

Don't repeat a trick, even at the request of your audience.

Don't ever expose a trick. Oftentimes people will use all their influence to get you to show them how a trick was performed; and once you do this your work will lose all its mystery. It is sometimes a temptation to tell the secret of your tricks, but you will profit by not doing so. The thing that holds people's attention and interest is the mystery that surrounds the trick.

Don't tell what is coming. As a rule it is not safe to advise your audience of what is going to happen. It is perfectly reasonable to ask for a committee to come upon the stage; to explain to them that you are going to do some important feat and that you want them to watch you very closely to see that there is no hocus-pocus about it.

HANDLE THE SITUATION. At all times remember that you are going to entertain, and if things do not go just as you would like to have them do not lose your nerve. You must be a real dictator of the situation at all times. You are the master magician, and the audience will do as you direct them to if you develop that personality about you that stands for leadership.

MISDIRECTING THE ATTENTION. The most important thing in giving an entertainment is to see that your motions are natural; and this requires practice. Every move should be free and without any special flourishes. You can call your audience's attention to some particular thing when in reality you are doing something else at that very moment. This in magic is known as "misdirection."

It is not "the quickness of the hand that deceives the eye," as is naturally supposed; it is the knack of misdirecting the attention of your audience, when you wish to do something that has considerable bearing upon the trick.

DO NOT LOSE YOUR NERVE. Once again let us impress upon you that nerve is the most essential thing in giving a good evening's entertainment. If for any reason you spoil a trick, or if the committee that is trying you does not follow directions, do not get nervous. Let no one get the idea that they are getting the best of you. Continue to smile as though you were absolutely sure of yourself and you will find that it is your audience or committee who are losing their nerve and not you. Always keep in mind that the audience does not know one-half as much about the trick as you do, and if anything does happen make a joke of it. If you carry out this plan the chances are that they will think it was intentional or a part of the performance.

SELECTING THE COMMITTEE. In performing a rope-tying trick, it is essential, a great many times, to have a committee representing the audience come upon the stage to see that there is no fake about the ropes, etc., and to make sure that you are properly tied.

It is always quite important to find out if there are any sailors or expert knot-tiers in the audience, so that you may be prepared for any difficult situation. Let them assist you in some of your rope-tying feats which are absolutely certain of success, regardless of whom the committee may be, and which do not need any particular manipulation. You will know what we mean by such tricks when you have read the descriptions following.

HOW TO CONVINCE YOUR COMMITTEE. The idea prevails a great many times that a rope tied about the wrist can be slipped down over the hand. It is a good plan to let your committee try to do this themselves, to prove that it is a silly and erroneous idea.

BE ORIGINAL. In the fore part of this book we have described all the well-known knots. Our main purpose in doing this was to encourage you to be original. The most important thing is originality. It is absolutely necessary if you are going to be a real adept in this kind of work to know everything there is about the art; and the most essential thing about it is the fundamentals. If you do not know the ordinary knots, you are not apt to be much of a success as a rope-tying expert.

Many of the professional performers in magic to-day do the things they have seen some one else do, so it is seldom that you see an absolutely original trick. With a fundamental knowledge of rope-tying and knots and with the description of some well-known tricks, which we are giving in this book, there is no reason why you will not be able to originate many feats of your own and you will take a great deal of delight in performing them. People will recognize that you are doing things they have never seen before. Of course, it is always well to duplicate some of the feats of some famous rope-tying medium, but it is also equally important to have a few things of your own. This can be accomplished by developing your imagination and ingenuity and training your thoughts along lines that are original.

HOW TO OPEN YOUR PERFORMANCE. The following little trick is an origination of the author and has always been performed with excellent success at the beginning of his entertainments. The basis of this trick is dependent upon the Davenport tie, which has been described

already; but the adaptation or method of performing it is entirely original. After making a preliminary talk about the Spirit Rope Tie, etc., you exhibit two ordinary pieces of rope about ten or twelve feet long, which you pass for examination. You then step behind the screen and in a comparatively few seconds you appear in front of the audience tied securely and bound in such a manner that it seems physically impossible to have accomplished such a thing yourself. You then step behind the screen and reappear tied securely in the same manner, but your coat has been removed in the interval. After this trick is performed, it is well to leave your coat off, as you will find it to advantage later.

HOW THE TRICK IS PERFORMED. You have concealed in your inside coat pocket a rope tied and arranged in the following manner. First, make a Davenport knot. (See Fig. 54.) Then tie the two remaining ends of the rope so that when your hands are slipped through the two

slip knots and the rope tied about your body (see Fig. 60) it will appear to the audience that you are securely tied. This is accomplished as follows: After making the Davenport knot, bring the two ends around and tie them firmly in back, drawing the rope up so that the slip knots are very small, not large enough to permit the hands to go through them. Now, if you relax your abdominal muscles you can reduce the circumference of the abdomen many inches; and while relaxing in this way you are able to draw the slip knot apart and insert your hands. You then expand the abdomen so that the ropes will appear to be very tight and so they will bear the most rigid examination. With this prepared rope concealed inside your coat you pass another rope for examination. The next move is to go behind the screen and,

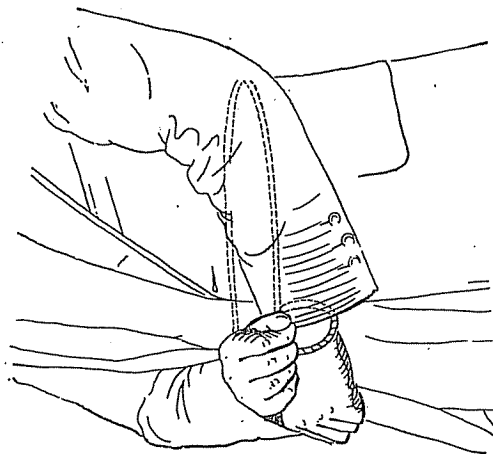


Fig. 60

taking the other rope from your coat, stand in the center of the large loop. Pull it over your legs and around your body. This can be done instantly. Push your hands through the slip knots; by relaxing your abdomen enough slack is obtained to get them through. You then appear in front of the screen bound securely. (See Fig. 60.) You may ask the committee to come upon

the stage, or you can pass into the audience for examination. You then go behind the screen; contract the abdominal muscles; release your hands and remove your coat. Put your hands back into the slip knots again, as above described, and with your coat removed appear with your hands tied in the same manner. (See Fig. 61.) The rope which you passed around for examination in the beginning of the trick can be hidden in any way you desire.

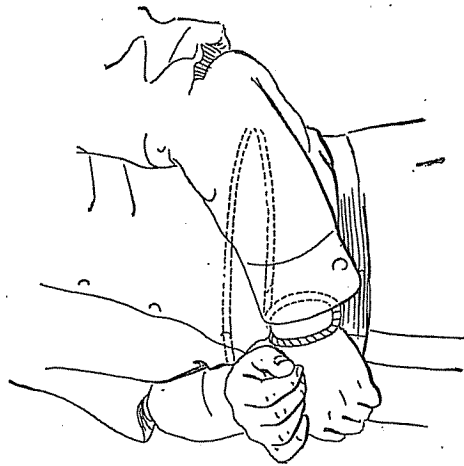


Fig. 61

THE MAGIC KNOTTED ROPE. The following little effect has been performed by a great many professional and Wild West lasso vaudeville performers, and will be found to work nicely into your performance, as it comes under the head of Magic Knot-tying. It is quite interesting effective, and always appreciated by the audience.

EFFECT. To perform this trick you pick up a rope about ten feet long, exhibiting it as an ordinary one coiled up in your hand, and throw it out into the audience, demonstrating that it is a regular rope and has no knots in it. You repeat this two or three times and on the last throw, to the surprise of the audience, many knots are now seen securely tied in the rope at different points along the length of it.

HOW IT IS WORKED. The secret of the trick lies in the method of coiling the rope. Holding the end of the rope in the left hand, let the rest of it hang, and with the right hand, at a short distance from the left, grasp the rope which is hanging. (See Figs. 62 and 63.) Turn the hand

directly over so that (see Fig. 64) the palm faces the audience. Place the loop in the left hand. Repeat this operation until all the rope lies coiled in the left hand. For convenience in describing, we shall call the first end of the rope, that is, the end in your left hand, No. 1, and the end which hangs down, No. 2. After coiling the rope in the manner described, throw it out into the audience, retaining the end No. 1 in the left hand, and the rope will uncoil without any knots. You repeat this operation as described above and continue coiling the rope in the hand until you get to the end of it. This time you place end No. 2 between the index and little fingers (see Fig. 65)

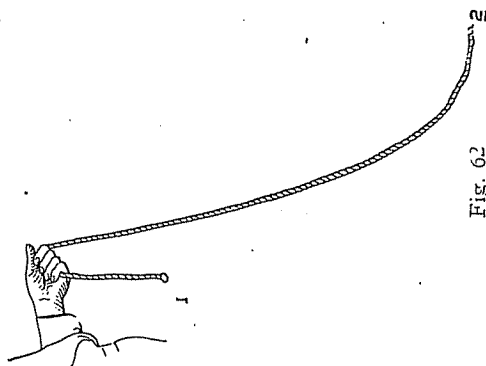


Fig. 62

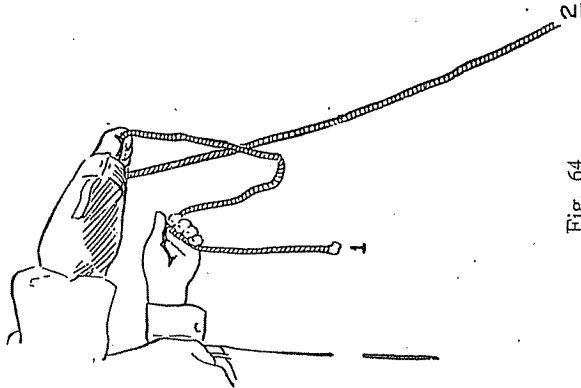


Fig. 64

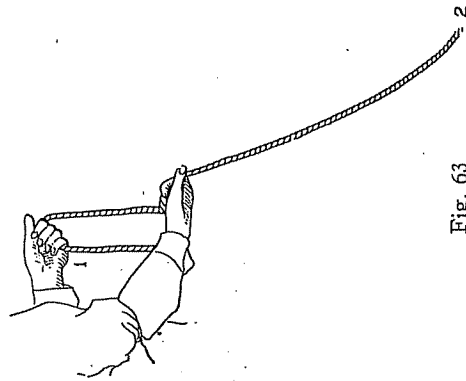


Fig. 63

and, throwing the rope into the audience, retaining hold of end No. 2, you will find that there will be as many knots as you made coils.

SPECIAL NOTE. Merely reading this may not appear at all clear to you; but if you will follow the explanation with a rope in your hands you will find the trick comparatively easy, for it is very simple. The simplicity of the trick is what makes it appear so magical and clever.

THE SPIRITUALISTIC KNOT. This trick is extremely effective and one rarely seen. It is very useful where you want to use a rope-tying trick that will enable you to release yourself in a comparatively few seconds, and baffle your audience completely. It is essential in this trick that you be tied in a certain way. You will find, if you conduct your performance in a thoroughly professional manner, that your committee will follow your suggestions. You can be perfectly frank with your audience and state that you are going to demonstrate to them a series of rope-tying tricks that have been performed by the world's greatest mediums. Ask them to tie you in the same way that these professionals have been tied. At this stage of the performance it is perfectly all right to say, after you have exhibited a series of ties which have been

Fig. 65

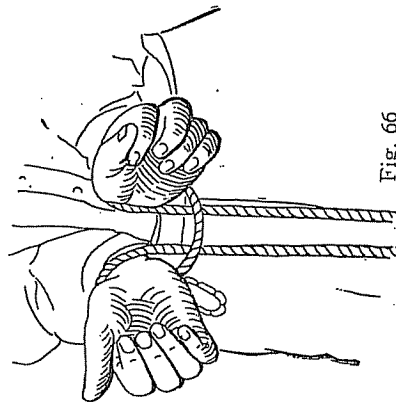
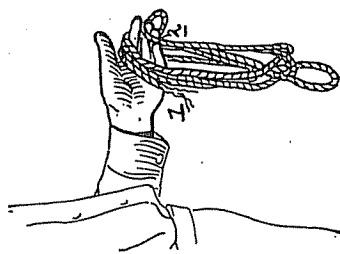


Fig. 66

made according to your directions, that you will allow the committee to select any method of tie that they wish; that, having tied you in the manner they desire, you will demonstrate to them how it is just as simple to release yourself from an ordinary tie as it is from these more complicated knots that have been devised for tying people in such a way as to make it seem impossible for them to escape.

THE KIND OF ROPE TO USE. Ordinary soft cotton rope the same as is used in the preceding tricks can be used for this feat.

Move No. 1. (See Fig. 66.) When the rope is placed in this way, bring the two ends that are hanging down, over and around four or six times

between the wrists. (See Fig. 67.) Now cross or twist the two ends of the rope which are hanging down (see Fig. 68) and, taking hold of each end, repeat the winding operation between the wrists as in Fig. 67, only wind one end of the rope in one direction and the other end in the opposite direction. Then tie them securely with a strong knot. It is hardly necessary to say that after you have tried this on some one, or have had this knot tied on your own wrists, to all appearances both wrists are tied so tightly that no one would believe you could release yourself. To the surprise of every one you can slip from the tie almost instantly. In fact, all that is necessary to do is to have a cloth thrown over your hands and without going into a cabinet or behind a screen you can make your escape in a few seconds.

SECRET.

1. While the knots and winds are being arranged, keep your wrists close together.
2. Pull your wrists apart with a few short, stiff jerks.
3. The effect of this operation is that the coils between the wrists are unwinding or slackening in the direction opposite to which they were wound, the result being that you will find yourself released

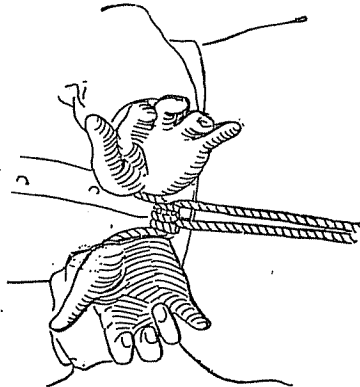


Fig. 67

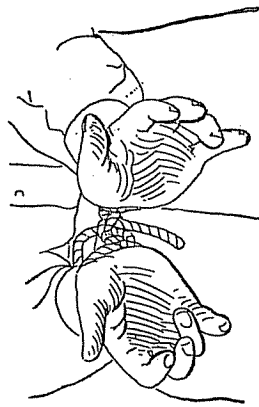


Fig. 68

in a comparatively few seconds. Like most tricks of this kind a mere description may not appear clear to you; but if you will follow the illustrations and description, using a rope, you will be surprised and delighted to see how simple and clever this feat is.

NOTE. This rope may be applied during the performance by a committee, if you will properly explain and direct them in applying it; but in most rope-tying feats of this kind it is better to have an assistant tie the knots for you. This assistant should have practiced them secretly with you in advance, and he should be made an unknown member of the committee. In other words, when you call for a committee let him step forward—he is to act as your confederate. This really is not necessary, however, but it does facilitate matters.

THE CHAIR TIE. The secret of this clever rope tie is practically the same as in the Double Nelson Tie which will be described later, but the adaptation of it is slightly different; and even though both tricks are worked in the same evening's entertainment, your audience would not recognize them as being fundamentally alike.

This trick is especially recommended where the committee is chosen from an audience among whom there are no confederates.

SECRET. The performer puts his coat on before beginning this trick.

A piece of rope about four feet long is used. One end is securely tied to the performer's right wrist. Then the rope is passed under the chair (see Fig. 69); drawn very tight and firmly tied to the left wrist on the other side. The performer is then pushed back into the cabinet, or in

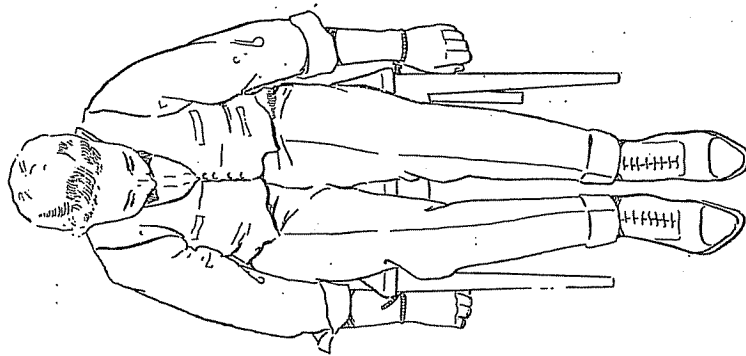


Fig. 69

back of a screen. When the screen is removed, the performer is still found securely tied, but in the meantime he has removed his coat. This trick can be repeated, that is, he can be pushed back of the screen again and then appear with his coat on, etc.

This trick is quite simple, because of the fact that it is impossible to tie anything but a slip knot when the rope coming under the chair is

pulled tight, that is, when the rope is under strain. All that the committee can do is simply tie a series of knots around the rope crossing under the chair, and each one of these knots is nothing more than a slip knot, or what is described in the fore part of the book as a running knot. The performer simply spreads his knees apart (see Fig. 70), which allows him to lean forward and causes a slack in the rope. With his right hand he can reach the slip knots which have been tied around the left wrist, thereby being able to slip the knots along down the rope, and to make a large loop, enabling him to withdraw his hand. He will then be able to remove his coat, place his hands back in the same position, his left hand through the slip knot, and the knots will slip back tight to the wrist.

THE BURLING HULL STRANGLE ROPE TIE. This trick is admirably described in Burling Hull's excellent book "Rope Ties." It is of his own invention and a very clever trick.

The performer is seated in a chair and a piece of soft rope about six feet in length is tied around the right thigh in a single knot. The left knee is next crossed over the right, lying on top of the first knot, and another single knot is tied. The left arm is then placed over this knot and another single knot is tied; the right arm is placed on top of the left and a knot is also tied. The performer bends over, places his chin down on his hands, so that the ends of the rope can be tied around his neck in a

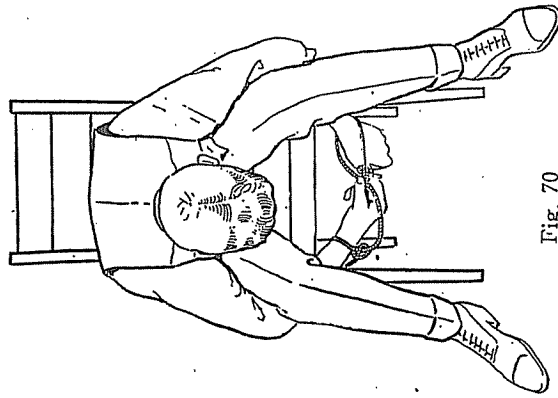


Fig. 70

draw them taut again and the knots will slip back tight to the wrist.

THE BURLING HULL STRANGLE ROPE TIE. This trick is admirably described in Burling Hull's excellent book "Rope Ties." It is of his own invention and a very clever trick.

The performer is seated in a chair and a piece of soft rope about six feet in length is tied around the right thigh in a single knot. The left knee is next crossed over the right, lying on top of the first knot, and another single knot is tied. The left arm is then placed over this knot and another single knot is tied; the right arm is placed on top of the left and a knot is also tied. The performer bends over, places his chin down on his hands, so that the ends of the rope can be tied around his neck in a

series of knots. (See Fig. 71.) As Mr. Hull states, "This is a vicious-looking knot, as the performer is all doubled up, and any struggle he may make would appear to strangle him." It is from this fact that the trick derives its name. The escape has one drawback; it cannot be accomplished in a very short time, as it requires quite a few minutes for the performer to extricate himself from this strenuous position.

SECRET.

1. The right leg is drawn back slightly under the chair, thereby expanding the muscles of the thigh so that they are larger than when the leg is limp or loose and hanging down straight from the knee.

2. The first tie is made near the middle of the thigh, that is, five inches above the knee, so that the first move in making your release consists in straightening the legs or relaxing the muscles and working the rope forward toward the knee by moving the left leg and the wrist of the left hand.

This part of the thigh is smaller than where the rope is attached, and by relaxing the muscles considerable slack is secured.

3. Now, with the fingers of the left hand take hold of the rope around the left knee, which is above the right, and pull on the rope; in this way you can push the knot down on the lower leg, thereby transferring the slack of this second loop, which is around the left thigh. This actually results in tightening the rope around the lower thigh and loosening it around the upper thigh. It is now possible to work the head down so that you are able to secure hold of the rope around the lower wrist in your teeth and by pushing the wrist in one direction and pulling on the rope in your teeth in the opposite direction you can transfer the slack

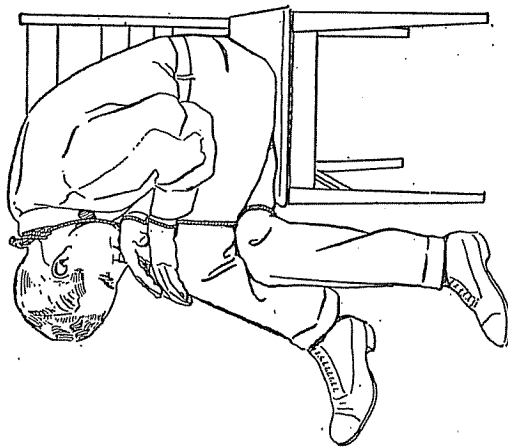


Fig. 71

to the wrist. There will now be sufficient slack to work the lower wrist from the loop and the rest of the escape is very easy.

DOUBLE NELSON ROPE TIE. This trick derives its name from the hold used by professional wrestlers, which is termed the Double Nelson Hold. The effect of the trick is that the performer brings his head down close to his knees when sitting in a chair and the rope is tied around the back of the neck and under the knees and then wound around the neck again and drawn tight. This is a very complicated-looking tie, and if the performer lets out enough grunts and groans it will appear like a very vicious knot, and no one will believe it possible for him to

extricate himself from this bondage. The performer is doubled up like a jackknife. (See Fig. 72.) Although this tie looks sufficient to make the release impossible, in addition the performer's hands are tied underneath the chair as in the Chair Tie.

SECRET. A soft cotton pliable rope is best adapted for this trick, because it can be slipped very easily in releasing the head and the wrists. The second thing to remember, and one that is very important, is to keep the head as nearly erect as possible when being tied by the committee, that is, when you are sitting in the chair, facing the audience, let the committee pull your head down as low as they care to, but do not let the head drop too far, as that would give the secret away. The legs should be slightly apart.

After you have been securely bound, the audience is then asked to secure the right wrist with one rope passed under the chair, as in the Chair Tie, and tied to the left wrist. (See Figs. 69 and 70.)

The trick depends upon the release of the hands. To pull the soft, pliable rope over the head, drop the head even lower than it has been forced down by the committee. This permits the rope being pulled over the head, the same as a wrestler releases his head from the Double Nelson

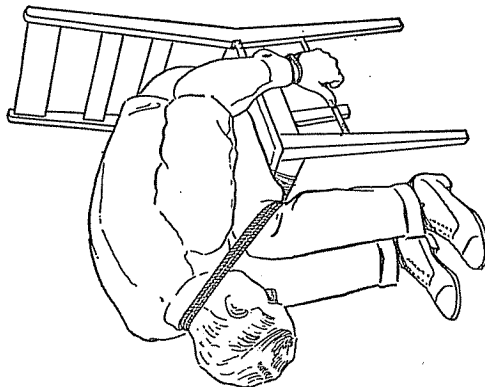


Fig. 72

Hold. This takes a little patience and a certain amount of skill and practice. The only thing of importance to mention here is that it is better to try to release one strand of rope at a time, than to pull it all off, because after one strand is removed enough slack will be secured so that the wrist may be taken out with comparative ease.

THE DANGEROUS ROPE TIE. We call this trick The Dangerous Rope Tie, because if a member of the committee attempts to release himself from this bondage he is apt to find himself in a very embarrassing position, and it will probably be necessary for him to call for help in order to extricate himself.

Two separate ropes are used.

One arm is tied at the center of one rope and, as in the Excelsior

Rope Tie, the other wrist is attached to it behind the back. The hands are then crossed (see Figs. 73 and 74) and the rope tied in front about waist high. Note the position of the hands. The right arm is lower down and outside of the left. It is also important to keep the hands low down on the back. Now, if the uninitiated rope manipulator is tied in

this way and tries to release himself, the first thing he attempts is to put his arms up over his head, as that appears to be the logical means of escape. It is only necessary to say here, that if you will try this trick yourself you will readily see the danger involved if the hands are brought upward toward the head. He will soon find the rope around his neck and in a dangerous position, bordering on strangulation. He will not only be unable to get out of the position, but will have to call upon you for help.

The secret of the trick lies in moving the rope downward instead of upward. The necessity of pushing the hands forward in order to secure as much slack as is possible is quite apparent. Now bend the waist and knees and bring the right arm down under the buttocks toward the knees.

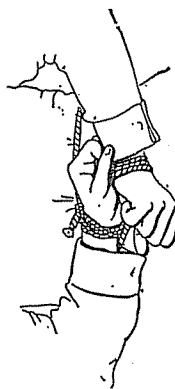


Fig. 73

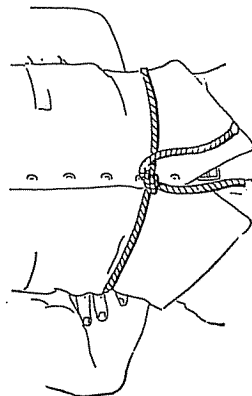


Fig. 74

Seat yourself on a chair. Now follows the most important part of the trick. Cross the left leg over the right and work the rope toward the knees, where it can be grasped in the teeth. It is then worked completely over the knee. The next move consists in pulling the left leg through the loop formed by the hands crossed in back, the rope passing in front of the body. You will now find yourself with the rope twisted around the right leg; the next move is to cross the right foot over the left knee and again proceed by working the rope downward as above described. You will now find yourself in position to readily untie the knots between the hands by the aid of the teeth.

IMPORTANT POINT. The difficult part of this trick lies in working the rope over the knee. A thick and rather stiff rope is absolutely essential, for it enables the performer to grasp the rope in his teeth. Some performers use a belt hook fastened about the belt or to some part of the cabinet to assist them in working the rope down. When you begin practicing this trick you will discover that it is not only very difficult and requires a whole lot of effort and hard work, but it also takes considerable time to release yourself.

THE KELLAR ROPE TIE. It might be interesting for the reader to know that Kellar at one time was assistant to the famous Davenport Brothers, and on one occasion took part when one of the brothers was sick. Kellar afterward became one of the world's greatest magicians, and duplicated in his performance many of the Davenport Brothers' great feats which he acknowledged as tricks.

This trick is presented just as Kellar executed it time and time again before large and curious audiences. In the explanation an attempt has been made to avoid as far as possible superfluous descriptions and unnecessary words. Because of this simplification you should not regard the various maneuvers as requiring little or no practice. This is not true. If you are to have the same successful performance that Kellar had you should give earnest thought to the directions so that you can make every movement with ease and surety. The tricks made famous by magicians of note are included purposely, because it is supposed that in giving an entertainment you will want to make an announcement to your friends, telling them how important these tricks are and how great artists mystified people with them.

In offering a program of rope-tying tricks you are certain to arouse the interests of your spectators when you say: "This is one of Kellar's, or Chevalier's great feats." There can be no question at all

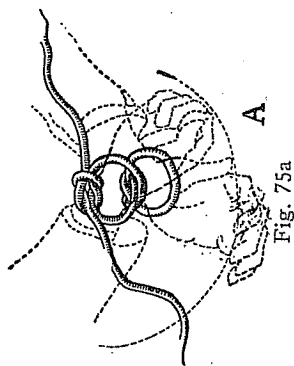
that your performance will be as mystifying as theirs if you strive to attain the same cleverness they had. If you do the trick indifferently—you cannot expect to win praise for being dexterous. You not only cause your audience to become weary but you destroy interest in an act of conjuring that has merit. There is nothing difficult about the tricks of any great artist. It is quite a simple matter to read the instructions and to get an understanding of how they are done, but to produce a startling effect you must practice diligently.

EFFECT. The performer enters with one or two pieces of rope (we recommend two, because it has a tendency to make it look more complicated), which are passed to the audience for examination. The ropes are tied around the right hand and knotted, and the left hand is then tied to it behind the back. The committee steps back from the performer and instantly he releases his hands. If a stage setting is desired the release may be performed in a cabinet.

HOW IT IS DONE. Have the rope tied around the right wrist so that both ends hang down, two firm knots being made. The right hand is then placed behind the back and the left hand brought behind and placed on top of the right. Just previous to this action, unknown to the audience the

ropes are twisted twice around each other, so that the twists which add themselves to the knots and appear as part of them are hidden by the left hand, which is then tied to the right in as secure a manner as the spectators wish.

The performer then steps behind a screen or into a cabinet and the usual manifestations occur, although the tie can be thoroughly examined at any time. In order to free himself he simply gives two turns with the right hand in the opposite direction to the twists in the ropes, thus allowing him to withdraw his left hand with ease. By reversing this process he gets back into the tie; with a little practice the slipping out of and back into the ropes can be performed in a few seconds. The cabinet can then be dispensed with and the performer, who faces the audience, showing his right hand at one moment and instantly turning around, is again found securely tied.



Although Professor Kellar used one rope, we recommend a double one as more slack is gained. (See Figs. 75a and 75b.) These illustrations will help you to visualize and understand the *modus operandi*, but only one rope is shown about wrists for the purpose of clearness.

Here again we wish to emphasize the importance of practicing these tricks before performing them before your friends. It is necessary to have patience. You cannot expect to go out and do these tricks without any experience or practice. If you wish to really be an adept in rope-tying, you must make up your mind to practice and then practice more until you are thoroughly familiar with the method of doing it. It is a good idea to start on some of your friends before you really give an entertainment, so that you acquire self-confidence. Self-confidence is the success in doing any kind of magic trick. If you appear nervous, you will find that the committee you call upon to secure or tie you will get the upper hand. Success in magic is self-confidence and you must develop that by practice. You will be well repaid by the fun you have because these are the best rope-tying tricks of the world's famous magicians.

THE EXCELSIOR ROPE TIE. The performer shows two stout cords about two yards in length and places the center of one of these cords around the wrist of the right hand so that the ends hang down; then he allows the spectators to tie the cord firmly around the wrist. In a similar manner the other hand is tied, and if so desired the knots are sewed or sealed. The left hand is next placed under the right armpit and the right hand under the left elbow and armpit so that both hands are entirely covered by the opposite elbows. (See Fig. 76.) The ends of the cord hanging down from the wrists are next brought together on the back of the performer and a couple of firm knots are tied here. The performer then seats himself and allows the ends of the cords to be securely tied at A (Fig. 77) to the back of the chair. As the

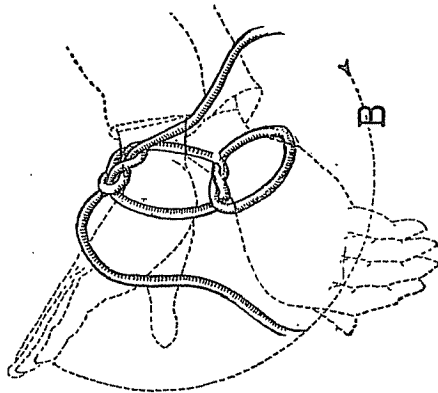


Fig. 75b

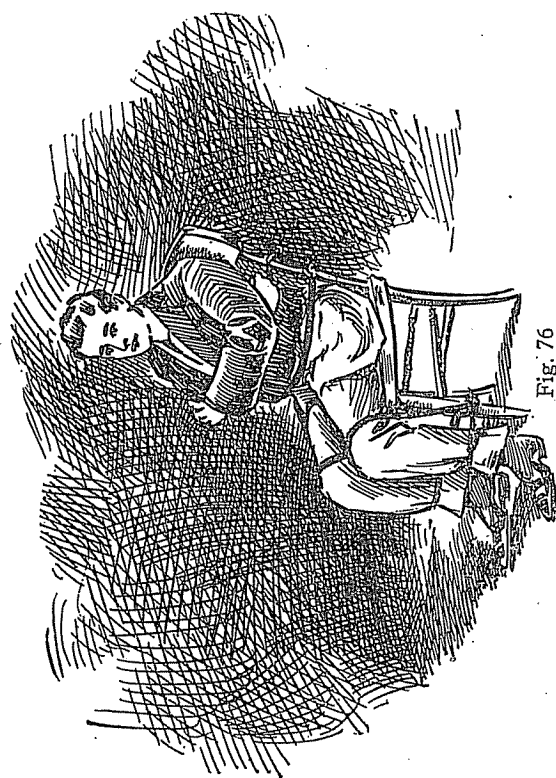


Fig. 76

hands have by this method been removed as far as possible from each other, all chances of extrication are seen to be out of question. The rest of the performer's person is tied in any manner that the audience or the performer sees fit, as only the hands are used in the trick.

A screen is now placed in front of the performer or, the company adjourns to the next room. As soon as he is alone, he shifts as far as possible to the right and pushes the left hand as far as possible under the right arm; then he seizes the cord with the right hand, lifting it over the left elbow, shoulder, and head. He now claps his hands, seizes the cord again, and gets quickly back into his former position. At his request the screen is pulled aside and the audience is requested to enter and to examine everything to prove that the seals and knots are still intact. In the same manner he performs whatever manifestations his fancy may dictate such as, tying any desired number of knots into a borrowed handkerchief; writing spirit messages on slates and papers; playing upon instruments, etc., allowing at all times strict examination of the fastenings. Finally he asks for the loan of a watch or a ring, which is laid on his right knee, and the

screen is again placed in front of him. When alone he immediately brings his arms towards the rear as before and pushes the knot from A to B. (See Fig. 77.) With the left hand he seizes the chair back at this place and pushes the ring over the double loop formed here.

(See Figs. 76 and 77.) Seizing the double loop with the right hand he pushes it, without turning the cord, through and under the cord of the left wrist, then pulling it over the fingers of the latter hand and again through and under the tie on the back part of the wrist. Now bringing the arm back again to its old position, it will be found that the ring or the watch is tied to the cord at the back of the performer. To take the ring off again, he proceeds as follows: he reverses the process just described or, in other words, he brings the arm again over to the back and opens the knot in which the ring is secured. He brings this part of the cord over the finger-tips of the left hand, through the tie on the back of the wrist, back again over the finger-tips, when a slight pull on the cord will suffice to disengage the ring.

THE SPIRIT TAPE TIE. The tape that is used for this experiment is the woolen kind, not the cotton one. After it has been duly inspected, you ask a spectator to tie it around your left wrist. While he is doing so and making the first knot, you apparently assist him by holding the other end of the tape. What you really do is to pull slightly while he is tying the second knot, with the result that the knots which he has tied have thus been converted into slip knots. Placing the hands behind the back, you ask him to tie the other hand in a similar fashion, which he does.

As the tape is quite short, no suspicion is created when you exercise a pull while the wrist is being tied, thus transforming this tie into a slip knot. When you are behind the screen or in the trunk—as the occasion may require—you simply seize the knots of either wrist and, after a trial or two, you will find that you can slide them along the tape, thus allowing you to make an opening large enough to draw out your hand.

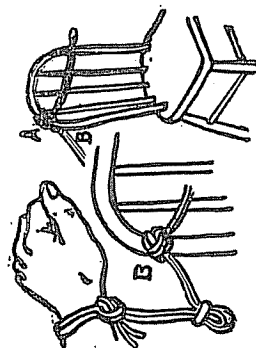


Fig. 77

For Spirit work, it is necessary only to free one hand, while in the trunk trick both hands are freed, which, after the preceding explanation, is a very simple matter.

To get back into the tie, you simply slip it again over the hand and pull on the tape, causing the knots to slide along the tape until they again rest firmly against the wrist. At any time the knots may be thoroughly examined, as they may be pulled so tightly against the wrist as to fool the most skeptical of the committee. Performer usually calls attention to the fact that the tape is tied very firmly around the wrist and invites a most thorough inspection. He also, after the tape has been cut off his hands at the end of the trick, converts the knots into regular ones by a slight pull and then throws the tape out to the audience with the request that some one untie it, which will be found a very difficult task, as the knots are drawn so very tightly.

SPIRIT TAPE TIE. Another excellent spirit tape tie consists in the use of five worsted tapes. One tape being used to secure the left leg to the leg of the chair; the second being used to secure the right leg to the leg of the chair; the third, around the thigh of the right leg in a single knot and the right wrist laid over the knot and tied tight above the wrist; the fourth is used on the opposite leg as above described and tying the left wrist to it; the fifth is used to bind the neck to the back of the chair. (See Fig. 78.)

C—4

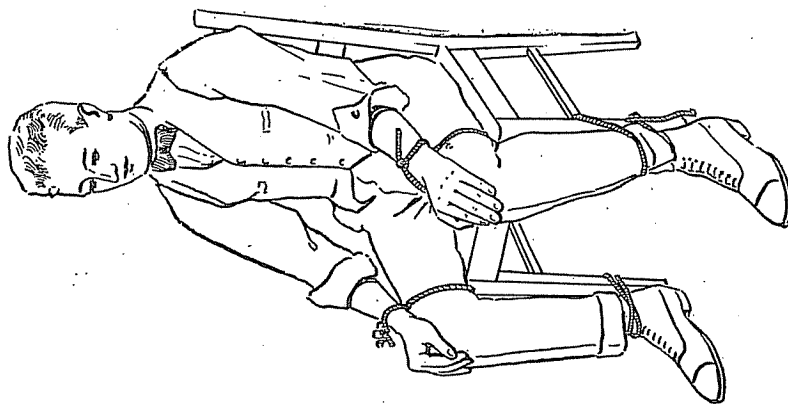


Fig. 78