

HANDCUFF AND GAOL BREAKING MYSTERY EXPOSED.

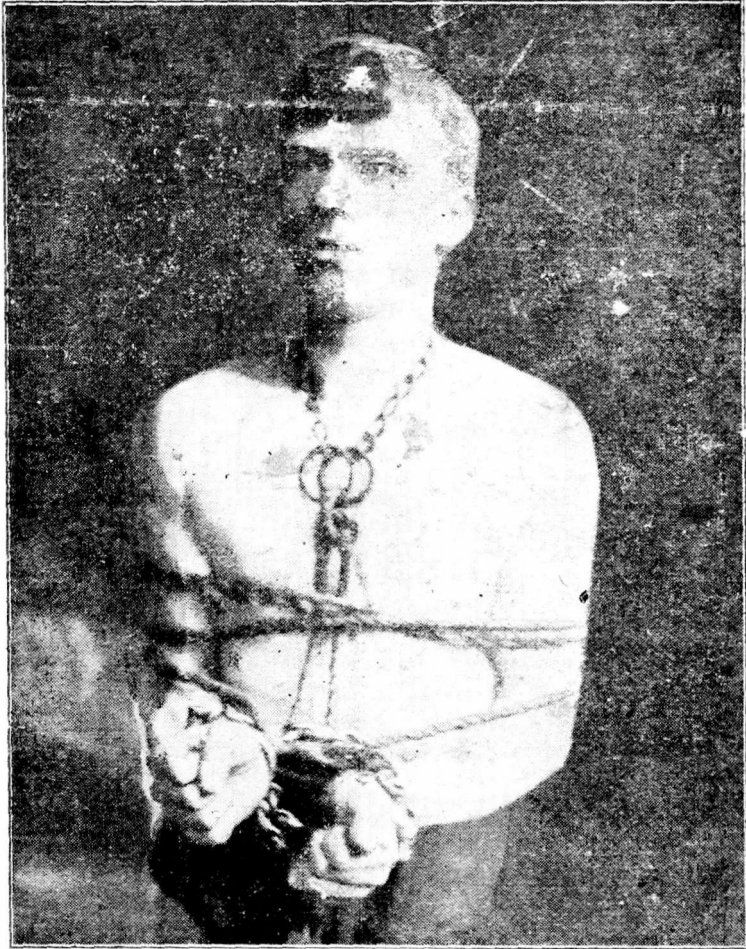
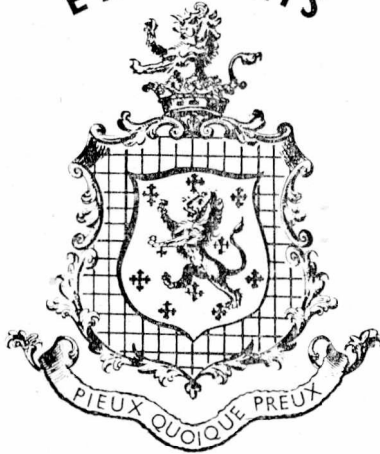


Photo by London Portrait Company.

Showing, with illustrations, how the Performer
escapes from Handcuffs, Leg Irons, Prison Cells, &c.

EX LIBRIS



— **WILL ALMA** —
M.I.M.C. (LONDON)

The State Library of Victoria
"ALMA CONJURING COLLECTION"

**THE GREAT HANDCUFF
— AND —
GAOL BREAKING MYSTERY
EXPOSED.**



Photo by The American Midget Co.

Compiled by W. SELBY.

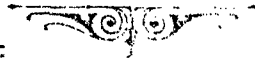
Published by the Daisy Bank Printing & Publishing Company,
Wellington Street, Gorton, Manchester. Telephone 696, Openshaw.

INTRODUCTION.

How does he do it? That is the usual question asked in every music hall where I have appeared. Yes, dear reader, it is my intention to explain everything clearly to you how I escaped from the prison cell in which I had been securely locked, I intend to tell you in this book how I escape from the trunk or locked and corded box after the knots have been sealed by members of the audience. Another question that is often asked is: "Has he ever been defeated?" No! never. The only time that I had a hard task was while performing at the Theatre Royal, Chester-le-Street, in the county of Durham. While making my speech and offering £25 to any gentleman that could secure me with irons, one gentleman, a blacksmith by trade, said that he could fasten me so that I could not escape. I accepted his challenge for the Wednesday night. On this particular evening I called for the blacksmith. He came upon the stage along with a friend. They were both carrying irons, at least, I should think the contents of a blacksmith's shop, and it made me wonder if I should come out of the ordeal. He started to shackle me, first putting on two long plates of iron half an inch thick, two inches wide, and three feet long, with places to put my legs in, keeping them two feet six inches apart. At each end were holes for handcuffs to go through, which put my hands at each side of my legs, making it almost impossible for me to move them, and was put

around my neck and locked there. Two pairs of elbow irons with chains in between were fastened on, and to put a finish to his unmerciful work he added two pairs of knee irons. After he had finished I was placed into the cabinet, there to escape or suffer defeat. Five or six times I tried to move. The more I tried to move the more the irons cut into my flesh. Five minutes had gone and not free. My challenger was outside the cabinet calling to the audience that I would not escape. Some of the audience called out, "Keep at it," others shouted, "He will do it." Twenty minutes gone and no sign of being free. I asked to be lifted out of the cabinet that I might have a drink of water, but my challenger refused until my sister, Miss Selby, begged of him to give me water; but he still refused until the audience, wild with excitement, shouted, "Give him water," and then I suppose he thought it was time, as the people were against him. They lifted me into the cabinet again. Five minutes of the second attempt had gone and only one hand free, at seven minutes two hands free, and at the end of 39 minutes I was free from a task that had never been my lot before. Of course, I could write a book on my experiences at different places where I have appeared, but it is no easy task at the best of times, so I will draw this little introduction to a close, and we will see how it is all done.

W. S.



Handcuff Mysteries

AND

Gaol Breaking Exposed.

.....

The curtain has just been lowered, the audience is quiet for a minute or two to see the number changed. No. 2 has been put in. Then come the words, "It's the Handcuff King." The bell rings for the band, they start off with a lively march, and up goes the curtain. There in the centre of the stage stands the mysterious cabinet. On one side stands the lady assistant, on the other the gentleman assistant, both like statues, and around the stage chairs have been placed for the committee. The bell goes and the band stops, and on comes the manager to announce the performer, who appears, bows to the audience, and when the applause has ceased he makes the following speech:—"Ladies and gentlemen, in introducing the handcuff mystery to your notice, I might say that everything connected with my business is not supernatural. If there are any gentlemen in the audience who have provided themselves with English police regulation handcuffs or leg-irons in perfect working order and not faked, they may come upon the stage and place their manacles upon me in any position they wish." Then the performer steps back to the cabinet and keeps a keen eye on every pair of irons that is brought upon the stage. After the last gentleman has been conducted

to his chair by the assistant, the performer walks to the front again, and now challenges the police with the following :—" If there is a police official, detective, or anyone connected with the police department, who have brought irons with them with which they mean to put me to the test, and have no desire to tread the stage, I will come down or go to any part of the house that they may place their manacles upon me." Then the performer goes to each man and examines every pair of cuffs and leg-irons to see if they are all in perfect working order. Then he takes the gentleman's manacles nearest to him. " You would like yours on the back? All right, sir." And of course the other gentlemen have to follow suit, if it is only to be one test. All the manacles on, the performer enters the cabinet ; but before the curtains close he remarks :—" Ladies and gentlemen, some think it is done this way, some think it is done that way, but it is not that way, but another way," and he disappears behind the curtains. Two and a half minutes and out comes the performer free from 10 pairs of manacles. Then the marvellous locked and corded box, sack, and coat trick is introduced. The box is examined by the committee, who think to themselves, it is just what it appears to be, a box. Then comes the sack, with the same result. The performer asks for the loan of a coat, then he gives one of the gentlemen a piece of tape. His hands are tied, and he enters the cabinet. In a few seconds over the top comes his coat. The curtains are pulled back, and you find the hands are still tied. After that he places the coat over the right knee with the hands underneath. The curtains are drawn for a few seconds and the coat is on again, and his hands are still tied. Now comes the great finish. The box is brought forward, also the sack, into which the performer is put with the tape still tied on his hands. The sack is tied and sealed, then put into the box, which is locked and corded up and sealed on the top, the key being held by one of the committee. The box is then placed in the cabinet. The lady

assistant draws the curtains with the remark, "Just for a little darkness, and I will show you that I am gone," and out rushes the performer himself before the curtains are properly closed. The box is drawn out, the seals are found intact, ropes are taken off, the box unlocked, the seals on the sack are found perfect, the performer cuts them, and there in the sack is the lady with her hands tied with tape and the same coat on that the performer wore a few minutes before.

GREAT HANDCUFF SECRET REVEALED.

The secret of the handcuff trick is very simple. Of course, the simplest tricks are the most mysterious. For a man to be manacled with handcuffs and leg-irons to escape in less time than it takes to put them on is very mystifying. A great many people think it is all accomplished by supernatural means. That is a great mistake; it is all done by natural means. Regulation handcuffs and leg-irons as used by the English police are the weakest manacles made, compared with other countries. To lock a handcuff you simply press it to, and it is locked with a spring lock. To open it you insert the key, give two or three turns, pull, and it is open. And here lies the whole secret. The performer has in different parts of his dress suit little pockets into which he puts a key. The size of the pocket is two inches long and half an inch wide, and it does not matter what position you put him in he can escape. Some performers have keys in their cabinets. The number of keys generally carried are 26. There is nothing like having a good supply, and then you have no fear of being defeated.

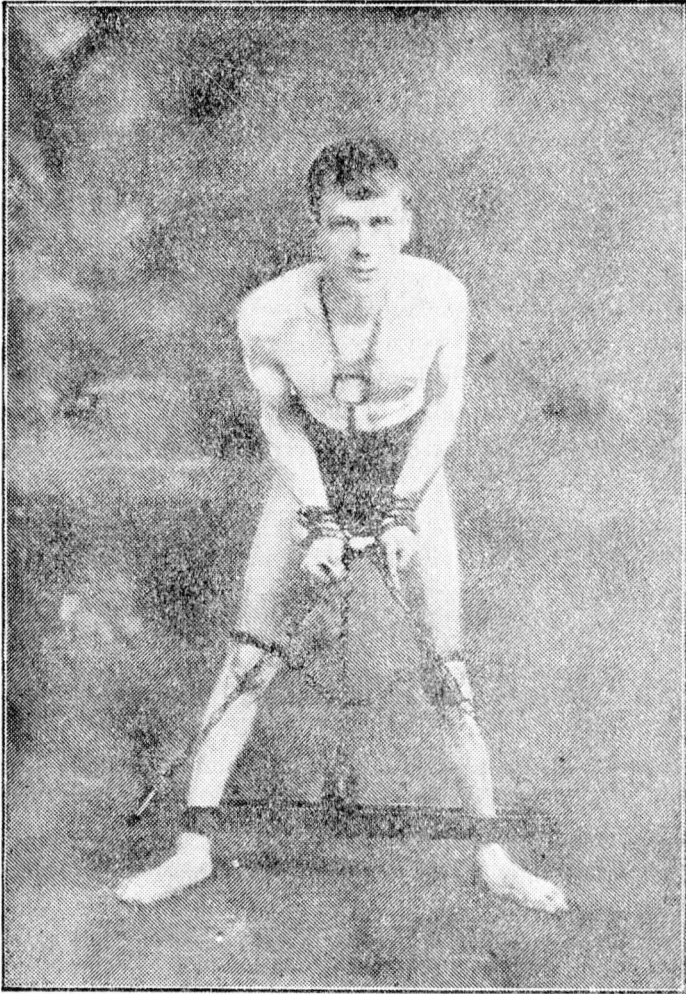


Photo by London Portrait Co.

**Bound with Handcuffs, Chains,
and Leg Irons.**

WHERE ARE THE KEYS CONCEALED IN THE DRESS SUIT?

In explaining to you where the keys are concealed, I will show you that it is impossible to effectively secure the performer. No. 1 key is concealed at the left knee, No. 2 the right knee, No. 3 the bottom of the trousers (right), No. 4 key left, No. 5 left hip, No. 6 right hip, No. 7 left elbow, No. 8 right elbow, No. 9 and No. 10 each side of the coat collar on the inside, and in each of the ordinary pockets there are keys also. Attached to a ribbon round the neck, under the collar, are several keys, besides lock-picks, with which he is capable of picking any lock that may be placed upon him. He is always prepared for you by having keys secreted about him in case he is challenged in the street.

HANDCUFF AND LEG-IRON KEYS.

There are different kinds of keys. Some are longer than others to reach the pin inside the handcuff or leg-iron. Some keys are made like a tube, being the same thickness all the way up and hollow at one end, with a screw-thread inside. It is solid at the other end, with the exception of a hole in it for a pin to go through to act as a lever. Every key is made different, and one key will not open every pair of cuffs or leg-irons, without it is specially made like the above. For the handcuff trick the following specially made keys will open any English regulation handcuffs or leg-irons :—

No. 1.—Master key, made like a pair of scissors, with half

tube ends to grip the pin inside the handcuff or leg-iron lock. Length, three inches.

No. 2.—Little master key, one and a half inch in length, made like a tube, hollow at one end, with a screw thread in the hollow to screw on to the pin inside the cuff. At the other end it has a small hole, into which fits a pin to act as a lever to pull the spring of the lock back.

No. 3.—This key is made like a star, or after the make of a watch key—a lot of keys joined together. It combines several keys in one.

No. 4.—This key is called the grip-all. It is made on the same principle as No. 2, only instead of a pin through the end it has a hinge to a lever about two and a half inches long, and by putting the tube on to the pin of the handcuff or leg-iron and pressing the lever on the hinge of the handcuff it will draw the pin of the lock back and the cuffs are open. The above keys are all made in different sizes. It is always better to have three of each size to be on the safe side.

THE PRISON CELL ESCAPE.

The prison cell mystery has puzzled thousands of people. Some think the police are bribed, but it is not so, because when you go to a prison to be locked up they will try to make you absolutely secure for their own credit's sake. Some police officials will not let you try. They seem to think it makes them look small after you have escaped. I have been refused many times ; but if they agree to fasten you up, ask them to let you

see the cell, and say, "Yes, this one will suit. Will you bring plenty of manacles, please?" Off they go and bring 10 or 20 pairs. Then the performer takes his clothes off. The officials do not find anything concealed about him. He is then manacled, his clothes have been carried outside the cell into the corridor, the cell door is locked, and the handle turned, which locks it a second time. After the officials think they have him secure away they go to wait for him in the chief's office. You never leave them outside the cell or they would see how it was done. Three and a half minutes and the performer is free from the irons and cell. He then puts his clothes on and walks into the office. The performer generally receives a testimonial to say that he was searched and stripped, the cell searched, manacled, and locked in the cell, yet he escaped in some mysterious way.—Signed, John Wallen, Chief Constable.

EXPLANATION.

This is the explanation of the mystery:—The performer, when he goes to look at the cells, is careful to select one with no bars in the door. When I say bars I mean there is a little window in the door about six inches square, with bars in it, which can be pulled out or put in. They are generally out. After he has selected a cell he sends the officials for the irons, and whilst they are away his opportunity has arrived. He slips a key out of his pocket and puts it down in a place where he thinks it will not be seen. They arrive with the manacles, the performer is stripped and manacled, the cell door locked, the officials walk away, and everything is now clear. He goes and gets the key, unlocks all the cuffs that hold him, and he is then free to attack the cell lock, which he does by putting his hand through the hole in the cell door and

picking the lock with the other end of the key. Some cell locks can be picked in one and a half minutes, others would take you two hours. The key that is used is telescopic. That means it will pull out like those cheap bamboo fishing rods. When not wanted for use it is only one and a half inches in length and a quarter of an inch thick, so you can see it will go in any small nook or corner. When it is required for use it is five inches long, and as you pull it out every joint locks itself with a little turn. One end is for the cuffs and the other for the cell door, and it has a hook which falls out like a blade in a pocket-knife. The hook is used to pick the cell lock. I have explained the prison cell mystery clearly, and you will see how easy it is.

HOW TO OPEN HANDCUFFS OR LEG-IRONS WITHOUT A KEY.

Handcuffs and leg-irons are constructed with a spring lock, and by taking the handcuff or leg-iron in the right hand and striking the hinge on anything hard it will come open. You can open them when on the hands if you have very strong wrists.

HOW TO OPEN HANDCUFFS, OR LEG-IRONS WITH A BUTTON-HOOK.

You take any strong button-hook and file the hook point very sharp. After that is done, to open the cuffs you insert the

hook end into the hole where the key goes, push it right in until it grips the wire spring, then pull, and it will open.

DIFFERENT ENGLISH HANDCUFFS AND LEG-IRONS.

There are different kinds of handcuffs and leg-irons. Some have a piece of chain about six inches in length between the cuffs. Others have no chain, both cuffs being joined together, therefore keeping the prisoner's hands close together. Another pattern is called the Figure 8. This one has only one hinge and one lock, and also keeps the prisoner's hands tight against one another.

The best pattern that has yet been invented is called the "Fit all." It is made to fit all sizes of wrists, making it impossible to slip them, which is very often done when prisoners are being conveyed from the police station to the prison. Leg-irons are also made on the same principle as the above handcuffs.

THE GREAT BOX TRICK.

The performer introduces to the audience a box measuring three feet six inches long, two feet six inches wide, and two feet six inches deep, with oval top. It has two locks, and is panelled all round. After it has been examined, the performer is put into it. The box is then locked and roped up, the knots are sealed, and the box is then placed inside the cabinet. The curtains are drawn for a minute, and out comes the performer. The box is then drawn from the cabinet, the knots are found sealed, and everything perfect.

EXPLANATION.

In the end of the box is a panel which opens from the inside of the box by means of a spring. When the box is put into the cabinet the performer pulls the spring back and the panel opens. Out comes the performer. He then places the panel back and secures it; then he rushes from the cabinet. It does not make any difference which way the ropes are placed on the box; it would not stop the performer from escaping.

THE NEW SACK TRICK.

The performer brings forward a sack. After it has been examined by a committee from the audience the performer is tied up in it in the usual manner. The sack is then placed inside the cabinet. In a few seconds the performer steps from the cabinet with the sack on his arm, still tied and sealed. The committee, upon examining the sack, fail to find out by what means the performer made his escape.

EXPLANATION.

The explanation is as follows:—The sack is made from a large piece of very strong holland or calico, about three feet six inches in width, and nine inches longer than the performer. First you make a hem round both sides and bottom, into which you insert at intervals of one and a half inches or so brass eyelets, the same as used in boots. At one top edge make a hem about threequarters of an inch wide, leaving an opening half an

inch at the ends. Now fold the material over until the sides meet, then take two pieces of window-blind cord, the same colour as the sack, of course. Start lacing from the bottom corner and middle of the sack. Lace round the bottom and side, crossing the ends like lacing a boot from within four feet of the top hem. The lacing must be unbroken. That is done with the same two pieces of cords, no joinings. After reaching the hem at the top do not cut the ends of the cords too short, but leave about three feet more of slack than required for the lacing. Tie a knot at the ends and push the surplus portions with a pencil into the hem at the top to represent the finish of the lacing. Put an extra short piece at the top with a few knots in it, making it look as genuine as possible. Now to escape from the sack after it has been sealed up. You pull the lacing about three feet from the top, thus pulling in the surplus portions from the hem, when you will find that you will be able to make an opening large enough to get out between the lacing. After getting out you draw the cords tight. Now tighten the sides of the sack, tie a few knots in the cords at the top of the sack, cut off the surplus portions, and walk out to the committee, who, on examining the sack as much as they please, fail to find out how it is done.

THE COAT AND TAPE TRICK.

A piece of ordinary tape is shown to the audience by the performer, with which the performer's hands are tied, yet he will enter the cabinet and take his coat off, and his hands will be still tied. The secret of this trick is very simple, and it is a great favourite with handcuff performers. First you have one hand tied, and it is nine times out of ten that they will tie with a slip knot. All the performer has to do then is to go inside the

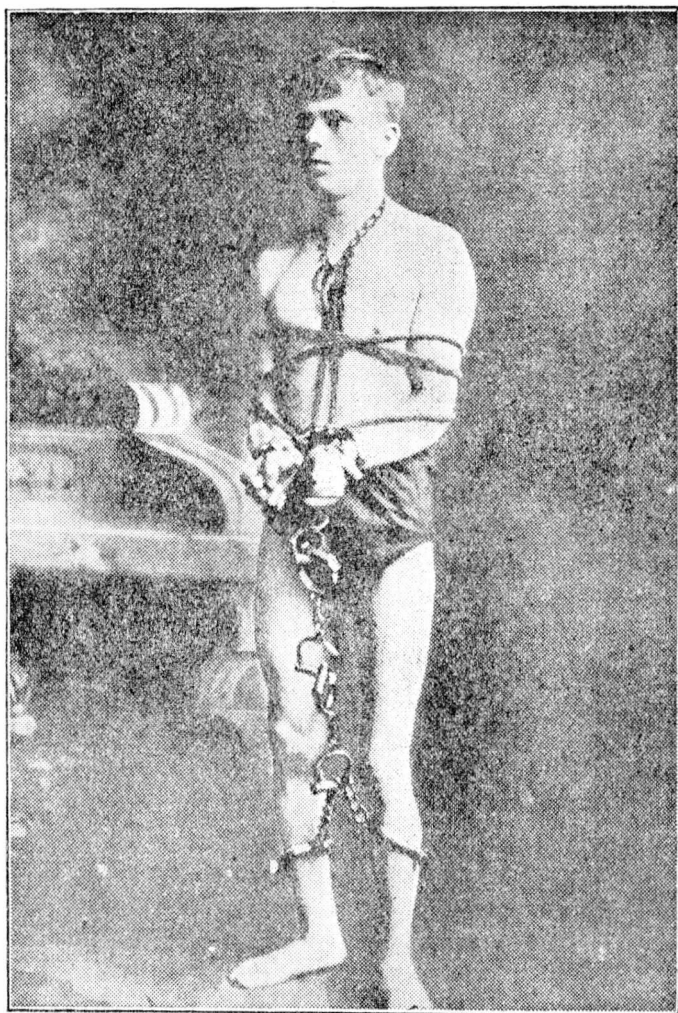


Photo by London Portrait Co.

**Bound with Rope, Handcuffs, and shackled
with Leg Chains.**

cabinet, pull the slip knot, out comes his hands, and over the top his coat is thrown. He then puts his hands back into the loops and draws them tight, walks from the cabinet, and his hands are still tied. Of course, he does not give you time to examine the knots thoroughly, or you might find him out. If his hands have not been tied with a slip knot he cuts the loops round his wrists with a knife or scissors which he has concealed in the cabinet, and slips a duplicate piece of tape on his hands.

THE STRAIT JACKET.

X I think I can safely say that everyone has heard of the strait jacket that is used by the asylum authorities to put on dangerous lunatics to prevent them from doing any harm to themselves or others, because when the strait jackets are applied it is impossible for them to move any part of the body except the legs. The strait jacket is made like a coat, only it fastens at the back with ten straps, the sleeves are sewn up at the ends, and from the ends of the sleeves goes a strap which meets a buckle on the end of the other sleeve. When it is fastened on any lunatic the jacket is put on the same way that you would put a coat on, only with the back to the front, then it is strapped up the back. His hands are then crossed, putting the right hand against the left side of his body and the left hand is put at the right side of the body. The straps on the ends of the sleeves are then pulled tight and buckled at the back, therefore it is impossible for him to move out of that position. The secret is simplicity itself. When the performer is fastened up in it he expands his body while he is being strapped up at the back, then when it comes to his hands being strapped he minds to cross them with the right hand over the left, and when the sleeve straps are being buckled he forces his chest out, and all

that he has to do to escape is to draw his shoulders inwardly, which makes the jacket loose on his body, and the sleeve straps become so loose that he can lift his right hand over his head and bring the sleeve buckle to the front of his body, when he can unbuckle it with his teeth. He works his hands up the sleeve and pulls the jacket up over his head, and out comes the hands. He can then unfasten three straps at the neck part of the jacket to get his head free, and the trick is then done.

HOW TO ESCAPE FROM A TIN TRUNK.

This is a very simple trick, although many would think it impossible. On the inside are two little bolts with nuts on, which hold the outside lock on. When you are put inside and the trunk locked, all that you have to do to escape is to screw the nuts off the bolts that hold the lock. You then push the bolts out, and up goes the lid with the lock. To fasten it up again you provide yourself with a duplicate key. If you cannot pick a lock take it off and screw it in its place and lock the trunk.

ROPE-TYING TRICK.

The performer introduces about twelve feet of rope, also a chair. He now invites any gentleman to come upon the stage and fasten him in such a manner that he cannot escape. After the performer is securely bound a screen is placed before him, and in a few minutes he makes his appearance in front of the screen.

EXPLANATION.

When you are being tied keep your hands well in front of you, and sit well out from the back of the chair and force your chest out and your legs a little apart. After a little practice you will be able to free yourself from any position.

THE NECK-ROPE TRICK.

To allow anyone to tie two ropes round your neck and place from one to thirty knots on them, and escape without touching the knots, would make many say it cannot be done.

EXPLANATION.

You get two ropes about two feet long and stitch them together; just five or six stitches to hold them about the centre. This must be done before you commence the trick. After that you hold the ropes up to show that they are genuine, as they will appear to be, then you take a half turn of the body. This will give you a chance of separating the ropes by running your fingers down them, keeping one hand over the stitches. You then ask someone to tie your neck. Whilst this is being done you bend your head right to the chest, place the ropes under the chin, and get the stitches right in the centre of the neck. The head being bent keeps anyone from seeing the stitches. The ropes are then tied at the back of the neck. After the ropes have been tied, all you have to do to release them is to break the cotton, and you will have two loops, as if they were the two that were round your neck. This feat must be performed out of sight of the audience.

THE SIBERIAN CHAIN TRICK.

The performer introduces a length of chain about eighteen inches long, with a small ring attached, and a padlock. After the chain and padlock have been examined, the performer allows one of the audience to fasten his hands together with the chain and lock the chain on his wrists. Yet he will escape without unlocking the padlock.

EXPLANATION.

The chain is put round one wrist and the end run through the ring, making it like a slip-knot, then both wrists are placed together and crossed one over the other. While it is being locked the performer twists his wrists against the chain, so that you cannot lock the chain too tight upon his wrists. When you think that he is secure, all that he has to do to release himself is to place his hands straight, which gives him plenty of scope to pull his hands out of the chain, and he is free.

SIBERIAN ROPE TRICK.

To cause some amusement you challenge any two gentlemen to escape after you have coupled them together by tying their wrists with tape. They must separate themselves without untying the knots. If the challenge is accepted, you tie one gentleman's wrist with about eighteen inches of space between the wrists, leaving plenty of space in between that he may have his arms well open. No. 1 tied, you next tie one wrist of gentleman No. 2, then take the other end of the tape and pass it over the other gentleman's tape and tie the other wrist of No. 2,

leaving this gentleman with plenty of space in between his wrists, say eighteen inches. When they are tied they will be linked together like a couple of fowl, and it will be some time before they get out without untying the knots.

EXPLANATION.

It is very simple indeed. You take No. 1 tape and push it through No. 2 tape (I mean that which is tied round the wrist of No. 2), draw it sufficiently through that you may slip the loop which you will have over No. 2 wrist, and they will be separated. You might try twelve times and not be successful, yet you might do it the first time. It is not impossible, as you will find out after some amusement to yourself and others.

HOW TO TIE A MAN WITH THREE YARDS OF THREAD.

This feat is very seldom accomplished. You challenge to tie any gentleman with three yards of thread. If accepted, place him face downwards, then lift the gentleman's left foot and place it inwards towards his back. For the final, you tie his thumbs together on the instep of his foot, and he will call to be let free before he will do much trying to escape, because the more he tries the more the thread will cut his thumbs. It will be almost impossible for him to move, except to roll about, his hands being behind him and his foot wedged against his thumbs, so that will make it impossible to get his thumbs away from where you have put them unless he is a contortionist and capable of twisting his body and legs.

THE ENGLISH SPIRIT COLLAR.

The performer hands for inspection a strong brass collar and staple. After it has been examined, he requests a member of the audience to fasten the staple to a board. After that is done the end of the collar is placed through the staple. The collar is then locked on the performer's neck, a screen is placed in front of him for a few seconds and then taken away, and there stands the performer free.

EXPLANATION.

The collar is a trick one. The pin that goes through the hinge to hold the two parts of the collar together is filed, so that it can be pushed in or out, and all the performer has to do when the collar is locked on his neck is to turn it round, push the pin out, release himself, and put the pin back. The staple is genuine, the lock also. Any of the audience can put their own lock on if they choose.

THE CHINESE SPIRIT COLLAR.

The Chinese spirit collar is different to the English collar. On the inside of the collar it has twenty-five spikes, so that if it comes to a case of being a bit rough the spikes will penetrate the flesh. The method of escape is the same as the English, at the hinge. The lock that is placed on this collar is locked three times before it is secure.

THE NAILED-UP BOX.

The performer introduces an ordinary packing case, made with one-inch boards. After it has been examined, he announces that he will escape from the box after it has been

nailed up by a committee from the audience. The performer is then put in, and the box nailed and placed in the cabinet for a few minutes, and out rushes the performer free. The box is then drawn from the cabinet and examined. The committee fail to find out by what means he made his escape.

EXPLANATION.

The box is made like an ordinary bacon box, with four pieces of wood in each corner the same depth as the box, and on the ends of the outside of the box are four pieces of wood like a picture frame. Now, two of the boards are shorter than the rest. The shortness is hidden by two of the picture frame pieces and two of the inside corner pieces. The boards are held tight, and when the box is being nailed up the nails cannot enter the ends of the two boards, and the performer, to escape, has simply to draw the boards out, get out of the box, and put the boards back.

ROPED AND NAILED-UP BOX.

This box trick has caused a great sensation everywhere. The performer is put into a box and nailed up. After that it is roped and placed inside the cabinet. The box is no sooner placed inside the cabinet than the performer is out.

EXPLANATION.

The ends of this box are made of a framework consisting of four two and a half inch pieces. The frame is two feet square.

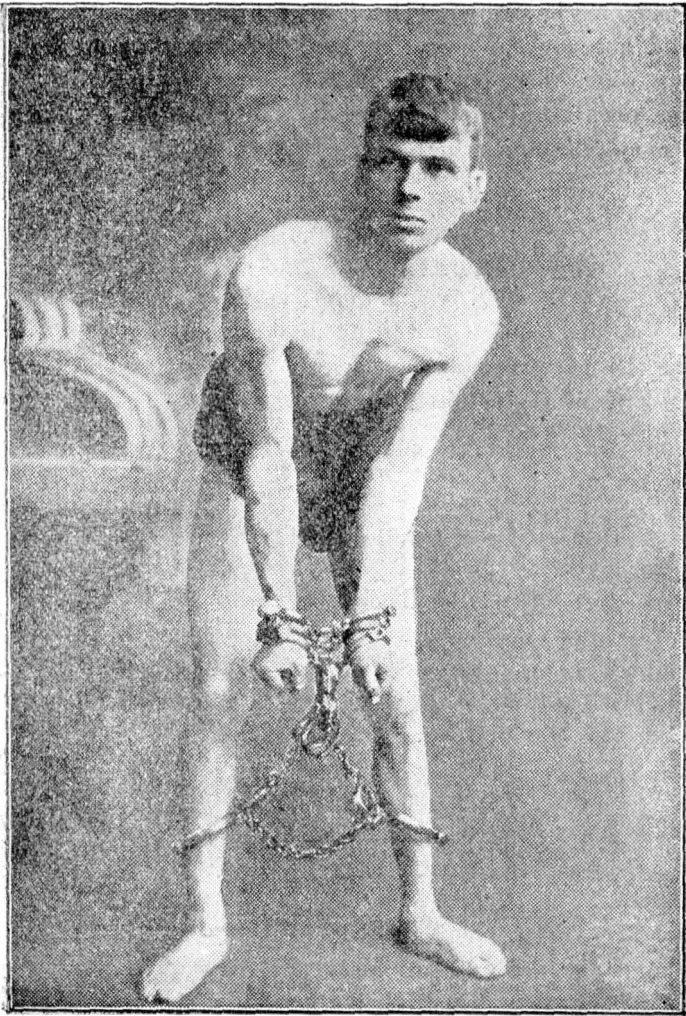


Photo by London Portrait Co.

Bound with Handcuffs and Leg Chains.

and inside this square is a panel that works on a swivel and opens from the inside. The ropes can be put on any way, but would not stop the performer from escaping. The committee think when they drive the nails in that they are nailing the ends, but are only driving the nails into the framework round the panel through which the performer escapes.

THE TRAVELLING BASKET ESCAPE.

To escape from a travelling basket seems impossible, yet when the performer is placed in one and it is locked up and placed inside the cabinet, he escapes from it.

EXPLANATION.

The majority of travelling baskets are made with the lock hasp and the hasp is held on the basket by a bolt which goes through the basket to the inside, and a nut is screwed on to hold it fast. When he wants to escape he unscrews the nut and pushes the bolt out, gets out of the basket, picks the lock, places the hasp and bolt back, and then locks the basket.

ANOTHER SACK TRICK.

A sack is introduced to the audience into which the performer is placed. The sack is then tied and sealed, placed inside the cabinet, the curtains are drawn by the lady assistant, who disappears inside the cabinet, and out comes the performer. The sack is then carried from the cabinet, the seals cut, and there inside the sack is the lady.

EXPLANATION.

The explanation of this trick is very simple. The sack is made with a drawn hem, through which passes a long piece of blind-cord threaded in and out. When the performer is put inside the sack, he takes hold of some of the slack cord with his thumbs in a natural manner, and keeps it tight. Of course, the lady assistant holds the top while it is being tied, therefore those tying the sack will not feel the pulling of the slack cord held by the performer. After it has been tied, sealed, and put in the cabinet, the performer lets the slack cord go and forces the mouth of the sack open for the lady to enter. When the lady gets into the sack she pulls the cord tight, which closes the mouth of the sack. She then puts a knot on it and cuts the loose ends off on the inside.

ROPES AND RINGS TRICK.

The performer announces that he will allow any member to tie as tight as he can two solid iron rings on his arms with two ropes, one on the back and the other on the front. From each ring he allows them to tie any knot they like from one to one hundred, yet he will take his coat off without untying any of the knots, although the rings are right on the top of his shoulders and tied so tight that he can scarcely move.

EXPLANATION.

When the rings are tied on the performer he does not untie the knots, because they would take too much time. He simply puts his two hands over his shoulders and pulls the back rope over his head, takes off his coat, and places the rings and ropes back, just as they were tied. This trick can, with a little practice, be done in two minutes.

TAPE-TYING TRICK.

This wonderful trick seems very mysterious to any audience, although very simple. You allow anyone to tie your hands with tape and stitch through the knot with a needle and cotton. After that is done you leave the room and take your coat off. The tape will still be tied and the knots stitched.

EXPLANATION.

You provide yourself with another piece of tape with slip knots, stitched half way through the knots, so that it will not prevent the knots from slipping. When you leave the room you cut the piece of tape that is tied on your hands, take off your coat, slip on the other piece of tape, make the knots go tight against your wrists, and present yourself to those who tied your hands, when they will fail to identify the different piece of tape or the stitches through the knots.

THUMB-TYING TRICK.

In this trick the performer's thumbs are tied with string by anyone, yet five solid hoops are caught on the performer's arms with his thumbs still tied.

EXPLANATION.

The performer has a false thumb which fits over his own. It is made so neat that it is impossible to detect, and is painted flesh-colour. When the thumbs are being tied he places his thumb over the false one. When they are tied and the per-

former is ready for the hoops to be thrown by members of the audience, he turns his hands over with the backs up and the thumbs underneath, therefore giving him a chance to slip his thumb out of the false one. As the hoops are thrown and they touch his finger tips, he opens his hands quick and closes them at the same speed. In fact, so quick that it is impossible for you to see them open. After the last hoop has been thrown, he slips the false thumb on again, turns his hands over, and his thumbs are shown still tied.

THE WAISTCOAT TRICK.

To take a gentleman's waistcoat off without taking off his coat seems an impossible feat, but it can be done in the following way :—First you take hold of the corner of the vest by the last button and push it down the sleeve as far as you can, then push the coat sleeve up the arm until you can get hold of the vest corner. Pull it down as far as it will come, then bend the arm inwards to the chest until you can pull the hand out of the vest armhole. After you have got the hand out, force the vest back up the sleeve of the coat and pull it out. Then you can commence with the other side of the vest, pushing that down the other sleeve of the coat as far as it will go, then push the coat sleeve up until you can reach the vest corner. Pull it right down the sleeve, and off the waistcoat will come, leaving the coat on the gentleman's back.

THE SHIRT TRICK.

This is another feat which seems impossible. To take a gentleman's shirt off without taking his coat or vest off.

EXPLANATION.

You pull the shirt up from the back over the gentleman's head. That puts the shirt on the front. This will give you plenty of slack to operate with. You then pull the sleeve of the shirt down the coat sleeve, place the arm inwards to the chest, pull the shirt sleeve down the coat sleeve until you can get the arm out, the same way as the waistcoat trick. After you have one arm out you pull the shirt sleeve up the coat sleeve again, and then start pulling the other shirt sleeve down the coat sleeve, and the whole shirt will come down the coat sleeve.

ANOTHER WAISTCOAT TRICK.

To tie a gentleman's hands with rope and turn his waistcoat inside out without untying the knots is a wonderful feat to a great many.

EXPLANATION.

You first take the gentleman's coat off, unbutton his waistcoat, and allow someone to tie his hands about eighteen inches apart behind him. After that is done you pull his vest off on to the rope and take the right-hand corner of the vest and push it through the left armhole of the waistcoat, which will turn the vest completely inside out. You tell the gentleman to put his hands through the arm, and you lift it on to his back inside out. You can turn it back by starting with the left-hand corner of the waistcoat and putting it through the right armhole. You must not touch the knots.

FINAL HINTS TO PERFORMERS.

1.—Never be too clever with your tongue when not on the stage, or people will try to pick your brains to know how the tricks are done.

2.—Be careful when working your tricks on the stage to keep a cool head and quick eyes, or you might spoil your chances.

3.—Always watch every man as he steps upon the stage with handcuffs, and then you will know what you have to contend with.

4.—You must never be afraid if forty people come on to the stage, because you will, like a schoolmaster with his children, almost be able to do what you like with them.

5.—When making a speech speak clearly and loudly, that everyone may hear you.

6.—The most important thing is to have everything ready before the curtain goes up.

7.—You must never accept a pair of manacles without examining them, because some gentlemen are very fond of putting a nail or lead pellets down the keyhole to prevent the lock from opening, and thus defeating you in a simple form.

8.—When the handcuffs are being put on you, see that your flesh is quite clear of the top part of the lock, because you will never forget the pinch it will give you.

9.—Don't forget to rub your wrists well with Zam-buk or vaseline to make them hard. For my own use, I prefer the first named. It hardens the wrists and it has good healing qualities if you should get a pinch.

10.—In drawing this book to a close I can safely say that I have explained everything clearly, and everyone who reads this book can understand the working of every trick ; but never tell anyone how it is done.



Published by
.. The ..
Daisy Bank Printing &
Publishing Co..
Wellington Street, Gorton
Manchester.

Telephone :
No. 696 Openshaw.

ALMADP
793-8
SE4G
(Copy 1)

THE DAISY BANK PUBLICATIONS.

GREATEST VALUE EVER PUBLISHED.

Each Publication is carefully compiled and written by an expert.

**Life and Trial of
MRS. MAYBRICK.**

**Life and Trial of
CHARLES PEACE.**

Life of SWEENEY TODD
Demon Barber of Fleet Street.

The Moat Farm Mystery
"Dougal!" the chaplain shouted,
"are you guilty or not guilty?"

GREAT THAW TRIAL.
Full and Authentic Account.

MARIA MARTEN
Or the Red Barn Murder.

SAPPHO.
A true translation of Alphonse
Daudet's famous novel.

THE KREUTZER SONATA.
Tolstoy's most sensational work.

IVAN THE FOOL.
Tolstoy's Interesting Parable.

RELATIONS OF THE SEXES.
By LEO TOLSTOY.

EAST LYNNE.
Illustrated Marvellous Production.

WRESTLING & JIU-JITSU
Illustrated with Photographs.

BOXING.
The Art of Self-Defence.

CONJURING.
How to earn £20 a week.

How to Play the Piano
WITHOUT TUTOR.

VENTRILOQUISM
By a Professor.

Thought Reading Exposed
By a Professor.

Forty Tricks with Cards
Amusing and Interesting.

THE BABBICOMBE TRAGEDY.
Trial of John Lee.

BOOK OF TRICKS.
Grand Miscellaneous Collection.

**ELECTRICAL AND
MECHANICAL TRICKS.**

**AMUSING
ELECTRICAL TRICKS.**

SWIMMING. Easy Methods

ROLLER SKATING.

**HANDCUFF & GAOL
BREAKING MYSTERY.**

**HOW TO TELL
YOUR FORTUNE WITH
A PACK OF CARDS.**

**HOW TO BECOME
A DETECTIVE.**

**HOW TO TELL
YOUR FORTUNE WITH
DICE & DOMINOES.**

**THE GOLDEN ROAD
TO THE STAGE**

**UP-TO-DATE
DREAM BOOK.**

**BOOK OF
RECITATIONS & ELUCUTION.**

RIDDLE BOOK.
Containing Nearly 2000

MANUSCRIPT MUSIC BOOK.

BOOK OF MAGIC.
With Illustrations.

DRAWING BOOK.

TOY BOOKS,

2d. & 1d. each
Full of Nursery Rhymes and Short
Stories, with Illustrations.

World's Championship Fight
JOHNSON v. JEFFRIES