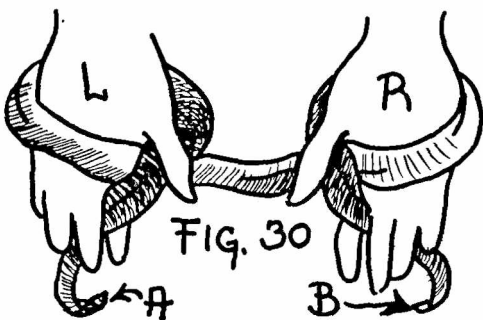
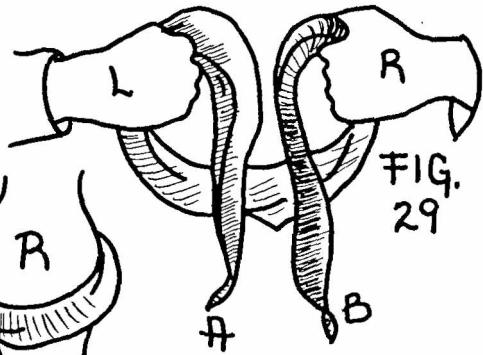
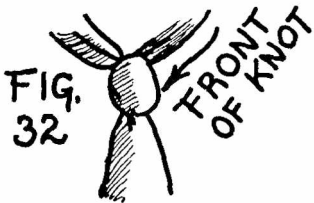
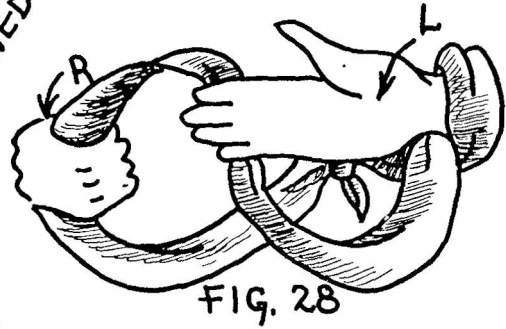
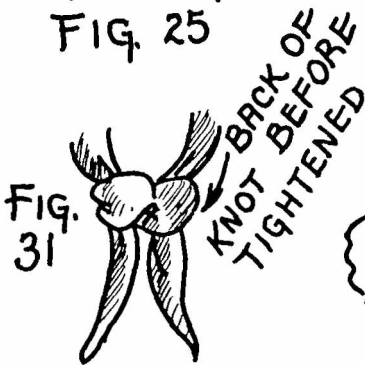
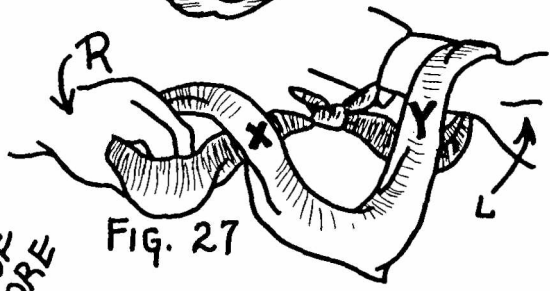
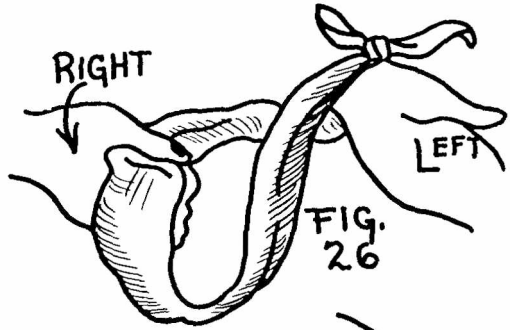
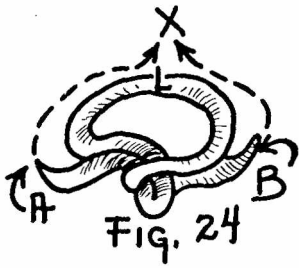
An actual square knot is tied in the silk. This is tied as in Fig. 20. However just before the knot is placed under silk (Fig. 22) the knot will have to be 'kicked' free, or 'upset'. This is done by pulling B from RIGHT to LEFT. The knot is thereby kicked from left to right. The actual happenings are more clearly seen when done with a piece of rope. However this knot is only effective when used with a silk: In the routine the knot is tied, placed under the center of the silk (at this point knot upset). To upset the knot, study Fig. 21. Hold B in L hand & catch silk at X. Pull end B to left and pull to right with X. Knot will shift from one side to other. Now holding silk in R hand at X, thumb on top of silk and 1st finger underneath, reach for center of the silk with L hand. Just as the R hand and knot are covered with center of silk, the R thumb slides knot up towards end of silk and end B will slide thru. Just as B comes thru, fake knot is brought up to center of silk and assistant holds this mere twist fake, believing it to be knot. If this is grabbed tightly, it will feel like a real knot. As assistant releases pressure, the remainder of the knot will slowly untwirl, giving the assistant a thrilling sensation and most laymen will swear that there was something untying the knot which is merely untwisting itself. The entire effect is done with but one silk.

EFFECT NO. 12
SPOOK KNOT

Magician calls on the spirits or produces an invisible hair suspended from overhead. A knot is tied in the end of the silk, supposedly over the invisible hair. Oddly enough, the end of the silk as well as the knot remain rigidly erect! Even more baffling is the fact that magician calls on the spirits in the knot to answer questions! Knot bows once for no, twice for yes, etc. Many funny things happen as knot slowly drops to one side, then suddenly jumps erect into position again. Then, AND THIS FOOLS THEM, the magician takes silk and knot into audience & a spectator unties knot, finding NOTHING inside!!

METHOD:

The above effect has been presented by professionals for years on the American stage. However it is surprisingly interesting to know how few are aware of the operation. A genuine single knot is tied in the end of the silk so that about 2" of the end extends above the knot. In forming the knot, care must be taken to see that the hem of the silk is out. As the knot is slowly drawn tight, it is held in a vertical position as shown in Fig. 23. The thumb and first finger of the R hand pull on the end of the silk to tighten the knot while the THUMB of L hand is hidden in the folds of the silk directly below the knot. The four fingers of L hand come around to front of silk and hold it firmly. To manipulate



knot, thumb merely presses silk against inside of first finger and works silk up and down. If knot is properly tied, knot will stand erect in a weird manner.

EFFECT NO. 13
SOLID THRU SOLID

You know this one, but don't pass it up! You'll like the added variation. Performer wraps silk around his knee and ties it in place with a genuine double knot. Spectator is invited to 'pull' the silk thru the performer's leg! Spectator pulls, and silk passes thru (?) his leg, still tied!

METHOD:

The silk is wrapped around the leg as illustrated, Fig. 24. The middle of the silk is placed on the front of the leg just above the knee. (See L for position, Fig. 25). The silk is now brought around to the back of the leg. Here a loop is formed in end A as shown & B is brought around A as shown. A and B are then brought to the front and an ordinary double knot tied at X. Have spectator take knot at X and pull. At the same time, spectator pulling at X, performer places 1st and 2nd fingers of R hand on silk at L. (Fig. 25) Performer holds silk tightly to leg until spectator pulls silk thru (?) leg. Just as silk passes thru leg, performer releases hold at L. This makes the illusion more assuring, the front of the silk being held in place until the silk has apparently passed thru the leg!

EFFECT NO. 14
SILK THRU THE WRIST

Performer now drapes silk over left wrist, silk being in a circle, still tied. A second loop is placed over the arm, making two loops. Magician now takes hold of knot, and the silk slowly pulls (?) THRU the wrist!

METHOD:

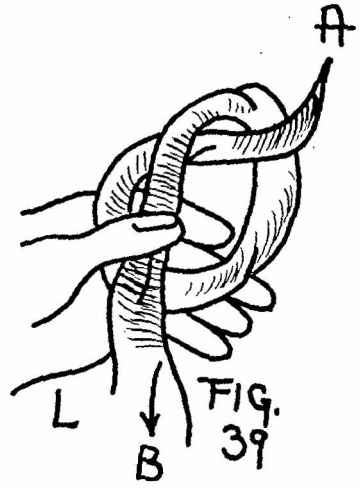
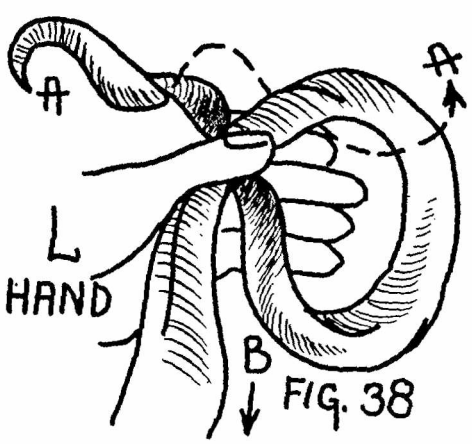
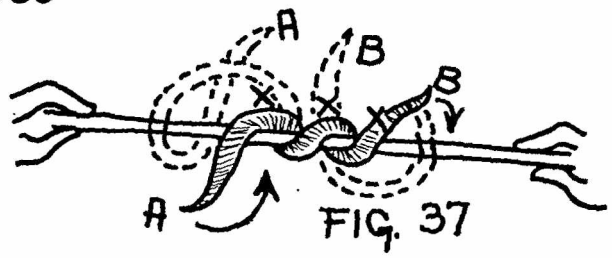
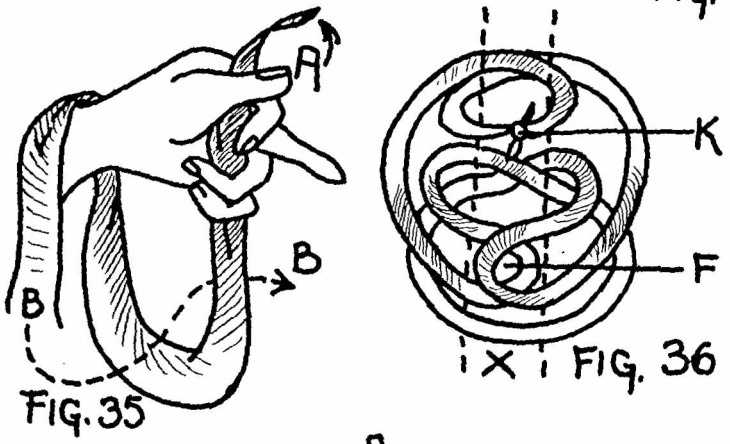
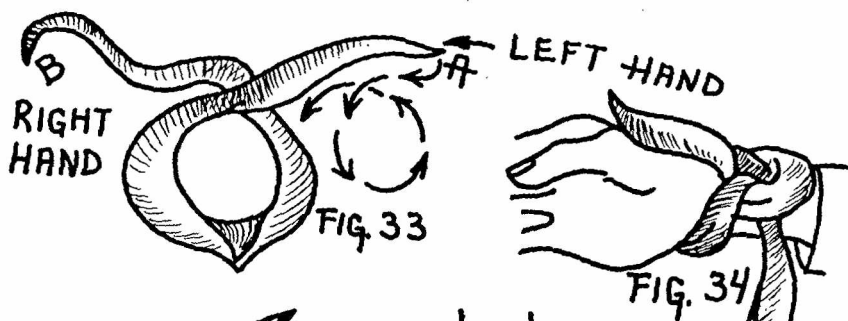
Figures 26, 27 and 28 illustrate the moves. First drape the silk over wrist of L hand as illustrated. R hand takes silk as in Fig. 26. R hand pulls silk to right, and then wrist turned inward towards the left, silk being in a position as in Fig. 27. Continuing, R hand now brings silk up to L hand, which is the 2nd loop, Fig. 28. Loop in R hand is placed over L wrist so that X falls on top of Y, Fig. 27. Now reach down and grasp knot with free R hand. Pull upwards gently and silk will pass thru (?) wrist. Practice will make the move perfect. Assistant can hold magician's hand when silk is passing thru wrist if desired.

EFFECT NO. 15
THE DOUBLE KNOT

Magician now unties knots and shows silk free of same once more. Taking a diagonal end in either hand, hands are quickly brought together, then pulled apart. Silk has TWO GENUINE knots!

METHOD:

Hold both hands palm up, thumbs up. Silk lays across palms, end A hanging down beyond L thumb about 10", end B about 10" beyond R thumb. Both fists are closed, and hands turned in towards each other, bringing silk into a position as Fig. 29. Hands are then turned in still further, falling into position Fig. 30. Now silk forms a loop over either hand,



Hands are then opened as illustrated. Now with a tossing motion, loops are tossed off of hands, the fingers retaining the ends firmly. Arms are brought apart, fingers with ends in them. This draws the ends thru the loops and two separate and genuine knots are formed. With a little practice for rapidity in presentation; this effect will score a hit. Performer states that he will attempt to tie two separate knots. At first trial he obtains only one. Even the one usually brings a hand, and certainly sets the stage for the climax when performer succeeds in obtaining two knots at once!

Some magicians advise that they find it easier to tie the double knot if the silk is so held that when they reach position of Fig. 30 the thumbs of both hands almost touch at the knuckles. Altho contrary to my findings, readers are advised to try both positions.

VARIATION 15-A

Using the same method, it is possible to tie two rapid knots at the extreme tips of ends A and B. Some routines will use this effect.

EFFECT NO. 16 MILLERS FOUR-IN-HAND KNOT

This is a variation of the DOUBLE KNOT, and when completed, will be a knot exactly as used in tying a four-in-hand knot in a necktie. The fact that it is tied so rapidly is quite striking.

METHOD:

Grasp silk as tho doing the 'double knot', forming a loop around both hands, Fig. 30. Now tips of fingers of R hand reaches thru the loop (on R hand) and both ends (A & B) grasped, pulling them thru the R hand loop. L hand retains the loop around that hand. R and L hand pull in opposite directions, adjusting the size of the knot which is now formed. Knot will look like Fig. 31-32, being a four-in-hand knot, complete with the loop that would go over the head. To vanish knot, merely hold knot in R hand, and pull on end A. Loop will get smaller & knot will slip off the end of loop at center of silk!

EFFECT NO. 17 KNOT ON WRIST

Performer holds either diagonal end of silk. Then with a quick tossing motion, a loop forms in the center of the silk and travels up towards end B in R hand. Loop continues up silk and goes over hand, finally stopping on the wrist of R hand. The silk is now securely tied around R wrist, yet performer has not let go of ends!

METHOD:

There are two simple methods of performing this little effect. Both are simple enough, yet rather difficult to explain herein.

1. Hold ends A and B in L & R hands as usual. With a tossing motion, and holding silk so that it sags a little in the middle, toss a loop in the center of the silk. This is formed by tossing the loop with the L hand, the toss being towards the R hand. Silk is as Fig. 33. Performer is standing BEHIND silk, the illustration being side next to AUDIENCE. If the loop is properly formed & tossed, it will move towards the R hand. Just as loop is a few inches from the R hand, shoot the right hand THRU the loop, still holding end B. When R hand goes thru loop, pull to the L and R, tightening loop. At the same time, let end B fall free. Drop end A after knot is in place. Hold R hand up to about eye level, showing silk, Fig. 34.

2. An easier, but quite as effective method is as follows:
Hold silk ends in either hand, silk sagging in center. Pass R hand (holding B) to left, passing L hand, and in front of L hand. Bring silk over wrist of L hand from the outside of the wrist, leaving loop, Fig. 35. Right hand is now back in its original position. R hand (B still in same) now makes a thrust thru loop just below L hand. Both ends are held firmly & R hand pulls to R, taking loop with it. Drop A & B.

EFFECT NO. 18
THE HANGMAN'S LOOP

Performer removes silk from his wrist. He now knows that it is possible to escape the most difficult of all ties -- THE HANGMAN'S LOOP. He wraps the silk, rope fashion, in several genuine loops around spectator's wrist and yet, upon command, the silk is pulled free, without unwinding loops or untying ends of silk!

METHOD:

Figure 36 shows the manner in which silk is wrapped around spectator's wrist. The DOTTED LINES indicate area taken up by spectator's wrist. Grasp silk at its center, and place same against inside of spectator's wrist, indicated as X. Now bring both ends of silk to back of wrist. (KEEP TRACE OF END A AT ALL TIMES; THIS END WILL ALWAYS BE CROSSED OVER THE TOP OF B). Cross the ends, keeping end A on top. Now bring them to the FRONT again, crossing them once more with A on top once more. Now have spectator place his finger on the crossing point just formed, point F. Bring ends A and B across the finger, again with A on top. Run the ends back to back of wrist again, cross them, again with A on top. Bring both to front once more, and tie ends with an ordinary double knot. Spectator's finger is removed, and as he does, pull outward at knot X. Silk will pull free, still tied in a circular loop. This can also be done around a broom handle or chair. (Figure 36 is exaggerated so as to show each part clearly. When in actual position, one loop falls next to the other, there being NO SPACE between any of them.)

EFFECT NO. 19
ANOTHER SOLID THRU SOLID

A broomstick is held by two spectators in a horizontal position. The performer wraps a silk around the broomstick, and ties the ends. Then, upon command, the silk is pulled thru (?) the broom with the spectators still holding the ends and without untying the silk!!!

METHOD:

Twist silk around broom stick held by spectators, Fig. 37. One assistant is now asked to place one of his fingers upon the portion of the silk marked XXX, making certain that the three parts of the silk are covered! This is really but TWO twists of silk instead of three. The two ends A and B are then reversed back again as shown by dotted lines. This reverses the original twists, and finally, a double knot is tied in ends A & B. However, with the spectator's finger in place, it looks like a mess of twists. The spectator removes his finger, and by grasping the knot and pulling sharply, the performer removes the silk from the broomstick. Silk is now in one single loop, ends A and B still tied to each other!

EFFECTS NO. 20, 21, 22 and 23
KNOT THAT IS NOT

Magician unties silk once more and now apparently forms a knot. But to his amazement, not mentioning the spectators', the knot is not!

METHOD:

There are a number of effective ways in which to form an apparently genuine knot; any one or all may be used. If the first method is well accepted by the audience, repeat THE EFFECT, but follow up with other methods to fool the wise guy.

(1) Hold end A between L thumb and 1st finger. Bring up end B and form loop in Fig. 38. The loop crosses at and under thumb L. Reach thru loop with R hand and obtain end A, pulling it thru and up as shown by dotted line. HOLD L THUMB SECURELY IN PLACE AT ALL TIMES. If properly executed, knot will appear as in Fig. 39. Now pull end A until knot (?) becomes smaller. Drop end A from R hand and transfer knot into palm of R hand. Close fist concealing knot. Now pull end B with L hand until knot (really loop) is pulled out of silk. Slowly open palm and show knot is not!

(2) Hold either end of silk in L and R hands, arms outstretched. Bring end A over into palm of R hand laying it under end of silk in that hand already and forming loop as in Fig. 40. Now continue as explained in first knot above, the only difference being that the opposite ends are used as well as opposite hands. The knot is this time started in the R hand and the first was started in the L. Fig. 40 shows the details. L hand goes thru loop, obtains B, forms knot by pulling, knot changed to L hand, vanished, etc., just as in the first knot. The only difference in this knot from that of No. 1 is in the beginning of the formation which is clearly shown in Fig. 40.

(3) Drape silk as shown in Fig. 41 over the L arm. End B is then placed into the loop (which is still over wrist) and brought around to outside as indicated by DOTTED LINES. Now with ends A and B firmly held by thumbs and 2nd fingers of either hand, arms are quickly extended, L hand to left and R to right. Spectators expect to see a knot in silk, but there is no knot!

(4) The same procedure as in knot 3, with the exception of the beginning of the knot. End B is then placed thru loop as shown in dotted lines. Arms are extended to complete the illusion as explained in knot 3 directly above.

EFFECT NO. 24
KNOT OF THE IMPOSSIBLE

Performer has just shown how difficult that it is to obtain a knot when really wanted. Now he reverses the situation by stating that he will tie a knot in the silk WITHOUT LETTING GO OR EXCHANGING ENDS. Frankly, this is impossible, (when held as explained), yet he does (?) just that!

METHOD:

Hold extreme ends of silk between thumbs and first finger of either hand. Bring end B up over wrist of hand A, forming loop as in Fig. 43. Now without letting go of either end, bring B back thru the loop, around and back out again as shown by dotted lines. R hand also goes thru loop with end B as performer does not let go of end B. After this is done, silk in hands will look like position shown in Fig. 44. (Note that

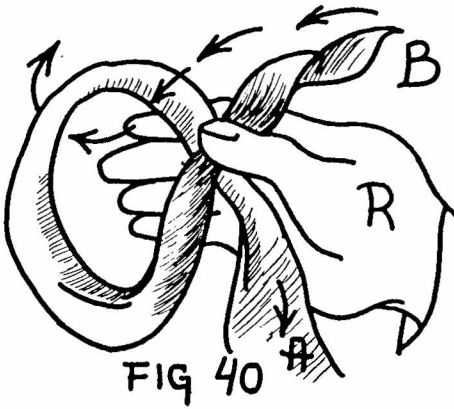


FIG. 40

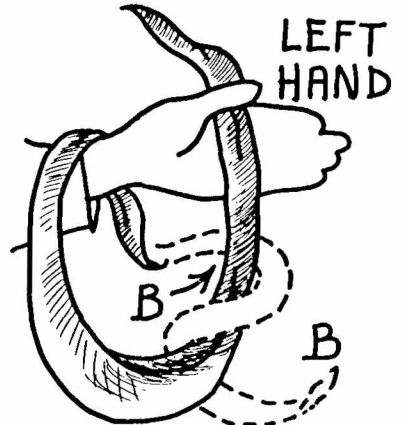


FIG. 41

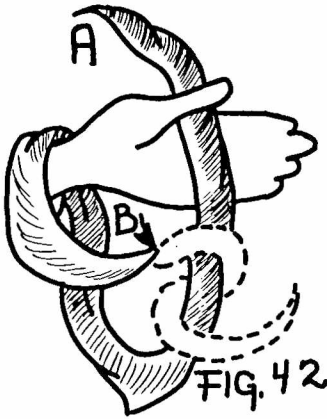


FIG. 42

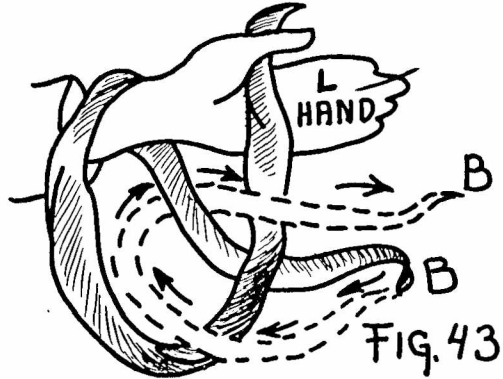


FIG. 43

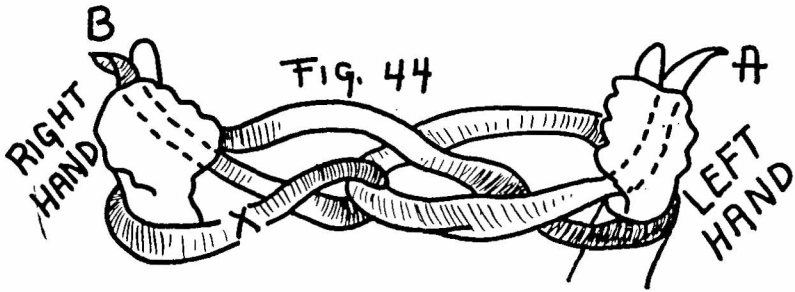


FIG. 44

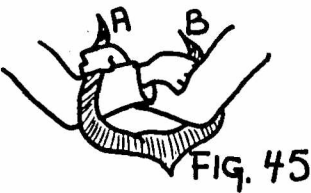


FIG. 45



FIG. 46

thumbs are up.) Both hands are turhed down towards floor, thumbs down. Thumb and 1st finger of R hand drop end B, at the same time the 3rd, 4th & 5th fingers taking firm hold of silk at position marked X in Fig. 44. This move is simple and should be executed calmly and without any attention being called to same. Loops are dropped off of either wrist, arms, extended to R and L respectively, and there is the knot slowly formed in the silk!

EFFECT NO. 25
IMPOSSIBLE KNOT - VARIATION 2

To further prove that the ends are not switched, performer ties a small knot in end A. The same procedure as in Effect 21 follows, yet end A is still in the original position in L hand.

METHOD:

Needless to say, the method is same as effect 21 with the knot having nothing to do with the effect other than an identification item.

EFFECT NO. 26
IMPOSSIBLE KNOT - VARIATION 3

Knots are removed from silk. Performer invites spectator to assist and to closely observe that everything is genuine. Performer ties knot as above, and hands ends to spectator who is invited to pull them. When the spectator does, he ties a genuine knot!

METHOD:

Form the silk as illustrated, Fig. 43. 1. Continue until silk is in position of Fig. 44, with thumbs up. Now instead of dropping end B and taking silk at X as in previous effects, have spectator take silk from performer when Pt is in EXACT POSITION as Fig. 44. When spectator takes silk into his hands he is AUTOMATICALLY changing ends as his L hand takes R hand end, and his R hand takes L hand end. As he is facing performer, he is not aware of this and falls into it innocently. Do not repeat this a second time in view of detection.

EFFECT NO. 27
IMPOSSIBLE KNOT - VARIATION 4

Still another version of the above. Form the silk as Fig. 43. Then continue until silk is in position of Fig. 44, thumbs up. Now, instead of dropping end B and taking silk at X, you invite spectator to take hold of ends A and B, one end in either hand. Loops are still around YOUR wrists. Now bring your hands up to his, and slip the loop from your L hand onto his R wrist, and the R hand loop to his L hand wrist. Now tell him to hold tightly to the two ends, and to toss the loops off from his hands. This he does and a knot results!

EFFECT NO. 28
IMPOSSIBLE KNOT - VARIATION 5

Performer states that he will teach the trick to several that would be interested. Additional silks are supplied, and the performer goes thru each move as explained in first version, until he comes to place where he is to bring X into R hand in place of B. Here he stops and inspects the different positions of the silks in the hands of spectators. Seeing that they are all the same as his, he asks them to toss off the loops from the wrists and pull on the ends to get the knot. He does like-

wise, but of course he secretly makes the necessary move of obtaining silk at X while others do not do this. Spectators fail of course. Performer repeats this several times with them, but they continue to fail. Finally he dismisses them in dismay. With good showmanship, this is a wow!!

EFFECT NO. 29
IMPOSSIBLE KNOT - VARIATION 6

To further prove that the knot is tied without letting go of either end, spectators are invited to TIE one end around the L thumb and the other end around R thumb. Spectators watch carefully while performer again forms loops, and when silk is tied, removed from thumbs, the knot is there, even when thumbs have been tied!

Have ends tied securely to thumbs; A to L thumb and B to R. Now do effect No. 26. When loop is formed, have spectators untie silk from thumbs, each taking one end and pulling in opposite directions. The result is the same as in No. 26, the ends being AUTOMATICALLY CHANGED when spectators take ends of the silk.

EFFECT NO. 30
IMPOSSIBLE KNOT - VARIATION 7

Each time the IMPOSSIBLE KNOT is performed, performer has a genuine knot and must untie same. However, he again ties knot, but by merely blowing upon same, knot disappears from silk!

METHOD:

Form knot as explained in first version with the exception of freeing end B and grabbing silk at X. However when the silk is to be dropped off of the L wrist but the loop remains on the R wrist for a few seconds. In the meantime L hand is pulling on end A forming a fake knot in the center of the silk. Now loop is dropped off of R hand. Both ends are slowly pulled, allowing knot to carefully form. Practice will show which end must be pulled more frequently to form the proper knot. To vanish knot, merely give a sudden outward pull and the knot is gone. Magicians knowing the IMPOSSIBLE KNOT will be fooled to see the knot vanish without its being untied!!

EFFECT NO. 31
IMPOSSIBLE KNOT - VARIATION 8

The magician now presents his climax knot by borrowing a ladies solid ring bracelet. The ring is threaded on the silk in such a manner that he will not only tie a knot without letting go of or switching ends of the silk, but will also cause the knot to tie itself around the ring! To make it still more effective, performer has ends of silk tied to his thumbs as in effect No. 29.

METHOD:

The workings in this effect are the same with the exception of the addition of the ring. This ring has no bearing on the effect, and if the moves as explained in effect No. 29 are followed, the desired results will be obtained. Reviewing the moves; thumbs tied, then -

- (1) have loop formed as Fig. 43, ring in center of silk.
- (2) have spectator remove ends, retaining them without crossing them.
- (3) spectator automatically forms knot as in Effect No. 29.

EFFECT NO. 32
IMPOSSIBLE KNOT - VARIATION 9

A variation to No. 31 would be to do the ring on the silk, but rather than having knot formed as in first variation, form FAKE knot as in effect No. 30. In this method it is NOT necessary to drop end B and take X. Instead, the properly timed dropping of the loops from the wrists (variation No. 30) forms the fake knot. After ring is shown inside of knot, pull ends and knot disappears leaving ring!!

EFFECT NO. 33
THE PUZZLE KNOT

It IS possible to tie a knot WITHOUT letting go of the ends, but the method involved makes it necessary to lay the silk on a table.

METHOD:

Twist silk rope like and lay out on table so that silk is in a straight line. Now simply fold arms as Fig. 45, and stand over handkerchief. Take up one end with R hand fingers which are above the L arm. The opposite end is taken with fingers of L hand which are pointing downwards and therefore easily pick up that end. To tie knot, merely draw the arms apart, holding each end of silk firmly.

EFFECT NO. 34
STRETCHING HANDKERCHIEF

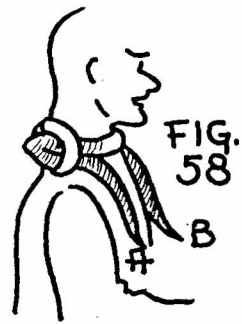
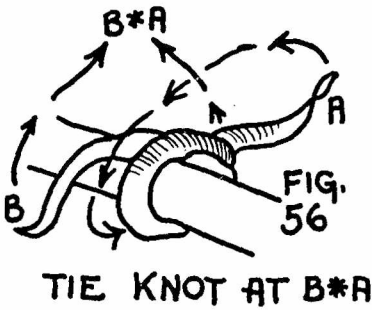
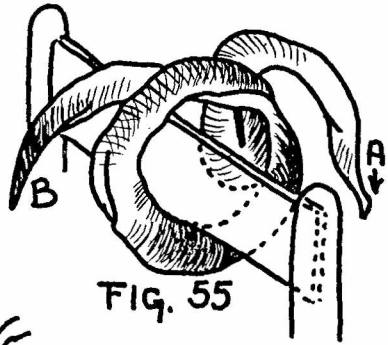
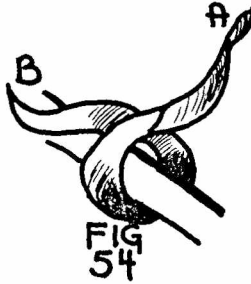
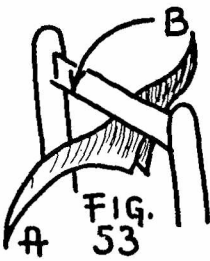
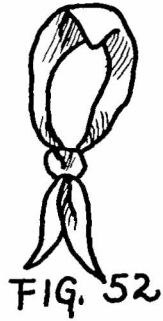
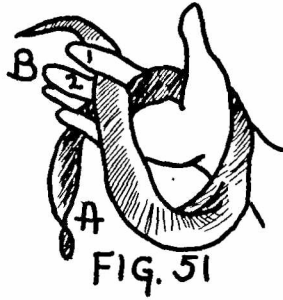
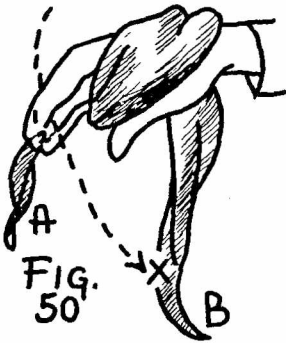
Briefly magician starts next effect but finds silk to be too small. Grasping the corners, he rolls same rope fashion, extending arms, and silk seemingly doubles its length!

METHOD:

Silk is grasped at corners A & B. Stating silk is not large enough, corner held in L hand is dropped, and corner C is taken instead. The diagonal corners are now being held (A & C). In the act of changing corners, performer gathers up a small portion of the silk in each hand unobserved by the audience. The silk is then twisted and pulled out several times. The spare portion of the silk which is being held in the hands is gradually released each time that the hanky is pulled out. See Fig. 46.

EFFECT NO. 35
ANOTHER ONE HAND KNOT

Altho a little more difficult, this one handed knot is much faster than knot No. 6. Grasp silk as Fig. 47. End A is shorter than end B. Silk is in R palm. Now turn PALM DOWN. In this position ends A & B will be about same length. Note end A still remains between 3rd & 4th fingers, Fig. 48. Take considerable practice thus far. Now.....beginning the knot; take silk in R palm, Fig. 47. With 3rd & 4th fingers, hold end A far away from end B, at the same time turning palm down, and at same time, dive down and grab end B with the first and 2nd fingers of R hand, and at same time letting the loop (now formed around fingers) fall off hand. End B is still between 1st and 2nd fingers, the loop falling off being the knot. IMPORTANT! Practice will determine just where to grab B to form the correct sized loop to form a QUICK tight knot. In Fig. 48



note that the nearer the end B of silk one grabs, the larger the loop that is formed. It is desirable to tie as small a knot as possible as it is quicker. On the other hand, if one grabs too far away from end B, the loop will tighten before end B comes thru and this is again undesirable. Study illustrations & practice will make perfect.

EFFECT NO. 36 THE ROLLING KNOT

A knot is tied near the top of the silk, and it travels from top to bottom of silk, finally dropping off into space!

METHOD:

This is merely a variation of effect No. 35. Hold silk as shown in Fig. 47, with B just a little longer than it is for the one handed knot. Now go into position shown in Fig. 48, but grab the silk at the EXTREME TIP of B. In doing this knot it is desirable to obtain as LARGE a loop as possible, while a SMALL one was desired for the former. Further, when loop is formed, it should be as near end A as possible when it forms. If this knot is properly executed, we now have a large loose knot near end B which is held between fingers 1 and 2 of R hand. The silk is in a vertical position. Now gently shake the silk and knot will SLOWLY TRAVEL down the silk towards end A. As it goes down, the loop will get smaller and smaller, until it finally slips off of silk at end A. It will be found that practice will show the exact place to catch silk to make knot go to extreme end.

EFFECTS NO. 37 and 38 TWO VARIATIONS

Effects No. 20 - 23 give 4 variations of the knot. Here are two more:-
(1) Form the knot as explained in the 1st method, No. 20. However, tie the knot well into the middle of the silk, and display the knot to spectators as shown in Fig. 39. Now hand one end (A) to one spectator, and end B to another. Close fist over knot (?) and ask spectators to pull in opposite directions. Knot vanishes while they hold either end!
(2) Sometimes one of the spectators will ask to see the knot actually in the silk once you have shown the above effect. In that case, tie the AERIAL KNOT, No. 3. Pull the knot up rather tight, and freely display the knot in silk. Then repeat above effect. When spectators pull, fake knot unties under cover of fist covering same!

EFFECT NO. 39 MILLER'S BOY SCOUT KNOT

Magician drapes silk over R palm, makes a quick grab at one end, forming a loop. In dropping the loop off of the R hand, a perfectly tied knot such as used by boy scouts in their 'neckerchiefs' is found in the silk. Especially recommended for boys acquainted with the complicated orthodox method of tying the knot.

METHOD:

Altho easily done, this knot is a little difficult to describe. Grasp silk as Fig. 50. Note that end A is very short. Now turn hand over, right to left as Fig. 51, palm down. At the same time, dive down and

grab end B with the 1st & 2nd fingers of R hand. So far, this is the same as the one handed knot excepting that the end A was shorter in the beginning. In grabbing end B, it should be caught so that the part extending from fingers to end is the same length as that of end A. This is most important. After ends are caught, silk will be as Fig. 52. With loop still around R hand, grasp ends A & B with L hand. Release everything held by fingers of the R hand excepting the silk which runs between fingers 1 & 2 of that hand. Holding this part of the silk tightly, raise R arm so that the large loop over R hand will drop off. Pull the part held by 1st & 2nd R hand fingers in vertical direction and hold ends A & B tightly in L hand. The large loop just dropped off will form a knot as it is made smaller thru the above pulling process. When finished, the knot will be like that in a boyscout's 'neckerchief'.

EFFECT NO. 40
TUNG PIN SOO KNOT

Altho the knot is not original with Tung Pin Soo (Al Wheatly) the presentation is, and I wish to give full credit to Al at this time. This effect, AL'S PRESENTATION, was the Hit of his show while performing at the Hotel Gibson, Cincinnati. When a performer can make a hit with ONE knot (which appears in this book) think of the possibilities afforded you with over sixty!!

The knot referred to here is the very same as the 'aerial knot', No. 3. However Mr. Wheatly ties the knot near the end of the silk; (end B). Then holding front & back of the knot between thumb and first finger of L hand, and end B between thumb and 1st finger of R hand with B directly above knot and silk in a vertical position, he pushes down on the knot until it is actually untied. However, he holds the folds still most secure between thumb and 1st finger of L hand which creates a perfect illusion of there still being a knot. He drops end B, blows upon the knot (releasing hold of same at this point of the effect) and the knot visibly vanishes! In fairness to Mr. Wheatly, I will not give his complete routine herein. My only purpose of mentioning the knot is to give credit where credit is due. The knot is COMMON PROPERTY, but Al's routine is his own!!

EFFECT NO. 41
THRU THE CHAIR

Silk is passed under the horizontal top of chair, and ends brought up to tie a single knot. One end is wrapped around the bar again and a second knot tied. A pull on both ends of the silk brings it free of the chair, yet the knot remains in the center of the silk!

METHOD:

The silk is placed under the horizontal cross piece of the top of a chair. The ends are crossed at the top, A over B, and the R hand reaches thru the loop to tie a single knot. However, the silk is only pulled thru part way, being shown as in Fig. 55. This smaller loop should be so tied as to be hidden at the back of the chair. This looks like a genuine single knot. Further, it is essential that once the knot is tied, equal parts of the silk remain. (The part consumed in the formation of the knot is not the exact center of the silk). Now end A is dropped down the FRONT of the chair, under the rung, and up the back of the chair. Fig. 56.

A second and genuine knot is formed. Holding A in one hand and B in the other, both ends are pulled and the silk comes free of the chair rung and a knot is found still in the silk!

IMPORTANT! Note that end A in Fig. 56 passes over top and to the right of end B.

EFFECT NO. 42
THRU THE WRIST

Silk is shown and placed under a girl's wrist. Ends are brought to top wrist and single knot tied. One end is brought around wrist again and a second knot tied. Performer holds girl's hand so silk can't escape (nice part of trick) and with the other hand holds the ends A & B together above the girl's wrist. With a sharp pull, the silk passes thru the girl's wrist, and the knot is still in the silk!

METHOD:

The 'thru the chair' knot is used, and is tied exactly the same. Care must be taken to have the small loop on the back of the wrist, so as not to be in view.

EFFECT NO. 43
THRU THE RING

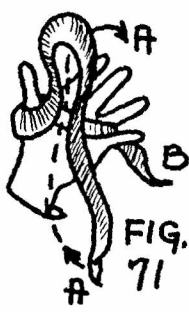
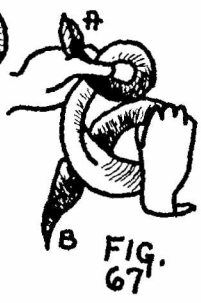
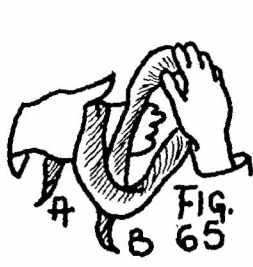
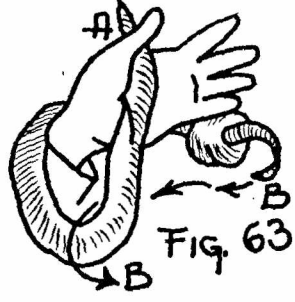
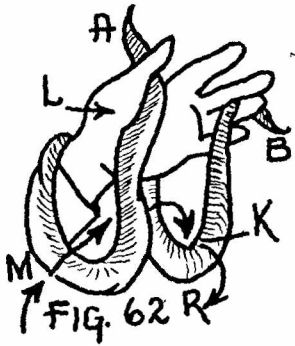
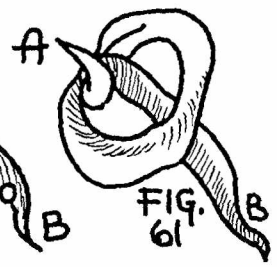
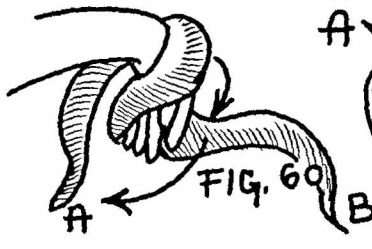
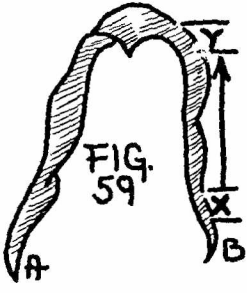
A beautiful knot flourish is to tie the 'thru the chair' knot, No. 41 on to a Linking Ring which is held by a spectator. The method is the same, with the effect being that the silk has passed thru the Linking Ring with the knot still remaining in the silk.

EFFECT NO. 44
THRU THE NECK

Performer places silk around neck so that one end of silk hangs down over either shoulder. Silk is wrapped around neck, muffler fashion, and then a knot tied in the front. Grasping the two ends, magician pulls, and silk passes thru the neck, the knot still remaining in the silk!

METHOD:

This is a similar version of the Knot Thru Chair, but much more effective to the layman. Place the rolled silk around neck as in Fig. 57. Note that end A is somewhat lower than end B. Now grasp end B with L hand. R hand grasps A above L hand at point X in Fig. 57. Holding silk firmly in this position, the L hand brings end B up and starts to wrap it around the neck, starting at the right side going around back of neck to come out on left side. However, trial will show that the right hand wrist will be in the way. So, R hand pulls the silk it is holding around to the right side also, and this will form a bend in the silk. This bend is held to the side of the neck (right) well back out of view and the silk in the L hand passes over this loop or bend. (Fig. 58) L hand holds loop until L hand has passed clear around the neck and is now in front once more coming from the left side of silk. This is end B. Now B is on left side and A on right. Hands come to front and ties a genuine single knot. Ends A & B are grasped in the two hands, and arms extended, pulling in opposite directions. Silk



passes thru neck (?) and knot remains. If done rapidly, this is an excellent effect.

NOTE: Stand with LEFT shoulder to audience when doing above effect. This will aid in hiding the loop on R side of neck. ACTUALLY, the knot shown in Fig. 58 is back further on the neck, being tied as far back as possible.

EFFECT NO.45
PICK IT UP

Untying the knot, magician steps to a table and invites spectators to follow him in tying a simple knot. Laying rolled silk in a U shape, opening towards himself, he slowly and deliberately ties a knot in the silk as explained below. The knot looks so easy that a number of spectators will attempt it immediately, but they fail, one after the other! Yet performer repeats it again and again!!

METHOD:

This clever knot is worth the price of the ENTIRE ROUTINE! Permit me to caution readers to MASTER it completely before presenting it. The knot is NOT difficult, but it must be presented EXACTLY as explained below. Should a spectator (uninitiated) catch the effect and can repeat it, the fault lies in the magician's presentation and should be mastered before attempting to do it again! It's too good to expose! Silk is placed on table in U shape, ends to performer. Spectators should stand to either side of him. Performer now grasps end B in R hand and stresses that at NO TIME is this end freed or exchanged. L wrist is now placed immediately UNDER silk at X in such a way so that silk rests on this wrist. Now with silk always at rest on wrist, L hand is moved up towards center of silk to the point Y, Fig. 59.

Original shape of silk (U shape) is NOT disturbed. Carrying silk on wrist (point Y in silk) magician rather rapidly comes back to end A to grasp same. And here is where the whole trick is based. HAND is bent INWARD, towards body, forming a loop of silk around hand, Fig. 60. Quickly dropping down to end A, this loop is allowed to fall off of hand as end A is pulled thru loop. Fig. 61. Spectators trying this will always turn hand OUTWARD in making loop, as this is the natural way to do it. The inward twist of the wrist is against the laws of the natural operation of the hand and is an awkward position, never used in daily operation of the hands.

EFFECT NO. 46
VISIBLE MULTIPLYING KNOTS

A knot is tied in the center of silk; silk shaken, and a 2nd knot!!

METHOD:

Place A under thumb of L hand and B between 2nd & 3rd fingers. Fig. 62. Pick up center of silk with R hand & drop over back of wrist of L hand. Now reach in thru loops with R hand, starting at M. Grab 2nd loop at K, with PALM DOWN. Turn wrist to R, bringing PALM UP, coming forward with hand out to R between 1st & 2nd loops. This makes a small loop completely around up and open R palm. With free fingers of R hand, reach up and obtain end B and pull this thru loop of R palm, at the same time pushing loop off of palm. Now silk is as Fig. 63. At this

point a 2nd knot is being tied. This MUST BE CONTROLLED so that it ties directly under the first knot, PART OF IT COVERING first knot as the 2 MUST appear as ONE!! This can be controlled by pulling on end A with L hand. At this point we are holding silk in R hand by end B, L hand now free, and we have what appears to be ONE KNOT! Give the silk a little shake downwards and the 2nd knot will fall from the first one, tighten up a few inches below, and there we have a second knot that tied itself (?). ALL MUST BE DONE SMOOTHLY AND WITH SPEED. Spectators should not see the first knot formed and the second to follow. They MUST be led to believe that only one knot is tied and the second is obtained by shaking the silk.

EFFECT NO. 47
MORE MULTIPLYING KNOTS

Magician forms silk into a loop, then drops end thru, forming a single knot in center of silk. Upon giving the silk a slight shake, the knot multiplies into two knots!

METHOD:

Hold silk as in Fig. 64. Follow thru Fig. 64-69 showing how the knot(s) is formed. Care must be taken to make the 1st loop SMALLER than the second. Then second loop is placed in FRONT of first loop, Figs. 67 & 68. Bring end A of L hand thru loop(s) and tighten slightly, forming a loose knot. Shake silk and the 2nd knot will appear. Altho the same effect as 46, the variation is better.

EFFECT NO. 48
THREADING THE NEEDLE - Part 1

Magician forms silk into loop & attempts to form a knot by threading the end thru the loop. The first attempt results in failure.

METHOD:

Hold silk as shown in Fig. 70. Grasping silk at center with R hand, a loop is formed and placed between thumb and 1st finger of L hand, Fig. 71. Now A is threaded thru the loop (needle's eye!) and altho a knot is expected when the end A is pulled thru, the silk is free of knots!

NOTE: Altho drawings show palms are open spread, there are times when palms are partially or entirely closed as practice will show.

EFFECT NO. 49
THE NEEDLE - Part 2

In a second attempt, magician repeats the first variation. Upon pulling end A (?), a genuine knot is found in the center of silk!

METHOD:

Everything is done the same as in the first variation with one exception. As the silk is in Fig. 71, end A is carried over and placed on top of end B, both being held in between the 3rd & 4th fingers of L hand. Fig. 72. Now END B (instead of end A as in 1st variation) is taken, the switch unknown to the audience. End B is brought up B E H I N D of end A, crosses same, and is put thru the loop, fist slightly-closed to hide crossing of silks, When end B is pulled instead of A, a genuine knot is in the silk, Fig. 72.

EFFECT NO. 50
THE NEEDLE - Part 3

As some spectator suspects that ends A & B were switched (true!) the magician ties a small knot in end B, then repeats the effect, calling attention to the fact that at no time is end B touched, end A being used thruout.

METHOD:

And here is the finest move in the entire variation. Silk is held as Fig. 70. Then loop is formed. However, this time loop is made in a different manner. The silk is grasped at its middle with the R hand, but with PALM UP, and thumb to floor. Now wrist is turned from L to R, making a twist in the loop as shown in Fig. 73. End A is brought up thru the loop, and when it is pulled thru, knot is formed! This should be done rapidly, yet each move is to be clearly shown step by step.

EFFECT NO. 51
THE NEEDLE - Part 4

Now that magician has proven it possible to tie a knot as per above methods, he agrees to teach it to some spectator. Using the other silk from the deluxe routine, he goes thru step by step with the spectator as in part 2. Of course spectator is led to use end A thruout while magician switches ends for end B. Magician ties the knot while spectator fails. Should spectator claim that ends are switched, magician falls back on variation 3 to prove spectator wrong. However spectator should not be allowed to stand so as to see the inside of L palm as he now knows the routine and may notice the twist in the loop. If he proceeds as taught by the performer, he will not have the twist in his loop and will always fail!

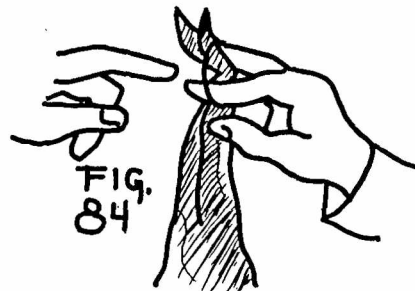
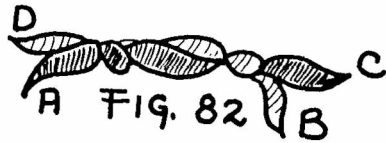
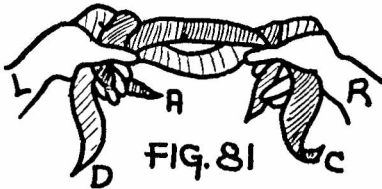
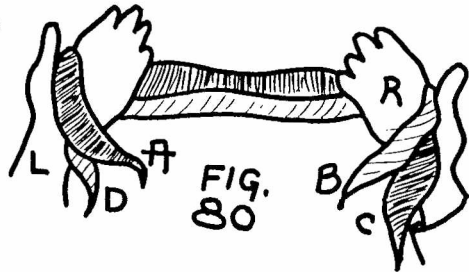
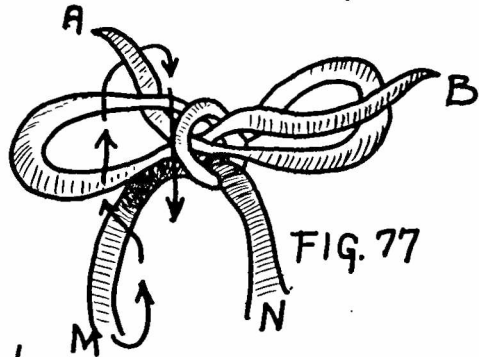
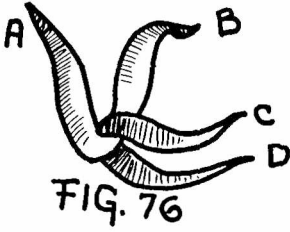
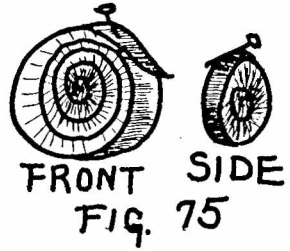
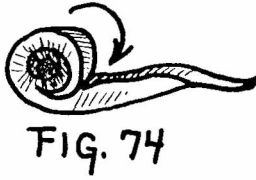
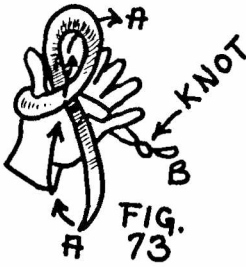
EFFECT NO. 52
UNTYING SILKS

The silk that unties itself, or serpent silk, has been ever popular, and altho a thread must be attached to the silk, the effect is included herein. This one effect (complete with silk) has been sold for at least the cost of this entire book of routines, and while it is not new to many, will interest the uninitiated.

METHOD:

A piece of black thin strong thread is tied to one corner of the silk, (length of thread determined by the individual as it will vary with each performer). The other end of the thread is dropped to the floor, or may be securely fastened there if desired with a small thumb tack. The silk lies on the seat of a chair, across table, etc. The silk is picked up by the corner tied to the thread with R hand. The L hand takes other corner (NOT diagonal) and silk is shown both back and front to be unprepared.

Dropping the corner held in the L hand, the diagonal corner (opposite end with thread) is taken in L hand and silk twirled rope fashion as for knots. A single knot is made with the R hand and that end of the silk without dropping that end from the R hand. Knot, if properly tied, will fall into center of silk. Knot must not be drawn up too



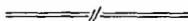
tightly. While the knot is being formed, the other end of the thread must be held securely to floor. (If it is held by tack, it will take care of itself. Some prefer however to have the end loose and to hold it to the floor by placing the foot on it. If this method is used, it is wise to tie a big knot in the end of the thread to make it easier to hold under foot). Now drop end held in R hand, and extend the L arm out from body holding silk at finger tips. This tightens the thread. As the arm is slowly raised, the thread (which is now part of the knot) pulls the end of silk up thru knot & unties!!

EFFECT NO. 53
ROSE TO SILK

During the first part of the routine (wherein but one silk is used) the magician wears a beautiful flower in his lapel. Upon presenting the second part of the act to follow, he rapidly removes the flower from the coat, tossing it into the air, and it changes into a 2nd silk!

METHOD:

Roll the silk ropewise so that the hems are completely hidden. Now start the center of the flower by rolling the silk as shown in Fig. 74. Make the roll tight, being certain that no part of the hem shows at any time. Finally after the silk is completely and tightly wound, stick a pin in same just about an inch from the outer end. The pin (Fig. 75) is at an angle of about 45 degrees. Flower is stuck to coat lapel with the same pin. To produce, grasp the free corner near the pin between the thumb and first fingers of the R hand getting entire silk in the palm of that hand, give silk a vigorous shake, and it will unroll. Pin will usually fall from the silk. This beautiful flourish must be tried to be appreciated. Fold silk several ways to get best color arrangement with your particular silk in forming rose.



More EFFECTS, USING 2 OR MORE SILKS -

EFFECT NO. 54 FASTEST KNOT IN WORLD

Hold silk as shown in Fig. 2. Have spectator drape 2nd silk over center of 1st silk as shown, Fig. 76. Now tie the knot of effect No. 2. The result is that a knot is tied around spectator's silk. (Spectator holds ends C & D, Fig. 76)

EFFECT NO. 55 DOUBLE KNOT IN AIR

Do Double Knot variation of effect No. 6. The only difference here is that two silks are used instead of one, one silk in each hand. Another variation is to tie one knot as in effect No. 6, at the same time tying the other knot with No. 35.

EFFECT NO. 56 PASSE - PASSE

Tie the aerial knot in one silk, effect No. 3. Hold this in L hand, 2nd silk, placed in R hand and is unprepared. Silks are both held at their extreme tips, hanging down towards floor in a vertical position. Now, with a tossing motion, tie the 'knot caught in air' in the R hand silk, effect No. 6. At the same time shake the L hand silk and the aerial knot vanishes as the other appears in the R hand silk. Knot passes (?) from one to the other! This is a nice finish for the standard sympathetic silk routine.

EFFECT NO. 57 SOLID THRU SOLID

Drape second silk over middle of first as shown Fig. 76, but ends hanging down on 2nd silk as illustrated, Fig. 77. (Ends M & N down, being second silk). Now tie the 'school boy knot', and when completed will look like illustration. This is knot No. 8. Spectator takes end M & N, and the performer takes ends A & B. Both pull in opposite directions, and the result is that the bow knot not only unties, but the one silk passes THRU (?) the other. The only move necessary is to bring end M up and around end A as shown in dotted lines. This can be done very openly as the spectators are not aware of what is being done, the awful muddle of silk and knots looking absolutely impossible to untangle.

EFFECT NO. 58 DELUXE SPIRIT KNOT

Do the spirit knot, No. 11, but use 2 silks instead. Tie the corner of one to the other with the same (square) knot, and as it is placed up in center of either silk, kick the knot free explained in the original knot, No. 11. Now comes a beautiful flourish. Let us assume we are using red & green silks. Place the knot up in center of GREEN silk. Knot is kicked free. Grasp formerly knotted end of RED silk (which will still have a slight twist in it) thru the top and center

of GREEN silk, disregarding the corner of the green silk that was also tied, and now gently shake silk several times. Fig. 78. Then free the corner of the RED silk, continue to shake, and the red silk falls free and untied to the floor, fluttering as it drops. A beautiful effect in color!

EFFECT NO. 59
LOOP THE LOOP

Tie one silk into a circle by tying ends A & B. Now place loop next to leg at knee. With 2nd silk, do effect No. 13, the second silk crossing the first which is next to leg as Fig. 79. The second silk crosses first at X & L. Continue to do effect No. 13 until completed, and the result will be that the 2nd silk is free of the leg, and the first silk which was formerly IN THE LOOP of the 2nd comes free of the second silk. Sounds simple, but quite effective with two silks.

EFFECT NO. 60
THE GLIDING MOVE UP KNOTS

Hold both silks as in Fig. 80. Now turn palms face outwards and downwards as in Fig. 81. Grasp ends A & C of silks between 2nd and 3rd fingers of either hand, and pull thru the loops formed around the hands. Extend the hands, and pull gently. The result is as Fig. 82, a knot of contrasting color around either silk. Now command the knots to 'get going' and by pulling ends D & C, the knots actually move towards each other until side by side! (Fig. 82)

EFFECT NO. 61
VANISHING SPECTATORS

Performer ties a number of knots in a silk, each one representing a spectator in the audience, some important statesman, etc. Yet, upon command, all the knots vanish. Humorous situations or stories are possible such as tying a knot in the silk for each item to be remembered, etc., then the performer forgets all and the knots go!

METHOD:

Two duplicate silks are used. Prepare one by tying a knot in its middle, but do not pull the end thru. Actually, nothing more than a tight loop is made in the silk, a slip knot, Fig. 83. Repeat this until the silk contains as many knots (LOOPS) as can be made. Place this silk in the L outside coat pocket, remembering the number of fake knots in the silk. The duplicate is shown, and a genuine knot tied in the center, then another, another, etc. As the story progresses, the silk is placed into the L coat pocket, but is withdrawn again, another spectator acknowledged, and a knot tied to represent him. The silk is pocketed, then removed several times after this fashion. After the same number of knots have been tied as are in the fake duplicate, the silk is left in the pocket and the duplicate brought forward. One more knot is tied in this fake, but the tip of the 4th L finger is left under the knot so it can be readily untied. When ready to vanish the knots, free the last knot by raising the 4th finger, grasping the ends A & B in each hand. Give the silks a rapid pull, and the knots will visibly disappear.

EFFECT NO. 62
ONE HAND KNOT WITH TWO SILKS

Do the one handed knot, but use two silks as supplied with the deluxe routine, being of contrasting colors. Place one on the R hand, along the length of the hand from the wrist to the finger tips, the center falling over the palm. The other silk is held exactly as explained in the one hand knot. The knot is now made, and if properly done, the one will be tied around the other, the entire effect being done with one hand!

It is also possible (but requires considerable practice) to hold the two silks as one (side by side) and to tie the regular one hand knot. If properly done, both silks will be tied into each other.

EFFECT NO. 63
TWO SILKS MAGICALLY KNOTTED

Magician shows both silks separate and free of knots. These are passed one at a time to the other hand, silks tossed into air, and they are tied together once more. Passing hands over them, they untie!

METHOD:

A small rubber band is used to accomplish this knot. Obtain a band over the ends of the 1st and 2nd fingers of the R hand. Place A ends of the silks between these fingers, and over band hiding same. Now to show them separate, take them one at a time from the R hand to the left between thumb and 1st L finger. Grasping silks about 3 or 4 inches below ends A, R hand prepares to place them back into their original position in L hand. Just as this is done, the L fingers 1 & 2 spread apart expanding the band. The silks are tucked between the expanded band as shown in Fig. 84, the 1st finger L forcing them inside. A gentle shaking motion is set up in the silks at this point. As the silks go into the band the L finger first is withdrawn, the band is allowed to slip off fingers 1 & 2 R. Note that while this is going on, the extreme ends of both silks A are above fingers, Fig. 84. Silks are now tossed into air and end B of either silk caught as they come down. Silks are shown knotted together. Now ends A are taken in R hand between fingers and thumb. L hand closes palm around silks just above knot, silks hanging in a vertical position. L hand is passed down over knot towards floor (removing rubber band) and knot disappears!

IMPORTANT! The dark corners of the silks should be used for ends A so as to hide the rubber band!

CONCLUSION

In concluding this routine, permit me to say one thing. This book has been put out at considerable expense, yet the cost to you is very reasonable. This low price has been established with the expectations of volume sales. If you feel that the routine is worth at least the price asked, please show your appreciation by advising your friends where to obtain a copy instead of letting them borrow yours. A nationally known publishing concern sought our permission to place our book on the open market. Even tho we would realize considerable more from the tremendous sales, we naturally refused. This is strictly a magicians book, and with your co-operation, we can keep it as such!

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(H. R. Rice, Mgr.)

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Performer shows hands empty and catches a yard square at his fingertips. After a few flourishes he produces a second silk! The silks are tied together, tossed into the air, and a third one appears tied between them! The three are counted again, and there are now six silks! An original presentation of the sympathetic silks follows. The six silks are counted again, and now there are twelve! Surprised? Performer counts them again, and now he has eighteen full yard squares! Think eighteen is a lot? The routine can be continued until thirty silks are produced!

The beautiful part of this routine is that it does not require difficult sleights. Clark utilizes the simplicity of misdirection and any magician can master this routine with ease! Further, it uses ordinary silks--any size from 18" to 36". The standard routine requires six silks; the deluxe routine requires eighteen to thirty as desired.

Edited by John Braun - Fifty illustrations by Nelson Hahne - Introduction by John Mulholland - Published by Silk King Studios -

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Another cigarette is produced, vanishes from the closed fist and reappears at the elbow! It is placed in the closed fist again and now reappears between the lips, smoking merrily!

The cigarette is discarded and the magician proceeds to drink a full glass of water. When finished he is amazed to find the cigarette back between his lips again, yet his hands have not approached his lips!

This cigarette is discarded and another appears at the fingertips. It is tossed aside and a smoking cigar appears at the performer's fingertips. It is placed in his mouth when a burning pipe appears in his other hand!

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