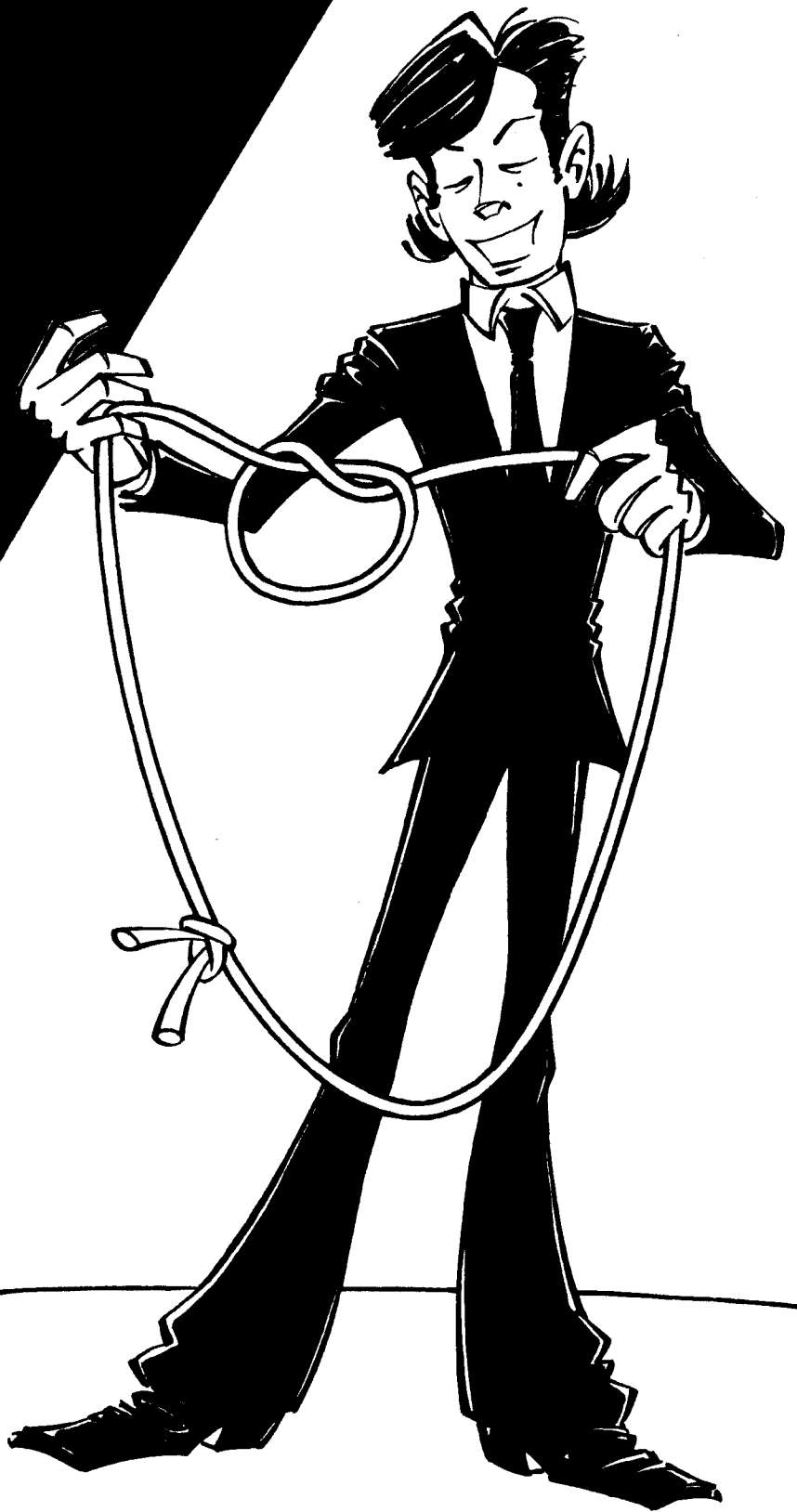


THE
AWARD-WINNING
ROPE MAGIC
OF
FRANCIS
TABARY



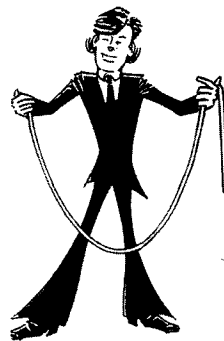
JEFF

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The
AWARD-WINNING
ROPE MAGIC
of
FRANCIS
TABARY

FISM First Prize Winner



Illustrations by Jeff

Edited by Jean-Pierre Hornecker of Magix Unlimited

Daryl - The Magician's Magician

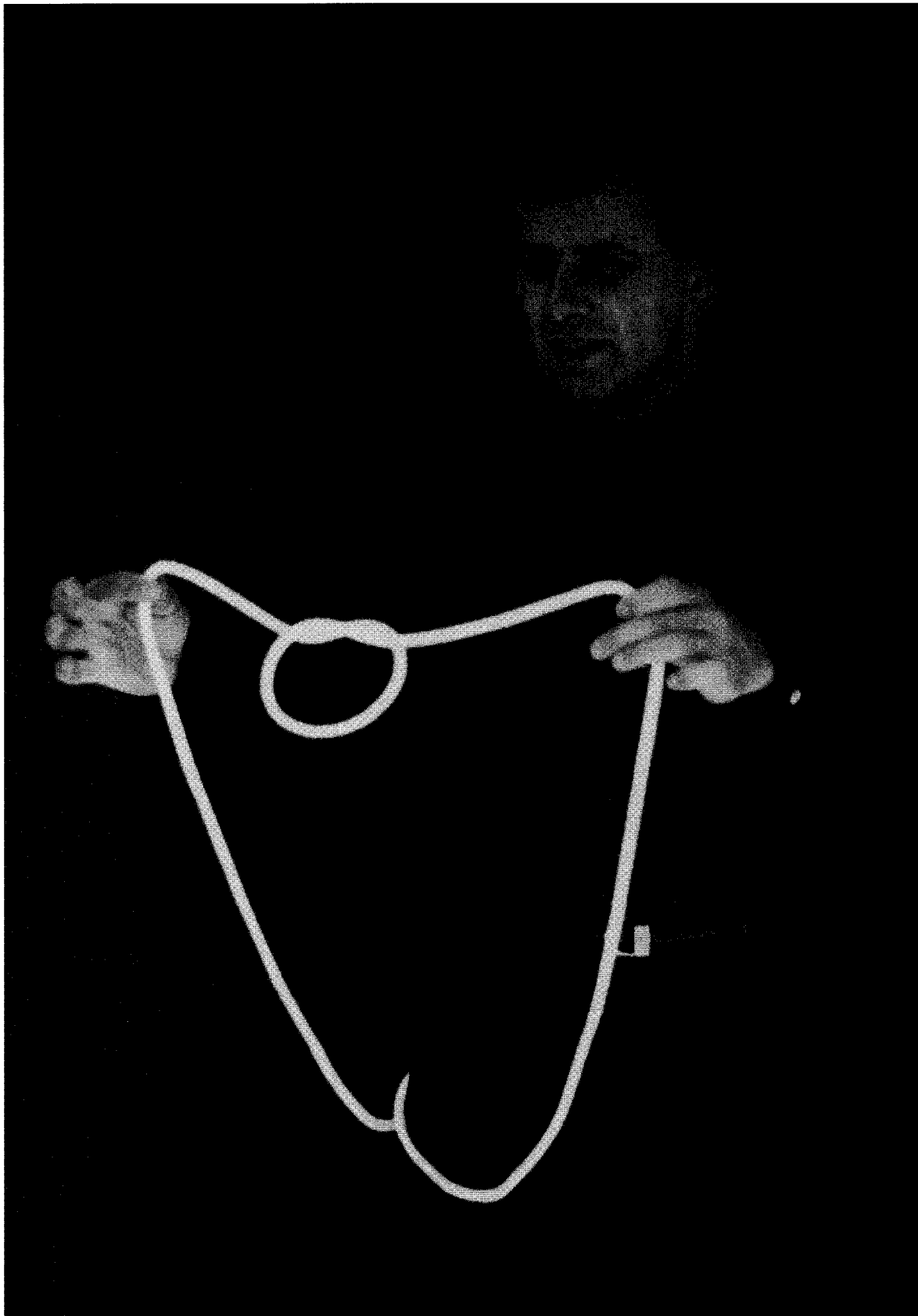
Michael Maxwell

Translated by Todd Karr

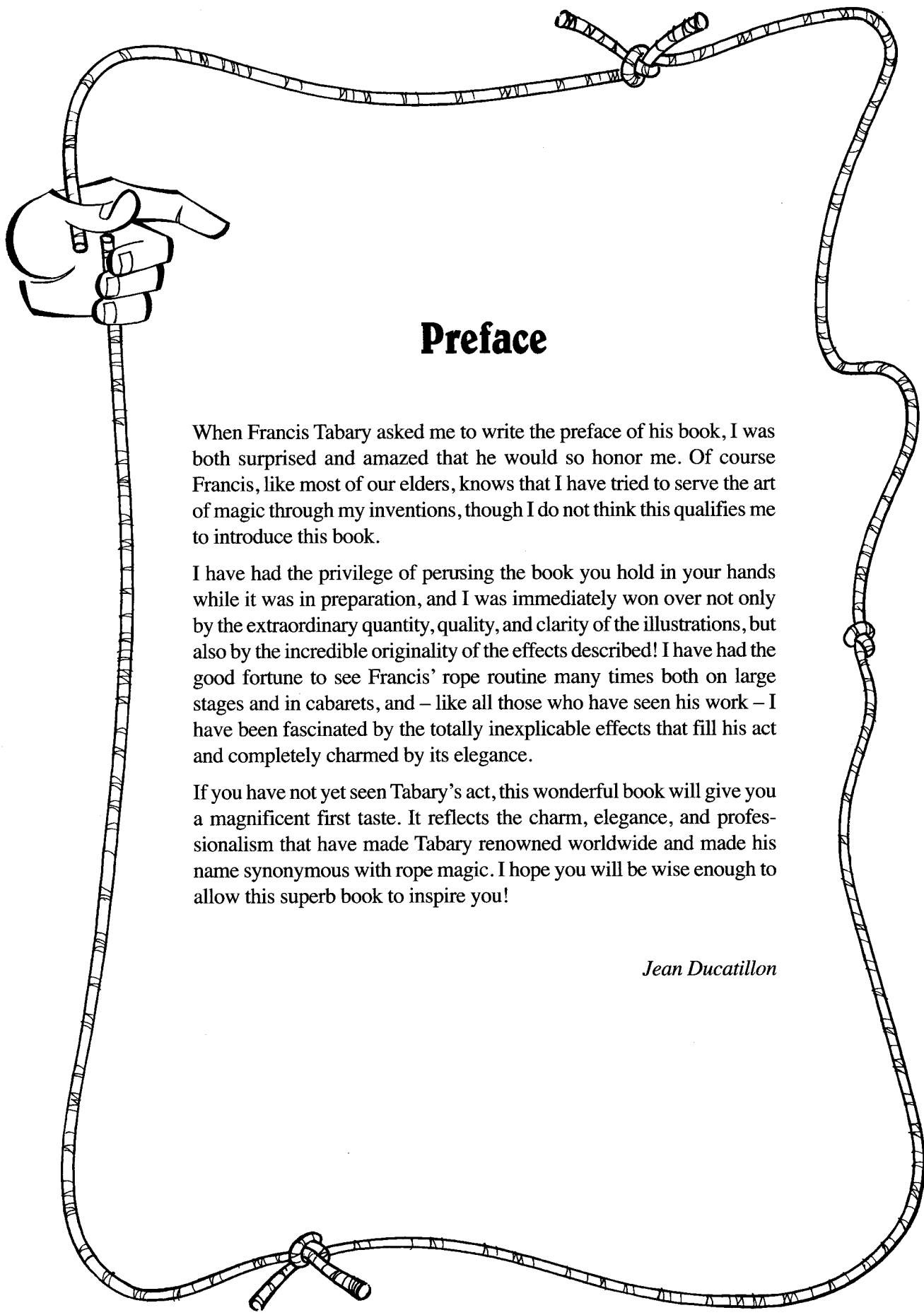
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4961-C Windplay Drive • El Dorado Hills, California 95762

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FRANCIS TABARY



Preface

When Francis Tabary asked me to write the preface of his book, I was both surprised and amazed that he would so honor me. Of course Francis, like most of our elders, knows that I have tried to serve the art of magic through my inventions, though I do not think this qualifies me to introduce this book.

I have had the privilege of perusing the book you hold in your hands while it was in preparation, and I was immediately won over not only by the extraordinary quantity, quality, and clarity of the illustrations, but also by the incredible originality of the effects described! I have had the good fortune to see Francis' rope routine many times both on large stages and in cabarets, and – like all those who have seen his work – I have been fascinated by the totally inexplicable effects that fill his act and completely charmed by its elegance.

If you have not yet seen Tabary's act, this wonderful book will give you a magnificent first taste. It reflects the charm, elegance, and professionalism that have made Tabary renowned worldwide and made his name synonymous with rope magic. I hope you will be wise enough to allow this superb book to inspire you!

Jean Ducatillon



Woodcut by Jocelyn Mercier.

TABLE OF CONTENTS

How to use this book	2
The Rope	3
The Story of a Rope Routine	5

CHAPTER 1

THE BASIC ROUTINE

<i>The Routine as Seen by the Audience</i>	13
<i>The FISM Routine: The Secret</i>	23
1. Opening	24
2. Appearance of Three Ends, then Four Ends	26
3. Transformation of a Rope with Four Ends into Two Ropes	30
Thoughts on the Transformation of the Rope with Four Ends into Two Ropes	35
Fusing Two Rope Rings into a Single Large Ring	36
Thoughts on the Display of Two Ropes and More	39
5. The Vanishing Knot	40
6. Transformation of a Rope into a Rope Ring	46
7. Dematerializing a Knot	50
8. The Traveling Knot	52
9. Move no. 2	56
10. Transposition of the Ends and the Center	58
11. The Visible Voyage of the Ends	62
12. Appearance and Vanish of a Knot	68
13. The Unbroken Circle	76
14. Opening the Unbroken Circle	78
15. The Cut and Partially Restored Rope	82
16. The Fusion	86
<i>Descriptions and Commentaries on the Various Effects</i>	93

CHAPTER 2:

RING AND ROPE

<i>A Ring and a Rope</i>	101
<i>The Routine as Seen by the Audience</i>	103
17. Pseudo-Release of the Ring (with a single rope)	110
18. Genuine Release of the Ring (with a single rope)	114
19. Aerial Link (with two ropes)	116
20. The Bite Release	120
21. Bluff Link of the Ring (with a single rope)	124
22. Toss Link (with a single rope)	127
23. Final Release of the Ring	128
<i>Descriptions and Commentary</i>	131

CHAPTER 3: CLOSE-UP ROUTINE

<i>The Close-Up Routine</i>	135
24. Move no. 2	148
25. Reversal of the Ends and the Center of a Rope	150
26. Appearance of Two Ropes	152
27. Restoration of Two Ropes into One	154
28. The Wandering Knot	158
29. Dematerializing a Knot	162
30. The Traveling Knot	164
31. Second Vanishing Knot	168
32. Instant Appearance of Four Knots	170
33. Instantaneous Vanish of Four Knots	172
34. Appearance and Vanish of a Knot on a Rope Ring	174
35. Square Knot Cut into "Half-Knots"	180
36. Instantaneous Linking of Two Ropes	182
37. Voyage of a Square Knot and Stealing the Short Rope	184
38. Cutting the Long Rope in the Center by Addition of the Short Rope	186
39. Doubling a Knot	190
40. Two Equal Ropes Become Unequal, then Three Ropes	192
41. The Three Unequal and Equal Ropes	194
42. Two Ropes Become Equal by Fusion	196
43. Fusion of the Rope Ring into Another Rope	200
44. Final Restoration of the Rope	210
<i>Descriptions and Commentary</i>	213

CHAPTER 4: MISCELLANEOUS

You and The Stage	224
How do you end a routine?	230
Studies in The Professor's Nightmare	
A. Making a "Single" Long Rope	238
B. Ending with One Long Rope and One Short Rope	239
The Cut and Restored Rope: Alternative Presentation	240
Thoughts on the Unbroken Circle	242
A. Making an Unbroken Circle	242
B. Handling and Presentation of the Unbroken Circle	244
The Illusion of Turning the Circle	244
Placing the Unbroken Circle on your Arm	246
Picking up the Unbroken Circle from your Arm	247
Tossing the Rope in the Air	248
The Floating Knot	250
The Card Sword with a Rope	254
How To Learn from Digital Video	261

Foreword by Daryl

In my opinion, rope magic is one of the most practical branches of magic one can learn. If you take the time and effort to master even one great rope trick, you will have a piece of magical entertainment that will serve you well for the rest of your life under almost any performing conditions. Rope magic can take you from performing close-up at a table, to strolling among your audience members, from performing on a nightclub or cabaret dance floor to the largest stage show. You can pack your rope to perform mysteries virtually anywhere or simply use a borrowed piece of string (perhaps a shoestring), a necktie, or a scarf to perform your rope magic in a completely impromptu setting.

Rope also has the advantage of essentially being an everyday object and this can truly strengthen the power of the magic. For example, I once performed some rope magic in a small fishing village on the tiny South Pacific island of Vanuatu. The rope was familiar to the audience, being used normally on their boats and in their nets. Yet after presenting my own rope routine for the native people, they were initially convinced that their ropes had become possessed. It took a strong leader from the village to show he was more powerful than the ropes before the others would even touch them again! So you can see how rope is probably the ultimate "pack small, plays big" ordinary looking prop that is easily recognizable around the world.

With this in mind, it is surprising to me that throughout history there have been

only a small handful of magicians who have been particularly creative in this field of magic. George Sands, Jean Merlin and Flip (of Holland) immediately come to mind. Tabary is the latest and greatest new star in the world of rope magic. His beautiful magic is visual, clean, brilliantly structured and flawlessly executed! For several years Tabary has been baffling magicians all over the world with his unique and creative brand of rope magic and in so doing, he has earned top awards in Europe including the gold medal from the World Congress of Magic (F.I.S.M.)!

I have had the pleasure of enjoying Tabary's stage act on several occasions. With nothing more than his hands and some ordinary rope, Tabary creates a performance that is simply breathtaking! This book contains an incredible collection of his mind-boggling original inventions. You will not find minor variations of tired old effects here. Tabary has created beautiful new effects, brilliant new methods, and even ingenious new principles. There is nothing ordinary or standard about this man's thinking! You're in for a treat.

Every detail of Tabary's incredible rope magic has been painstakingly written and expertly illustrated in the book you now hold in your hands. This book is a real treasure and it is one of my most valued possessions. I am extremely thankful that my friend Francis has generously decided to share his beautiful magic with fellow magicians around the world.

Daryl – The Magician's Magician

Acknowledgments

As easy as it is to perform rope magic, it is equally hard to describe. The difficulty stems from the fact that explanations of rope magic involve three dimensions with two hands often working simultaneously. It follows that the instructions are not always sufficiently thorough, much to the dismay of the reader!

Since, moreover, I have a virtual phobia of writing, it was out of the question for me to write an entire book on rope magic, a subject that nonetheless is my passion. However, with the help of luck and timing, all these obstacles have disappeared like magic and this work has progressed from dream to reality.

One wonderful day, good fortune sent me a young illustrator and comic-book artist, Jean-Francis Michel (Jeff), who within a few minutes convinced me that illustrating a book devoted solely to rope magic was no problem for him! I must admit that I was a bit skeptical at first, but after putting his talents to the test, I became more than enthusiastic and had to admit that although he was not a magician, his skill with the pencil was truly magical!

You need only leaf through this book to realize that the hundreds of drawings by this young, extremely talented artist have incredible clarity and accuracy. And they are so detailed that in the early stages of our work, we were planning on not having them accompanied by any text!

Jean-Francis has created a veritable comic book in which you merely have to glance at the hand positions and ropes of any routine to be able to understand exactly where you are. Drawing these images has required enormous patience and much time, along with extraordinary perseverance and know-how. Without

Jean-Francis, this book would never have been published. Let us all thank him!

The persistence of Jean-Pierre Hornecker, who conceived and guided this book, ultimately led me to decide to add text and commentary to the drawings. This text helps clarify many delicate phases and allows me to share my impressions of specific effects. My task was greatly aided by my friend Richard Vollmer, who swiftly agreed to edit my rough drafts and whom I thank for his frequent assistance and the speed of his corrections. I am lucky to know him, and the French magic world is very fortunate to have such a talented writer, translator, and inventor.

My thanks also to engraver and magician Jocelyn Mercier, who created the marvelous engraving that graces this book. Jocelyn is one of the esteemed individuals I have been fortunate to meet during my lifetime and who, from our first meeting, has been part of our "family." His goodwill, kindness, generosity, wisdom, and immense talent in engraving and watercolor make him an exceptional man whom I wish to honor here.

My good wishes also to my friend Jean Ducatillon, another exceptional man who greatly wanted to write the preface of this book. Jean worked with much discretion, so I will be very discreet about him ...

To conclude, I would like to thank my friend and publisher Jean-Pierre Hornecker, who always believed in this book and who, with his usual powers of persuasion, convinced me to set out on this adventure. I hope he will not regret it!

*Francis Tabary
September 2000*

ROPE MAGIC



How to use this book

The focus of this book lies mainly in the profusion and quality of its illustrations, which I feel are essential to effectively explain rope routines. I will even say, with little exaggeration, that the text plays only a minor role.

The drawings are extremely precise and detailed. For each move, you will find two illustrations: one showing the perspective of the audience, and one from the performer's view. In other words, each action is shown both front (as seen by the spectators) and back (what happens in the magician's hands at the same moment). If you have fun and look at only the audience-view drawings, you will be able to follow the routine like a film projected before your eyes.

Each effect or phase is initially presented in a black box containing two or three drawings to permit you to understand the basic routine. The

more detailed illustrations which follow will help to spotlight the magician as he appears to the audience and also show the precise position of the rope in his hands.

To allow you to easily distinguish the various ropes, remember the following key: the long rope is white, the short rope is shaded. The medium rope, which is used in the close-up routine, is shaded more darkly.

The arrows indicate movements: thin arrows show the direction of the rope, and thick arrows show the movements of the body and arms.

You should also pay attention to the performer's gaze, as well as the position of his body, as all these elements play a role in making the magical effect more convincing.

The short rope has two ends called a and b. Its center is indicated by m. The two ends of the long rope are A and B, and its center is M.

Near each end of the long rope is an imaginary point X; the distance from the end is half the length of the short rope ($AX = am = ab/2 = XB$). This imaginary point can be designated near end A or B.

In routines with one or several knots, n will be the knot made on the short rope near its ends a or b, and N will be the knot made on the long rope near its ends A or B.

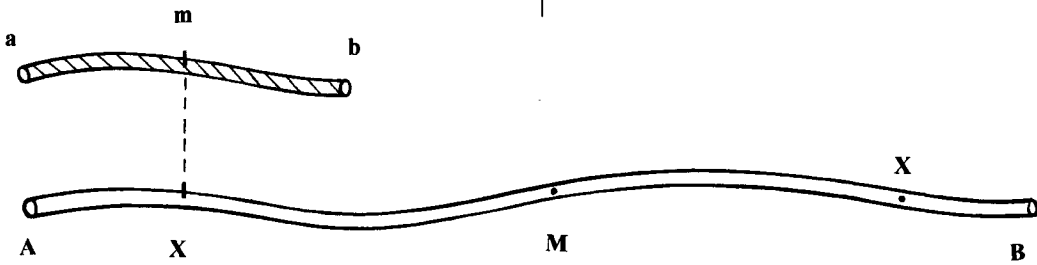
In the illustrations showing the audience view, the short rope is not shaded in order to maintain the illusion as seen by the spectators.

Phase in the routine Performer's view Audience view

Number of paragraph in the caption at bottom of page

Title
Brief description of the effect

Captions



The Rope

Rope is a professional tool that you must master to the point of perfection. You and the rope have to develop a sort of collaboration, and it is important for you to be able to sense the rope in your hands.

There are hundreds of different types of rope available, varying in texture, color, softness, thickness, etc. You must select the best according to your own taste and requirements, but be aware that if you get used to a certain type of rope, changing to a different kind will mean relearning your routines, since each style of rope has its own personality.

Color: The rope should be as white as possible so it looks whole, new, and ungimmicked. Any other color should be avoided, since it will immediately arouse suspicion in the spectators' minds and look prepared.

If your routine allows you to reuse a rope several times, make sure you regularly replace it, since rope becomes dirty and gray with use.

Allow me to offer an important piece of advice: Before going onstage, always make sure the floor is clean. If it is not and your rope happens to touch the ground, a bit of dirt (dust, cigarette ash, confetti, etc.) could cling on and create a reference point for the spectators that could weaken – or worse – certain effects.

Texture: The ideal is rope made of braided cotton without a core, which gives it softness, flexibility, and strength, but also one drawback: the cotton fiber has a somewhat gray-beige tone. However, dealers carry bleached white rope, and this is what I use onstage. The texture of the cotton and its strength give this rope a pleasant feel and allow it to be readily twisted between the fingers. One can also find a very white synthetic rope, but it does not have the strength of natural cotton and flattens between the fingers, preventing it from being easily rolled in the hands as needed.

Diameter: Three diameters of rope are commonly available: .31", .39", and .47". I use cotton rope .31" in diameter for close-up because when pleated, it takes up less space in my pocket. Onstage, I use bleached white rope .39" in diameter.

Preparation: Cover one or two centimeters of the ends of the rope – the inner fibers as well as the exterior – with a clear liquid glue. After allowing the glue to dry overnight, you will have very rigid ends with no more risk of unraveling. Not only will the longevity of your rope be increased, but you will also be able to much more easily feel and grasp the ends.

Length: The length varies according to the setting in which you are performing the routine:

Onstage: I prefer to use a fairly long rope, which obliges me to make wide movements and to raise my arms high so the rope does not touch the stage. Many magicians tend to make somewhat constricted movements and remain in cramped positions. Onstage, this is a tendency one should avoid!

Without any difficulty or fear, you can present a rope routine before an audience of 1000. Do not hesitate, then, to amplify your movements by using a long rope. I use a rope that is 106.3" long, as well as a short rope 25.59" in length. Both ropes are .39" in diameter.

Close-up: If you perform strolling magic, your field of movement is considerably reduced. Thus, your props should take up as little space as possible and fit in your pockets. This is why I use rope that is .31" in diameter with the following lengths: 21.65" for the short rope, 43.31" for the medium rope, and 64.96" for the long rope.

The Story of a Rope Routine

Strasbourg, 1969: The World Magic Festival, produced by André Sanlaville, opened at the Ritz Theatre. From a balcony overlooking the stage, armed with a powerful pair of binoculars, with almost obscene curiosity, I followed even the tiniest movements of the magicians below, the demigods I admit I so deeply admired. I remember their names: Harry Thierry, Alan Alan, Carolus and Magdola, and Richiardi Jr., among others.

Between acts, the emcee told us he was going to “explain” a “very simple” rope trick. My intense concentration and analysis relaxed. The trick used three ropes of different lengths which became equal and then finally unequal again. As for the promised explanation, it never came.



This, then, was my first encounter with rope magic. Needless to say, I could hardly suspect that the next thirty years of my life would be completely altered by this trick, which infected me like a virus. I would have to wait another fifteen years to enter the phase of creation, in my attempts to escape what was – and perhaps will always be – one of the most popular rope tricks among magicians around the world.

Beginners and imitators, I would like to reassure you here: during the fifteen years that have followed this first moment of rope magic – from around 1969 to 1985 – I have never ceased copying the best rope magicians: Jacques Delord, Jean Merlin, Pierre Edernac, and Flip!

But let us return to the night of that unforgettable

World Magic Festival. Returning to my dorm room, I could not stand to not know how the Professor’s Nightmare worked, and so I spent the entire night attempting to reconstruct it. I began with three equal ropes, and of course I never ended up with three unequal ones.

So, refusing to give in, I began with three unequal ropes and there the miracle happened; I ended up with three equal ropes! Whew!

The next day, I explained the effect to a magician friend, a fellow beginner who had also attended the show the night before. The next day, he showed me the same effect, except he counted the three equal ropes separately! I could not believe it! But after he explained the moves to me, I was both reassured and amazed.

I remember feeling at that moment a veritable epiphany, a magical spark that forever changed me, and today I still consider this performance the most beautiful I have ever seen.

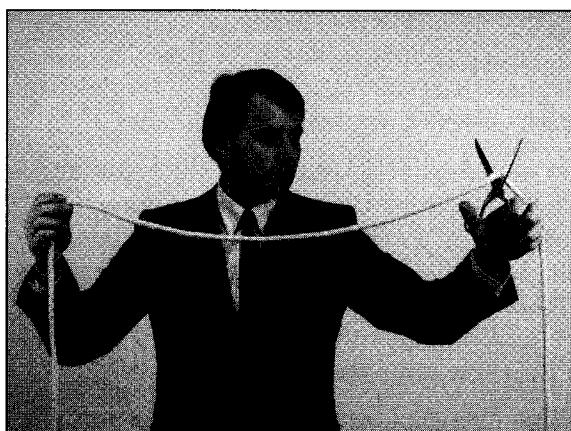
Several months later, at a convention of the AFAP in Paris, I was literally knocked out by Flip and his rope techniques. I attended his extraordinary lecture and discovered an unknown realm, and I left completely bewildered. All these knot techniques struck me as so complex that they would be impossible to duplicate unless your name was Flip. Later, Flip issued two videocassettes in which he explained his marvelous methods; they are required viewing if you wish to learn to perform rope magic, and they will bring you the same joy they have given me.

In 1969, Jean Merlin published his book *Le Premier Livre de Close-Up* (The First Book of Close-Up). I contacted him to request a private lesson in rope magic. I paid a fee that was fairly high for a student’s budget – but which was a pittance compared to what it brought me – and in two hours I learned the basics of rope magic, permitting me to begin practicing a short routine.

I will pause here to give you a piece of advice: if you wish to learn what I was taught at Merlin’s home (and if you can read French!)

find his lecture notes, illustrated by James Hodges. It is the best available text on rope magic – along with the one you are now holding, of course! I consider it an indispensable initiation into rope magic. End of comment!

Several months later, a friend gave me the text of a tape recording of Jacques Delord's rope routine, "The Voyager of Faraway Rivers," and



by listening to it, I reconstructed Delord's routine without having seen it. It remained my favorite routine for more than fifteen years. I finally saw it on television three years later, allowing me to confirm that my blind imitation conformed to the original!

Nonetheless, please note that every time I presented this marvelous routine, I had the unpleasant feeling of having stolen part of my success from Jacques Delord. This is why when I see a magician copy one of my routines, I do not feel bitter but instead a sense of pride, since this means that I have created my own original style. But if you must emulate a performer, know how to adapt ideas to your own personality and avoid being a clone of your model. I can only wish that someday you yourself will inspire others.

To return to my fifteen years of apprenticeship, I will state that I tried to combine every existing rope effect, and inserted in my repertoire a routine full of classics, but one that lacked originality: the cut and restored rope, then tying the rope into a loop in which a knot appeared and disappeared, the unbroken circle, three ropes becoming two and eventually fusing into one. This routine, as acceptable as it may have been, in my opinion had an enormous problem – it perma-

nently destroyed the yard of rope used for each performance. And so I began devising a routine in which the rope would never be destroyed and which I could immediately repeat.

This leads us to 1986, which for me represents the threshold of a second magic career focusing on creation, full of adventures, meetings, acquaintances, and reacquaintances.

For me, creativity requires several steps which are not necessarily enough by themselves, but which are crucial. The following are a few of these steps which have helped me become who I am.

First of all, obviously, read everything concerning magic. The culture of magic literature is indispensable for knowing what already exists. Read the old books, which often contain forgotten principles that you can adapt to current styles. It's commendable that you love rope magic, but this is not a reason to ignore other types of magic, because one can often find ideas in other areas that one can apply to one's own specialty.

Watch videos, but be aware of keeping your distance from the models they offer. From this point of view, reading seems preferable to me, since it frees your imagination and forces you to use your brain cells.

Enter a contest and tell all your friends, which will oblige you to fulfill your commitment and perfect an original act.

Do not try to resemble anyone! Be yourself! You will be most natural by remaining faithful to your personality. Now that you have acquired a substantial background in magic, forget it and create your own gestures, your own moves, dreaming of the ideal that you wish to attain, and you will see that there is always a solution even if it is difficult to find.

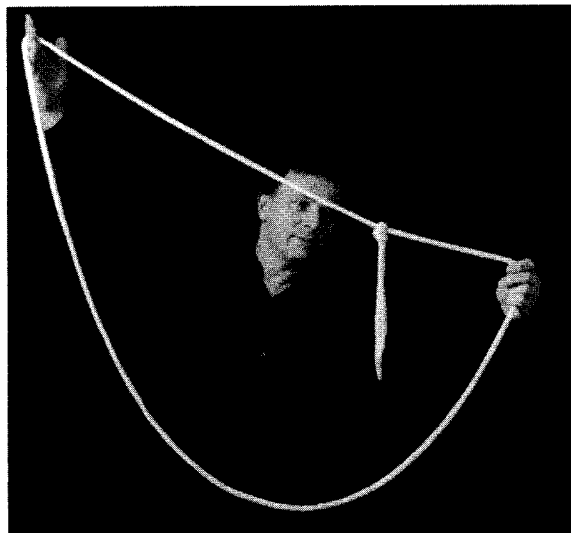
Consider your ideas about what a magician should look like, and ask yourself if you resemble that when you are performing. If the answer is "yes," there is a strong possibility that you have found your style, that you are playing the role that fits you, and that you will be natural onstage. If the answer is "no," this means that you are in opposition to your ideas and that you should be performing comedy;

this may thus be another obstacle to overcome on your road to success.

This primordial question of the ideal magician in our minds was my starting point in my rope routine. In other words, in my view, the magician should be an ordinary person who arrives with nothing in his hands, amazes the spectators, and leaves as he came – with nothing!

The illustration here aptly depicts this view of magic and will spare you a lengthy lecture! When the curtains open, there is nothing; the stage is bare. I enter with nothing (the rope is in my pocket), dressed like a normal person in a casual suit and tie; I remove the rope from my pocket and the act begins. At the conclusion, I throw the rope to the audience and I leave as I came – with empty hands.

Let us return to early 1986, when I entered the competition for the 1988 FISM convention in the Hague. I thus had two years to create an original act. Now that I had entered, I had no choice – I had to act!



I began with a simple idea, the appearance of a microphone on a stand, followed by a number of effects with the microphone, concluding with its disappearance. After several unproductive trials, I permanently retired the microphone to my collection of apparatus and kept only the microphone cord, that is to say, the rope.

I thus had to create a rope routine specifically designed for an audience of magicians, and I

imposed a number of restrictions on myself to obtain an original act:

- First of all, the rope had to be normal, not gimmicked, so that I could throw it to the audience at the end of the act.
- The act would not include the Professor's Nightmare, which is a wonderful effect for a lay audience but has no appeal for a crowd of magicians.
- The rope would not be destroyed at the end of the act and one could repeat the routine immediately with the same rope, with no preparation.
- The effects comprising the routine would be new and original.
- Finally, one last guideline: the effects must fool magicians as quickly as possible and leave them mystified.

And so it began! I took my rope, a pair of scissors, and I began to cut the rope in half...and there appeared in my mind the concept of "opposite logic." I will explain. Each time I had to perform a well-known classic effect, I forced myself to avoid performing it as logic would dictate. Thus, in this case, I would cut the rope in half, but without scissors. And this created a problem to resolve: how could one make a single rope into two without cutting them? So this is the origin of the routine with the appearance of three ends, then four ends, etc.

Finally, with "opposite logic," I used the principle of "delayed effect" whenever possible, that is to say, every effect was reserved until the moment it was least expected, like a bomb with a delayed fuse. After two years, the combination of these two principles led me to the completion of the original rope routine I was going to perform before the FISM jury in the Hague.

And now we come to July 1988 in the Hague. In the close-up show, American magician Daryl presented his rope routine, which I considered very classical, to much applause. My wife, who sees magic with fresh eyes, told me I had chosen the wrong category and that I should have entered the close-up competition. But it was obviously too late to do so.

The next day, I thus performed on the huge theatre stage provided for the stage contest, where



JEFF 99

I felt a bit lost. Moreover, I was unable to adjust the lighting in order to make the thread for my flying knot effect truly invisible.

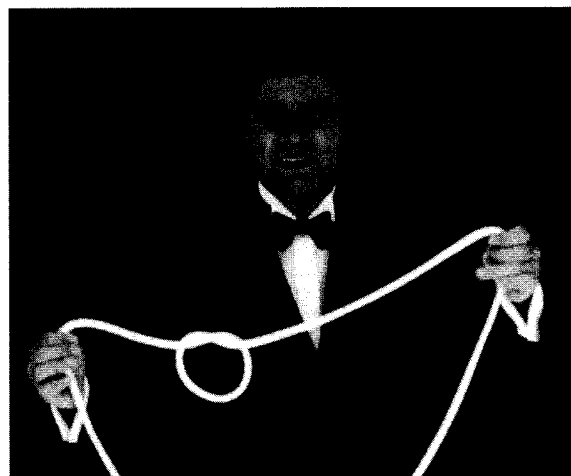
I performed to music and everything went fairly well. I finished eleventh in the stage magic category, which is not too bad when one considers that a length of rope was my only prop.

I obtained a positive reaction from this first experience: obliged to create an original act, I confronted an audience of specialists, and several well-known magicians who had seen my act congratulated me and encouraged me to persevere. But I realize that my wife was right and that my routine would have been better presented in the close-up category. I would remember this next time...

And now we come to the AFAP convention in Nancy in October 1988. Three months after the Hague, having learned from my experience, I won the first prize in close-up with my rope routine, which created much discussion. Moreover, the jury requested to see me to ask if my ropes were gimmicked, and one master of rope magic wanted to know if I used magnets or snaps.

Thanks to my prize, I began to receive bookings for European conventions, but I remained prudent and accepted only two in order to avoid overexposure and to preserve the mystique of my act, since in fact my secret goal was the FISM in Lausanne set to take place in 1991. I took advantage of these three extra years to hone my act and to write a text to link the effects.

I eliminated the floating knot because of the thread problem and I added several knot techniques. During this work period, I discovered



many new ideas with ropes, but I did not add them to the act to avoid making it too complicated and confusing. Once I had definitively completed the act, I did not change even one iota of the routine, keeping any new effects I invented along the way for a second routine I will call "The Close-Up Routine," which makes up Chapter 3 of this book.

And now we come to July 1991 at the Lausanne FISM. Contrary to the FISM in the Hague, I came to Lausanne to win! I knew in my heart that the routine was good, that I had eliminated the risky moments – which lowered my stress – and I had tested it in front of many magicians, always with the same success. I also devoted much time to my mental preparation, deeply learning my text so it would be perfectly synchronized with the effects it supported.

On Judgment Day, at the hour of reckoning, everything went perfectly fantastic, with a standing ovation and thunderous applause I will never forget. My life changed that day, but that is another story.

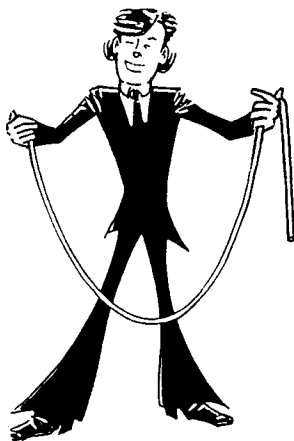
Chapter 1

The Basic Routine

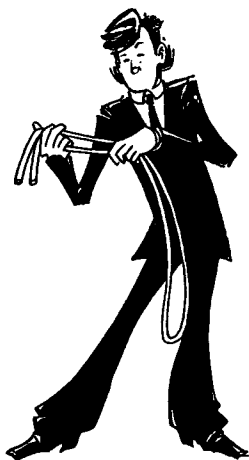


The Routine as Seen by the Audience

1



As you can see, I have a rope ...



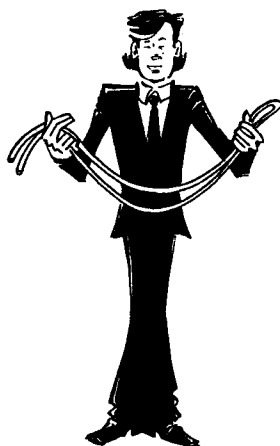
Of course, some nights, in the end, you'll find ...

... that you are lucky enough tonight to see a rope with three ends, because usually that's impossible. And now, something even more impossible ...



... a rope with ...

2



... and like all ropes, this one has two ends and a center.



... the end!



I must confess ...



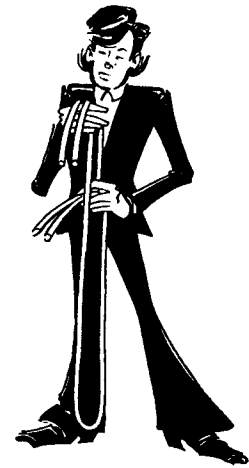
... four ends, like this one!



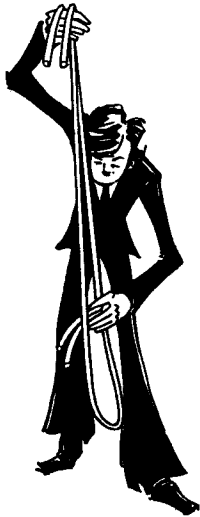
one, two, three, and four.

3

But it seems there's a small problem here, because these two ends aren't at the right end.



If these two ends ...



were here, that would be ...



kind of crazy!



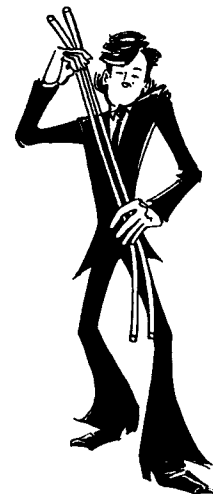
Look! But in reality ...



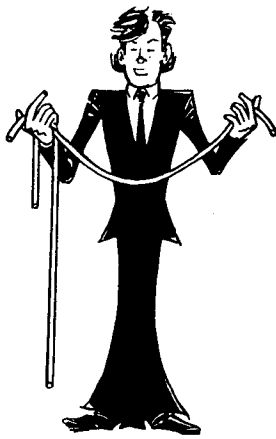
I now have ...



two ropes ...

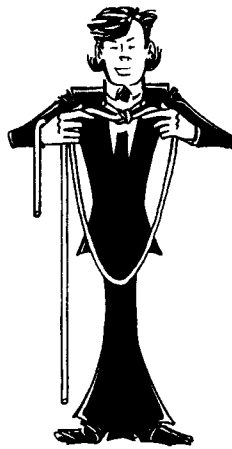


one here and ...

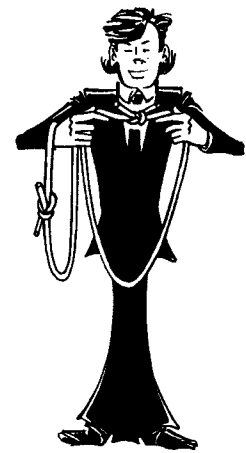


the other there!

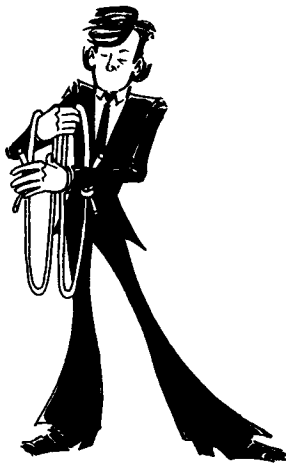
4



Now, if I tie this rope into a loop ...



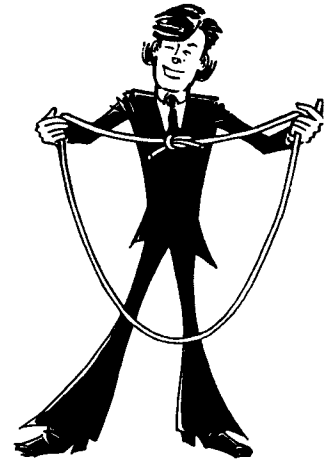
and do the same with the second one ...



I will have two rings made of rope.

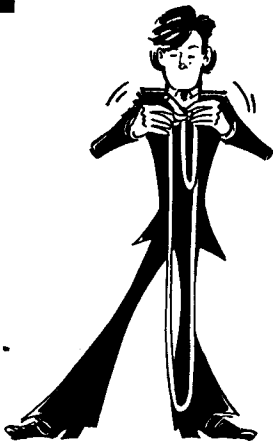


But if I fuse them together, I will have ...



... one single ring ...

5



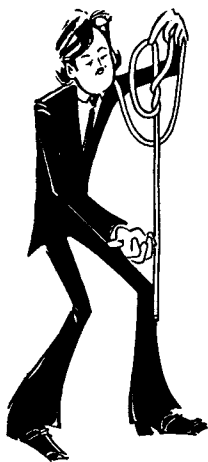
The secret is very simple.



All I have to do ...



... is vanish one of the knots. Let me show you.



As you can see, I have a knot ...



... and now ...

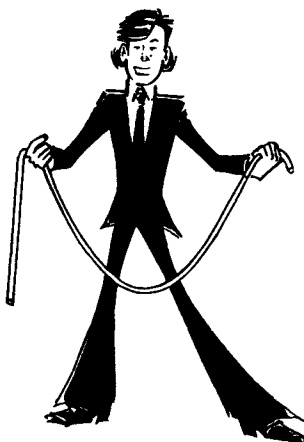


... there's no knot. OK?

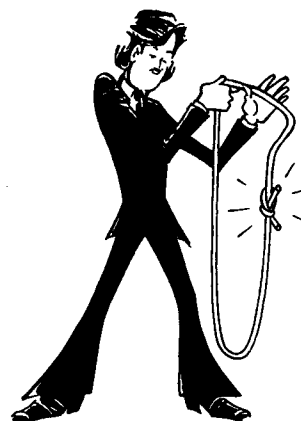
6



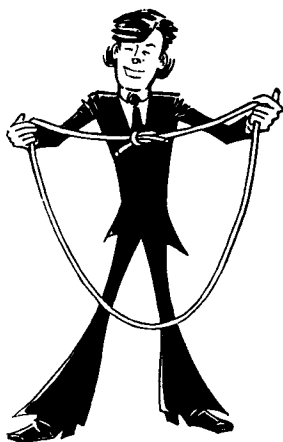
Where was I?



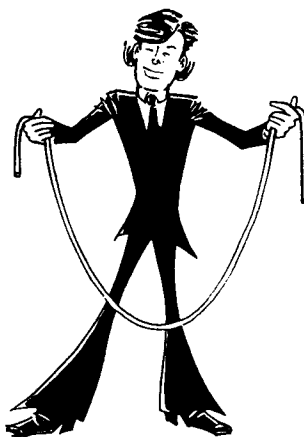
Oh, yes, I remember! I have ...



... a large loop ...



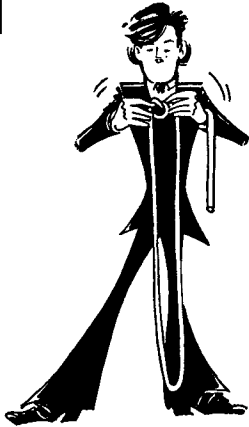
... like this!



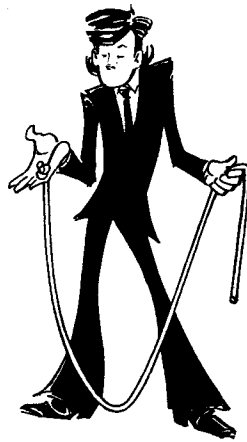
I know what you're thinking.

You think I'm cheating, because
what looks more like one end
than another end?
No problem.

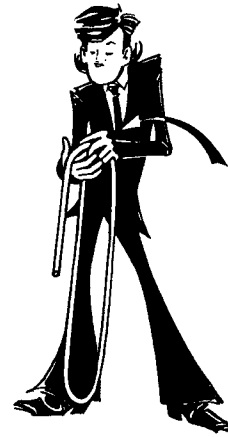
7



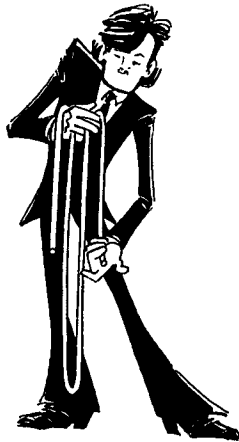
If I make a knot on this end ...



... the ends are now different.



Unless ...



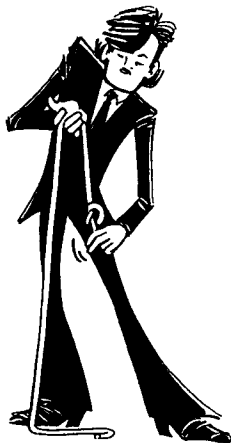
... this knot ...



... disappears!



If I make another knot ...



... on this end,
I'll have a rope ...



... with one knot here and no
knot on the other end.



However ...

8



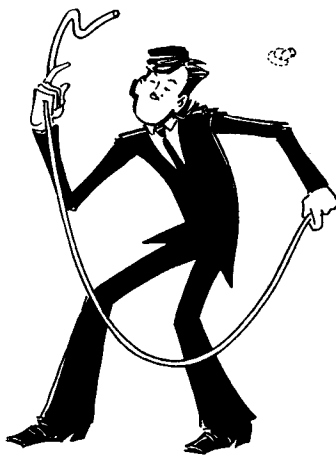
nothing can stop this knot from going from here ...

9

I am going to tell you my secret: in reality, it's not the knot that moves, it's the ends. So here, especially, for you ...



... travels here ...



to ...

10



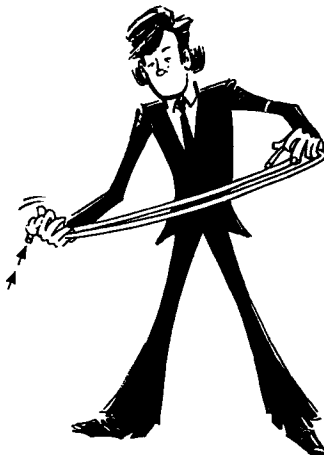
... the Amazing Traveling Ends trick. Watch.



... there, and end up on this end!



The first end ...



... and the second end, with the knot ...

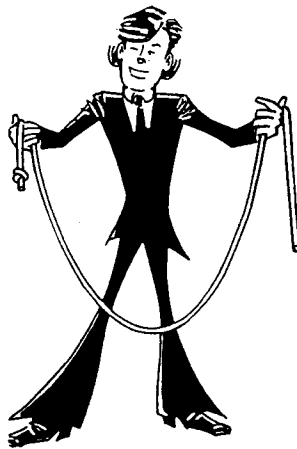


... travels there!

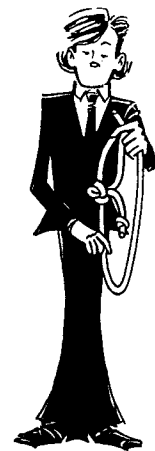


And here, of course, is the middle

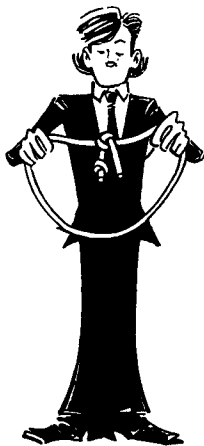
11



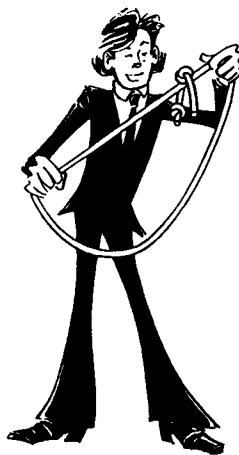
Now for something a little easier to understand.



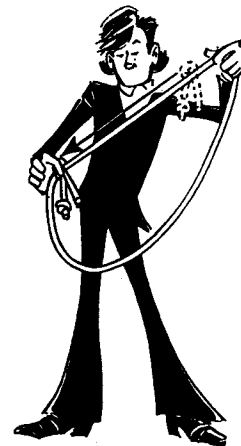
If I tie the two ends ...



... like this, they can still travel together ...



... but more slowly and more visibly ...



... like this! Is everything clear?

12



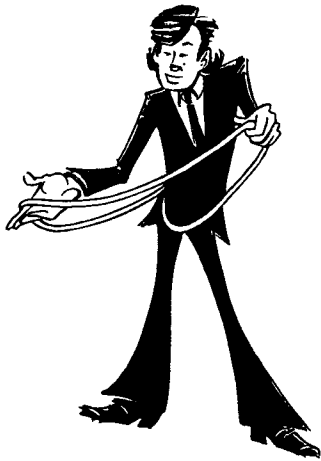
Now, a trick without the ends.



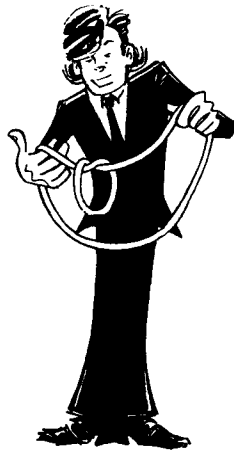
If I place the ends ...



... in my pocket, it would be impossible ...



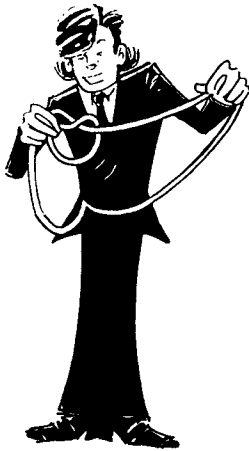
... to make a knot in the rope ...



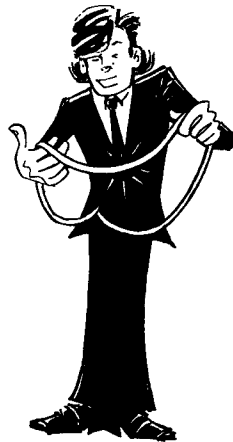
... like so! And if I have the ends in my pocket ...



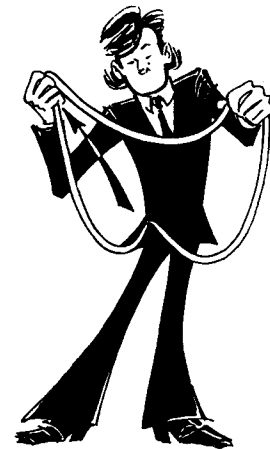
... I could not ...



... undo the knot ...



... like this! And because there is no longer any knot ...

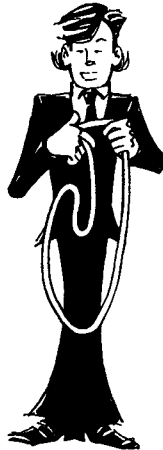


... there are no longer any ends, and so this becomes a trick ...

13



... that is ...



... in fact ...



... endless!

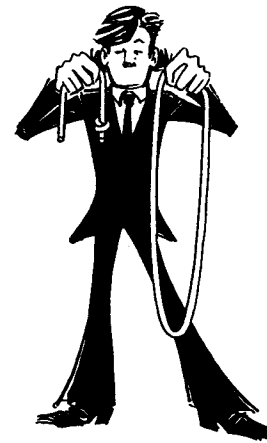
14



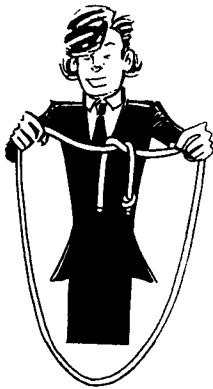
But where are the ends?



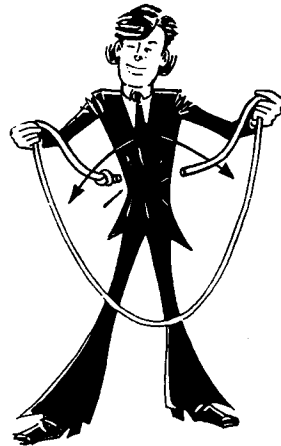
In my pocket! So I now have a rope without any ends and ...



... two ends without a rope.



To put the rope together again, you just have to lay the two ropeless ends on the endless rope and ...

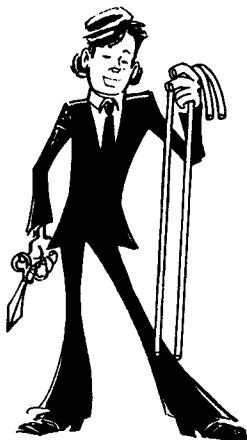


... by pulling just so, I now have a rope with one end on each end.

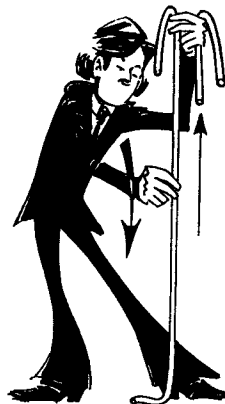
15



For the grand finale, the famous Cut and Restored Rope trick. If I cut them ...



... I have two pieces of rope. To restore them, I just have to pull ...



... here. This one stretches and the other one shrinks.



If I stop there, I have a long rope and a short rope. But to make a single long rope ...

16



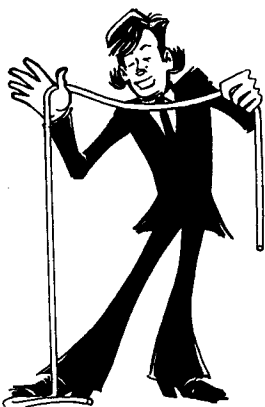
... I just have to push the short rope into the long one, like this ...



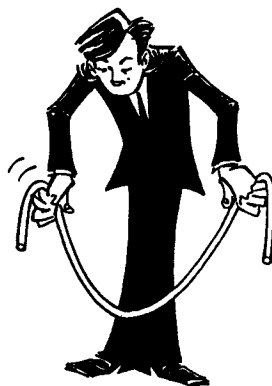
... very slowly. Watch.



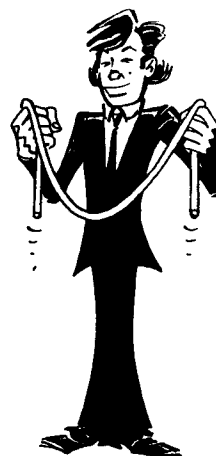
And now I'm left with the knot. And if I untie ...



... the knot, I'm left with one rope, just like ...



... I started with!

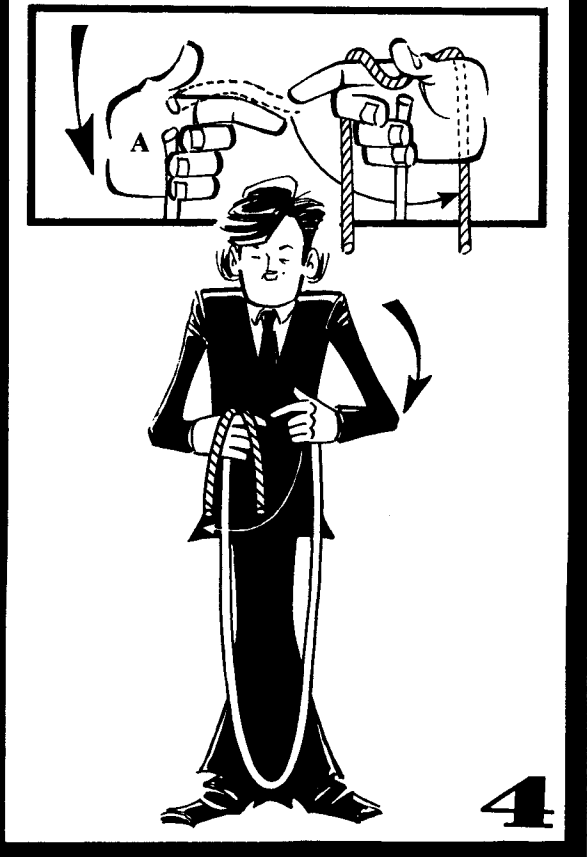
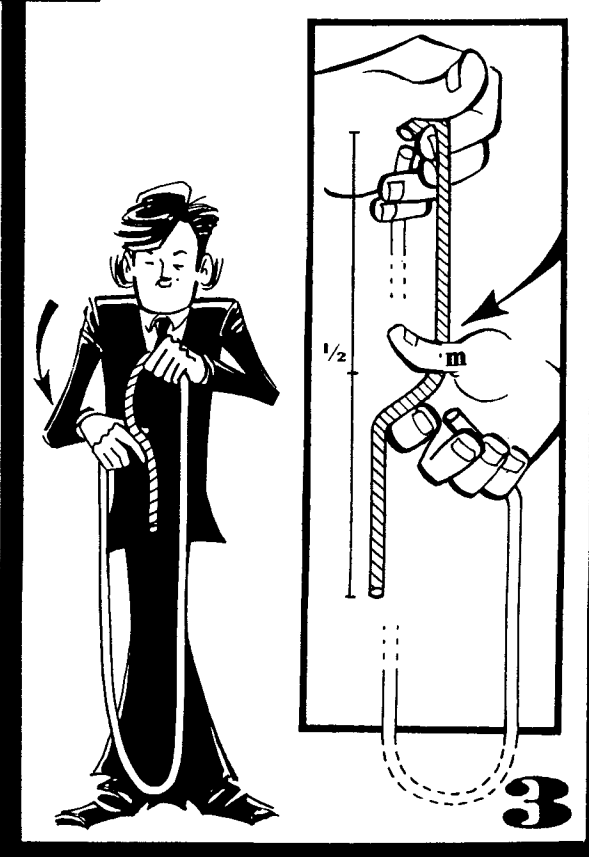
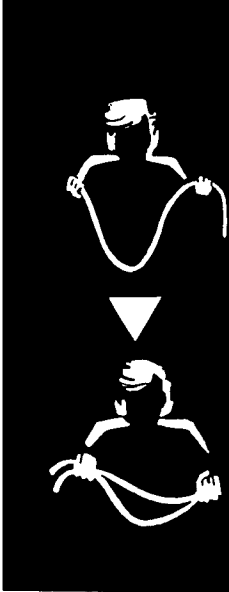
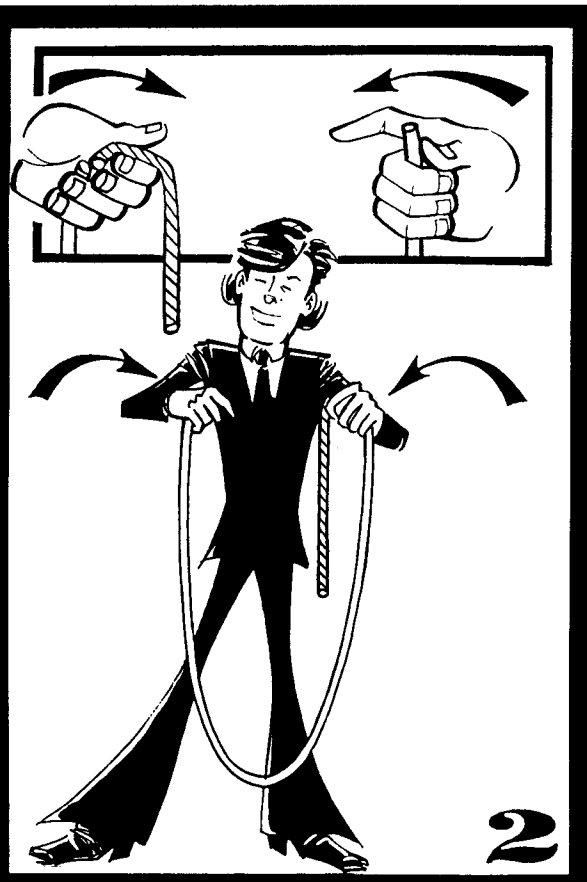
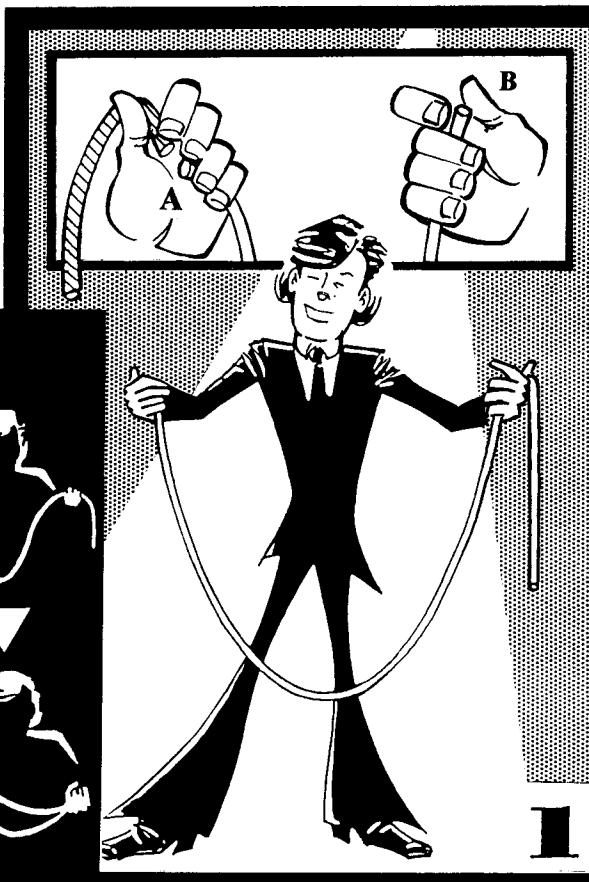


ROUTINE FISH



Le Secret...

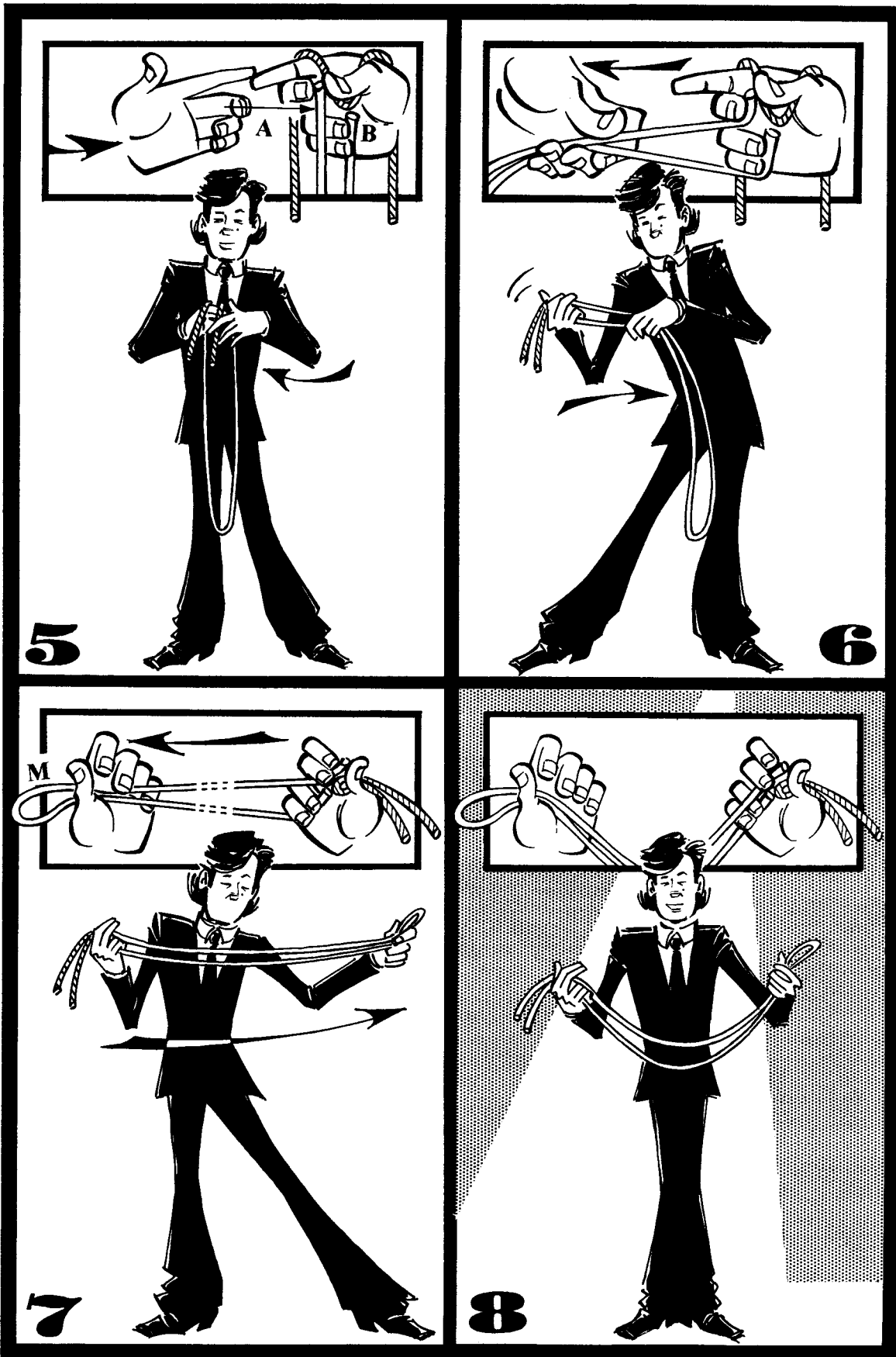
1



PHASE 1: OPENING

1. Begin in classic opening position: facing the audience, arms spread. The left hand holds the short rope and end A of the long rope. The right hand holds end B of the long rope.
2. The hands move toward each other.

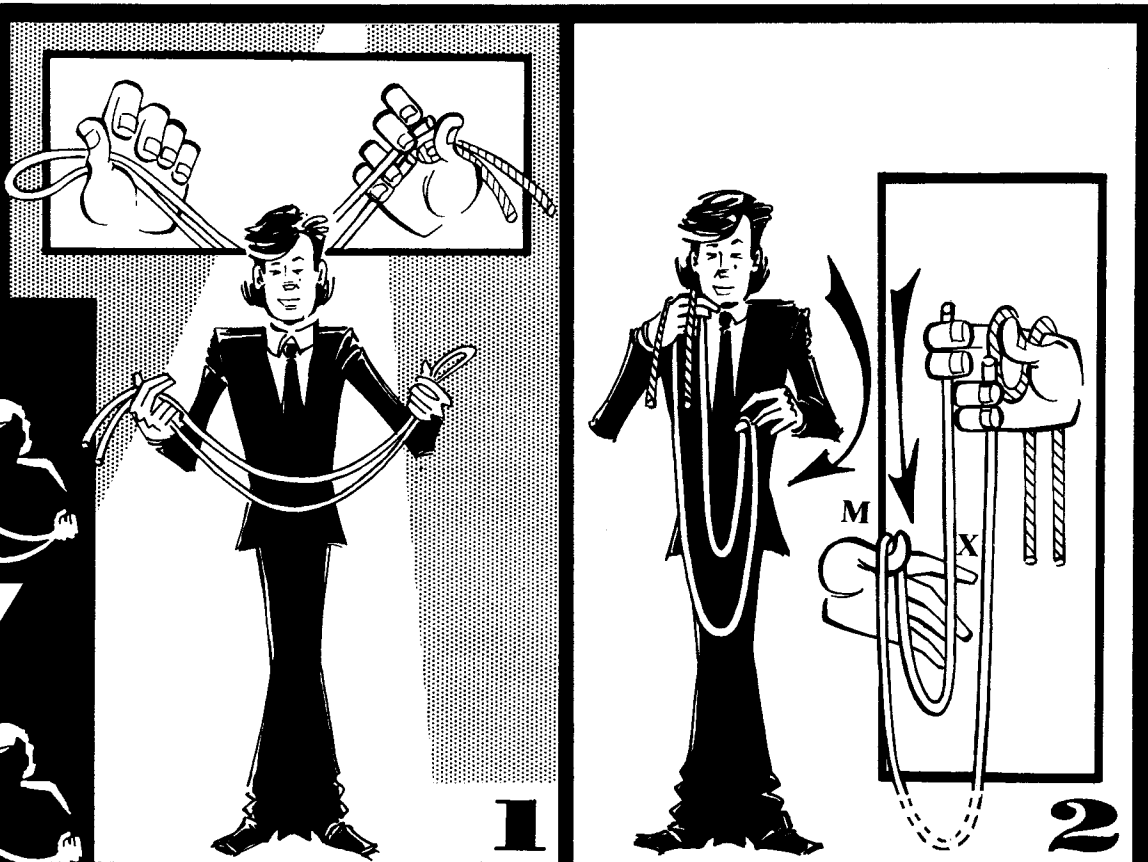
3. The right hand grasps the short rope exactly in the center (m) in the croch of the thumb and index finger in a position resembling a back thumb-palm.
4. The left hand descends and places end A into the right hand.



5. End A of the long rope is in the right hand next to end B.
6. The left hand slides along the length of the doubled long rope.
7. The left hand now holds the center M of the long rope.

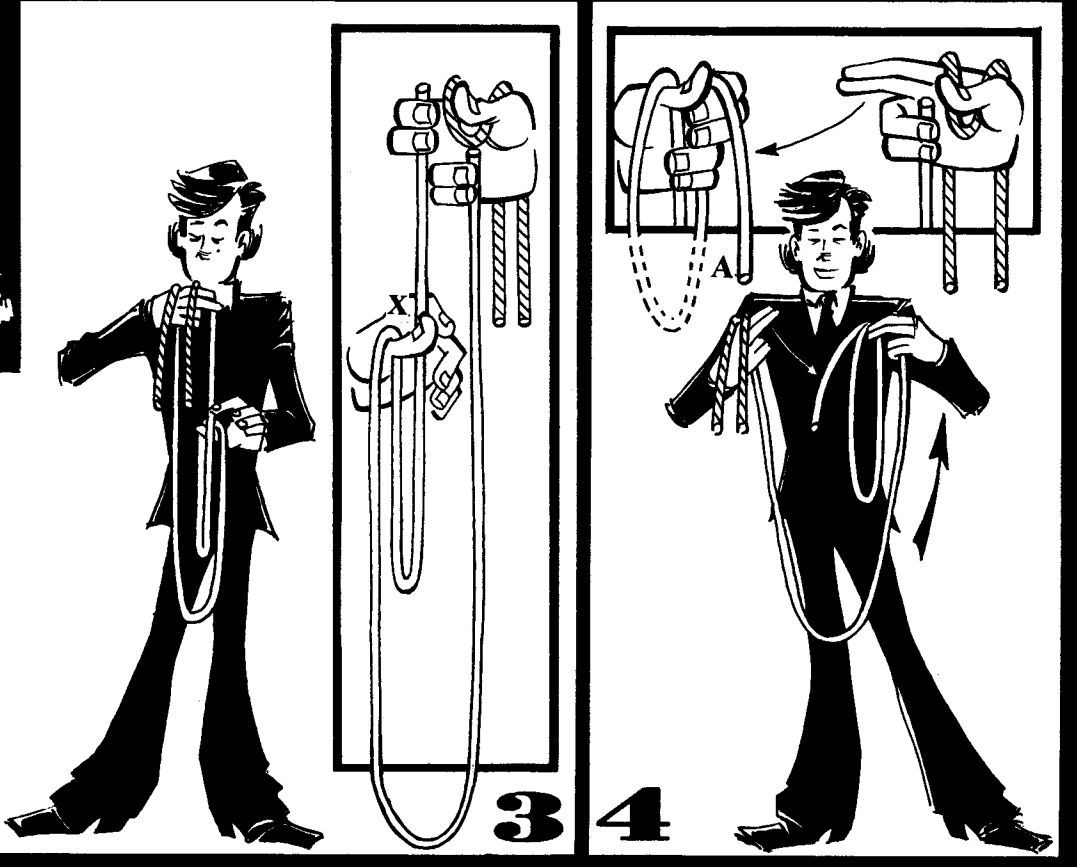
8. This is the conclusion of phase 1, which lets you apparently show a normal rope doubled. Movements 1 to 8 constitute one flowing movement lasting about four seconds.

2



1

2



3

4

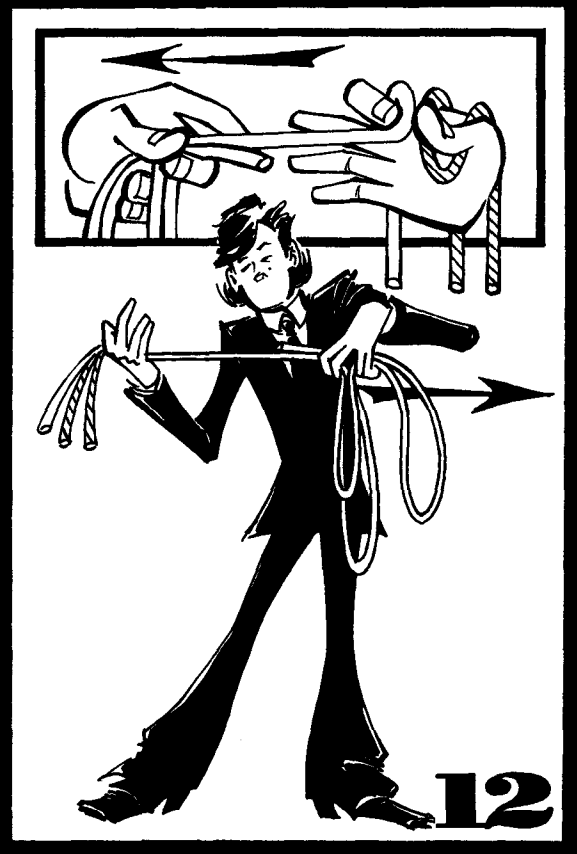
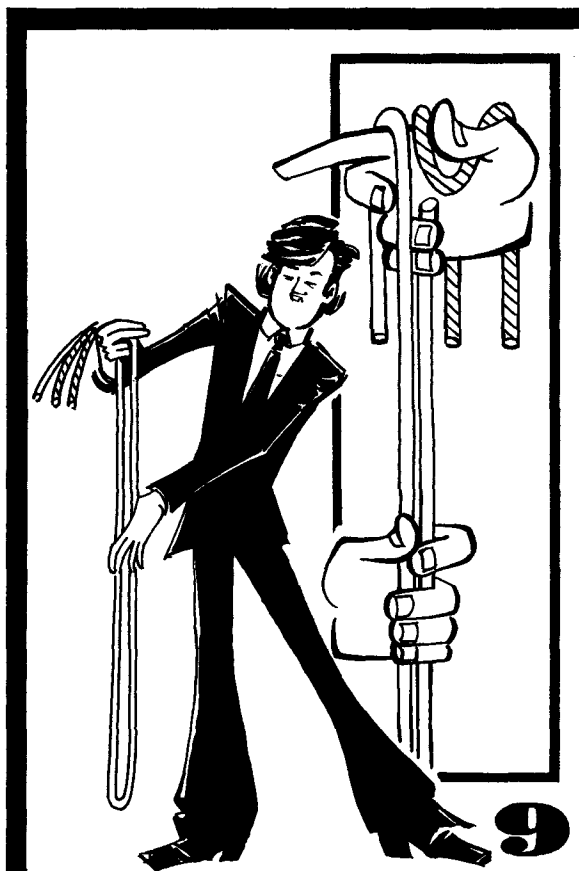
PHASE 2: APPEARANCE OF THREE ENDS, THEN FOUR ENDS

1. The starting position is the same as the final pose of the previous move (figure 8).
2. The left hand, which holds the long rope by its center M, moves toward the right hand to grasp point X of the long rope between the left thumb and index finger.
3. The left hand grasps the long rope at point X.
4. The left hand continues to move upward until it is at the same level as the right hand, which releases end A of the long rope.



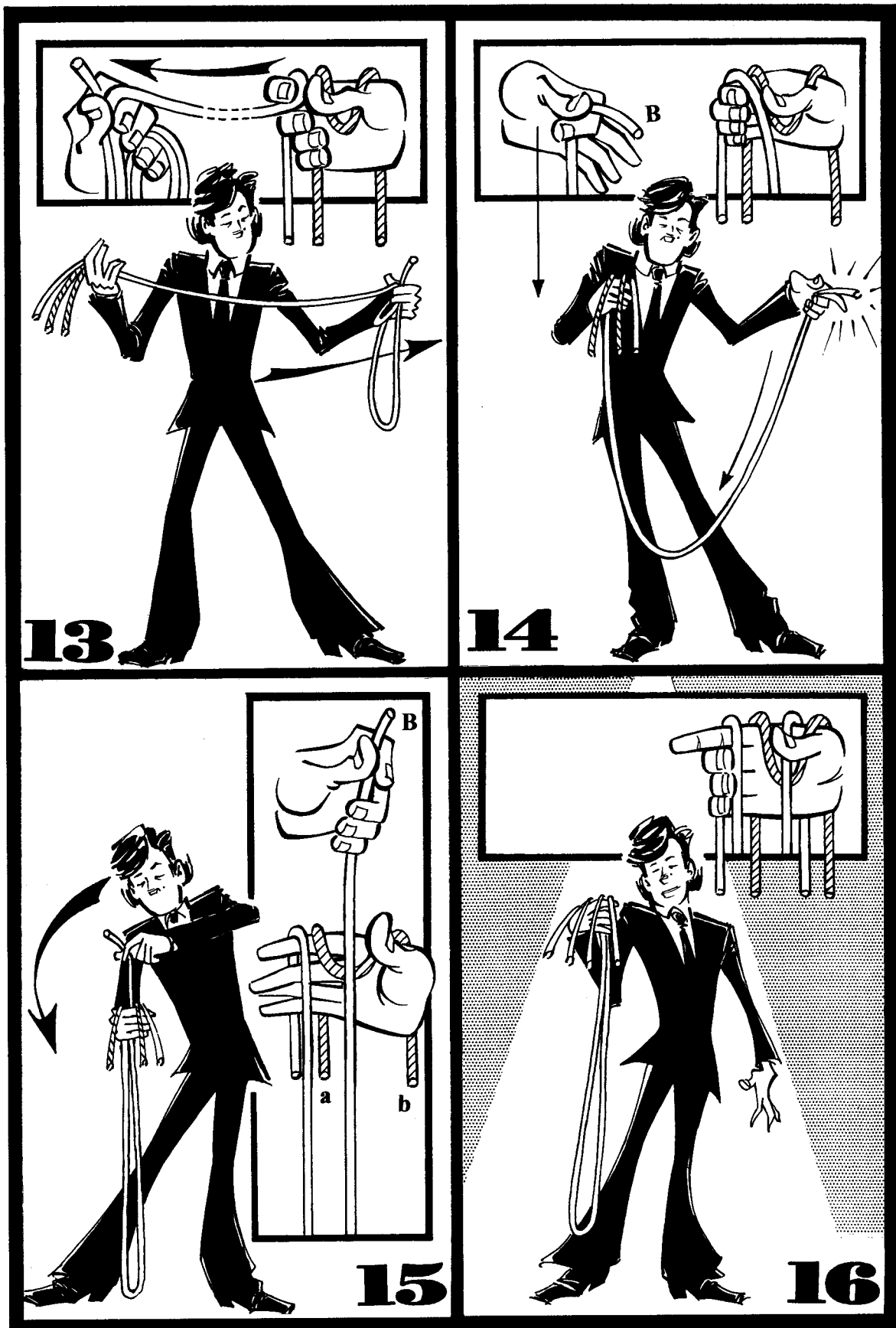
5. The right hand now holds end B with the help of the right thumb.
6. The left hand releases the long rope but continues to hold it at point X. The rope falls, allowing the third end A to appear.

7. End A is placed in the right hand ...
8. ... to display a rope with three ends: a, b, and A.



9. The left hand grasps the doubled long rope about a third from the bottom.
10. The left hand moves up to the level of the right hand.

11. The left hand moves toward the right hand and grasps the long rope about six inches from end B.
12. The left hand slides end B along the length of the long rope (the three loops formed progressively shrink as the left hand slides along the long rope).



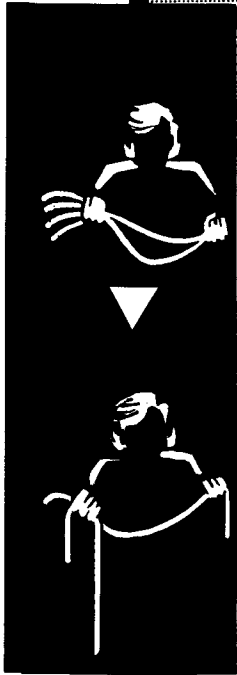
13. The left hand continues its path along the long rope until only a single loop remains.

14. The left hand releases the loop, allowing the fourth end B to appear.

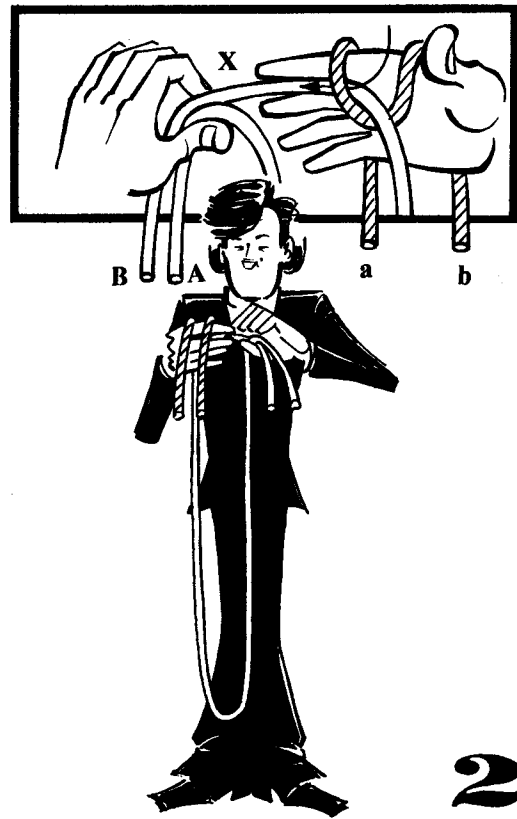
15. The fourth end B is placed in the right hand between ends a and b of the short rope.

16. This is the final display of the rope with four ends.

3

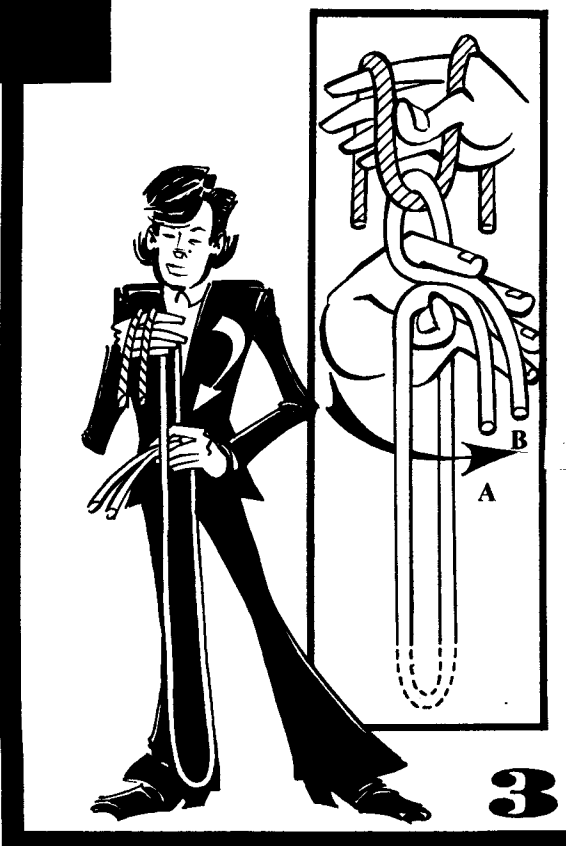


1

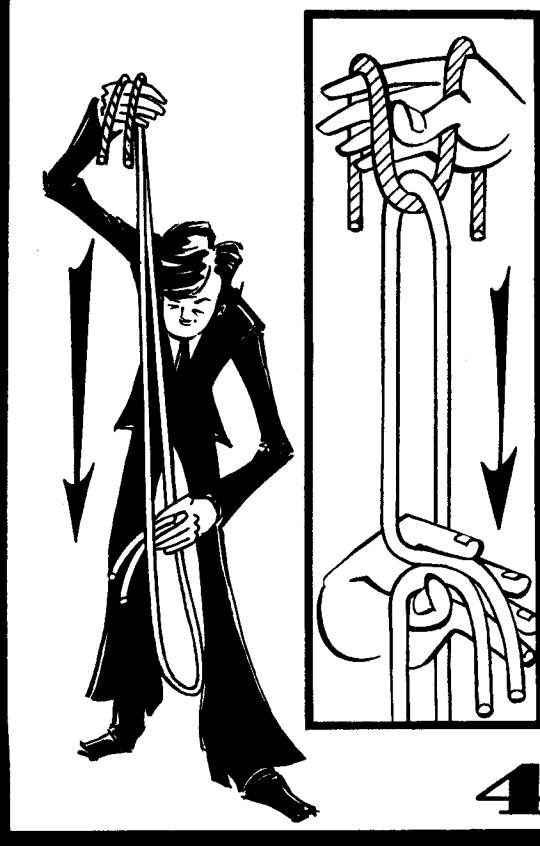


2

PHASE 3: TRANSFORMATION OF A ROPE WITH FOUR ENDS INTO TWO ROPES



3



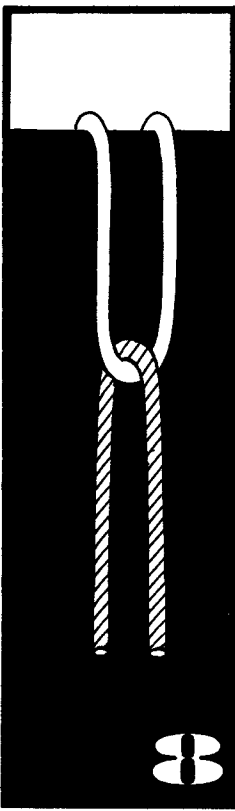
4

1. The starting position is the same as the final pose of the previous move (figure 16).
2. The left hand places end a of the short rope next to end b. The left hand then grasps ends A and B of the long rope at point X.
3. Ends A and B of the long rope are passed through the loop formed in the long rope.
4. A and B are apparently slid toward the bottom of the long rope. In reality, the long rope slides over the short rope held in the right hand.

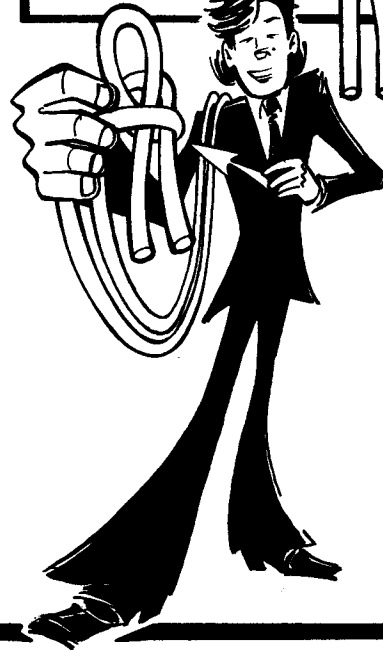
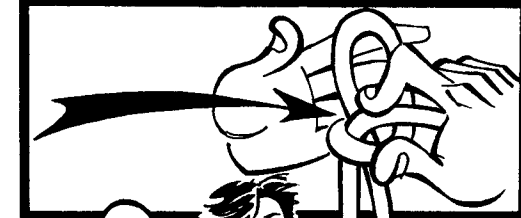


5. When you reach the bottom of the loop, the left thumb is trapped.
6. The left thumb reenters the loop formed by the long rope.
7. The left thumb now disengages from the loop of rope wrapped around it and holds this loop (sort of a false knot) in place thanks to the tension of the rope

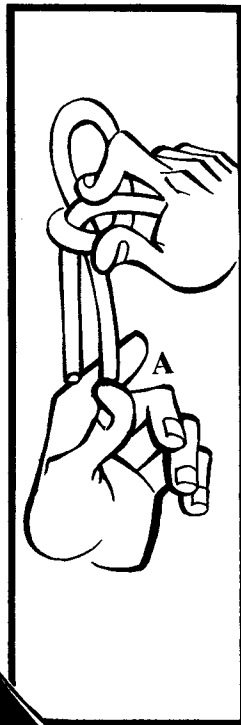
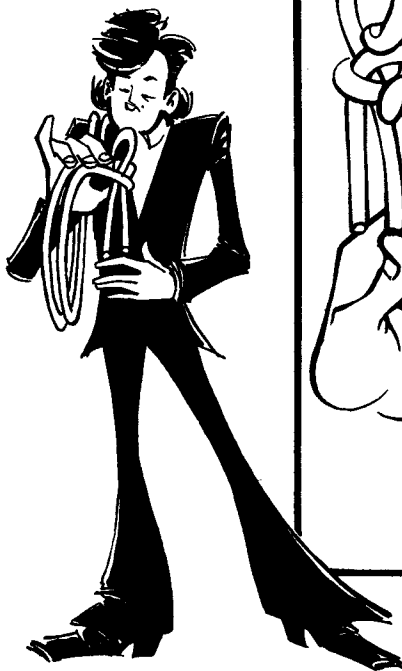
8. The right hand throws the short rope over the right shoulder as the left index finger presses on the rope and the left thumb.



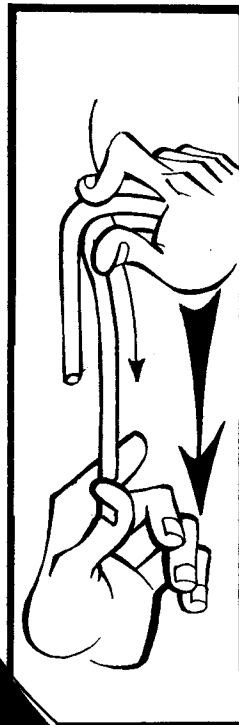
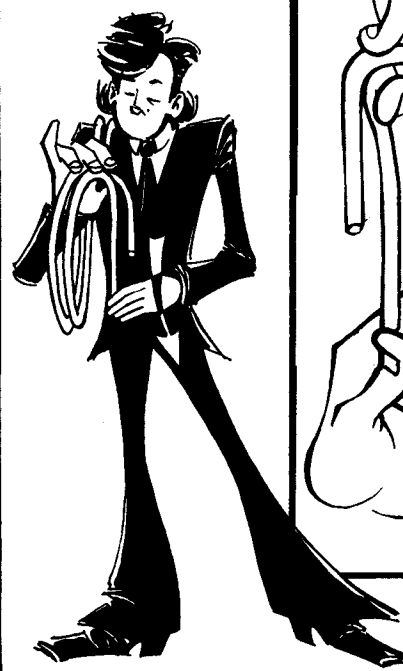
8



9



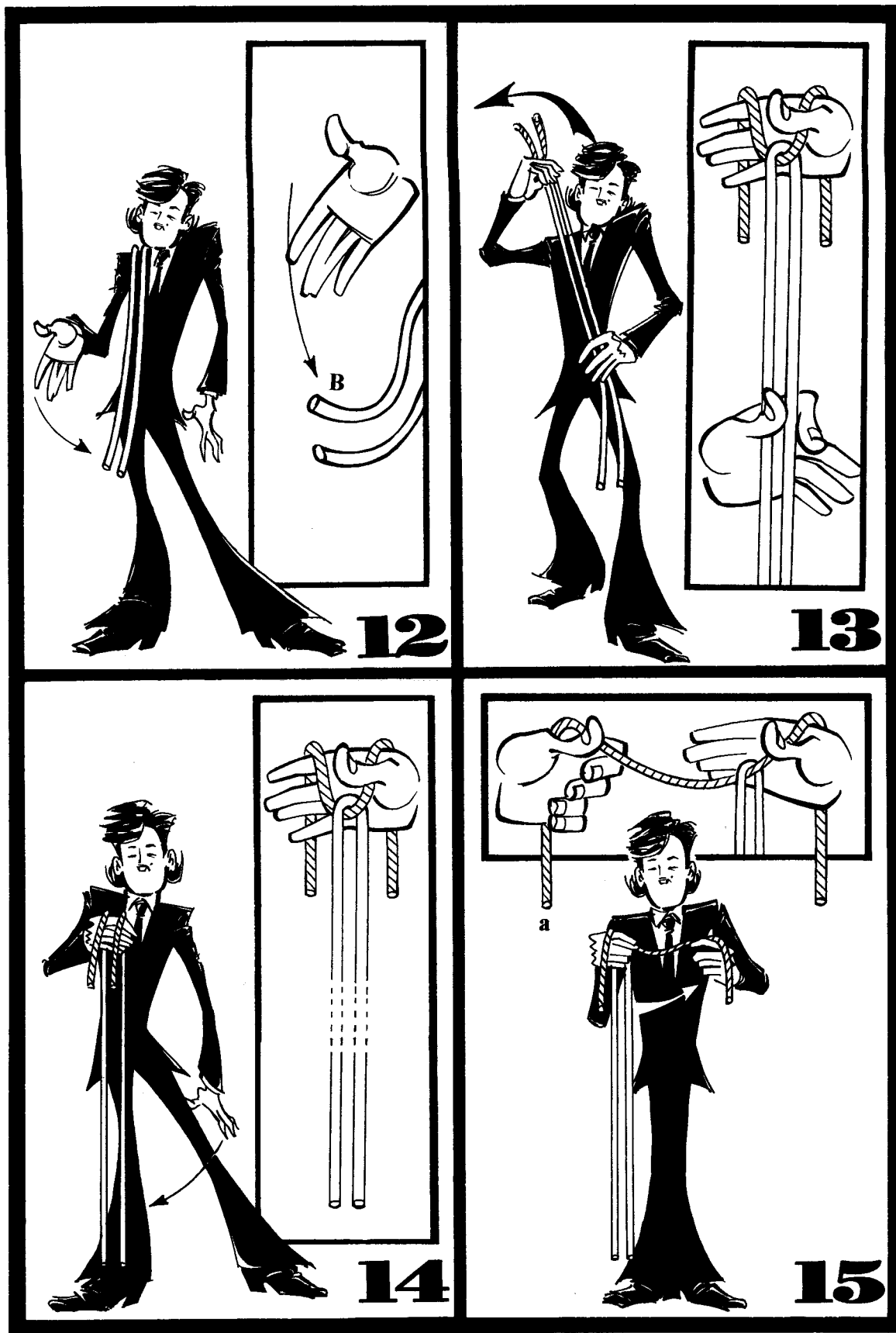
10



11

8. The short rope hangs behind the back, looped over the long rope. It is preferable not to have spectators seated behind you at this point!
9. The loop which was in the left hand is placed into the right hand and shown to the audience.

10. The left hand pulls on end A.
11. The loop opens, and you then release end A so it can fall.



12. Next, release end B. To the audience, you have made two actual ends appear, reinforcing that you now seem to have two ropes.

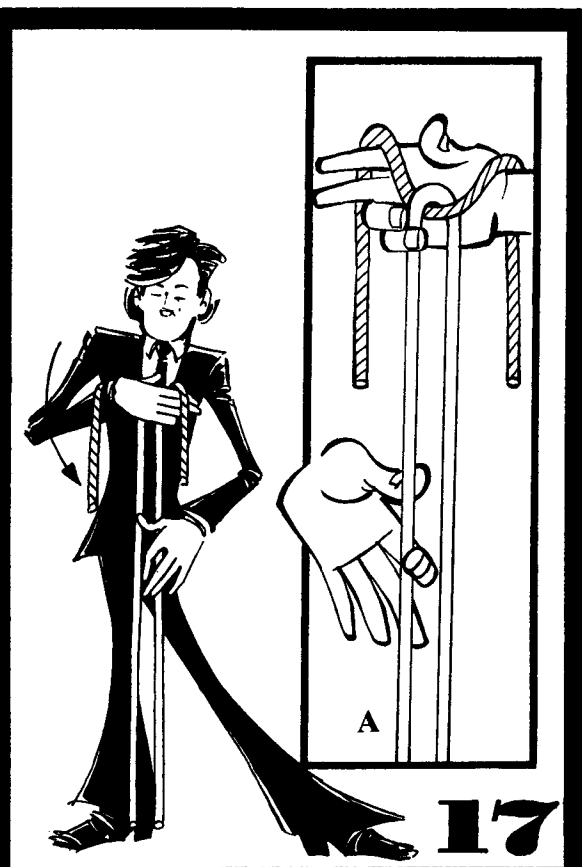
13. The left hand pulls the “two ropes” forward as the right hand hides the point where the short rope and long rope are looped.

14. Display the “two ropes” to the audience. Although this is a classic position, it is preferable to continue to figure 19 to create a more convincing illusion of two ropes.

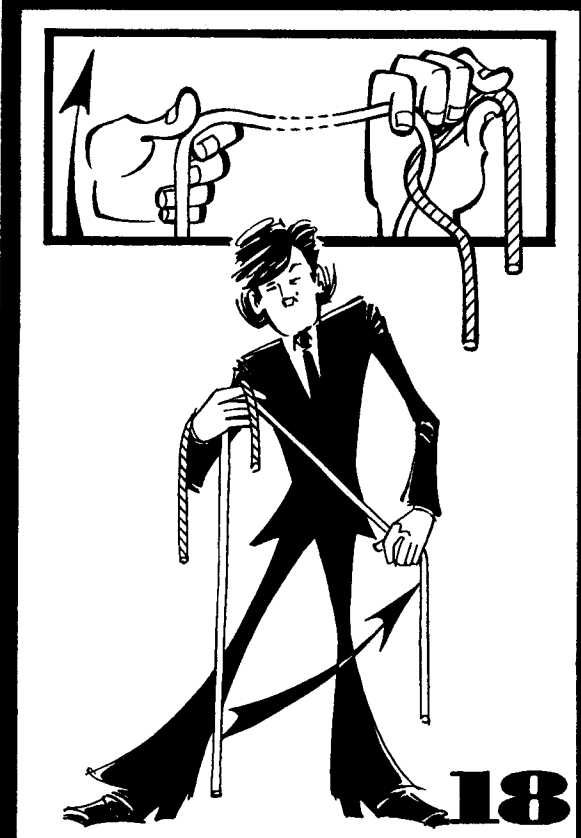
15. The left hand grasps end a of the short rope.



16



17



18



19

16. Place end a on the right wrist, obliging the ends of the long rope to make a rotation of 180 degrees.
17. The left hand slides down the long rope and grasps end A.

18. The left hand moves up to the level of the right hand as the left wrist rotates 90 degrees.
19. The two ropes are now perpendicular to each other. One is held horizontally between the hands, and the other hangs vertically.

Thoughts on the Transformation of the Rope with Four Ends into Two Ropes

As you can imagine, this effect has a fairly strong impact on the audience, especially when the spectators are magicians, because it is the first point where they lose their bearings during an explanation that until now has seemed logical.

At the beginning of the routine, the attentive magician thinks there must be an extra piece. At first, I do not attempt to prove him wrong; on the contrary, I do everything I can to support his theory. When I display the rope with four ends and I move two ends to the bottom of the loop, he believes I am sliding down the extra piece, when in fact the short rope remains in the right hand and the long rope slides and turns around. The visual properties of rope makes this movement invisible and really makes it look like the two ends are being moved from one extremity of the rope to another.

In figure 7, the way the rope is displayed removes any remaining doubt: it actually looks like a small piece is held against the rope, as everyone can see. And from close up, the illusion is perfect.

To drive in the last nail, the actual short rope in the right hand is thrown over the shoulder with a completely nonchalant gesture. At that moment, you should not have the slightest hesitation; the short rope is in absolutely no

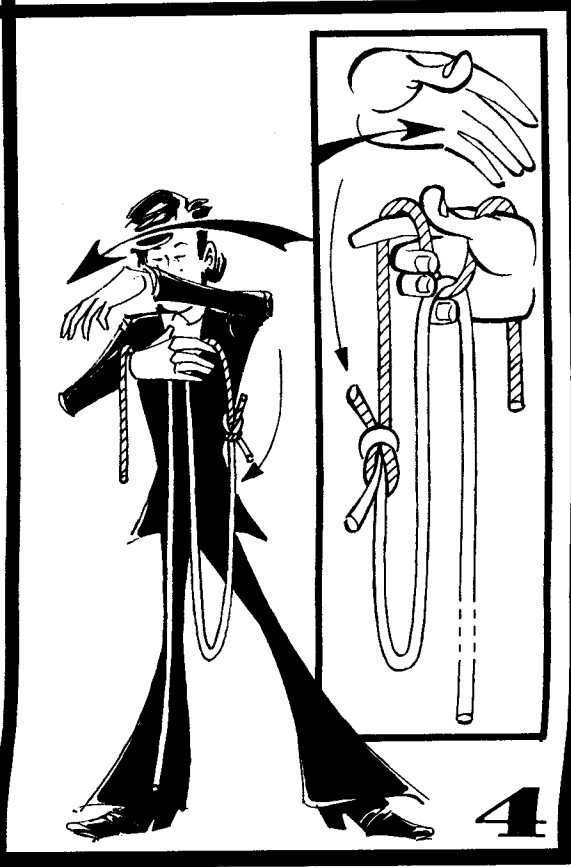
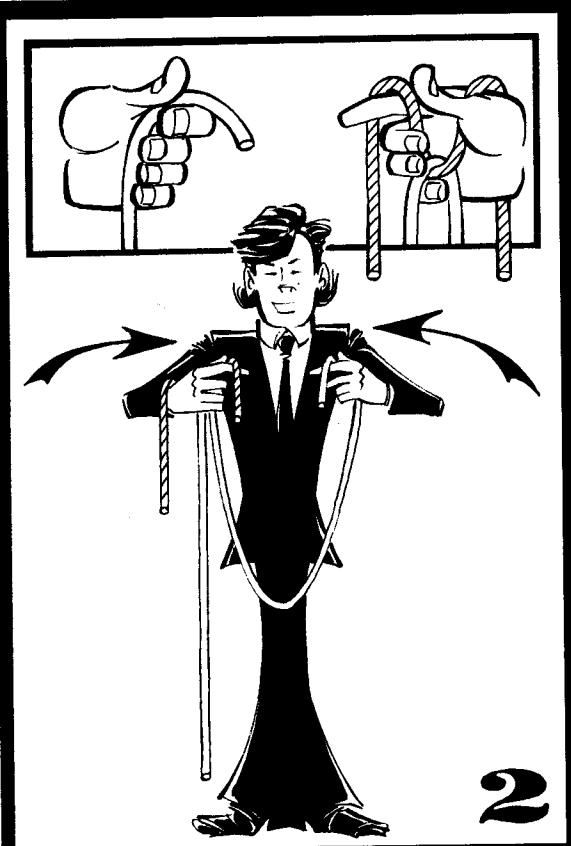
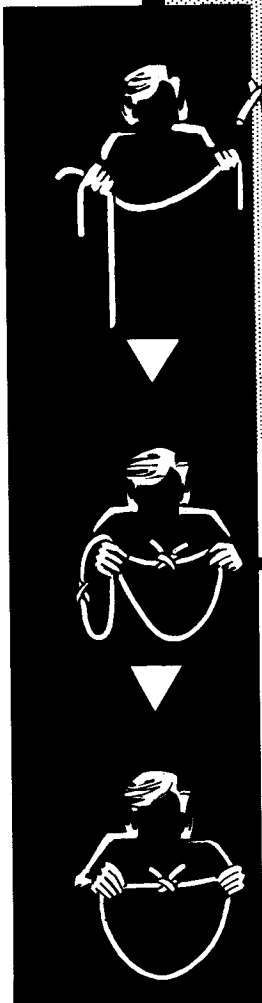
danger of falling, because it is looped in half over the long rope. The only precaution one must obviously take is to avoid having spectators behind you!

I must confess that at this point, I am quite serene because I know that the spectators are going to fool themselves. I take my time and prepare to savor the applause that will soon follow and confirm that the trap has fallen upon them.

When the supposed short end transforms into the real ends A and B, let the ends distinctly swing past each other, first A (fig. 11), then B (fig. 12), to reinforce that the two ends are separate and independent. At that moment, the effect is complete; it is thus natural for me to hold the "two ropes" in front of me to display them to the audience (fig. 14). But this position is a bit too conventional, and a simple little twist of the wrist allows me to end up in the situation shown in figure 19.

This position is very deceptive, since it appears that one rope is held horizontally between your hands and the other is casually hanging on your right wrist. This may seem like a minor additional detail, but it helps disorient knowledgeable spectators; and because it is also easy to do, one would truly be mistaken to omit it!

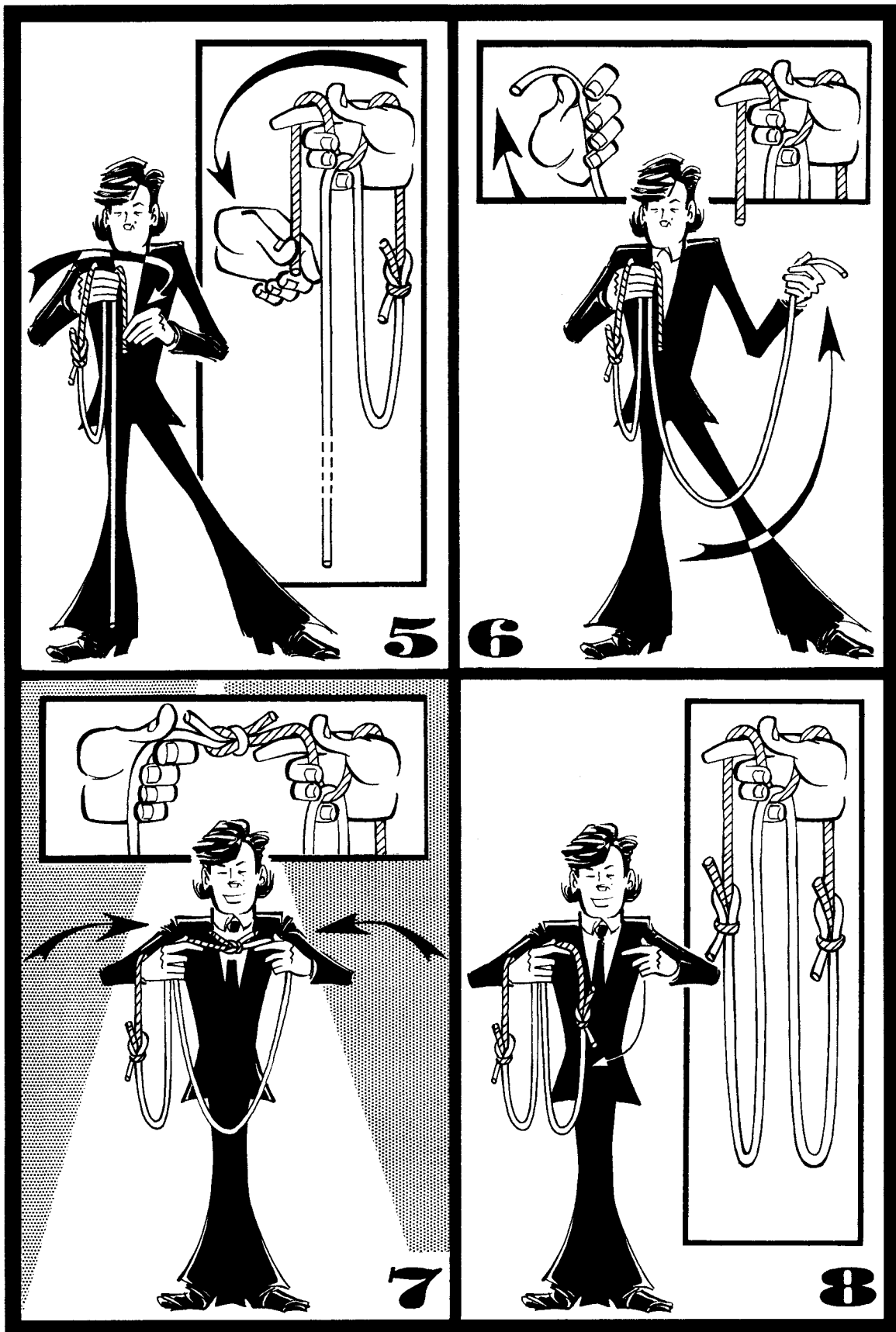
4



**FUSING TWO ROPE RINGS INTO
A SINGLE LARGE RING**

1. The starting position is the same as the final pose of the previous move (fig. 19).
2. Tie one end of the long rope and one end of the short rope into a square knot.

3. Tighten the knot.
4. Grasp the free end of the short rope that is draped over the right wrist and passing through the crotch of the right thumb.

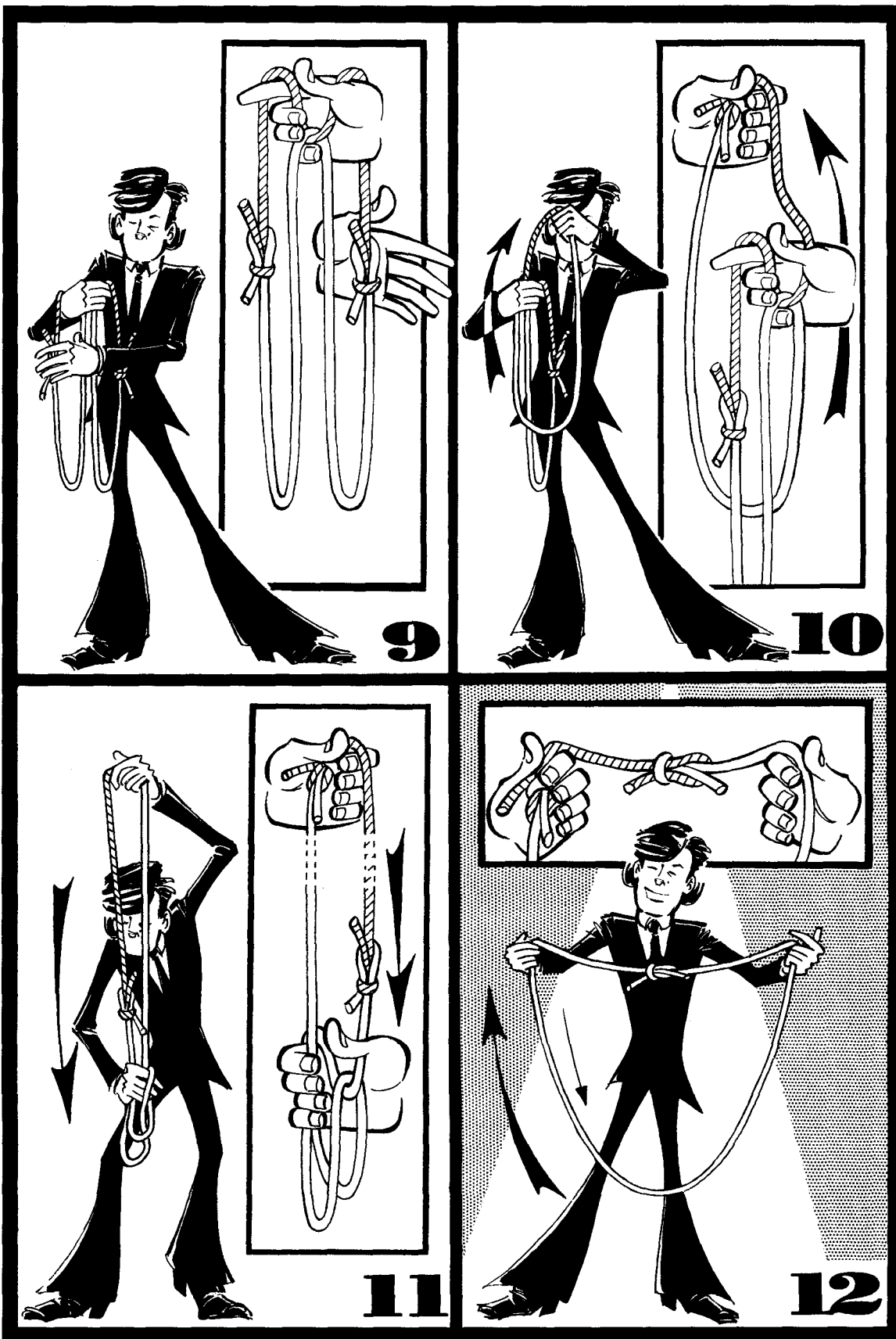


5. The end of the short rope is now held by the right thumb and index finger so the first apparently knotted ring rests in the crotch of the thumb.

6. The left hand grasps the end of the long rope.

7. Tie this end to the free end of the short rope in a square knot.

8. The audience now sees two rings of rope.



9. The left hand grasps the knot of the ring hanging on the wrist, concealing it in the left palm. This hand raises slightly.
 10. The right hand grasps all the ropes at its level.

11. The right hand slides down along the ropes fairly loosely in order to avoid blocking the knot from passing through the hand.
 12. The rings have apparently fused together to create a single ring.

Thoughts on the Display of Two Ropes and More

The display of two ropes shown in figure 14 (effect 3) is a position commonly reached during the classic Cut and Restored Rope. The position of figure 1 (effect 4) is already a definite improvement on the usual display. Where can we go from here? If you think about it, you might see three possibilities available to you:

1. You can restore the pieces and get one long rope (see close-up routine, effect 27). Because this effect is so well known, I immediately eliminated it from my routine, especially because it would have led me back to where I began and I would have needed to start over again!
2. You can transform the two equal ropes into two unequal ropes (see effect 15 for one method, and p. 240 for a second technique). The problem with this effect is that it forces you to indicate the presence of the additional short piece of rope, which would be premature here; to me, it seems wisest to opt for the third possibility.
3. You tie the "two ropes" to create two loops. As you will see later, this solution allows you to flow into other interesting positions and create original effects. Tying the "two ropes" into rings reinforces the spectators' (false) impression that there are two independent ropes.

Furthermore, these two rings, fastened by two clearly visible knots, will suddenly fuse into a single large ring — a very strong effect. In a single move, you create three effects: the fusion of two ropes into a single one, the transformation of two small rings into a large one, and the disappearance of one of the knots. The appearance of the large ring is always met with spontaneous applause.

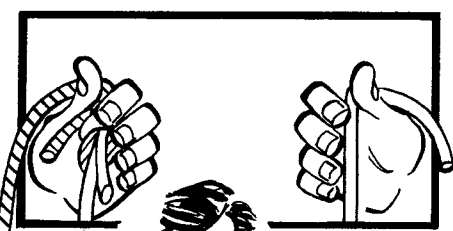
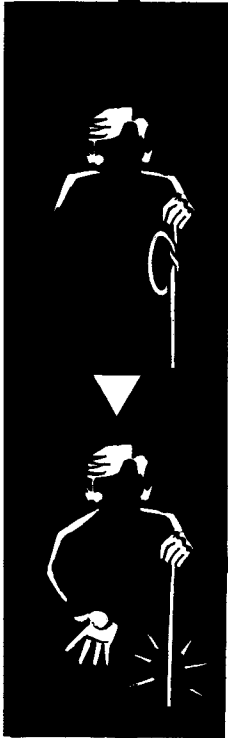
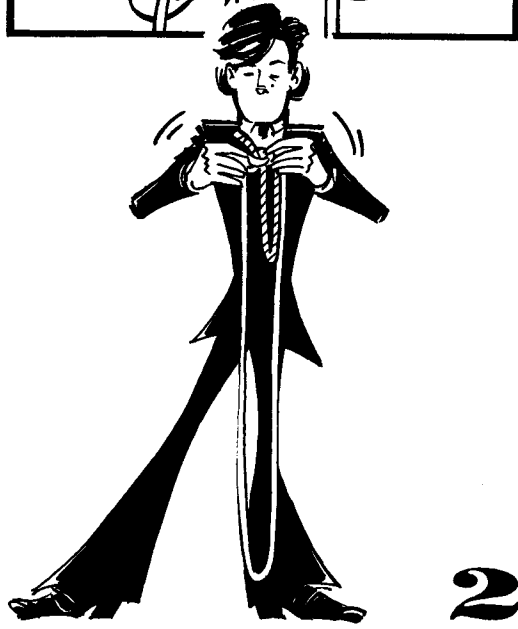
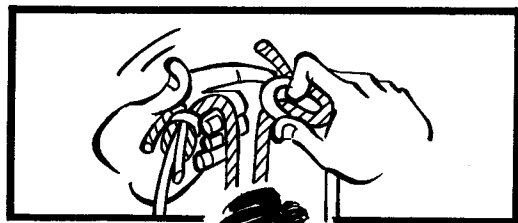
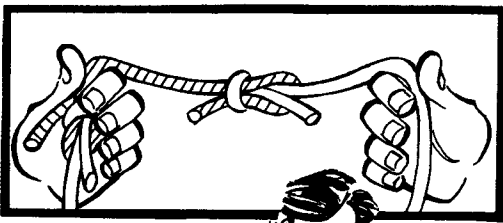
The first time I found myself in this in this position, with a knot hidden in my left hand, it seemed like an obstacle to the progression of the routine, and so for a long time I tried to find a way to eliminate this knot! Confronted with this impossibility, I had to accept the inevitable, and this is how I discovered the new principle of instantaneously tying two ends.

To do so, you simply open the rope ring by untying the visible knot and spreading your arms to display a single long rope, the other knot remaining hidden in the left hand. Now, if you grasp the two free ends with the right hand, simultaneously opening the left hand, the knot will appear and the rope will again form a ring.

Nonetheless, this reappearance of the knot struck me as following too soon after its vanish; the ideal would be to delay this effect as long as possible. I had only one solution left: get rid of the knot but keep it hidden and ready to use; to do so, you merely have to throw it over your shoulder (fig. 4, effect 5). You will now be in front of the audience with the rope between your hands, indirectly proving (and without saying so) that you really have just a single rope.

However, I still had the problem of what to do with this rope, and in my search for solutions I came upon the idea of the knot which drops and vanishes. This false knot is identical to Flip's Sayonara Knot, but the method is much simpler and, above all, more natural. It should be performed in one flowing movement, which reinforces the illusion that it is a real knot. I thus owe considerable thanks to Flip for his original concept of this false knot.

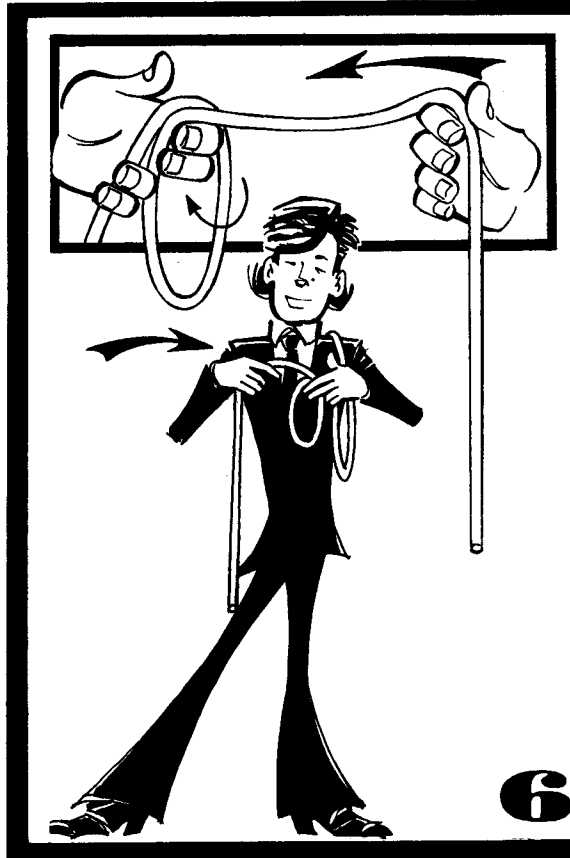
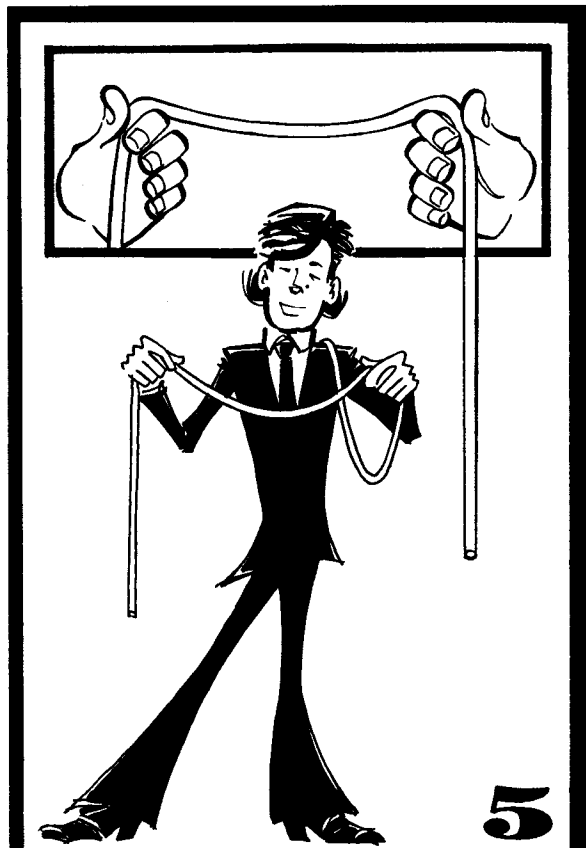
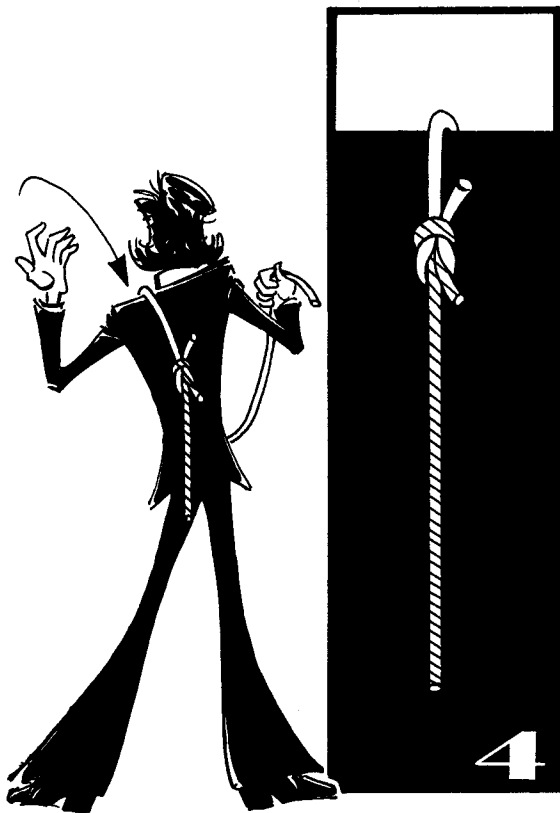
5



THE VANISHING KNOT

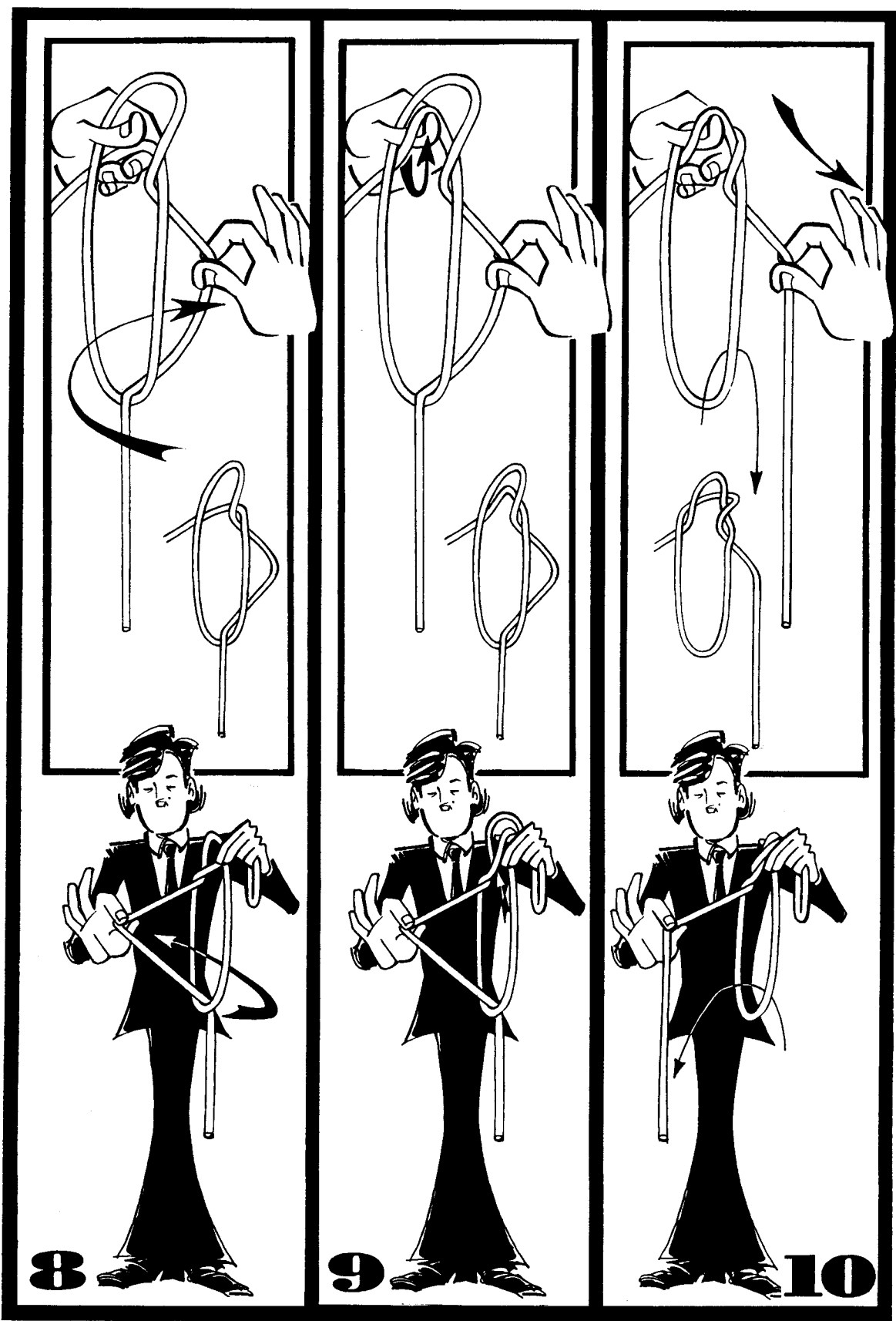
- 1. The starting position is the same as the final pose of the previous move (fig. 12).
- 2. Untie the visible knot.

- 3. The ring is thus opened, the second knot still hidden in the left hand.
- 4. The second knot is thrown over the left shoulder.



4. The knot and the short rope hang behind your back.
5. Display the rope and get ready to make a false knot.

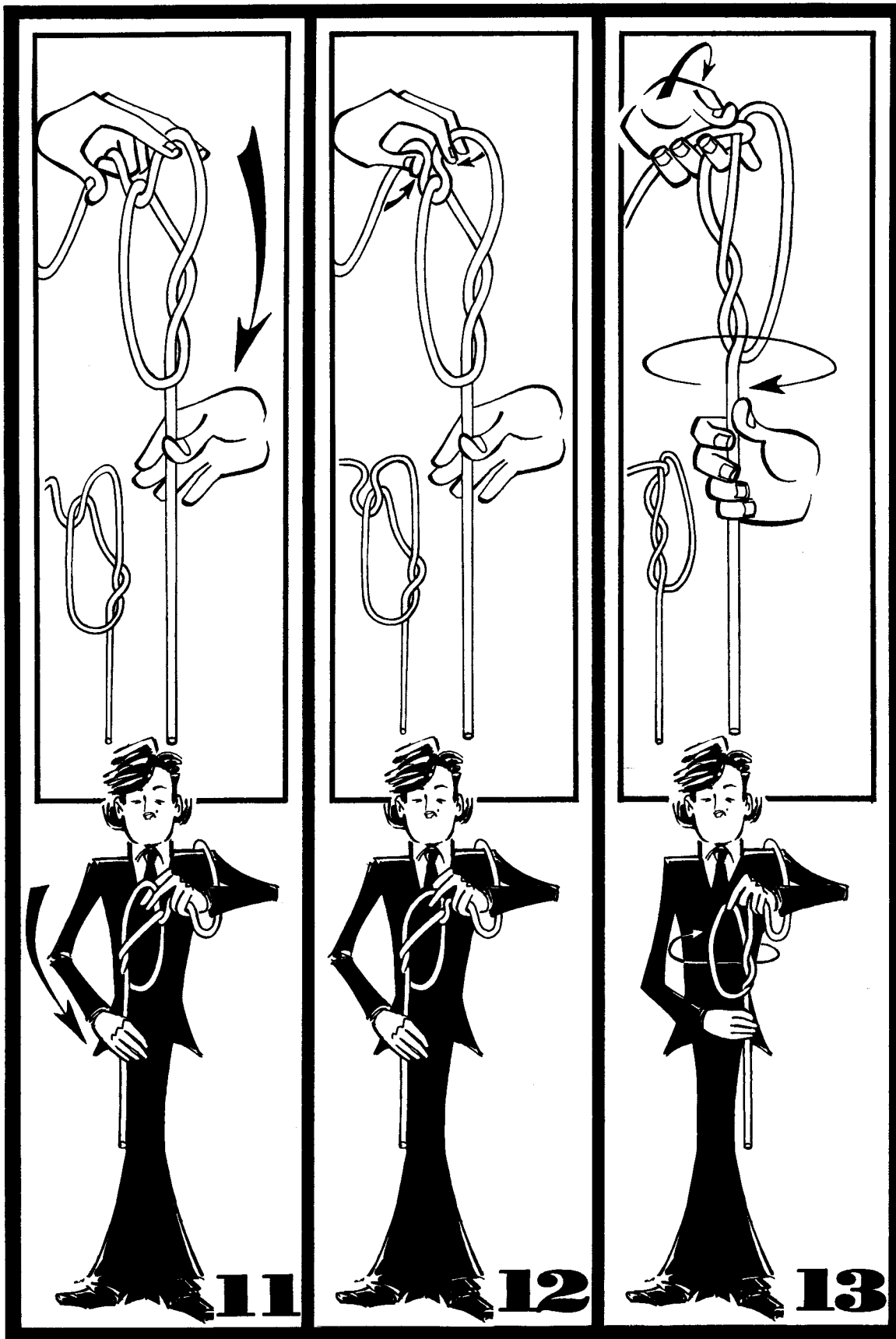
6. Make a loop.
7. Get in position to pass the rope through the loop, but do not do so for the moment.



8. The right hand pushes the strand through the loop, then regrips the strand on the audience's side of the loop.

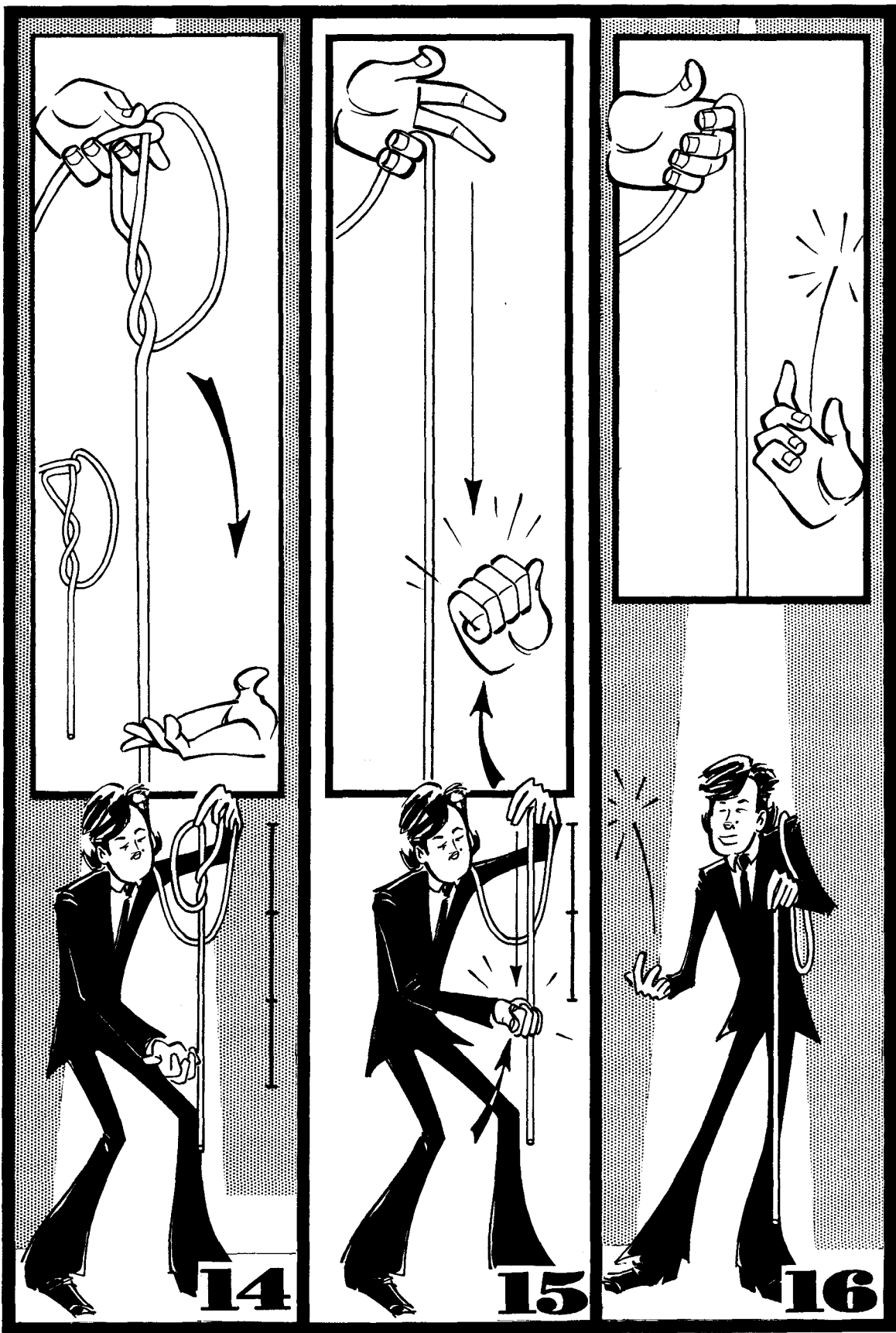
9. The left thumb moves under the rope.

10. As the left thumb lifts to form a small loop, the right hand pulls the rope through the large loop.



11. The left index and middle fingers clip the small loop formed by the left thumb.
12. Pinch the small hanging loop between the left thumb and index finger.

13. The left palm (which had been facing down) turns 90 degrees so it faces your body. During this movement, the left middle, ring, and little fingers curl into the palm.



14. The right hand is held palm up under the loop at a distance equal to about twice the length of the loop.

15. The left thumb and index and middle fingers open, allowing the knot to seem to vanish halfway between the hands. Simultaneously, the

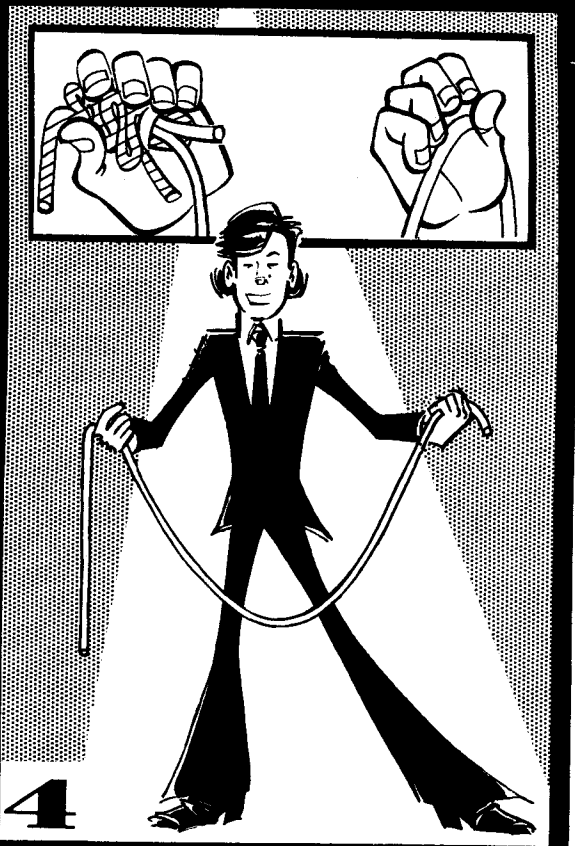
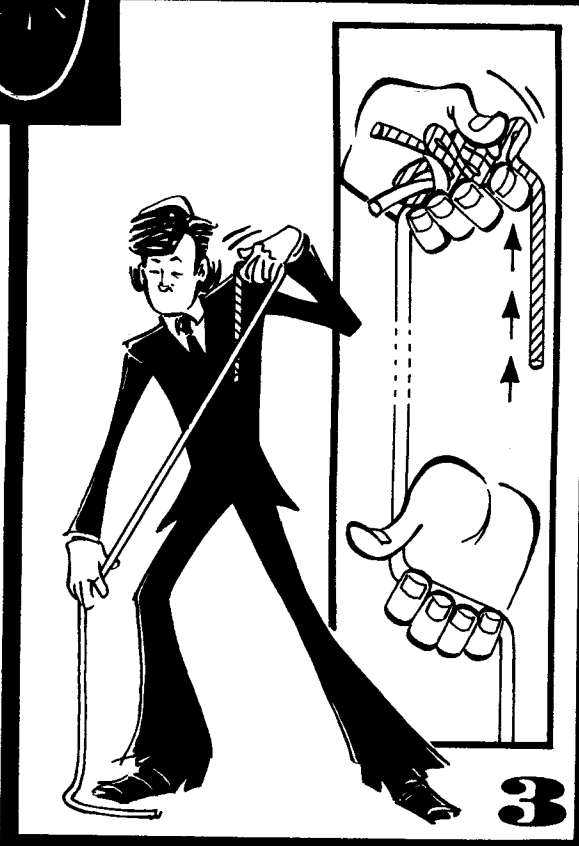
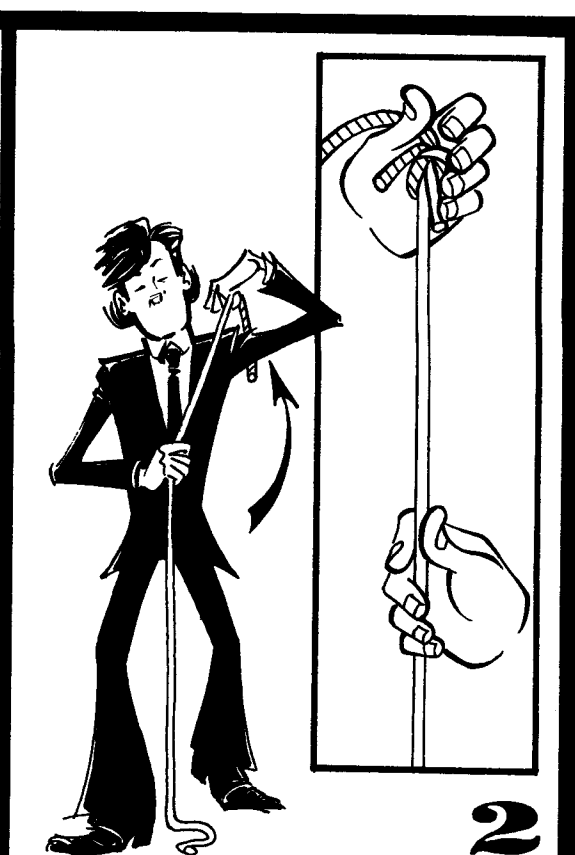
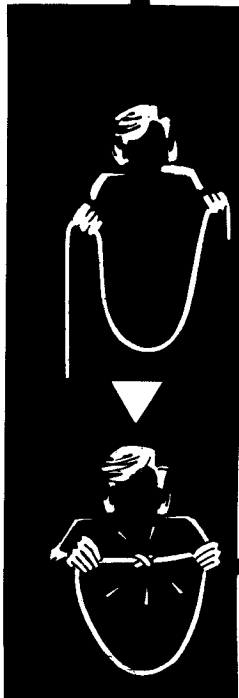
right hand moves up to meet the falling loop. When the two movements are properly synchronized, it creates the illusion of the knot falling into the right hand.

16. Pretend to tear the knot off the rope and throw it into the air, where it disappears.

THE VANISHING KNOT



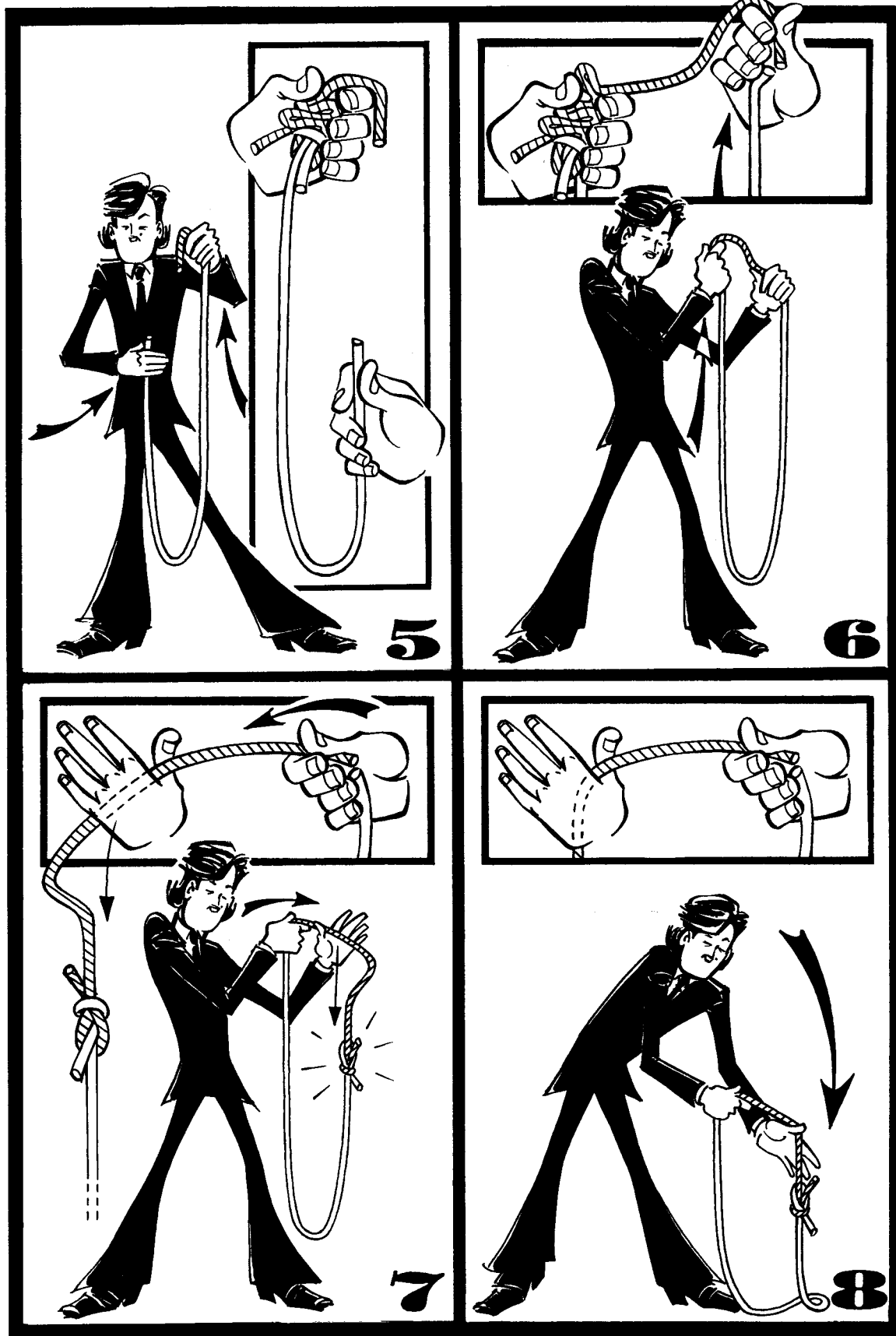
6



TRANSFORMATION OF A ROPE INTO A ROPE RING

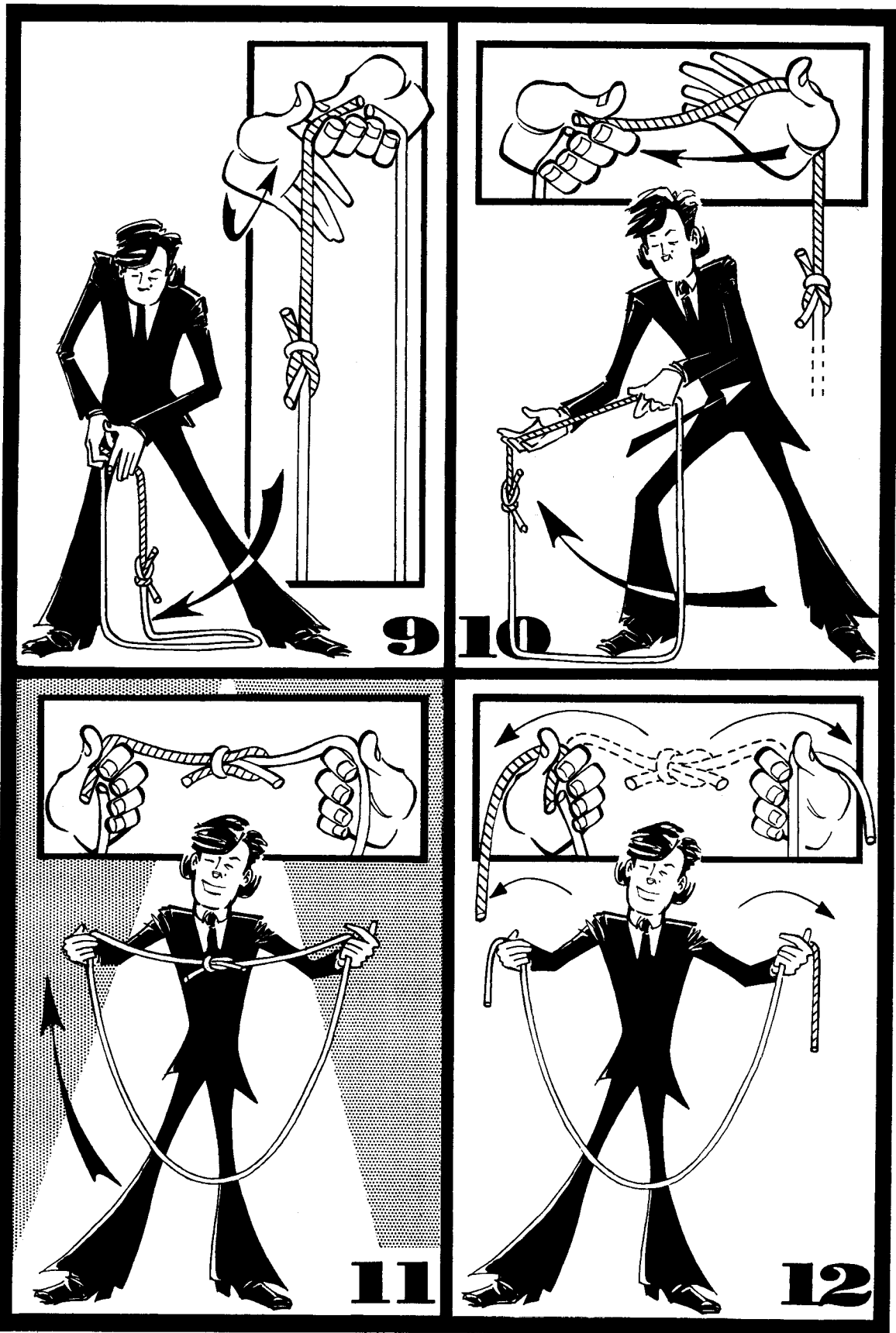
1. The knot connecting the short rope to the long rope is hidden behind your back.
2. The right hand pulls the long rope forward as the left hand moves on top of the knot as quickly as possible to hide it.
3. The left hand brings as much rope as possible into the palm by gathering it rapidly with the

- thumb and index finger. This movement goes unnoticed because it is masked by the ample motion of the left arm, which moves forward from the shoulder.
4. The rope is then displayed horizontally with the arms spread wide.



5. The right hand raises toward the left hand to position the two ends of the rope facing each other.
6. The right hand grasps the end of the short rope between the right thumb and index finger.

7. The right hand makes a small, whip-like movement as the left hand opens and reveals the knot.
8. With the palm open toward the audience, the left hand slides up the rope to meet the right hand.



9. When the hands meet, transfer the two ends from the right hand into the left hand, aided by a 180-degree rotation of the left palm, which will now be facing you.
10. Extend the left arm a quarter-circle to the left, thus pulling the knot up into the right hand.

11. The knot is now centered between the hands.
12. Untie the knot.
- Note that in figure 6, the audience is looking at your right side and that you end up displaying your left side as in figure 10. In figure 11, you are directly facing the audience.*



DEMATRIALIZING A KNOT

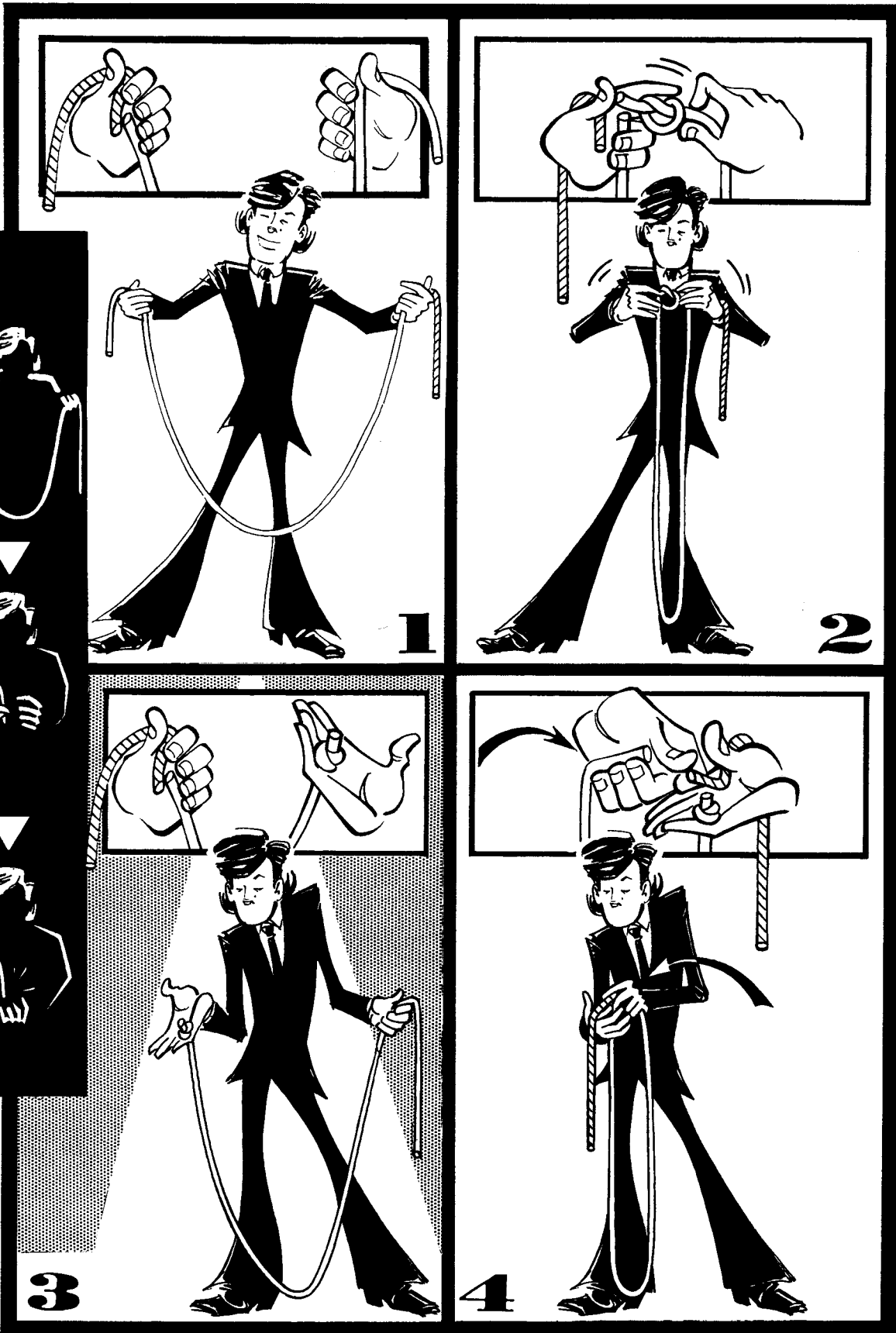
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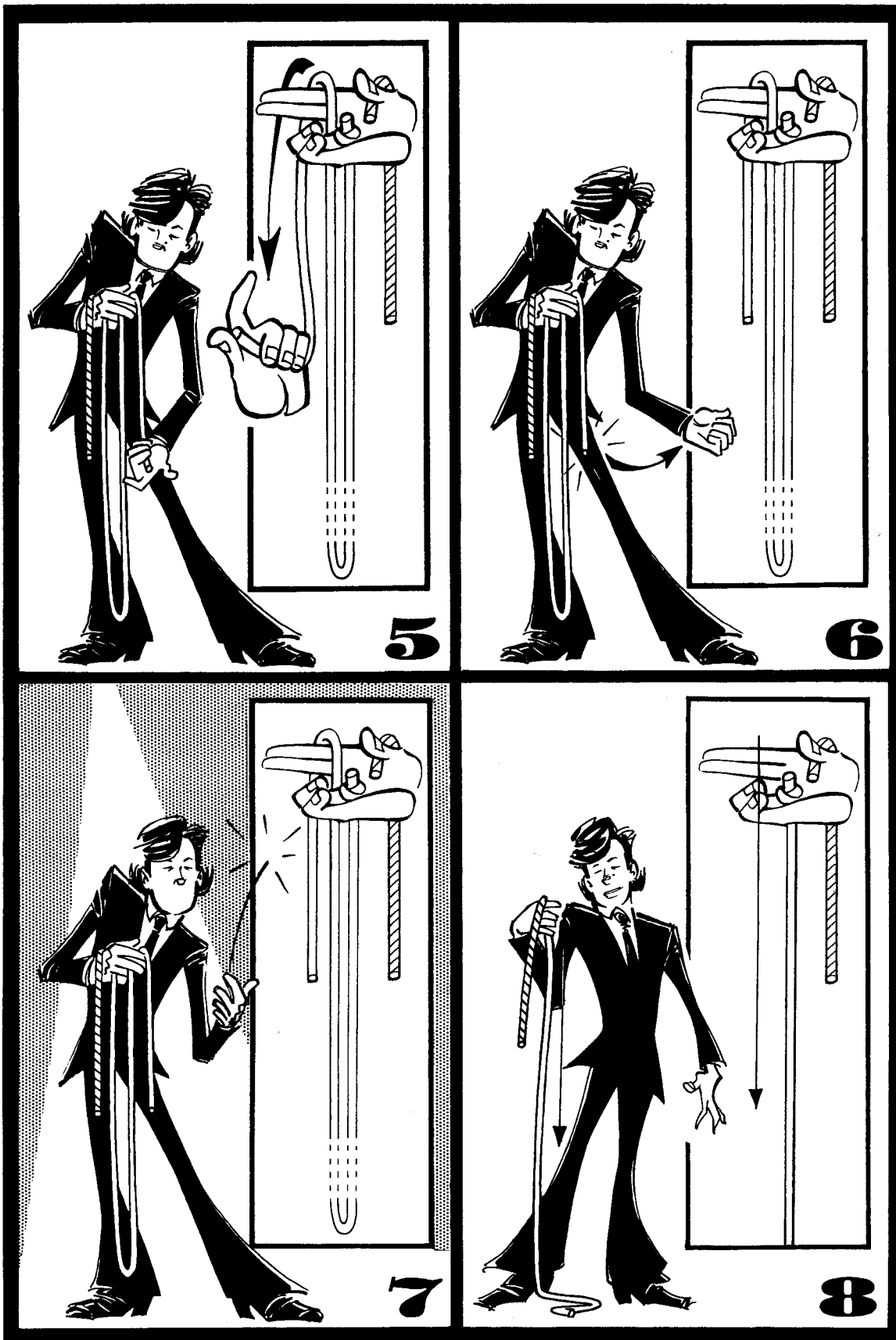
DEAD OR ALIVE

7



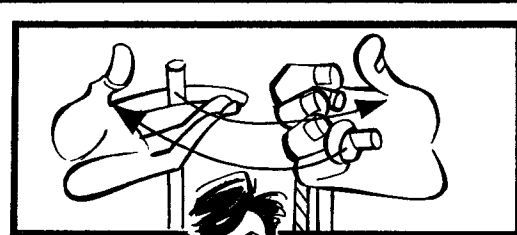
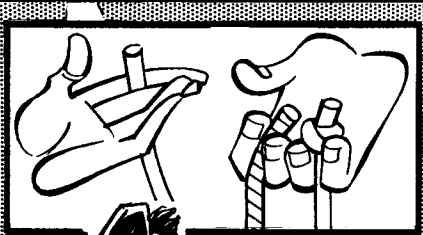
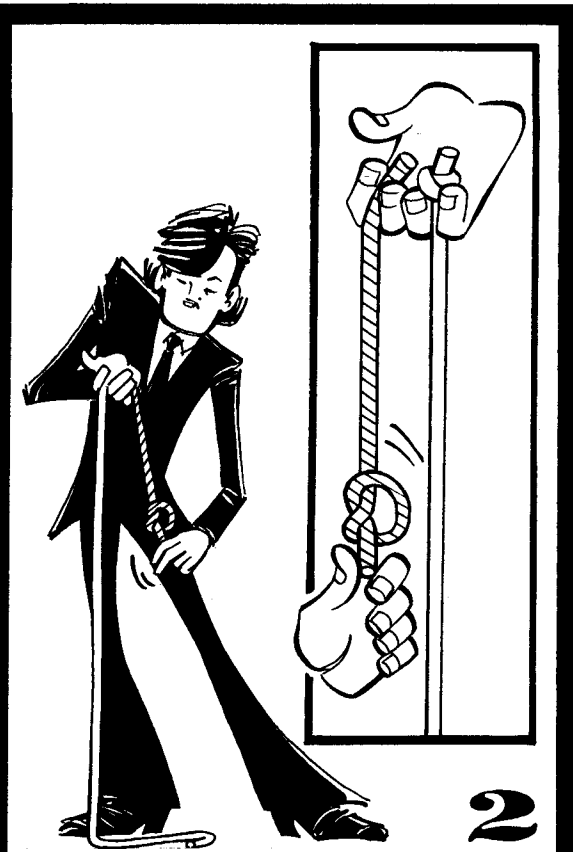
DEMATERIALIZING A KNOT

1. The starting position is the same as the final pose of the previous move (figure 12).
2. Tie a knot in the end of the long rope.
3. Place the knot in the right hand and display it in the right palm with the rope running between the ring and little fingers.
4. Pretend to take the knot in the left hand. In reality, you place the short rope into the crotch of the right thumb and keep the knotted end of the long rope between the ring and little fingers against the palm.



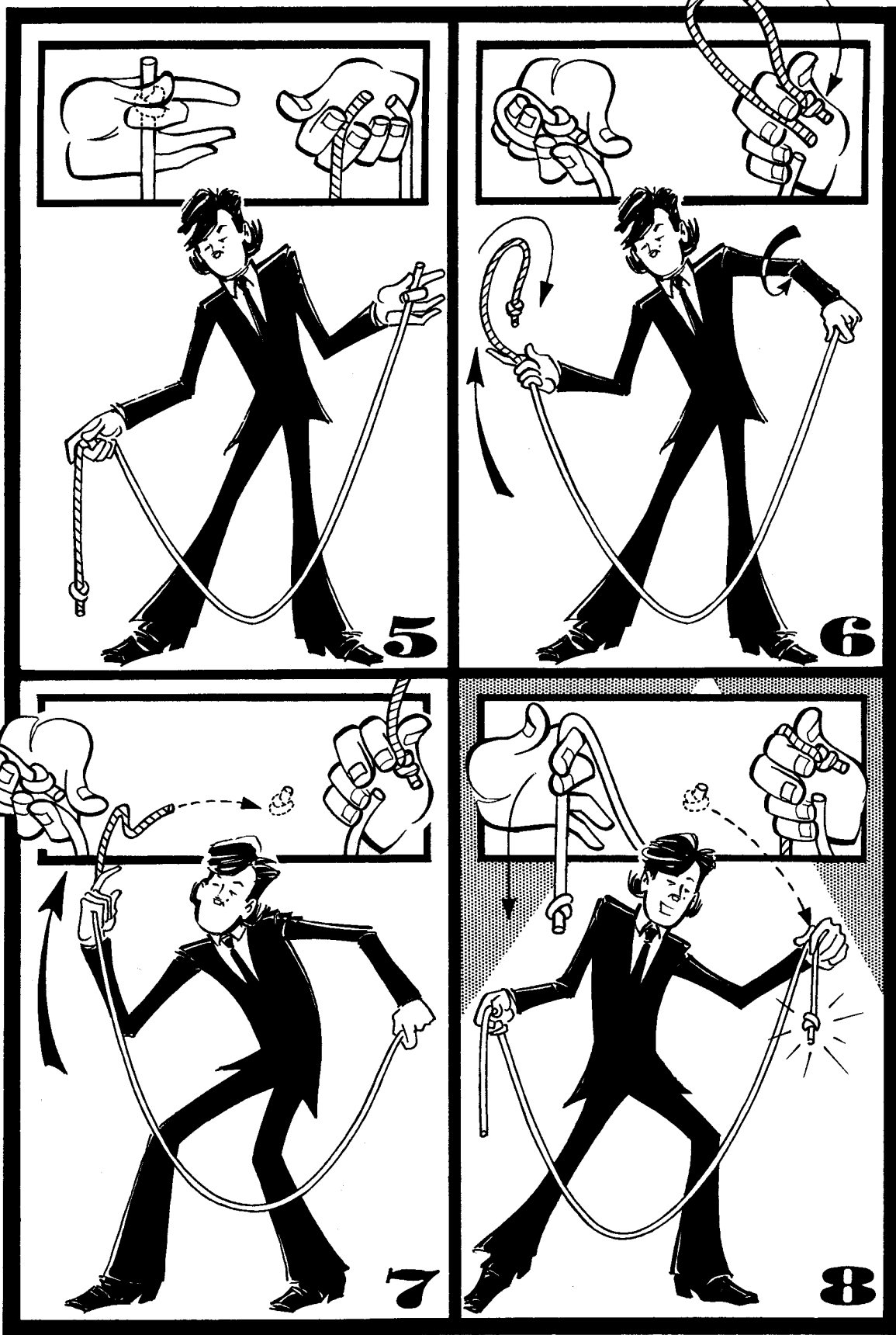
5. The left hand places the end of the long rope between the ring and middle fingers of the right hand, then brings it over the right index finger and continues moving downward.
6. When the left hand is at the level of the end of the short rope, it pretends to remove the knot. In reality, the knot is still in the right hand, gripped

- between the ring and little fingers.
7. Mime throwing the knot into the air, where it vanishes!
8. Allow the end of the long rope to slide off the right fingers onto the stage. The knot is still hidden in the right hand and the audience is hopefully unaware of its presence.



THE TRAVELING KNOT

1. The starting position is the same as the final pose of page 51.
2. Visibly tie a knot in the end of the short rope. Although you are going to secretly have two knots, the audience will be aware of only one of them.
3. Show the audience the knot you have just tied, explaining that this knot will help easily distinguish the ends of the rope from each other: one has a knot, and the other has none.
4. Bring the hands together in a brief rest position. As soon as the hands touch, switch the ends of the long rope from one hand to the other. The knotted end goes into the left hand and the knotless one goes from the left hand into the right hand.



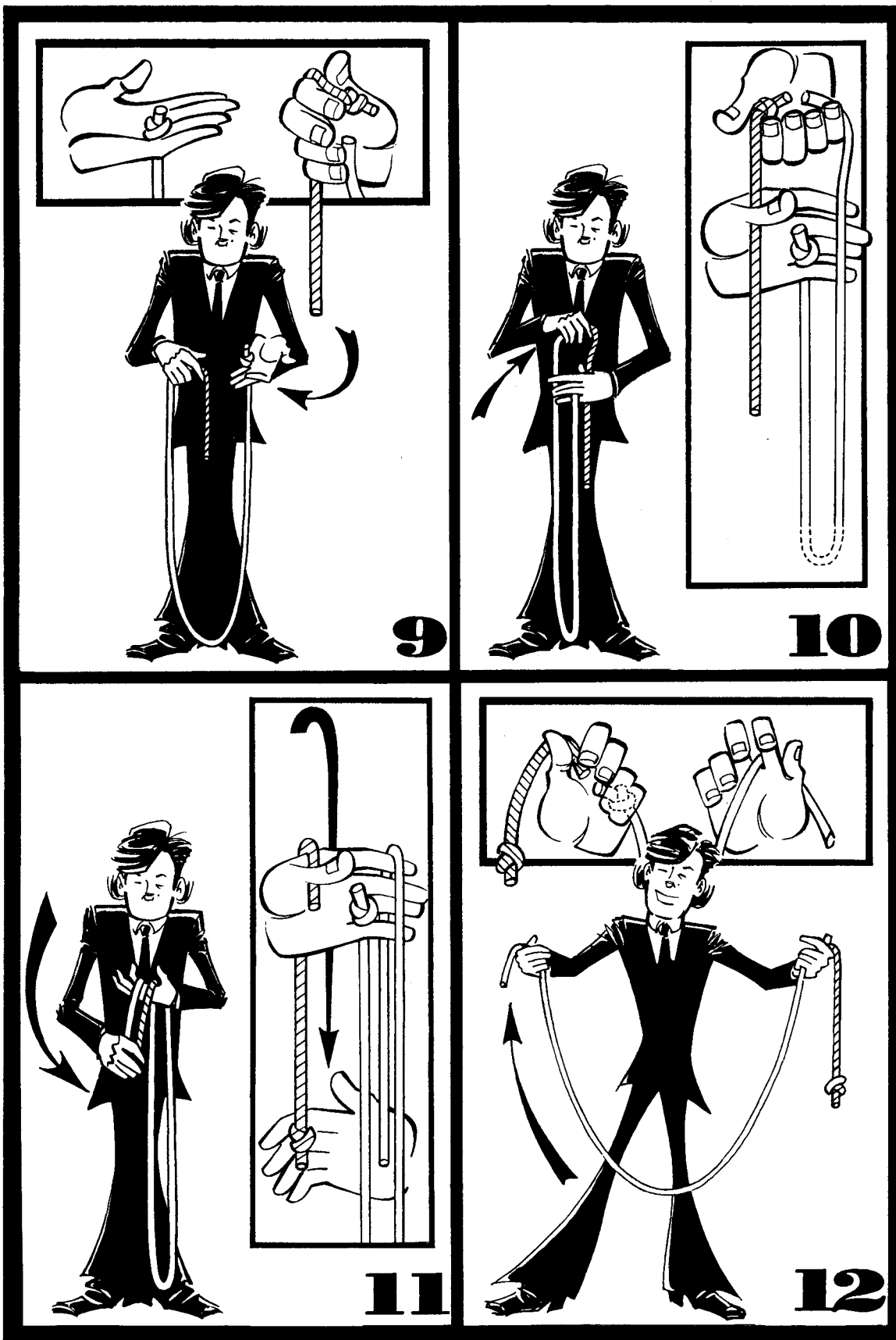
5. The knot in the left hand is hidden behind the thumb and middle finger. The short rope is held between the index and middle fingers.

6. The right hand tosses the knot on the short rope into the air, then catches it again between the right thumb and index finger.

7. The right hand releases the knotless end of the

short rope. During these movements, the magician's gaze should move from right to left in an upward semicircular path as it follows the knot's supposed voyage.

8. When the magician's gaze has arrived at the end of the path in the left hand, the left hand releases the knot hidden there until now.



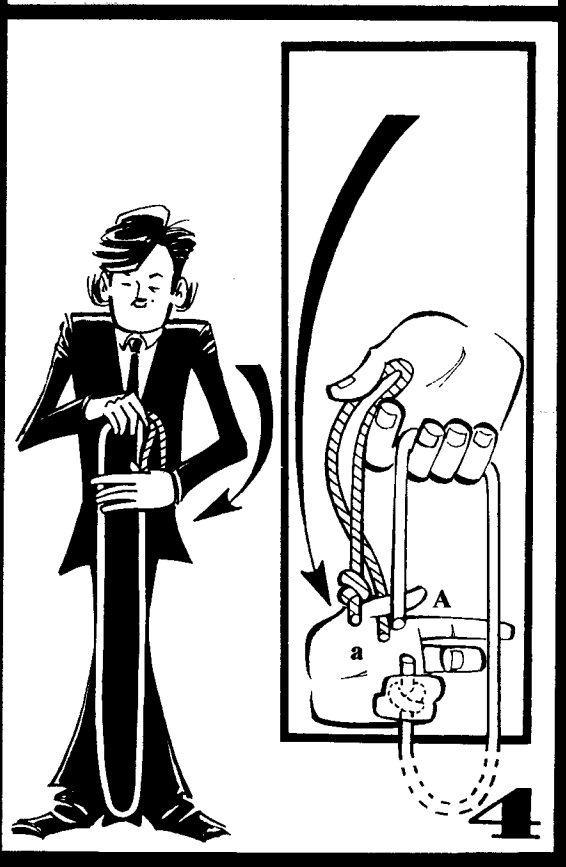
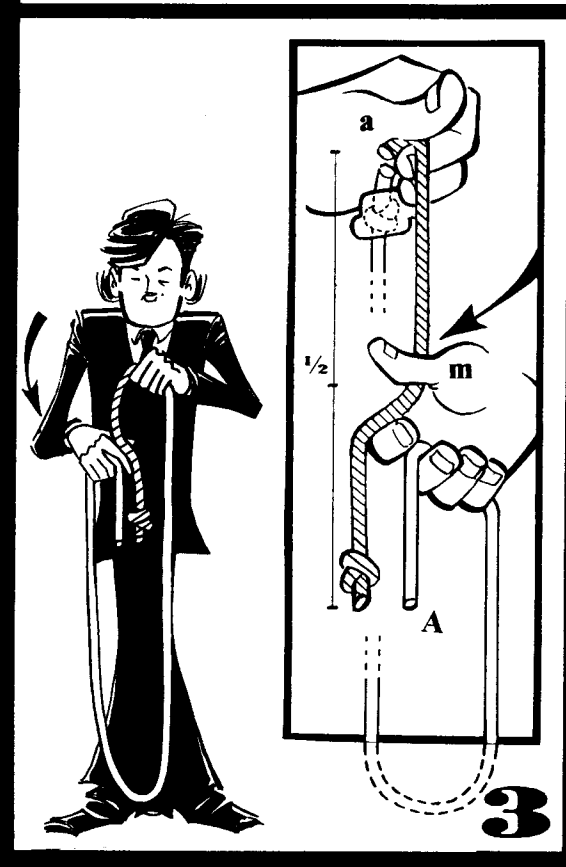
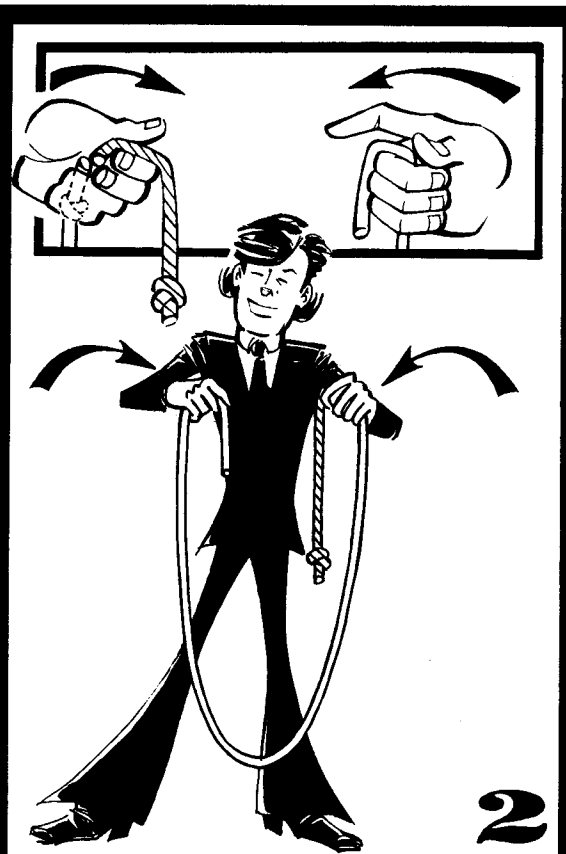
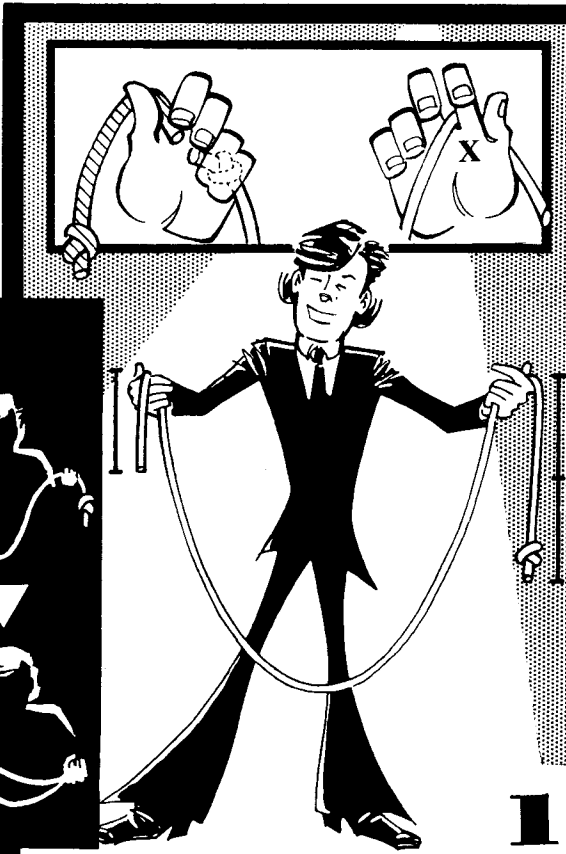
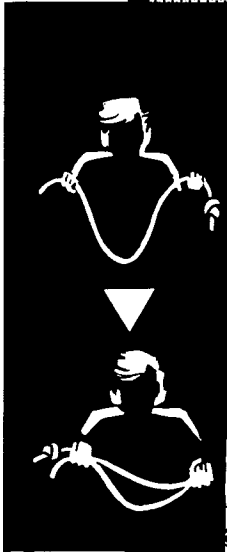
Figures 9 to 12 do not depict an effect, but simply a rest movement that occurs after the supposed journey of the knot from the end of one rope to the other. This rest movement allows you to transfer the short rope into the left hand, allowing the audience to see the short rope's knot in place of the knot on the

long rope which had been visible until now. It is almost a threading movement, and occurs on the off beat. The move is not performed stealthily; on the contrary, it should be done in a very flowing and natural way.

THE TRAVELING KNOT



9



MOVE NO. 2

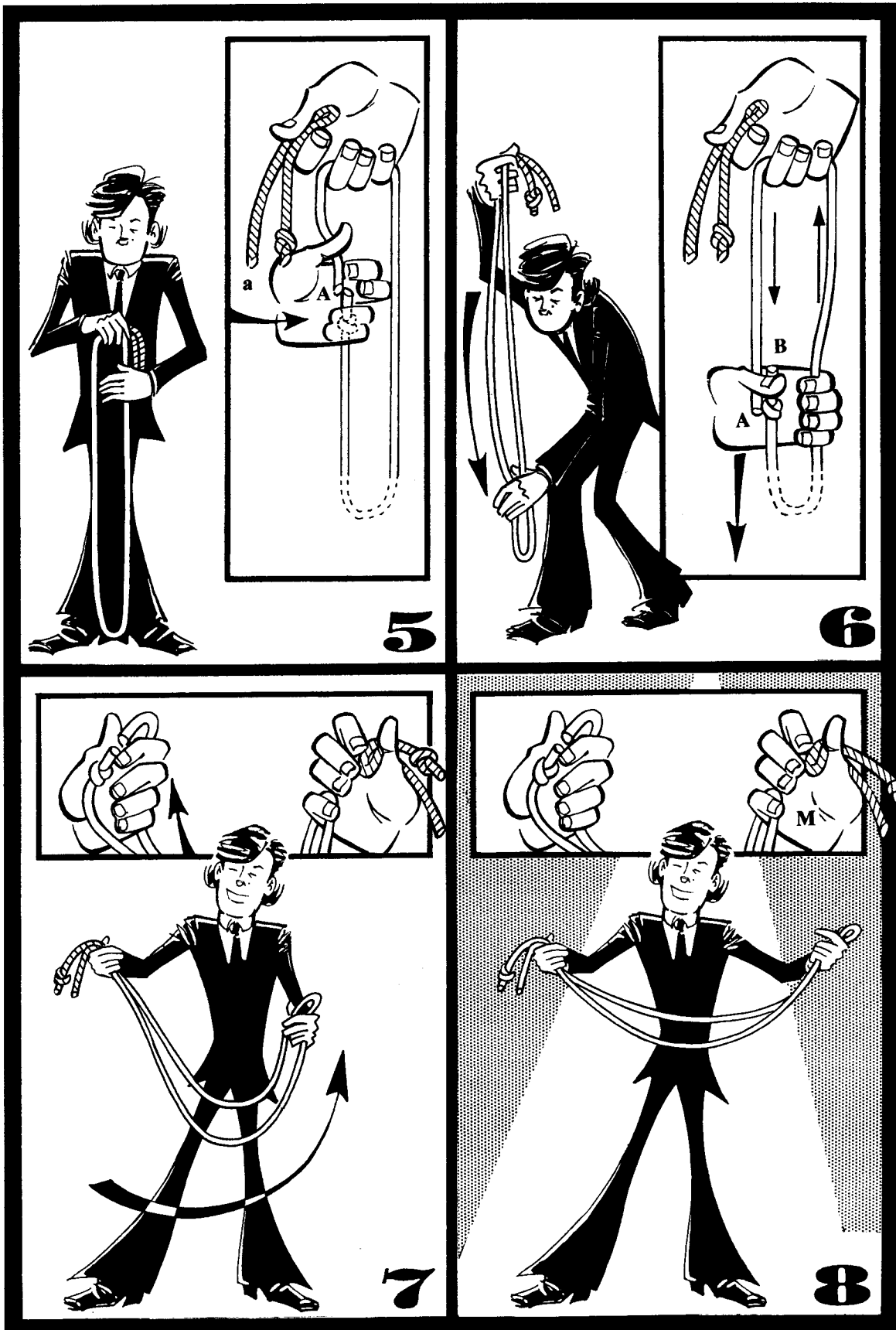
The difference between move 1 and move 2 is that the right hand grasps the long rope at point X and not at end A or B.

1. Display the "single" rope with a knot at one end (the second knot is hidden in the left hand.)

2. The hands move toward each other.

3. The right hand grasps the middle (m) of the short rope in the crotch of the right thumb.

4. The left hand lowers to bring end a of the short rope to the level of end A of the long rope.



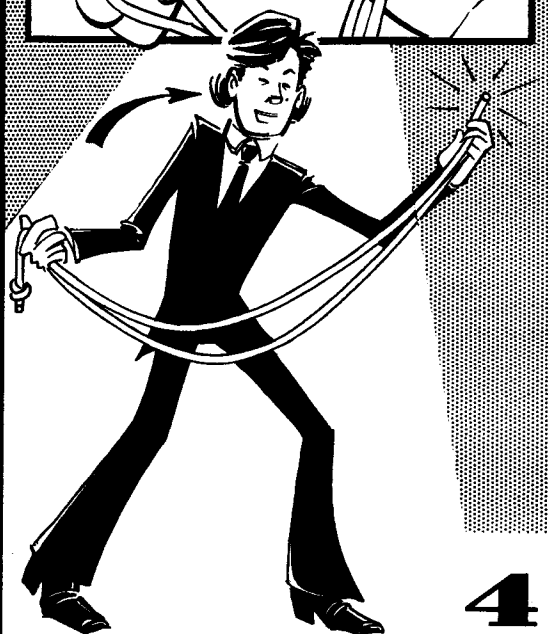
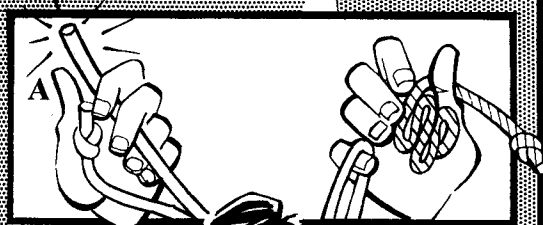
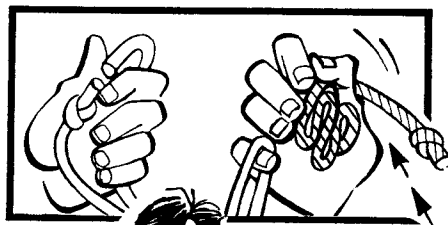
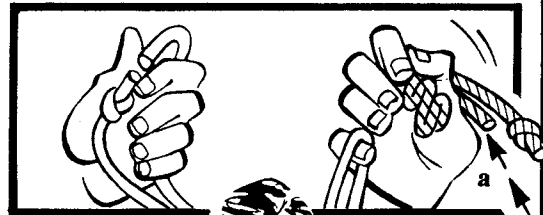
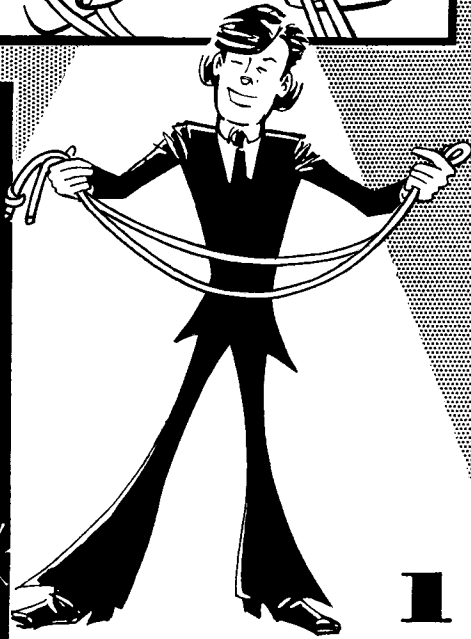
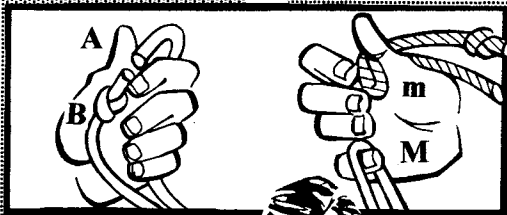
5. The left hand releases the short rope (a) and grasps the end A of the long rope (in other words, the hand exchanges a for A).

6. The left hand curls around both strands of the long rope folded in half and appears to slide down them to grasp the center M. In reality, the left hand pulls down ends A and B as the long

rope slides between the right index and middle fingers.

7. When the middle of the rope is apparently reached, the left hand lifts the rope to the level of the right hand.

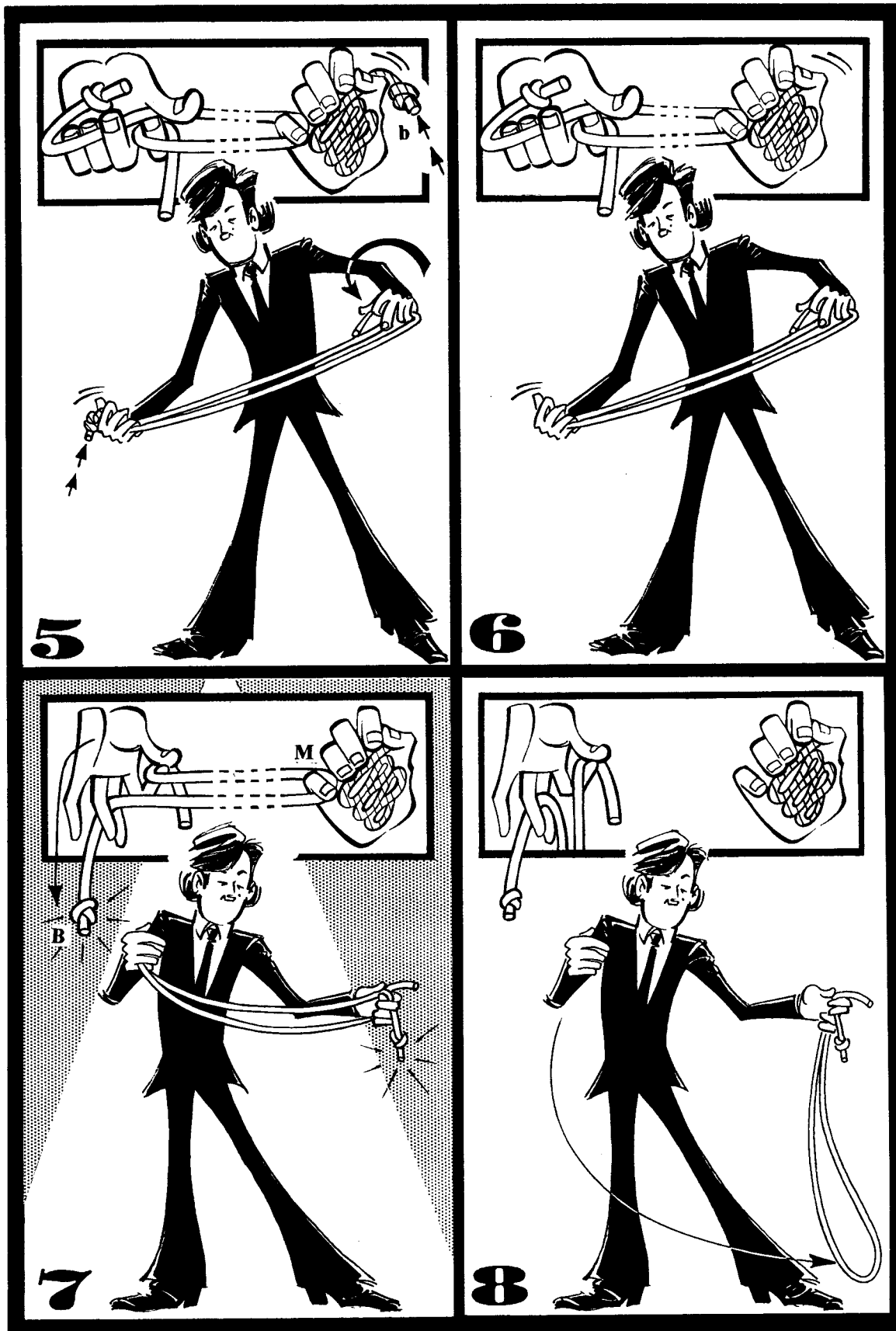
8. The actual center M is inside the right hand.



TRANSPOSITION OF THE ENDS AND THE CENTER

1. The left hand holds ends A and B of the long rope. The right hand holds center M of the long rope draped over the little finger, and the short rope is doubled with the center m held in the crotch of the thumb.
2. The right hand brings end a into the palm with the aid of the right thumb and index finger.

3. End a is completely hidden within the right hand.
4. Make end A pop out of the left hand. Carefully follow the "voyage" of the end from the right hand into the left hand.



5. The right hand now brings end b with knot n completely within the hand.
6. The entire short rope is now entirely inside the right hand.
7. The left hand releases end B with knot N. Again, carefully mime following the "voyage" of the end from right to left.

8. The right little finger releases the center M, still keeping the short rope hidden in the right palm.

Figures 9 to 12 on the following page show a small flourish followed by a moment of rest that allows you to end in the standard position shown in figure 12.



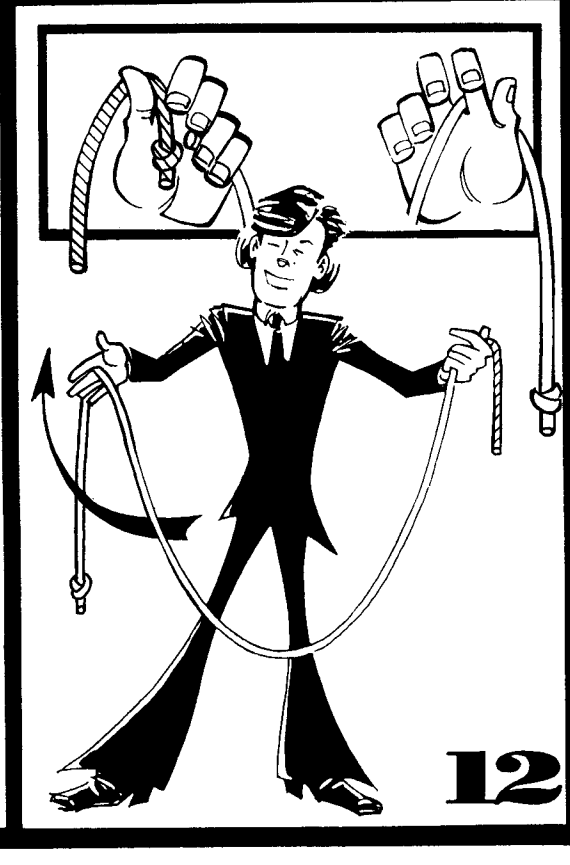
9



10



11

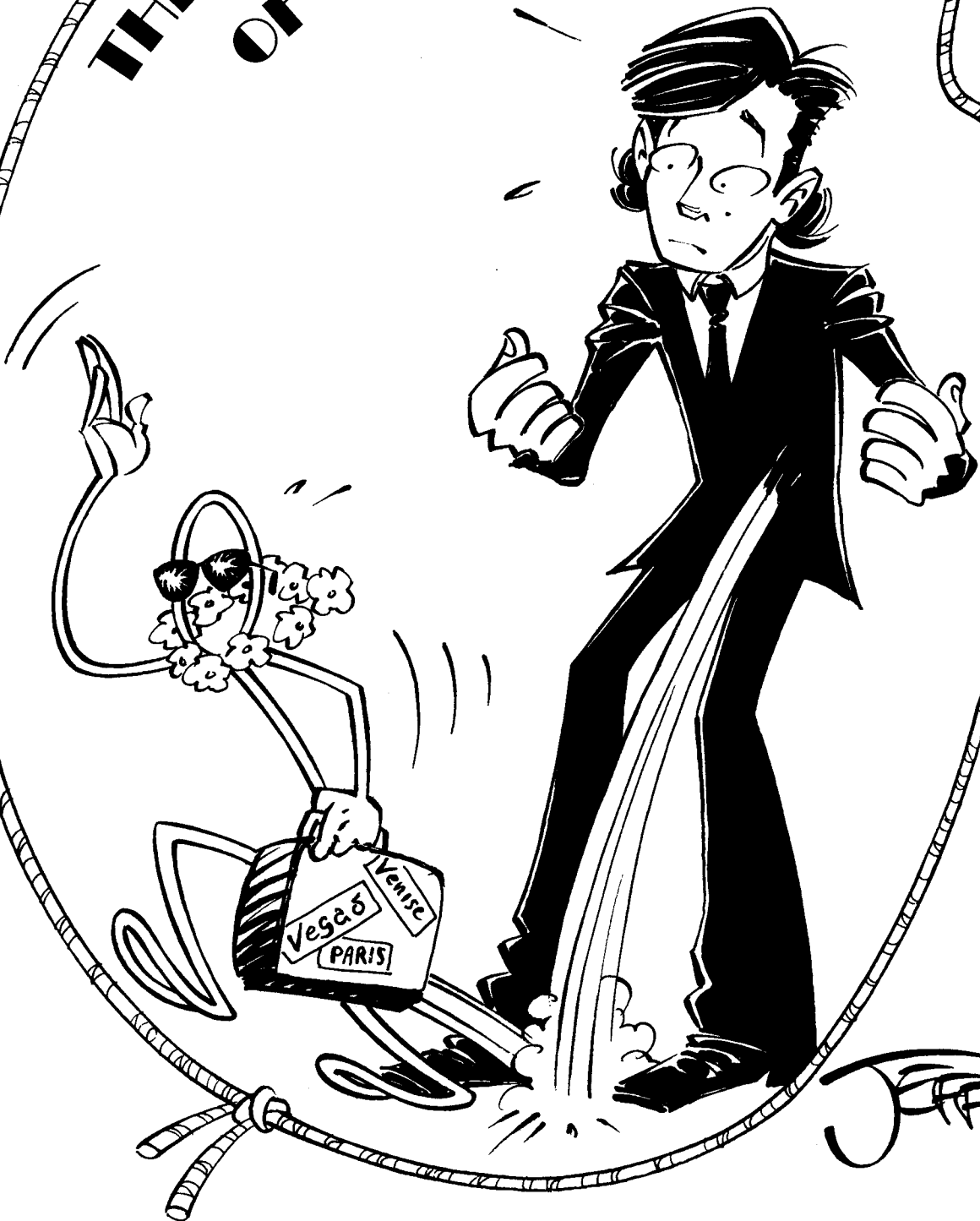


12

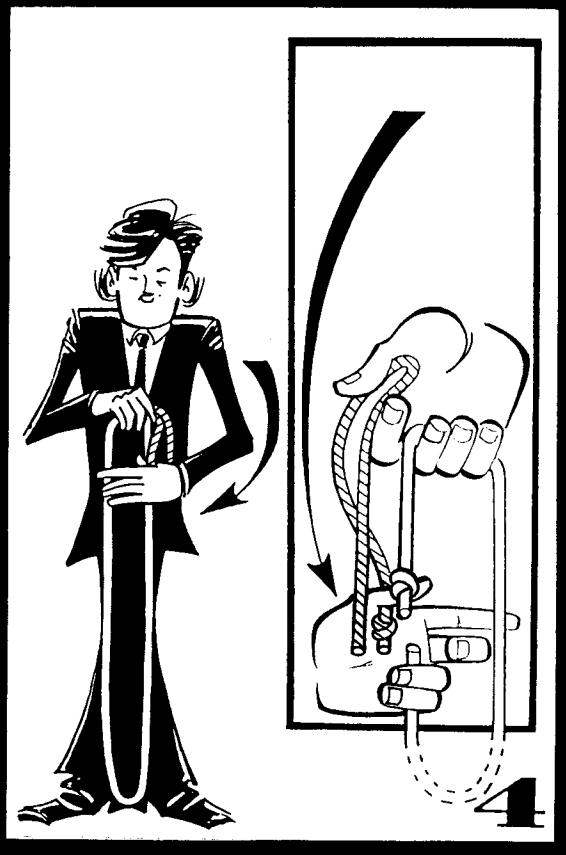
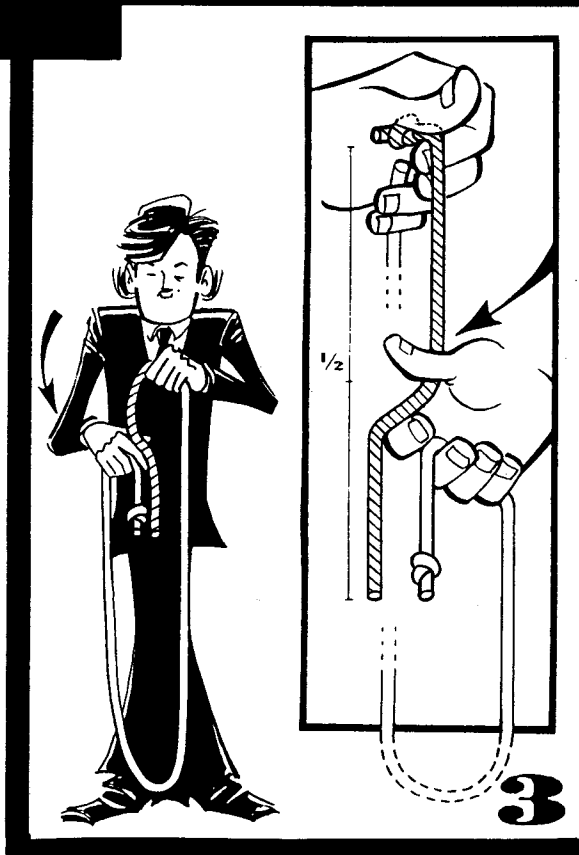
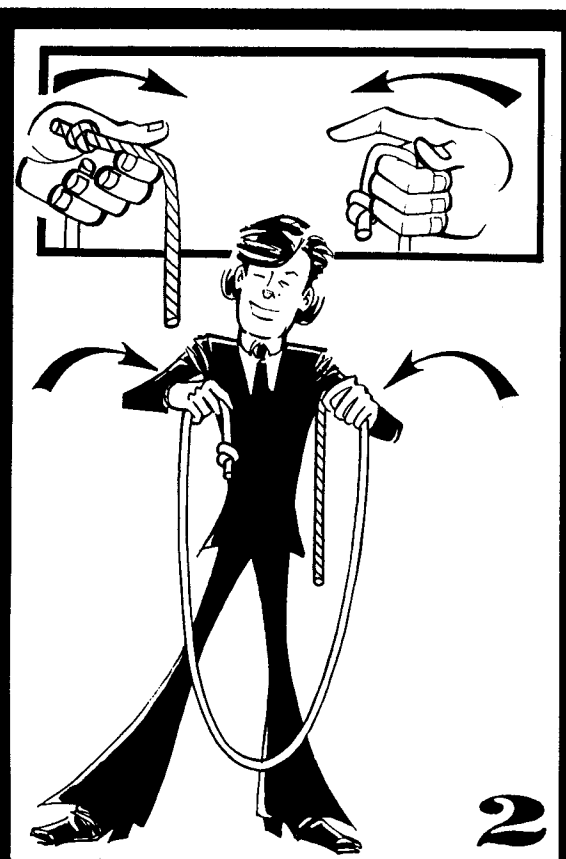
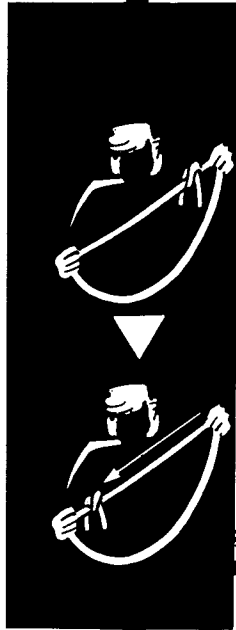
9. Center M of the long rope continues its path, circling in the air.
10. The left hand catches the loop of center M on the index finger and grips it with the middle finger and thumb.

11. In a relaxed manner, the hands come together. The left thumb and index finger grasp the knot of the short rope from the right hand. The right hand grasps knot N of the long rope.
12. Spread your hands widely to show a "single" long rope with a knot on one end.

THE VISIBLE VOYAGE OF THE ENDS



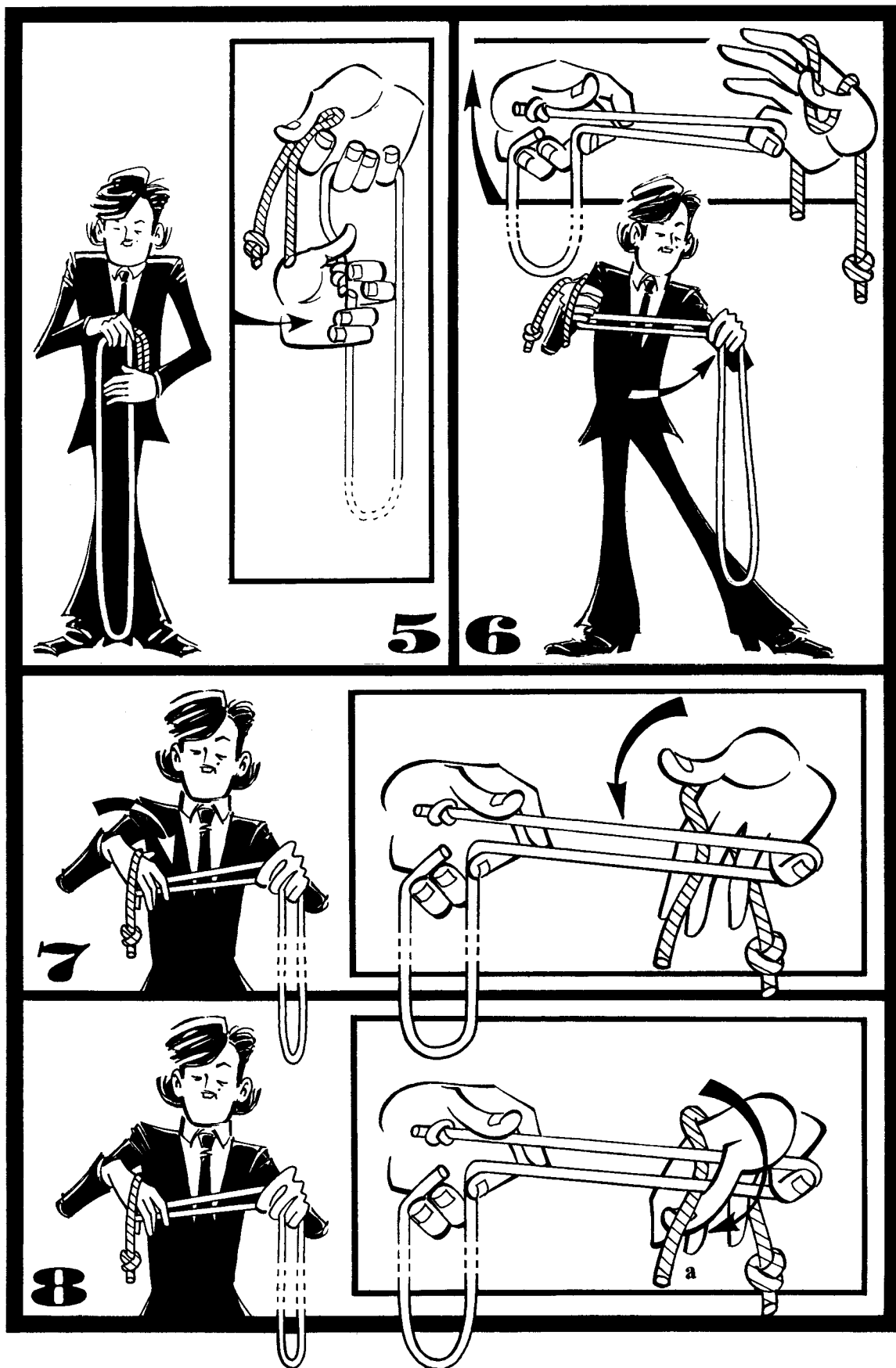
11



**THE VISIBLE VOYAGE
OF THE ENDS**

1. Display the "single" rope with a knot at one end. The second knot is hidden in the left hand.
2. The hands move toward each other.

3. The right hand grasps the center of the short rope in the crotch of the thumb.
4. The left hand lowers to bring knot n of the short rope to the level of knot N of the long rope.

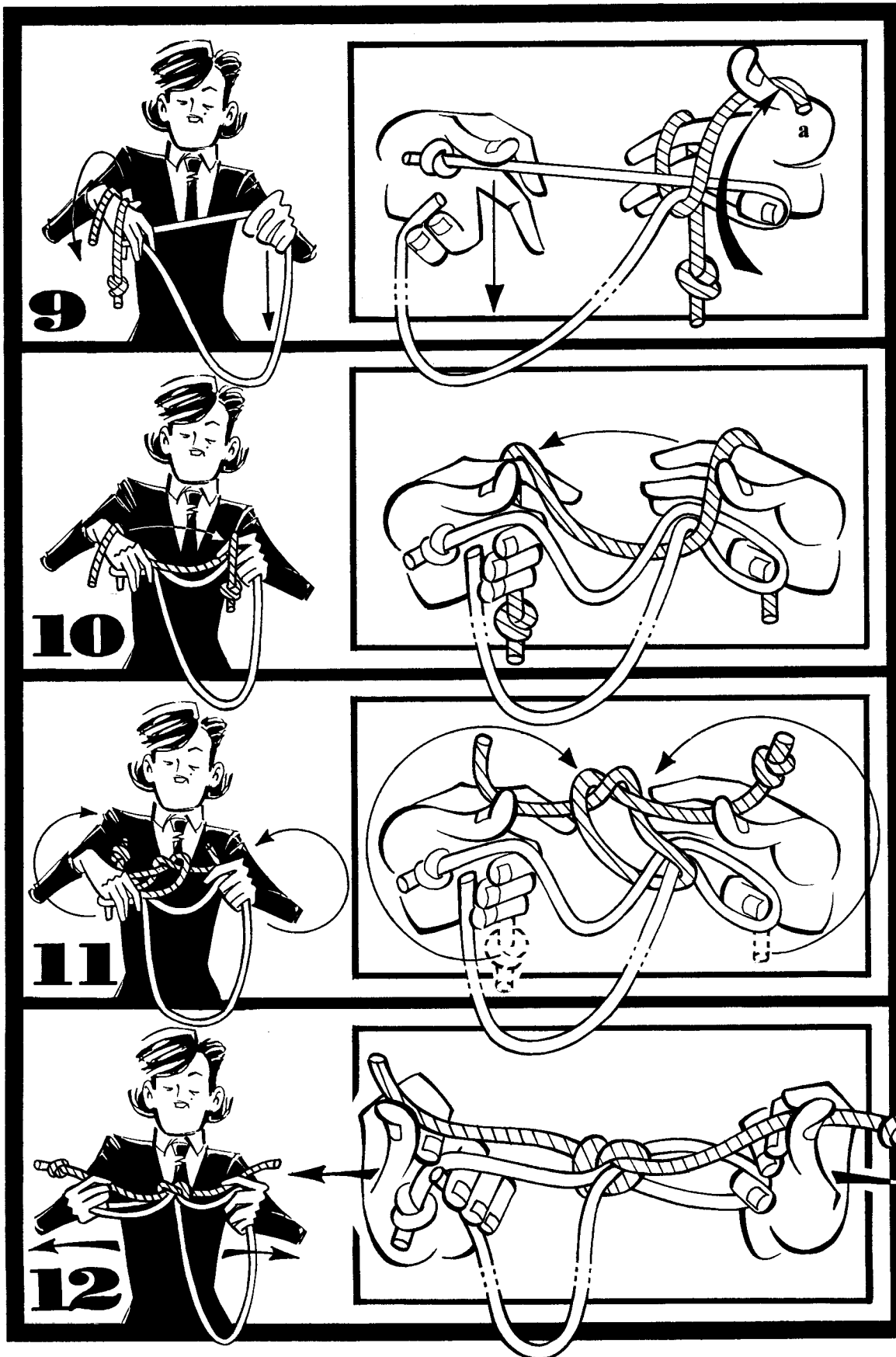


5. The left hand releases the knot (n) of the short rope and grasps knot N of the long rope (thus exchanging n for N).

6. The left hand curls around both strands of the doubled long rope and moves about a foot away from the right hand, allowing the long rope to be pulled around the right little finger.

7. The right hand pivots downward, keeping the back of the hand toward the audience. The short rope is now perpendicular to the two strands of the long rope.

8. The right thumb grasps end a of the short rope. The little finger of the right hand curls in tightly against the palm to grip the long rope.



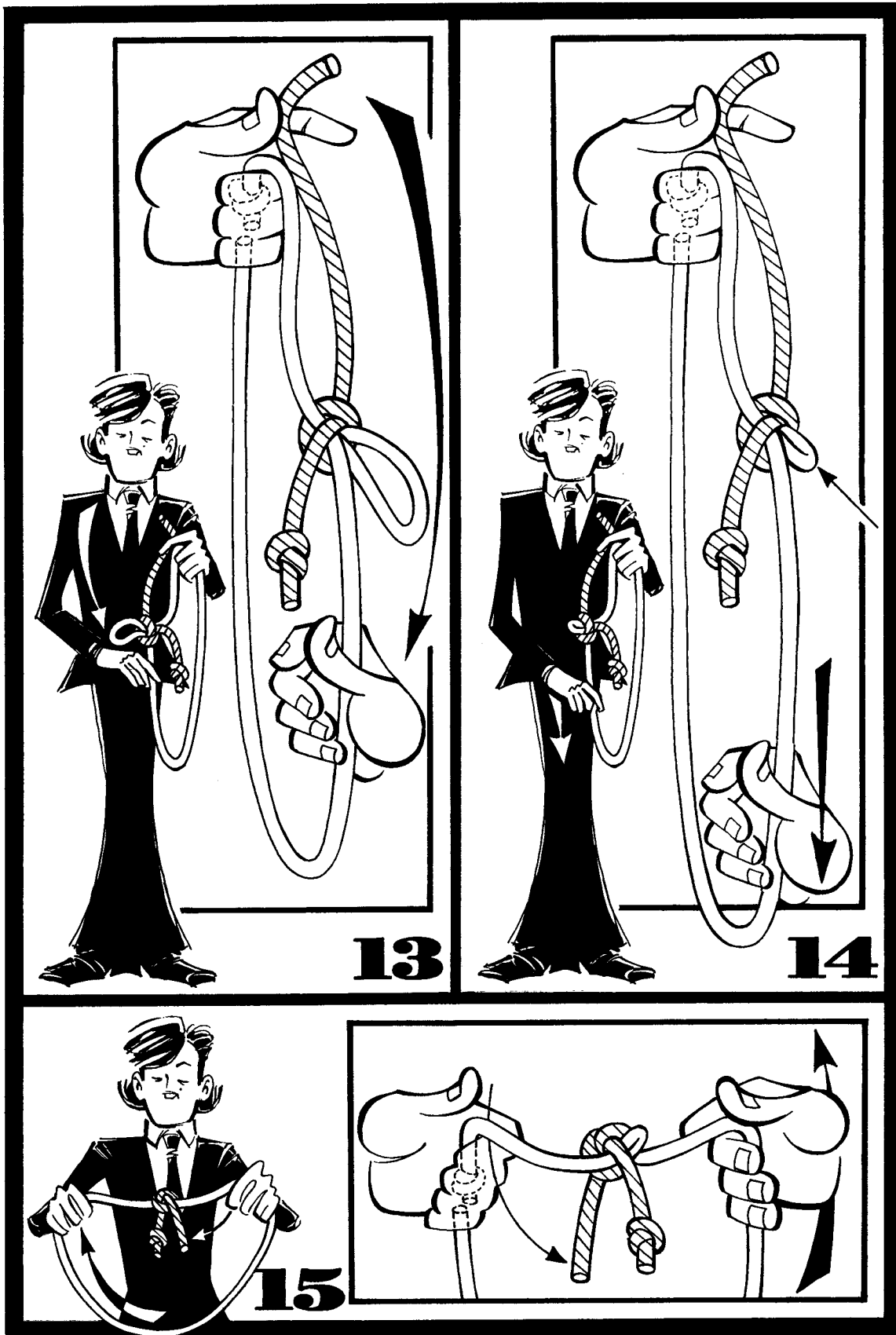
Important: In figures 9-12, the right little finger must stay tightly pressed to the palm to prevent the long rope from falling.

9. Lift end a with the right thumb.

10. The left hand takes the knotted end n of the short rope.

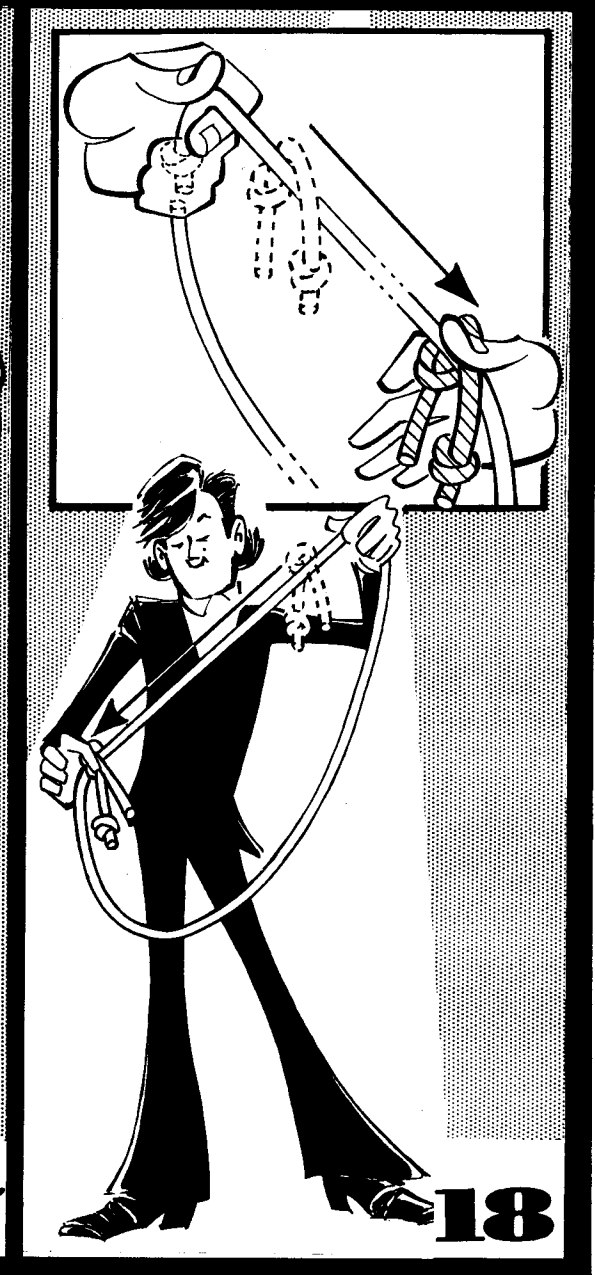
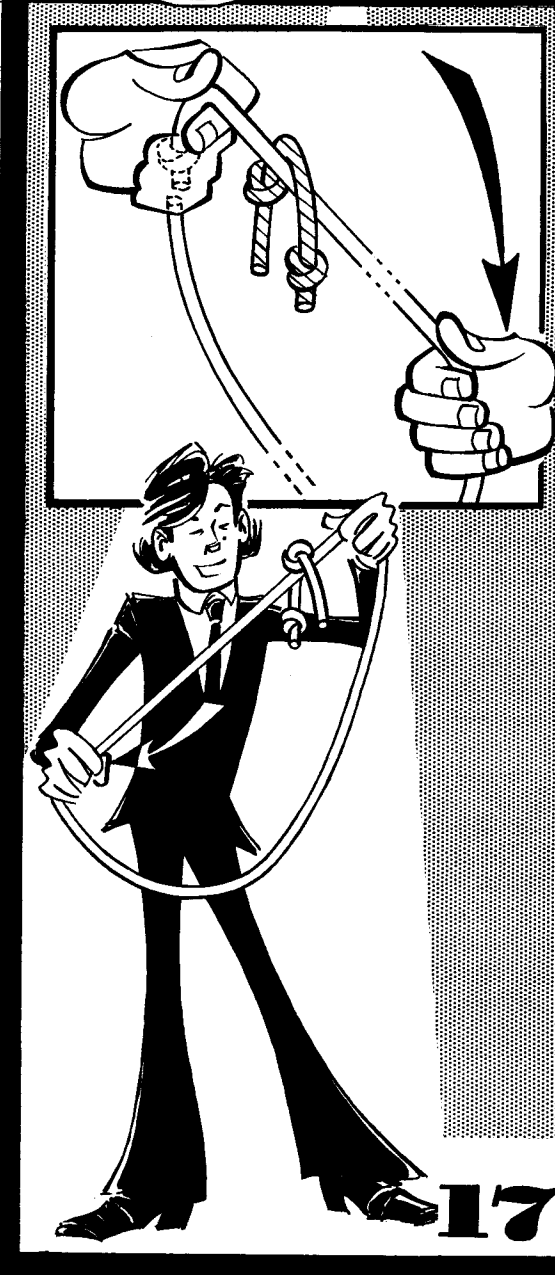
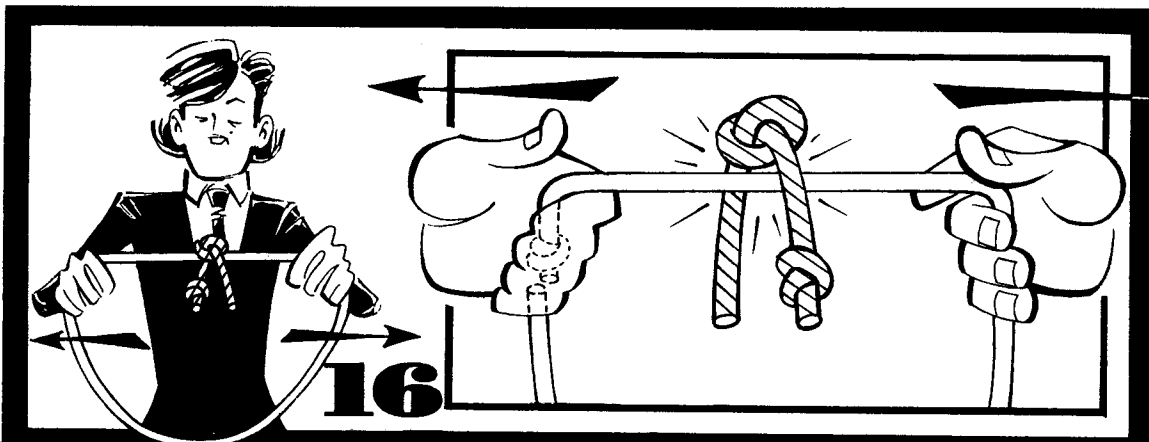
11. Tie a knot in the short rope.

12. Gently tighten the knot.



13. The right hand releases its portion of the long rope which was held by the little finger and lowers to orient the ropes in a vertical position.
14. The right hand pulls down on the long rope to remove any slack from the loop extending through the knot.
15. The right hand moves upward to the level of the left hand. The left hand releases the end of the

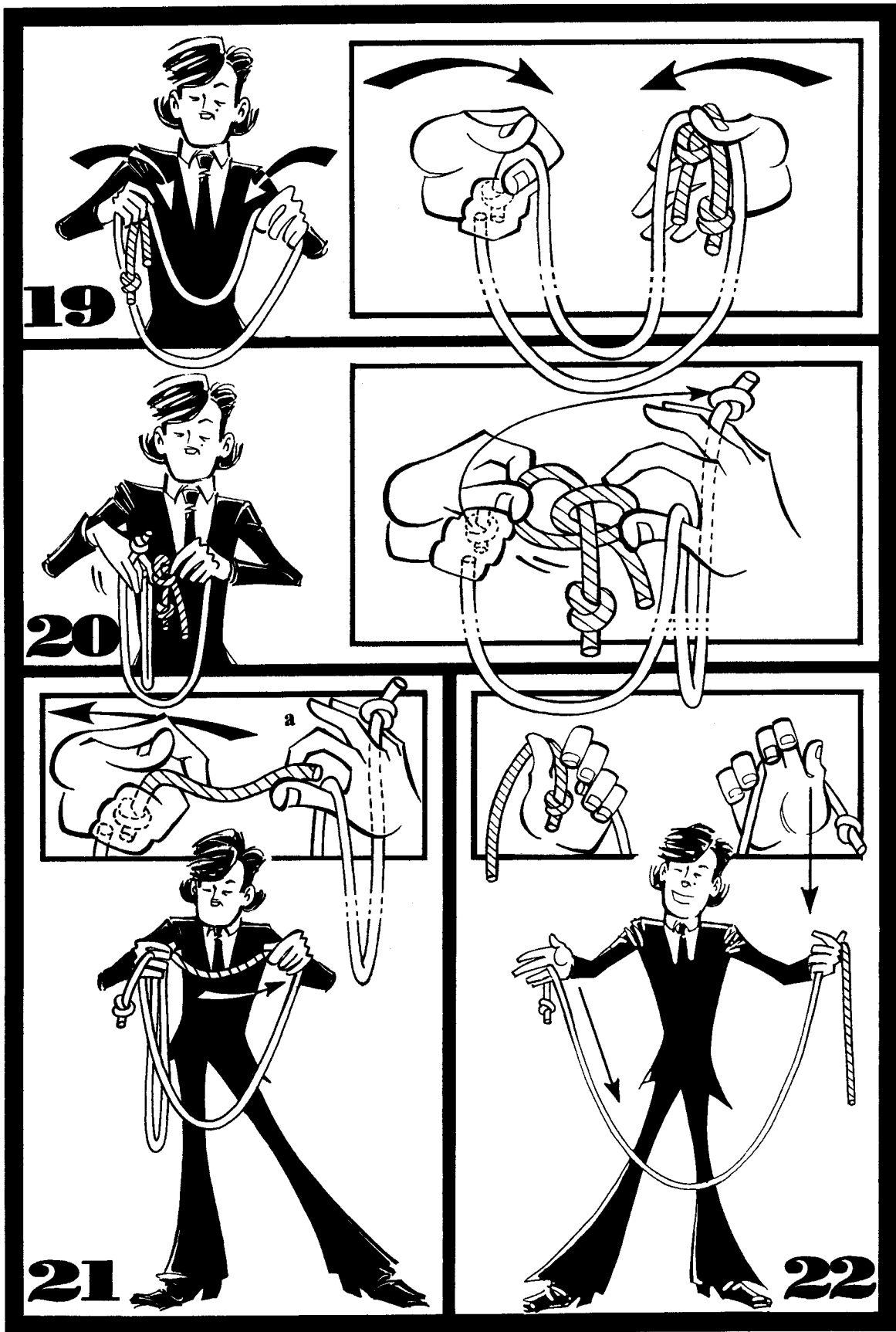
short rope, leaving the short rope hanging over the long rope. Make sure both ends of the short rope are separate and not tangled on the long rope. Also, make sure that each end of the small rope drapes over a different side of the long rope.



16. The hands move apart sharply, pulling on the long rope and freeing the short rope. The short rope is now balanced on the long rope, but there is no risk of it falling since the knot in the middle of the short rope acts as a guide and the ends act as counterweights.

17. Lower the right hand.

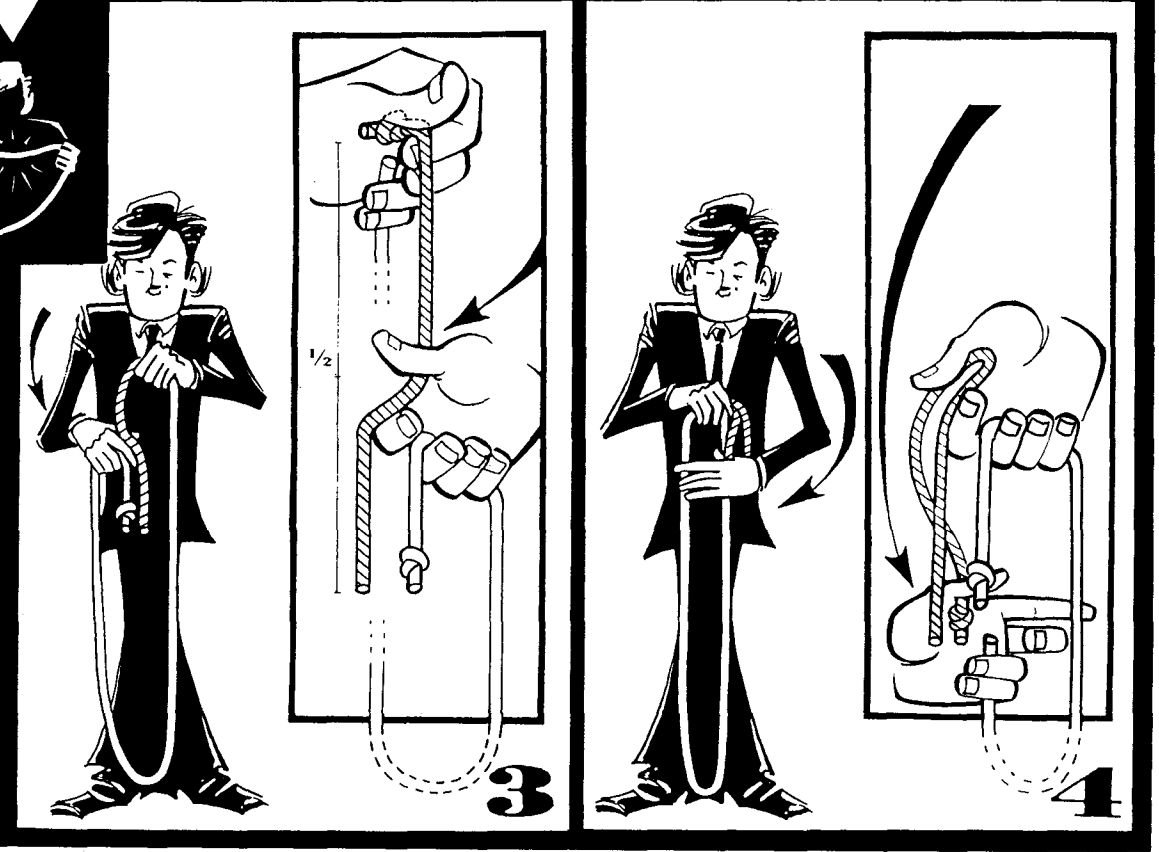
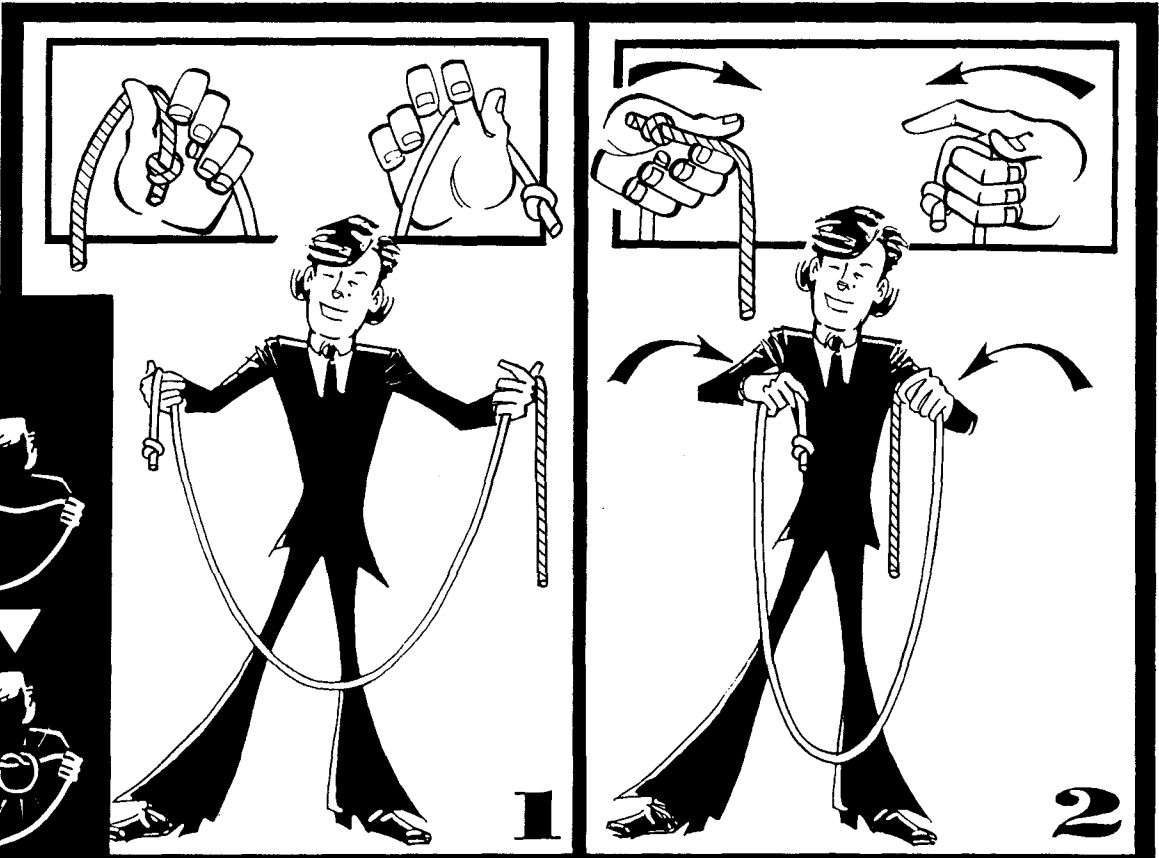
18. The short rope, due to its weight, slowly slides toward the right hand.



19. The right thumb and index finger grasp the short rope at the center knot.
20. The left hand moves toward the center knot to untie it.
21. During the untying of the center knot, knot n of the short rope is automatically placed into the

- left hand. The left hand then moves to the left, pulling with it the short rope, as the right hand releases end a.
22. The rope is again displayed to the audience.

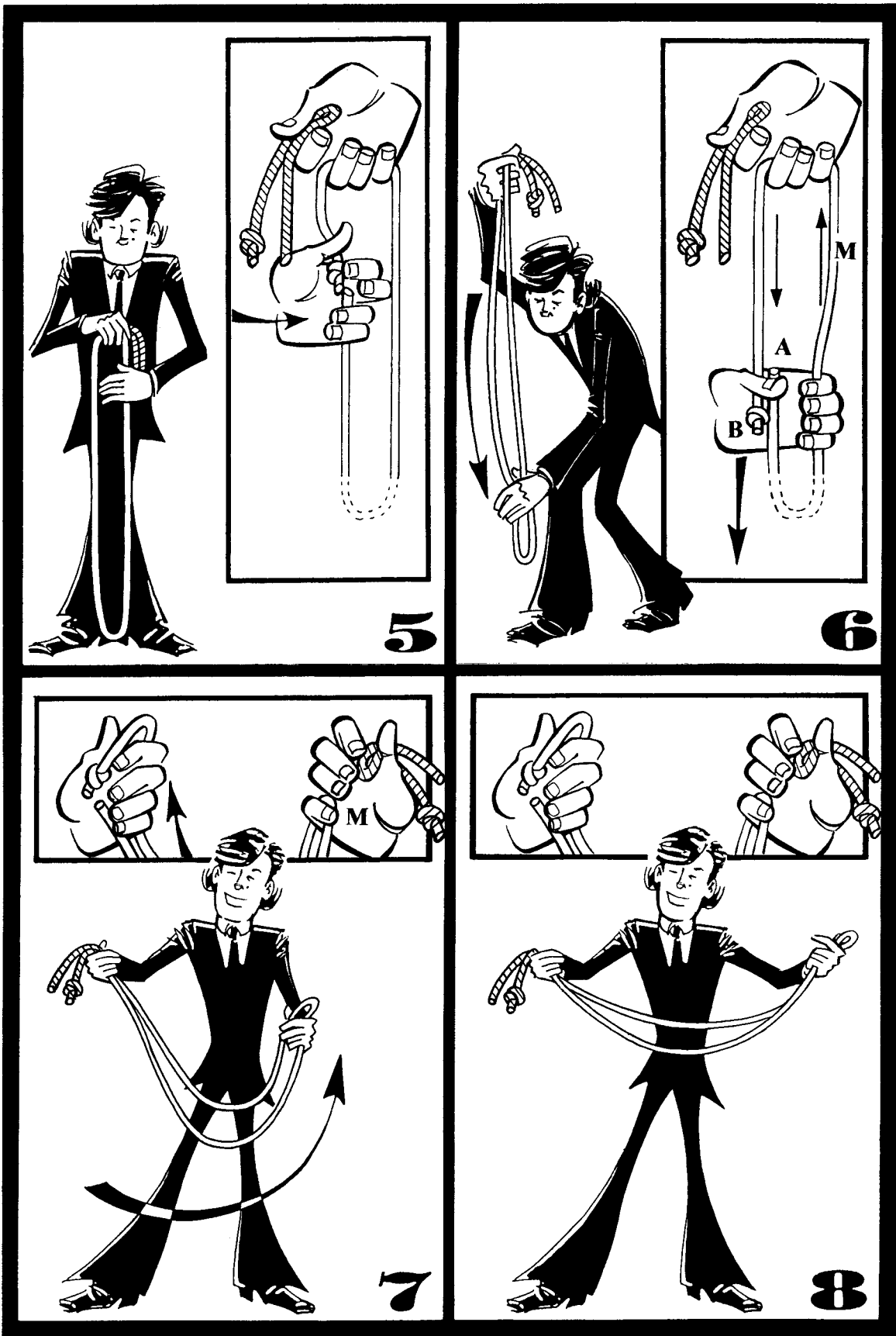
12



**APPEARANCE AND
VANISH OF A KNOT**

Figures 1 to 5 illustrate exactly the same movements as those of effect 11 (see also effect 9). It is important to rehearse these movements well so

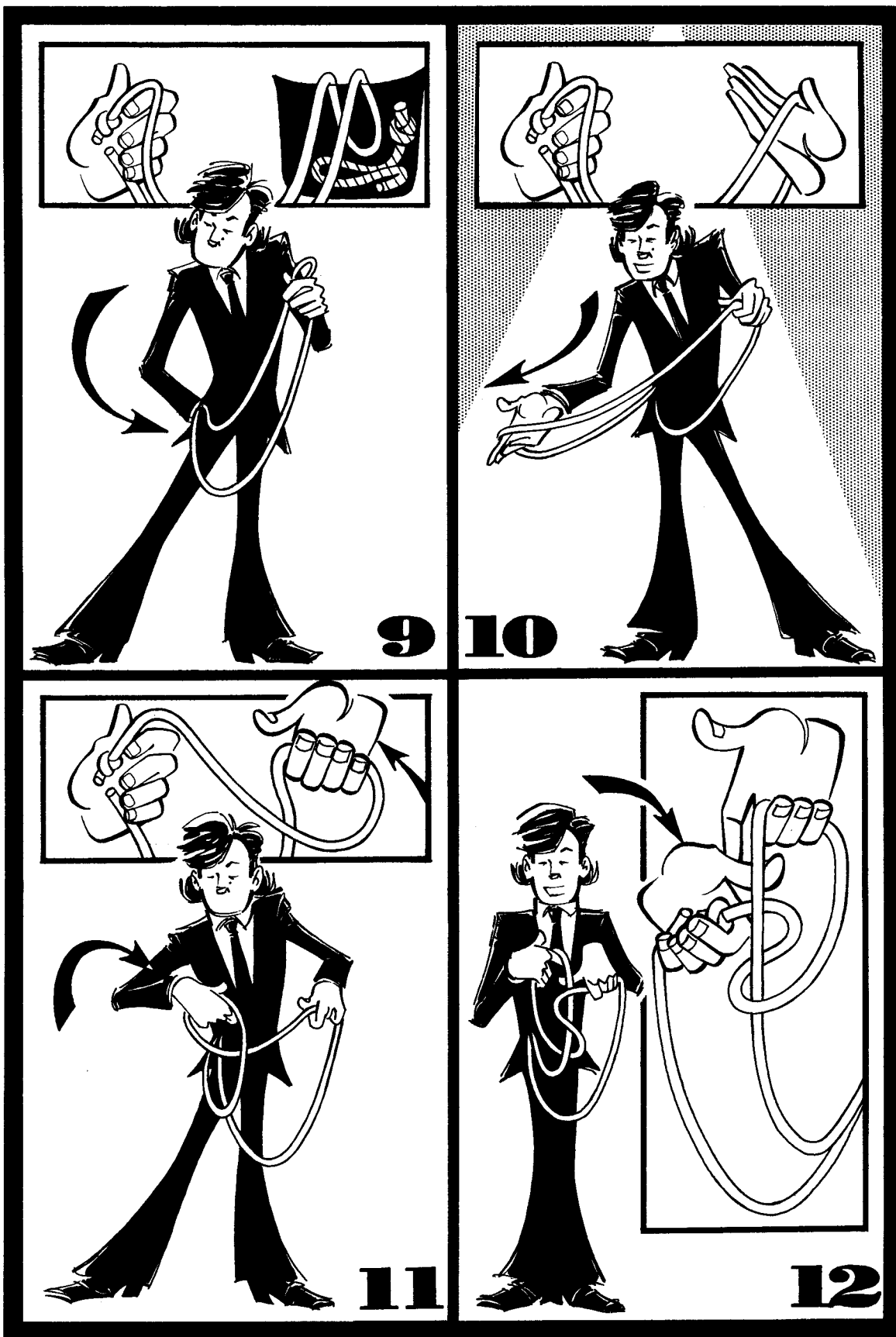
that they become smooth and flow naturally from one to the next. This is in fact the very basis of rope magic.



6. The left hand appears to slide down the two strands of the long rope to grasp its center. In reality, the left hand pulls ends A and B downward and center M of the long rope ends up inside the right hand.

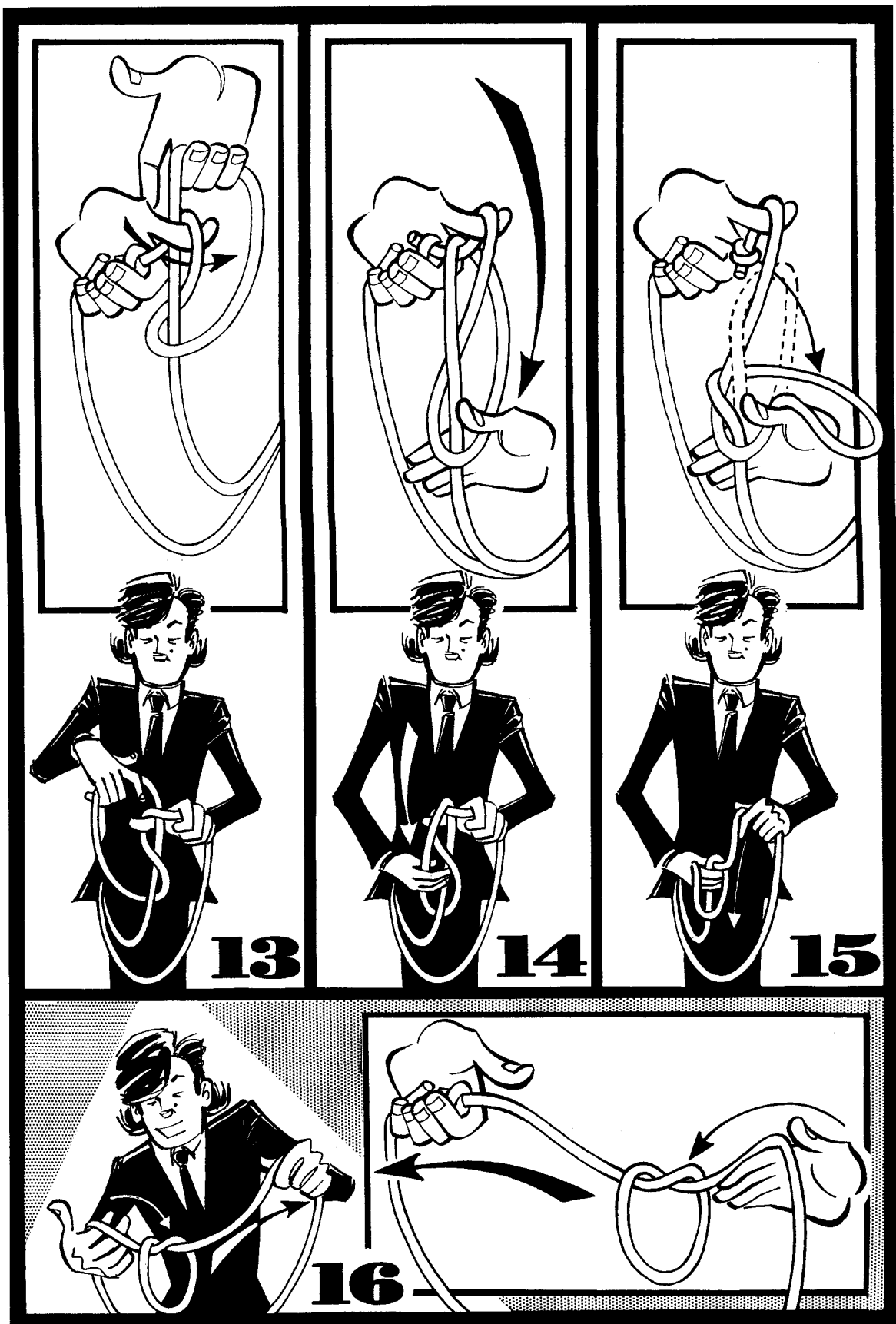
7. The left hand lifts what is apparently the center of the rope.

8. Display the doubled "single" rope.



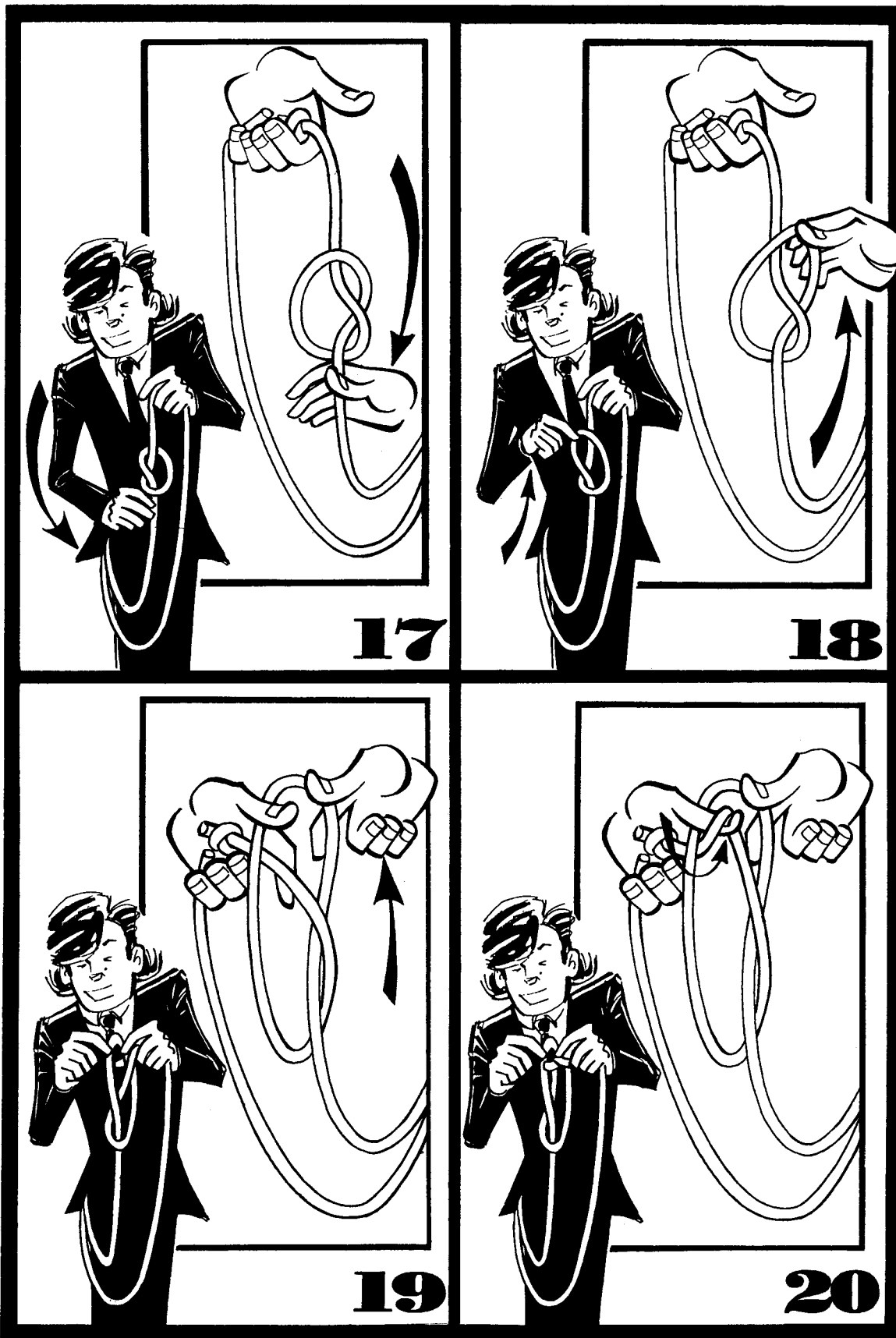
9. The “ends” of the rope are placed in the pocket. In reality, the short rope is placed in the pocket, as the left hand cover the real ends of the long rope.
10. Insert the right hand into the circle of rope, palm up.

11. A rotation of the right hand brings the palm toward you to form a loop.
12. Place this loop into the crotch of the left thumb.



13. The left thumb is inserted under the rope a little more than 1" from knot N.
14. The right hand releases its grip and moves downward (by itself and empty) and grasps the base of the knot being formed.

15. The left hand briefly releases knot N, allowing the loop to fall. The left hand then regrips knot N.
16. The two hands move apart, leaving the knot in the center.



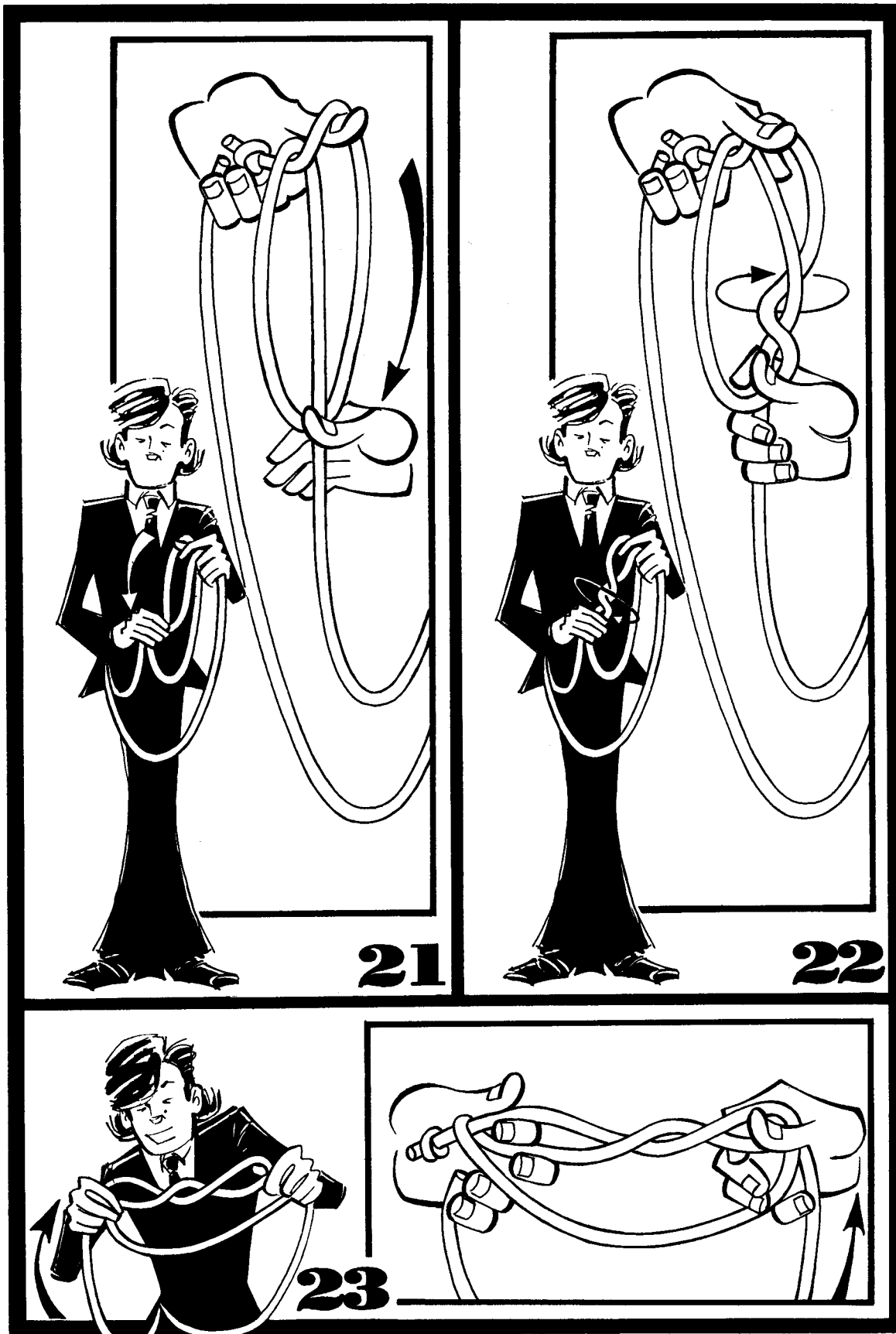
You will now open the knot with a procedure that is exactly the opposite of the previous movements.

17. The right hand lowers, bringing the knot into a vertical position.

18. Grasp the top portion of the knot with the right hand.

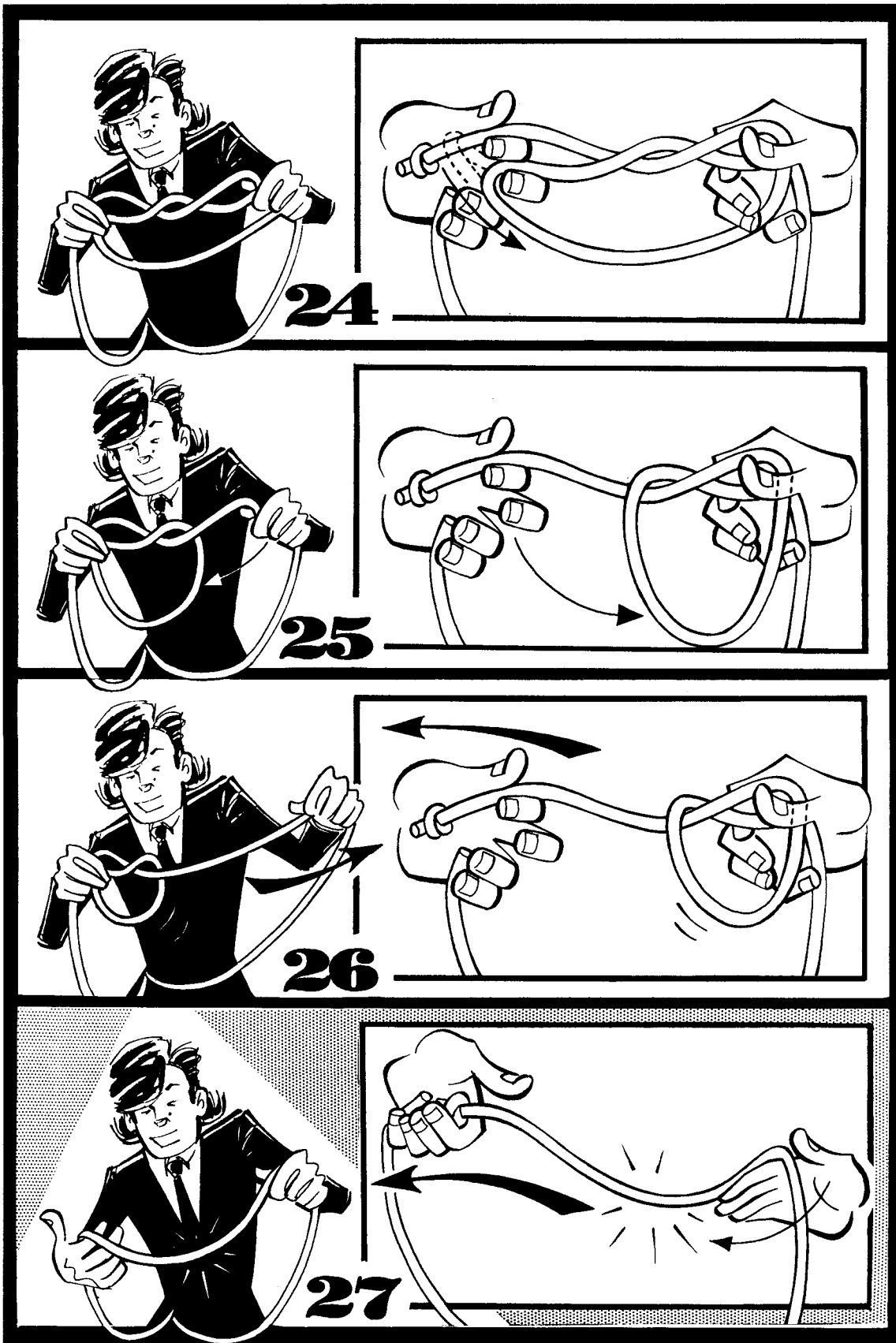
19. The right hand raises the knot into the left hand; this action also enlarges the knot. The right hand places the rope in the crotch of the left thumb.

20. The left thumb again slips beneath the rope a little more than 1" from knot N.



21. The left hand pulls firmly on the rope as the right hand releases its grip and moves down to grasp the point where the ropes intersect.
22. The rope gripped by the right hand is down twisted 180 degrees twice. As it makes these

- twists, the right hand raises to the level of the left hand.
23. The knot is now in a horizontal position.



24. The right ring and little fingers pull the rope toward the right wrist, slipping the loop off knot N. The loop is now a false knot.

25. The false knot is still held in place by the right hand; the audience simply sees an

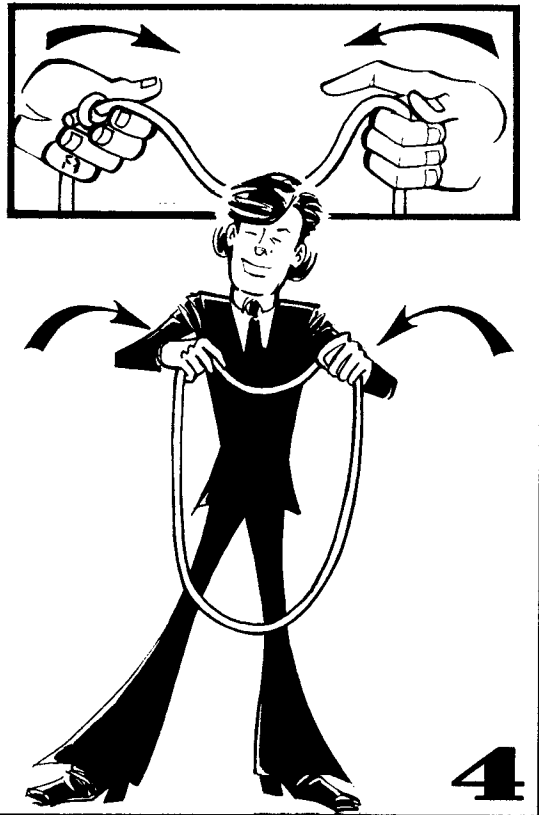
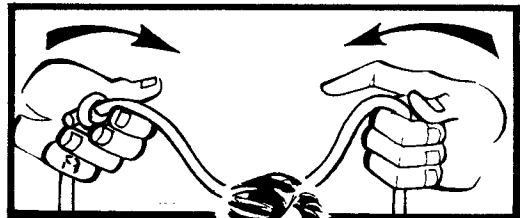
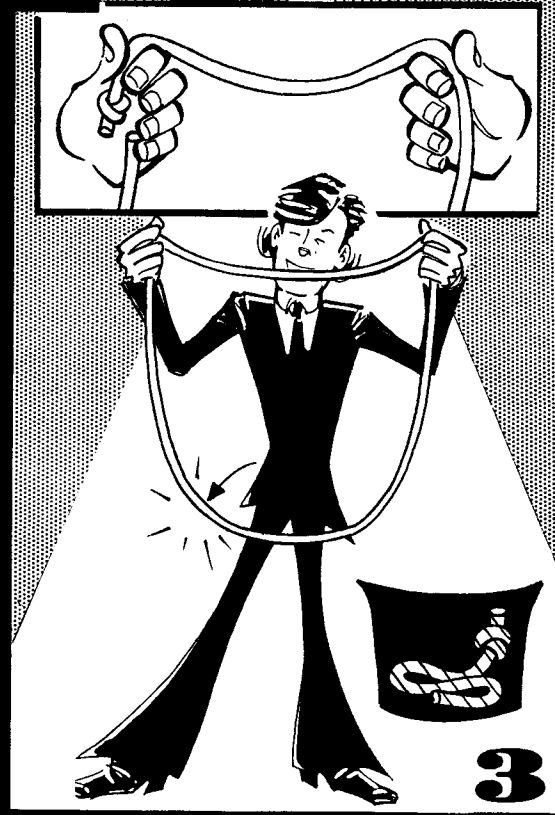
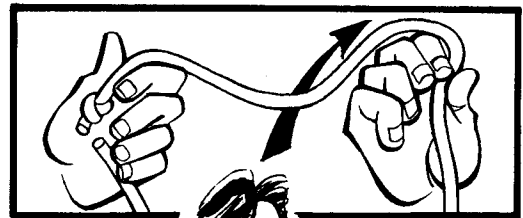
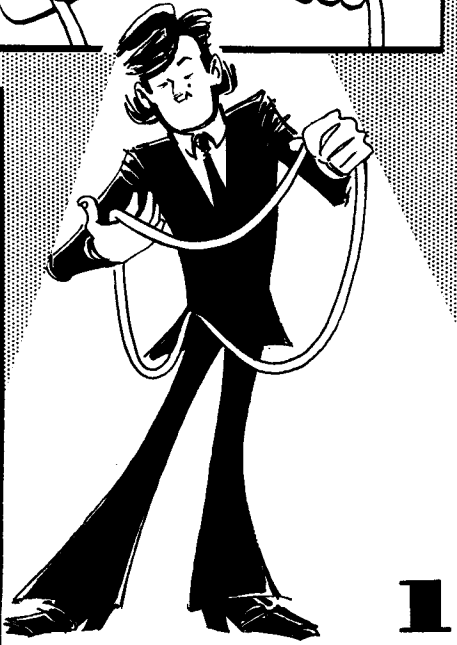
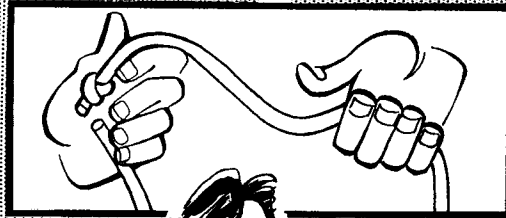
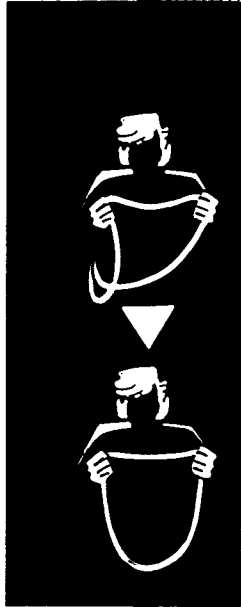
apparently genuine knot.

26. The left hand moves toward the left, tightening the knot.

27. The right hand opens and releases the false knot, which then disappears.



13



THE UNBROKEN CIRCLE

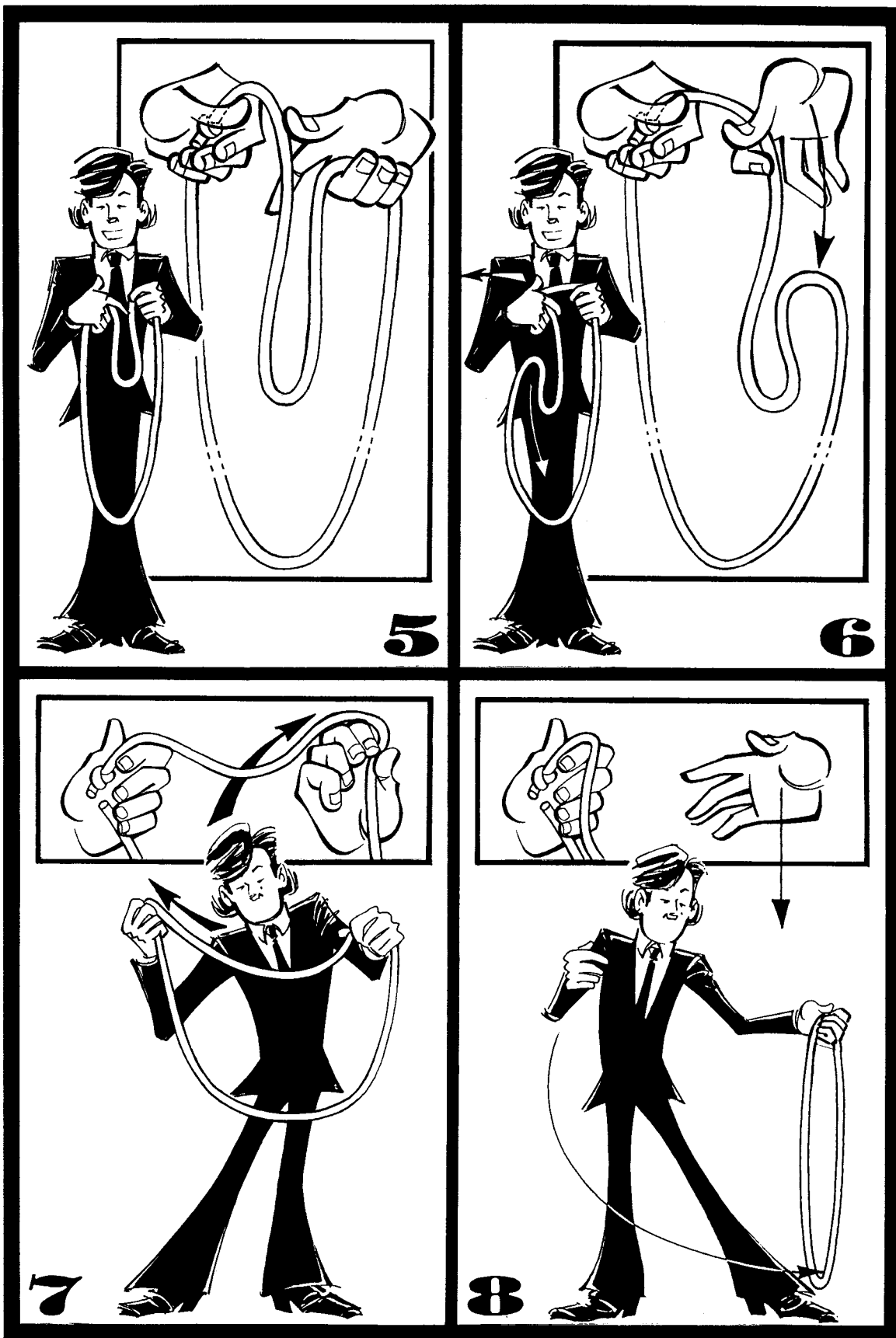
The unbroken circle is a classic rope magic effect; the rope apparently no longer has any ends and thus forms a closed circle. See chapter 4 for other techniques with this effect.

1. The starting position is the same as the final pose of the previous effect (figure 27).

2. The magician gazes toward the right pocket as the right hand lifts up the rope.

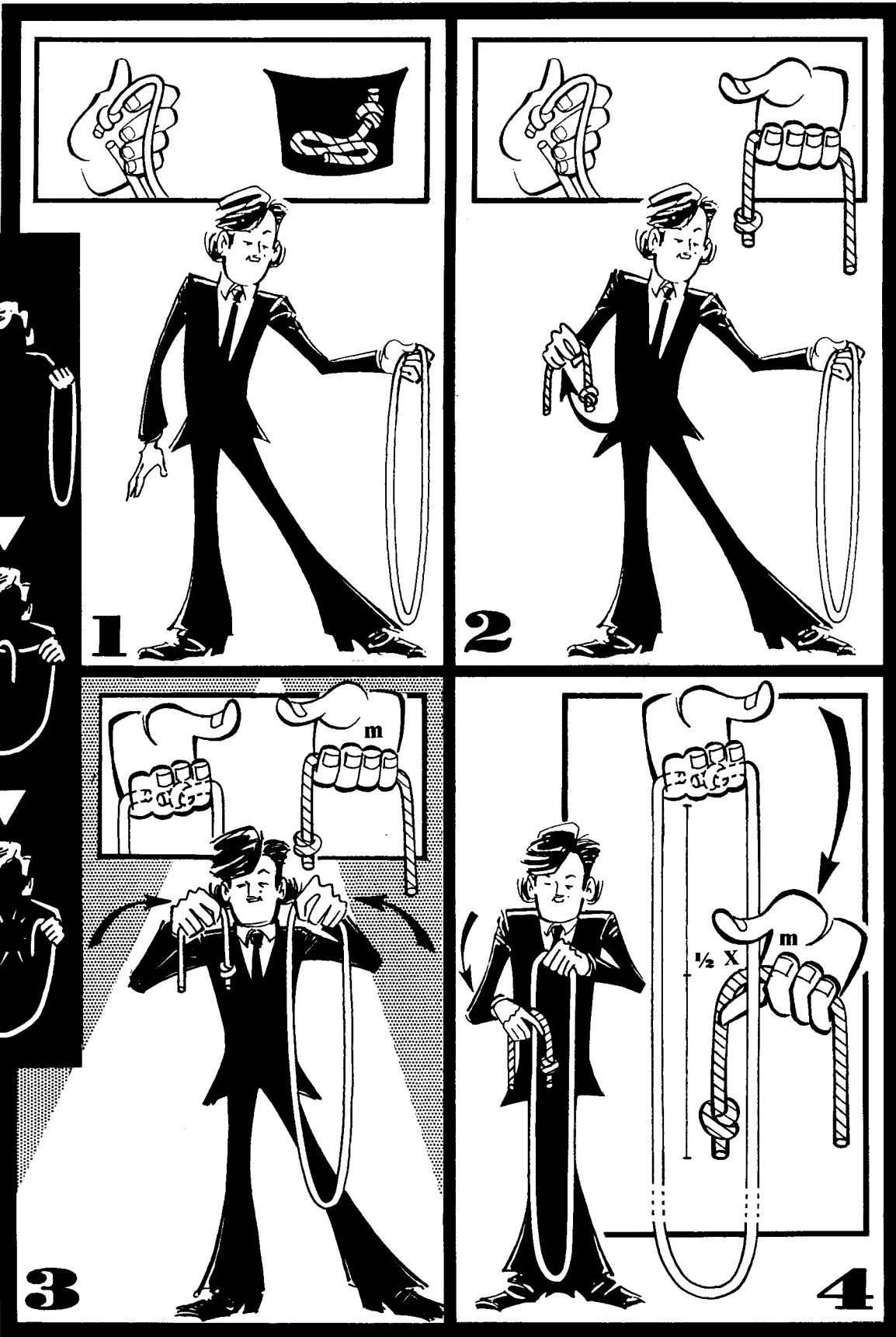
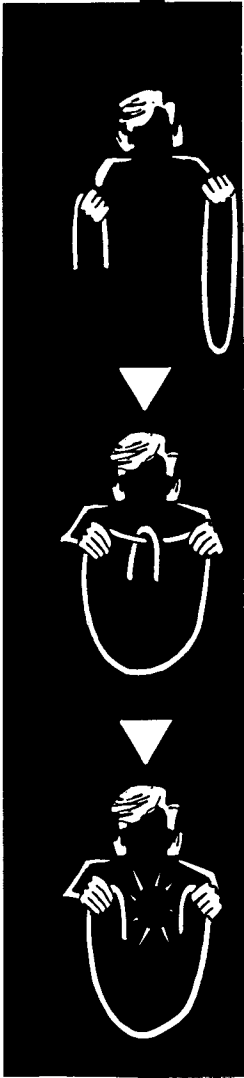
3. The rope emerges from the pocket...the ends have vanished!

4. The hands move toward each other.



5. The right hand grasps the rope between the thumb and the tip of the index finger.
6. The right hand releases the loop.
7. The right hand slides down the rope as it makes a circular motion. The rope seems to turn

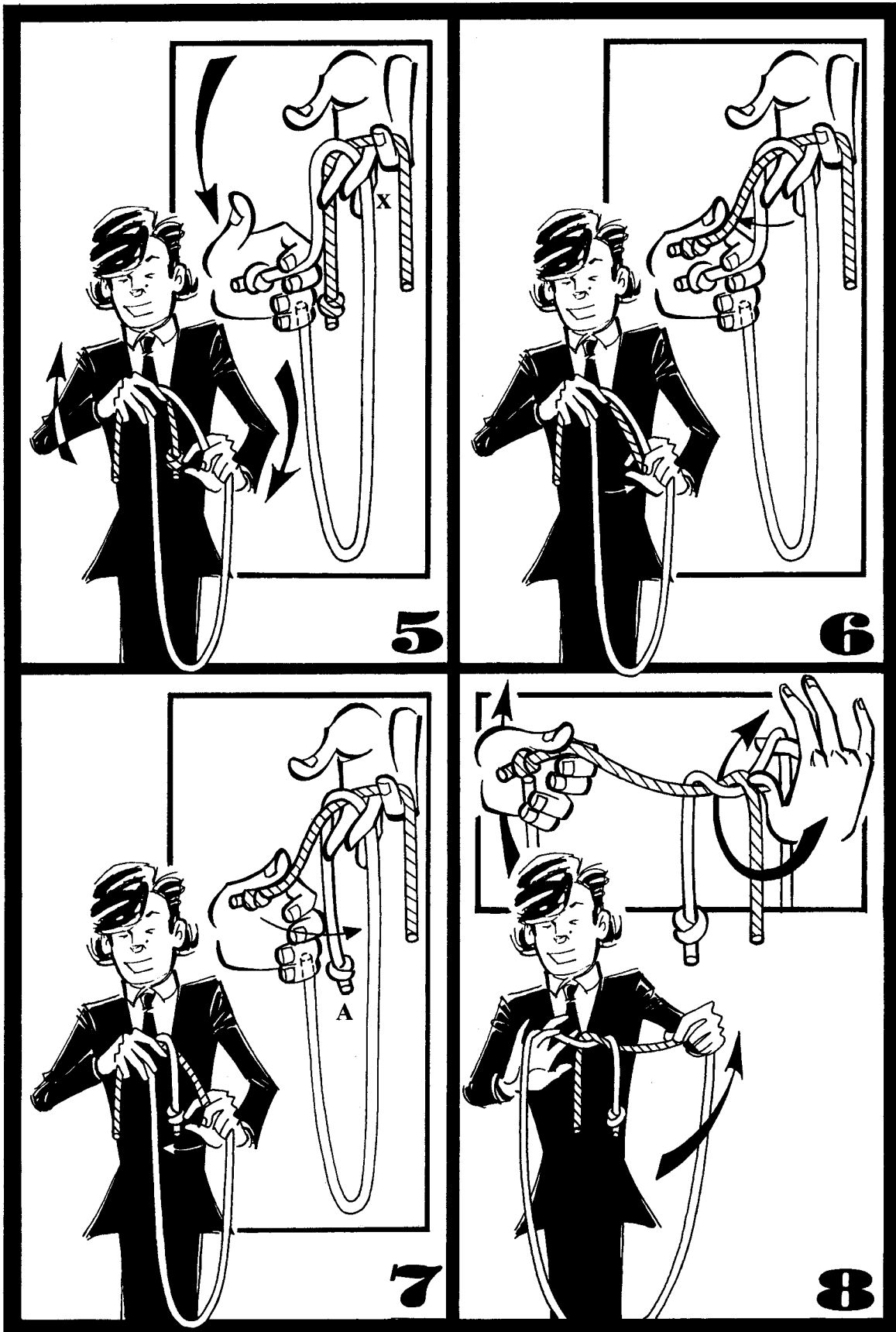
- around on itself. Repeat movements 5, 6, and 7 two or three times.
8. The rope ends up hanging from the left hand.



**OPENING THE
UNBROKEN CIRCLE**

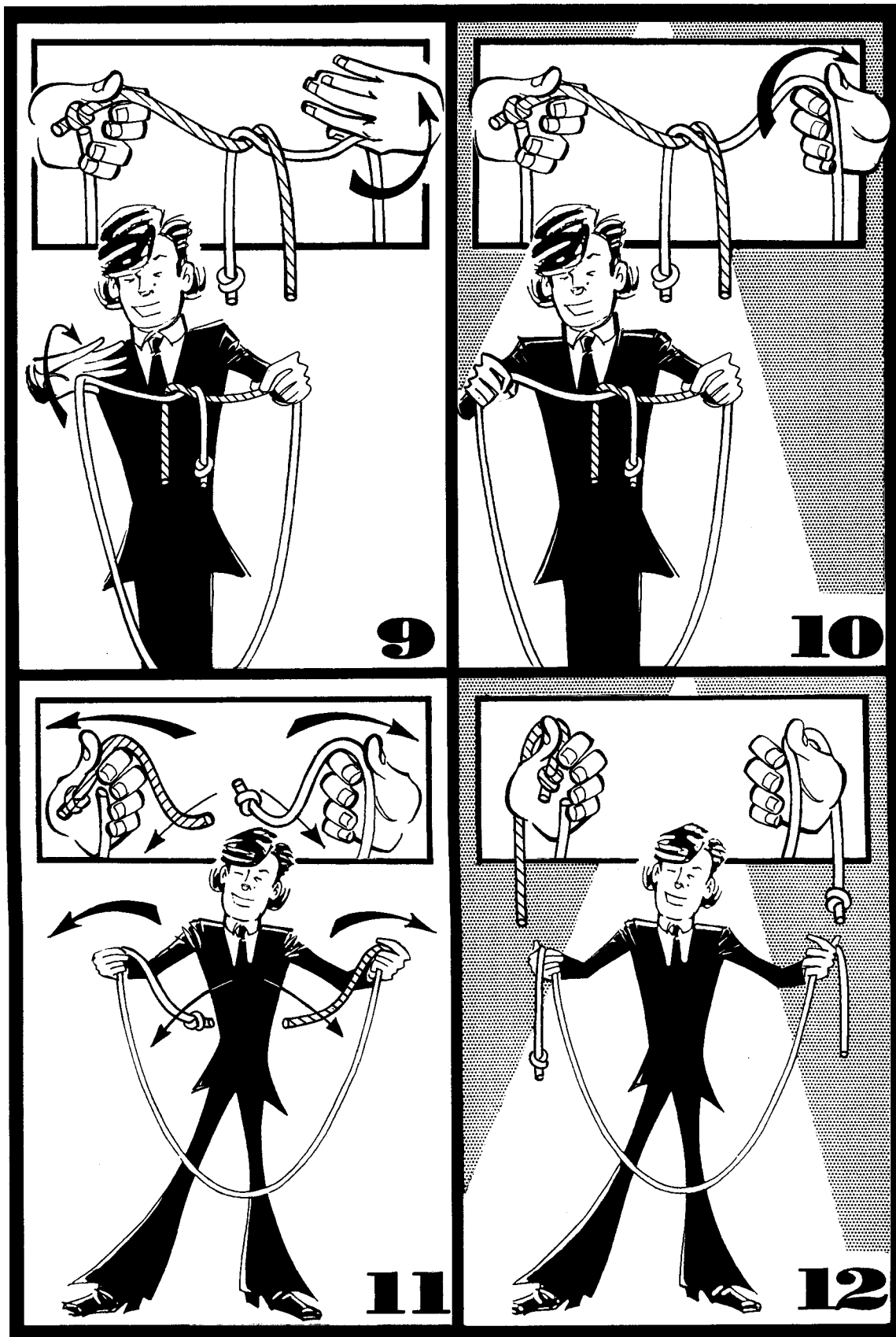
1. Begin with the unbroken circle.
2. Remove the short rope from your pocket.
3. The right hand holds the short rope by center m.

4. The right hand moves downward in front of the long rope and presses center m of the short rope to point X of the long rope.



5. The left hand moves downward to bring the knots to the same level. At the same time, the right index and middle fingers grasp the long rope at point X.
6. The left thumb and index finger grasp knot n of the short rope.

7. The left hand releases end A (with knot N) of the long rope.
8. The right palm, which had been facing you, is turned toward the audience as the right hand releases the short rope.

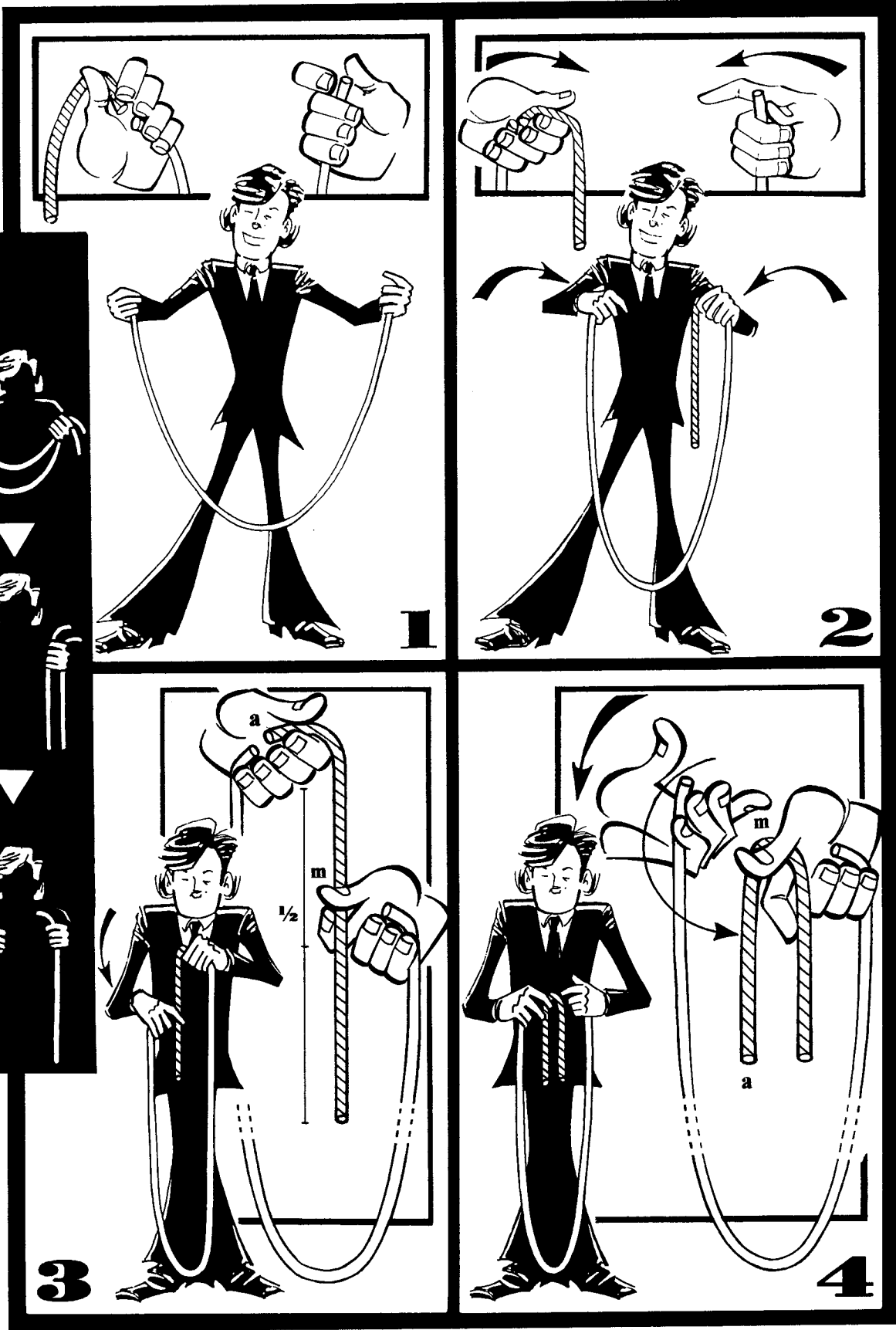


9. The right hand moves to the right, sliding under the long rope, making sure not to disturb the rope as it does so.
10. Display the "single" rope to the audience with the hands equidistant from the point where the two ropes meet.
11. Spread your arms and the rope will open.
12. You once again apparently have a single rope with two ends. As the audience applauds, untie both knots; first the one on the short rope, which you untie quickly and discreetly, then the one on the long rope, quite openly this time. You are now ready to begin the second phase of your routine

TABARY'S FUSION



15

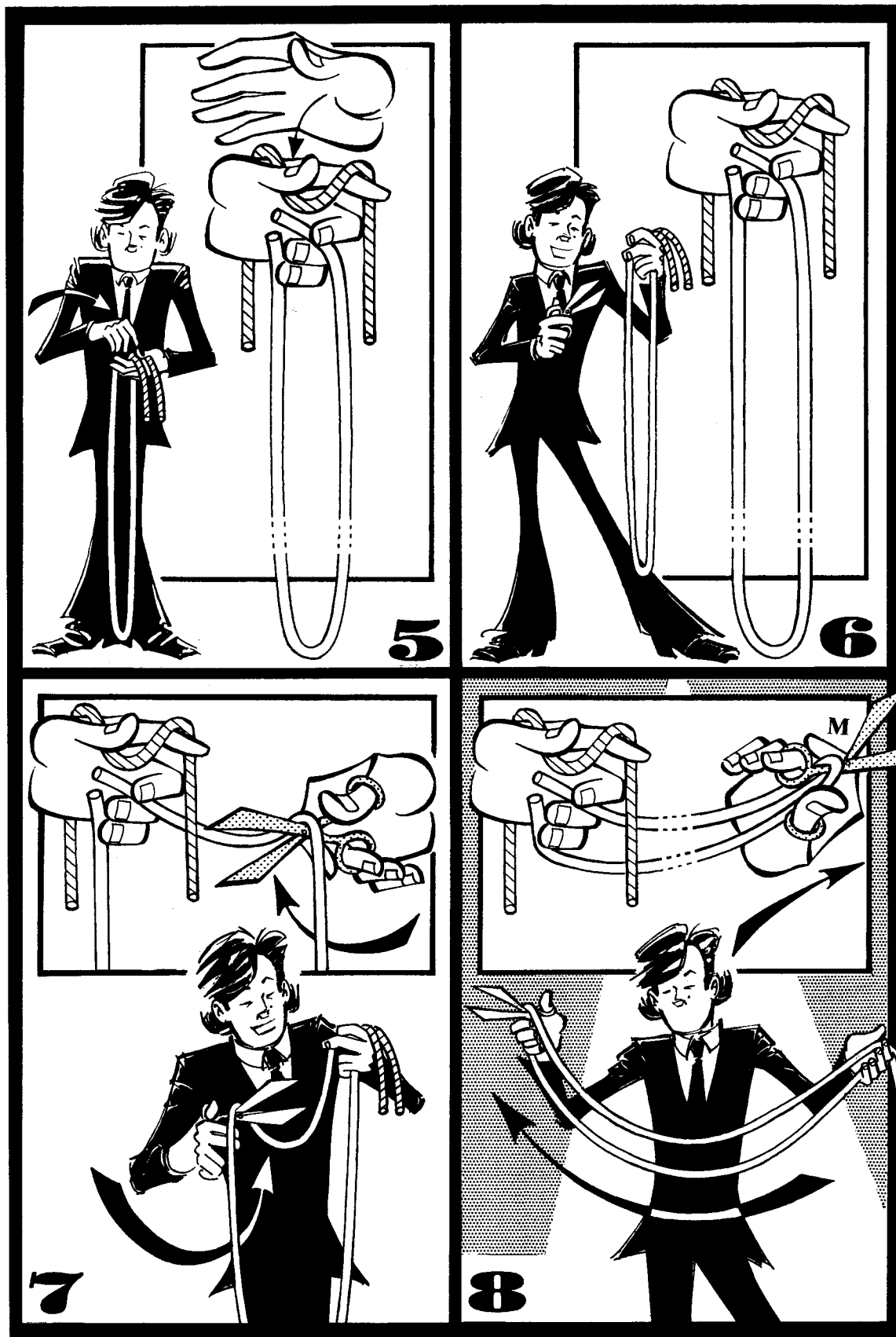


THE CUT AND PARTIALLY RESTORED ROPE

There are no knots on the ropes, since you have just removed them during the applause. This effect begins with a rope cut with scissors.

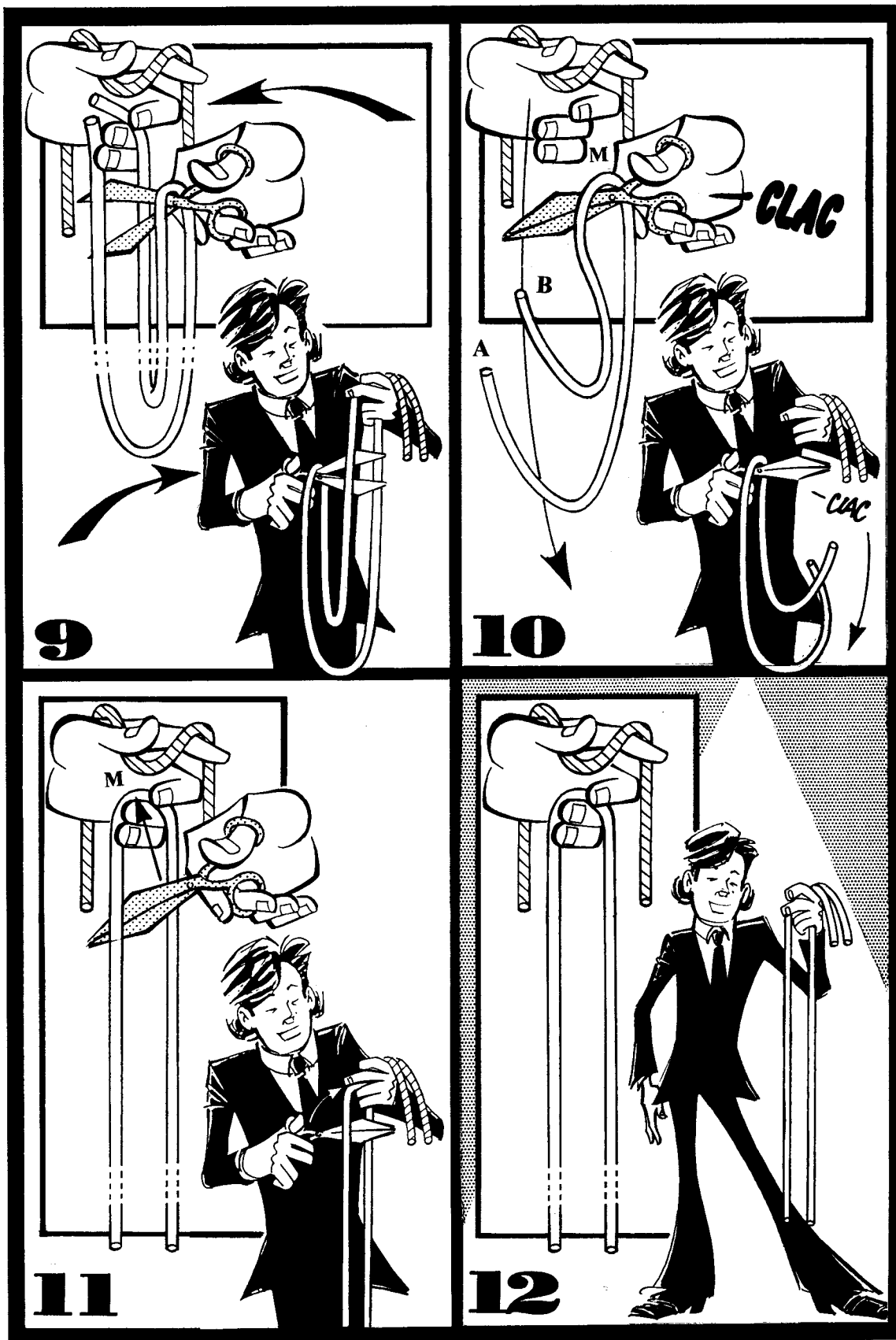
1. Display the rope.
2. Move the hands toward each other.

3. The right hand grasps the short rope by the center m.
4. The left hand moves downward to the level of the right hand and releases end a of the short rope.



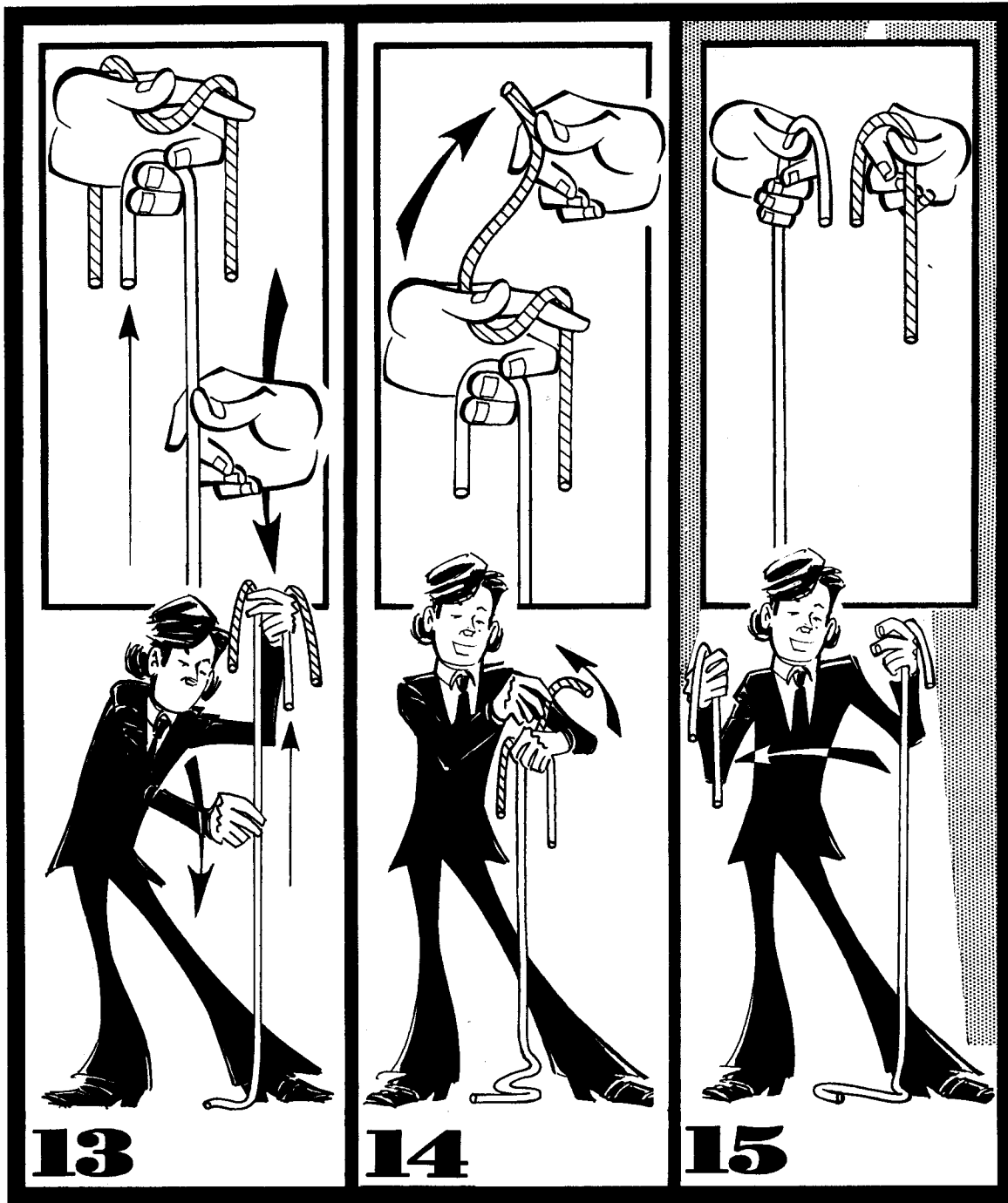
5. The right hand quickly places center m of the short rope into the crotch of the left thumb similar to a back thumb-palm. At the same time, the end of the long rope in the right hand is taken into the left hand between the middle and ring fingers.
6. Pick up your pair of scissors. If you choose not to use any, you can mime the action of cutting the rope by extending your right index and middle

- fingers as if they were scissor blades; you can also make snipping noises as a gag if desired.
7. Insert the scissors into the large rope loop; the rope lies on top of the blades.
8. With a wide movement, the right hand slides the scissors to center M of the long rope to clearly show the audience where you will cut the rope.



9. The right hand moves toward the left hand as you insert the scissors into the left portion of the loop.
10. Close the scissors with a sharp gesture so they click together; a fraction of a second later, the left hand opens and releases ends A and B of the

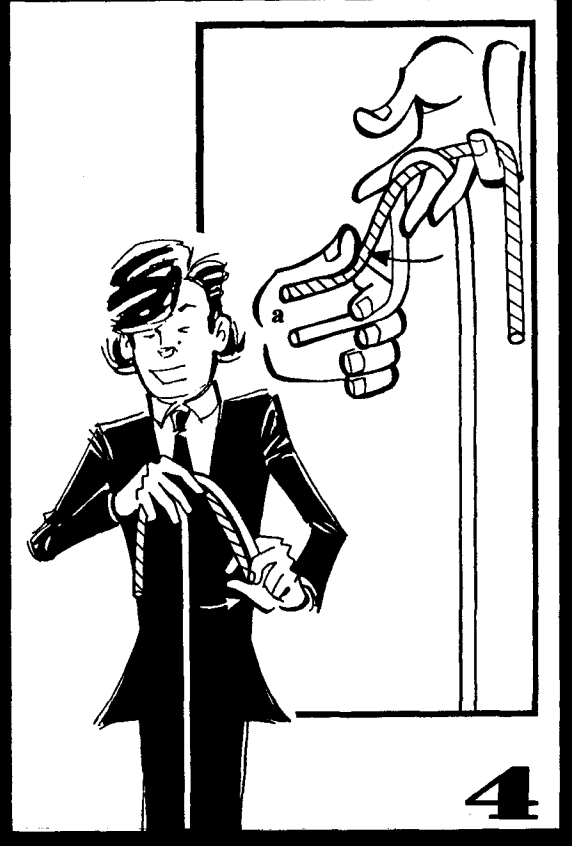
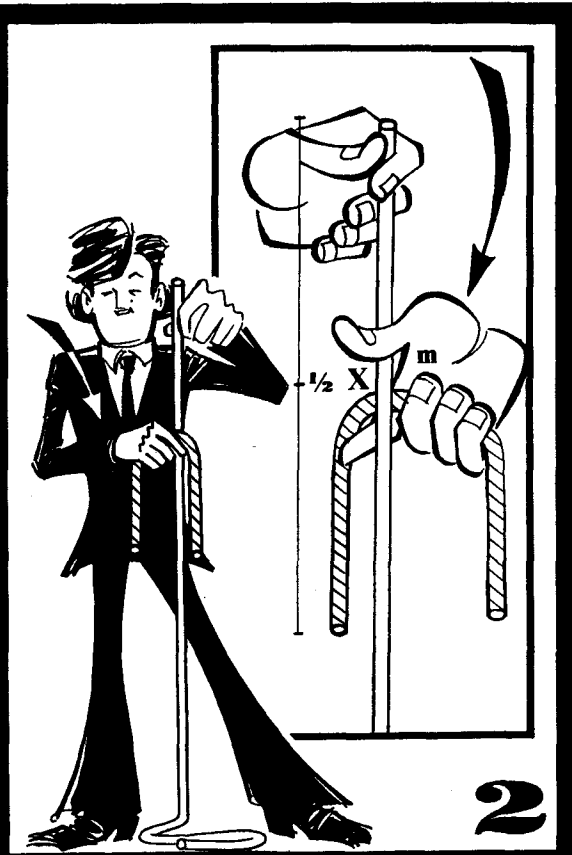
- long rope. Note that center M rests on the scissors (distance in illustration exaggerated).
11. The left hand immediately grasps center M of the long rope.
12. You are now in standard Cut and Restored Rope position.



13. Pull one end of the long rope; the other end automatically rises. Continue pulling until you obtain what looks like one short rope and one long rope.

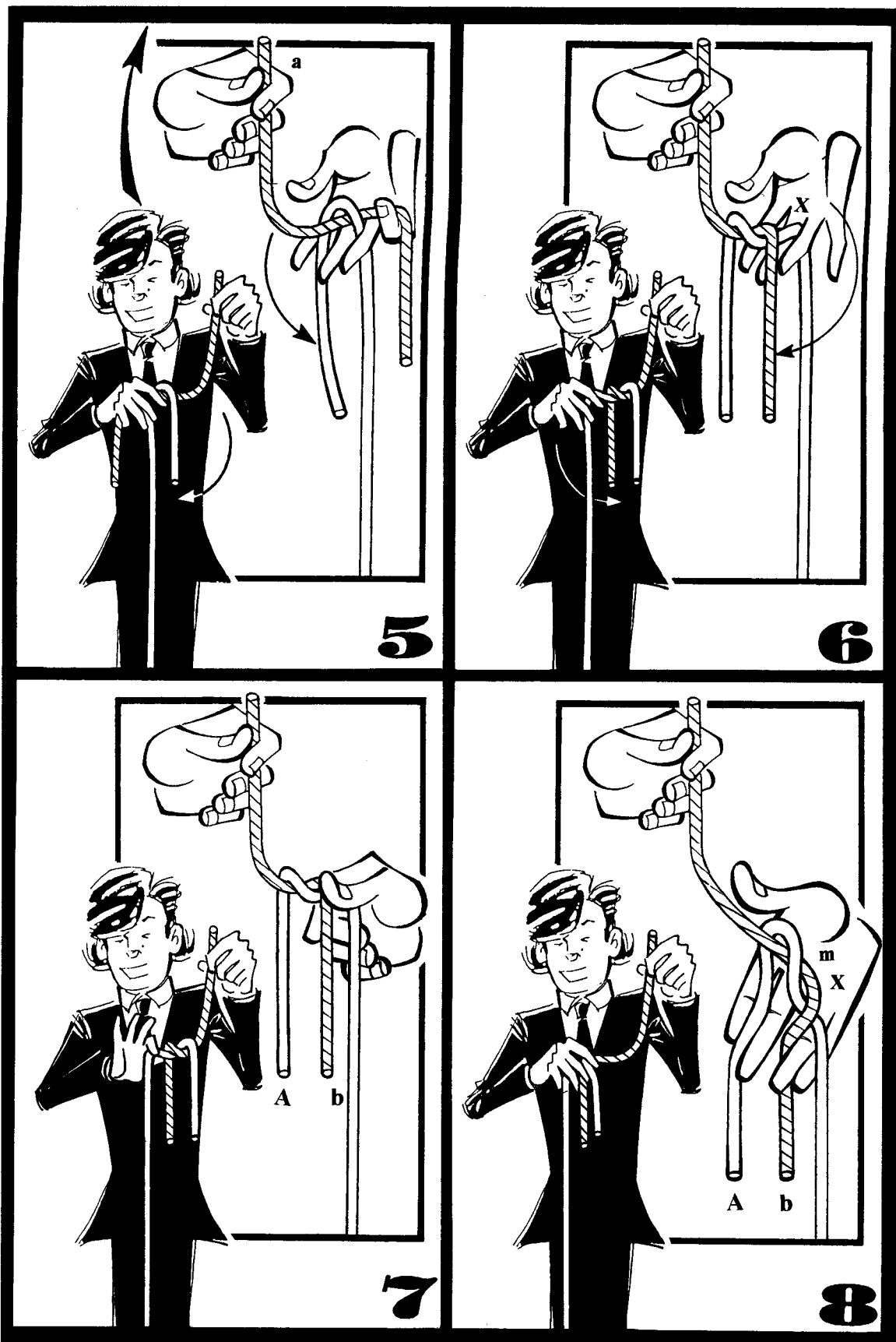
14. With the right hand, grasp one end of the short rope and spread your arms.

15. You now display one short rope and one long rope. (See chapter 4, p. 240, for another way to present this effect.)



1. The left hand holds the long rope at end A. The right hand holds the short rope at the center m.
2. The right hand moves downward and places the short rope in front of the long rope so that m and X cross.
3. The left hand lowers end A of the long rope to the level of end a of the short rope.
4. The left thumb and index finger grasp end a of the short rope.

THE FUSION

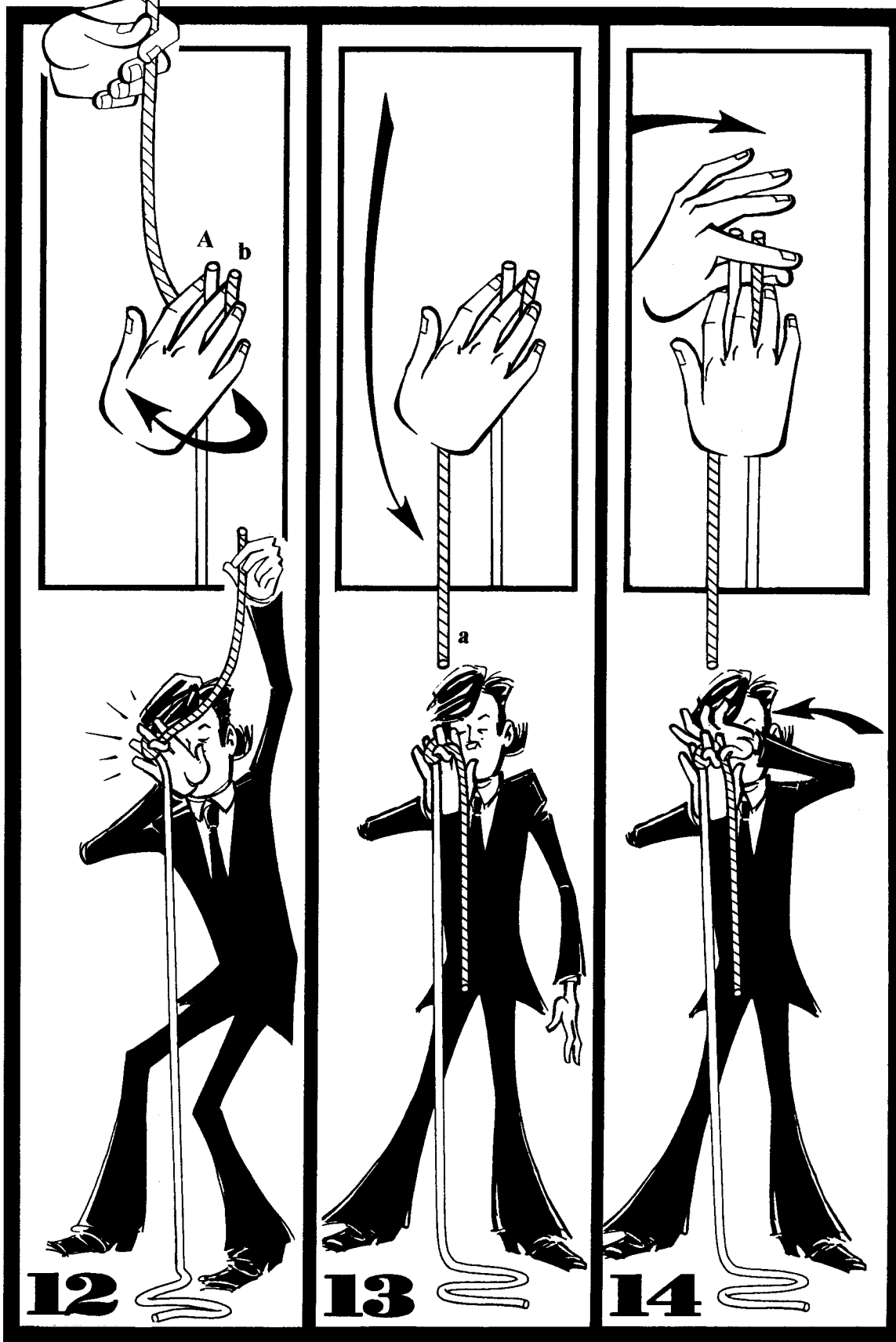


5. The left hand lifts end a.
6. The right hand grasps the long rope at point X between the right middle and ring fingers.
7. The right thumb lightly pushes the short rope to the left so that end A and end b are parallel and at the same height.
8. The right hand now grasps end A of the long rope between the index and middle fingers, and end b of the short rope between the middle and ring fingers. The fingers are inserted at the intersection of the ropes, close to center m and point X.



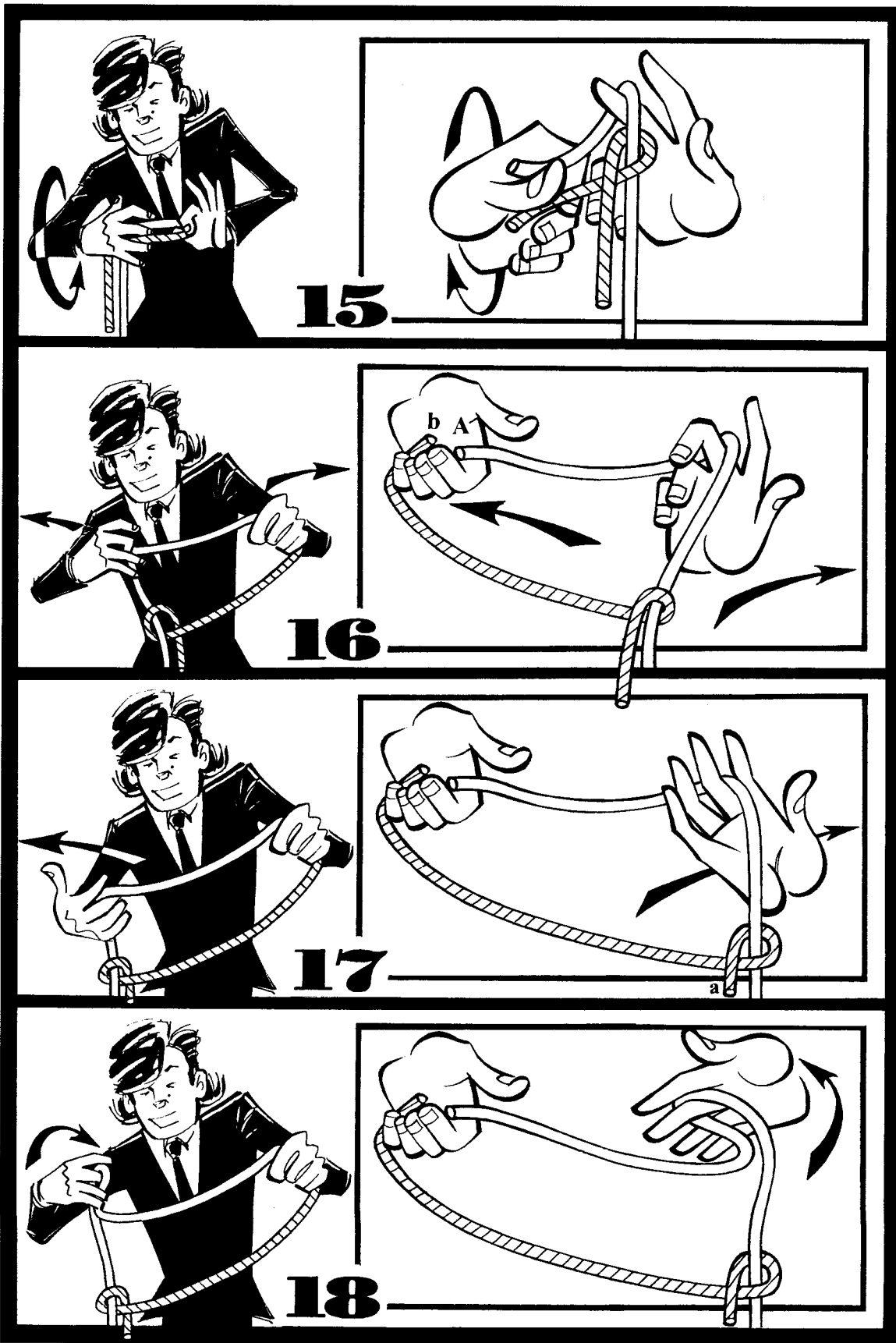
9. The right hand rotates 180 degrees so the palm faces the audience.
10. The right hand moves away from the intersection of the ropes, carefully sliding along the strands until it reaches ends A and b.
11. The right fingers hold ends A and b tightly. The

right hand moves them toward the intersection of the ropes, which must remain at eye-level. Because the strands shorten as the hand moves, the intersection has a tendency to dip, obliging you to compensate by gradually raising the left hand to keep the intersection in front of your eyes.



12. When your hand arrives at the center and ends A and b seem to have melted into the long rope, the right hand turns its palm to face the audience.
13. The left hand releases end a of the short rope.
14. The left thumb and index finger take ends A and

b from the back of the right hand (index finger on your side of the ends while the thumb is on the audience's side). Note that the left palm also faces the audience, who see some sort of knot. You will now simply open this "knot" to show the rope apparently intact.



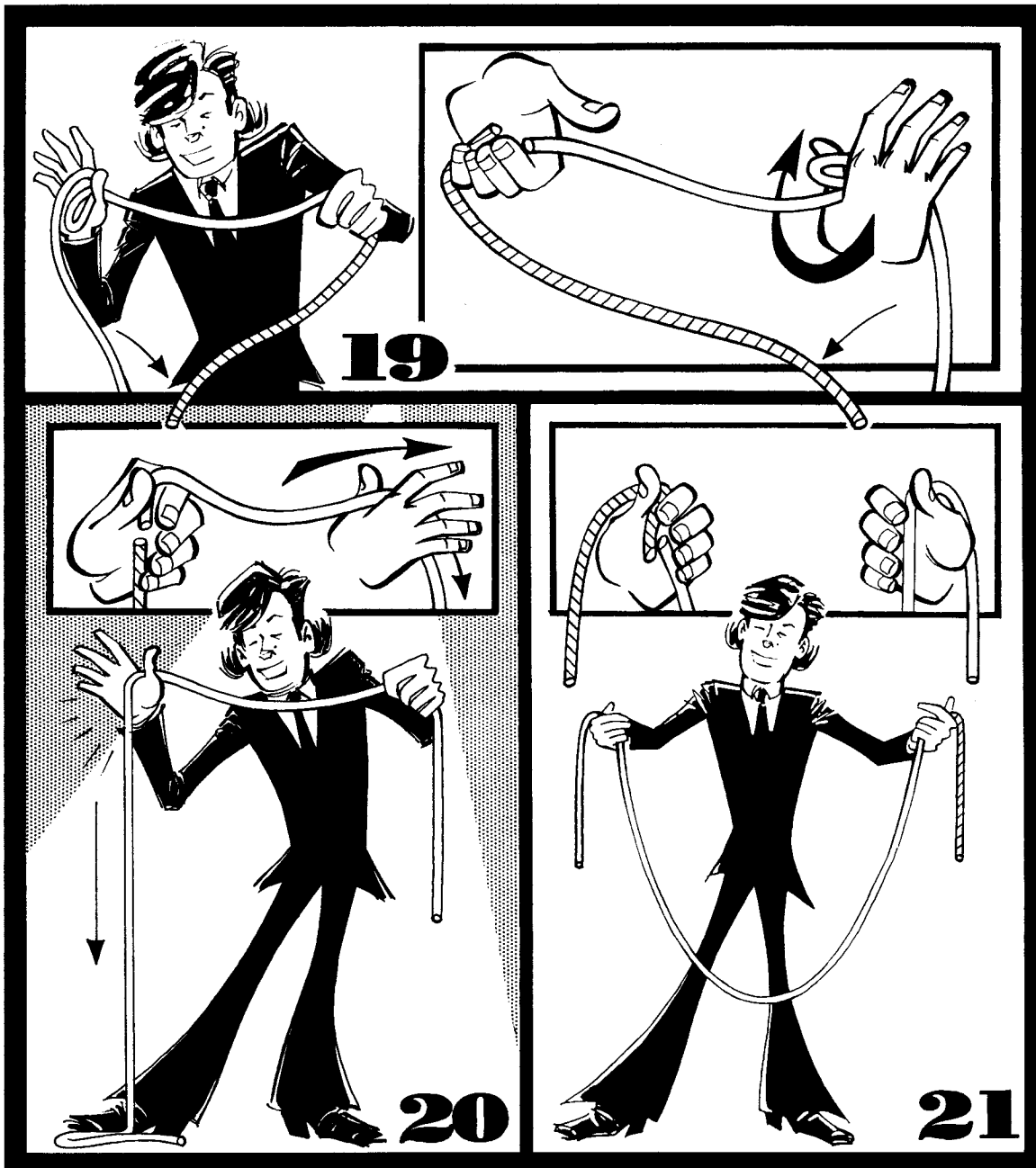
15. The hands rotate 180 degrees so your palms face you.

16. Hold ends A and b firmly in the left hand, then spread your hands apart

17. The right hand continues moving to the right

until end a of the short rope has almost been pulled off the long rope.

18. The right hand takes its small loop of rope and holds it in the crotch of the thumb. The palm is still facing toward you.

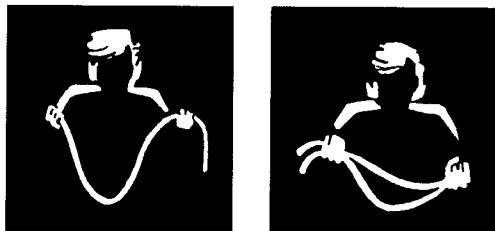


19. The right palm rotates to face the audience, who are shown this loop to apparently prove that a knot is still in the rope.

20. The right hand releases the loop, permitting the supposed knot to vanish.

21. The rope is now displayed to the audience, who never fails to applaud!

DESCRIPTIONS AND COMMENTARIES ON THE VARIOUS EFFECTS



1 Move no. 1

The hands hold the ends of the rope and display it to the audience. The arms are spread widely away from the body, looking somewhat like a cross. The center of the rope hangs between the hands down to about the knees.

This is the standard starting position you will find in almost every effect. Move no. 1 allows you to display the doubled rope between your hands, one holding the ends and the other holding the center of the rope.



2 Appearance of Three Ends, then Four Ends

This first effect lets you produce two additional "ends" one after the other until finally you have a "rope with four ends." Each end appears in the left hand and is then placed in the right hand next to the two "normal" ends.

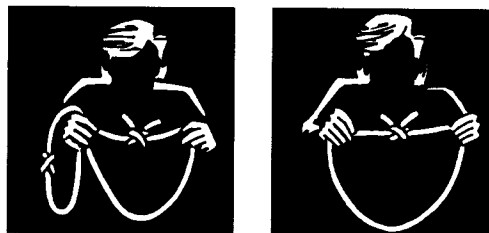
At the end of the effect, the four ends are in the right hand and you thus have an apparently impossible rope with four ends. As this is illogical, you decide to transfer two of the ends to the center of the rope.



3 Transformation of a Rope with Four Ends into Two Ropes

The right hand grasps the two ends and slides them down the rope to the center. Next, the two "movable" ends are displayed to the audience and are then fused into the center of the rope, which is then separated to show two definitely independent ropes.

The principle idea of this effect is to show how, from a single rope, one may obtain two equal ropes without having to cut it with scissors.



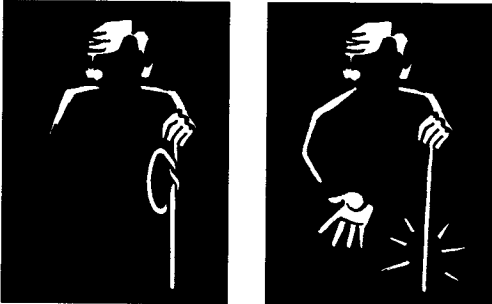
4 Fusing Two Rope Rings into a Single Large Ring

After having tied each cord quite visibly to make two rope rings, which then fuse into a single large ring.

In a single move, this effect combines several magic effects: a transformation of size (two small rings transform into a single large ring), the vanish of one ring (at first there were two, and now there is only one), and the vanish of one of the knots, the other remaining hidden in the hand for a moment. All of this explains why this effect never fails to make a strong impression on the audience.

The second knot hidden in the hand is casually thrown over the shoulder; the short rope tied to the long rope is now hanging behind your back. This maneuver is quite misleading to knowledgeable spectators, since it rules out the idea that you are using an extra piece of rope. Moreover, the audience now only sees a single rope between your empty hands.

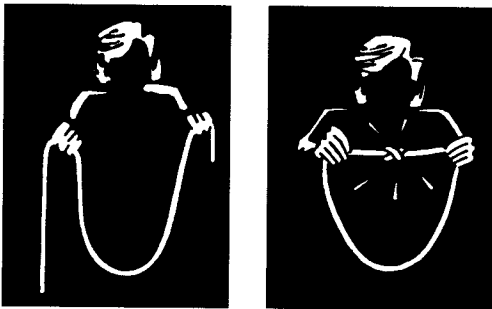
Unbeknownst to the spectators, you now have a knot "in reserve." It will remain hidden behind your back during effect no. 5 and only reemerge during the subsequent effect. The principle here is somewhat like a delayed effect.



5 The Vanishing Knot

You tie a knot on the rope, which the left hand displays to the audience. When this hand opens, the knot rolls down the rope and falls into the waiting right hand. When the right hand opens, the knot has vanished; it has dematerialized!

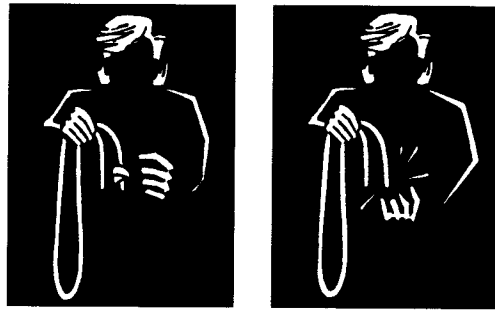
Practice this superb false knot; it is the most beautiful and convincing ever created. It is based on the technique of Flip's Sayonara Knot, but the technique is much more natural. To the audience, there is no doubt that the knot is genuine.



6 Transformation of a Rope into a Rope Ring

The audience is completely unaware of the knot behind your back that was formed in effect no. 4. Now is the perfect moment to bring it out again to apparently perform an instantaneous tying of the two ends of the rope as soon as they touch. You thus create a new rope ring thanks to the instant appearance of the knot!

Untie this ring to display one long rope between your hands in the standard starting position.



7 Dematerializing a Knot

Explaining that the ends are deceptively identical, you tie a knot in one of them to distinguish it from the other. This knot plays somewhat the same role as a signature on a card; it increases the magical impact on the audience.

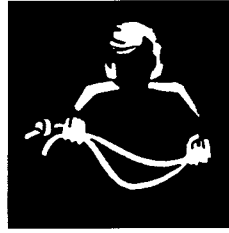
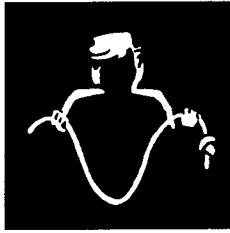
This knot is placed in the left hand and then vanishes. In reality, it is simply hidden in the other hand, allowing you to be ready in advance for later effects.



8 The Traveling Knot

Since the previous knot has just vanished, it is logical to make another knot on an end of the rope...which, of course, you do! You are now going to continue the rest of the routine with an extra knot the audience is unaware of.

The knot you have made seems to jump from one end of the rope to another, which invariably provokes applause. In reality, you vanish the knot and make the extra knot appear on the other end of the rope.



9 Move no. 2

This move closely resembles Move no. 1 but is the most important one in this book. You must master this move at all costs, or else abandon all hope of performing rope magic! It is the key that all rope magic depends upon. Rest assured: it is not difficult to learn, but it will help you open the door to innumerable magic effects.

The move allows you to show two ends and a center when in fact you have one center and two ends! This will allow you to substitute the ends of the rope for the center, and vice versa. It will put you ahead of the audience and is so natural that it will go totally unnoticed!

In this chapter, the move is described with two knots on the rope — one of which the public is unaware of — allowing you to switch the ends even more rapidly and confidently. You will find the description of this move no. 2 in effect no. 24 of my close-up routine, though without the knots.



10 Transposition of the Ends and the Center

With the previous move, the audience sees your right hand holding the ends of the rope and your left hand holding the center.

The first end disappears from the right hand and reappears in the left hand.

The second end (along with its knot!) also vanishes, then joins the first end in the left hand.

The center of the rope, which had been in the left hand, is now found in the right hand!



11 The Visible Voyage of the Ends

This effect may have a somewhat comical feel, but still has great impact on the audience because the ends travel visibly even though they are tied together. The ends seem to detach from the rope and visibly slide down the rope, stopping opposite the point they began. This effect is extremely magical.

The knot binding the two ends is then untied to again display the rope in the standard starting position.

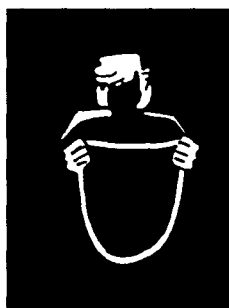


12 Appearance and Vanish of a Knot

You place the ends of the rope into your pocket to isolate them and take them out of play. On a section of rope you hold stretched between your hands, a knot appears and disappears, an obviously impossible situation according to the laws of topology.

This is an improved version of the classic stunt of tying a knot without releasing the ends of the rope. The fact that the ends are in your pocket negates any suspicion the spectators may have that you are relying on an opening in the rope, since the only such possibility seems to be in your pocket.

The description of this effect is very precise. It will allow you to make a knot appear between your hands very cleanly. The vanish of the knot is equally clean and can be performed without any suspicious moves. Carefully study each step, and I guarantee, cross my heart, that these two effects will mystify both magicians and laymen...as long as they are properly performed, of course!



13 The Unbroken Circle

In the previous effect, you placed two ends in your pocket. As you remove them, you find they are fused together and that, much to your surprise, you are left with an unbroken circle, a ring without beginning or end which you rotate between your hands to show it is totally closed and that there are no ends!

See also chapter 4 for more insight into making the unbroken circle and performing it. There, you will also find a technique for setting it on your forearm, allowing you to let go of it and have your hands free without any fear of the circle opening!

The concept of the unbroken circle was originated by Pierre Edernac and dates back to around 1958. I bow deeply to this talented artist who gave rope magic one of its most beautiful effects.



14 Opening the Unbroken Circle

You have just shown the audience the wonderful Unbroken Circle effect. You now must conclude by "breaking" the unbroken circle! You have four possibilities:

1. You can seem to cut the rope with a pair of scissors.
2. You can mime a pair of scissors with your extended index and middle finger and pretend to cut the rope.
3. You can actually cut the rope with the scissors about 15" from the opening hidden in your hand. You will now once again be in the standard starting position with a long rope and a short rope.

4. As for me, I use my own method (logical, of course!) and reunite the short rope onto the long rope. The move I use is a variant of move no. 2, and the resulting effect is so magical that I use it as a "false finale" of my act. I bring out the "ends" (the short rope) from my pocket and hang them on the unbroken circle. When I spread my arms, the ends fuse back into place to form a normal rope with an end on each extremity. This move is very visual and quite useful for opening a rope at a precise spot simply by adding two "ends." (See also effect 38 in the close-up routine.)



Conclusion of the Routine:

You have come to the end of the routine. The previous effect was very strong; the audience always applauds. To thank them, and before you seem to leave the stage, you bow to the audience a few times as you are harvesting the fruits of your labors; as you bow, you calmly untie the knots that have been on your rope since effect no. 7.

First untie the short rope. Since the applause is just beginning, and you are leaning over to bow, it is not difficult to discreetly untie the knot without seeming to hide what you are doing.

Next, toward the end of the applause, you can openly untie the second knot from the long rope, since there is nothing to hide now.

The next two effects form the second finale of your routine. In acknowledging your applause, you will begin the most magical effect of the routine: Fusion.



15 The Cut and Partially Restored Rope

This is simply a cut rope effect, but the scissors do not cut anything; they serve only to reinforce the illusion of a cut. To make a single long rope, you are going to perform a progressive restoration, that is to say, from two unequal ropes you are going to obtain a short rope and a long rope as if the matter of one of the ropes gradually melded into the other. You are now ready for the complete fusion.



16 The Fusion

This effect is magic in its purest form! Imagine a short rope visibly fusing into a long rope. Whenever I perform this effect, the audience, whether laymen or magicians, begin to stir even before the effect is over. It is the moment I enjoy most in my act, because at that moment I know that the astonished audience is rubbing their eyes with amazement!

The short rope is wrapped around the long rope; then, in gradual stages, it vanishes into the long rope as if it had been swallowed, as if the short rope was fusing into the long rope. Finally, the short rope is completely absorbed into the long rope, leaving only a knot, which then vanishes as well.

I am left with just a single long rope — as intact as when I began — which I throw to the audience. Curtain!



Chapter 2

Ring and Rope





A Ring and a Rope

This routine, featuring a ring and a rope, consists of seven segments that flow into each other marvelously. The act is ideal for close-up since you begin with a ring and rope that is examined, and you end in the same way: clean.

Nonetheless, during the routine, unknown to the audience, you manage to introduce a small extra piece of rope, which you later dispose of in the most natural manner imaginable. I am certain that the principle of its secret introduction and its natural removal will be of great use to you in other circumstances.

Try this routine, and when you have mastered it, you will always use it because, as you will find, it has an enormous impact on the audience. This routine has allowed me to mystify the world's greatest magicians, which is one of the reasons I have kept it secret for so long.

It is also one of the rare routines in which the repetition of the same effect twice in a row not only fails to lessen its power but on the contrary strengthens the illusion. It is the best example I know of the principle of being in advance; the first effect sets up the second, which is thus cleaner and more incomprehensible.

I believe that the sequence that I describe here is ideal, but you can of course modify it if you

wish, or just present one phase of it according to your taste and the circumstances when you are performing it.

I often present this routine when someone asks me to perform on the spur of the moment and I do not have either the rope or the ring with me. In such cases, you simply need to look around and borrow a shoelace or a closed ring, such as a bracelet. Under these conditions, performed with borrowed objects, the resulting effect is even stronger since all possibility of gimmicks is completely eliminated. In this case, I obviously omit the section of the routine requiring the extra piece of rope, but even without it I can still perform five consecutive effects which flow into one other naturally and which are perfectly clean. Is this not ideal?

You may also begin the routine by passing out the rope and ring for examination to satisfy the spectators' curiosity, and when you come to the end of "The Bite Release" (no. 20), you can simply leave the ring on the table. You can immediately lead in to the close-up routine in chapter 3, since you now have a short extra piece the audience is totally unaware of. Since the spectators do not know that you now have two ropes, imagine the impact these effects will have on them!

Props and preparation:

The rope is eight millimeters in diameter. In your left pants pocket is a rope approximately 20" long. In your hands is a rope 3.25' long.

Also needed is a closed ring made of plastic, wood, or metal, a little more than one-quarter inch (.25") in diameter.

The routine as seen by the audience



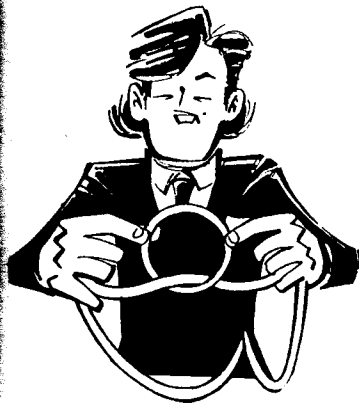
There is a ring and a rope that you may examine.



If I thread the rope into the ring and ...



I place the ends in my pocket ...



It would be impossible ...



to remove the ring from the rope ...



... like ...

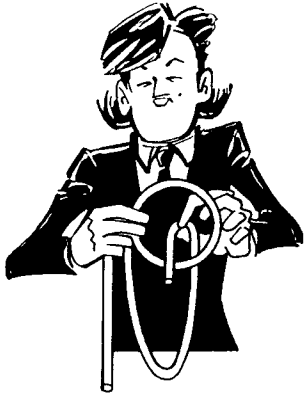


... this!

18



Perhaps I was going too fast. I will do it again very slowly. Watch!



I thread the rope into the ring ...



... like this, and ...



... I put these two ...



... ends in my pocket. OK?



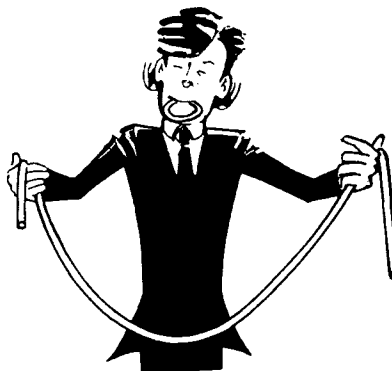
And voila! The ring is free!



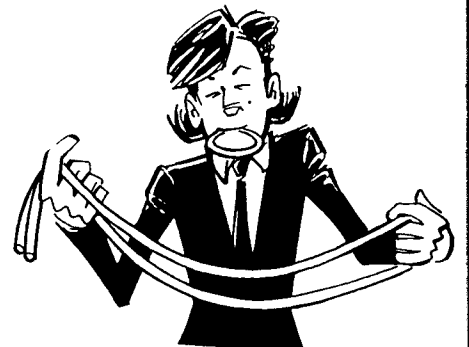
Would you like to know how I did it?
No problem. It's not the rope that goes through the ring ...



... but the ring that penetrates through the rope ...



Watch!



Here is a rope ...



... and here is a ring!



I simply need to throw the ring ...



... very hard onto the rope and it penetrates on, where it is now a ...



... prisoner!

20



When you learn how to do that, you'll have no problem ...

21



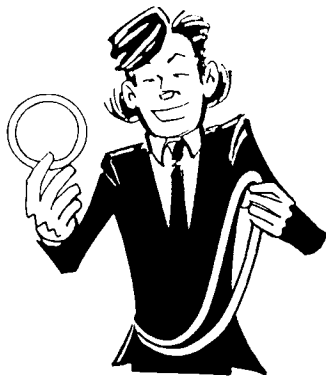
Now that you completely understand how this works, I will start over. The ends of the rope are here in my pocket ...



... doing the opposite, that is to say, taking the ring off the rope ...



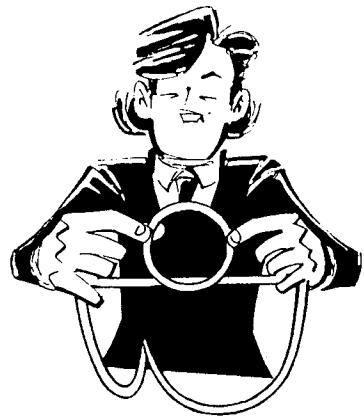
... like this!



And of course, like before, it is not...



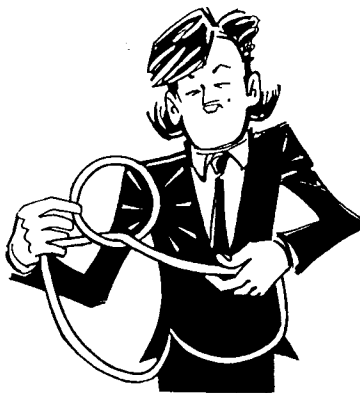
...possible to make...



...the ring penetrate onto...

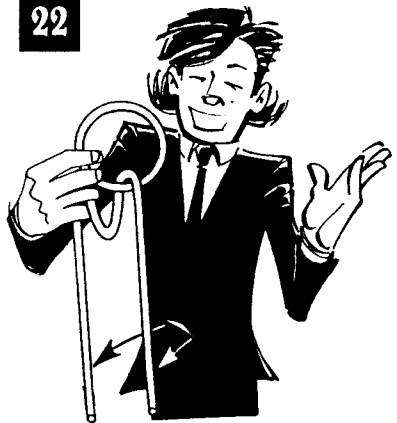


...the rope...



...like this!

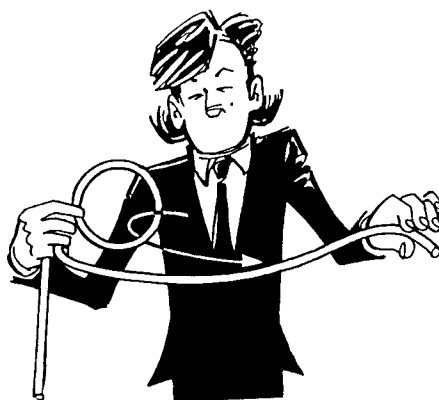
22



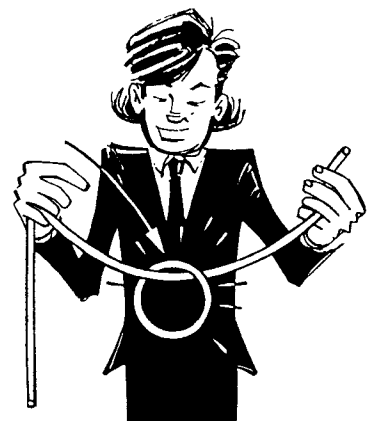
You still don't understand?
Now, for the last time...



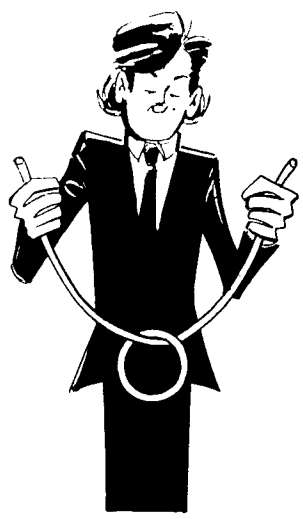
I remove the rope from the ring...



...and if I throw the ring onto the rope...



...it penetrates the rope! You must admit, this seems like magic!



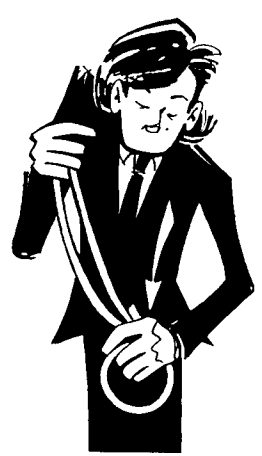
Of course, if the ring...



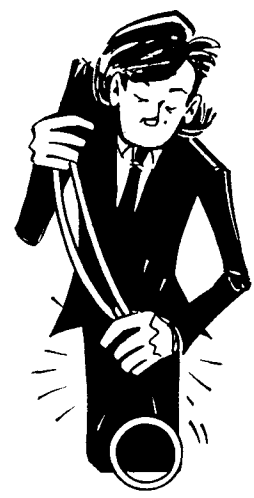
...is on the rope...



...it is impossible...



...to pull it off...



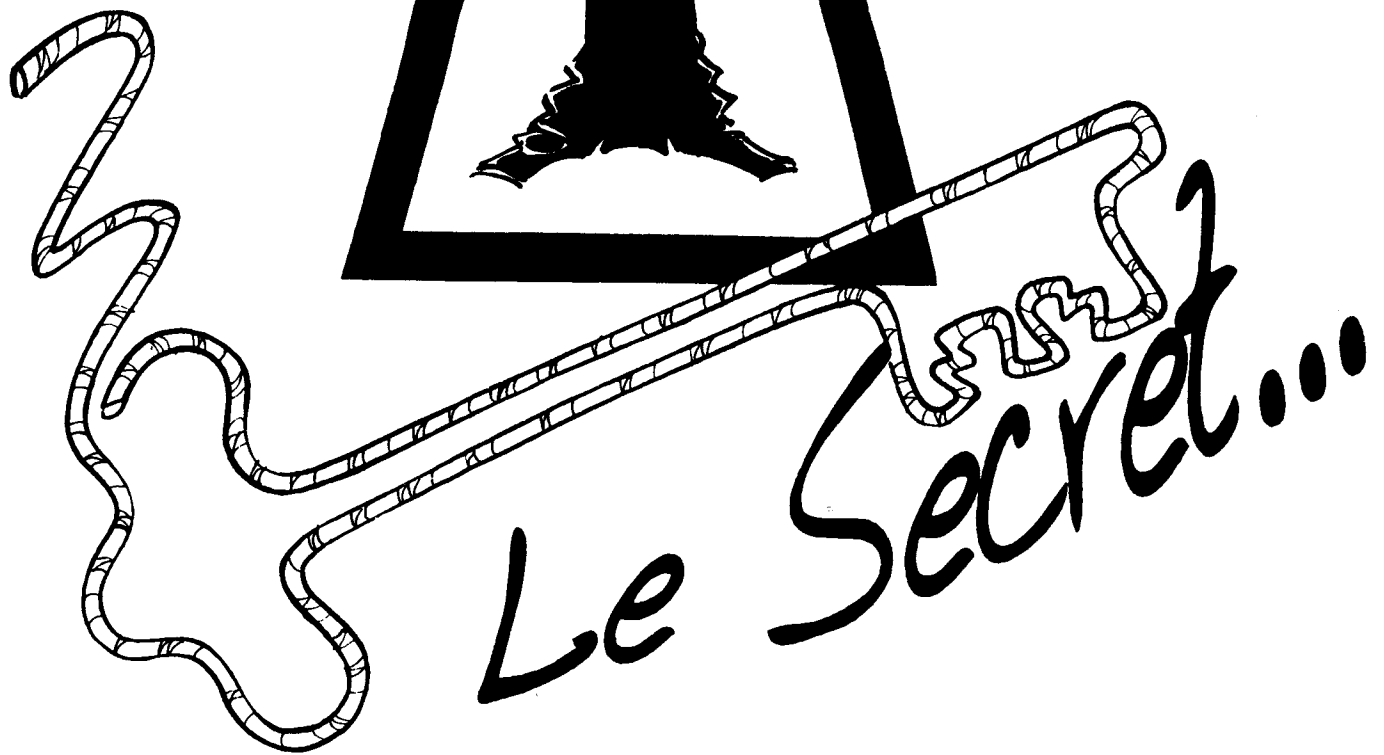
...like this!



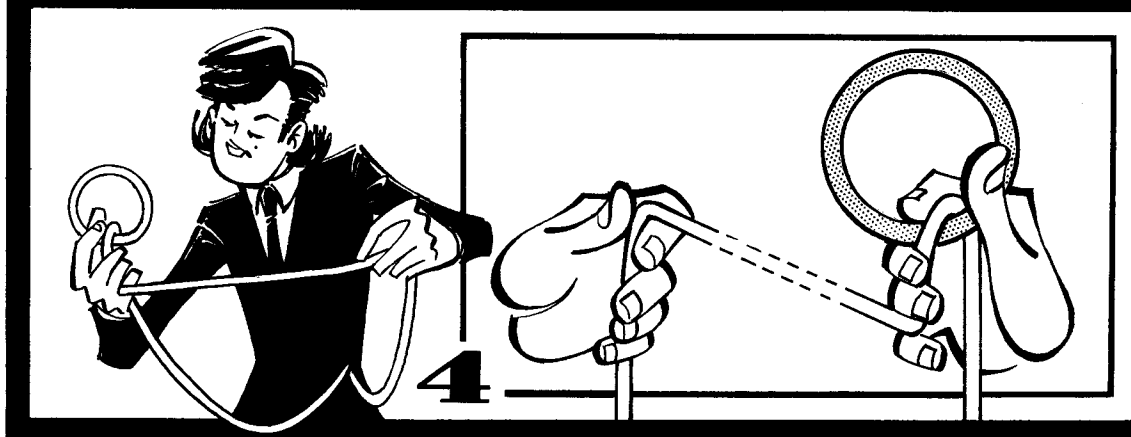
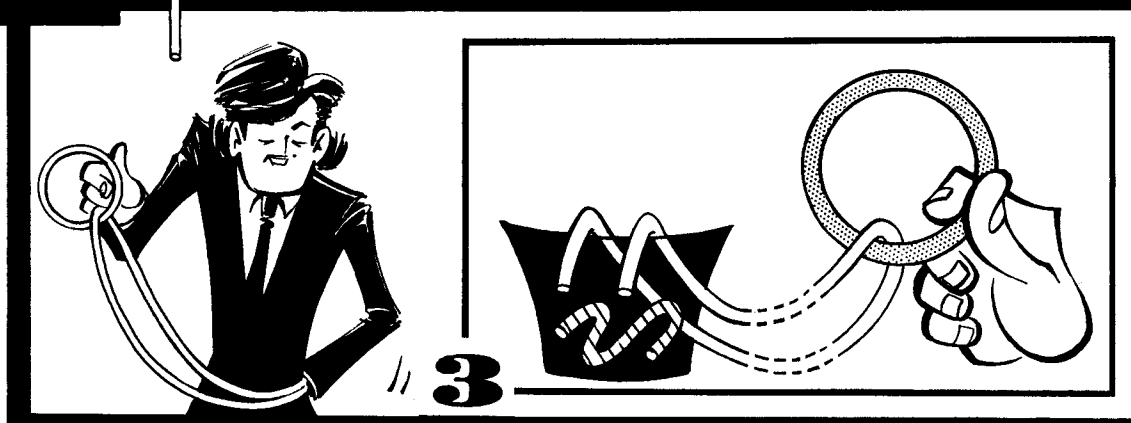
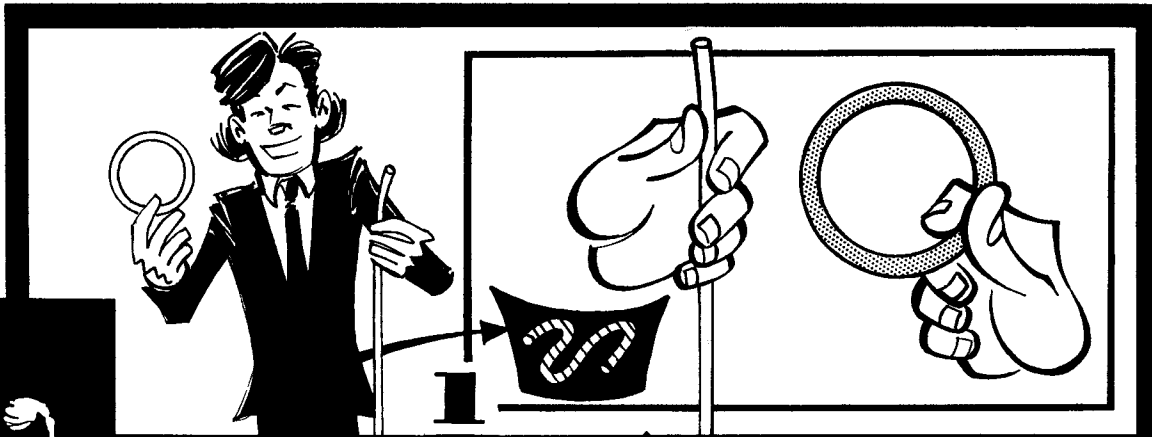
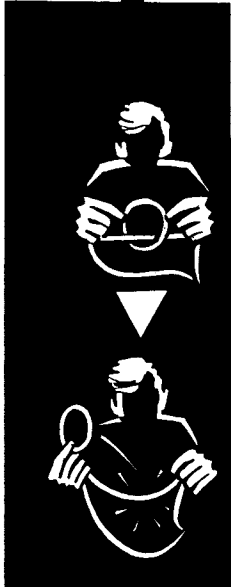
Thank you!



RING AND ROPE



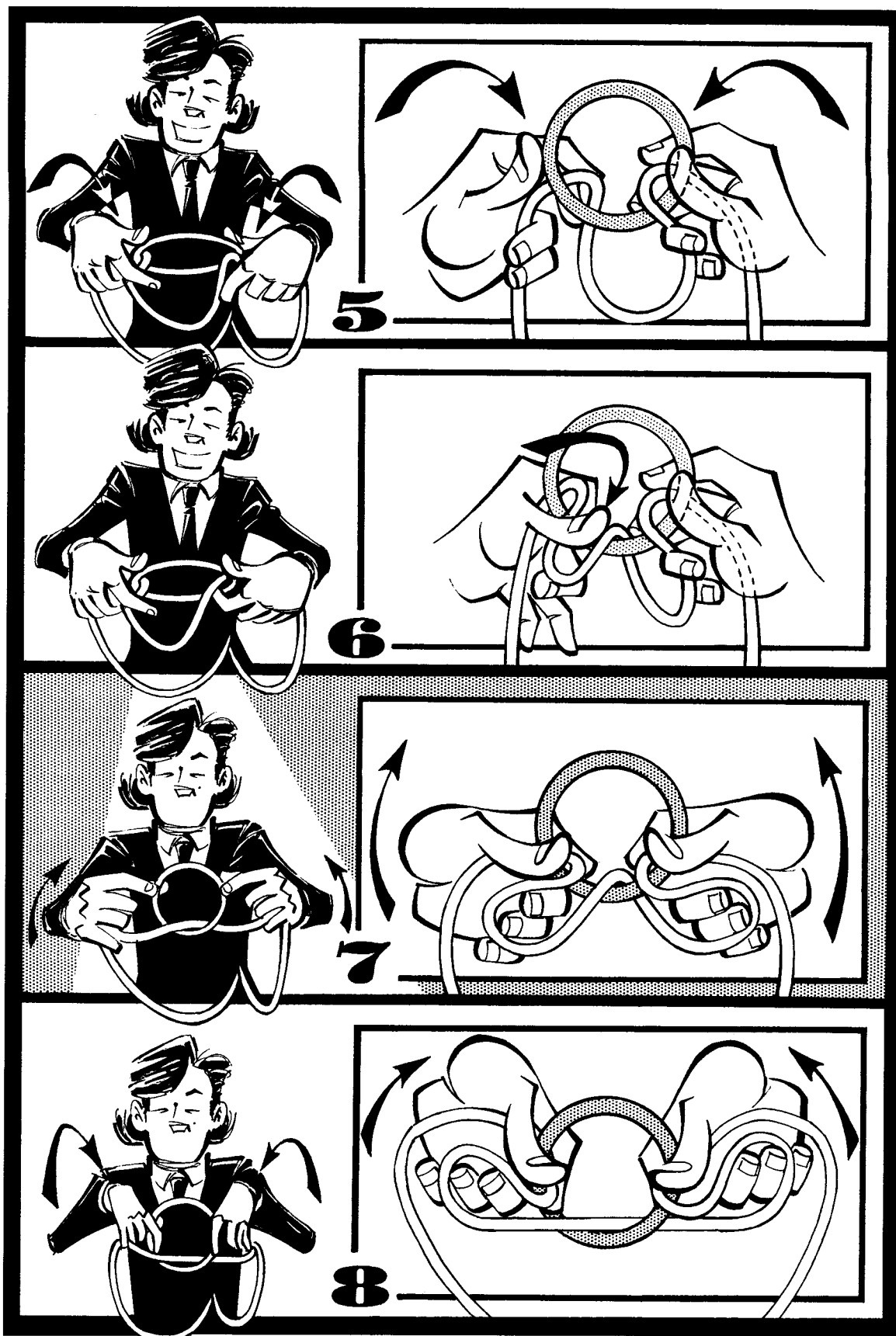
17



**PSEUDO-RELEASE OF THE RING
(WITH A SINGLE ROPE)**

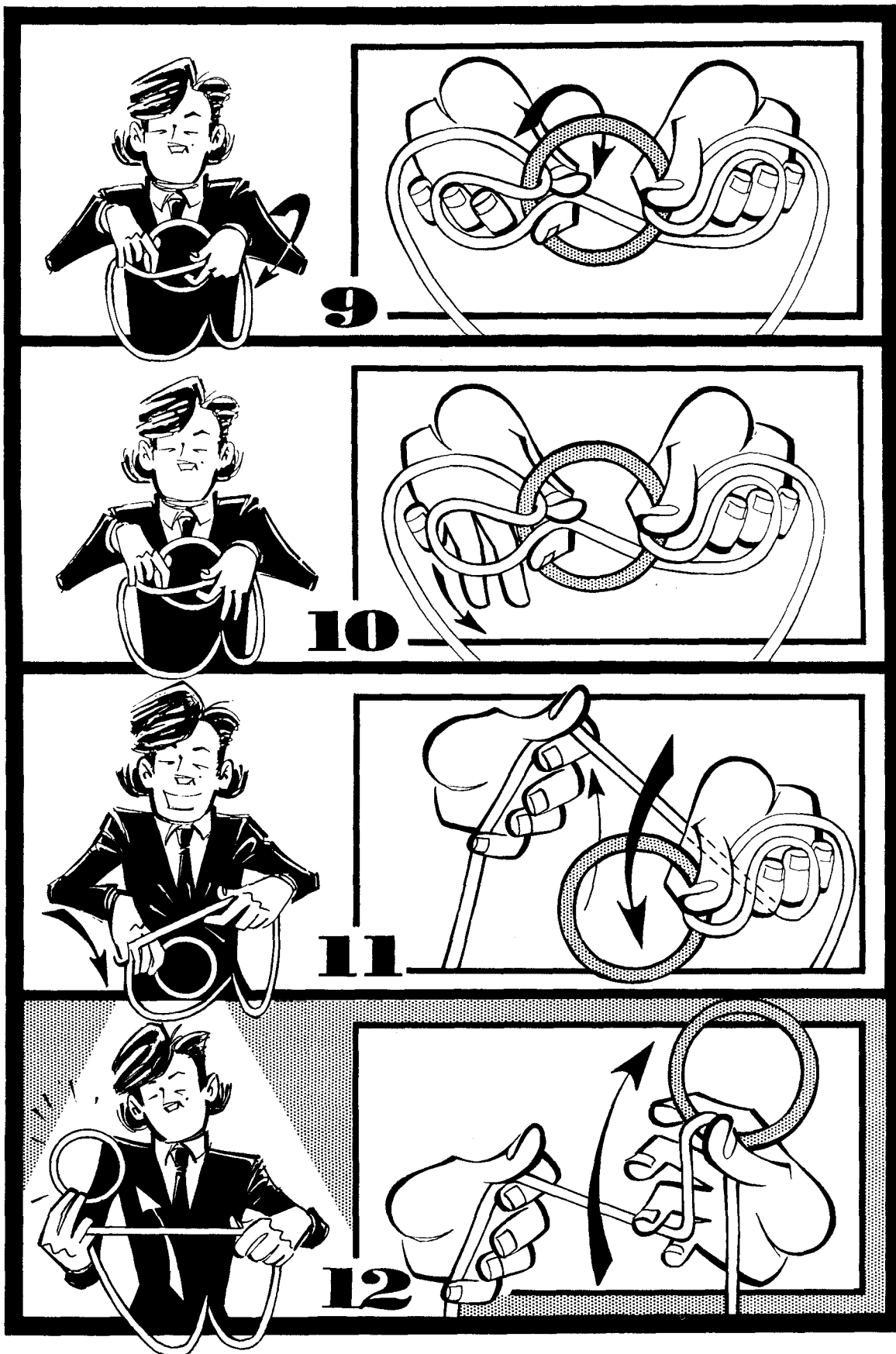
1. Display a ring and a rope. In your left coat pocket is a short length of rope about 18" long.
2. Thread the rope onto the ring.
3. Insert the ends of the rope into your left coat pocket.
4. The right hand grasps the ends of the rope hanging from the ring and grips them in the palm.

The movements in figures 5, 6, and 7 should be performed very rapidly as the ring is moved from a horizontal position to a vertical position. While performing this move, I am speaking to the audience to explain that it is impossible to remove the ring from the rope under these conditions.



5. The hands move toward each other. As the right hand positions the ring horizontally, the left index finger begins to pass a loop of rope through the ring.
6. The left thumb pulls this loop through the ring.
7. The left middle and ring fingers enter the loop. Both hands rotate up to bring the ring to a verti-

- cal position. The audience can clearly see the ring on the rope.
8. The false removal now begins. The rope and ring are held firmly between the thumb and index finger of each hand. The rope passing between the ring and little fingers is held taut due to a slight upward rotation of the wrists.



9. The left thumb and index finger now grasp the portion of the rope inside the ring. Note how the thumb has moved to the audience's side of the ring.

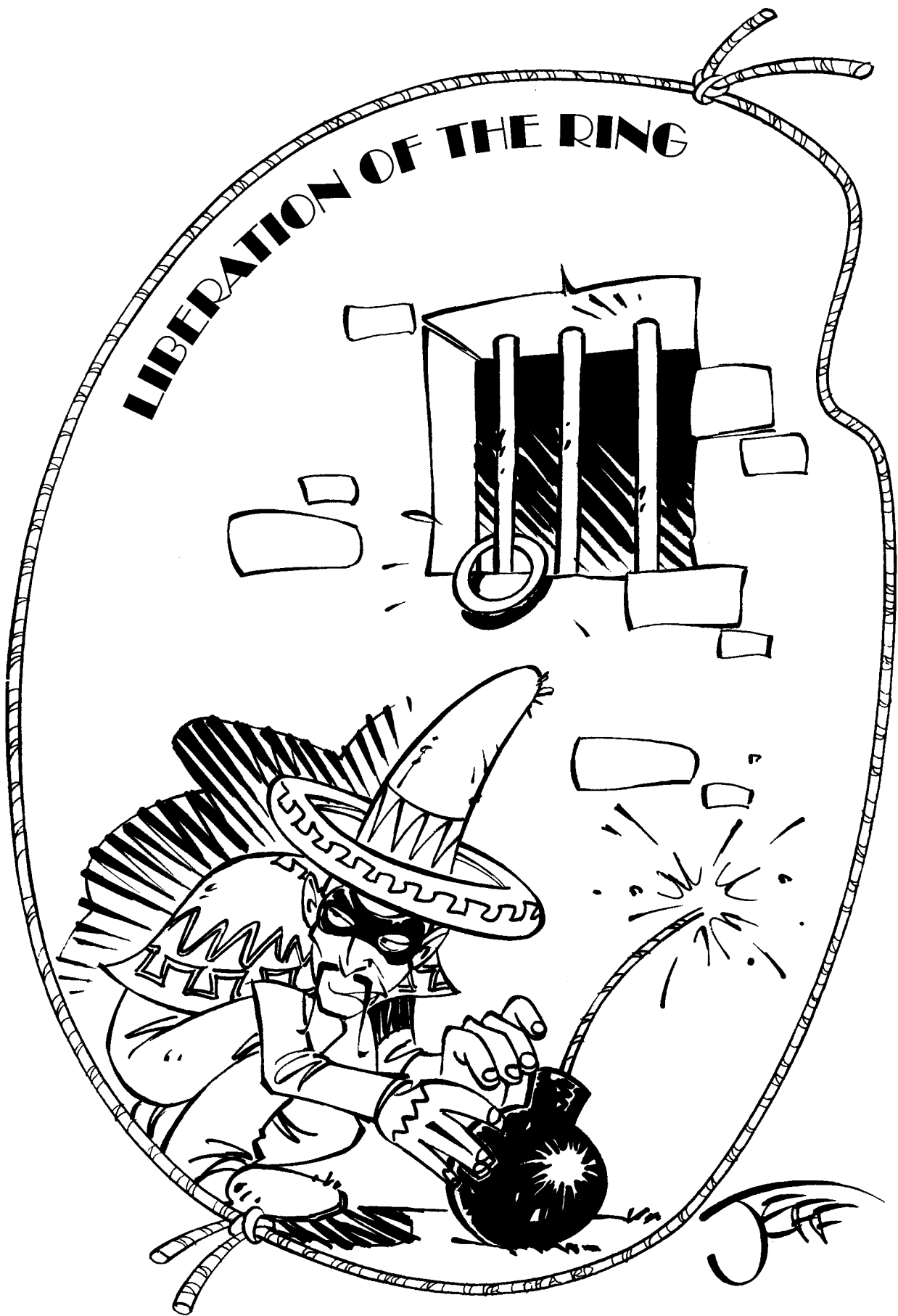
10. Open the left middle and ring fingers.

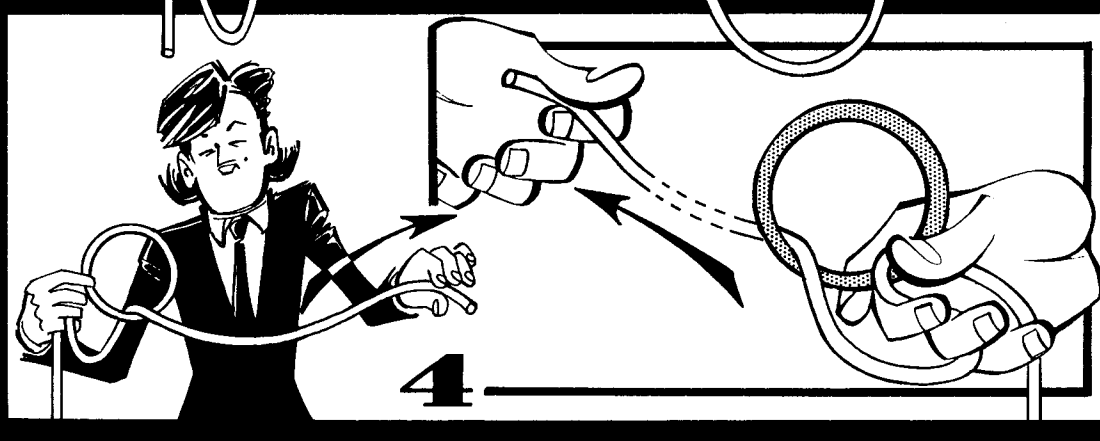
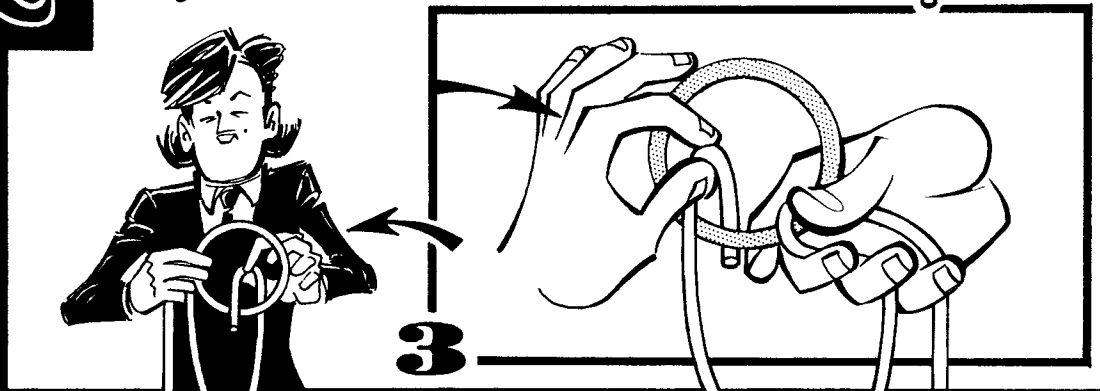
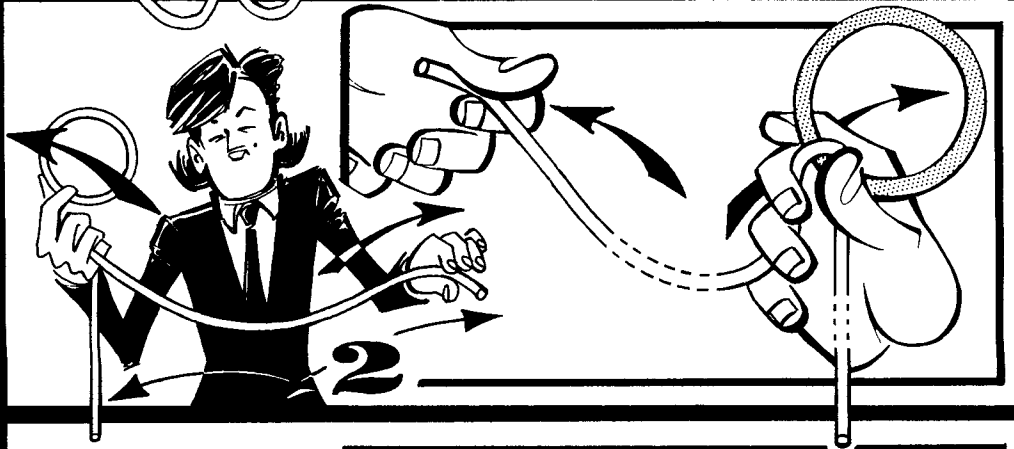
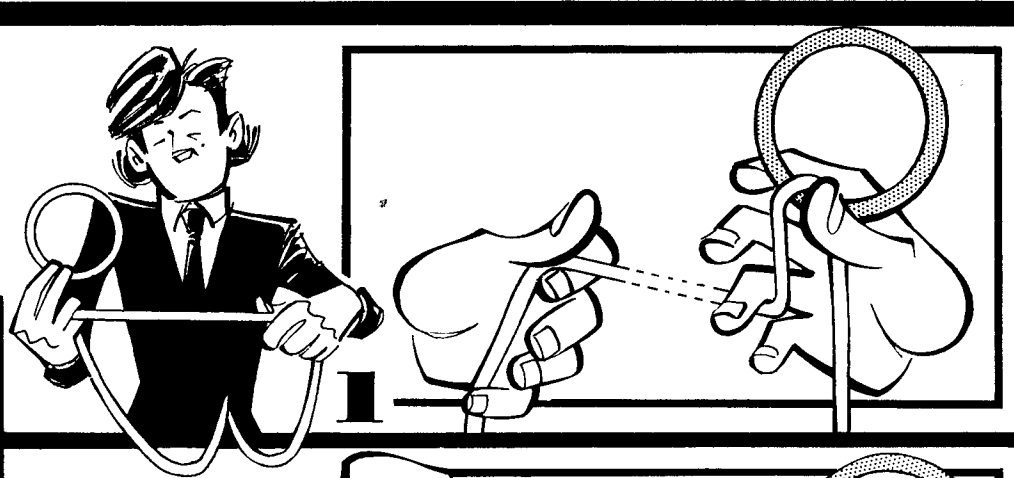
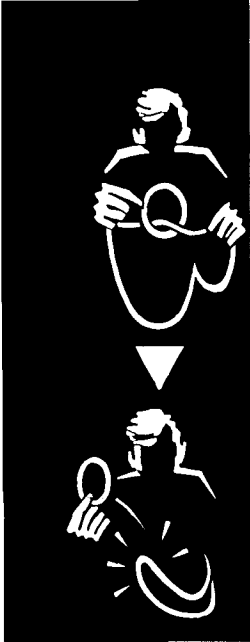
11. Raise the rope with the left thumb and index

fingers as the right hand moves downward at the same time.

12. Rotate the right hand up and the ring will seem to come off the rope. This is the end of the first false removal, which sets up the second (genuine) one.

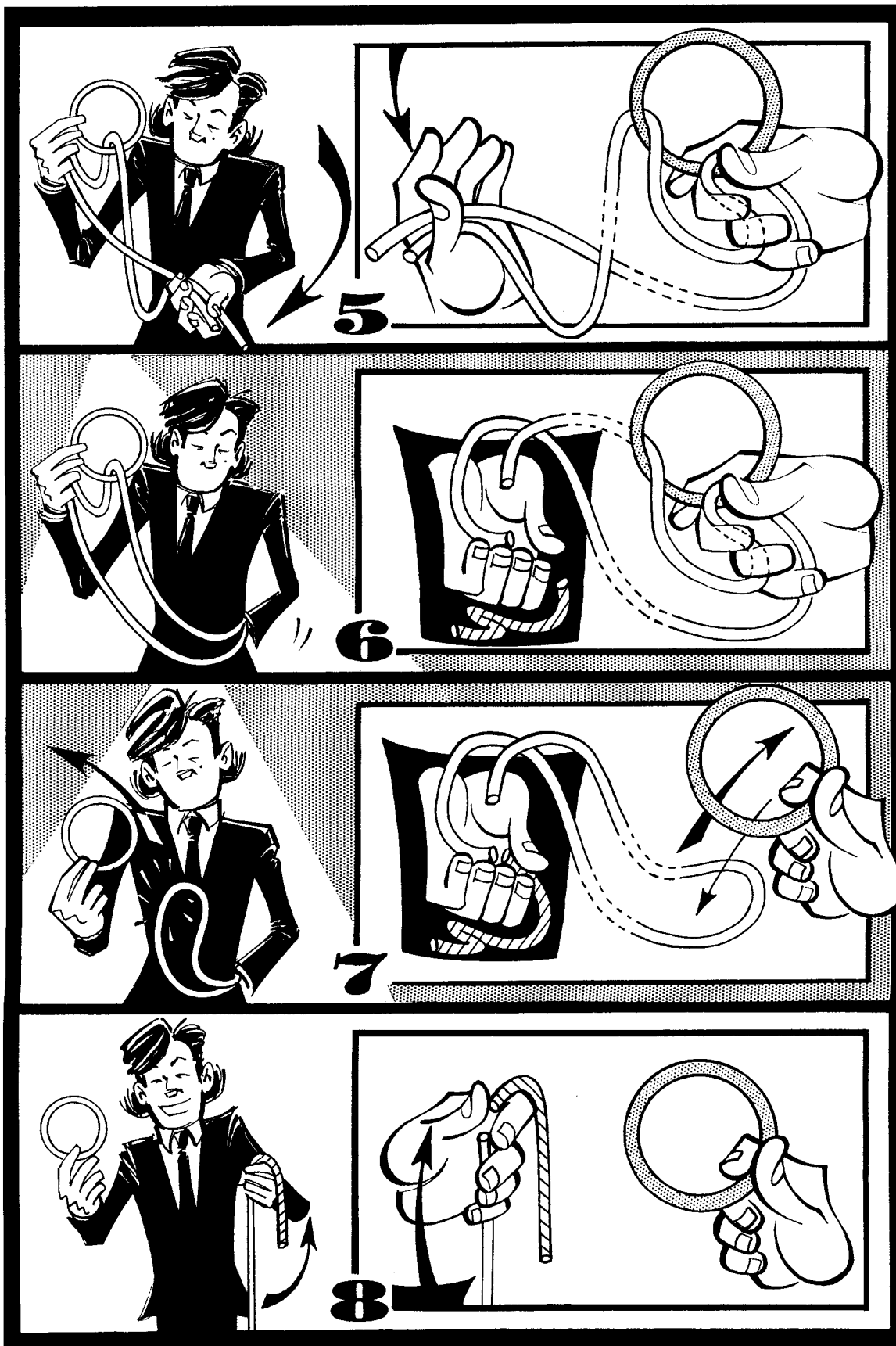
LIBERATION OF THE RING





**GENUINE RELEASE OF THE RING
(WITH A SINGLE ROPE)**

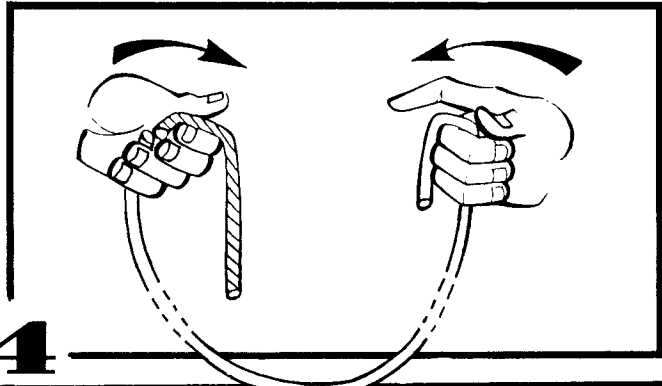
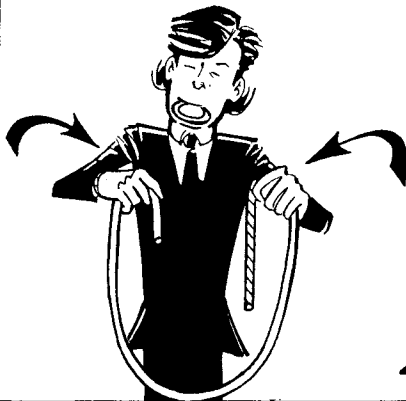
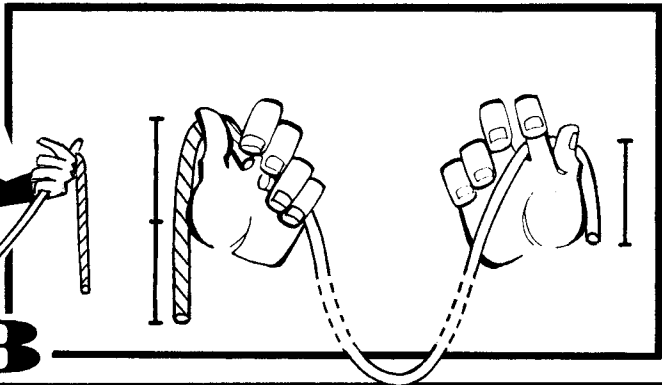
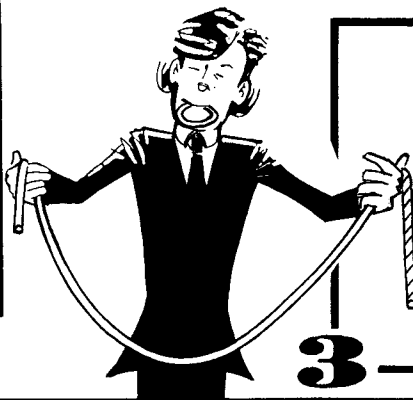
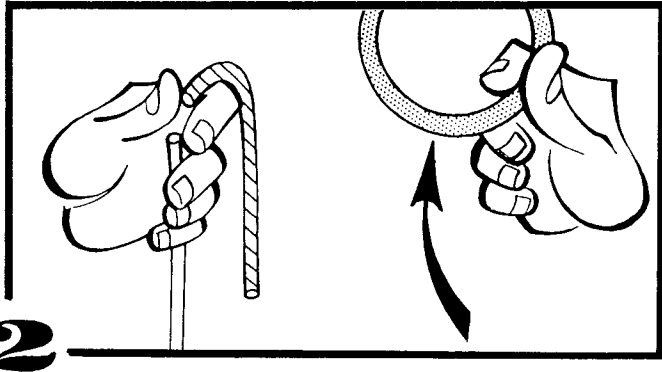
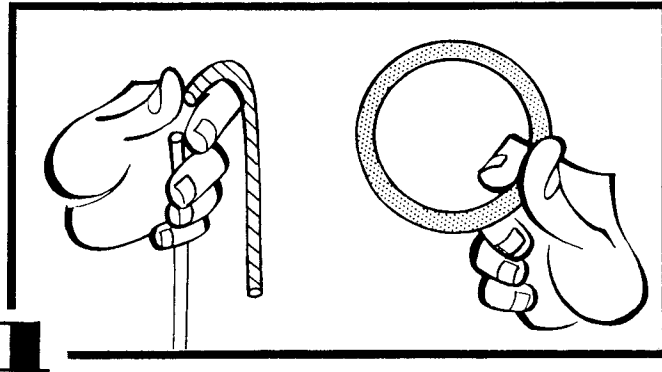
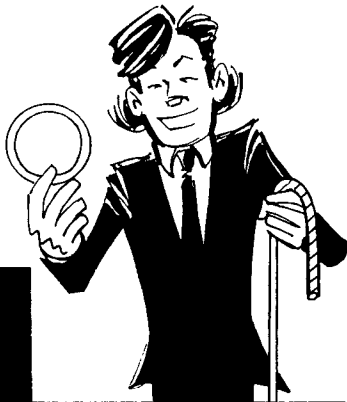
1. To the audience, the ring is free. In reality, it is still threaded on the rope.
2. The hands move apart, pulling the ends out of the pocket.
3. The left hand openly inserts the end of the rope through the ring as you explain to the audience that you are going to start over.
4. The end of the rope is pulled to the left; the audience clearly sees the rope passing through the ring.



5. The ends of the rope are replaced in the pocket. Note that the strands are not exactly the same length. The shorter one is firmly lodged into the crotch of the thumb.
6. As the right hand displays the rope passing through the ring, the left hand releases the long strand of rope.

7. The right hand opens and the ring is released as the left hand grasps the short rope which has been in the pocket since the beginning of the routine.
8. Take your left hand out of the pocket. You now have an extra piece of rope and still are ahead of the audience.

19

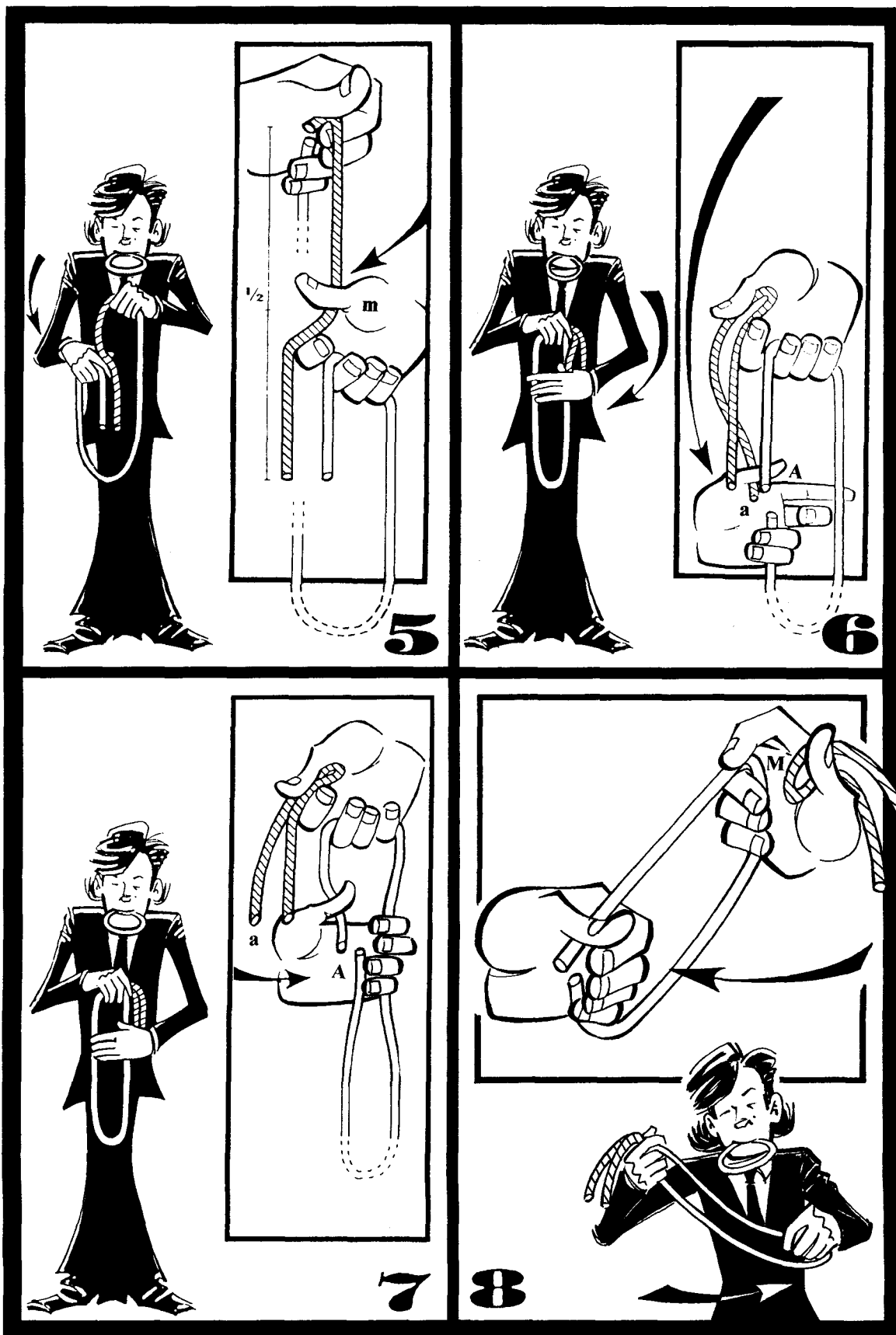


1. Display the ring and "single" rope.
2. Grip the ring in your teeth.

3. Prepare to perform move no. 2 from chapter 1 (effect no. 9, p. 56)

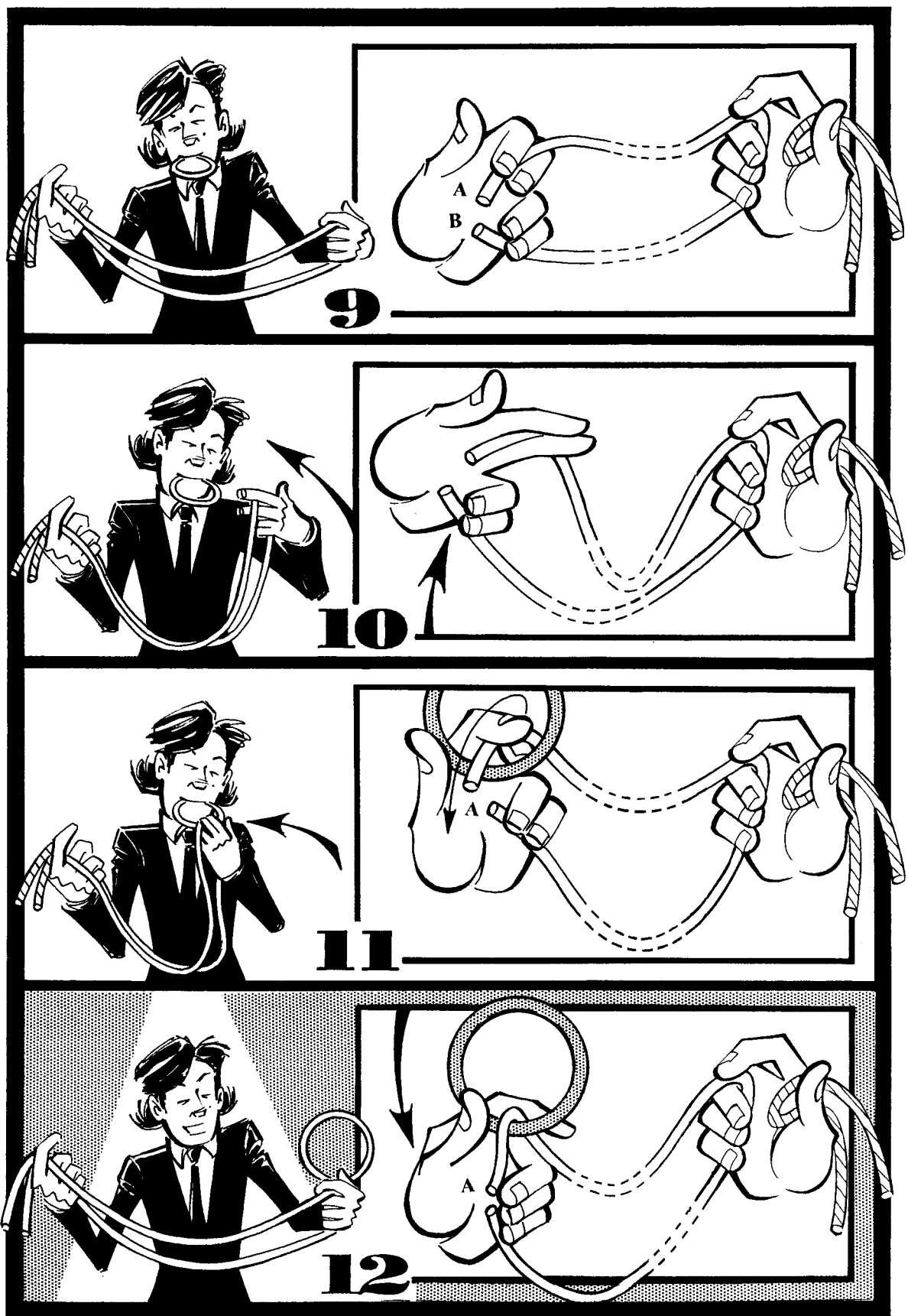
4. The hands move toward one another.

**AERIAL LINK
(WITH TWO ROPES)**



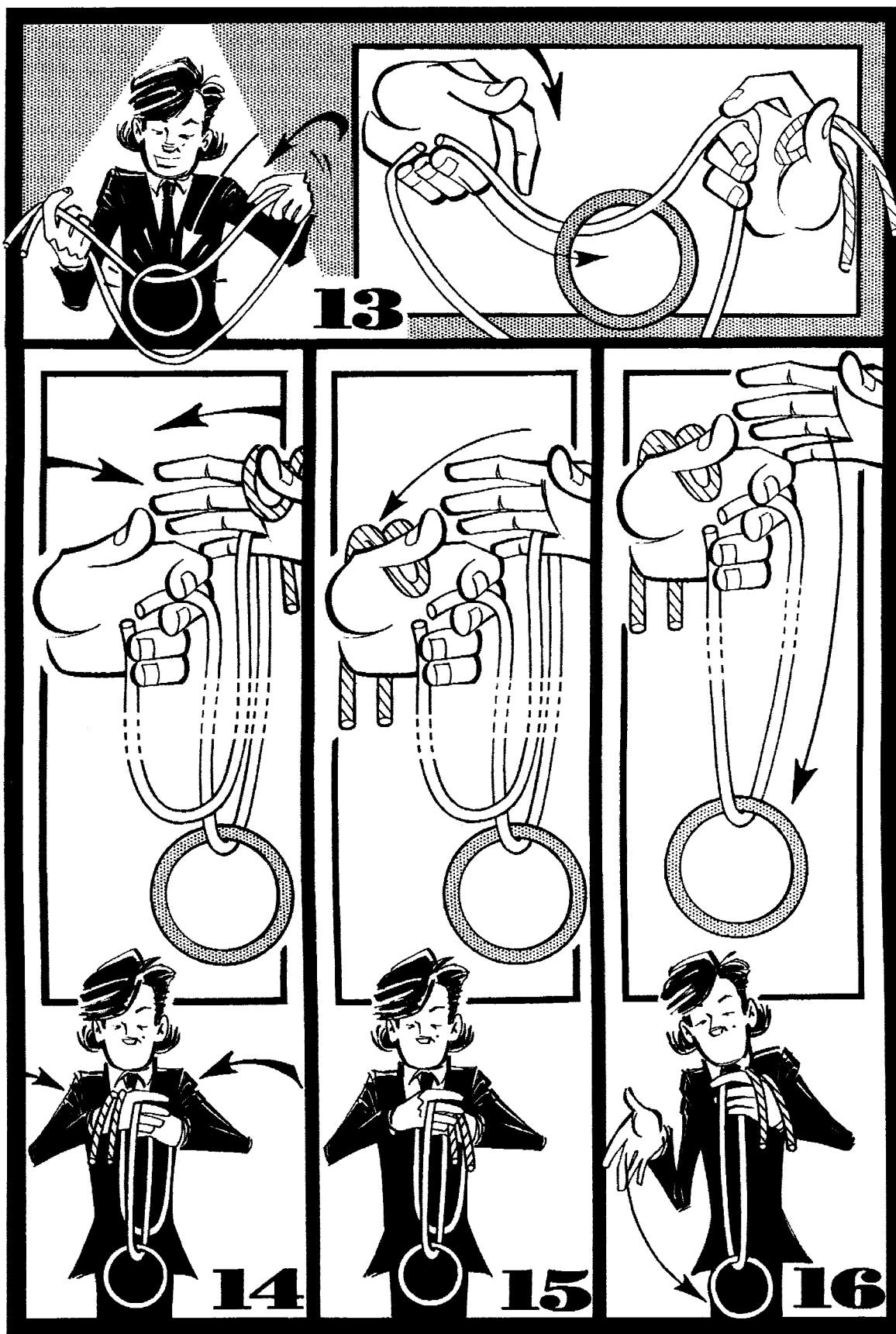
5. The right hand grasps the center *m* of the short rope in the crotch of the thumb.
6. The left hand moves downward to bring end *a* of the short rope to the same level as end *A* of the long rope.
7. The left hand releases end *a* of the short rope and grasps end *A* of the long rope. The left

- hand curls around the right strand of the long rope and moves the ends (*A* and *B*) down to the bottom.
8. Center *M* of the long rope is now in the right hand. To the audience, however, the center of the rope seems to be in the left hand.



9. Note that end A of the long rope is held between the index and middle fingers of the left hand. End B is held against the left hand with the little finger.
10. The left hand moves toward the ring held in the mouth, as the index and middle fingers extend.

11. When the left hand grasps the ring, end A of the long rope is inserted through the ring.
12. The ring is removed from the mouth as end A of the long rope is pressed against the palm by the left middle and ring fingers.

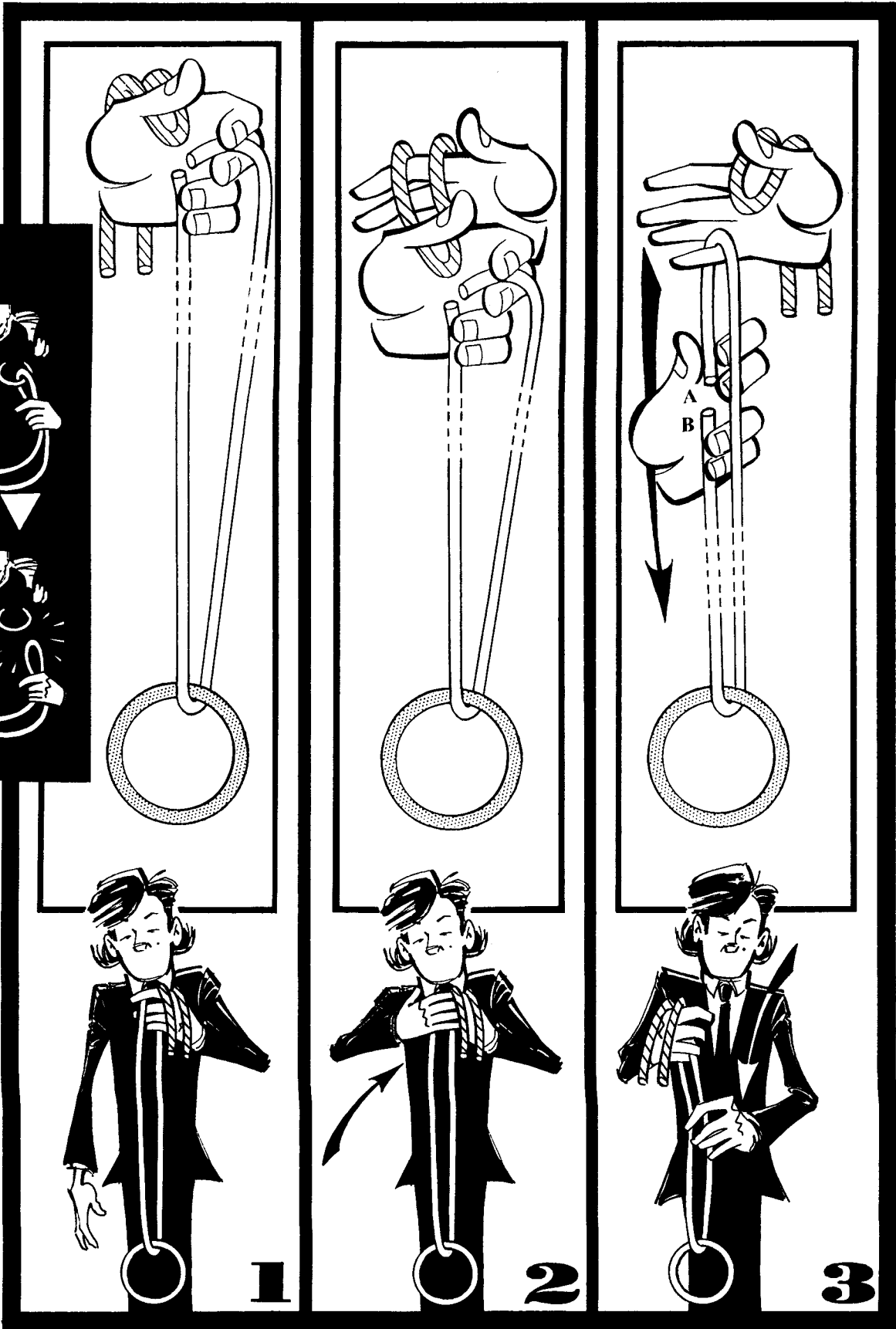
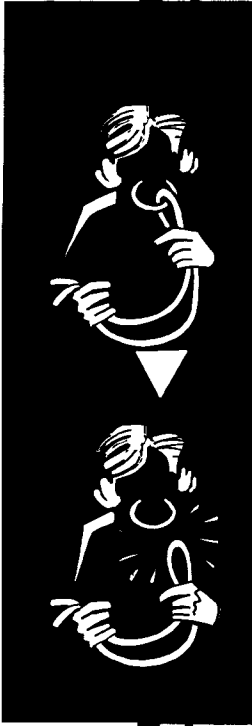


13. Pretend to throw the ring against the rope. In reality, the ring slides down the rope; the illusion of penetration, however, is perfect. To the audience, the effect is over. The movements shown in figures 14, 15, and 16 are next performed during an offbeat of relaxation.

14. The hands move toward each other.

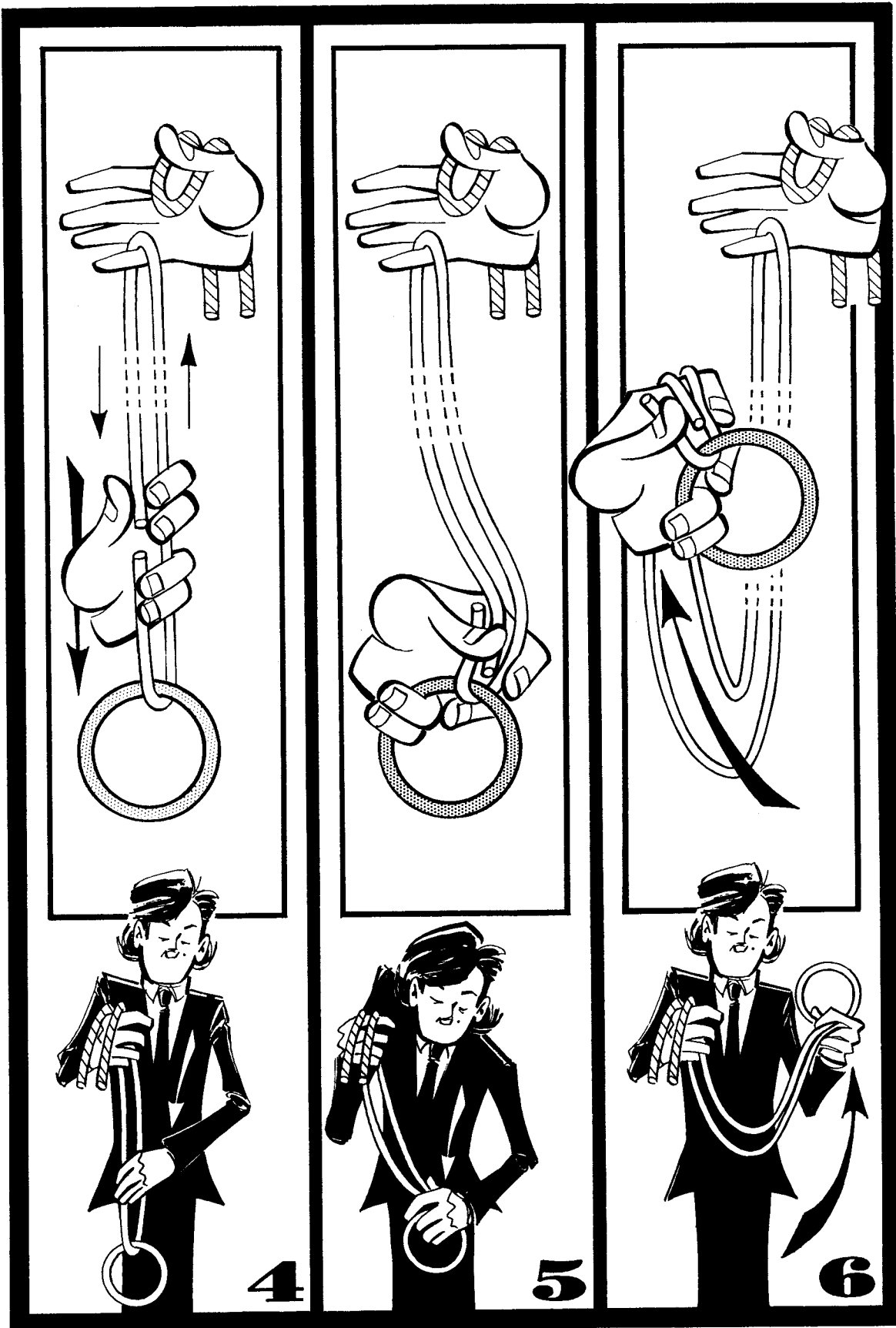
15. The right hand places the short rope into the croch of the left hand.

16. The right hand releases the loop of cord held by the little finger. The ring is now in the center of the long rope.



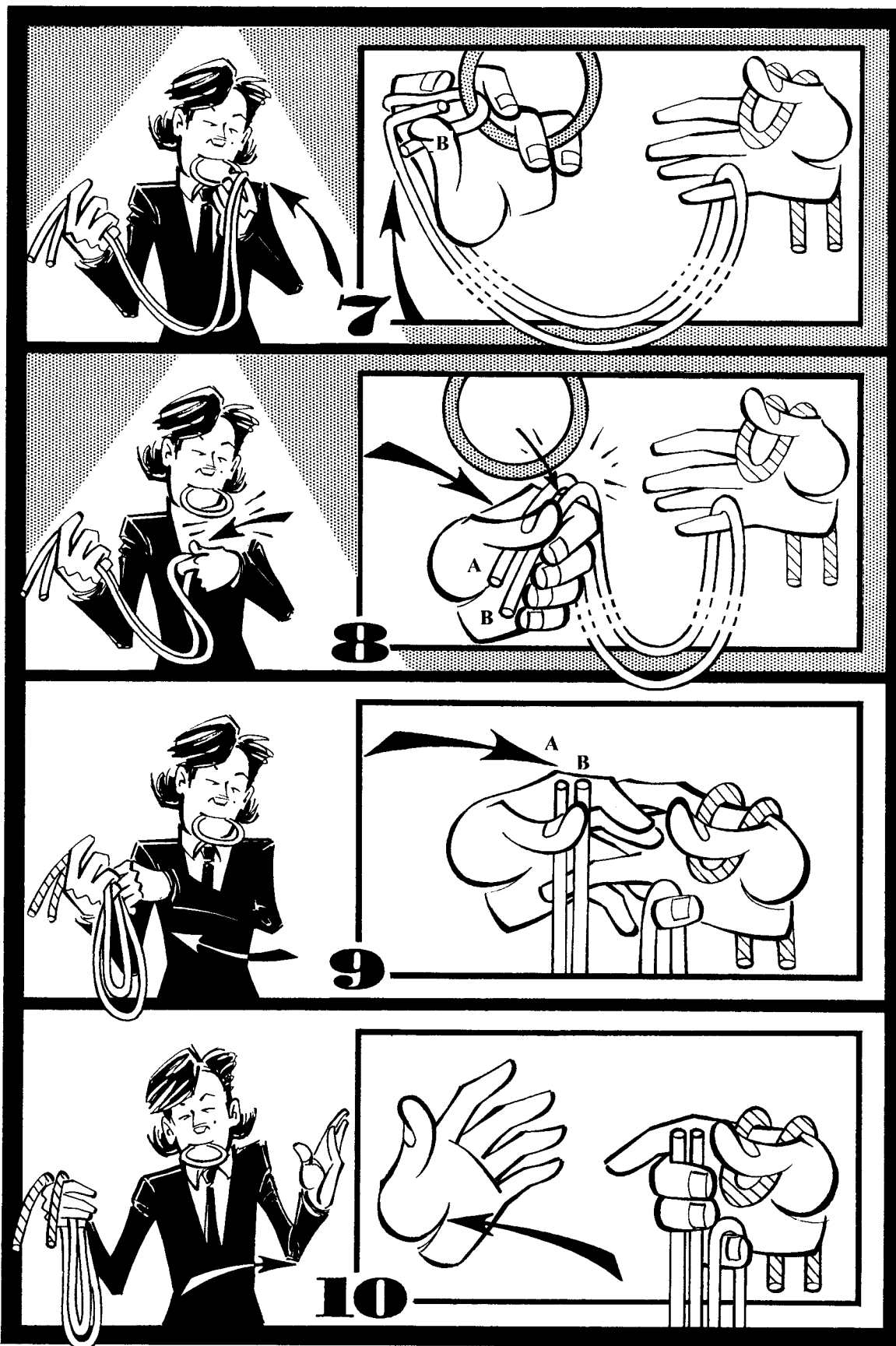
THE BITE RELEASE

1. The starting position is identical to that shown in figure 16.
2. The right hand moves upward to grasp the short rope in the crotch of the thumb.
3. The left hand appears to slide down the long rope to pick up the ring. In reality, the left hand brings the two ends A and B down to the ring as the long rope slides on the little finger of the right hand.



4. The left hand descends toward the ring.
 5. The left hand grasps the ring with the little and ring fingers.

6. The left hand moves upward toward the mouth again. The long rope is strongly gripped in the left hand between the thumb and index finger.



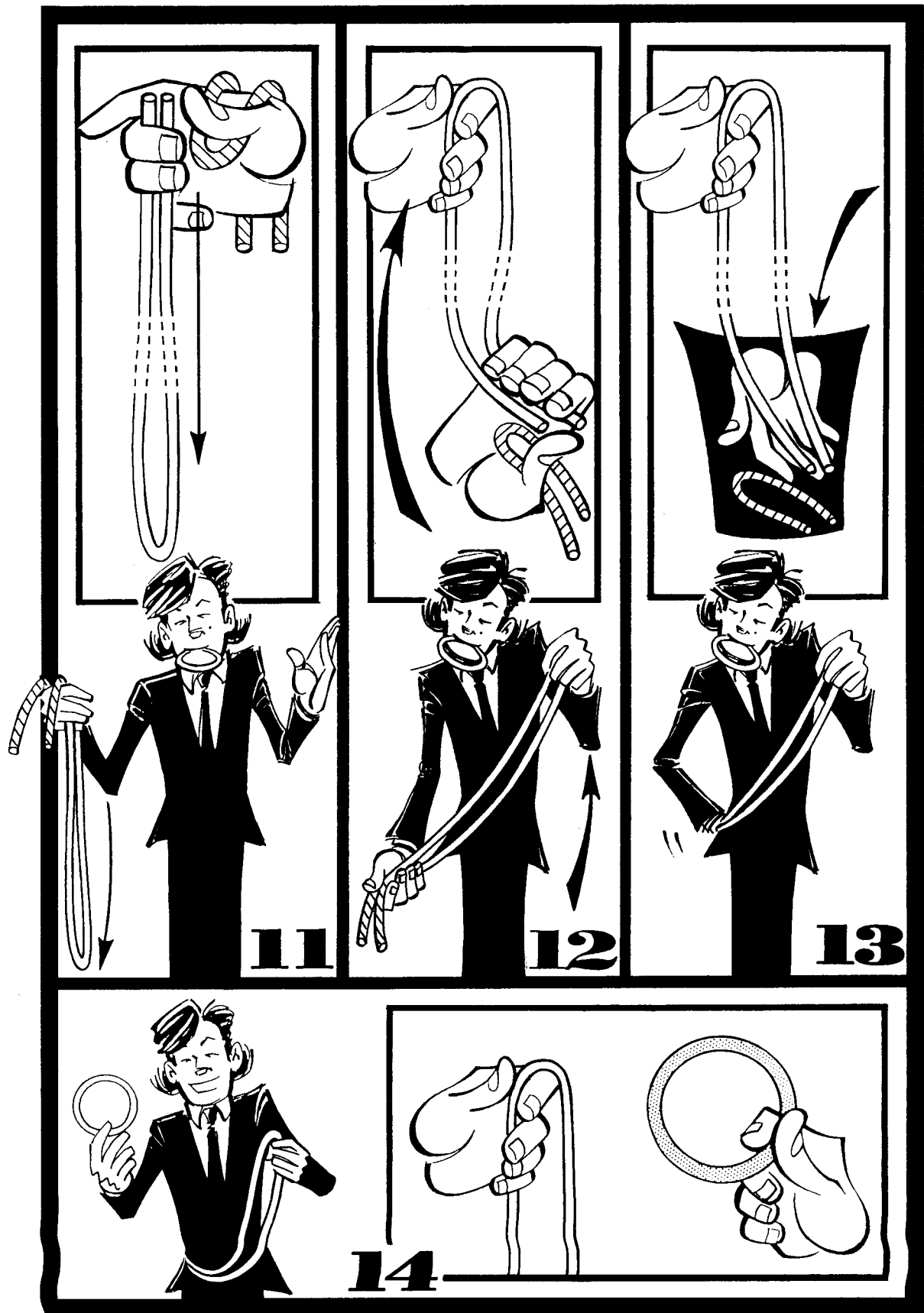
7. The ring is taken between the teeth. The left hand releases end B of the long rope by relaxing its pressure.

8. The left hand sharply moves down and thus releases the ring, which remains in the mouth. The left thumb and index finger again grip ends

A and B of the long rope. The basic effect is over. The rest of this segment is a rest phase.

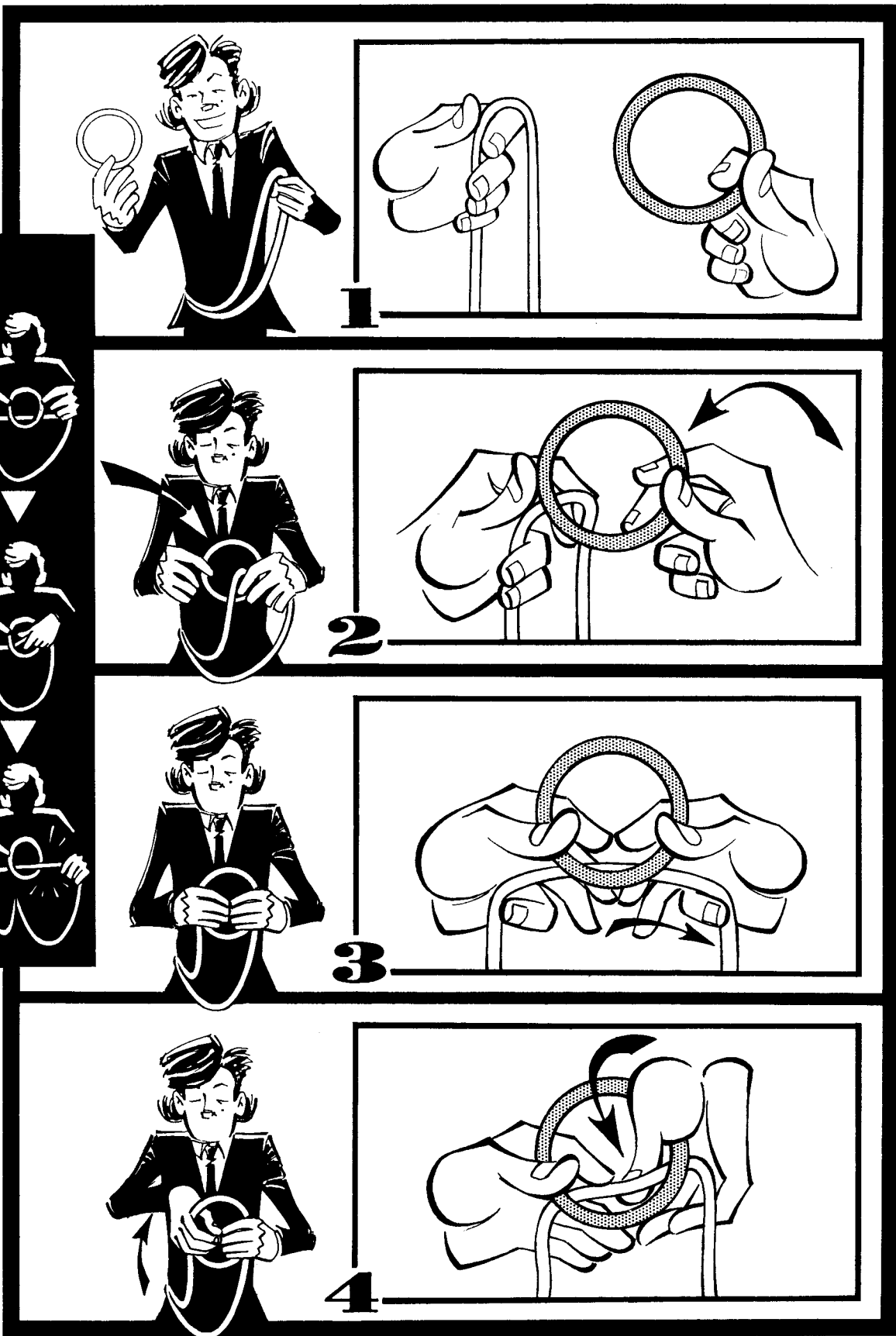
9. The left hand places ends A and B in the right hand.

10. Ends A and B are held by the middle and ring fingers and the left hand moves away from the right hand.



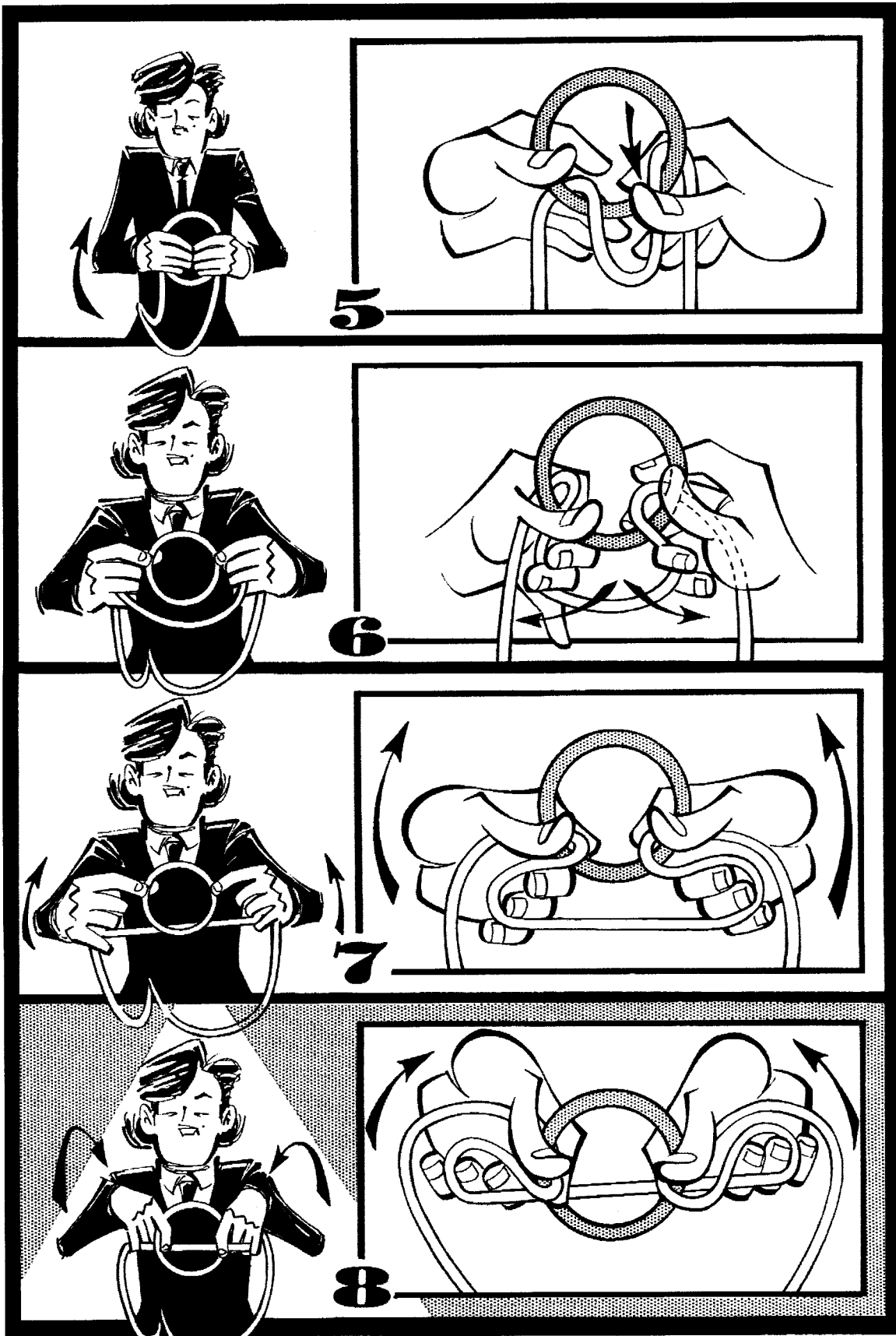
11. The right little finger releases its loop.
 12. You will now set up for the following effect, a bluff link. The left hand grasps the center of the long rope and raises it to chest level.

13. The right hand places the ends of the long rope into the pocket. In doing so, the right hand leaves the short extra piece of rope there.
 14. The right hand pulls the ring from the mouth and displays it to the audience.



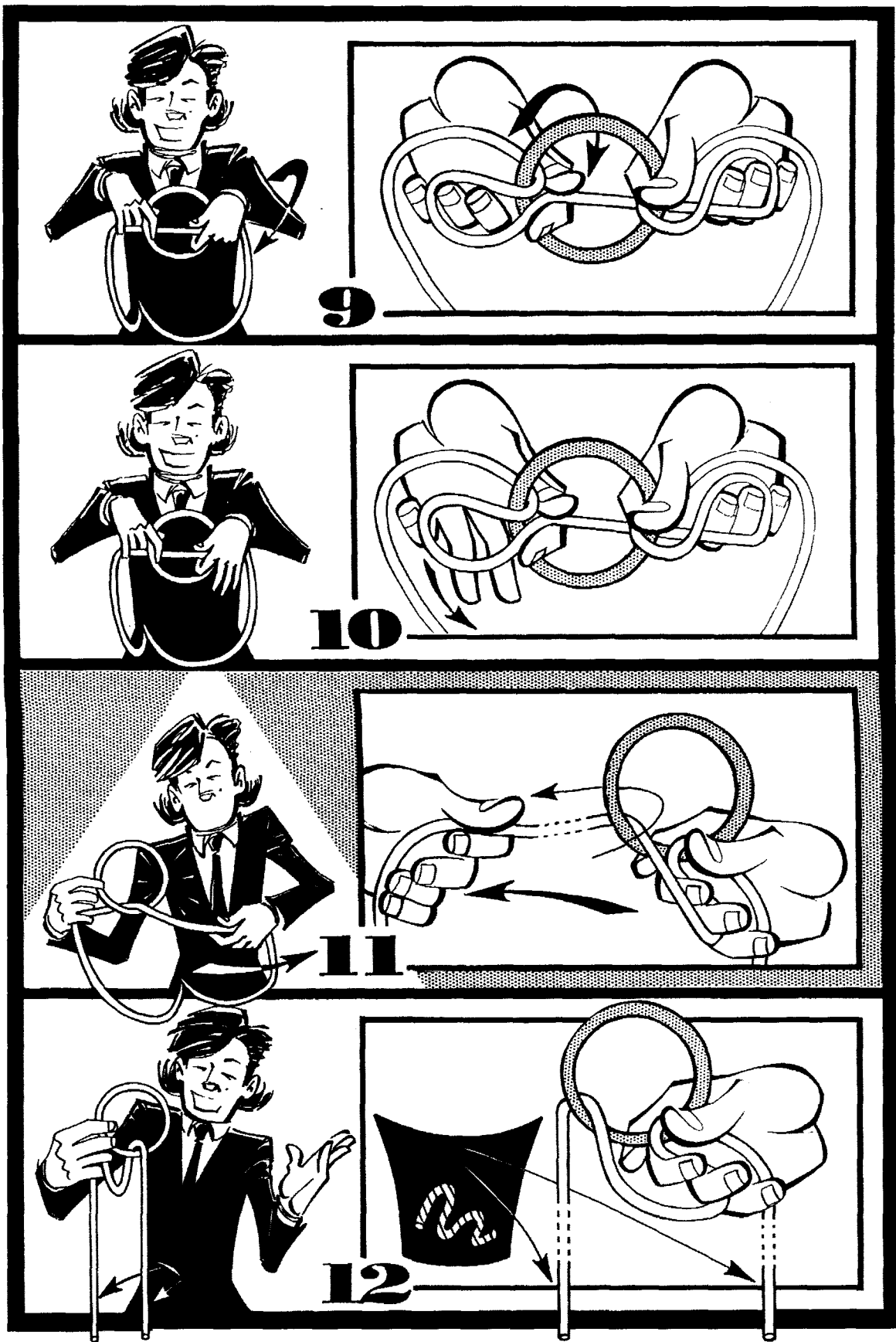
**BLUFF LINK OF THE RING
(WITH A SINGLE ROPE)**

1. Display the ring and rope.
2. The hands move toward each other.
3. From this point on, until figure 6, the movements should be performed rapidly and discreetly. The right little finger curls around the rope and grips it against the palm.
4. The right thumb is inserted into the ring and pulls back the section of rope located directly in front of the ring.



5. The thumb pulls the small section of rope back through the ring to form a small loop.
6. The ring fingers of both hands are positioned symmetrically on the sides of this loop.

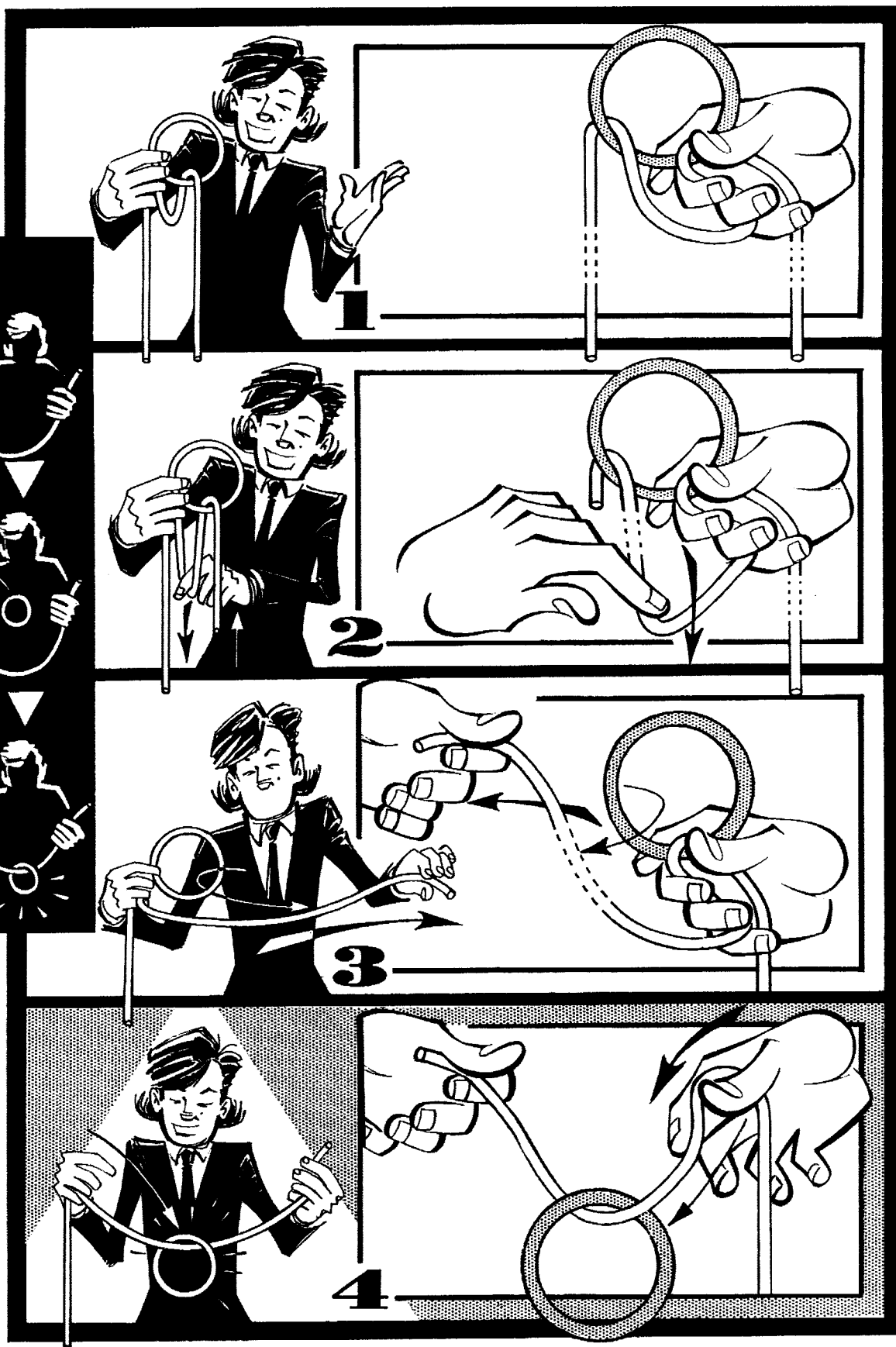
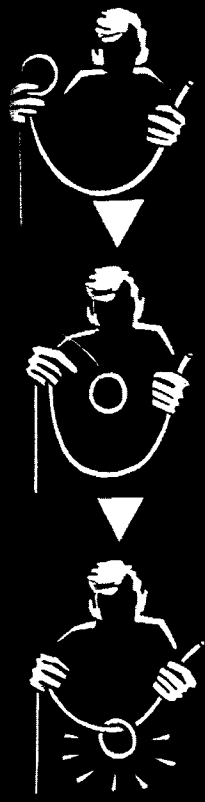
7. The wrists now rotate so the loose loop will now be held taut between the ring fingers.
8. The ring is now in front of the stretched section of rope. The index fingers conceal the loops of the rope passing through the ring.



9. The left thumb moves in front of the ring and grasps the rope with the left index finger.
10. The ring finger extends, releasing the loop.
11. The left hand pulls the rope rather sharply to the left. The rope seems to penetrate onto the ring. The right hand, especially the right index finger,

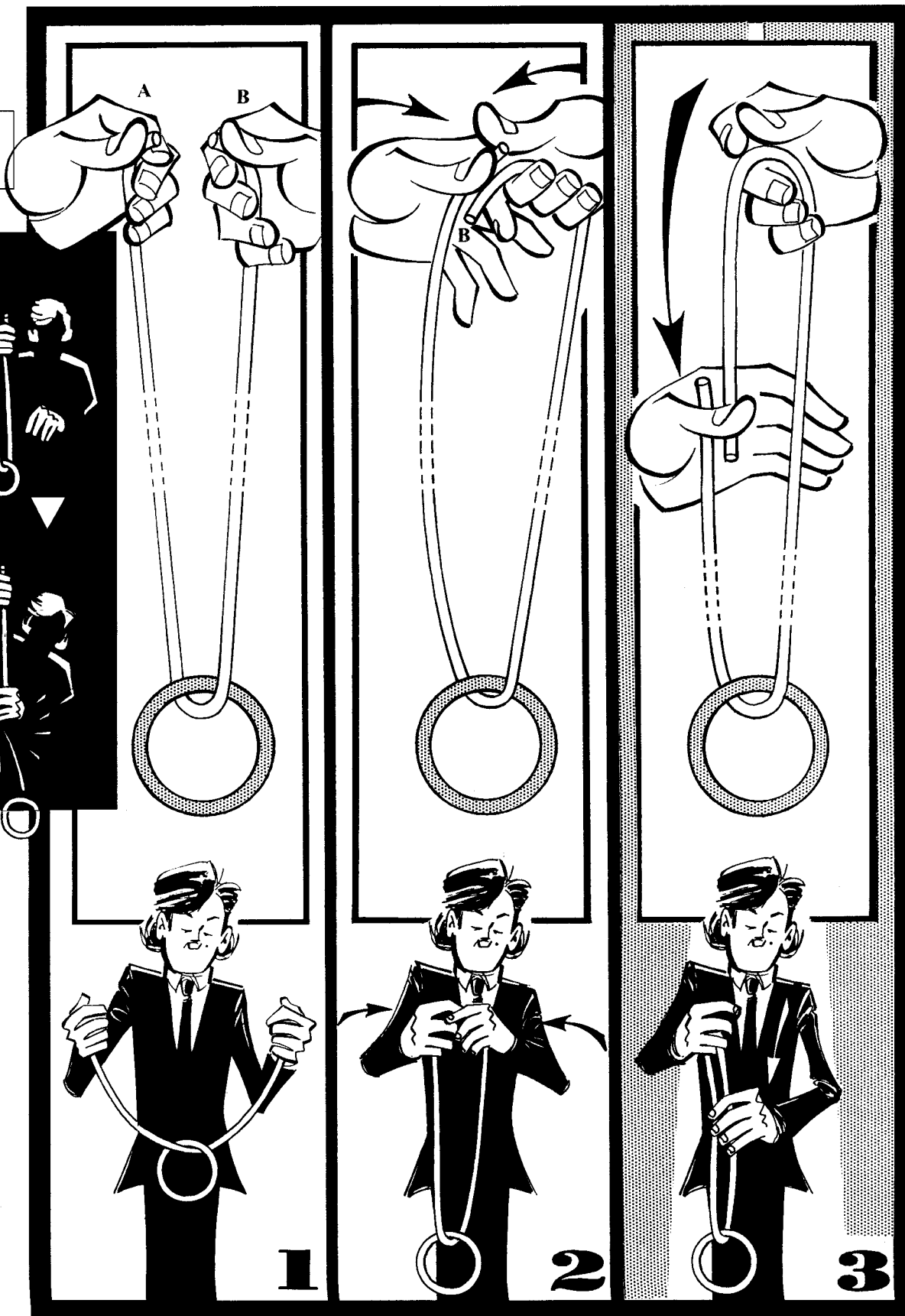
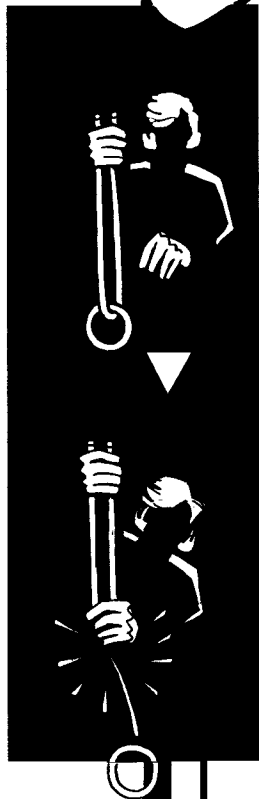
conceals the loop of rope passing through the ring.

12. The right hand moves toward the audience, pulling the ends A and B out of the pocket. The short extra rope remains hidden in the pocket.



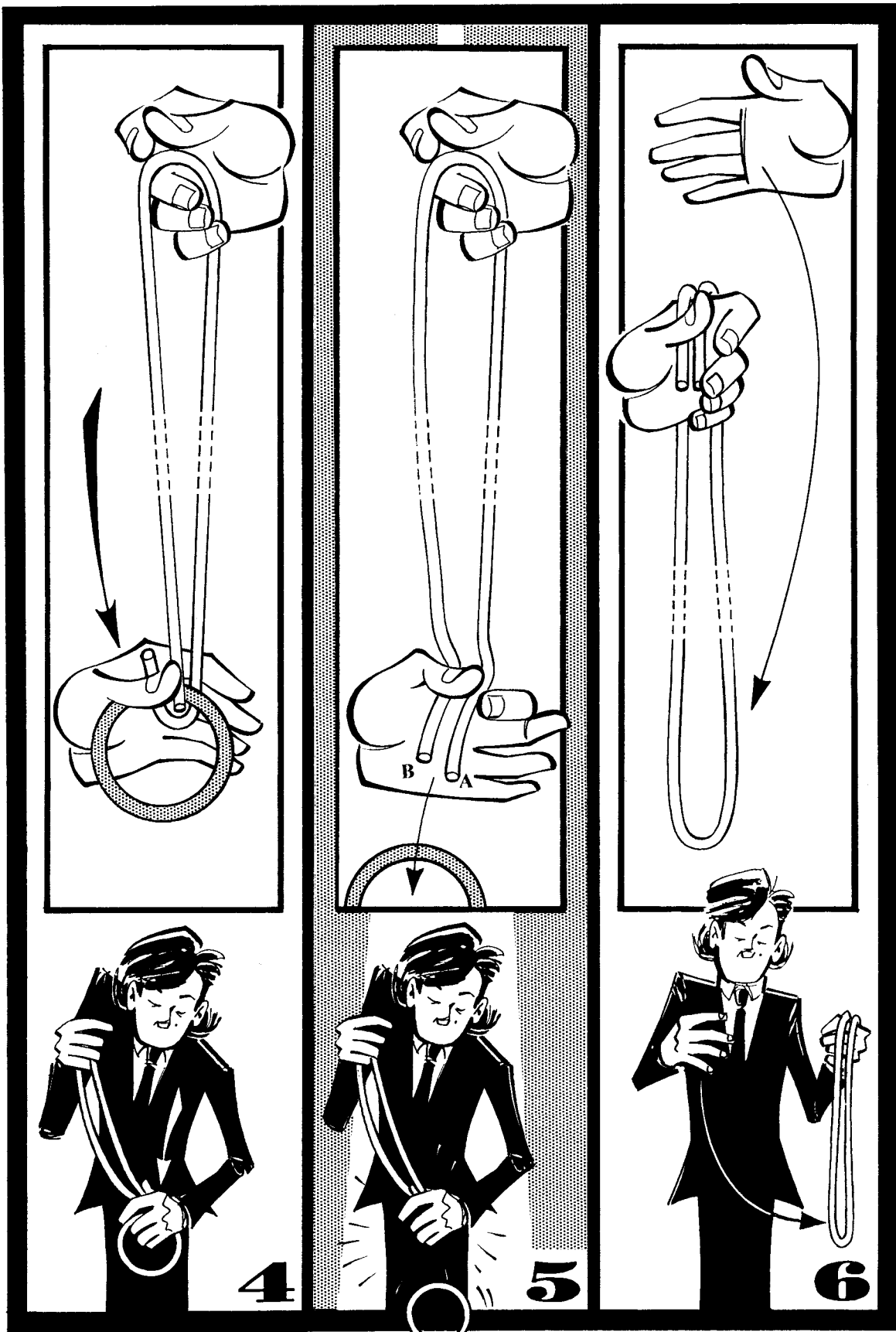
1. Show the ring apparently linked on the rope.
2. Remove the rope passing through the ring, which is now apparently free. In reality, this maneuver actually links the ring onto the rope.
3. The left hand moves away to the left to bring the rope to a horizontal position.
4. Pretend to throw the ring toward the center of the rope. In reality, it slides along the rope when you extend the right fingers. The illusion of a penetration is perfect. Display the genuinely linked ring.

23



FINAL RELEASE OF THE RING

1. The ring is imprisoned on the rope. The hands should hold ends A and B at the very tips of the rope. In fact, the tips of the rope should be invisible to the audience, who should simply assume they are in view.
2. The left hand moves toward the right hand to apparently place end A there. In reality, the left hand takes end B.
3. The left hand seems to slide down the length of the doubled rope to grasp the ring. In reality, it moves ends A and B downward toward the ring. The right hand remains still and stays closed, allowing the rope to slide on the middle finger.



4. The left hand grasps the ring between the three lower fingers and the palm, as the left thumb grips ends A and B above the ring.
5. The three left fingers open and allow the ring to fall off. Ends A and B remain gripped by the left thumb and index finger.

6. The right hand releases the center of the rope as the left hand moves up to the level of the right hand, then the hands move apart. These two movements are performed simultaneously, which prevents the audience from realizing what is really happening. You thus end clean.

DESCRIPTIONS AND COMMENTARY



17 Pseudo-Release of the Ring (with a single rope)

In this first effect, a ring is imprisoned on the rope, whose ends are placed in your pocket. It is thus physically impossible to free the ring from the rope. Nonetheless, this is what you do instantly. In reality, although it seems to be free, the ring is still a prisoner of the rope. As you propose to start over, you actually do release it!

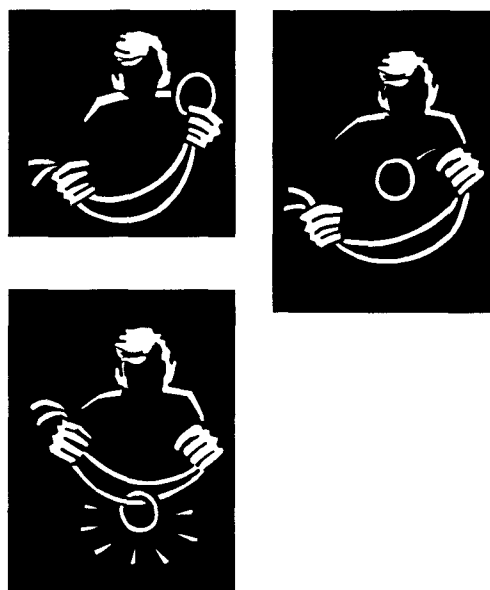


18 Genuine Release of the Ring (with a single rope)

The ring having apparently been freed, you remove the ends of the rope from your pocket and thread one through the ring as before. In reality, this maneuver frees the ring from the rope, but because the right hand hides a loop of rope, the ring seems to really be imprisoned.

As in effect no. 17, you place the ends of the rope in your left pocket, then instantly (and this time genuinely!) free the ring from the rope.

What the public is unaware of, however, is that during this sequence, you have added a small extra piece of rope which was hidden in your pocket. The ring having been released, you bring your hand from the pocket and hold the rope along with the extra piece. In the following effects (nos. 19 and 20), you will thus work with a second rope, unknown to the audience.



19 Aerial Link (with two ropes)

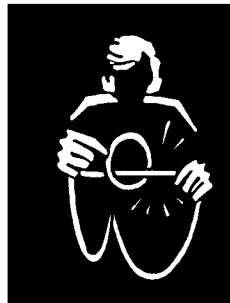
The ring is placed in the mouth to free the hands. You use move no. 2, as seen earlier in the book, to double the rope. When you are in position, the left hand, which apparently holds the center of the rope (although it in fact holds the ends), grasps the ring and secretly links it onto the rope. You now merely have to throw the ring against the rope to give the illusion that it instantly penetrates through. The ring is thus actually clearly on the rope.



20 The Bite Release (with two ropes)

With the ring in the center of the rope, thanks to move no. 2, you secretly move the ends to the center of the rope so that the ring is set to be released. Your left hand places the ring in your mouth, and a brusque tearing movement unlinks it. The ring remains in the mouth and the rope is free.

The move to create this effect is somewhat the reverse of the move used in effect no. 19.

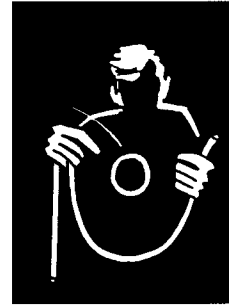


21 Bluff Link of the Ring (with a single rope)

In the previous effect, you end with a doubled "single" rope. You now place the ends of the rope in your right hand pocket. As you do so, you leave the short extra piece of rope. You will now work with a single length of rope for the rest of the routine.

The situation is the following: you are holding the rope by its center, with the ends in your pocket and the other hand holding the ring. In a single movement, the rope passes through the ring, which is now apparently linked on again. In reality, it is not, since the hand holding the ring is hiding a loop of rope. However, the illusion is perfect, and the audience has no doubt that the ring has penetrated onto the rope.

The following effect will even further reinforce the fact that you can link a ring onto a rope in a physically impossible manner.



22 Toss Link (with a single rope)

You display the ring apparently linked onto the rope, and you offer to start over. It is thus natural to remove the ring...which you do! To the audience, the rope is actually on the ring, but you know that the ring is now really on the rope, and you still set up in advance!

The ring held in the right hand (which hides a loop of rope) is thrown toward the center of the rope, which it seems to instantly penetrate. Since it is actually on the rope, all may be examined!



23 Final Release of the Ring

Careful! This effect is powerful! Properly performed, this is pure magic.

The ring hangs in the center of the rope held by its ends in the right hand. The left hand slides down the rope, and the ring falls to the ground as soon as the hand reaches it! There is nothing to hide: all may be examined.

Chapter 3

Close-Up Routine



The Close-Up Routine

After working with my FISM routine, I discovered a few other surprising and interesting effects. Bit by bit, my repertoire of rope magic grew, and I began thinking about developing a new routine that would be different from my FISM act and totally original. I of course kept the basic principles and moves from my routine, but the transitions were different.

Next, I decided that it would be preferable to present the new routine close up, which led me to reduce the diameter of the rope to one-quarter inch (.25") and reduce the length so I could perform the effects at waist level.

I also omitted all effects with delicate angles so I could perform surrounded. I thus once again began working with the old Professor's Nightmare to see what could be done with it. Other horizons were suddenly open!

Finally, it was obvious that the ropes should be normal, without any gimmicks, and that I should start and end clean so I could immediately repeat the routine at another table with any preparation (secret or not) with the same props.

Here, then, is the result of my experimentation. You will see that if you have mastered the moves of the first routine, you will have no difficulty learning this one.

The sequence described is the one I present most often, but it is still possible to modify it or to shorten it as you wish. Just be careful to only reveal the short rope as late as possible in your routine; for example, you may wish to omit the three equal ropes that become unequal. In any case, try to learn this routine, and when you have done so, I am sure you will be able to build your own personal routine and improvise when necessary.

Props and Preparation

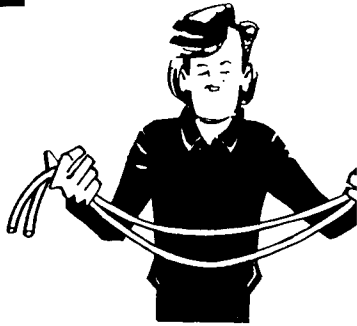
The performance of this routine requires three ropes, each one-quarter inch (.25") in diameter.

The short rope is 20" long, the medium rope is 40", and the long one 60". You can adjust these lengths if you wish, but it is important to maintain the proportions $1/3$, $2/3$, and $3/3$, since this is the only way for the unequal ropes effect to give the illusion of only having two ropes the same length when you hold the long rope in one hand and in the other the short and medium ropes placed end to end.

To begin, the medium rope is in the right pocket of your jacket. You start with the long and short ropes, which you display as a single rope.

The Routine as Seen by the Audience

24



Here is a rope with two ends here and a middle there...

25

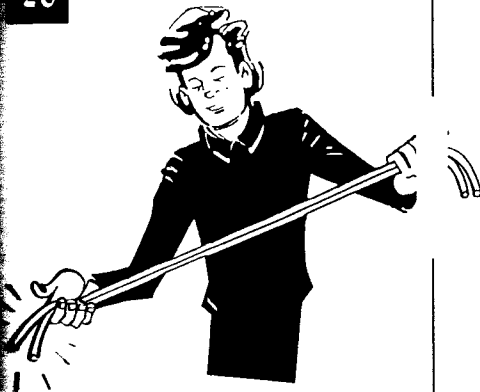


...or a middle here and...



...two ends there! In reality, I have to admit that...

26

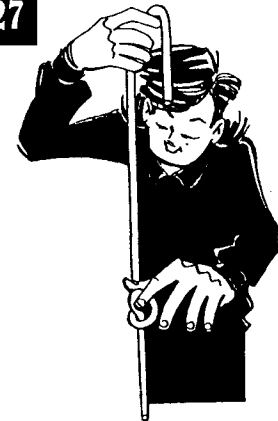


...I use two ropes...



...one here and the other there...

27

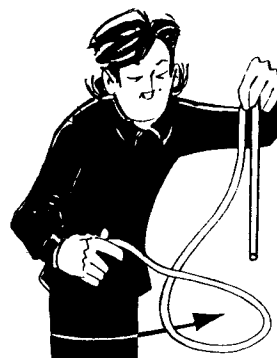


...but in fact I create the illusion that I only have...



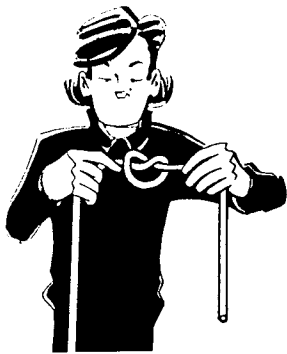
...one single rope!

28

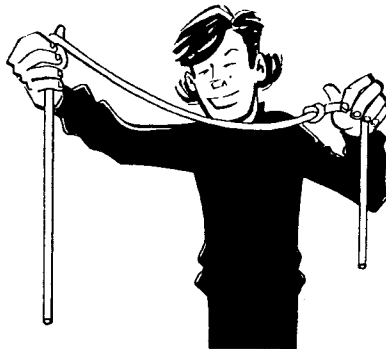


It is of course possible to make a knot...





... like so.

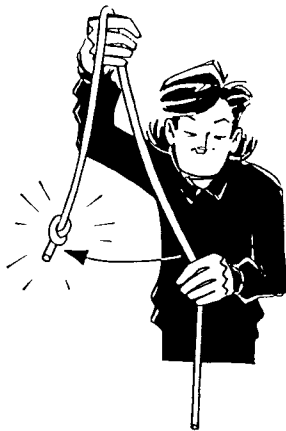


This knot is nonetheless ...



... a traveling knot, and it knows how to jump from here ...

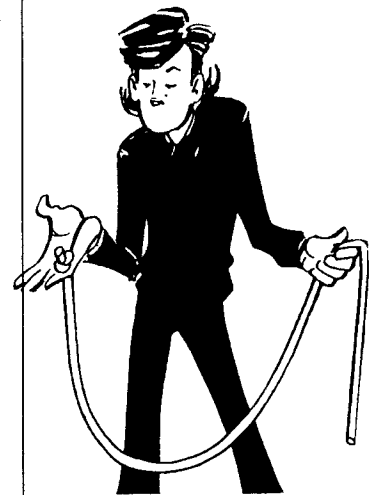
29



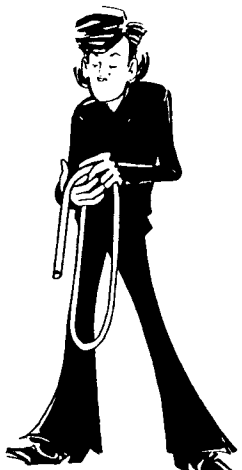
... to there



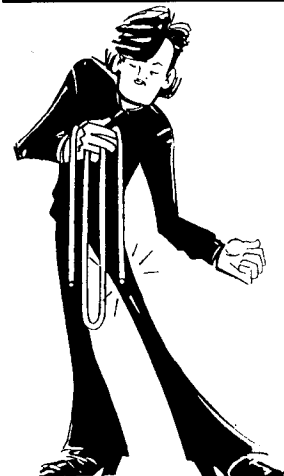
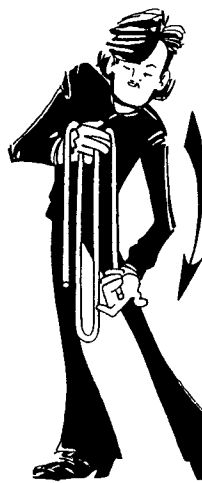
You have to keep your eye on ...



... this knot ...



... because it might also ...



... disappear ...

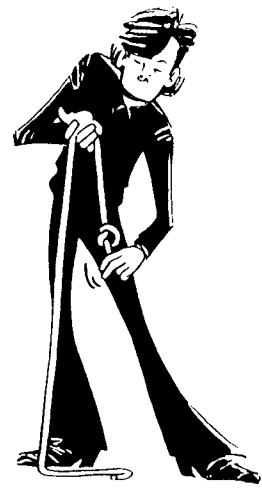
30



... at any moment.



I will do it again for you.



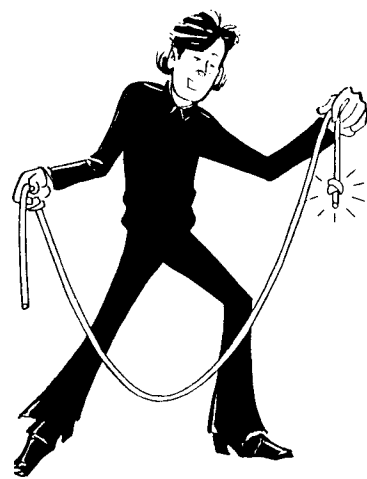
Here is a knot ...



... that can travel ...

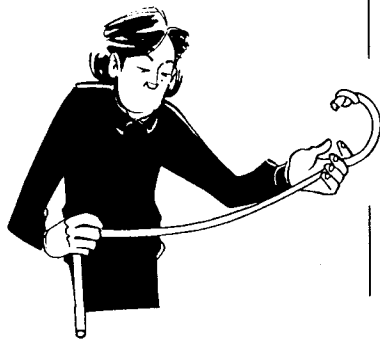


... from here to ...



... there ...and which can also ...

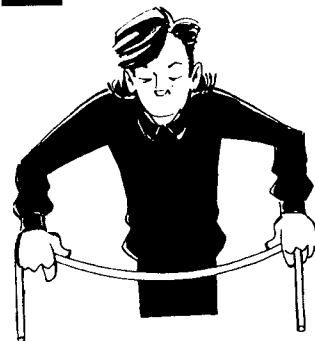
31



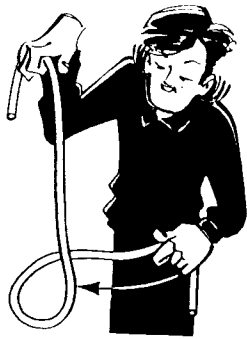
... disappear like before!



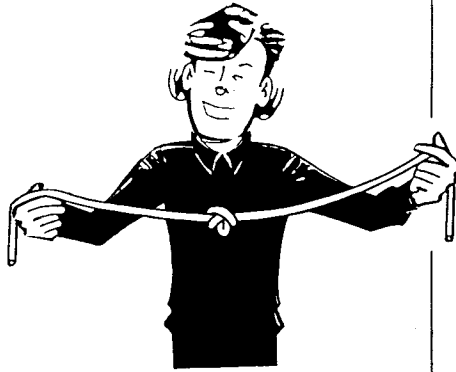
32



Watch! Here is another way ...



... to make a knot ...



... or, if you prefer ...



... several ... It's really easy,
And now ...

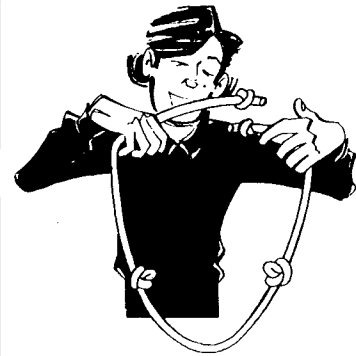
33



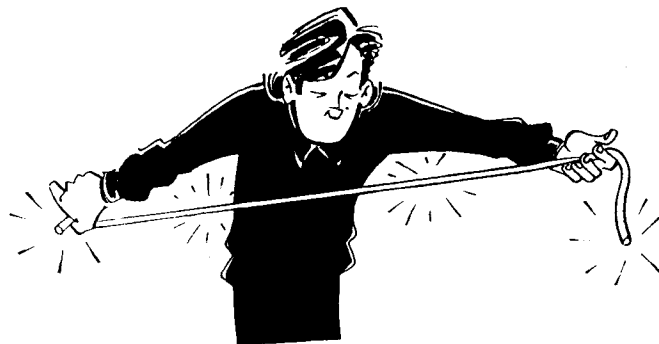
... there are four!



However, as you might suspect ...



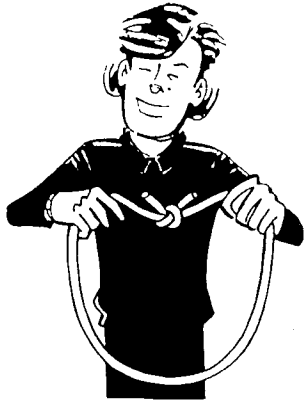
34



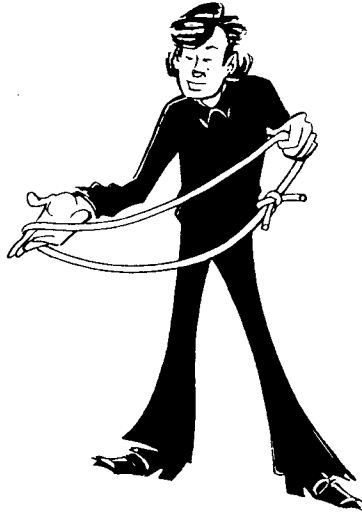
It's just an illusion!



Now, if I make a ...



... square knot like so ...



... it would be impossible ...



... to make another ...



... knot like this one.



In the same way, it isn't possible to untie this knot ...

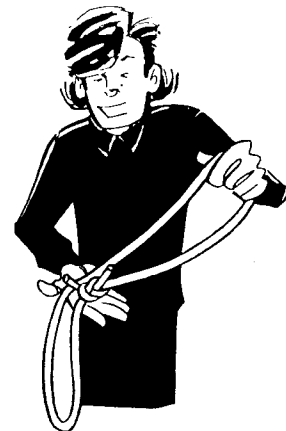


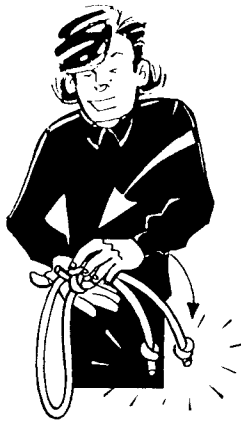
... like this.

35



But if I cut this square knot in ...



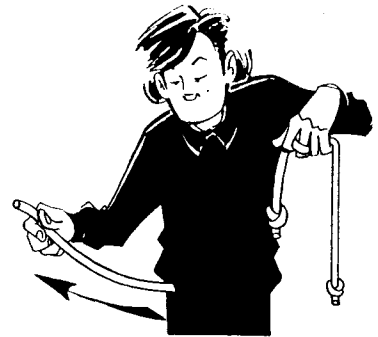


... two, I get ...

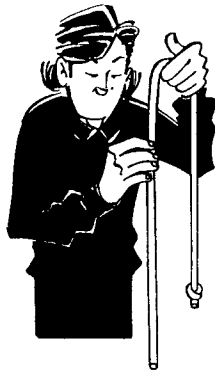


... two half-knots.

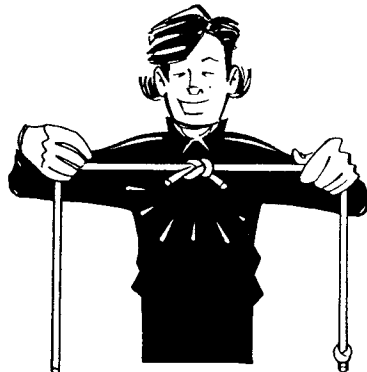
36



Now if the second rope comes in ...



... contact with a half-knot, it instantly ...



... turns into ... one knot.

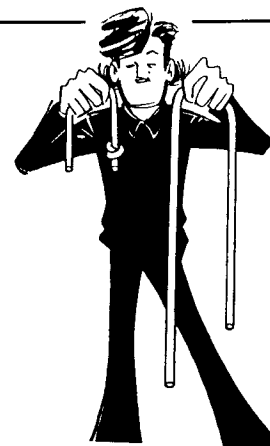
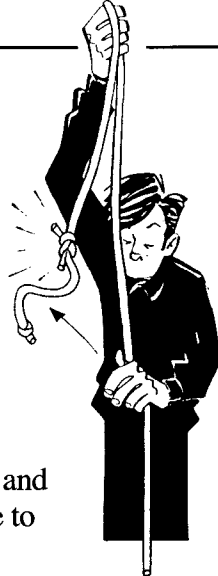
37



This knot, of course, is also ...

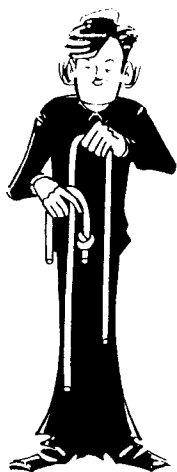


... a traveling knot and can jump from here to ... there.

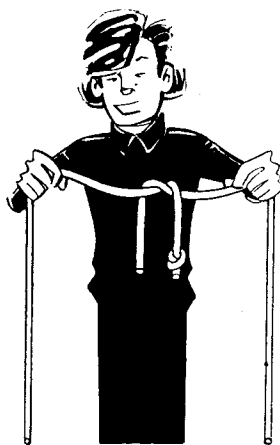


And if I open this knot, of course, I get one short rope and one long rope.

38



But if I set the short rope ...

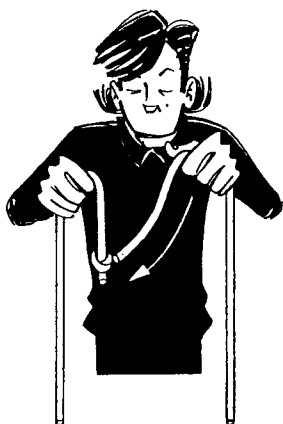


... on the long one,
they open and ...



... I get two identical ropes ...
well, almost, because ...

39

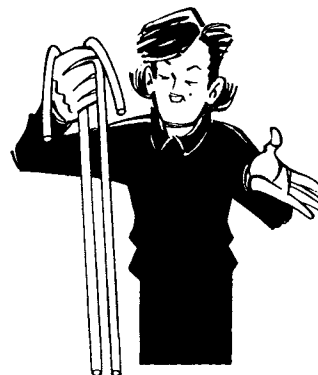


... I just have to duplicate this
knot so that ...



... the ropes will be totally
identical.

40



Now, if I untie the knots,
I have two ...



... equal ropes ... except one is
longer than the other.

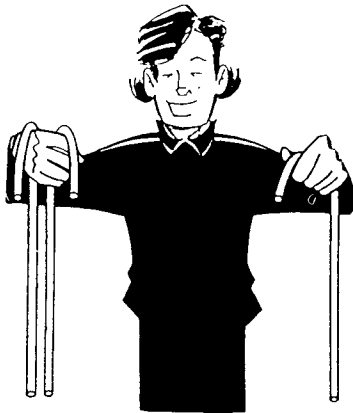


Unless you prefer ...



... three identical ropes
like these!

41



One, two, and three ...



... or rather ...



... three unequal ropes: a short, a medium, and a large one.

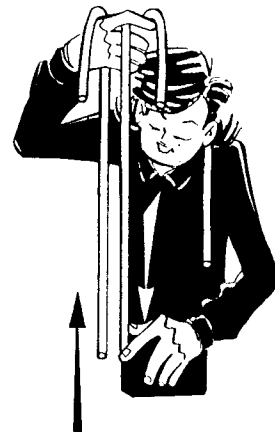
42



With one short and one long, it is ...



... still possible to get ...



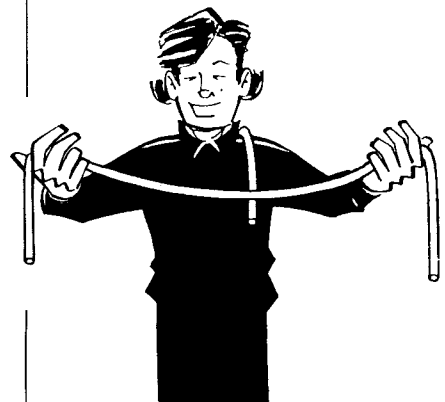
... two equal ropes.



One and two, or if you prefer ...

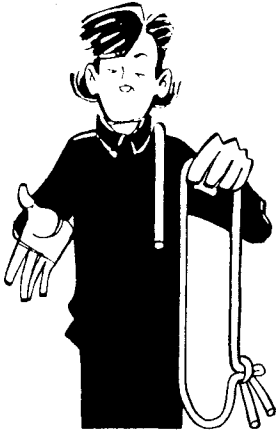


... one single ...



... long rope like this!

43



Now, if I tie this long rope into a ring ...



The knot now fuses into the rope ...



... I can fuse the ring into this rope.



... and the ring disappears.

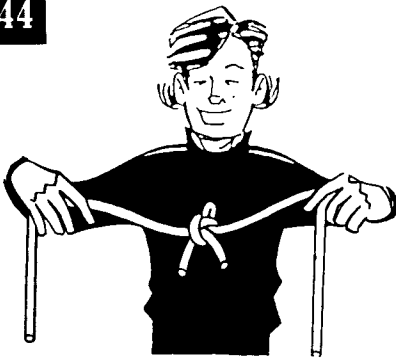


Look! The rope gets longer as the ring gets smaller.

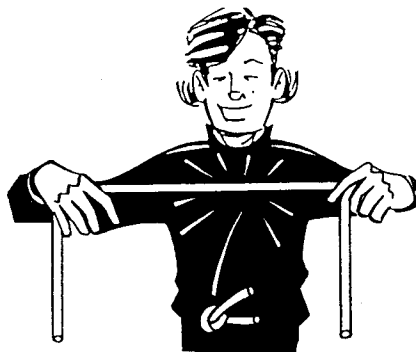


So now I have two ropes tied ...

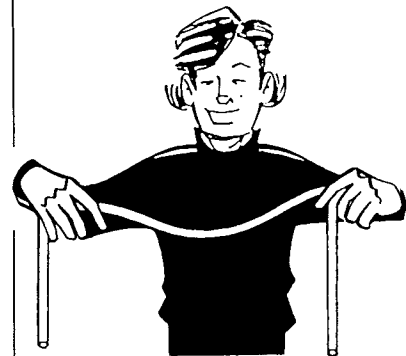
44



... to each other, and if I simply ...

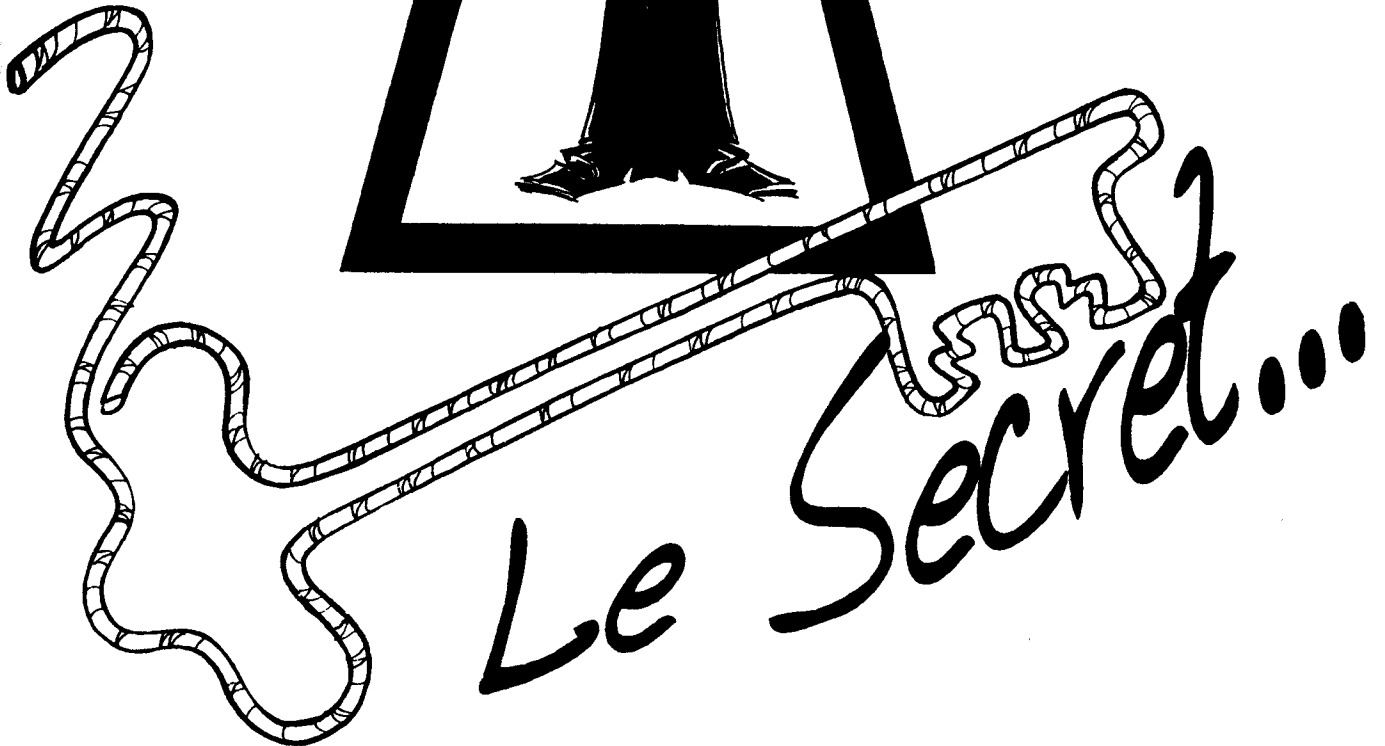
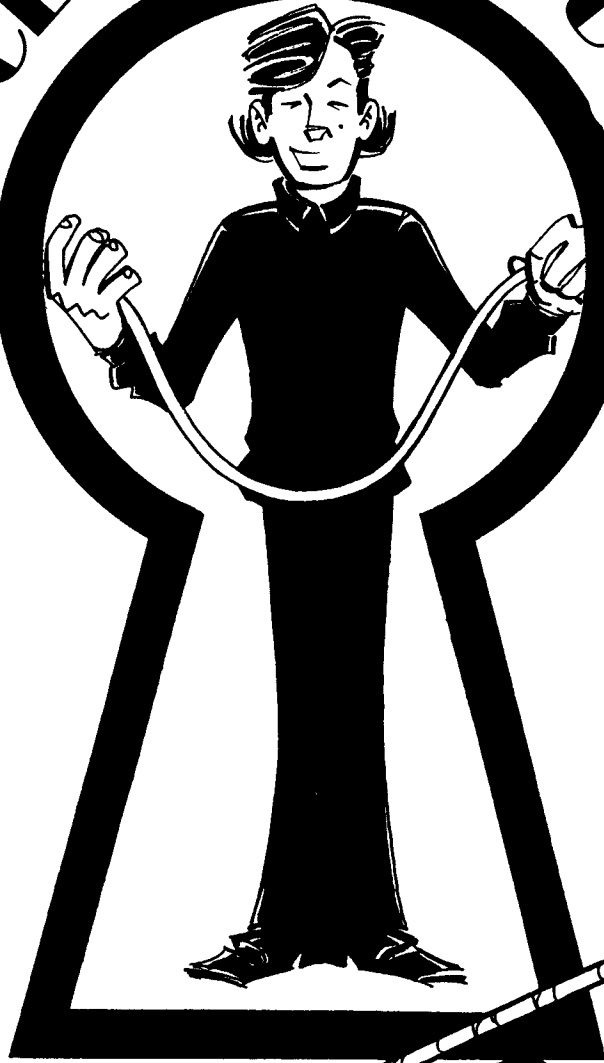


... blow on the ropes, I am left with just ...

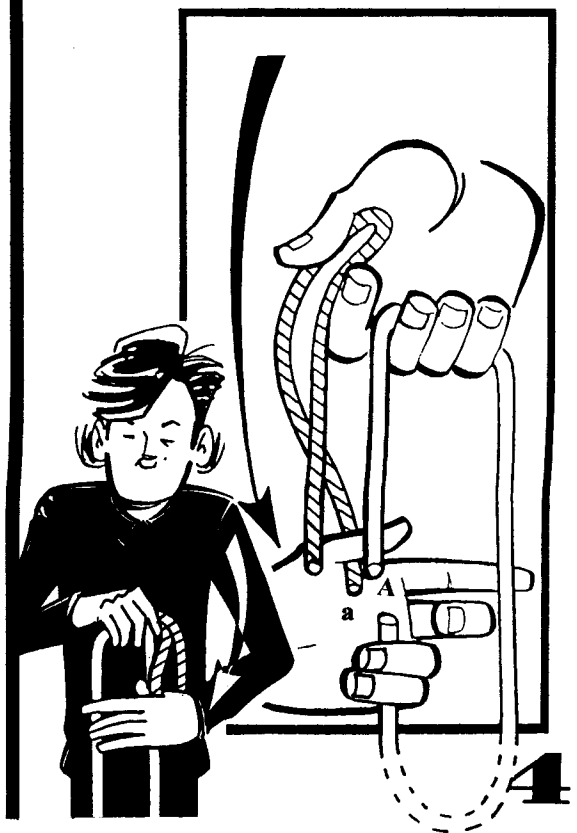
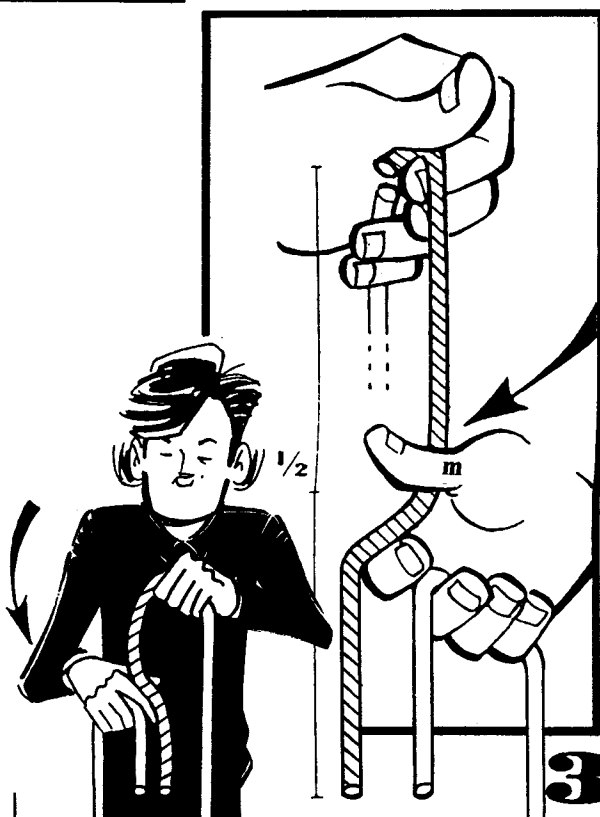
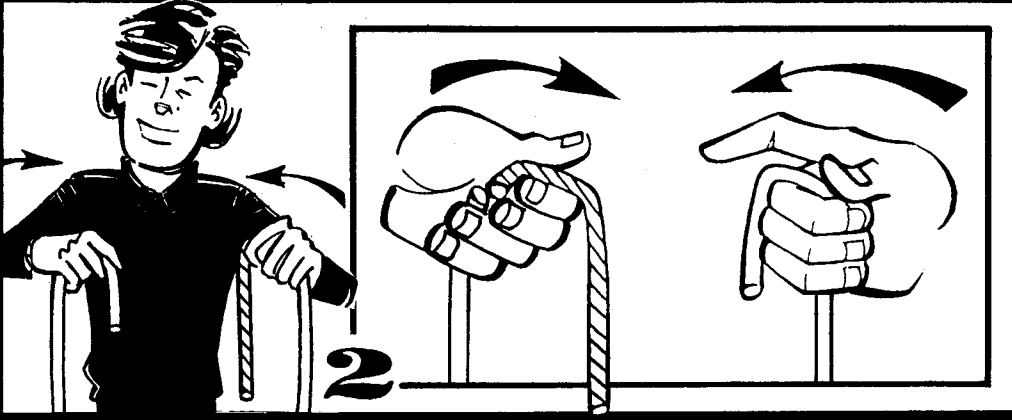
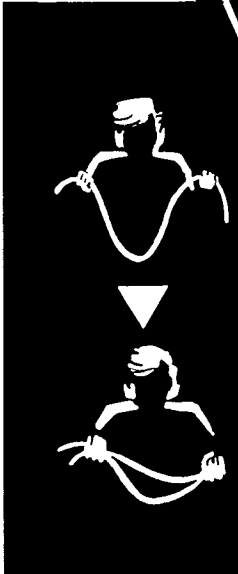
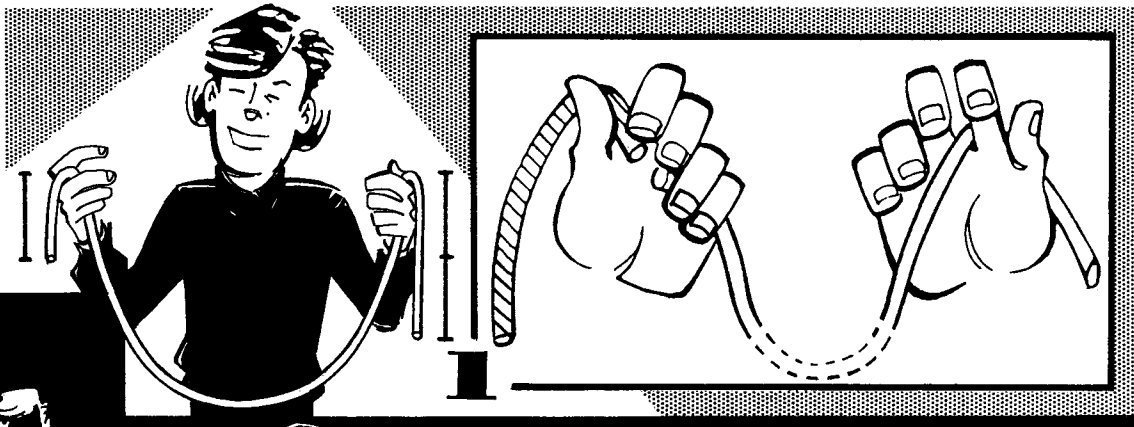


... one single long rope!

THE CLOSE-UP ROUTINE



24



MOVE NO. 2

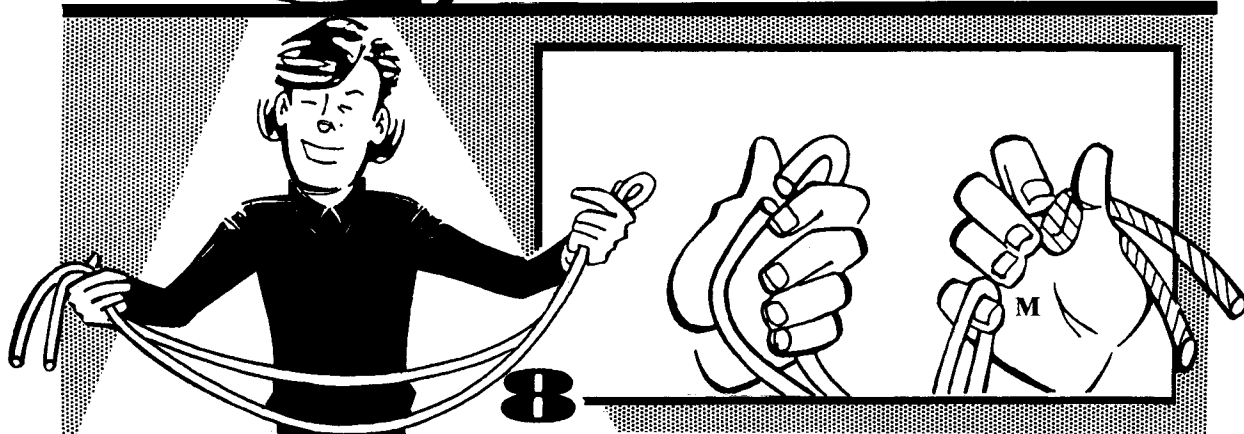
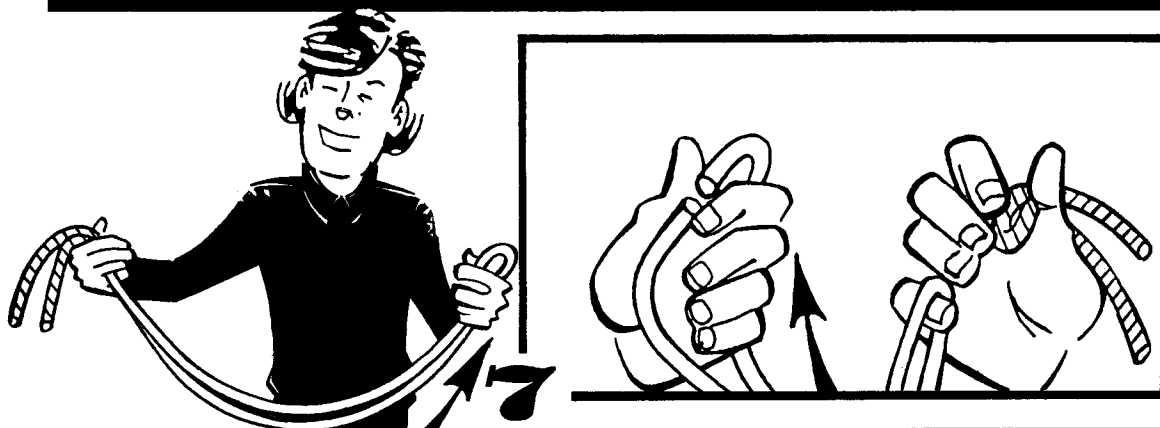
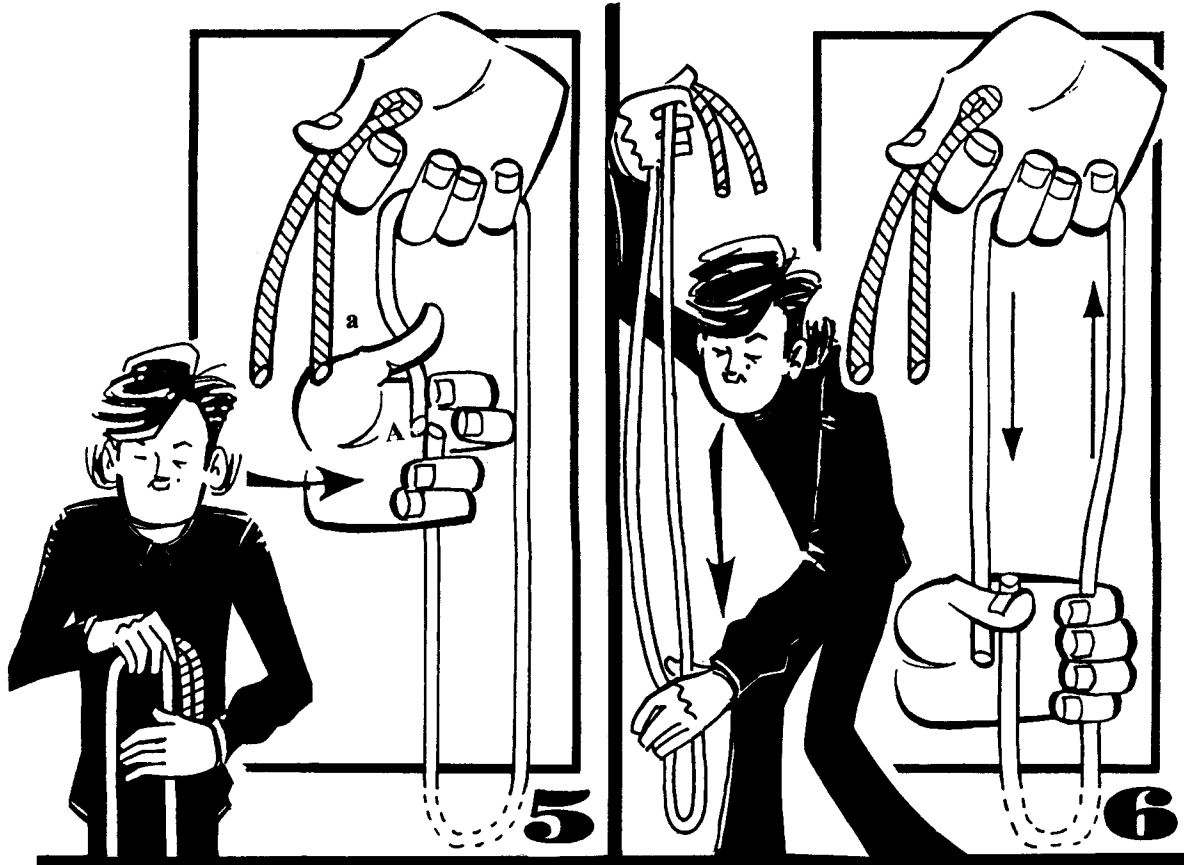
This is an indispensable preparatory move for many rope effects.

1. Display a "single" rope in the standard starting position. In reality, the left hand holds the short extra piece of rope.

2. The hands move toward each other.

3. The right hand grasps center *m* of the short rope in the crotch of the thumb.

4. The left hand moves downward to bring end *a* of the short rope to the same level as end *A* of the long rope.



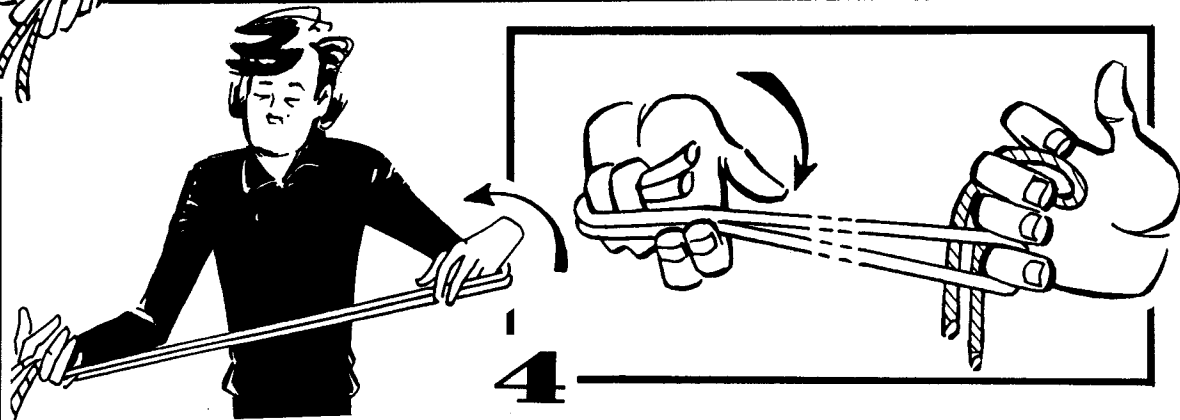
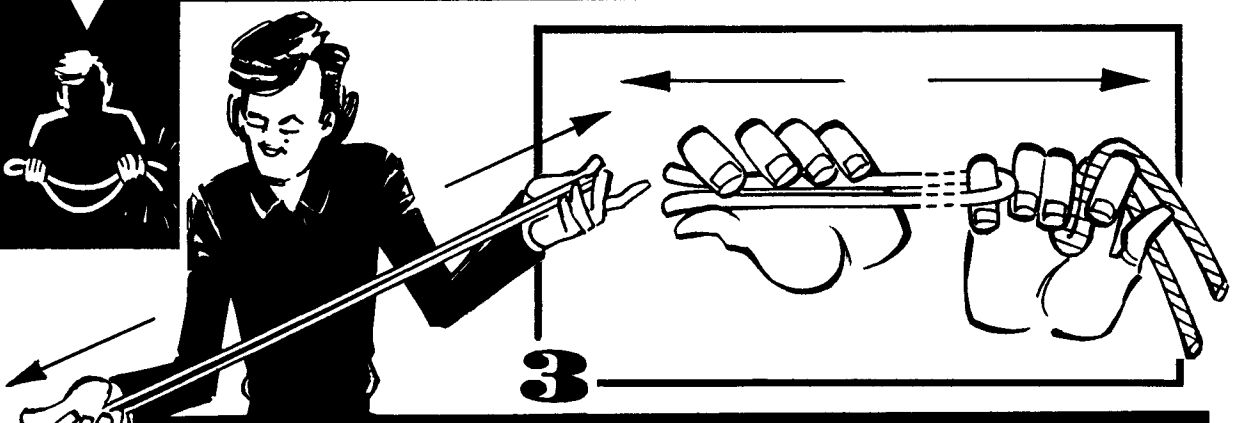
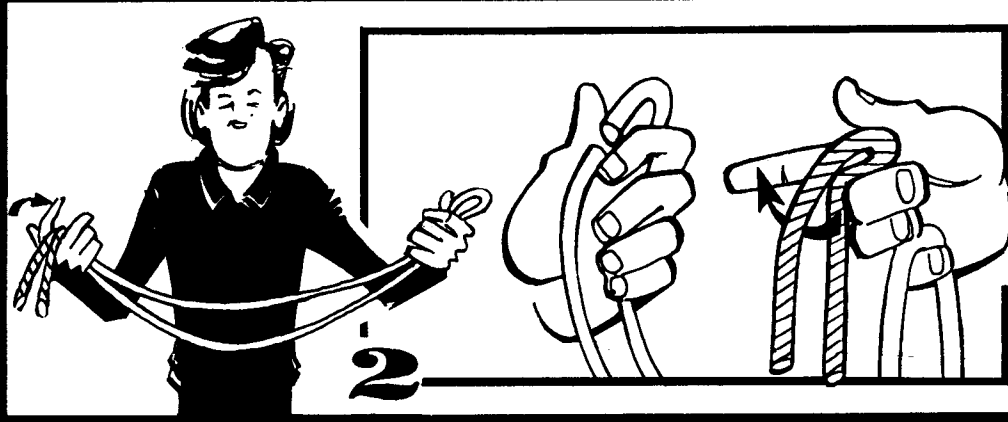
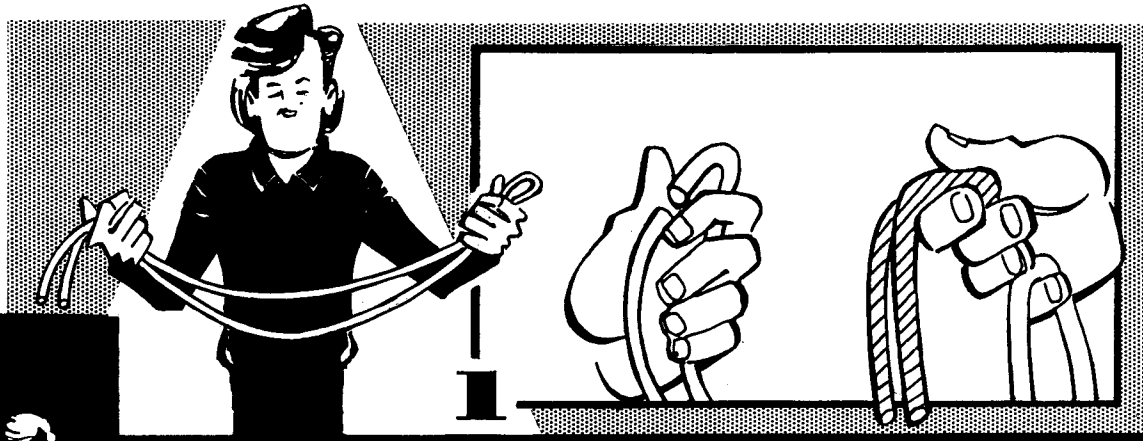
5. The left hand releases end a of the short rope and grasps end A of the long rope (switch of a for A).

6. The left hand curls around the two strands of the doubled long rope to apparently grasp center M. In reality, the left hand brings ends A and B

downward as the long rope slides between the right index and middle fingers.

7. When the left hand apparently reaches the middle of the rope, it lifts the rope (actually the ends) to the level of the right hand.

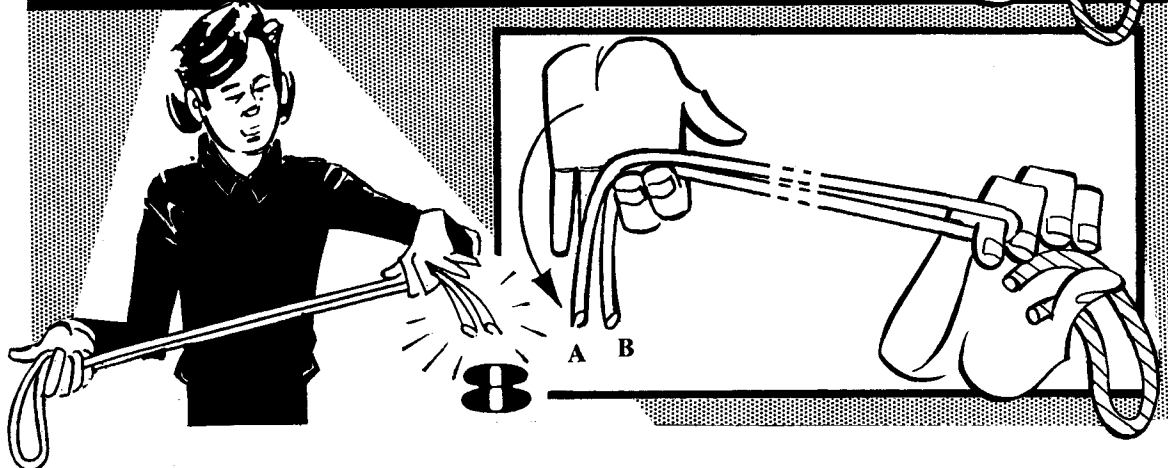
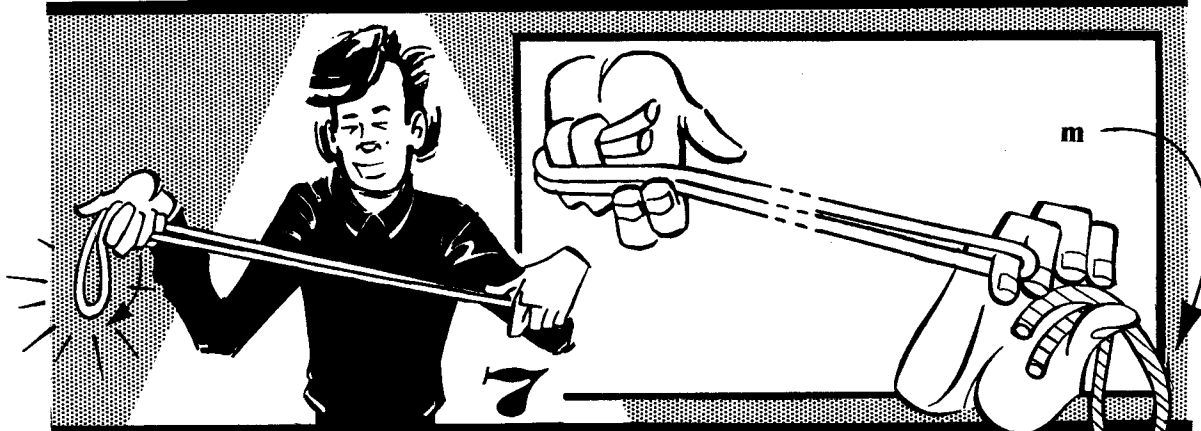
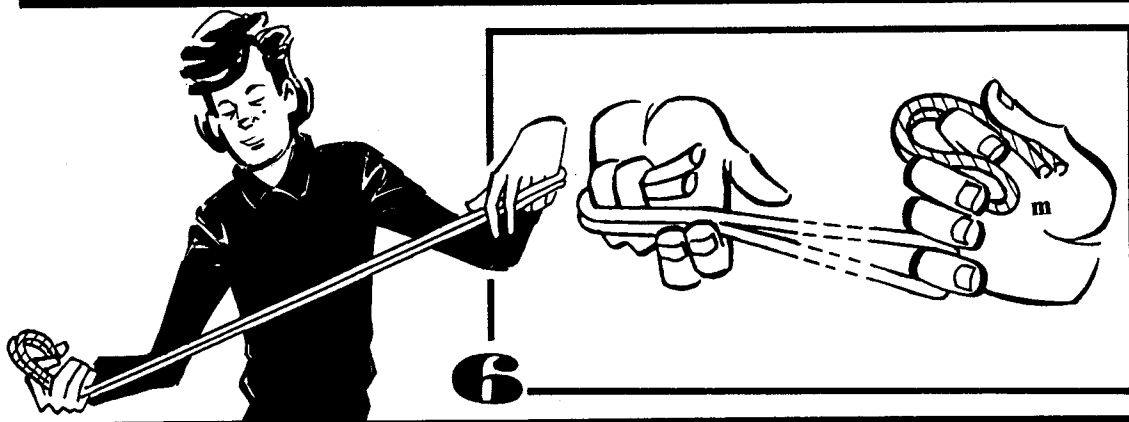
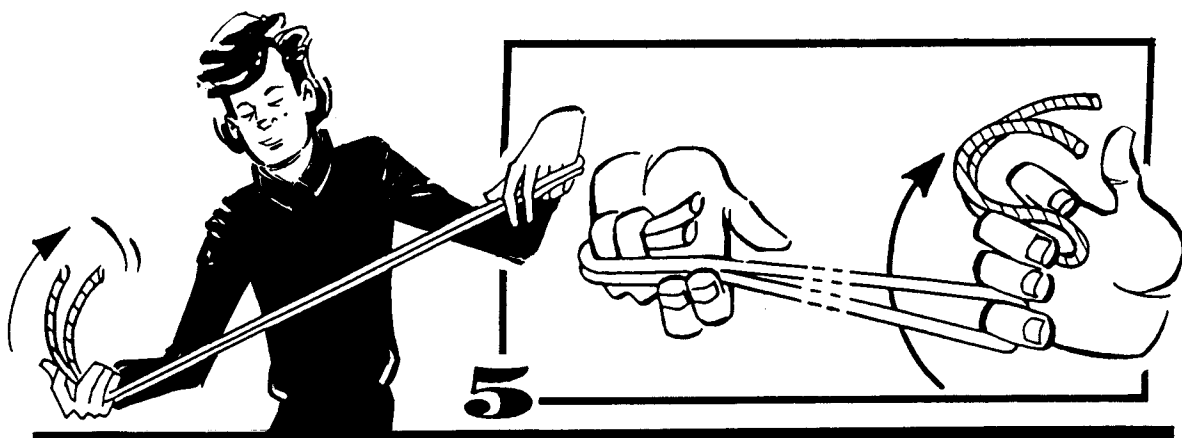
8. The actual center M is now in the right hand.



REVERSAL OF THE ENDS AND THE CENTER OF A ROPE

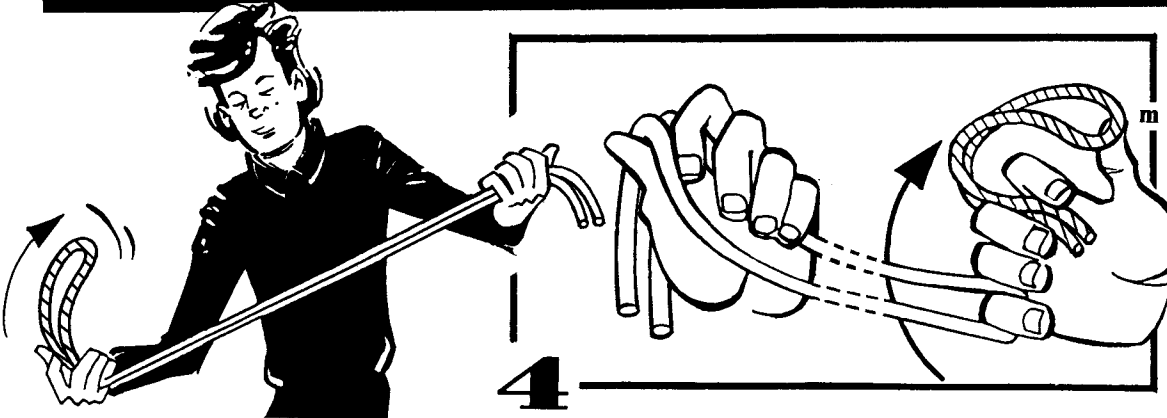
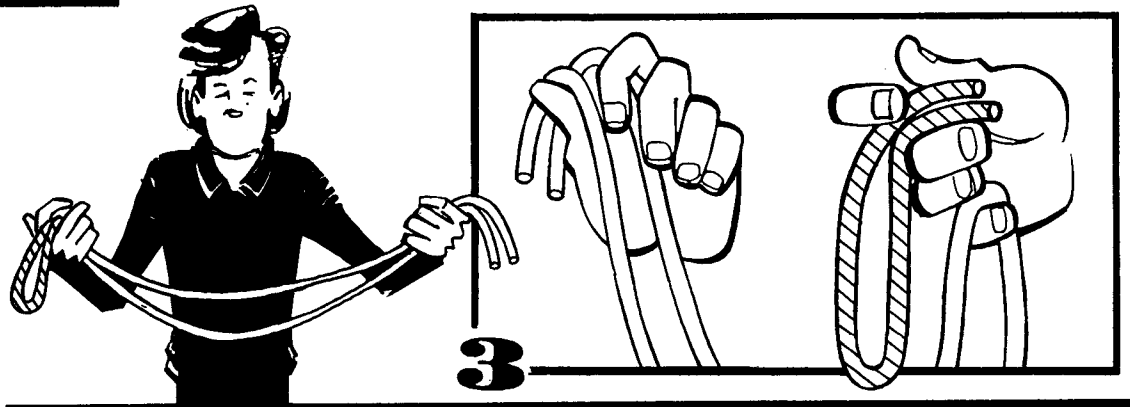
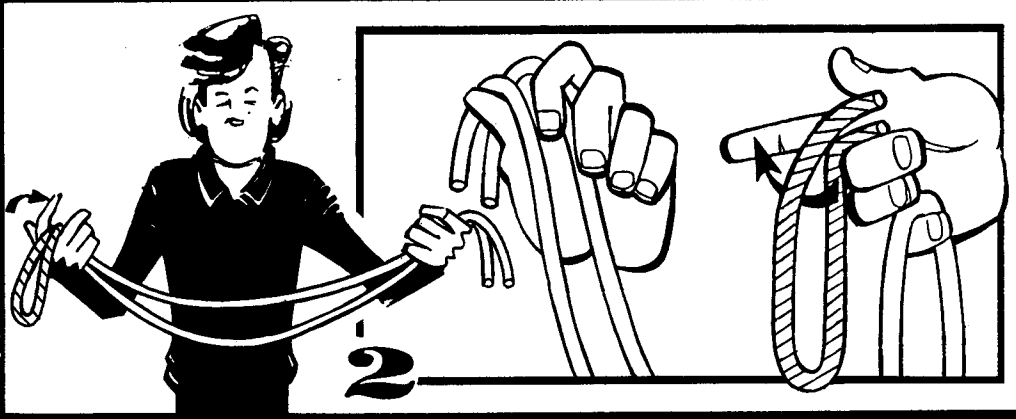
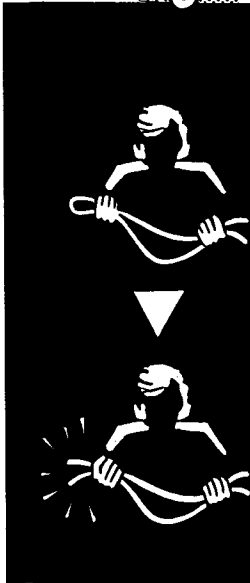
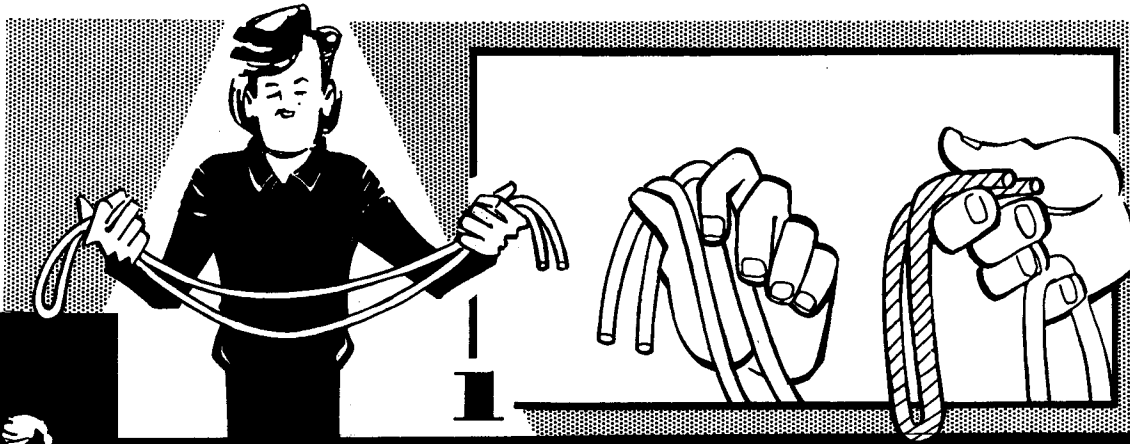
1. Display the doubled rope. In reality, after move no. 2, the right hand displays the ends of the short rope and the left hand, which seems to hold the center of the long rope, in fact holds its ends; only a small bit of rope protrudes from the hand to simulate the center.
2. The right index finger extends, then curls in

- again on the other side of the short rope; the right index and middle fingers now grip the short rope.
3. The hands spread to tighten the long rope.
4. The left hand, which had been palm up, turns palm down (doubling the rope) and grasps the rope between the thumb and index finger.



5. The ends of the short rope are swung up between the right thumb and index finger.
6. The ends are gripped firmly between the thumb and index finger.
7. Center m of the short rope is released and displayed to the audience, who think they see-

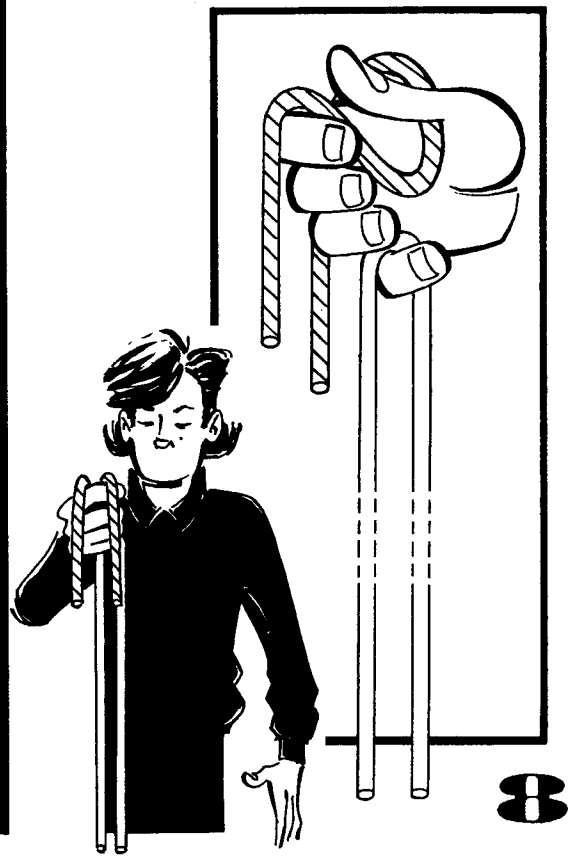
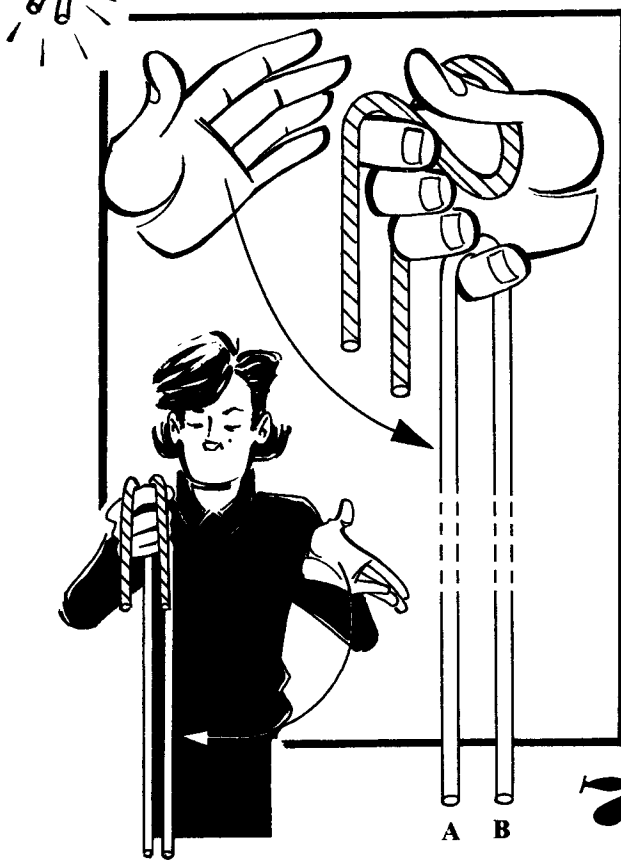
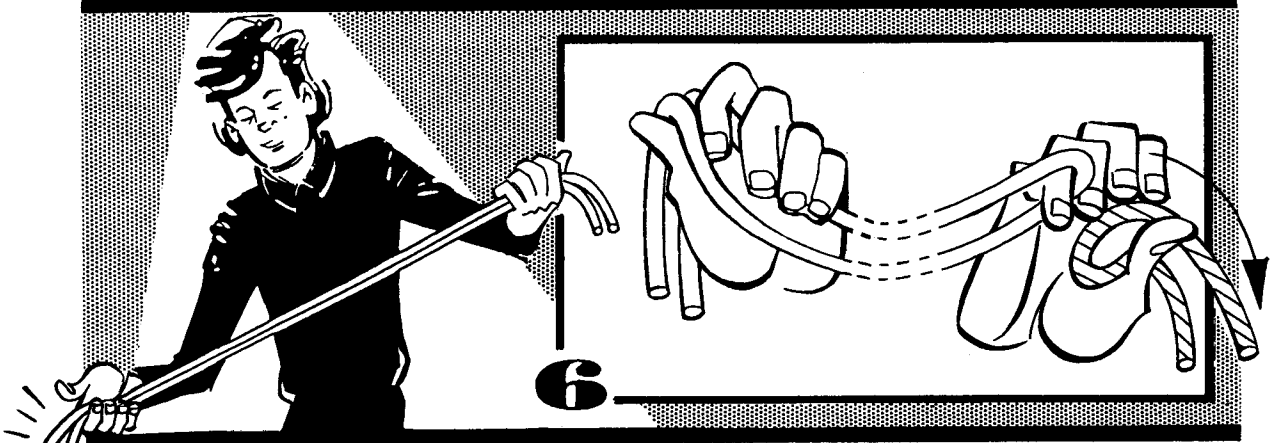
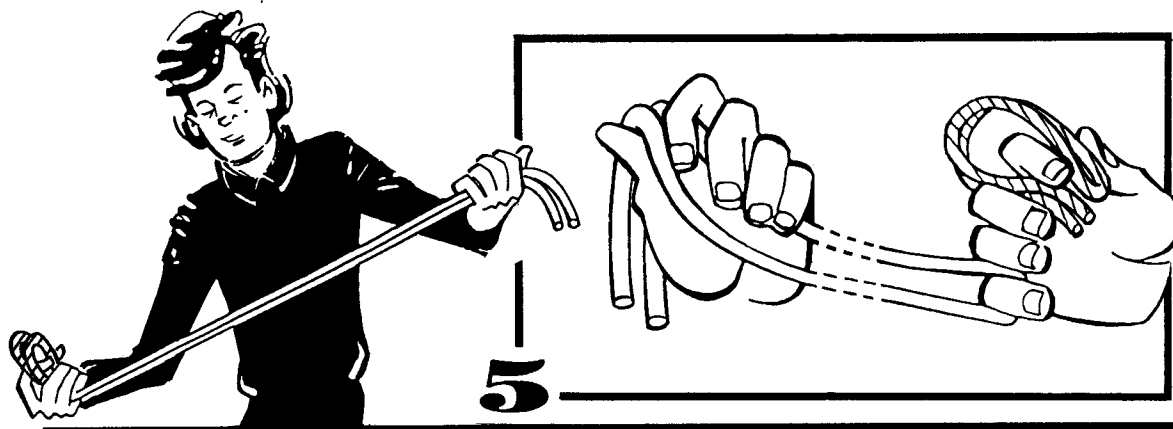
- ing the center of the long rope.
 8. The left hand extends the ring and little fingers, thus freeing ends A and B of the long rope.
- You must carefully pace this effect into two sections: first the transformation of the ends into the center, then the transformation of the center into the ends.



APPEARANCE OF TWO ROPES

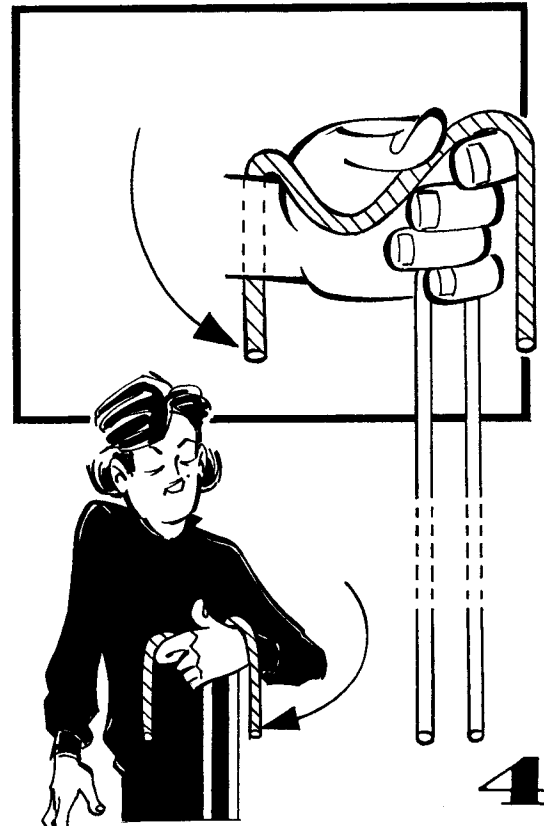
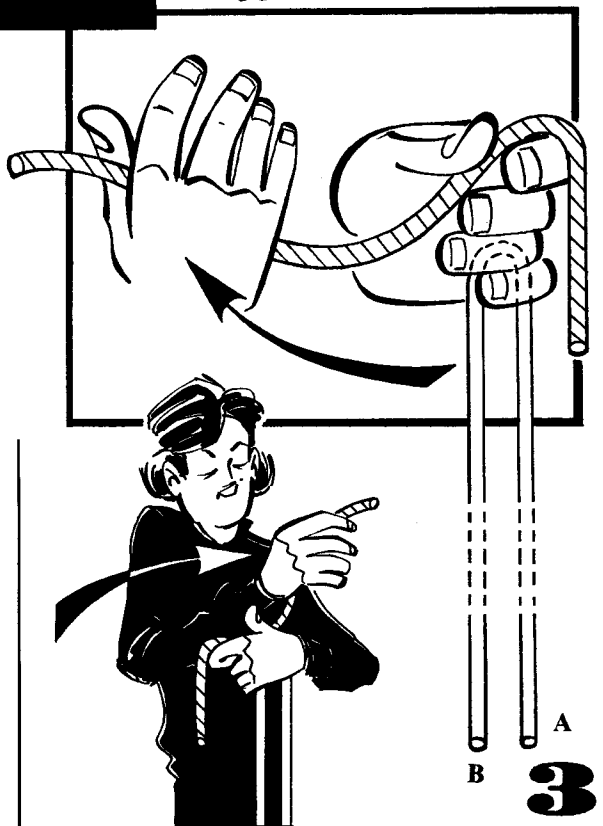
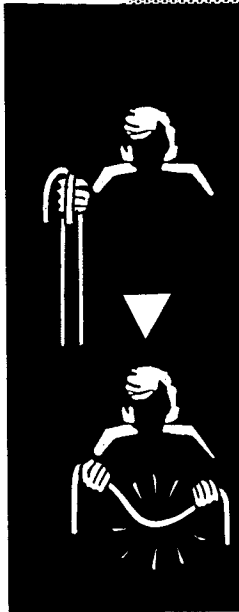
- This effect is performed directly after the previous one. You merely have to transform the center back into ends to create the illusion that there are now two identical ropes.
1. The rope is displayed to the audience as in the previous effect.
 2. The right index finger opens, then curls in again

3. The index and middle fingers grip the ends of the short rope.
4. Center m of the short rope is swung into the croch of the right thumb.



5. The center of the short rope is now held between the thumb and index finger.
6. The ends of the short rope, which had been gripped between the right index and middle fingers, are released and displayed to the audience,

7. The left hand releases ends A and B of the long rope.
8. Display the two ropes.

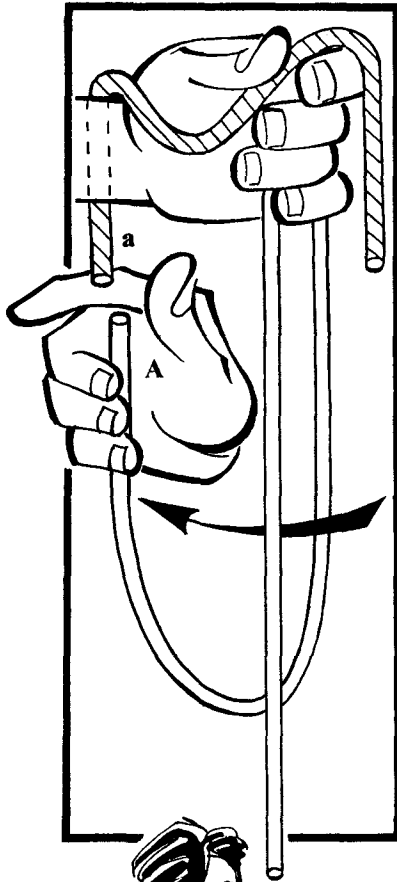
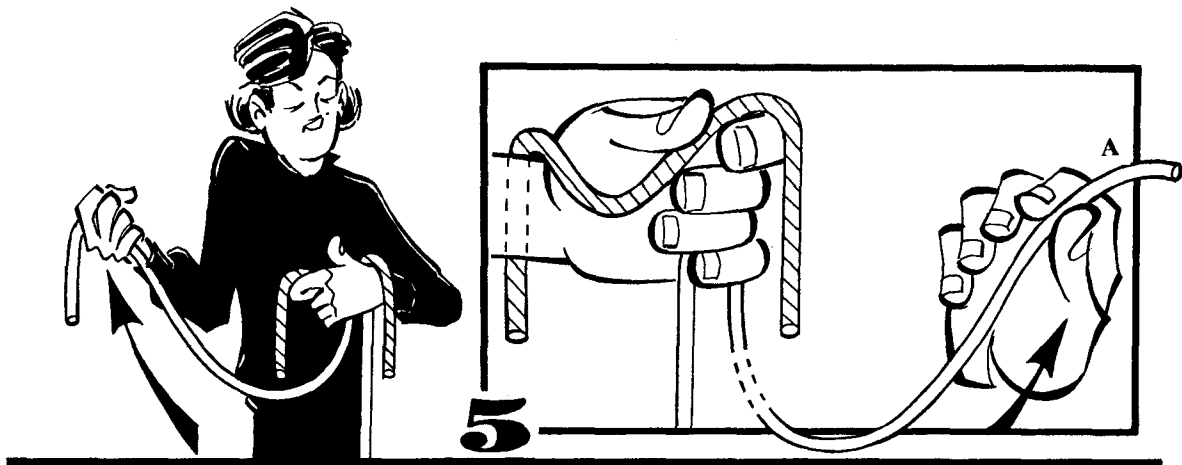


RESTORATION OF TWO ROPES INTO ONE

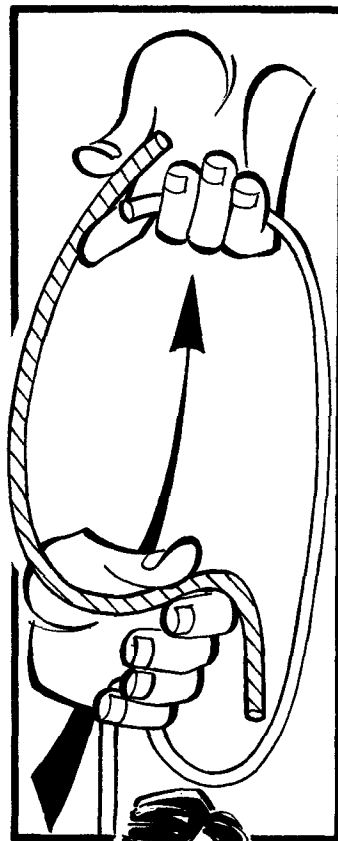
Here I will give you my method of restoration, which happens in three stages: first, two ropes are placed on the left wrist; next, they seem to tie themselves together; finally, the knot vanishes to leave a single long rope.

1. Display the ropes as in the ending of the previous effect.
2. The left hand approaches and grasps the left sides of the short and long ropes. [Note by Daryl: to make the

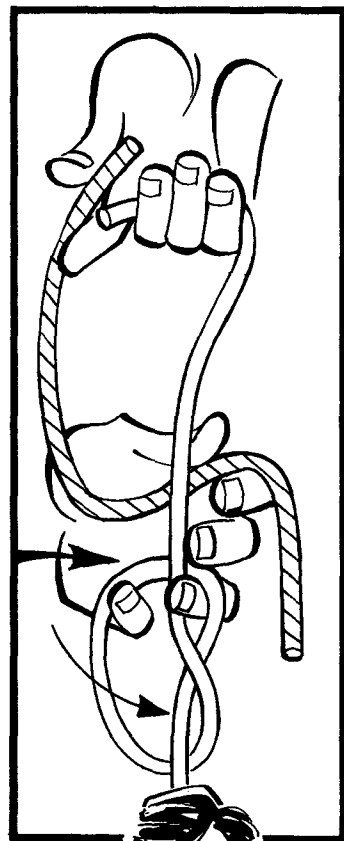
- upcoming move a bit easier, I prefer to clip the long rope between the left middle and ring fingers]
3. The right hand places one end of the short rope over the left wrist, as end B moves to the other side of end A.
 4. The long rope is held in the left hand by the left little finger (or if you prefer, between the middle and ring fingers).



6



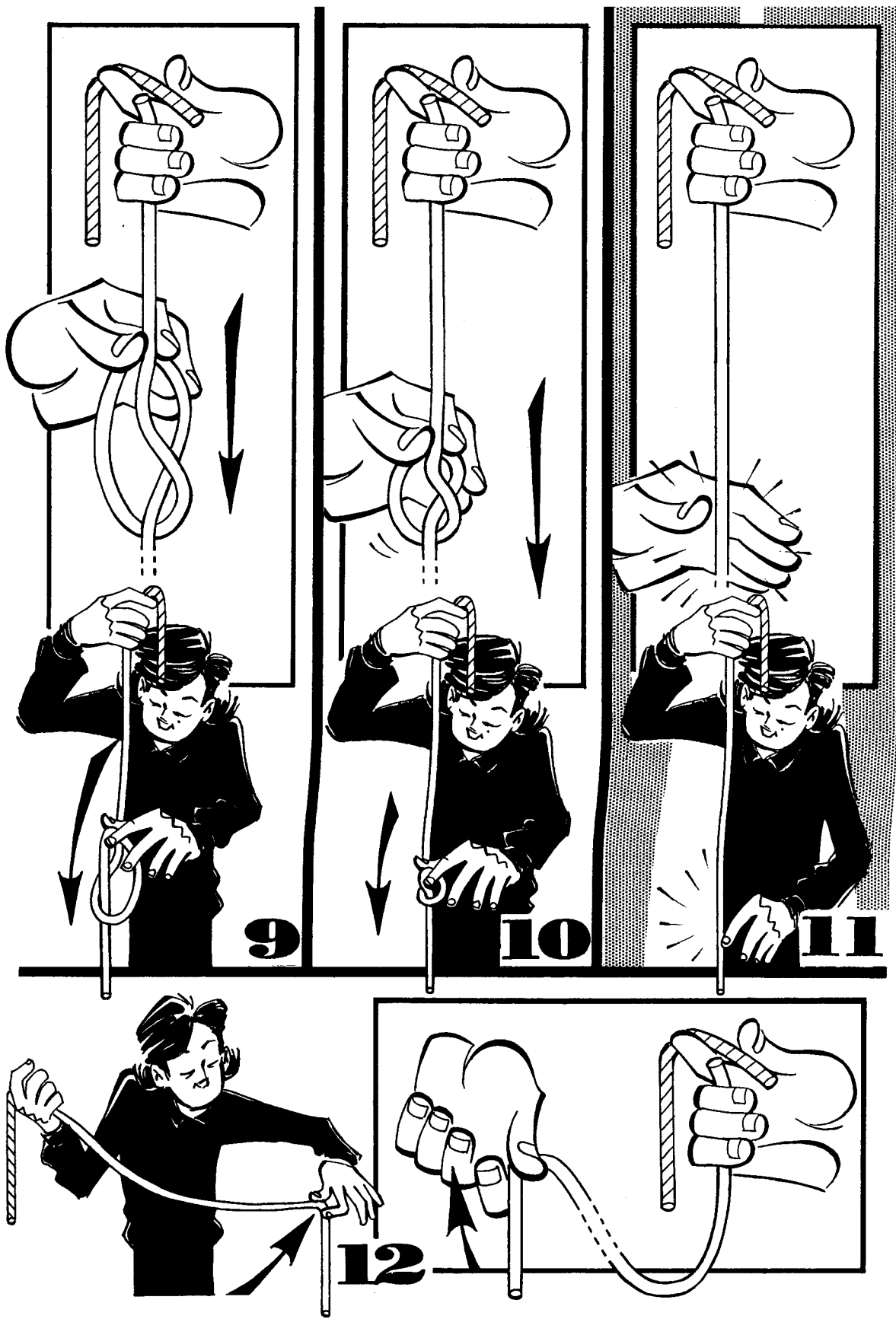
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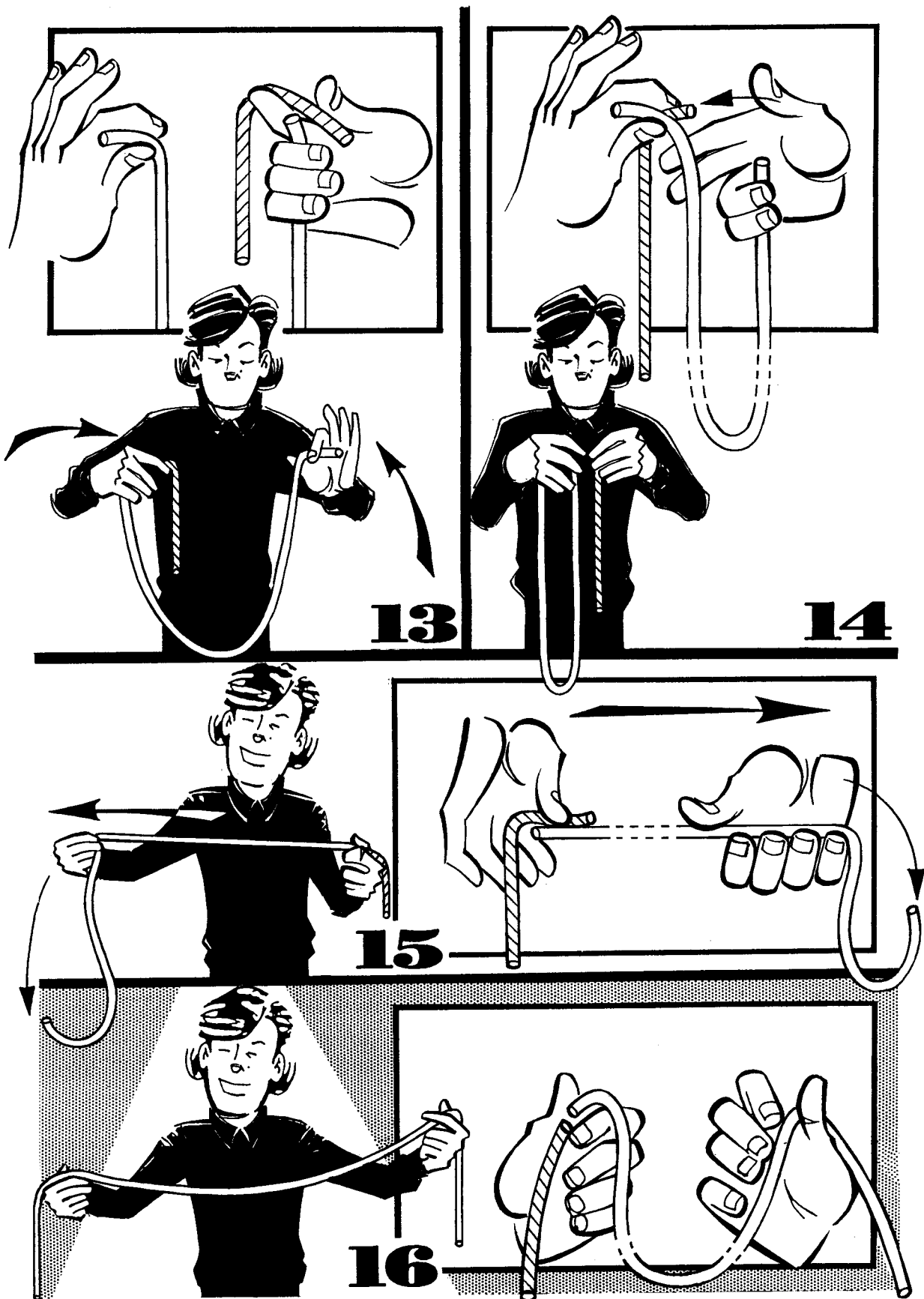
5. The right hand grasps end A of the long rope.
6. The right hand now grasps end a of the short rope hanging over the left wrist.
7. As the right hand moves upward, the left hand moves downward.
8. The left ring and little fingers clip a bit of the rope

that is protruding downwards from the right hand to form a loop that will simulate a knot. [Note by Daryl: The reason for clipping the rope earlier between the middle and ring fingers was so that the ring and little fingers would be available now to clip this portion of the rope].



9. The left hand releases its hold on the short rope and slides down the long rope.
 10. As the hand moves down, the knot diminishes.
 11. The knot disappears completely and the rope is restored.

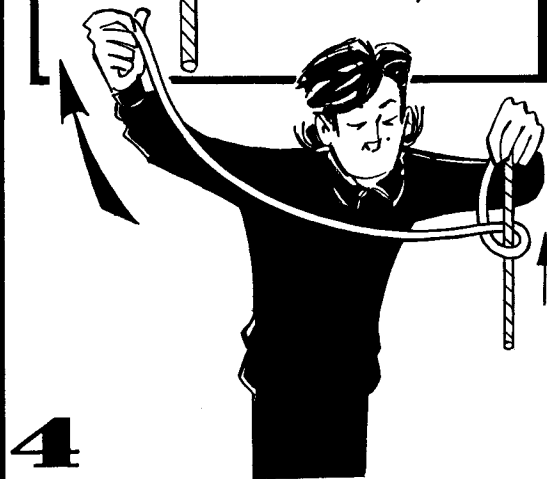
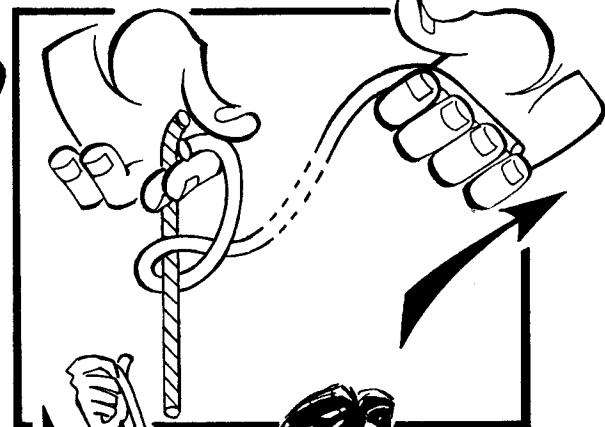
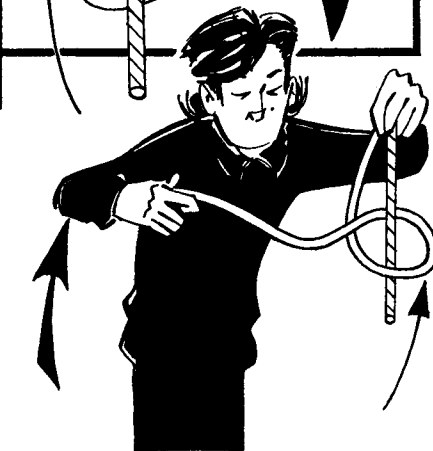
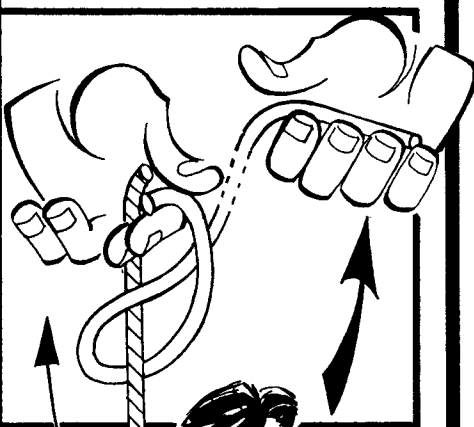
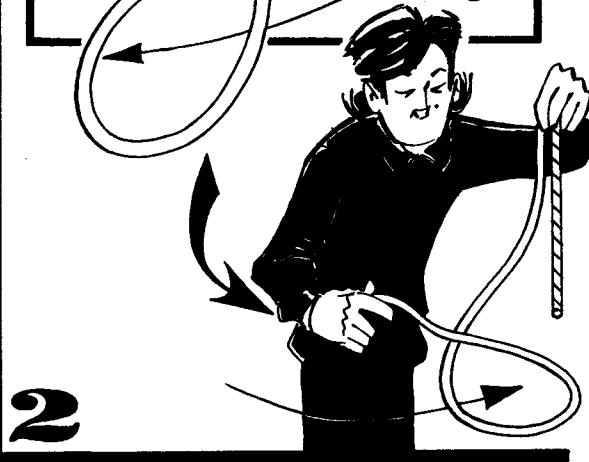
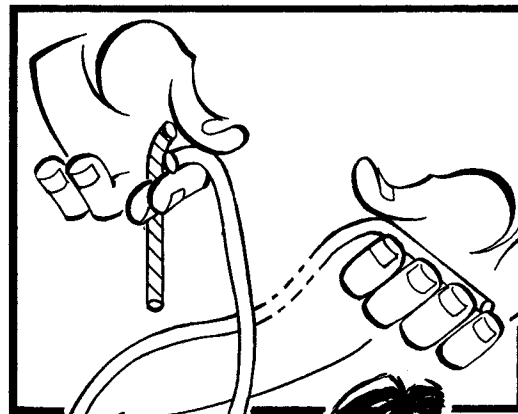
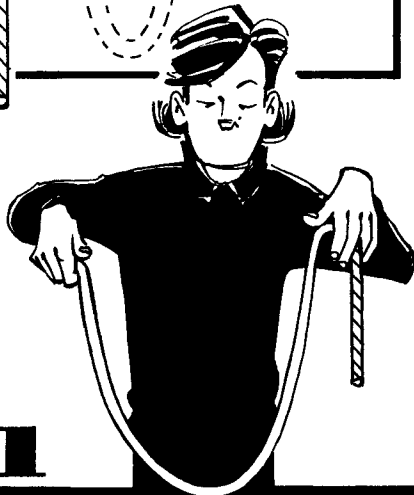
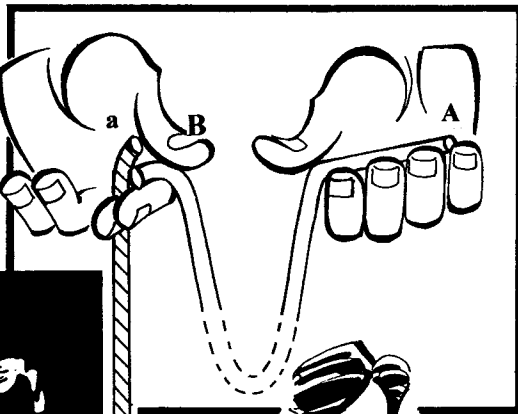
12. The short rope is held in the right hand. The following movements will allow the right hand to place the short rope into the left hand under the guise of showing a single rope. The left hand begins to slide along the long rope.



13. Upon reaching the end of the long rope, the left hand moves toward the right hand.
 14. The right hand places the short rope into the left hand.

15. The right hand now slides to the right along the long rope.
 16. The rope is now shown to the audience as a "single" rope.

28



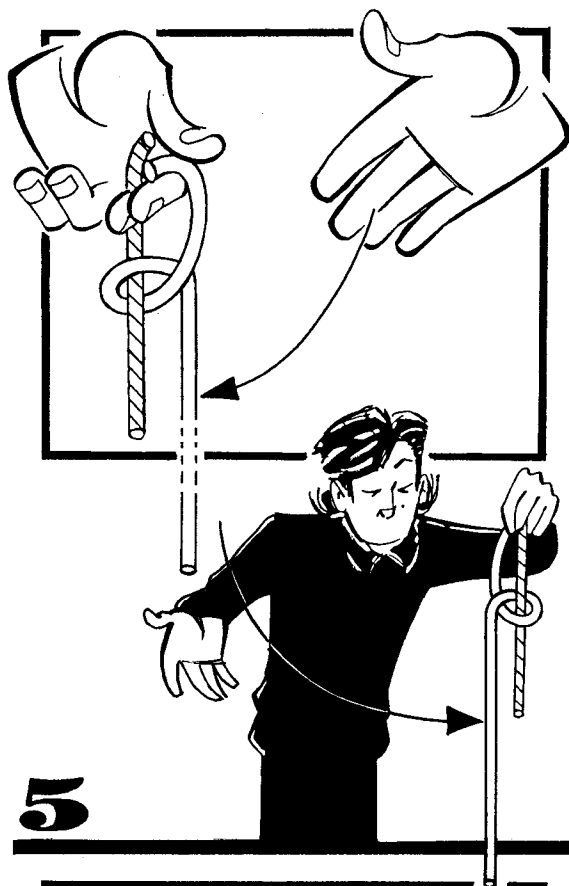
THE WANDERING KNOT

Here, I use a technique by Flip to make a knot in end B.

1. The right hand holds the long rope by end A, palm facing the body. The left hand holds ends a and B with the palm facing the floor.
2. The right hand, with a light, flat, horizontal movement toward the left, makes a loop of rope. The left hand should stay motionless as the loop

moves along the length of the long rope.

3. When the loop reaches the short rope, the right hand raises up and moves away toward the right while the left hand continues to remain still.
4. The loop thus moves upward around the short rope, and thus you make a knot.



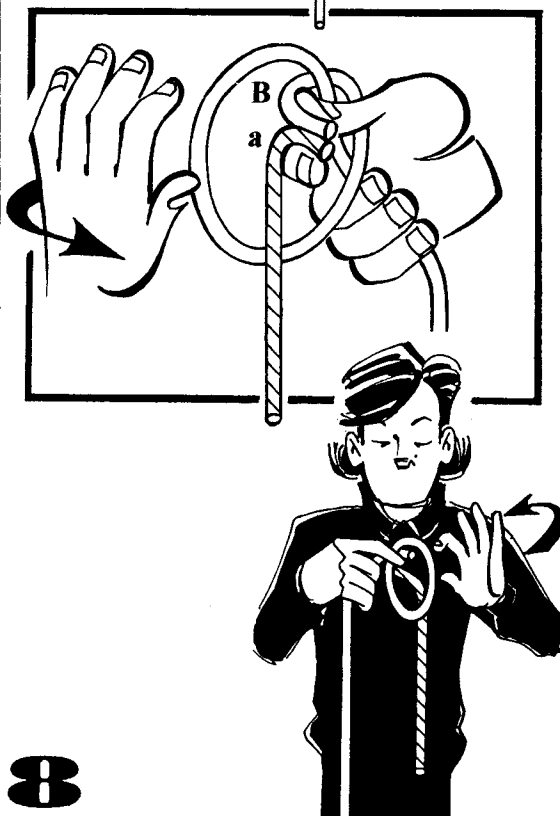
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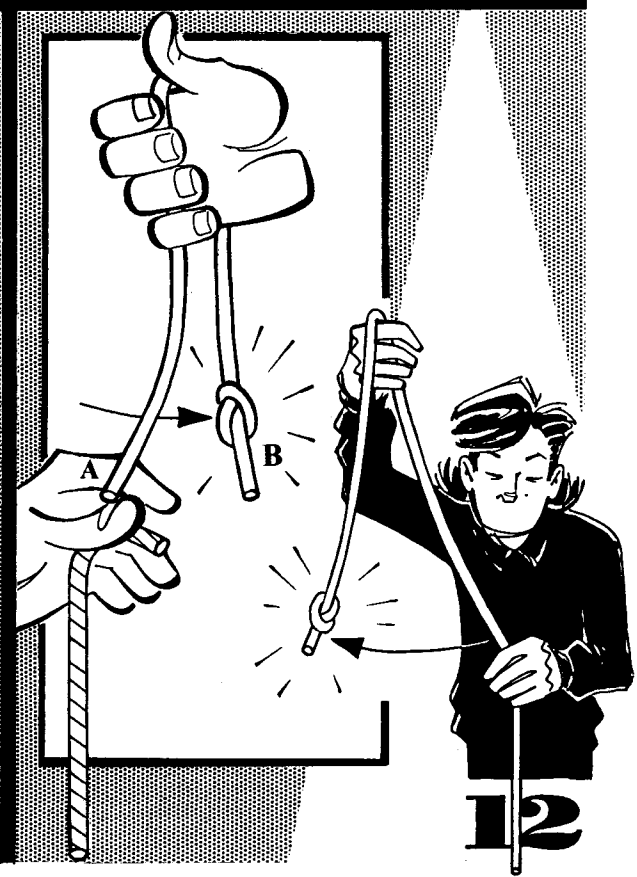
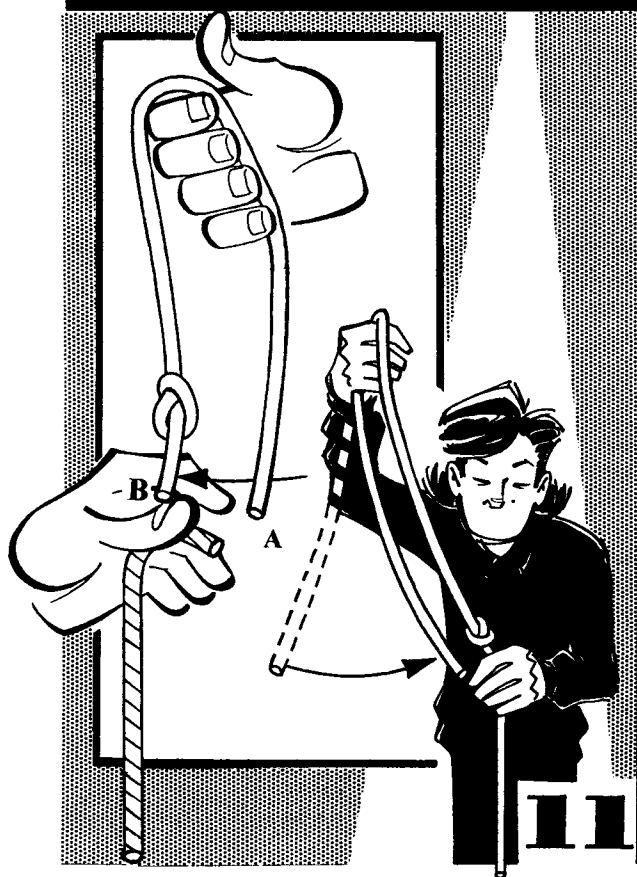
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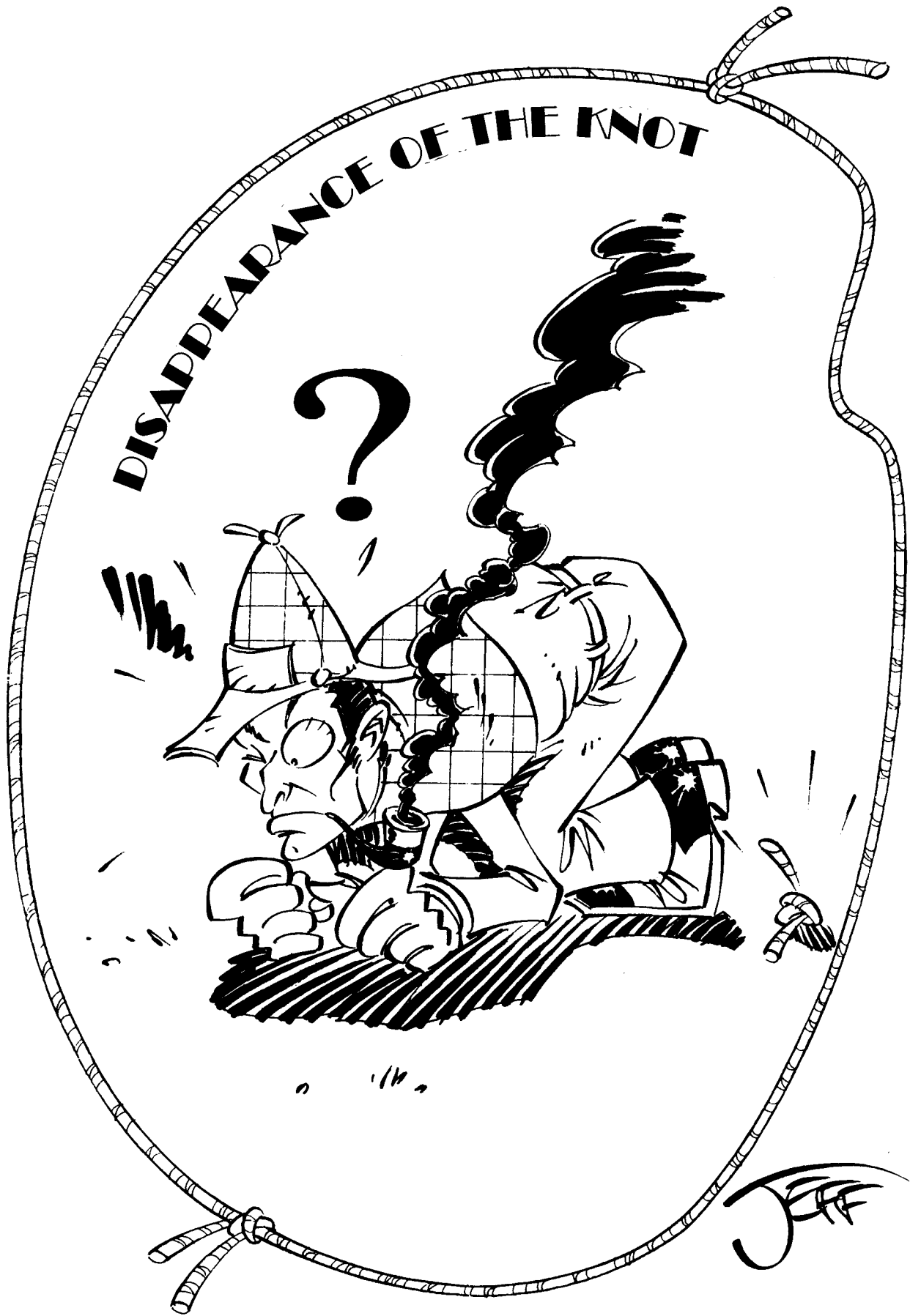
5. The right hand releases the end of the long rope; the left hand holds the knot that has been formed.
6. The right hand now grasps the rope near the knot, with its palm facing you.
7. The right thumb reaches under the rope its hold-

- ing and grasps ends a and B. Please study the illustration very carefully.
8. The left hand releases its grip, then returns to the other side of the loop (near you) to again grasp end a and B.

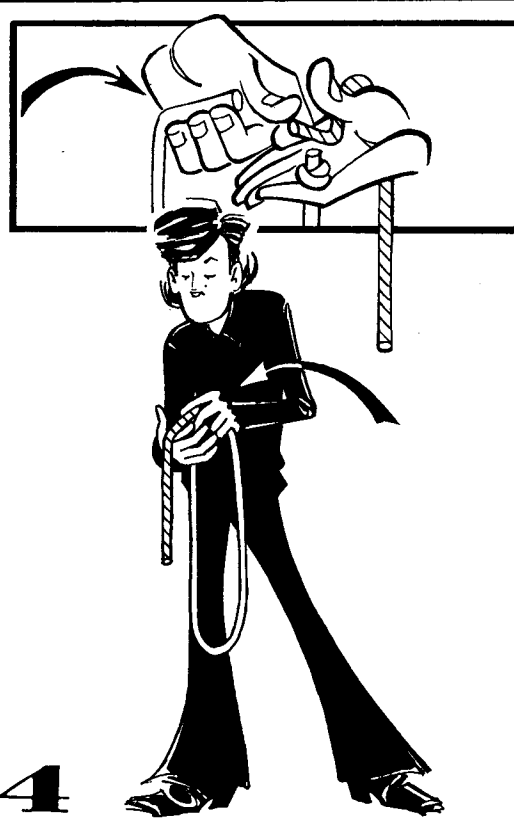
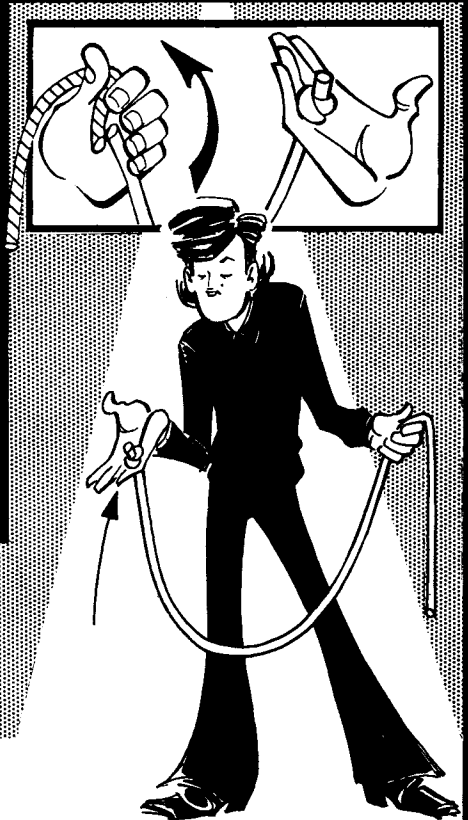
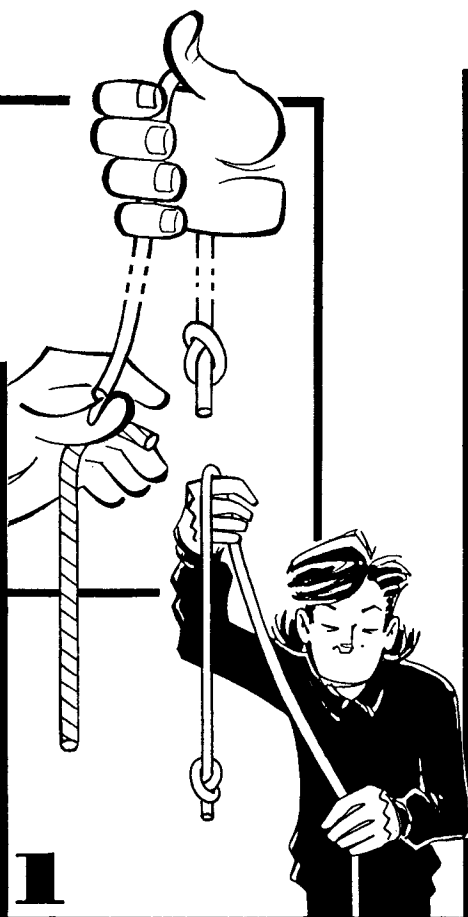


9. The left hand moves to the left to tighten the knot.
10. As you display this knot to the audience, the right hand slides to center M of the long rope and raises it to eye level.

11. In a pendulum movement, end A of the long rope is swung into the left hand to join end B. The left hand grasps end A and releases the knotted end B.
12. The knot seems to have jumped onto the end of the rope.



29

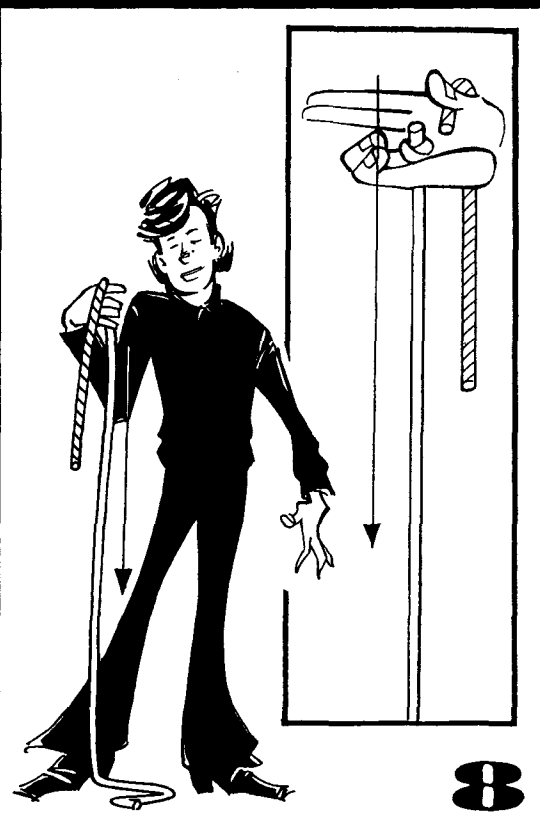
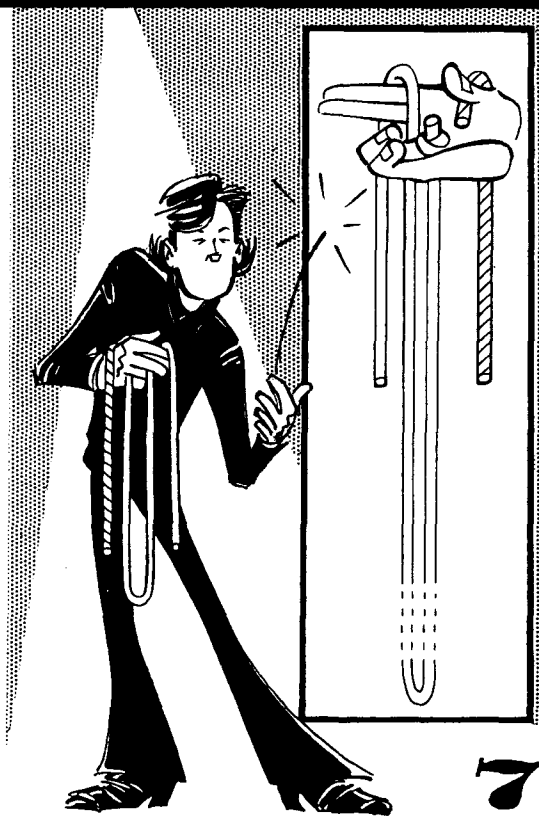
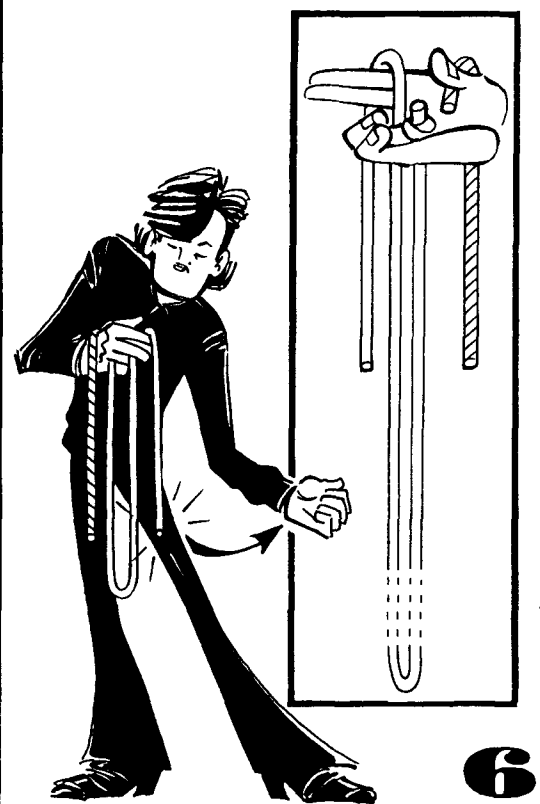
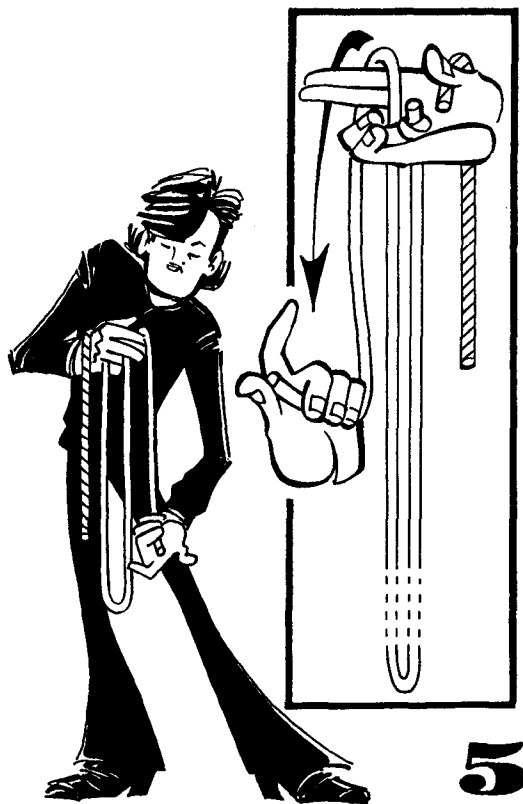


DEMATERIALIZING A KNOT

This section, as well as the one that will follow, have already been described in the FISM routine (effects nos. 7 and 8).

1. Display the knot made earlier, which has just jumped onto the end of the rope.
2. The left hand moves back, pulling the knot up into the right hand.

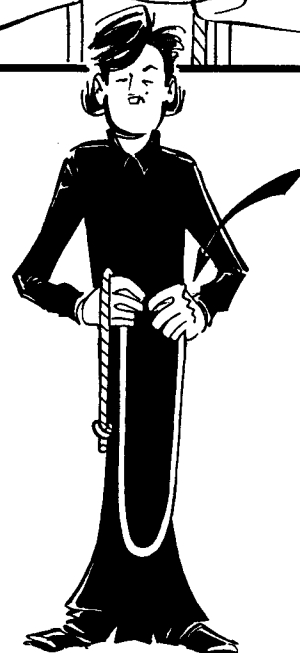
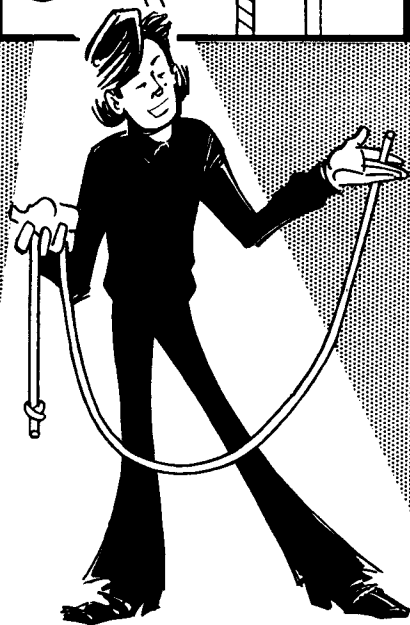
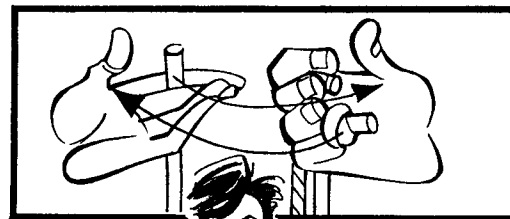
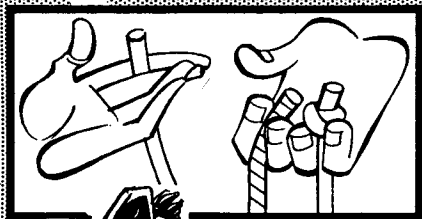
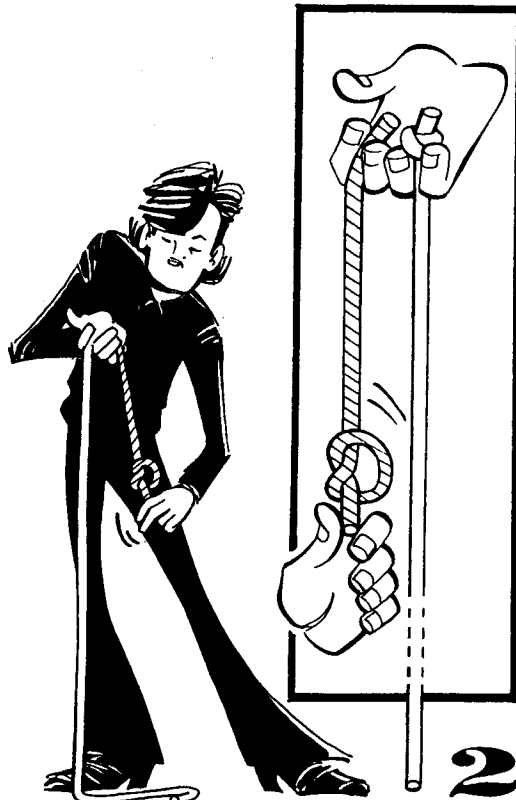
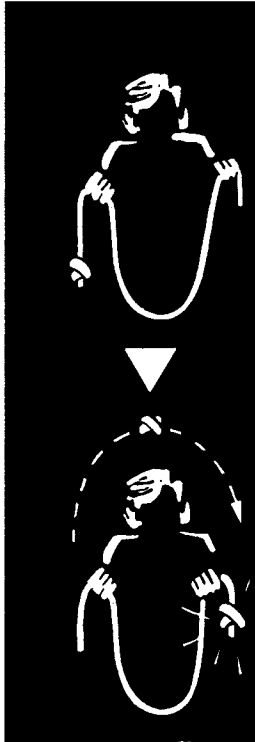
3. The knot is now in the right palm, lodged between the ring and little fingers.
4. Pretend to take the knot in the left hand. In reality, you place the short rope into the crotch of the right thumb and keep the knotted end of the long rope between the ring and little fingers, against the palm.



5. The left hand inserts the end of the long rope between the right ring and middle fingers. The left hand brings the long rope over the right index finger, then moves downward.
6. When the left hand arrives at the level of the end of the short rope, it pretends to remove the knot there.

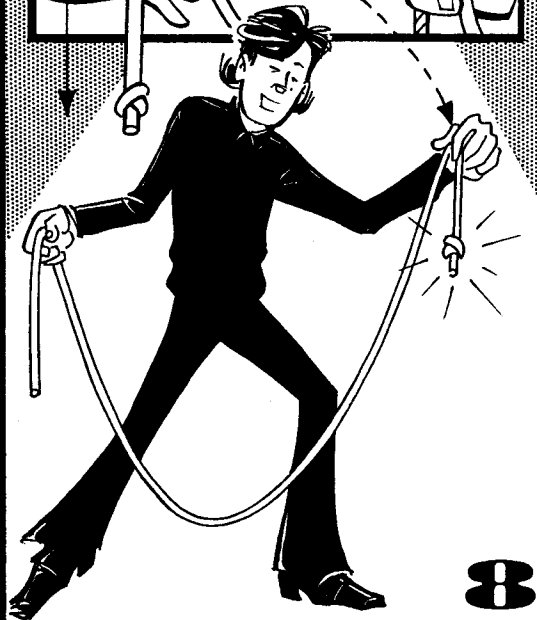
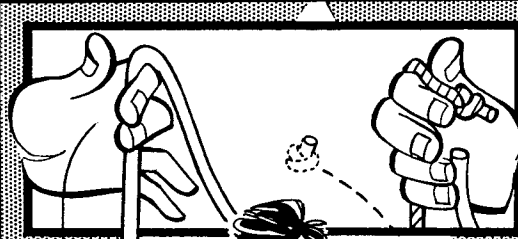
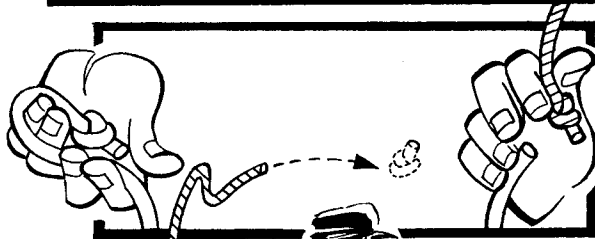
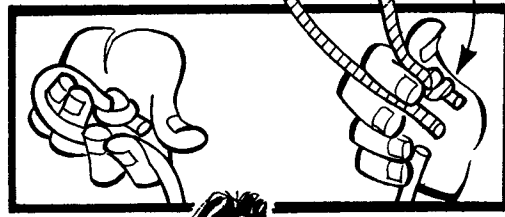
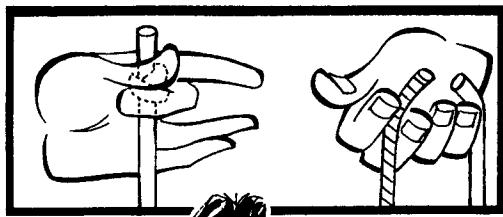
7. Mime throwing the knot into the air, where it vanishes.
8. Allow the end of the long rope to fall to the floor.

30



THE TRAVELING KNOT

1. Unbeknownst to the audience, there is a knot on the long rope. This knot is hidden in the hand.
2. Clip the upper end of the short rope between the right index and middle fingers then visibly tie a knot on the opposite end of this rope. From this point on, you will be working with two knots, although the audience will only see one knot at a time.
3. Display this knot to the audience and explain that the ends of the rope are now different: one has a knot and the other has none.
4. Bring the hands together in rest position very briefly. As soon as the touch, switch the ends of the ropes. The knotted end goes into the left hand and the knotless end goes into the right hand.

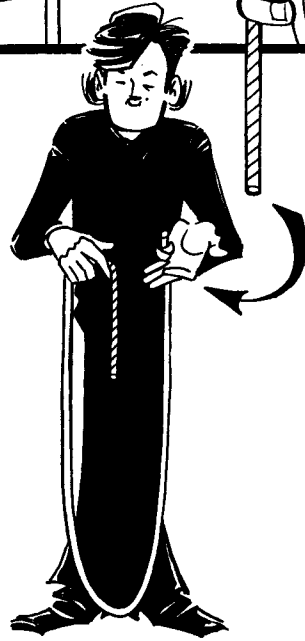
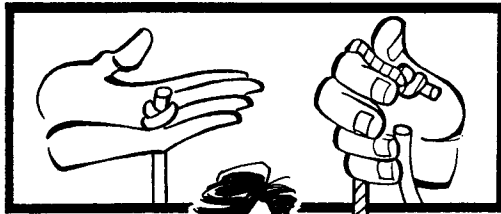


5. The knot in the left hand is hidden behind the thumb and middle finger. The short rope is now in the right hand between the index and middle fingers.

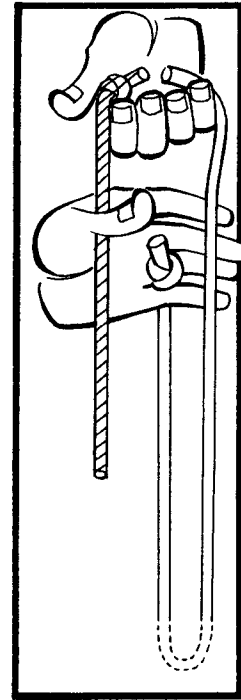
6. The knot of the short rope is tossed up, then caught between the right thumb and index finger. At the same time, the left hand folds over its end and grabs a bite of rope.

7. The right hand releases the knotless end of the short rope. During these movements, the magician's gaze should move from right to left in an upward semicircular path as it follows the knot's supposed voyage.

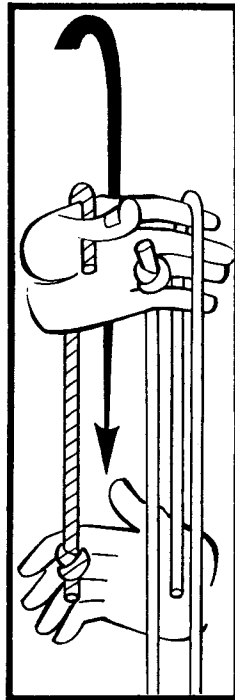
8. When the magician's gaze has arrived at the end of the path in the left hand, the left hand releases the knot hidden there until now.



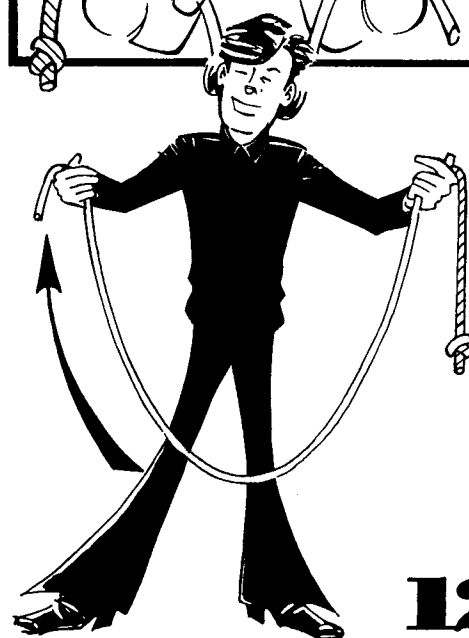
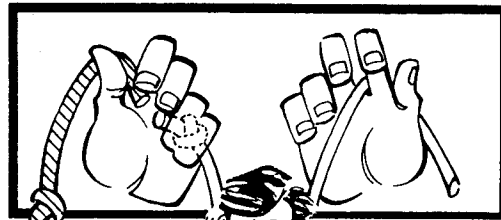
9



10



11

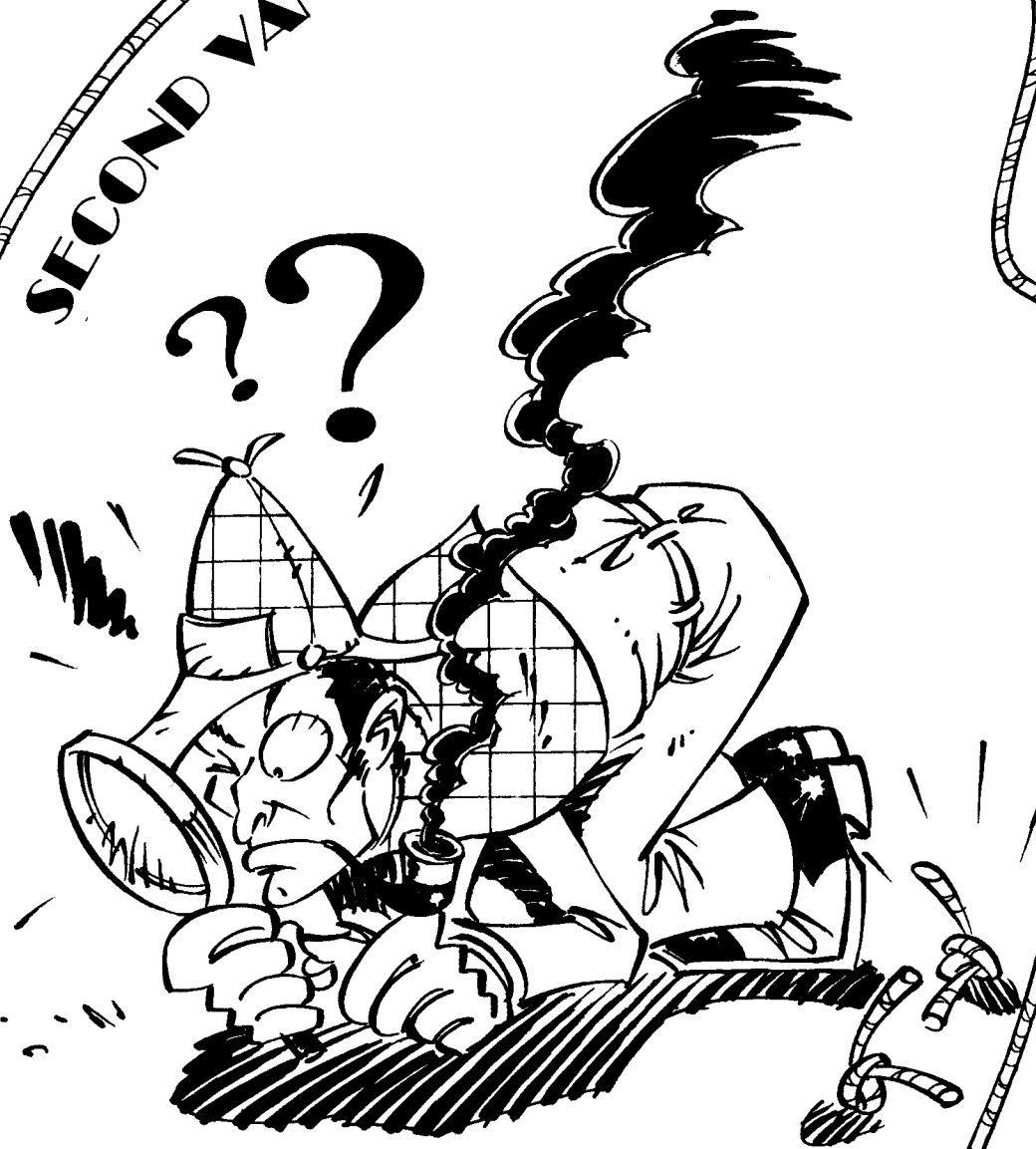


12

Figures 9 to 12 do not depict an effect, but simply a rest movement that occurs after the supposed journey of the knot from the end of one rope to the other. This rest movement allows you to transfer the short rope into the left hand, allowing the audience to see the short rope's knot in place of the

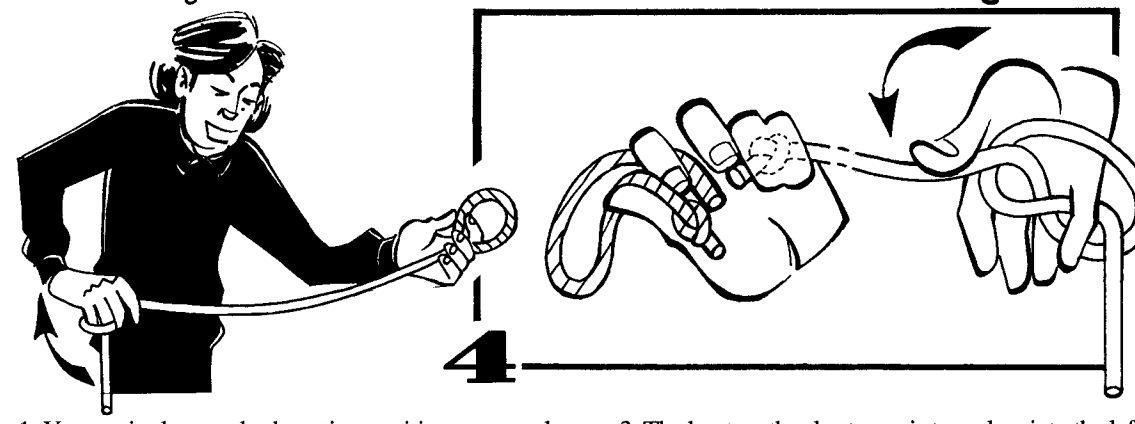
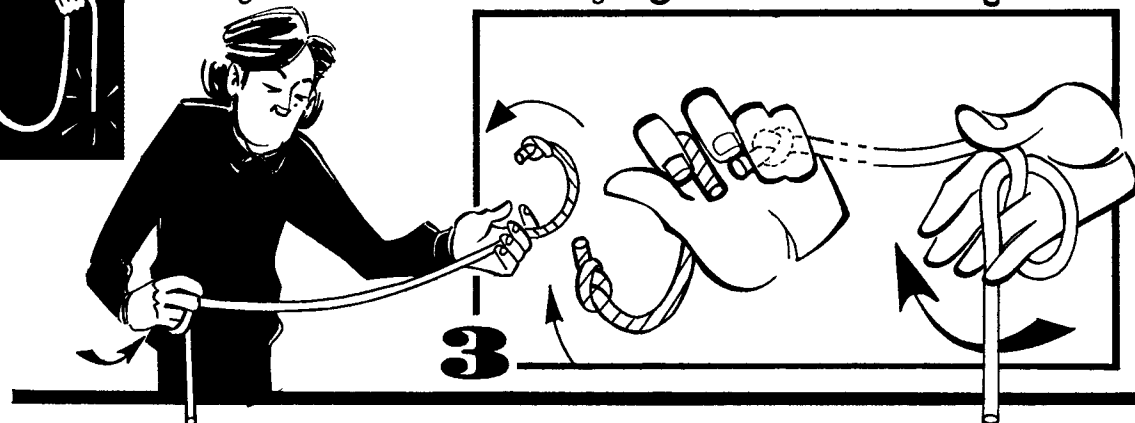
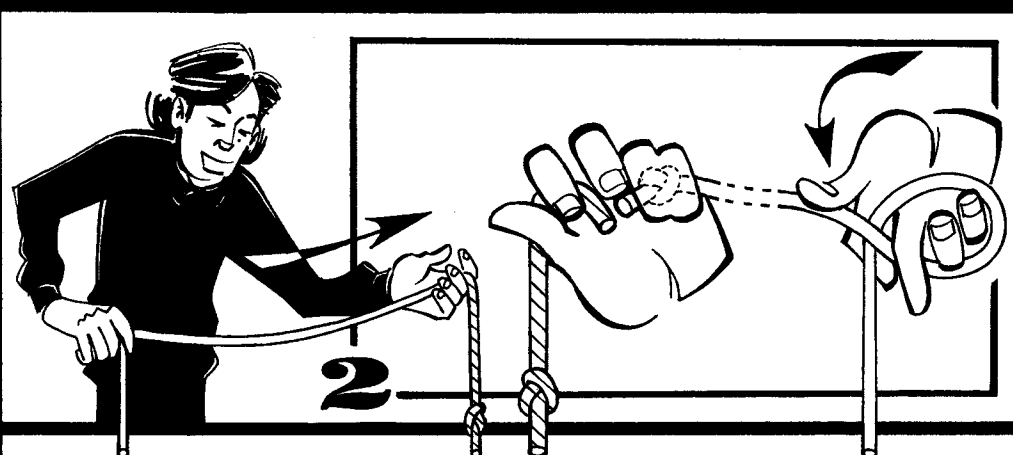
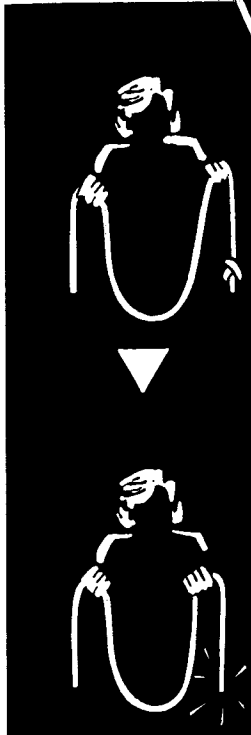
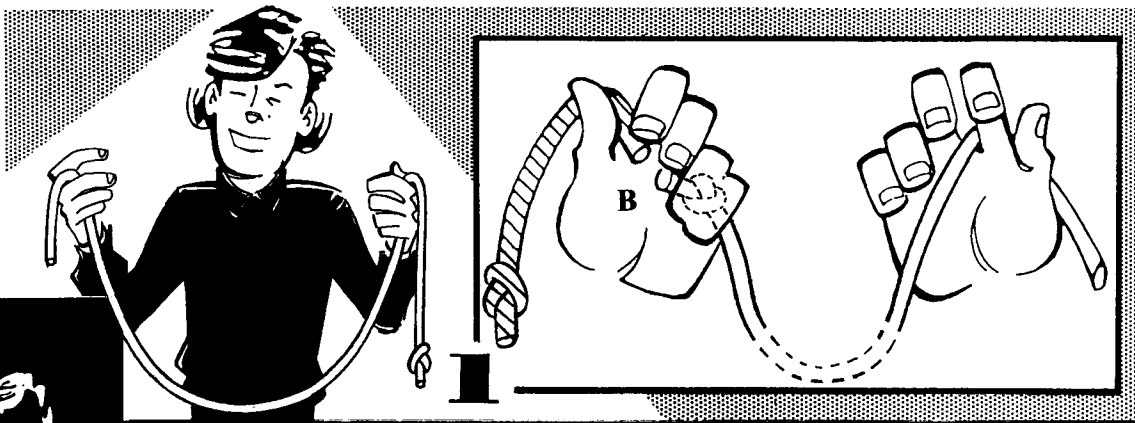
knot on the long rope which had been visible until now. It is almost a threading movement, and occurs on the off beat. The move is not performed stealthily; on the contrary, it should be done in a very flowing and natural way.

SECOND VANISHING KNOT



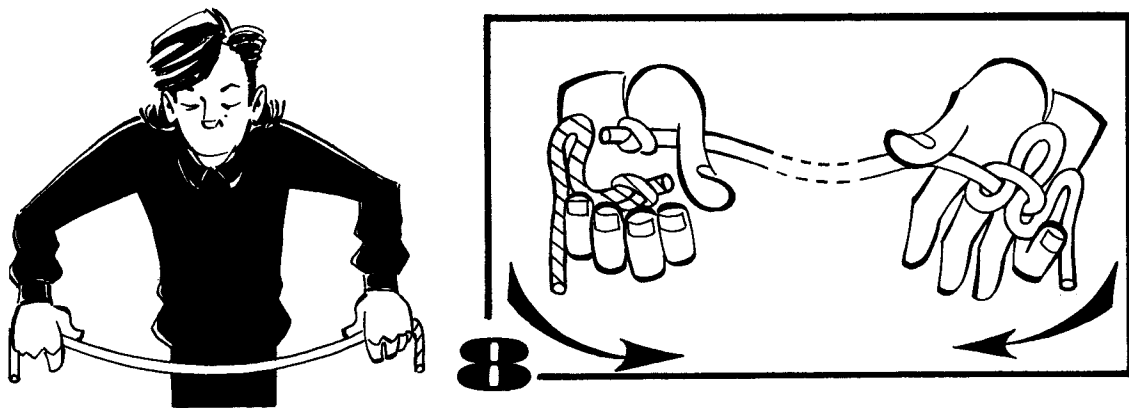
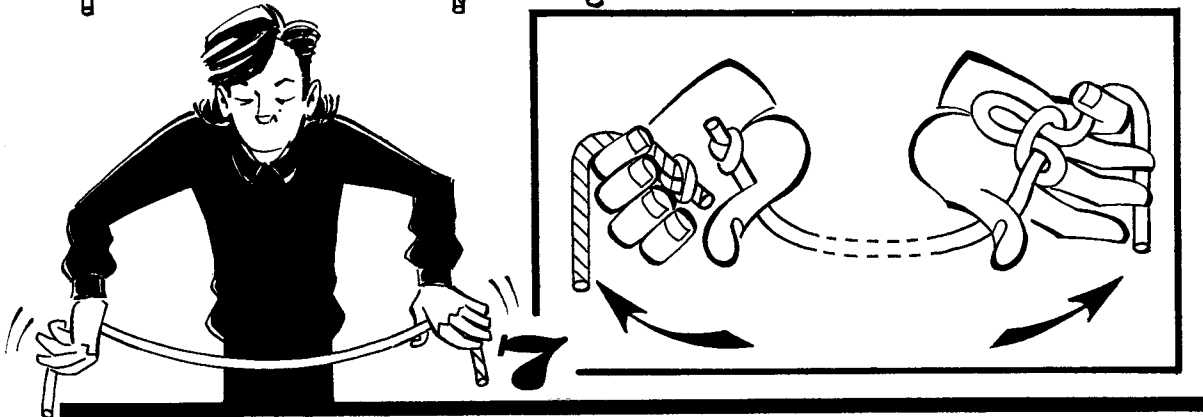
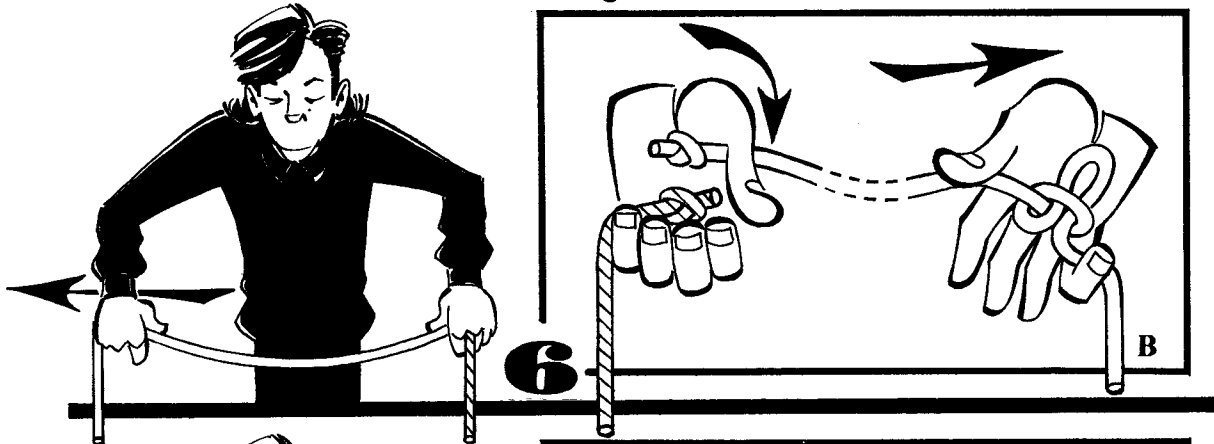
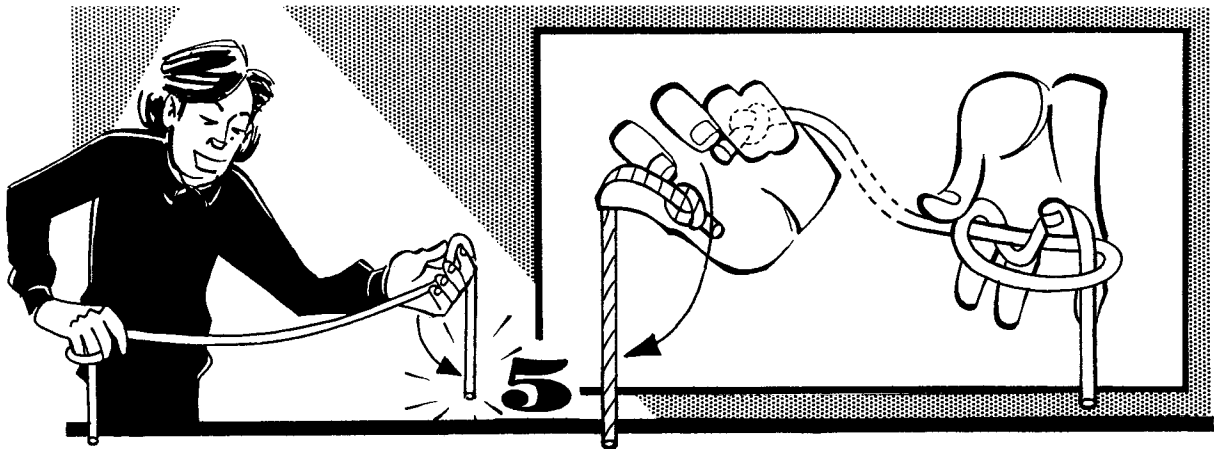
JEFF

31



SECOND VANISHING KNOT

1. You are in the standard starting position as a result of the previous effect.
2. Display to the audience the knot on the short rope (emphasizing with your gaze!). As you do so, the right hand, which is resting on your right hip, begins to discreetly twist a loop in the rope to form a false knot (figs. 2-6). The left hand positions the short rope between the index and middle fingers.
3. The knot on the short rope is tossed up into the left hand between the thumb and index finger. The right hand inserts the ring and little fingers into the loop and grasp the hanging strand of rope.
4. The left hand keeps the knot on the short rope hidden. The right hand pulls a portion of rope back through the loop.

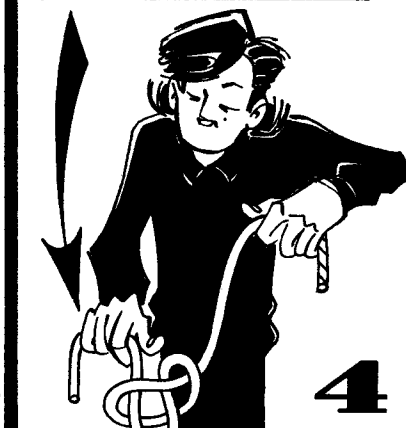
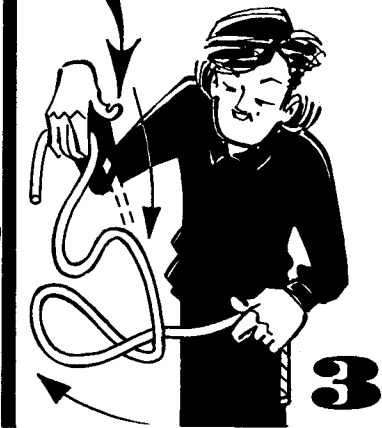
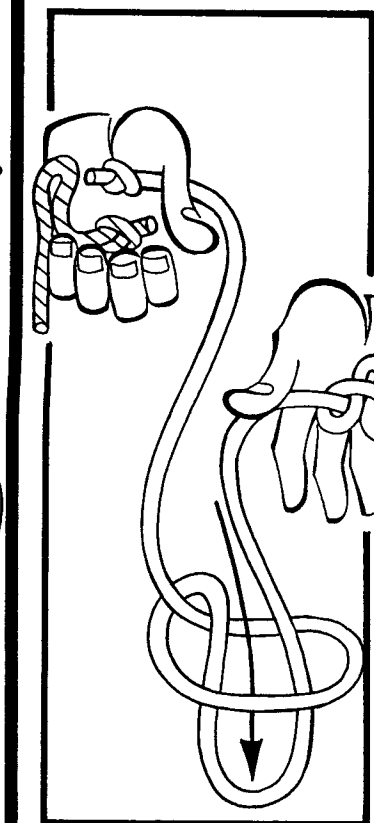
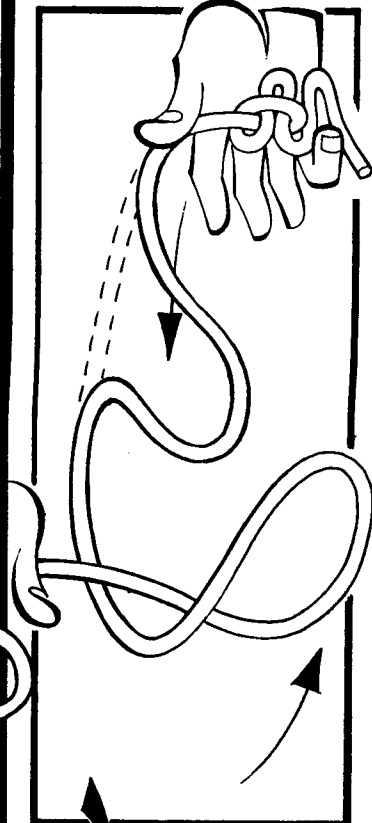
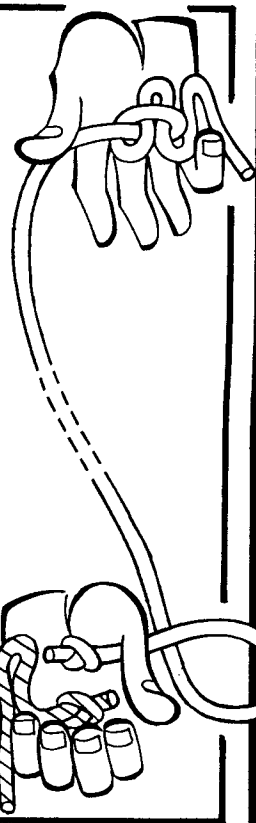
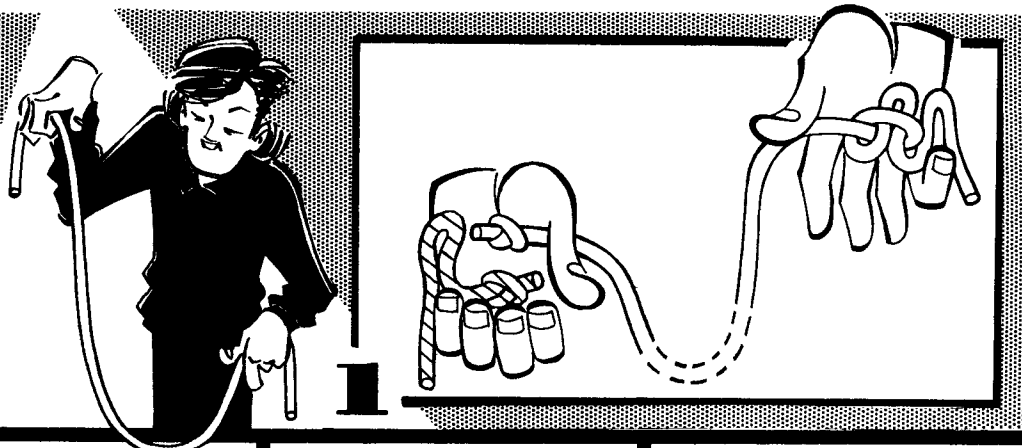


5. The left hand releases the end of the short rope which had been held by the index and middle fingers; the knot seems to have vanished.

6. The right hand moves toward the right, which stretches the rope between the hands and allows the false knot to tighten and remain in place about eight inches from end B of the long rope.

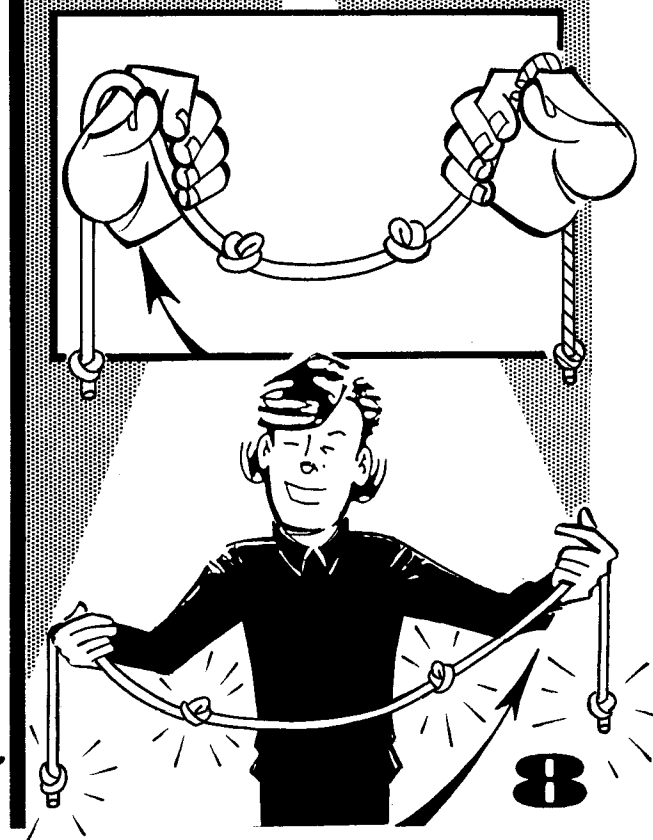
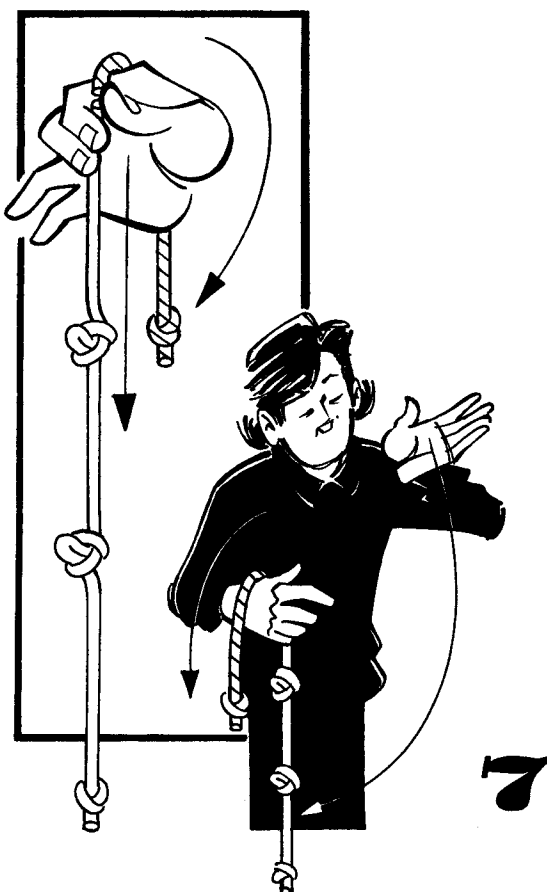
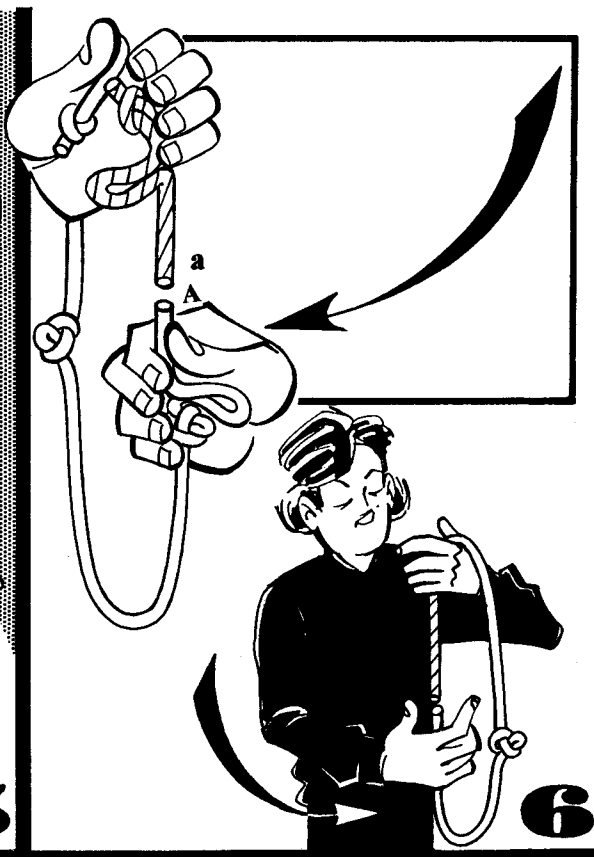
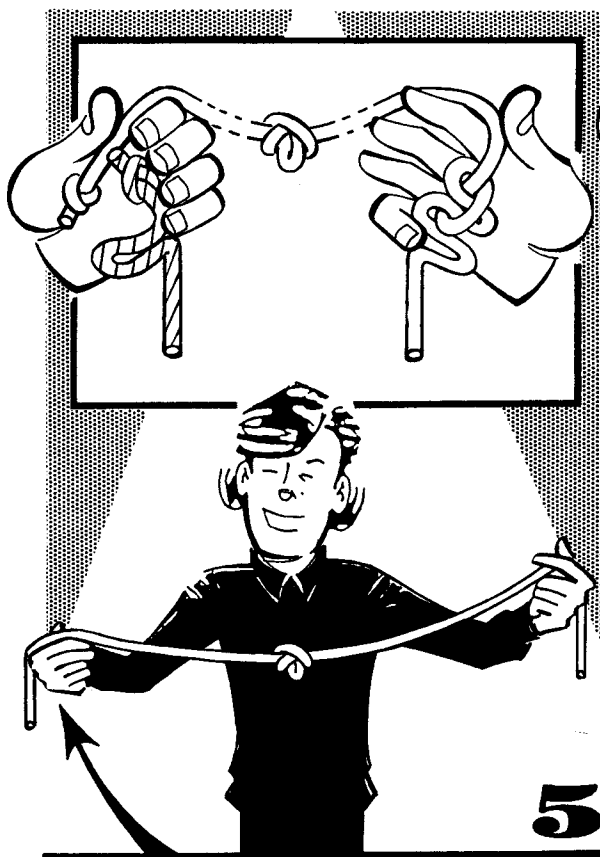
7/ 8. The hands, rotating to the sides and then back to the center, gather a bit of rope into the palms, setting up for the next effect. (The ends of the rope should barely protrude from the hands.)

32



INSTANT APPEARANCE OF FOUR KNOTS

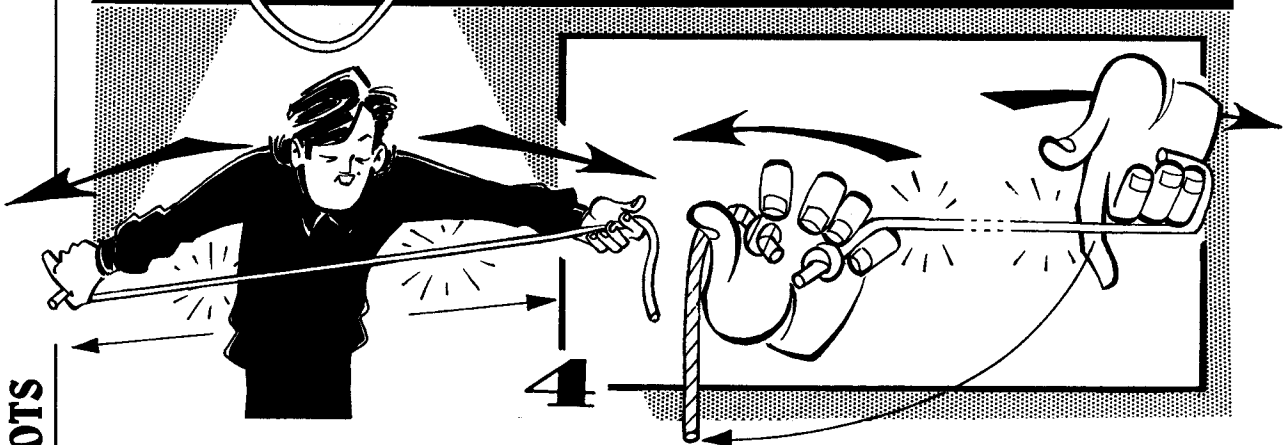
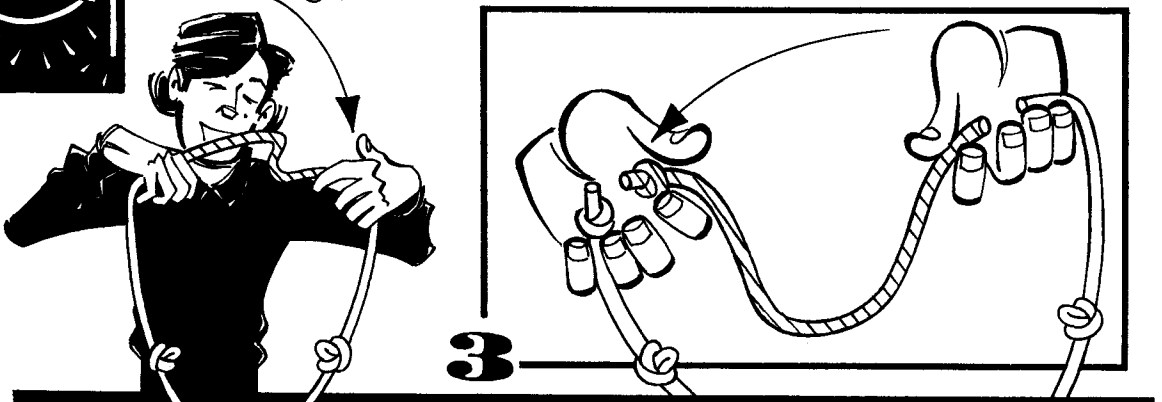
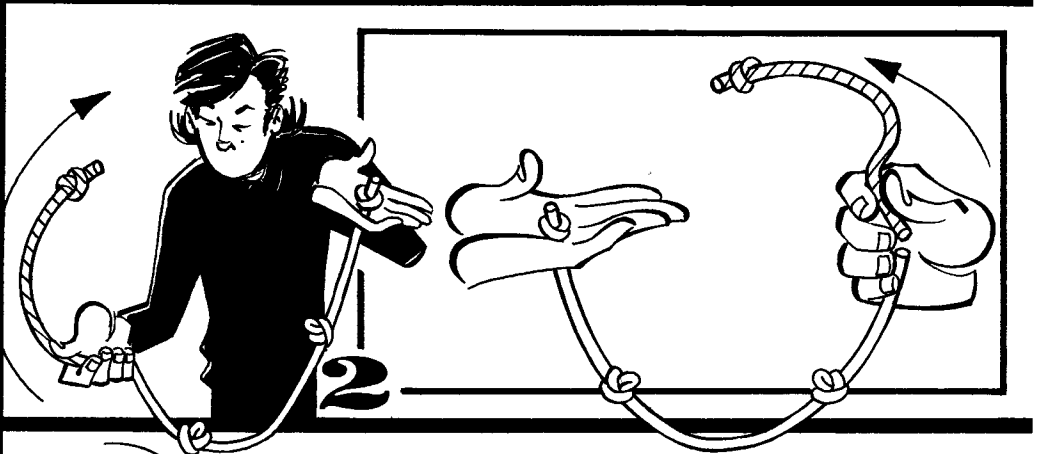
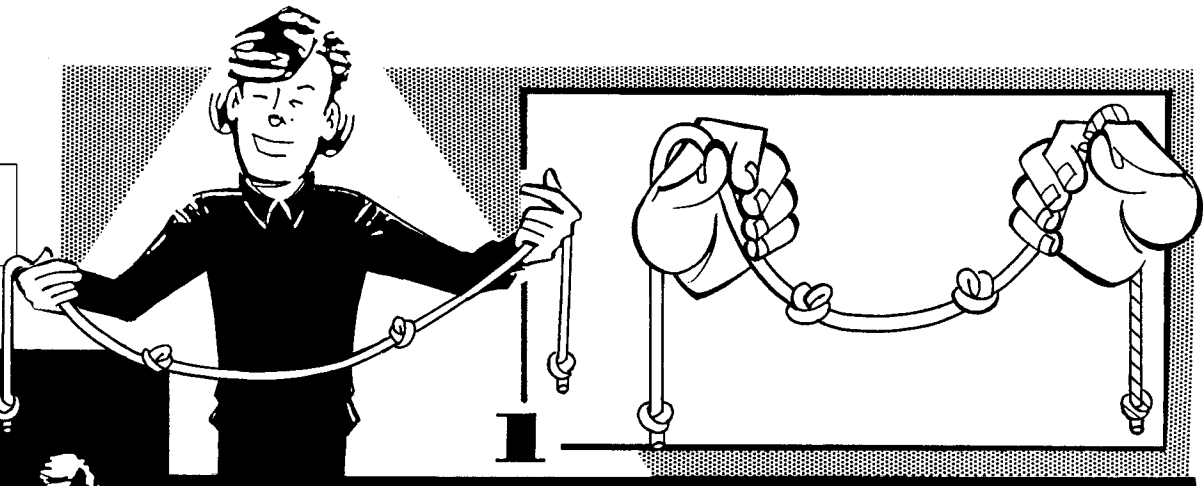
1. As you can see, you already have three knots ready; two real ones hidden in the left hand and a false knot in the right hand.
2. Make an initial knot appear (actually it is a false knot), using a Flip technique; in a horizontal whiplike movement, the left hand makes a loop.
3. The right hand, in a vertical whiplike movement, makes a loop that moves downward.
4. The loop created by the right hand falls into the loop created by the left hand. If you have properly synchronized the hands' movements, you will form a false knot.



5. Show the audience the (false!) knot you have just made.
6. The right hand moves toward the left hand and curls around ends A and a of the ropes.
7. As soon as the right hand grasps the ends of the

- rope, the left hand lets go of the rope.
8. The left hand picks up the lower end of the rope to display it between the hands with four knots that have all appeared at once!

33



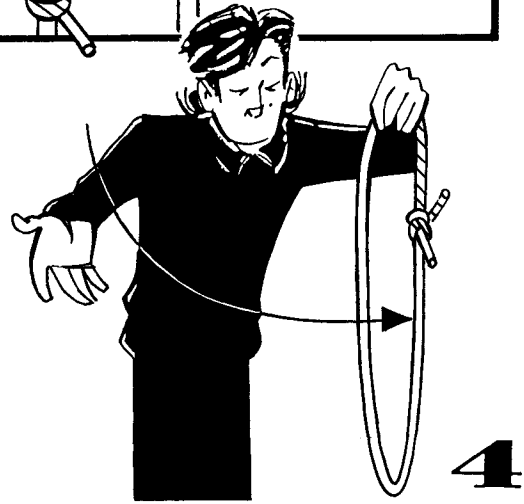
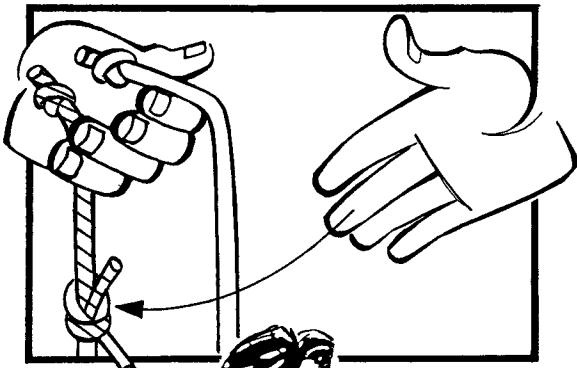
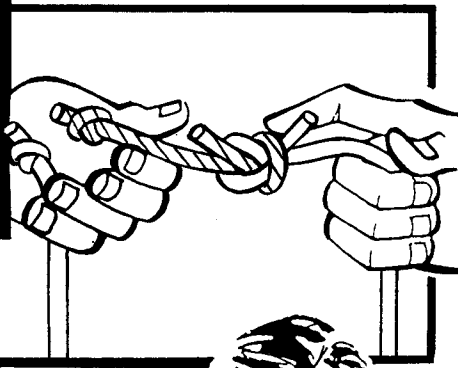
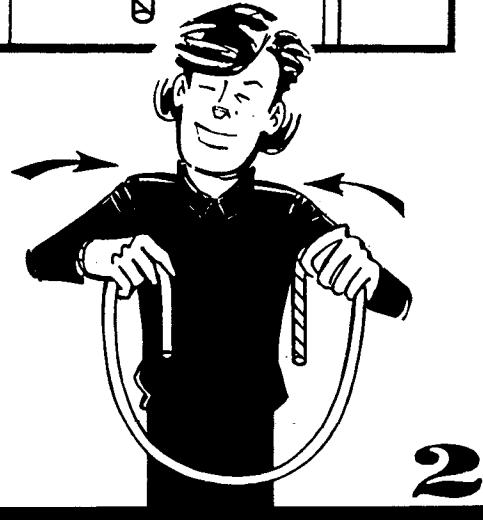
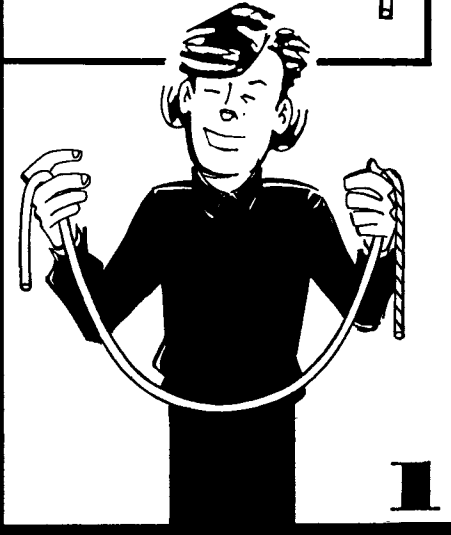
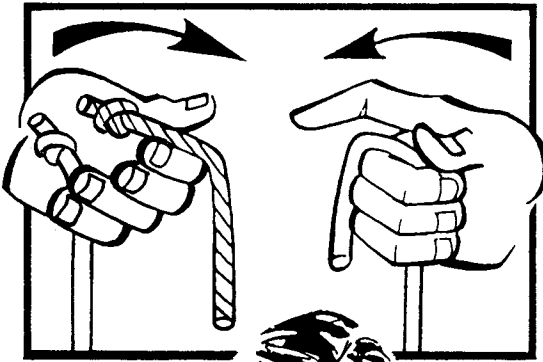
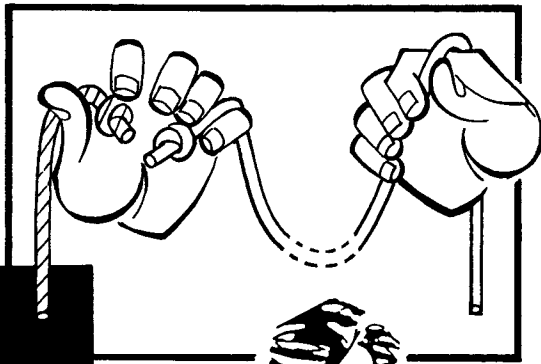
**INSTANTANEOUS VANISH OF
FOUR KNOTS**

1. Display the rope with four knots (an actual knot at each end and two false knots in the center).
2. The right hand tosses the knot on the short rope into the left hand.
3. The left hand catches the knot of the short rope

4. The hands move apart and pull sharply in opposite directions; the two false knots vanish and the two real knots are hidden in the left palm. The four knots have disappeared!



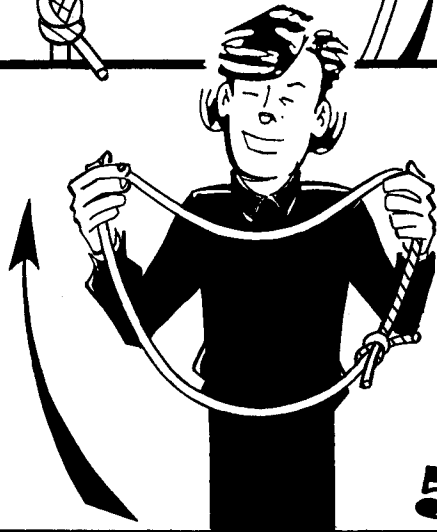
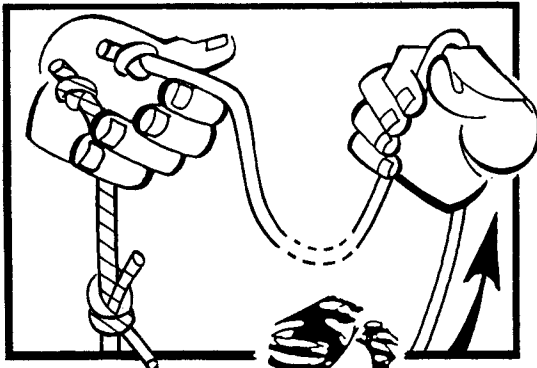
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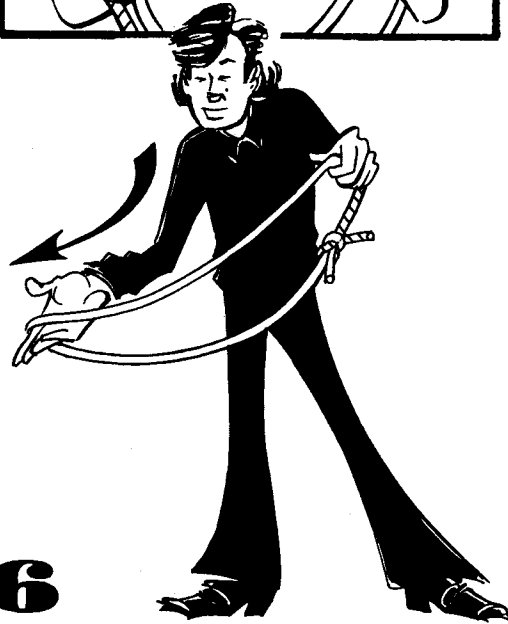
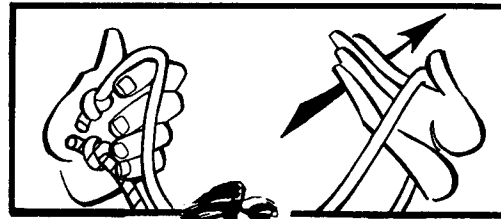
**APPEARANCE AND VANISH OF A
KNOT ON A ROPE RING**

1. Display the rope in standard starting position.
2. Move the hands toward each other.

3. Make a square knot with the two free ends.
4. The right hand lets go; you now display the
completed rope ring.



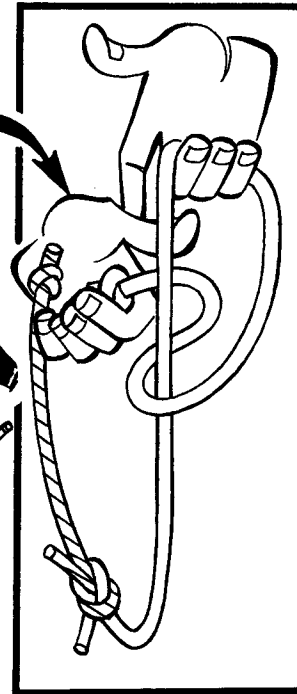
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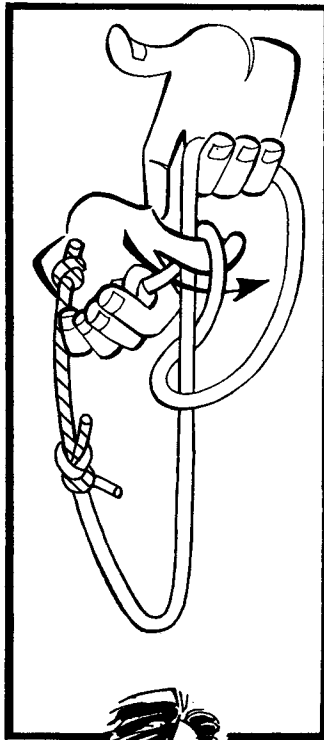
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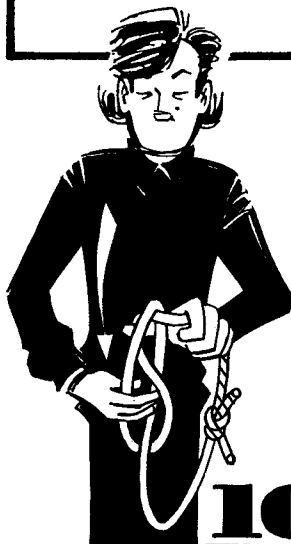
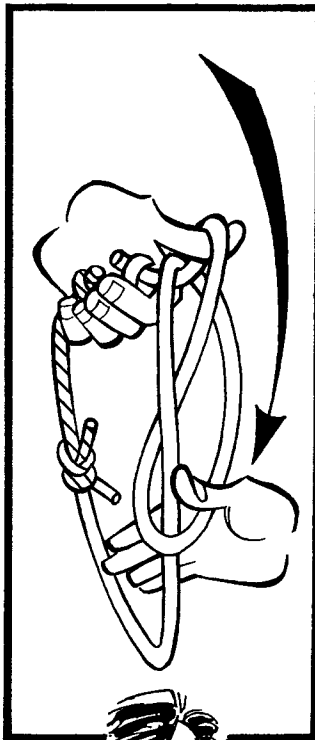
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5. The rope ring is held between the hands (the left hand hides the knots on the ends of the short and long ropes).
6. Insert the right hand into the ring, palm up.

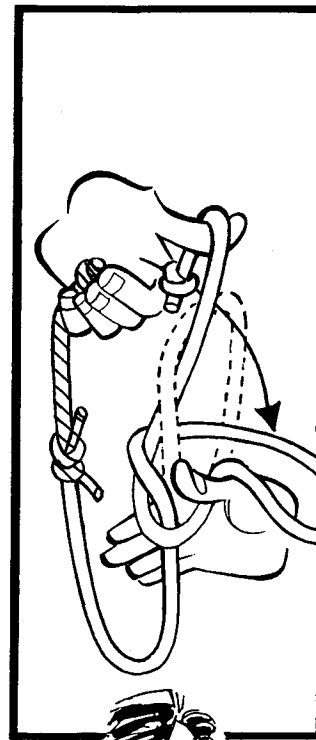
7. The right hand rotates to bring the palm toward you, creating a loop.
8. The loop is placed in the crotch of the left thumb.



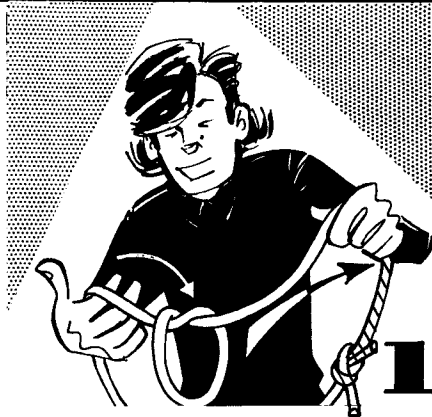
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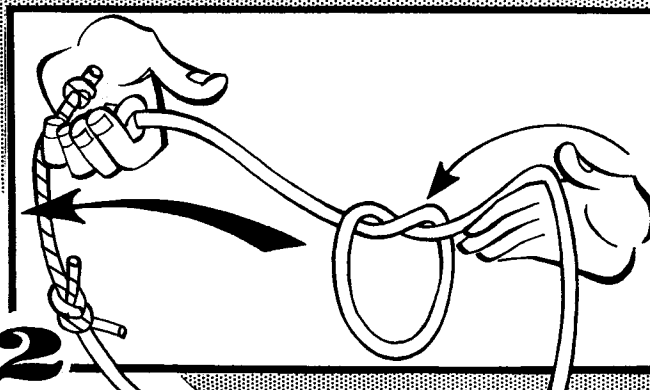
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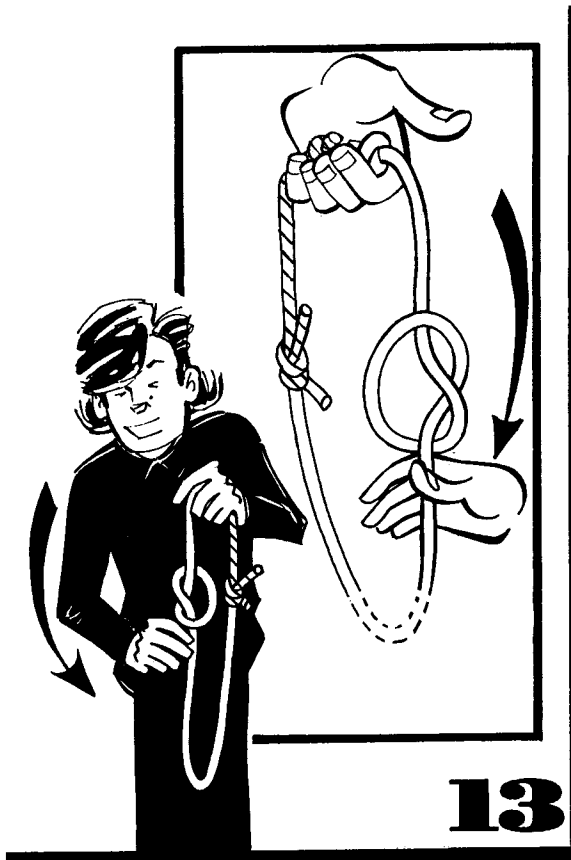


9. The left thumb moves under the loop about 1" from knot N.

10. The right hand lets go and moves downward, by itself and empty, and grasps the base of the knot that has started to form.

11. The left hand briefly releases knot N, allowing the loop to fall. The left hand then regrips knot N.

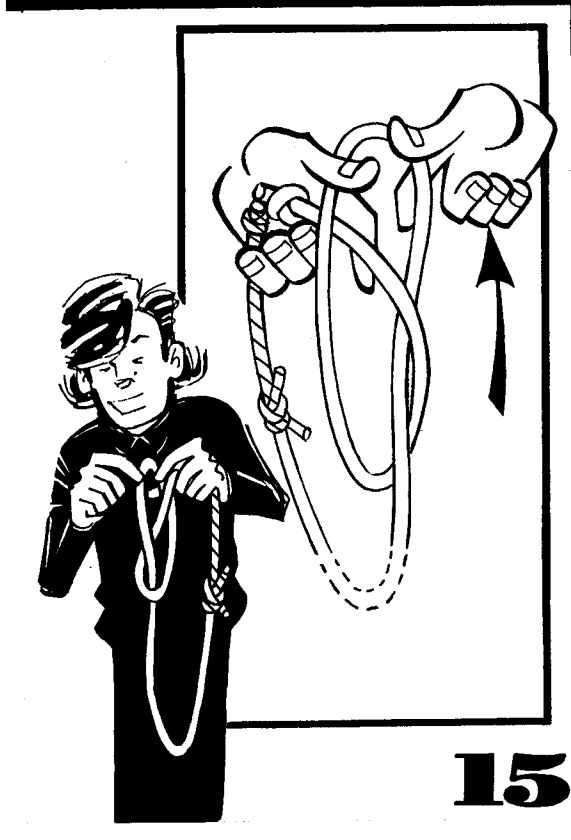
12. The two hands move apart, leaving the knot in the center.



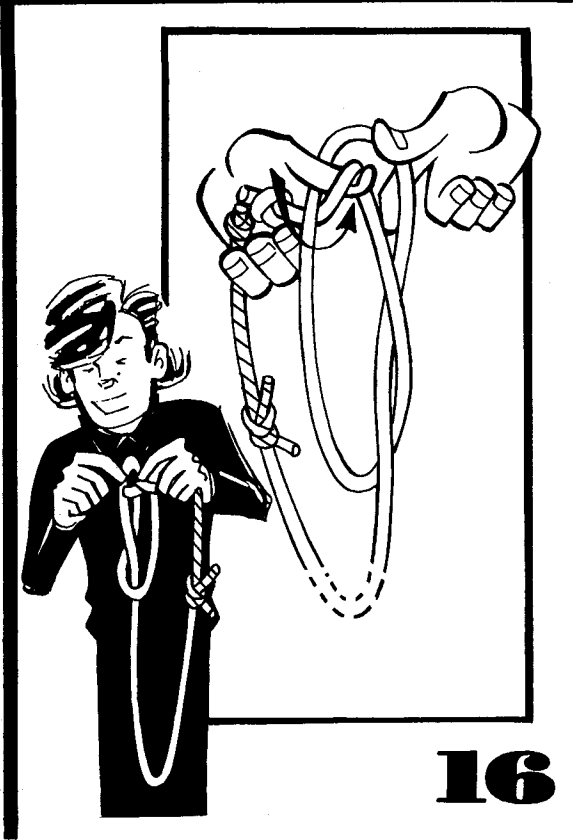
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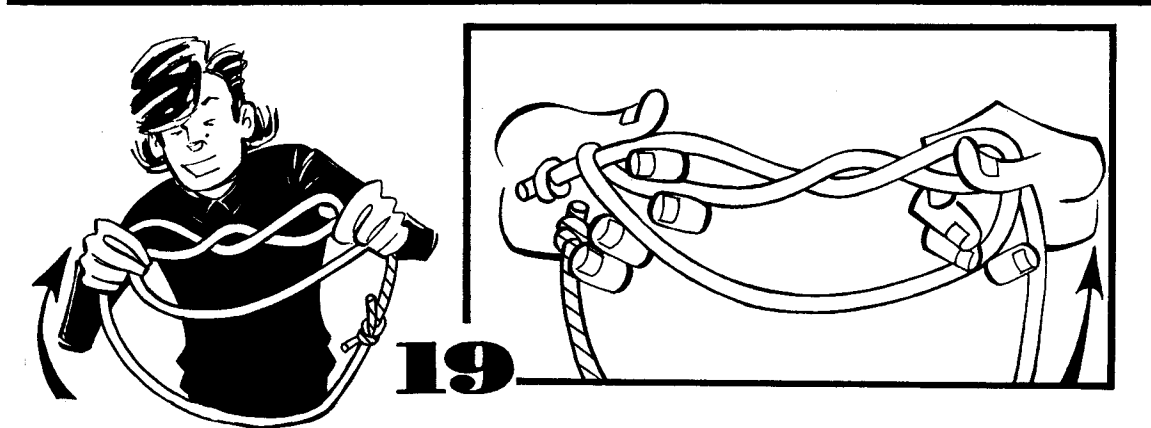
You will now open the knot with a procedure that is exactly the opposite of the previous movements.

13. The right hand lowers, bringing the knot into a vertical position.

14. Grasp the top portion of the knot with the right hand.

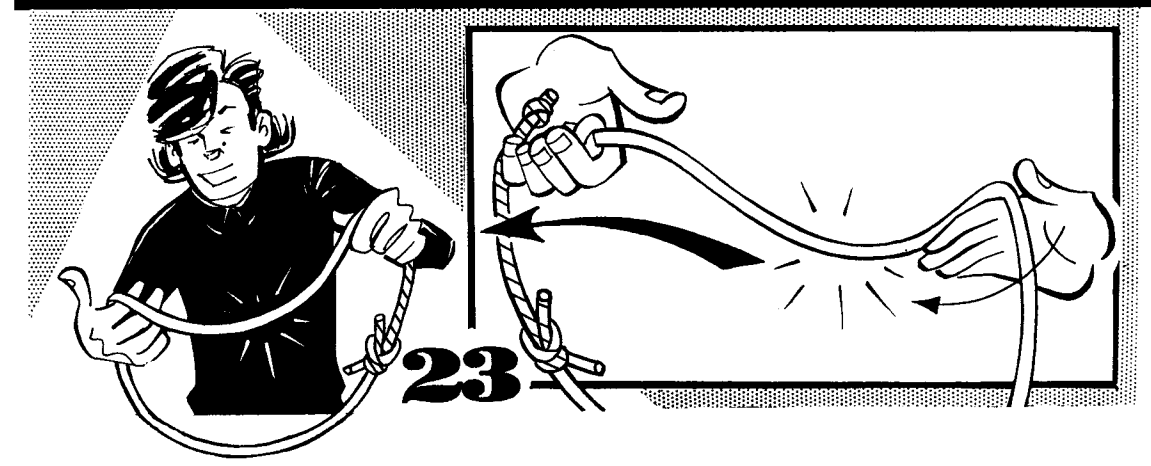
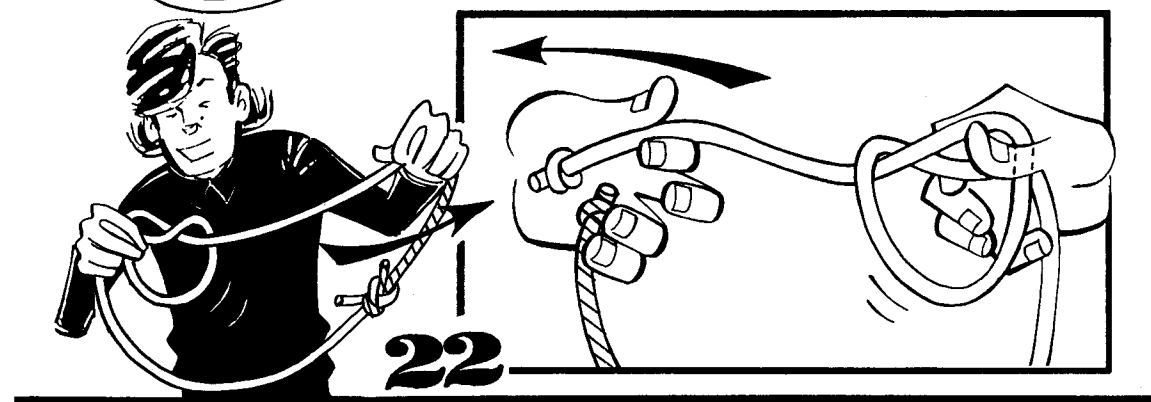
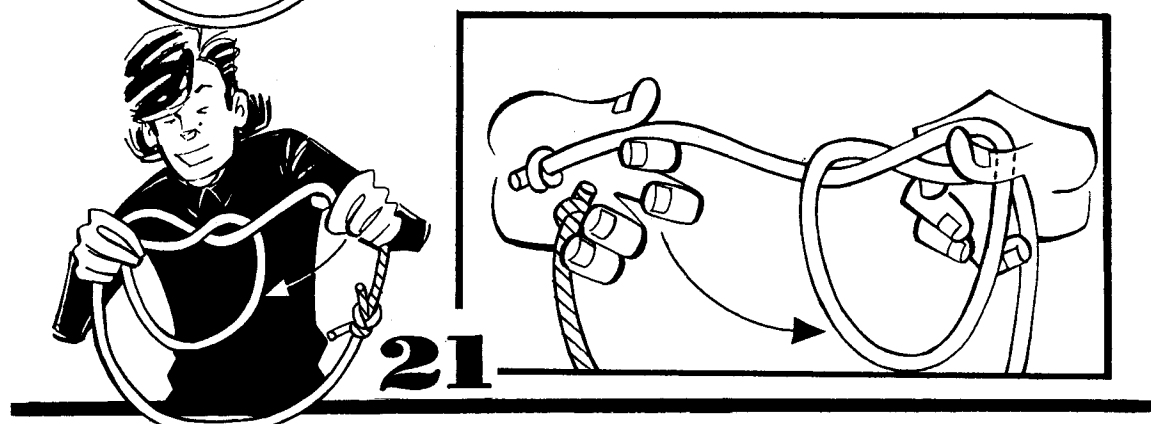
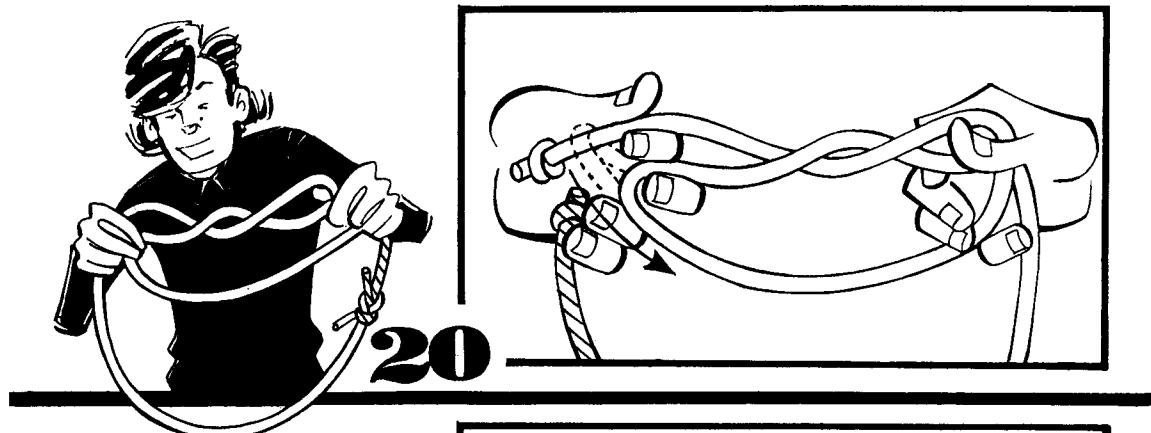
15. The right hand raises the knot into the left hand; this action also enlarges the knot. The right hand places the rope in the crotch of the left thumb.

16. The left thumb again slips beneath the rope about 1" from knot N.



17. The left hand pulls firmly on the rope as the right hand releases its grip and moves down to grasp the point where the ropes intersect.
 18. The rope gripped by the right hand is down twisted 180 degrees twice. As it makes these

twists, the right hand raises to the level of the left hand.
 19. The knot is now in a horizontal position.



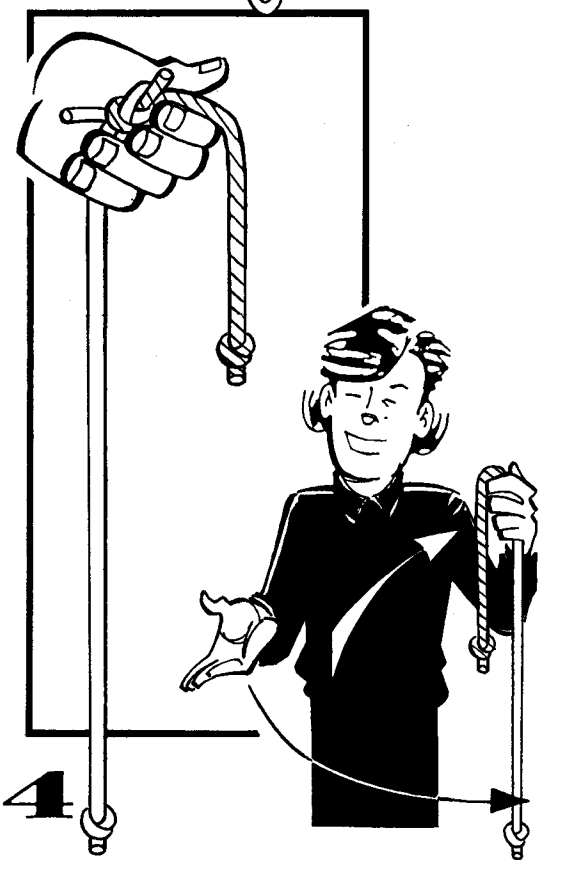
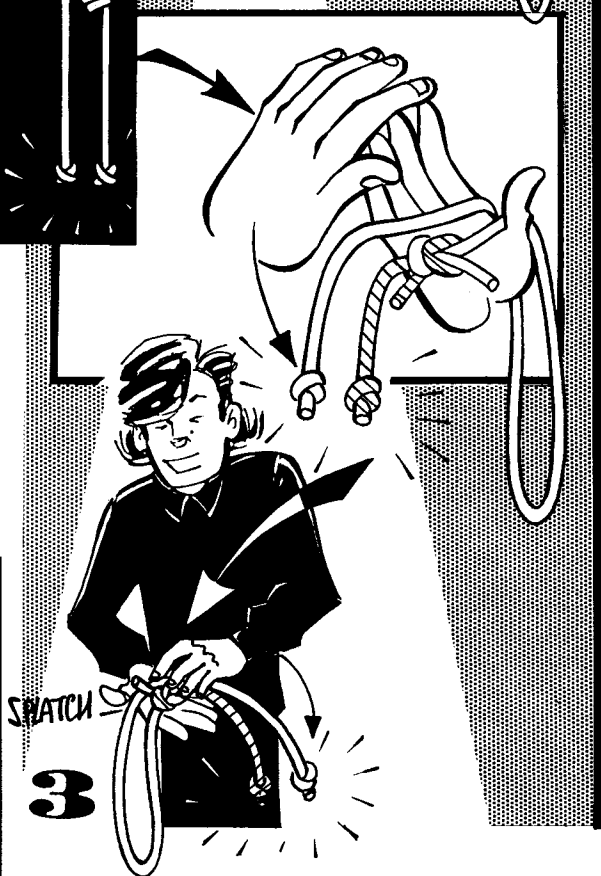
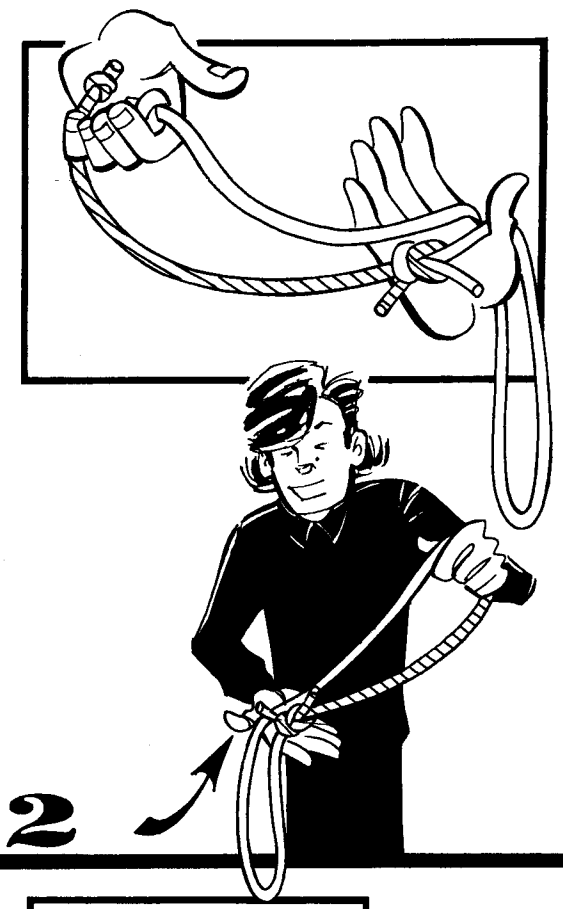
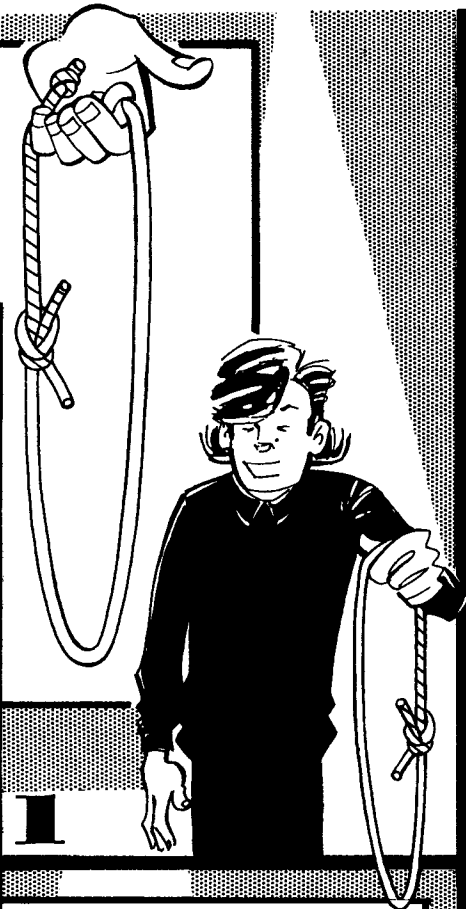
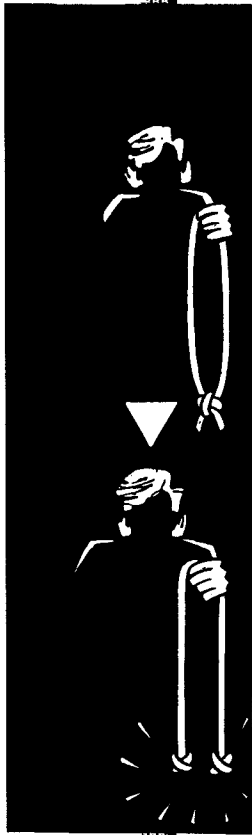
20. The right ring and little fingers pull the rope toward the right wrist, slipping the loop off knot N. The loop is now a false knot.

21. The false knot is still held in place by the right hand; the audience simply sees an apparently genuine knot.

22. The left hand moves toward the left, tightening the knot.

23. The right hand opens and releases the false knot, which then disappears.

35



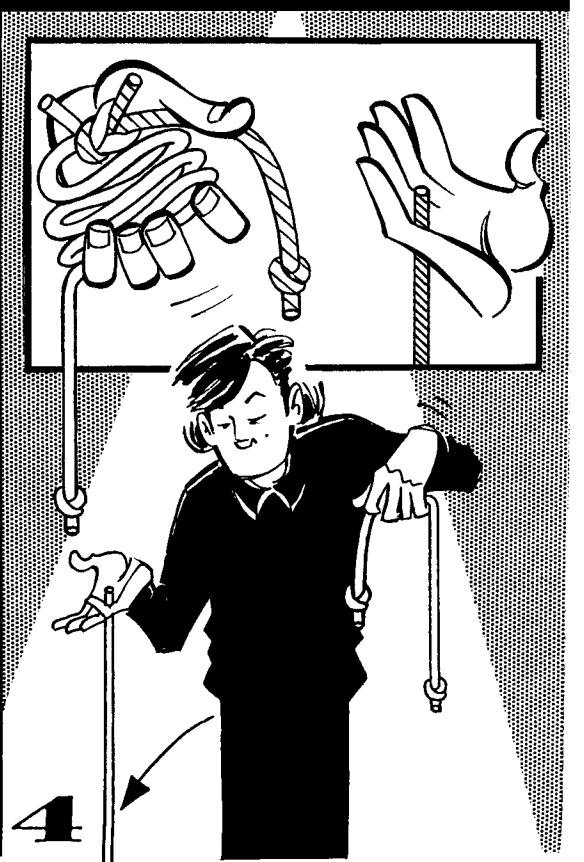
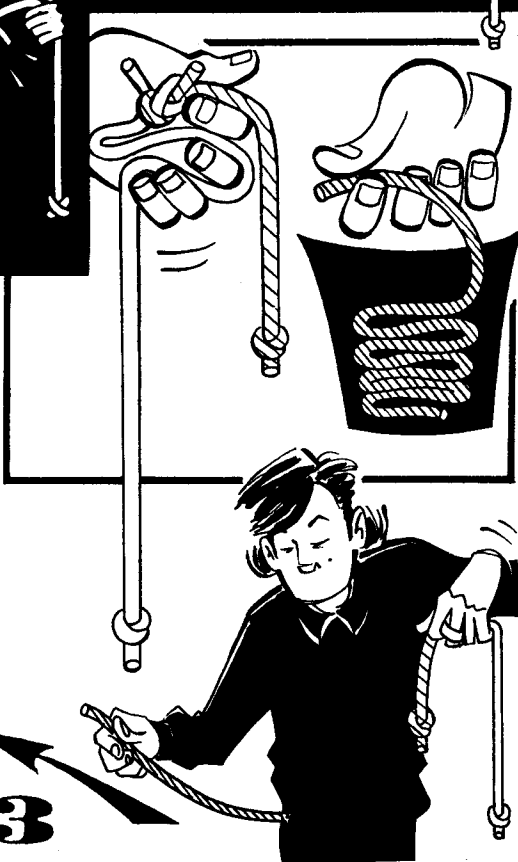
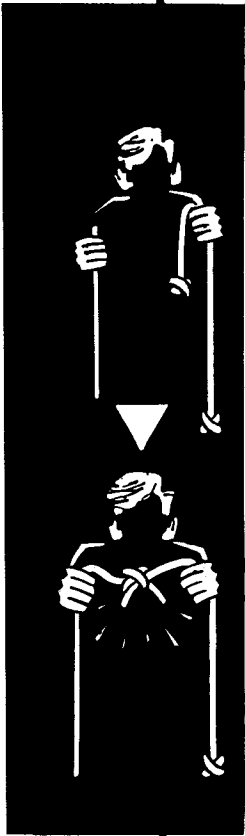
**SQUARE KNOT CUT INTO
"HALF-KNOTS"**

1. Display the rope ring (the left hand hides the two knots near the opening).
2. The right hand slips under the square knot.
3. The left hand slaps the square knot sharply and leaves the two knots there. The square knot seems to have been cut into two "half-knots."

4. Display the rope with a knot at each end. In my presentation, I call them "half-knots" because they come from a knot cut in half; in fact, they are genuine knots. The left hand hides the square knot, which will of course be used in the next effect.



36

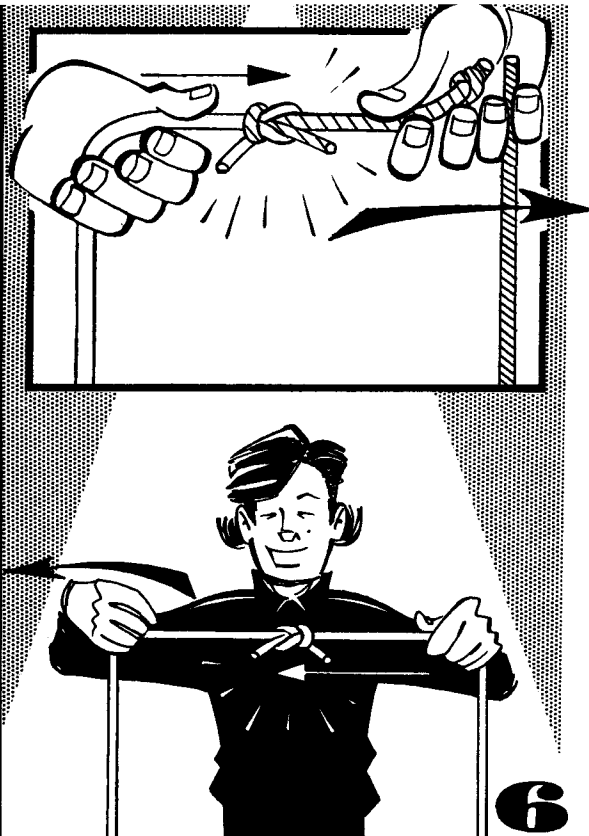


**INSTANTANEOUS LINKING
OF TWO ROPES**

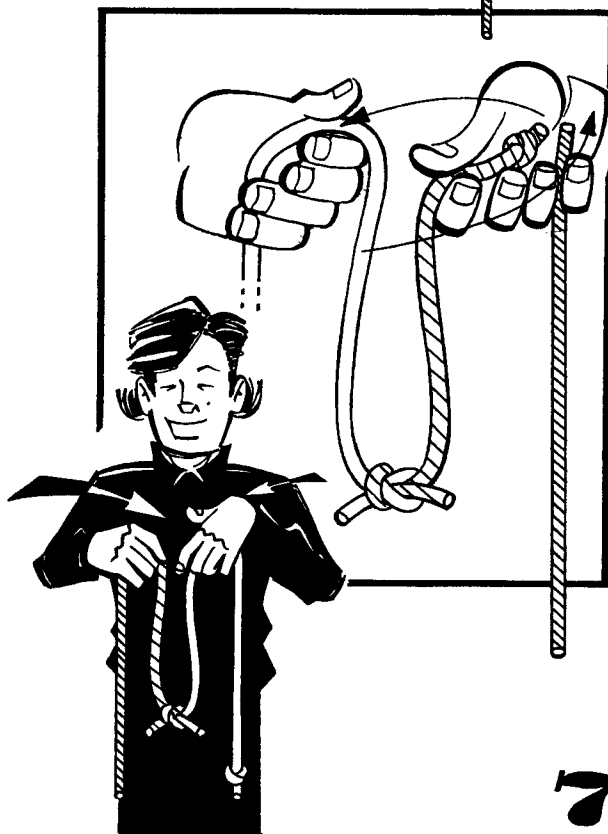
1. The left hand hides the square knot; in your right pocket is the medium rope that has been there since the routine began.
2. The right hand goes into the pocket, and while attention is focused there, the left hand gathers about eight inches of the long rope into its palm.
3. The third rope (the medium) is pulled out of the pocket.
4. The medium rope is now held in the right hand between the ring and little fingers.



5



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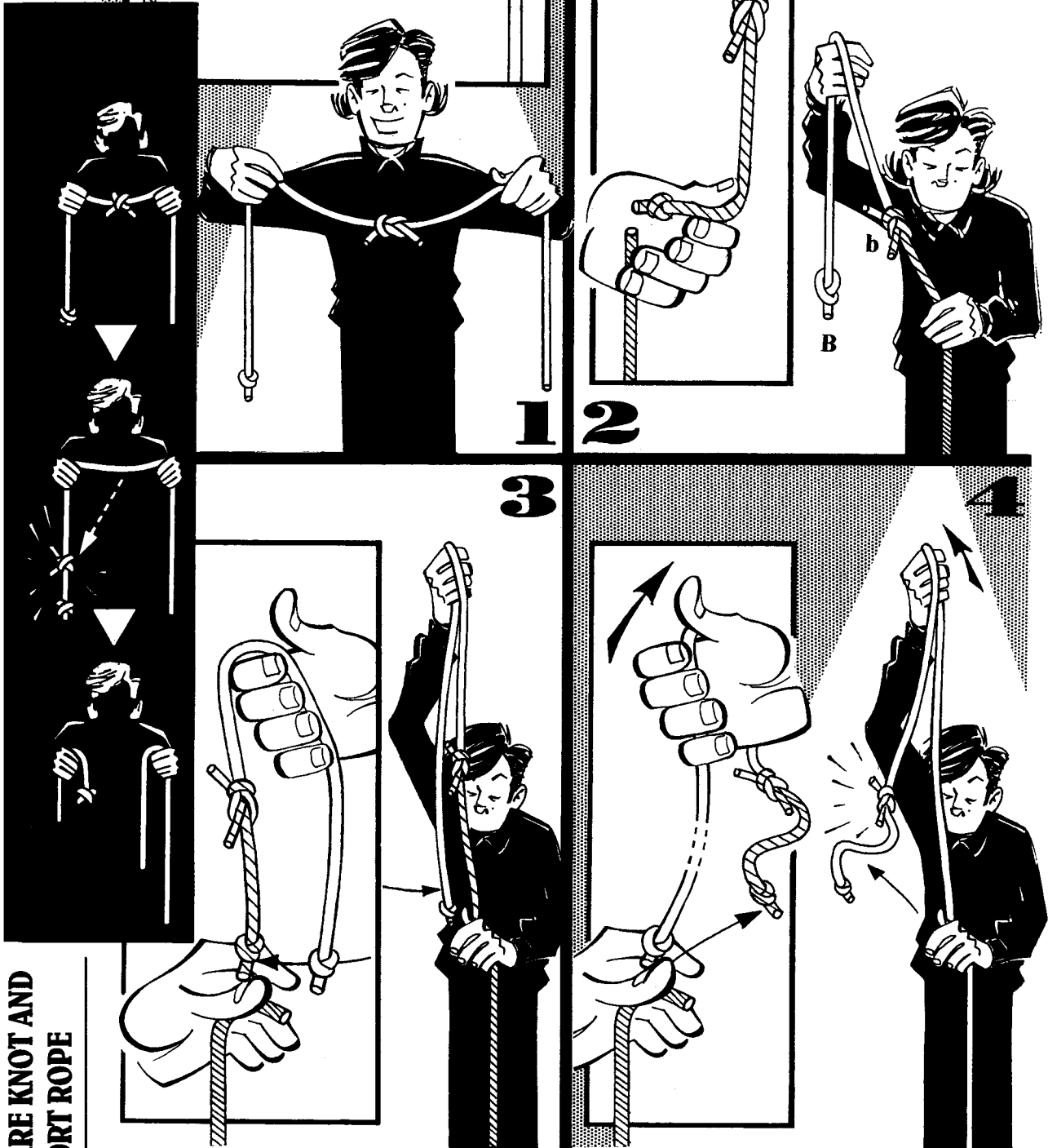


8

5. The right hand moves to the left to grasp the knot of the short rope in the crotch of the right thumb.
6. The right hand tugs sharply to the right, and the portion of rope gathered in the left hand is pulled out, bringing with it the square knot,

- which suddenly appears; the ropes seem to have been instantly tied together.
7. The hands move toward each other to switch ends in preparation for the next effect.
8. The left hand now holds the short rope and the right hand holds the long rope.

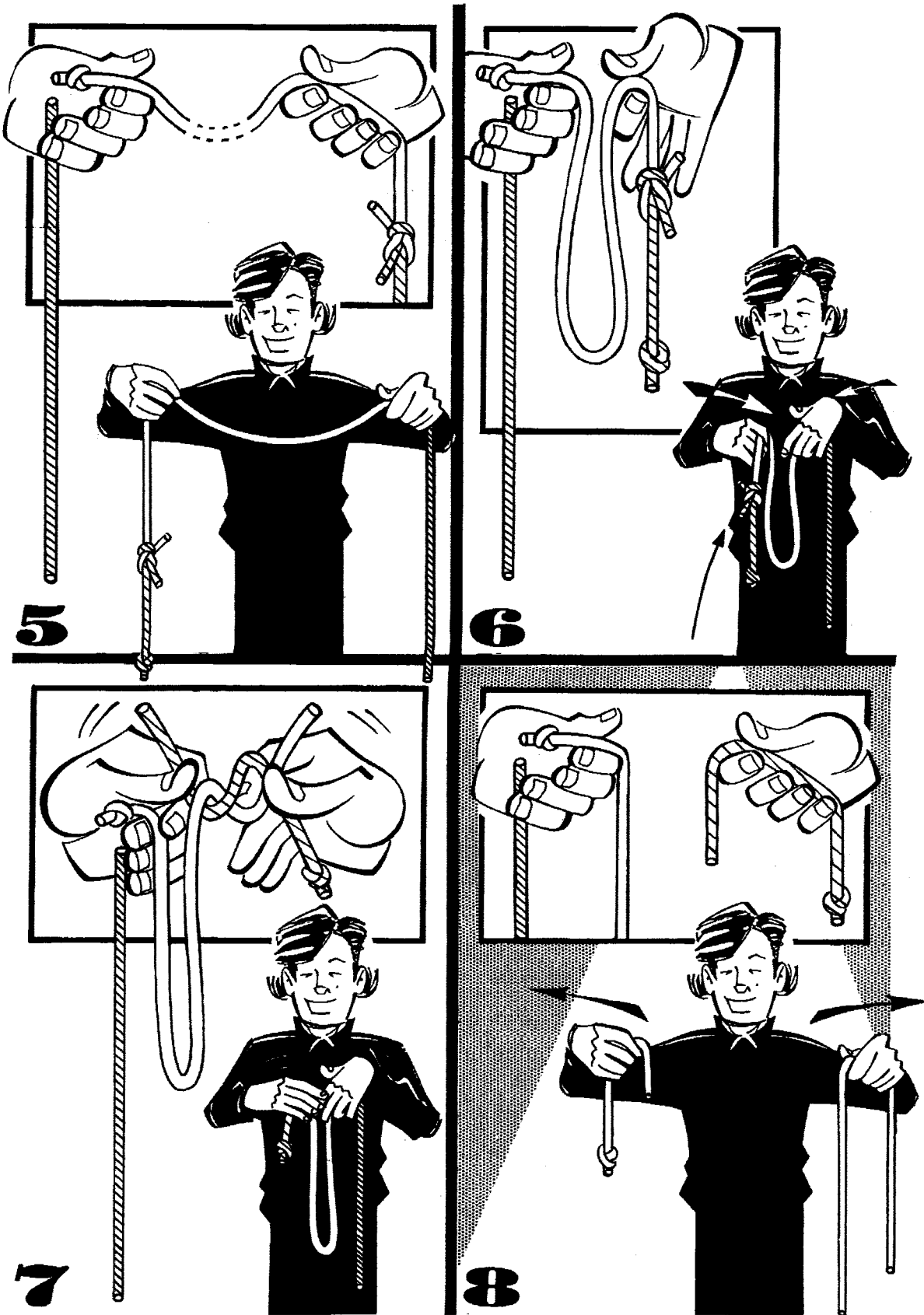
37



**VOYAGE OF A SQUARE KNOT AND
STEALING THE SHORT ROPE**

1. The starting position is identical to the last pose of the previous effect. The left hand hides the junction of the medium and short ropes. The movements that follow are similar to those used in effect no. 28 for The Wandering Knot.
2. The right hand moves upward to eye level and slides down the long rope to a point midway

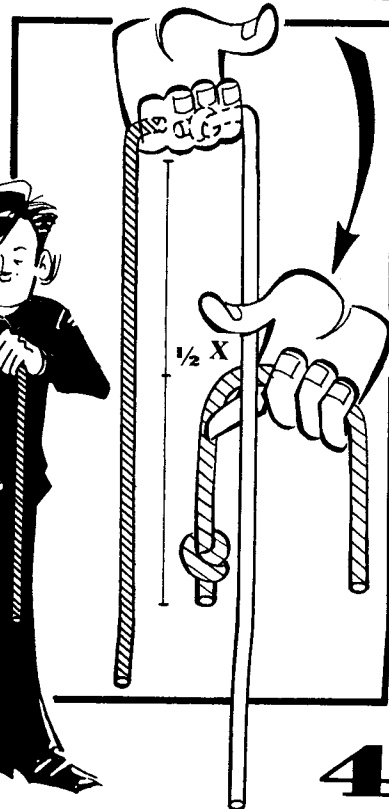
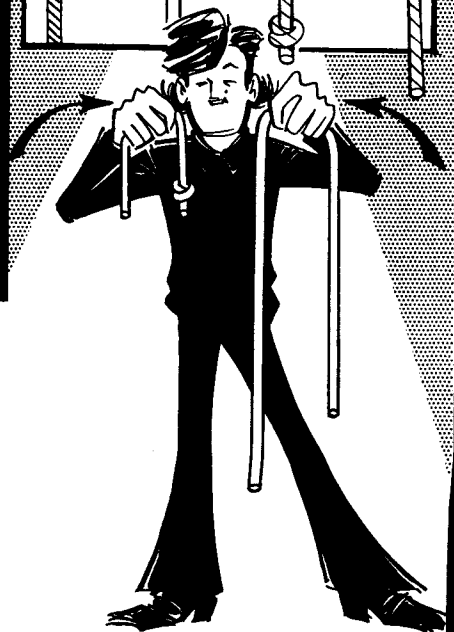
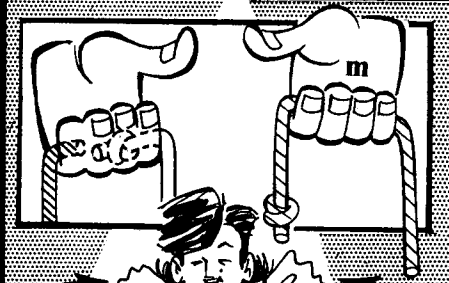
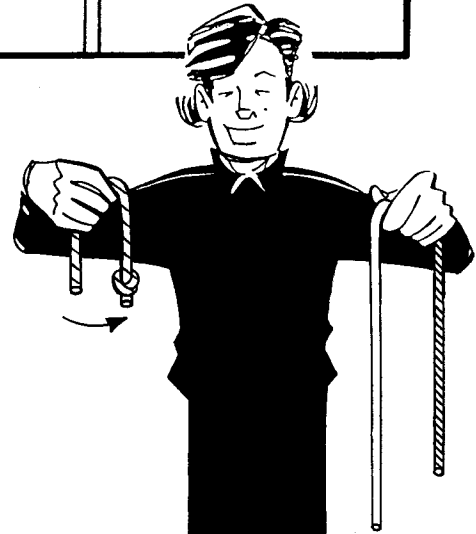
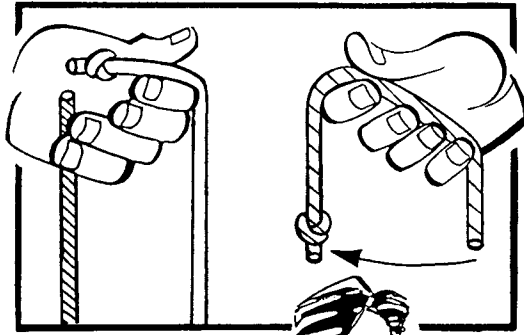
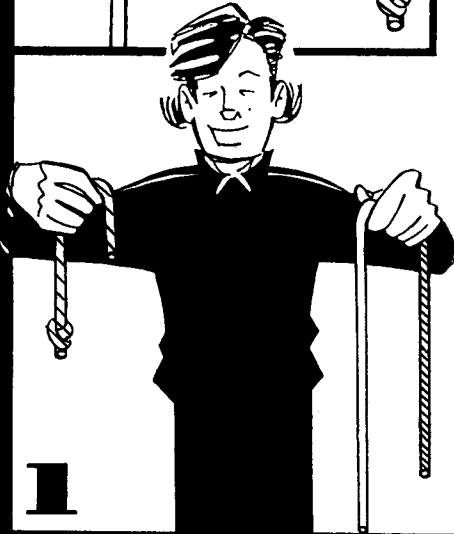
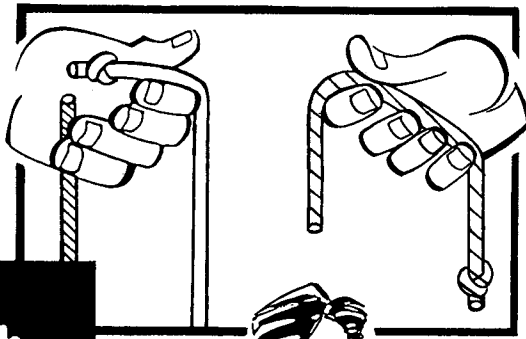
3. In a pendulum-like action, the knot at B is swung toward the knot on the short rope.
4. The left hand grasps the knot of the long rope and releases the knot of the short rope; the square knot seems to have jumped from the center onto the end of the rope.



5. The hands return to a horizontal position.
6. The hands move toward each other.
7. The square knot is untied.

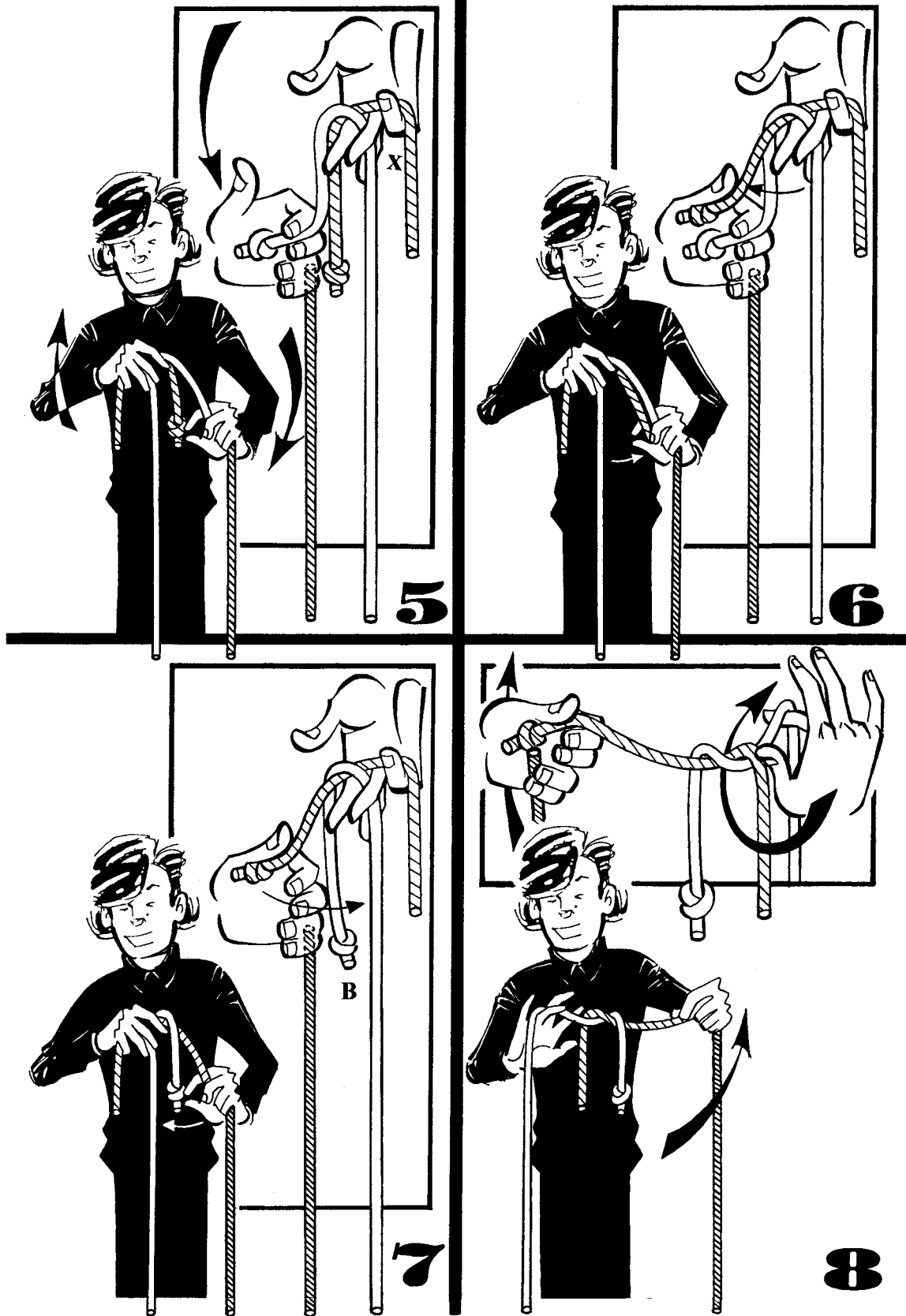
8. Now display the short rope (which has a knot) and the long rope (consisting of the medium rope and the long rope, their junction hidden within the left hand).

38



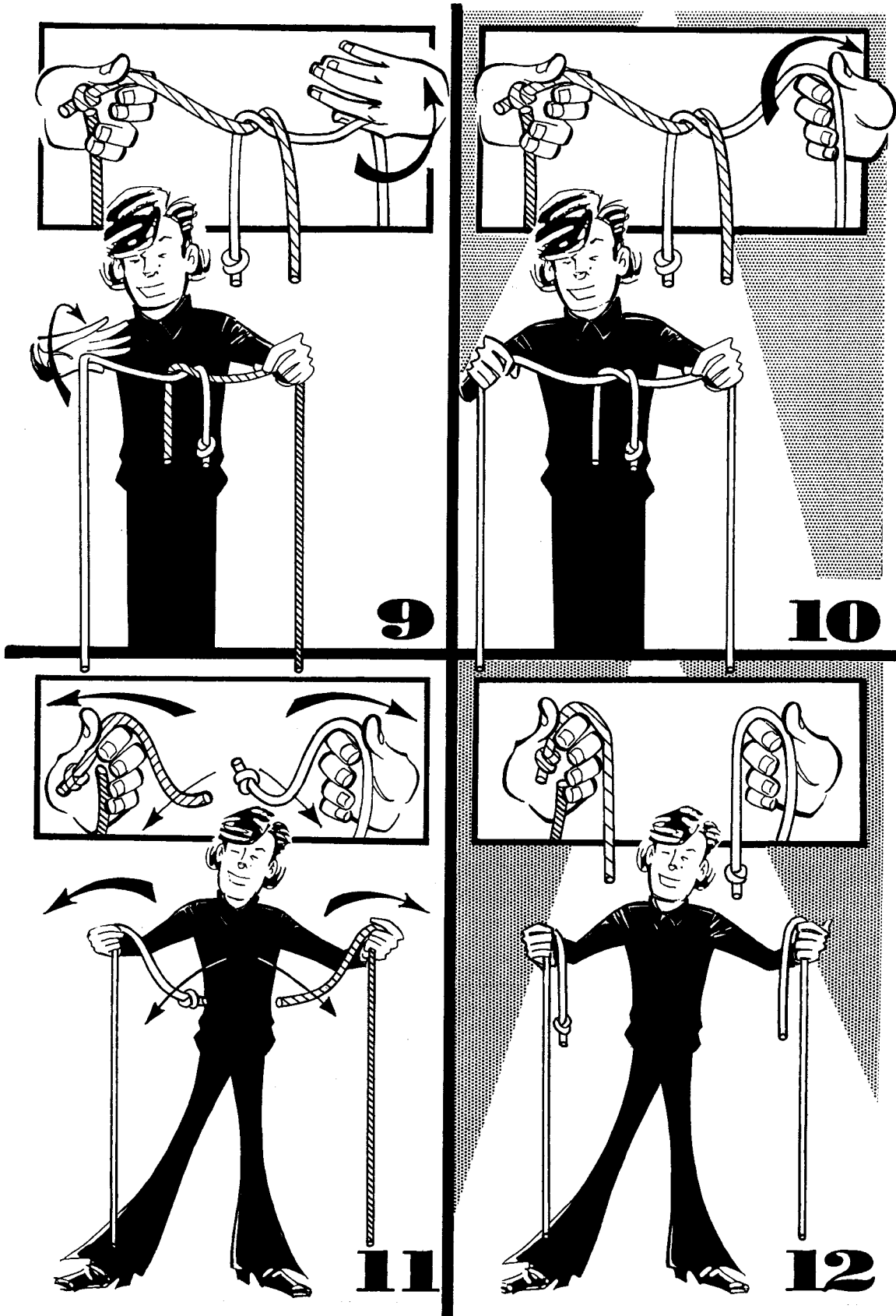
**CUTTING THE LONG ROPE IN THE CENTER
BY ADDITION OF THE SHORT ROPE**

1. The right hand holds the short rope and the left hand displays the long rope (actually made of two ropes with the junction hidden in the left hand).
2. The right hand changes the position of the short rope so that knot b is moved inside and not the exterior of the hand as in step 1.
3. The hands move up to eye level as they come together. The short rope is held by its center m.
4. The right hand moves downward in front of the long rope and presses the center m of the short rope against point X of the long rope.



5. The left hand moves downward to bring the two knots to the same level, while the right index and middle fingers grasp the long rope at point X.
6. The left thumb and index finger grasp the knot of the short rope.

7. The left hand releases knotted end B of the long rope.
8. The right hand, whose palm is facing you, rotates toward the audience as it releases the short rope.

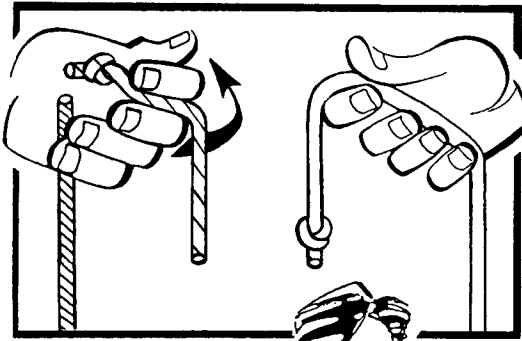
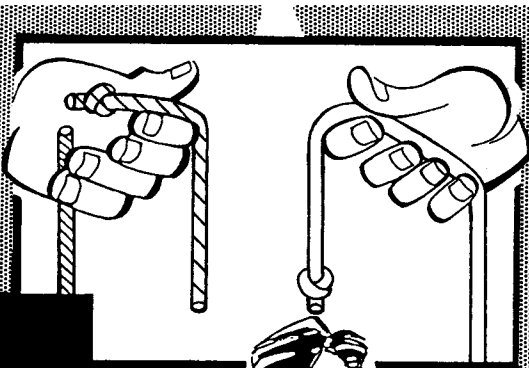


- 9. The right hand moves toward the right by sliding along under the long rope without pulling on it.
- 10. Display the rope to the audience when the hands are equidistant from the point where the ropes intersect.

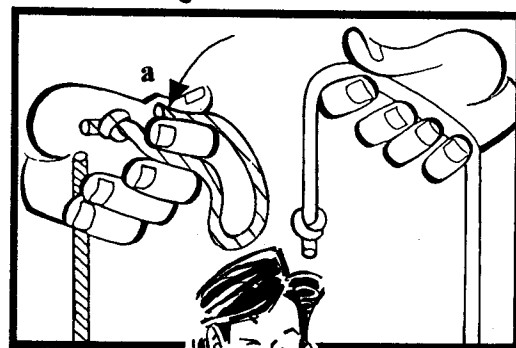
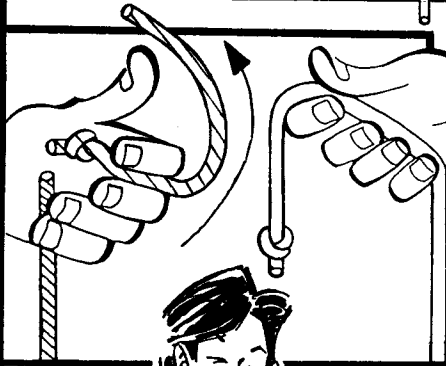
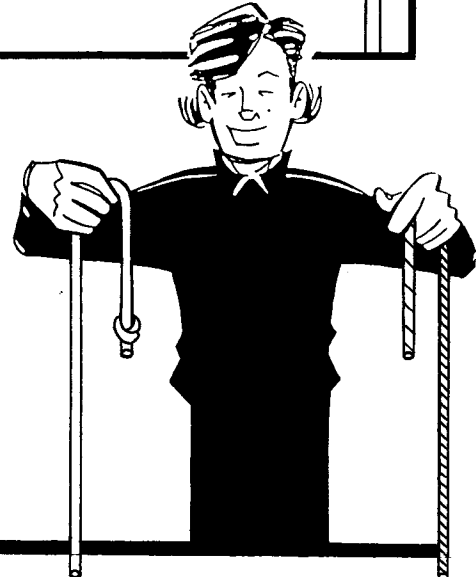
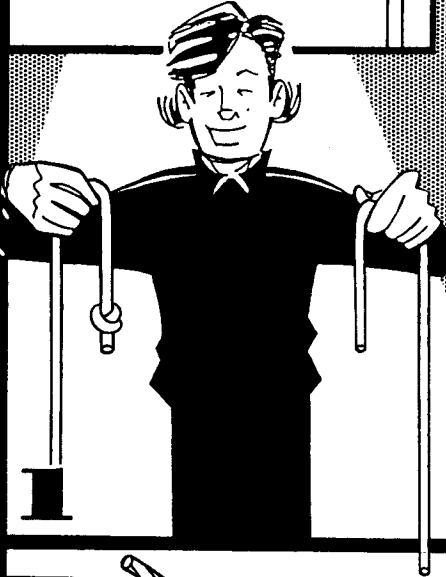
- 11. Spread your arms and pull; the rope unties.
- 12. In the audience's view, you now have two ropes the same length, one with a knot on the end. In reality, the left rope consists of the short and medium ropes.



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3



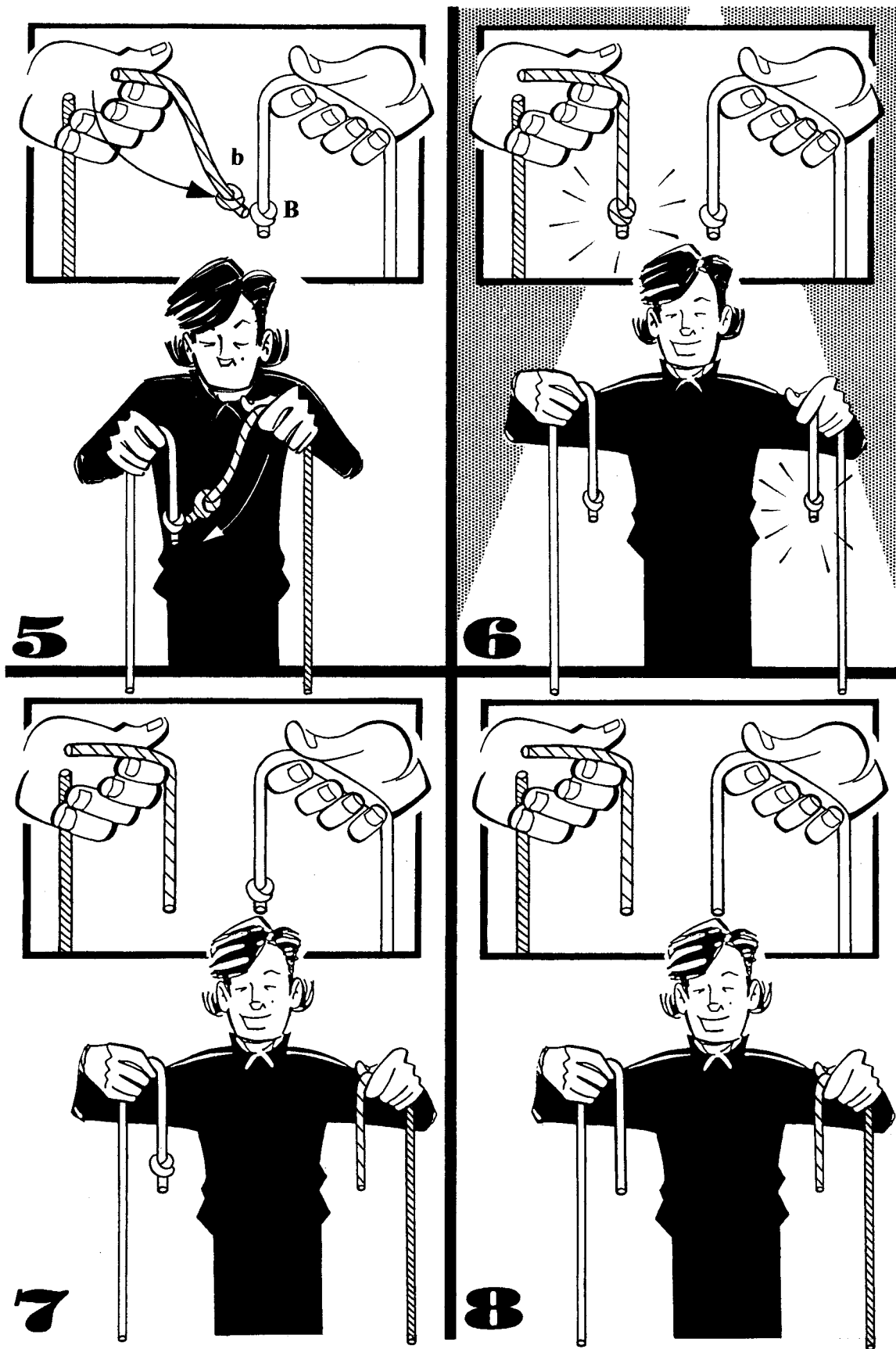
4



DOUBLING A KNOT

1. The left hand hides the knot of the short rope.
2. The left hand positions the index finger on the other side of the short rope, which is then gripped by the index and middle fingers.

3. End a is tossed upward.
4. End a is caught with the left thumb and index finger.

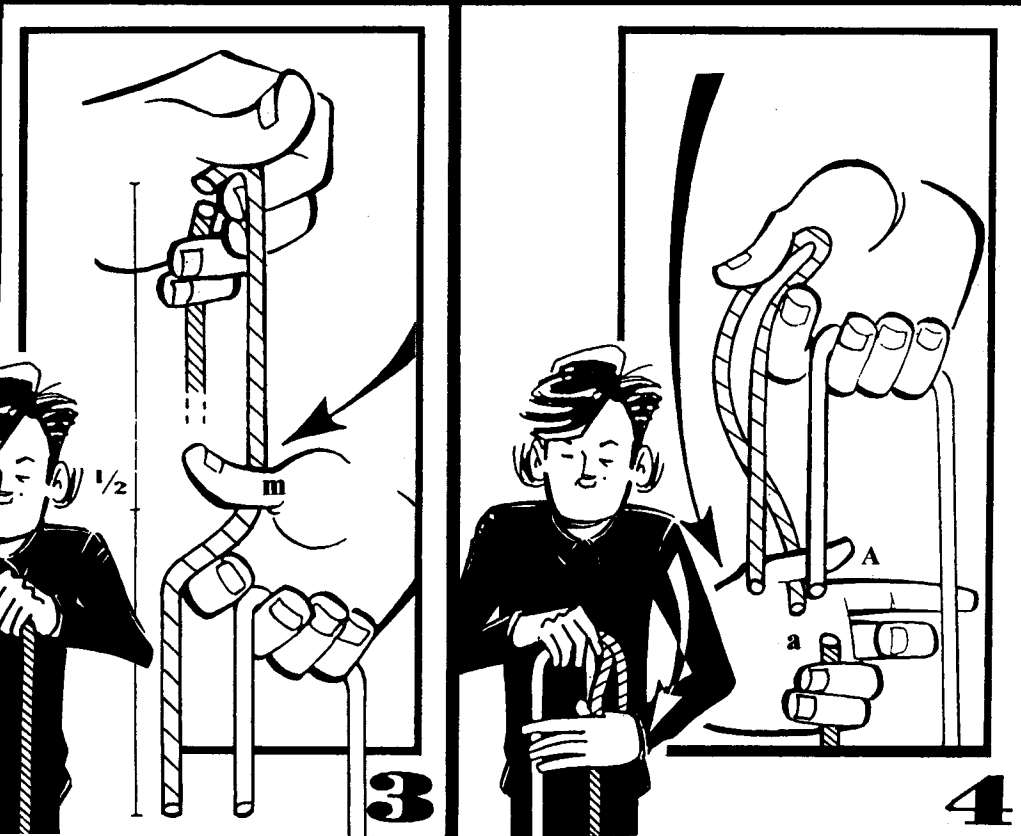
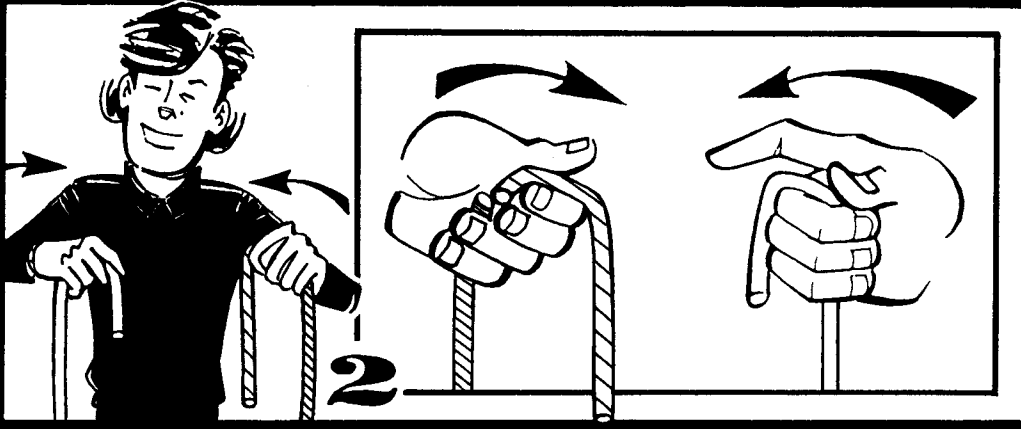
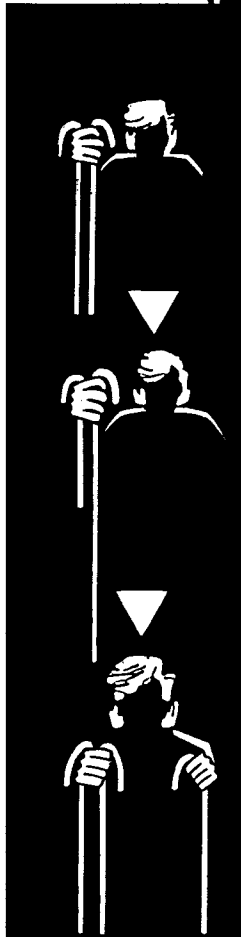
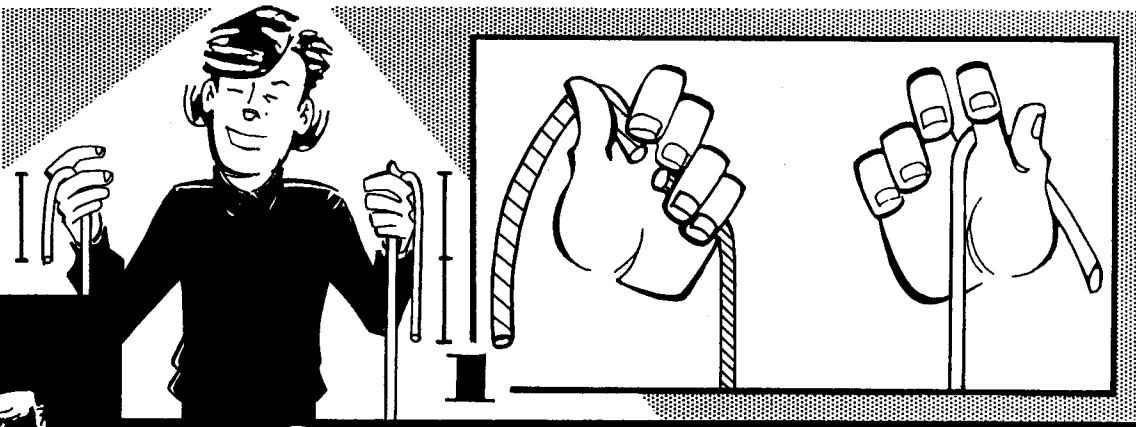


5. The left index and middle fingers spread to release the knot at end b of the short rope, which is swung against the knot on end B of the long rope. The illusion of the knot doubling is perfect.

6. You now display to the audience two completely identical ropes, each with a knot!
7. Untie the knot on the short rope.

8. Untie the knot on the long rope.
From this point forward, the routine will proceed without any effects using knots.

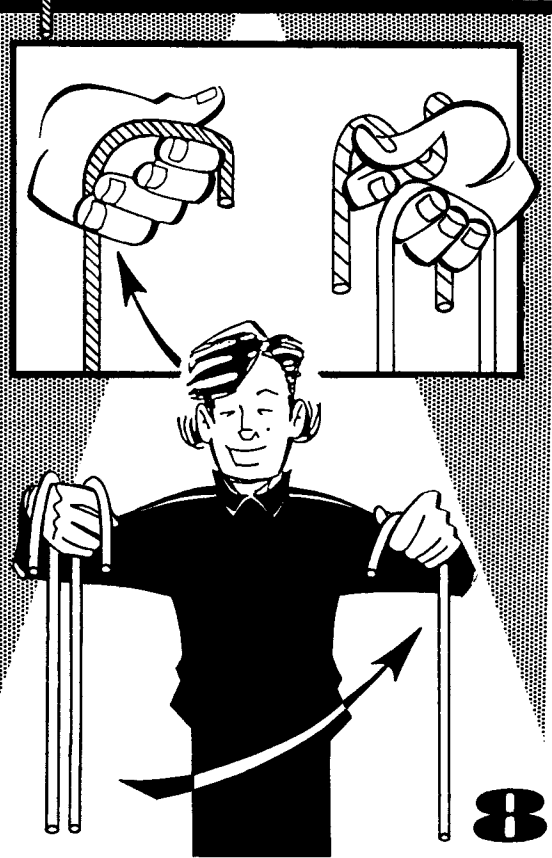
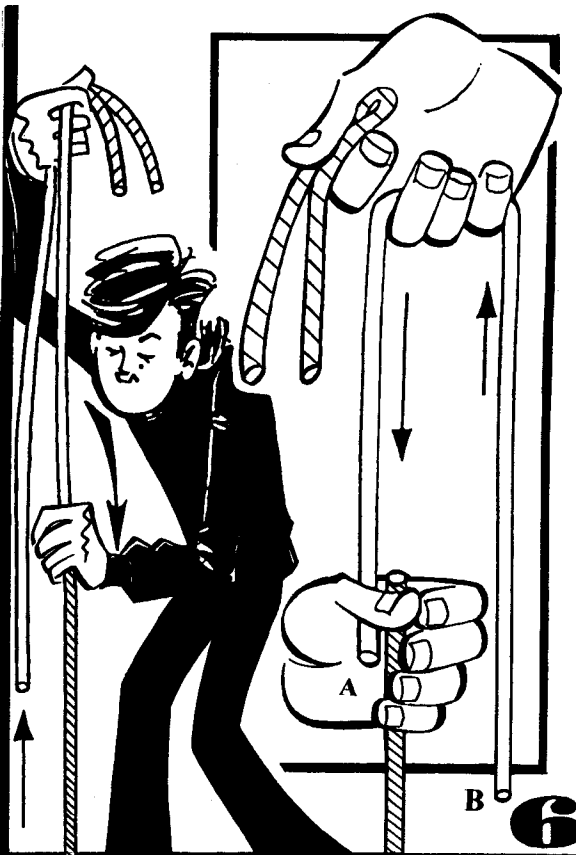
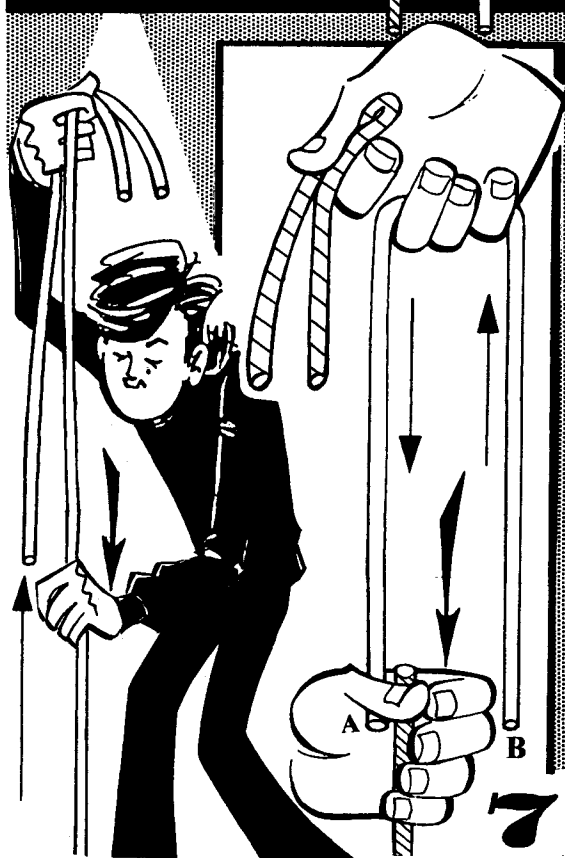
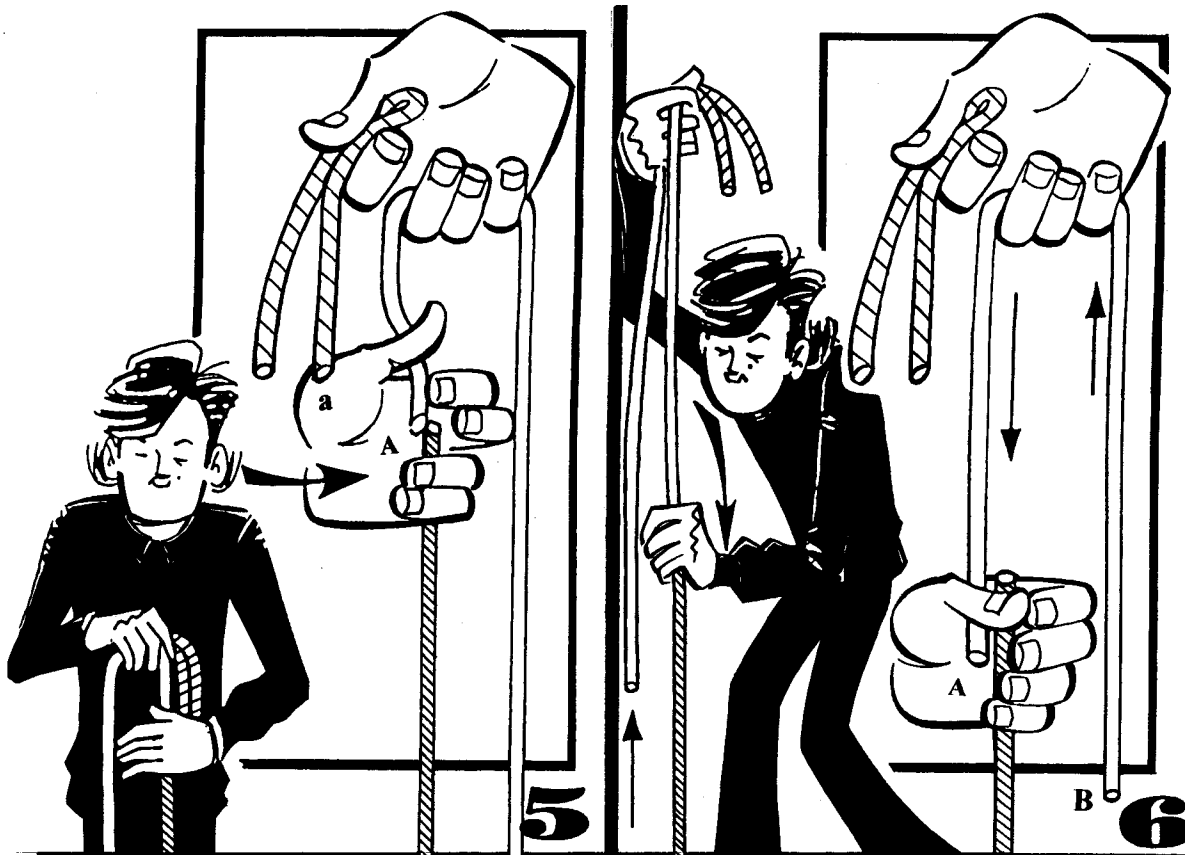
40



**TWO EQUAL ROPES BECOME
UNEQUAL, THEN THREE ROPES**

1. The left hand holds the short and medium ropes. The right hand holds the long rope.
2. The hands move toward each other.

3. The right hand grasps end m of the short rope in the crotch of the thumb.
4. The left hand moves downward to bring end a of the short rope to the level of end A of the long rope.



5. The left hand releases end a of the short rope and grasps end A of the long rope (switch of a for A).

6. The left hand moves downward, firmly holding end A of the long rope, which makes end B rise.

7. When A and B are at the same level, the audience now believes it is looking at two unequal

ropes. The left hand now releases end A of the long rope, still maintaining its grip on the medium rope.

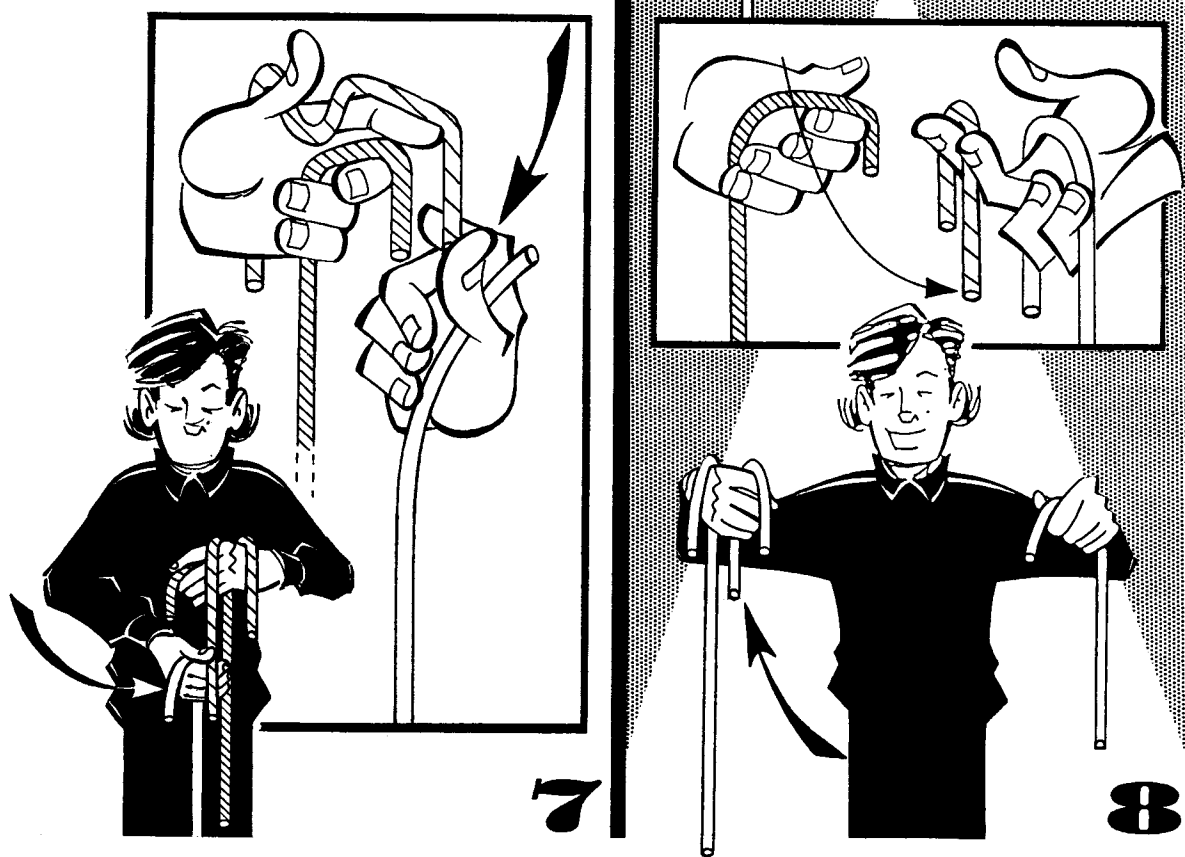
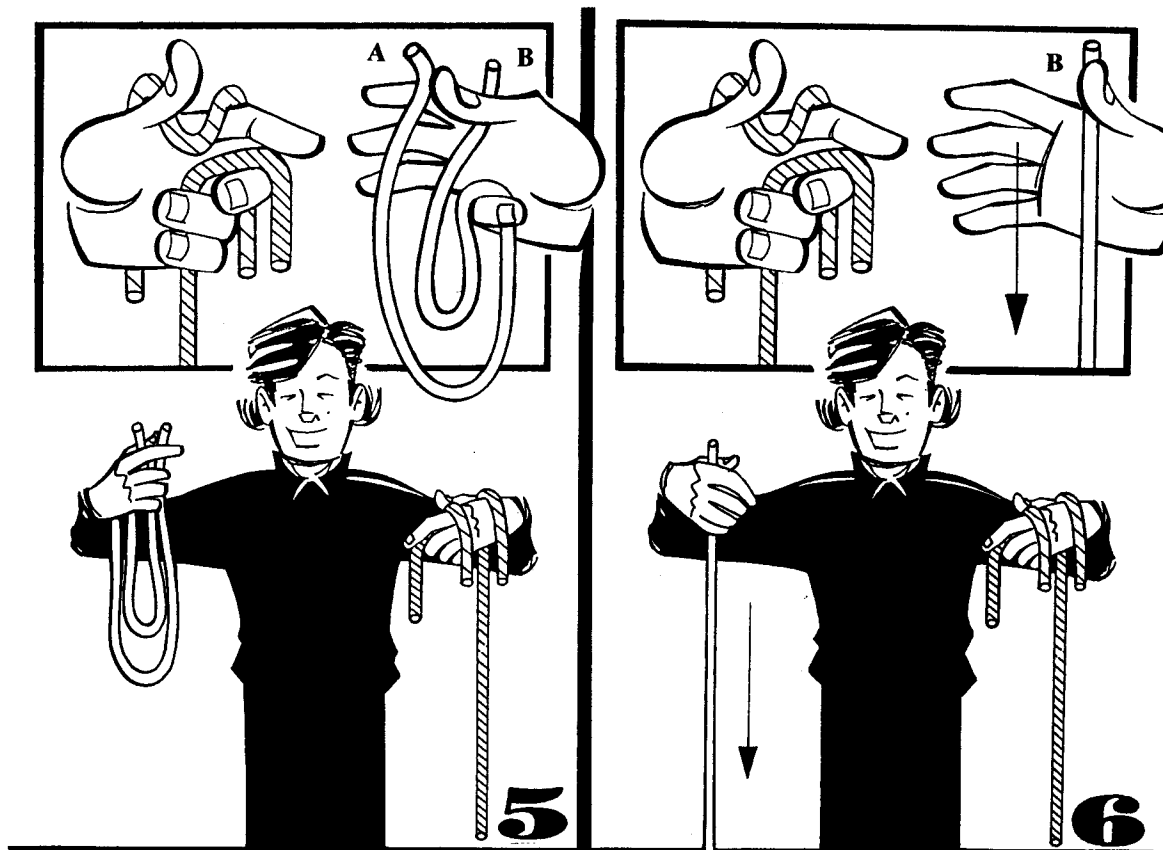
8. You now display three equal ropes to the audience: one in the left hand and two in the right hand.

41



THE THREE UNEQUAL AND EQUAL ROPES

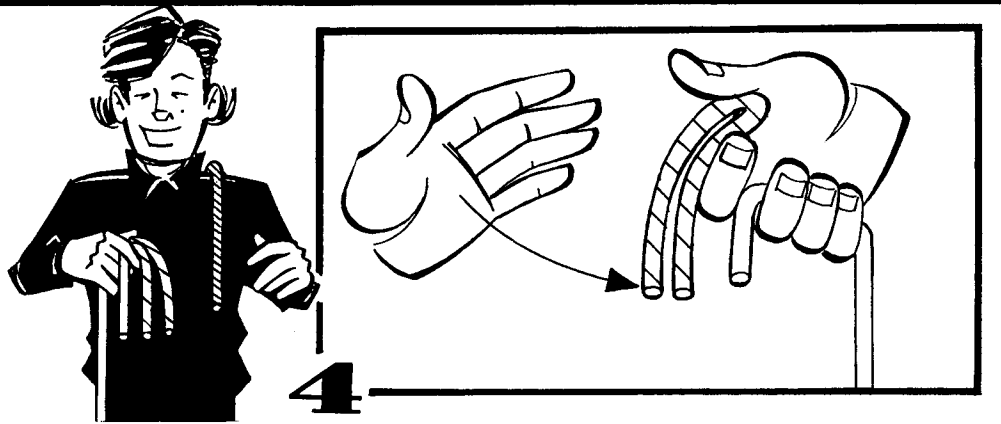
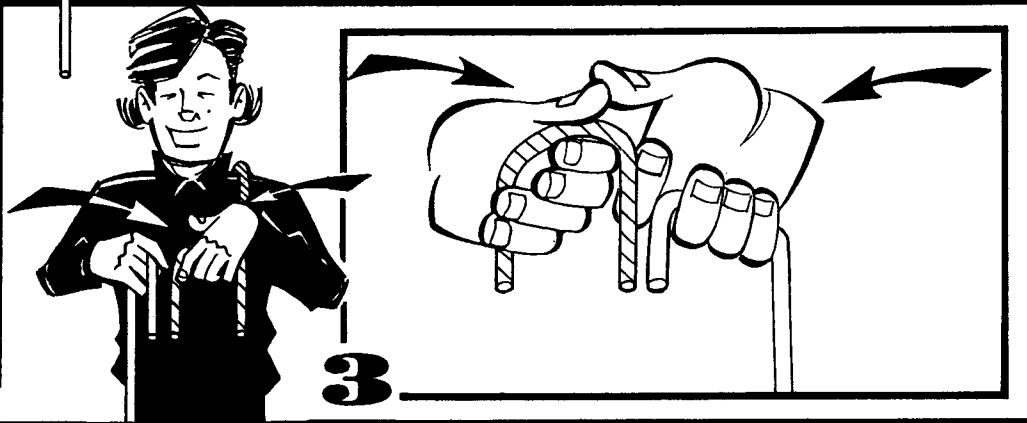
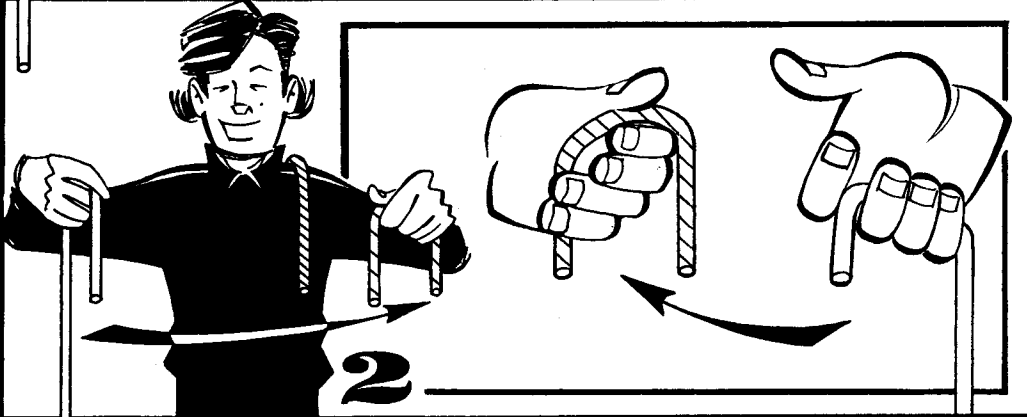
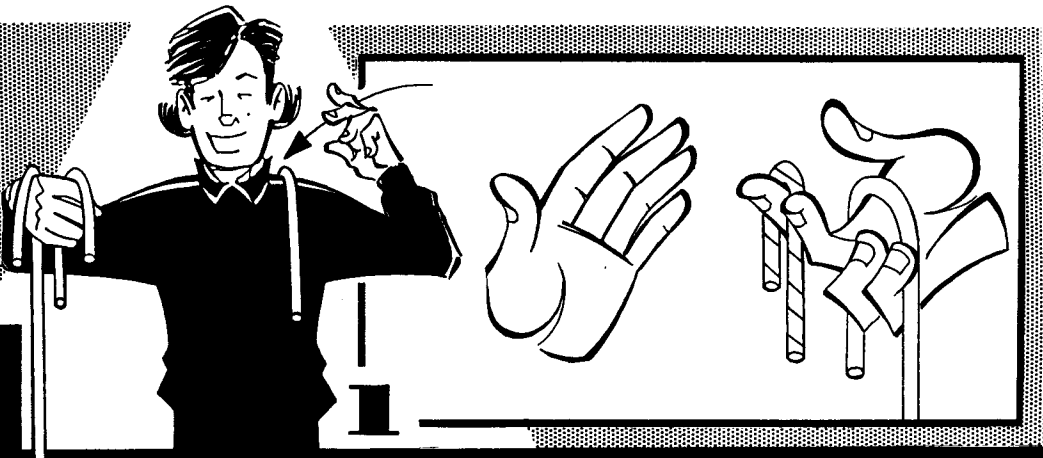
1. Display the three equal ropes. The right hand holds the short and long ropes, each one doubled.
2. The hands move toward each other. The right hand moves over the left hand to place the short rope into the crotch of the left thumb.
3. The audience now sees in the left hand a short and a medium rope; in the right hand, it seems as if two of the ends of the ropes have vanished!
4. In a swinging motion, the right hand tosses the free ends A and B of the long rope up to the palm.



5. The right hand positions ends A and B between the right thumb and index finger.
6. The right little finger extends and releases the large loop of rope and end A.
7. The end of the short rope is grasped by the right hand.

8. You now display to the audience three unequal ropes: the long and short ropes in the right hand, the medium rope in the left hand.

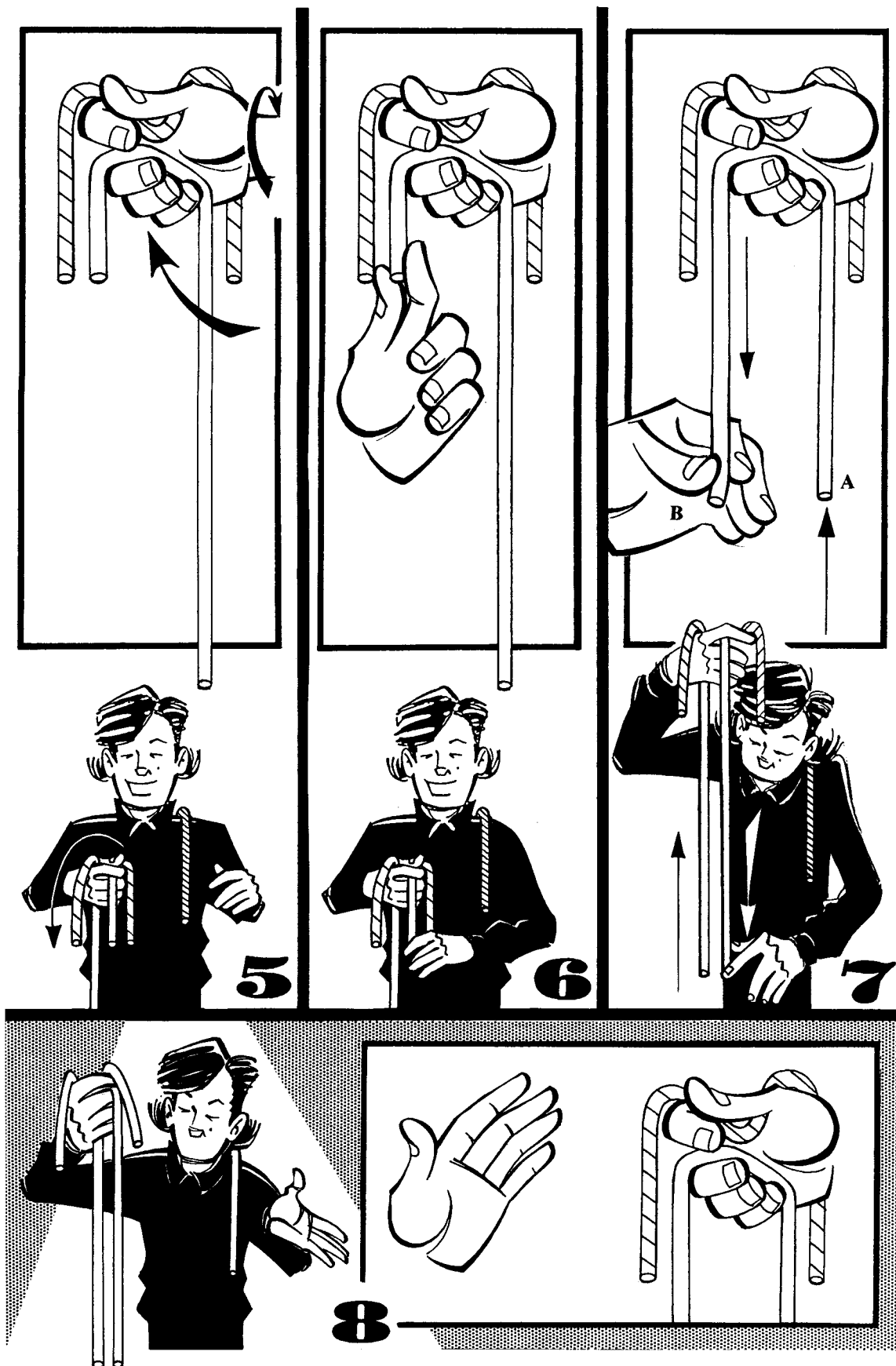
42



**TWO ROPES BECOME EQUAL
BY FUSION**

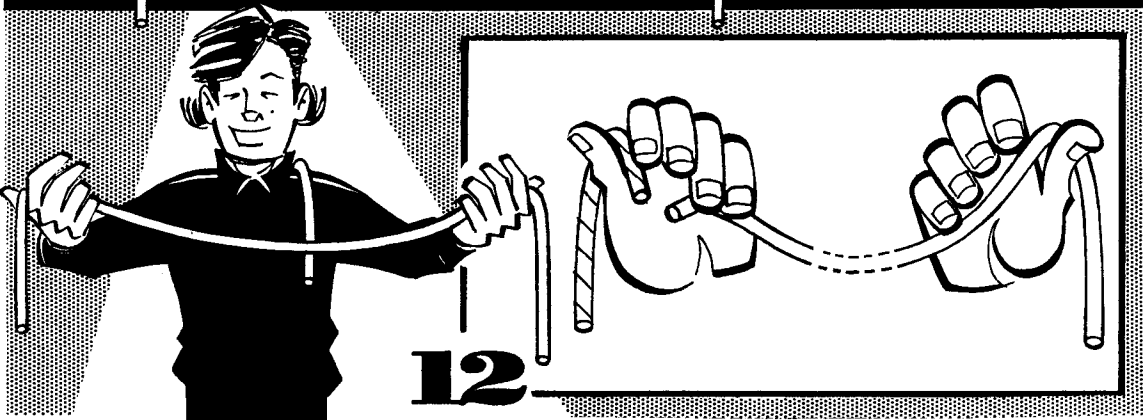
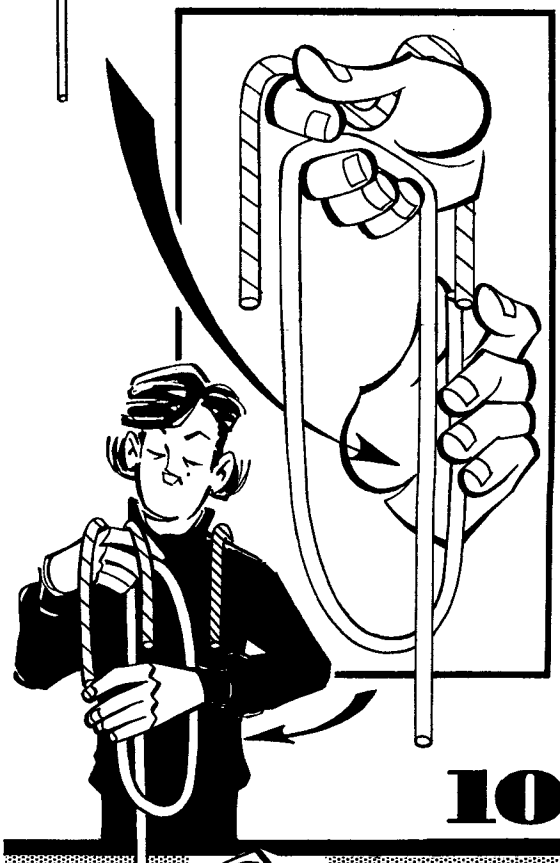
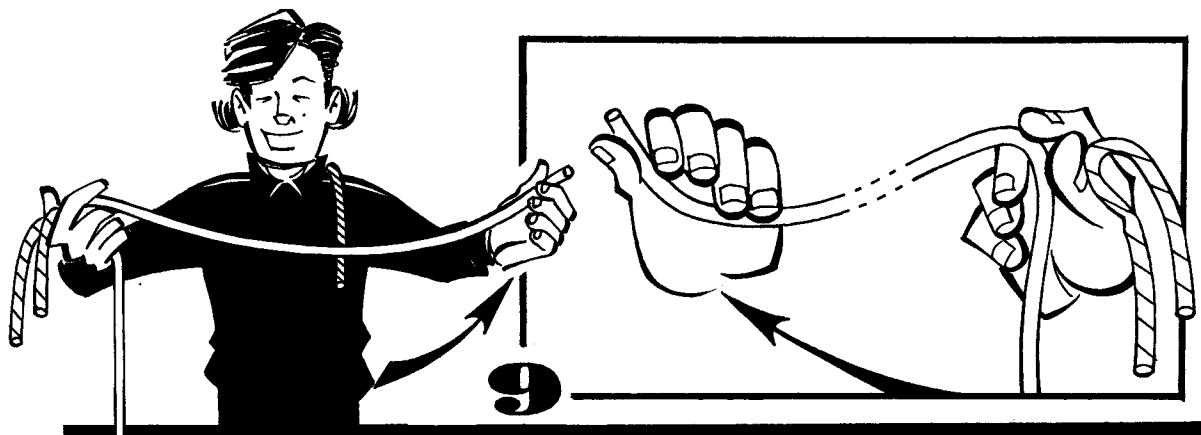
1. The left hand places the medium rope onto the left shoulder.
2. The left hand grasps the short rope and the hands then show the ropes separate.
3. The hands move toward each other.

4. The left hand places the doubled short rope into the crotch of the right thumb. Note that the ends of the short rope point toward the left hand; the short rope is thus perpendicular to the floor.



5. The right hand rotates upward and tilts up so the thumb is parallel to the floor. The audience still sees the short and long ropes; in reality, the short rope is doubled and hangs over the hand, and the doubled long rope hangs down.
6. The left hand takes the long rope.

7. Pull end B downward; the long rope slides along the right fingers and end A rises.
8. When A and B are at the same height, the ropes seem to have become the same length.



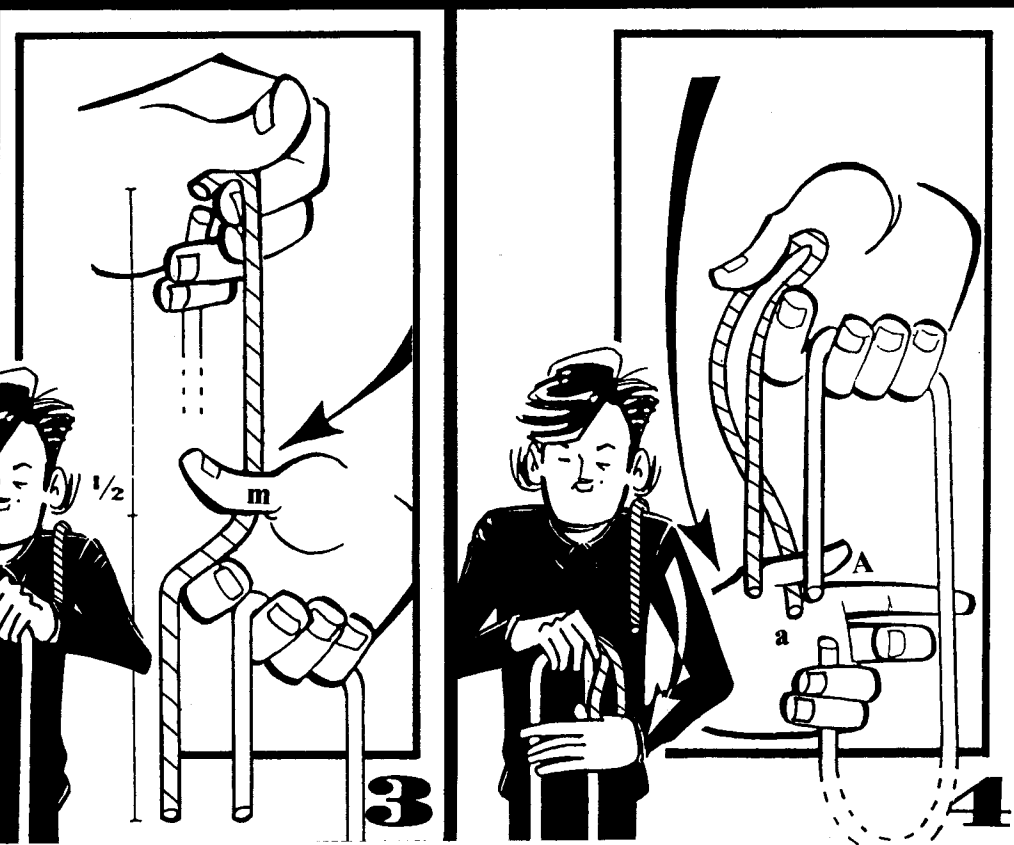
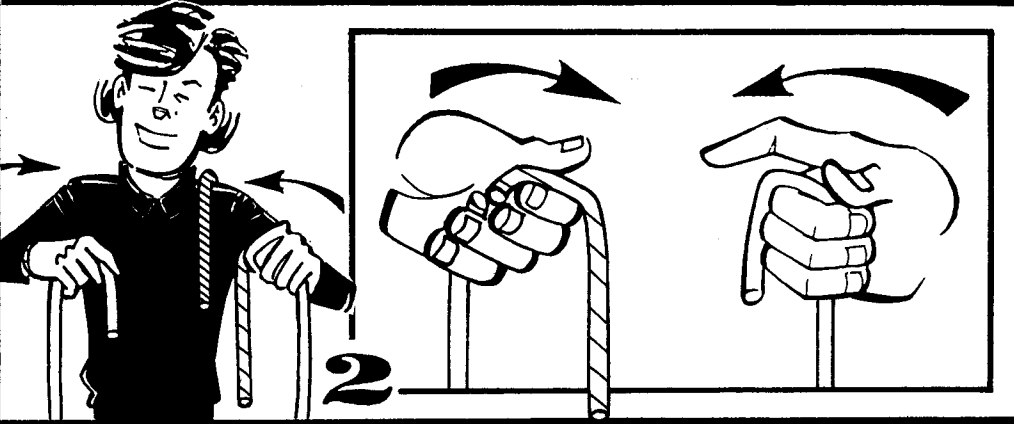
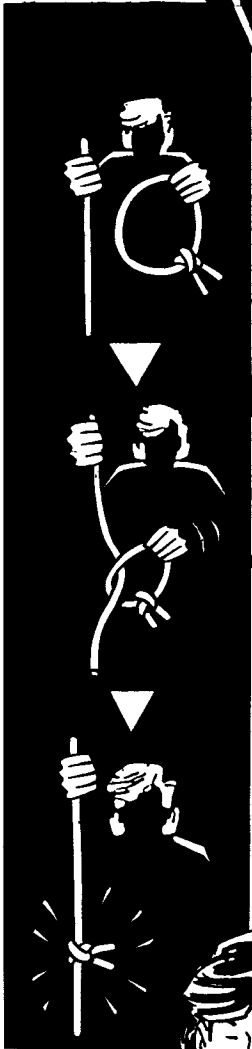
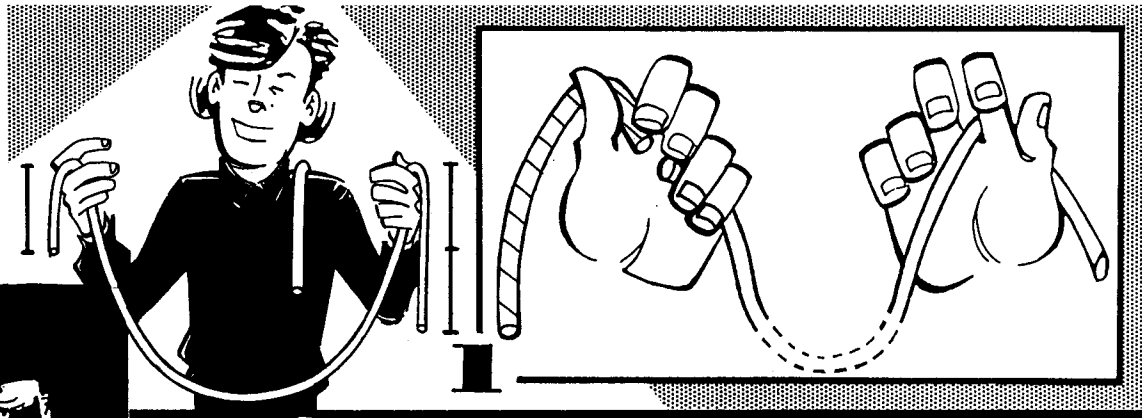
9. The left hand grasps end A of the long rope.
 10. The left hand brings end A under the right hand and grasps the end of the short rope.

11. The short rope is held in the left hand with the long rope; the left arm then moves to the left.
 12. The two ropes now seem to be a single rope!

TWO ROPES BECOME
ONE LONG ROPE

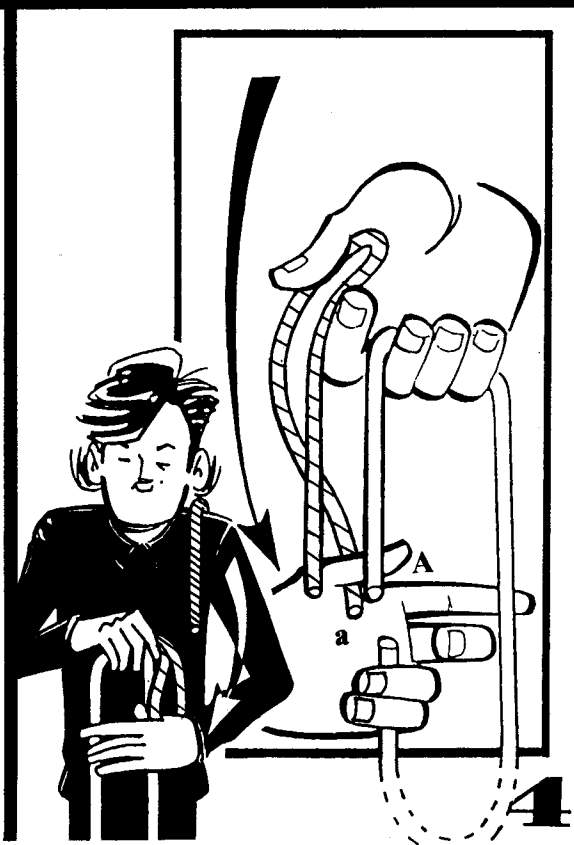


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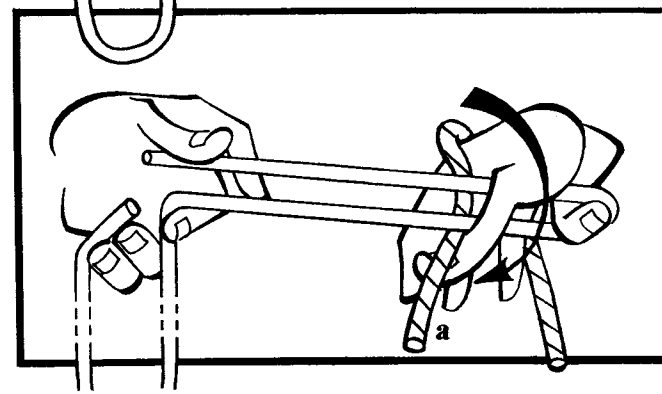
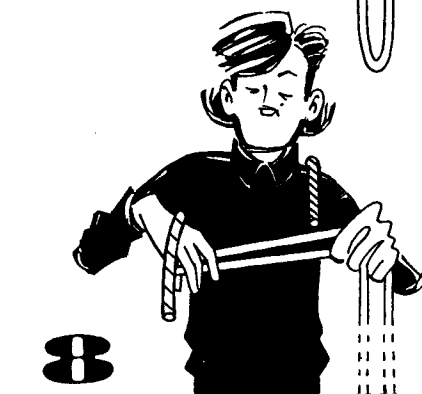
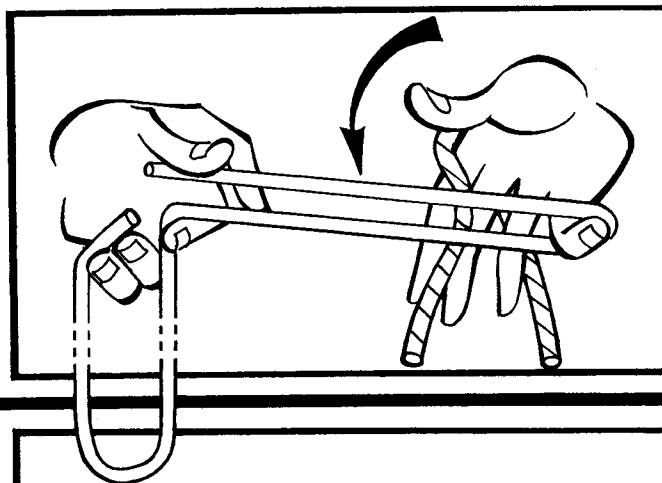
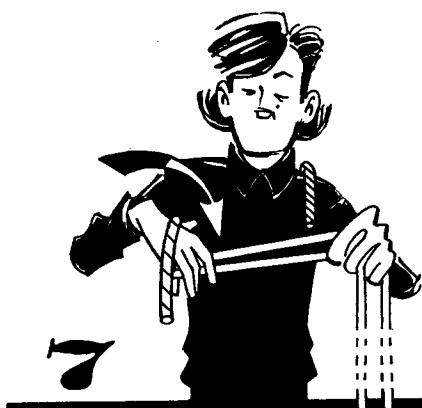
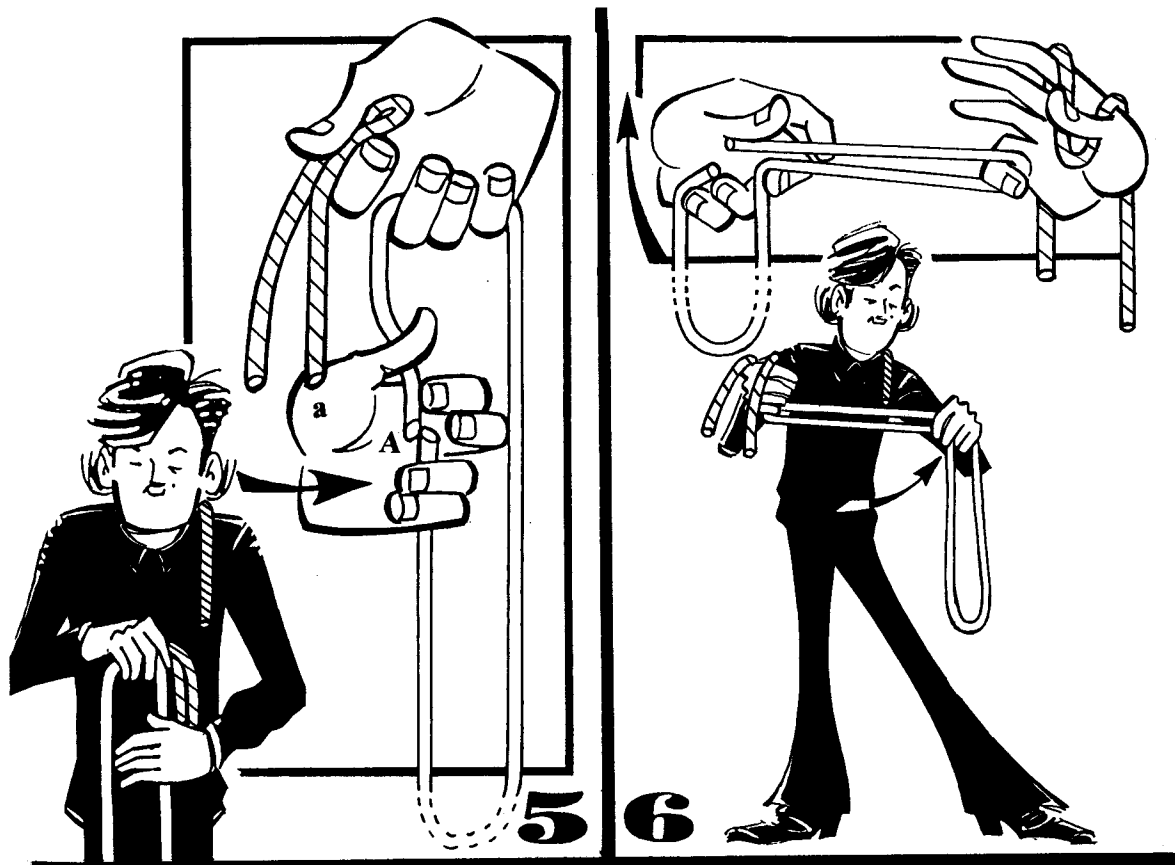


FUSION OF THE ROPE RING INTO ANOTHER ROPE

1. The left hand holds the short and long ropes. The right hand holds the other end of the long rope.
2. The hands move toward each other.
3. The right hand grasps center m of the short rope

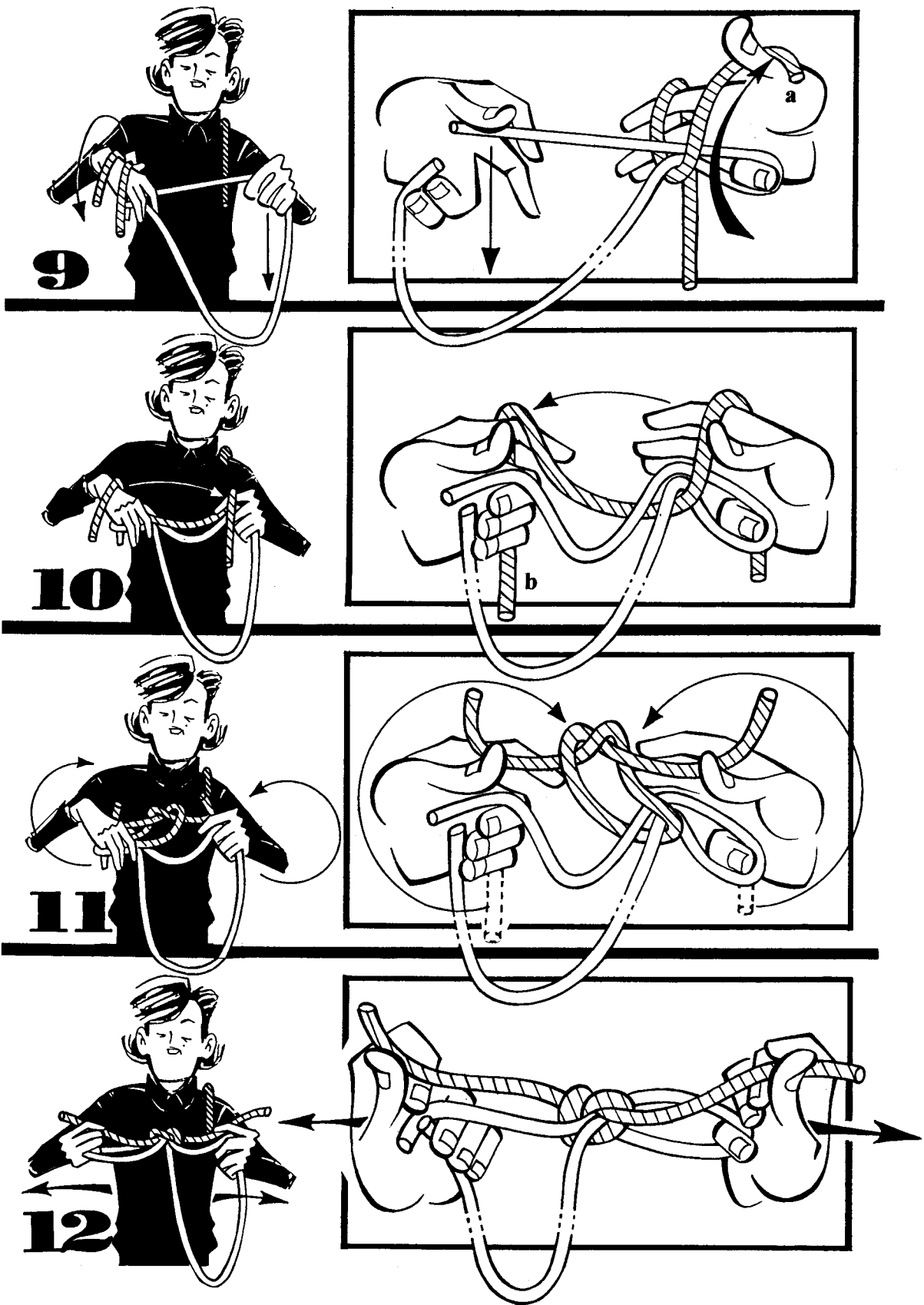


- in the crotch of the thumb.
4. The left hand moves downward to bring end a of the short rope to the level of end A of the long rope.



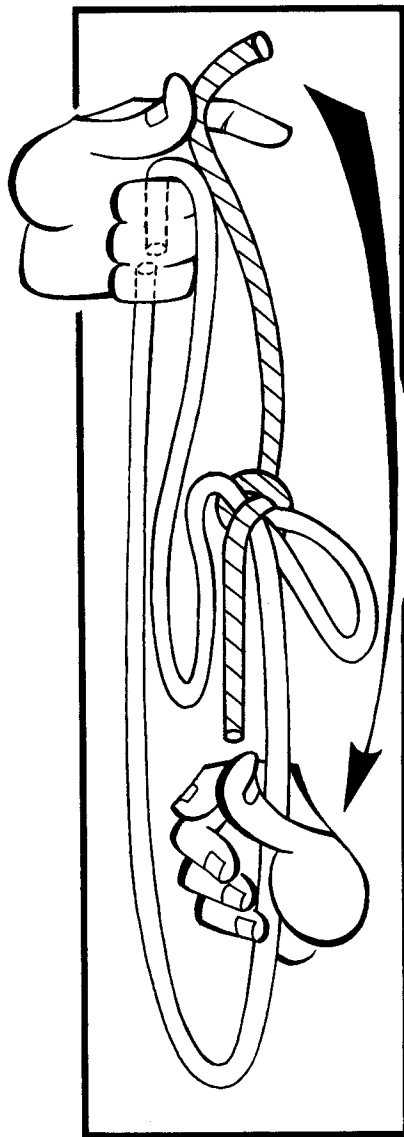
5. The left hand releases end a of the short rope and grasps end A of the long rope (switch of a for A).
6. The left hand moves horizontally to the left about eight inches from the right hand. The long rope slides on the right little finger, which remains pressed against the palm until figure 12.

7. The right hand begins to tie the short rope around the long rope.
8. The right thumb moves under end a of the short rope under the long rope and lifts it up.

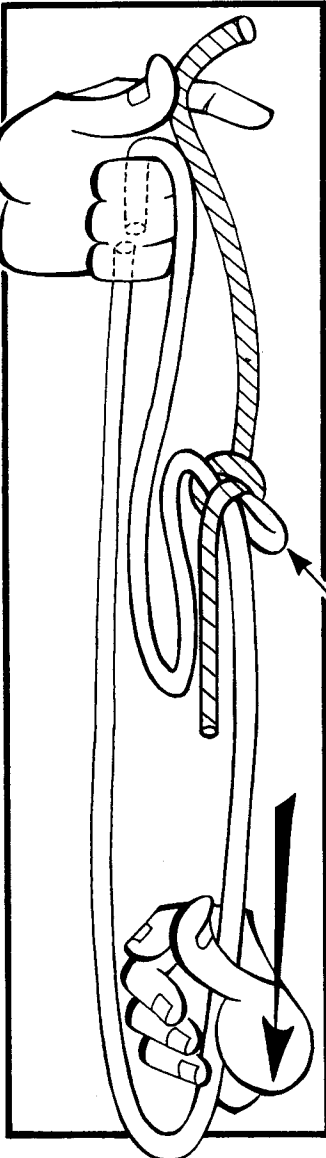


9. End a of the short rope is gripped in the crotch of the right thumb.
 10. The left hand grasps end b of the short rope.

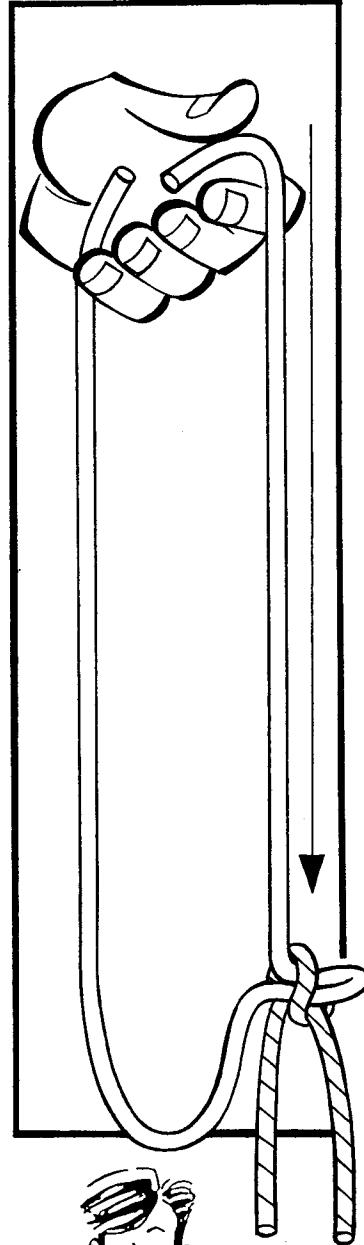
11. The short rope is now knotted around the ends of the long rope.
 12. Spread the hands to tighten the knot.



13



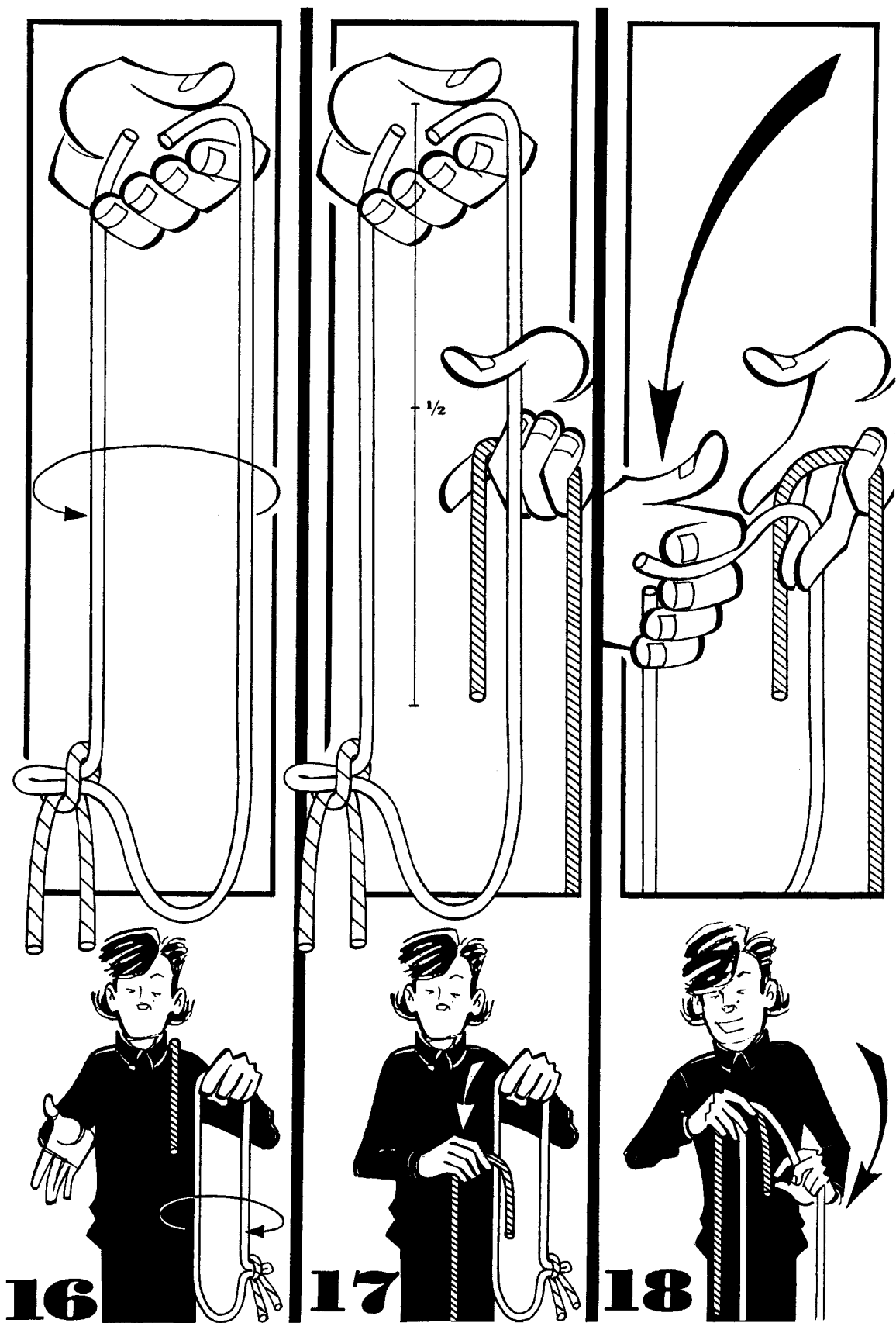
14



15

13. The right little finger releases its loop then the right hand grasps the long rope just beneath the knot.
14. The right hand pulls down to reduce the size of the long rope's loop as much as possible.

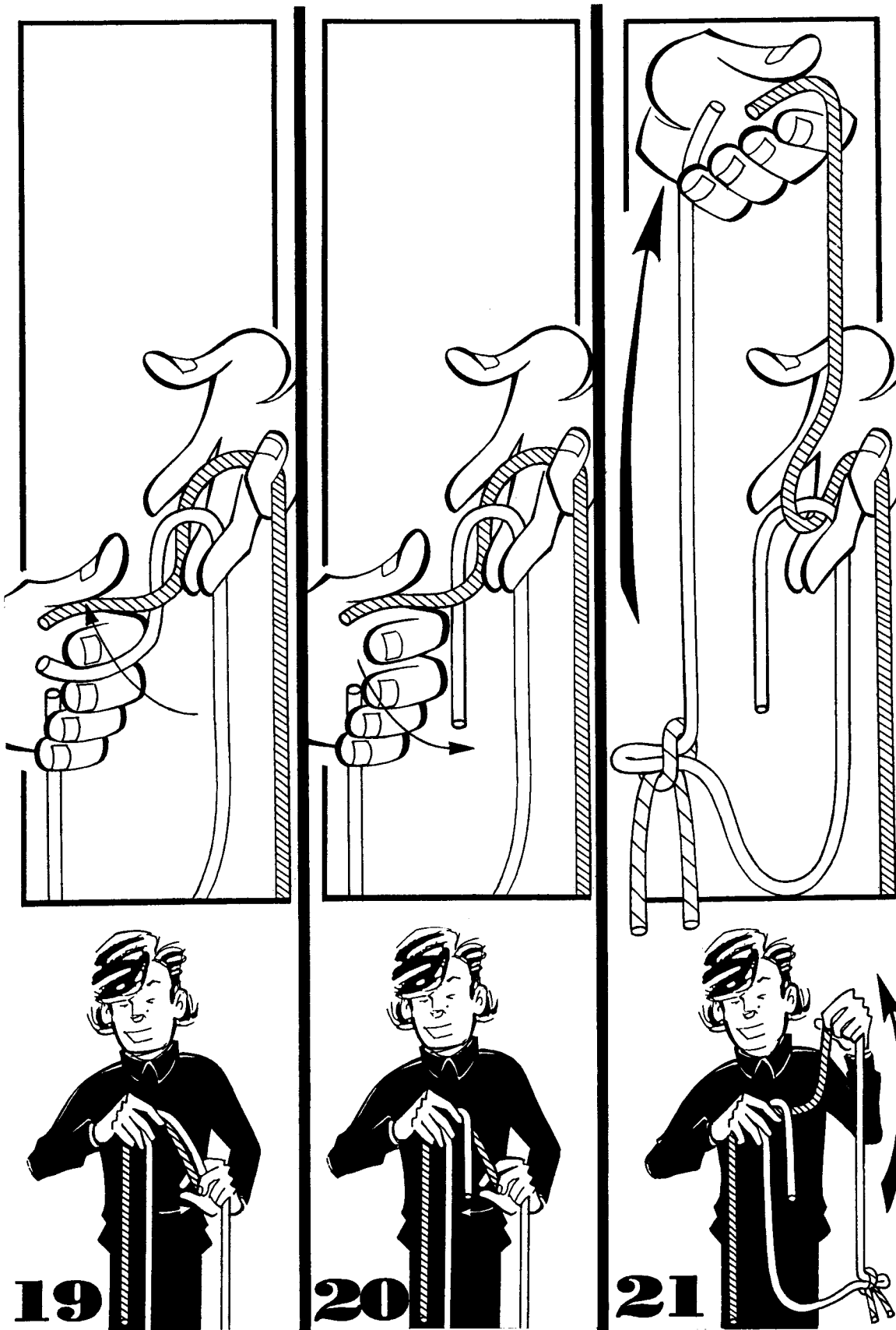
15. When this loop is no longer visible, the right hand lets go. The left hand lets go of its end of the short piece so that it now holds a rope ring (the long rope) with the short rope knotted around it.



16. Turn the ropes 180 degrees so the knot is situated away from your body.

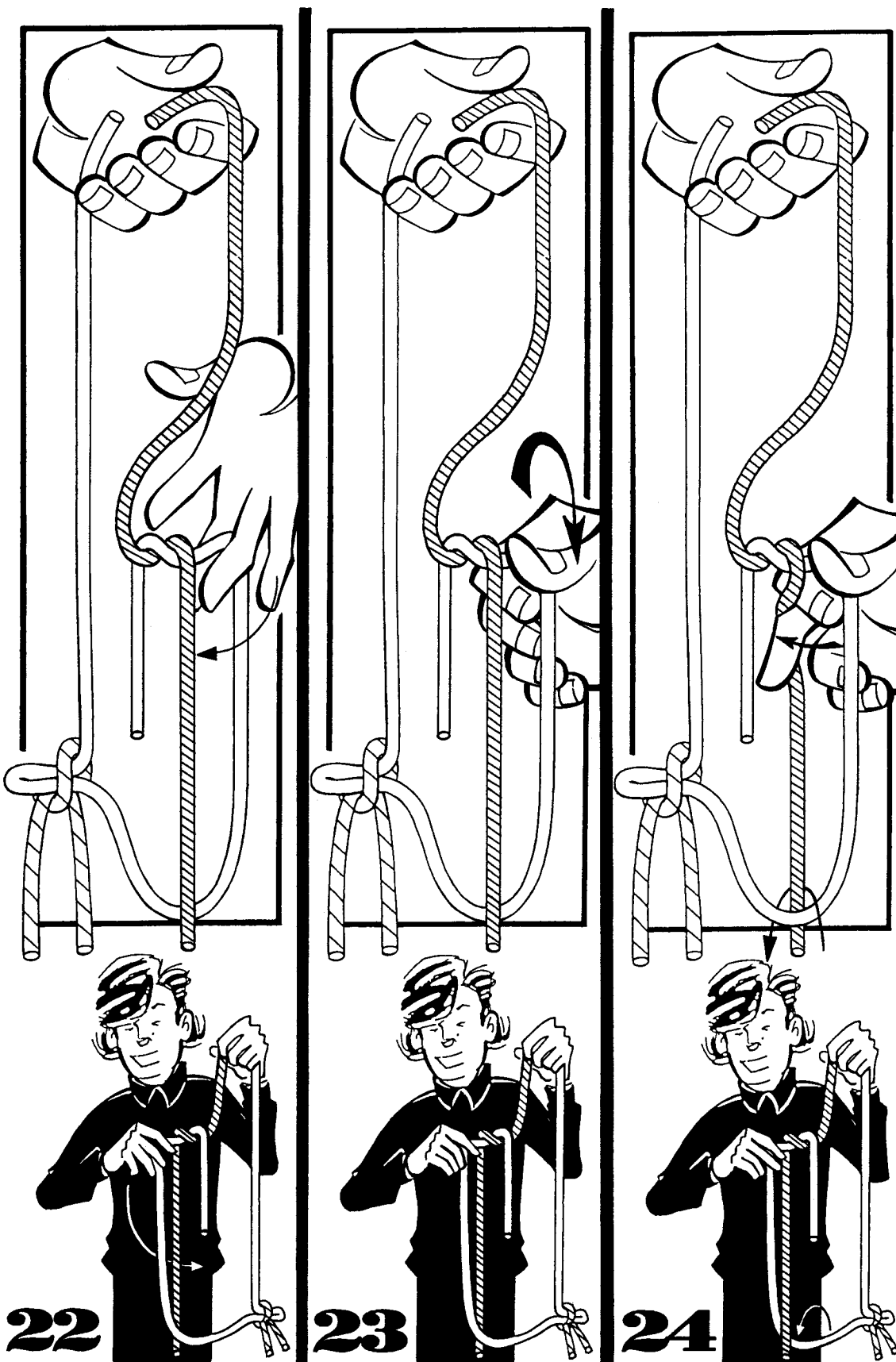
17. The right hand grasps the medium rope which was placed on your left shoulder. The right hand moves down in front of the long rope and presses the medium rope against the long rope.

18. The left hand moves downward to bring the ends to the same level. Note that the long rope is now clipped between the left index and middle fingers near the end and between the right middle and ring fingers at a portion to the right.



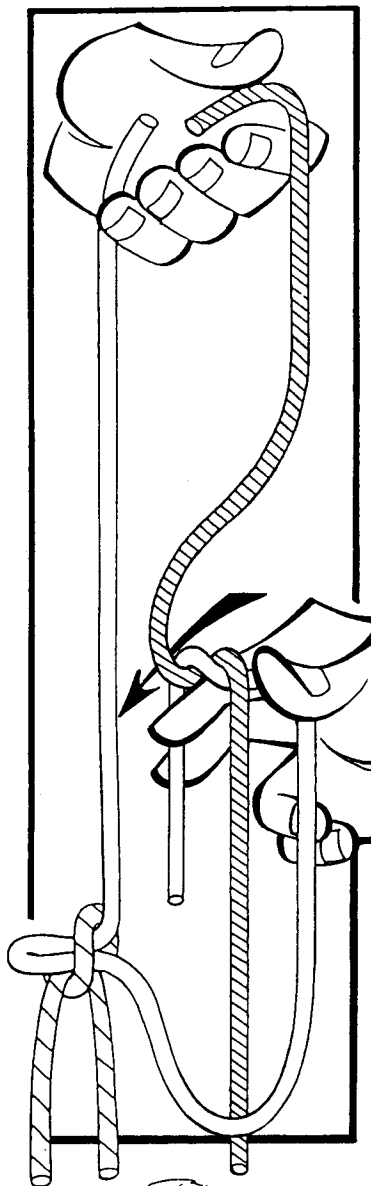
19. The left hand grasps the end of the medium rope between the thumb and index finger.
 20. The left index and middle fingers release the end of the long rope.

21. The left hand moves upward above the right hand.

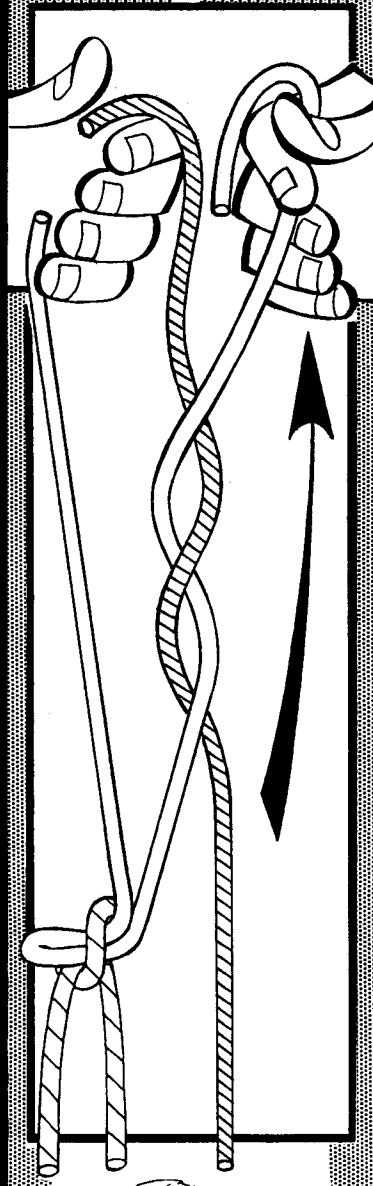


22. The right little finger releases the medium rope, as the ring and middle fingers maintain their grip on the long rope.
23. The right hand rotates toward the body and slips the middle finger under the medium rope, while the thumb firmly presses the long

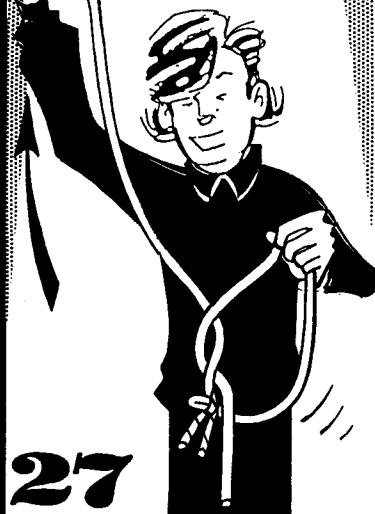
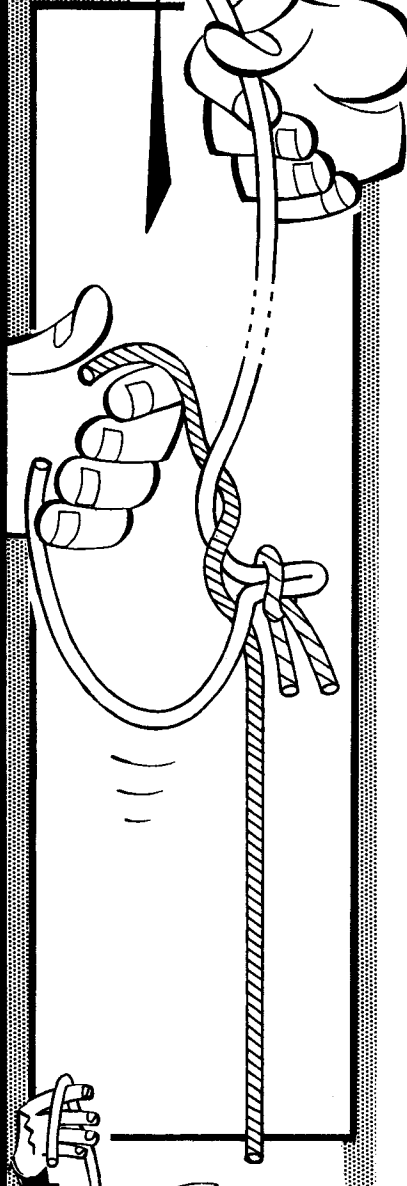
- rope against the second joint of the right index finger.
24. The right middle finger sharply shakes the medium rope to make it hop over to the audience side of the long rope.



25



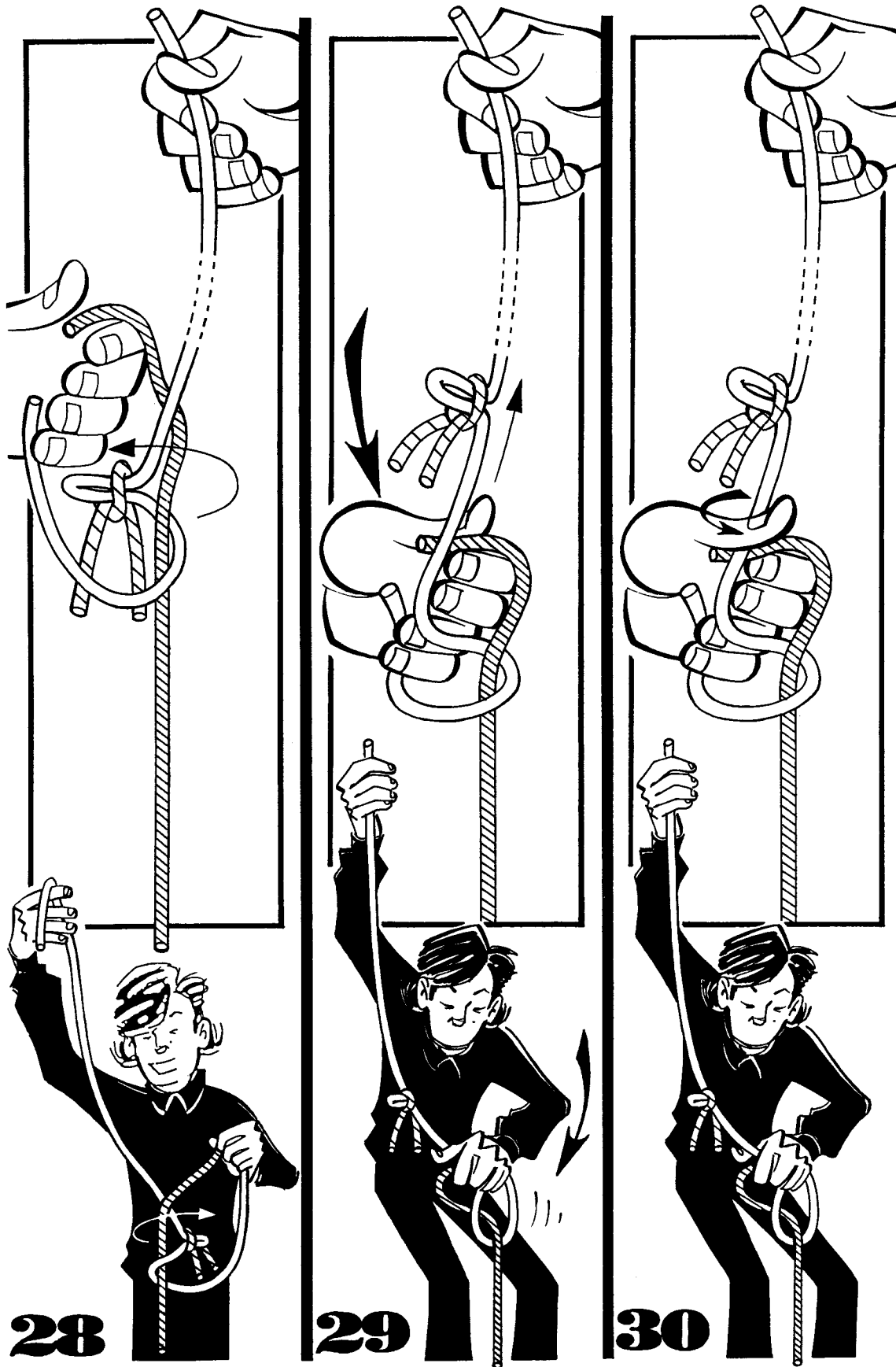
26



27

25. The right index and middle fingers now grasp the end of the long rope.
26. The right hand moves upward, firmly gripping the end of the long rope between the thumb and index finger.

27. With a series of small tugs, you raise the right hand higher and higher, which automatically shrinks the rope ring held in the left hand.



28

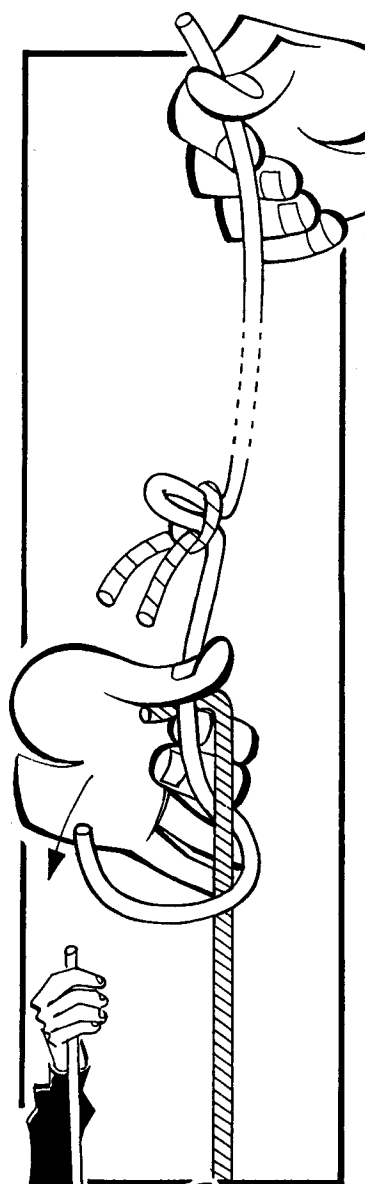
28. Continue raising the right hand; the knot will come out of the rope ring.

29. The knot is now out of the rope ring, which becomes smaller and smaller.

29

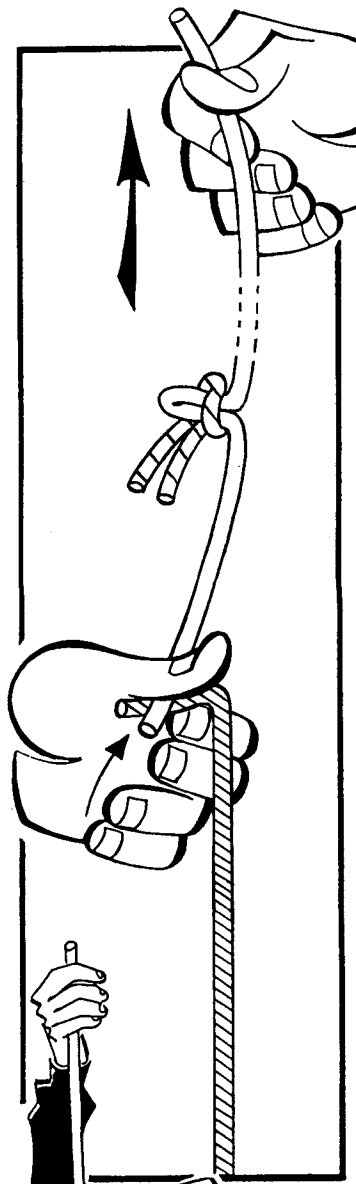
30

30. The left thumb changes its position and moves to grip the end of the medium rope on the side near your body.



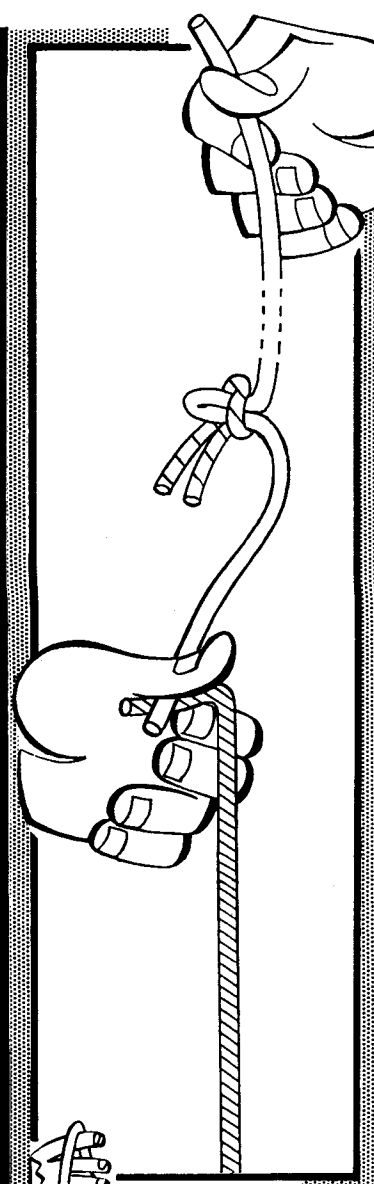
31

31. The left thumb tightens its grip and now holds both ropes (the long and the medium) together, while the left ring and little fingers release their grip.



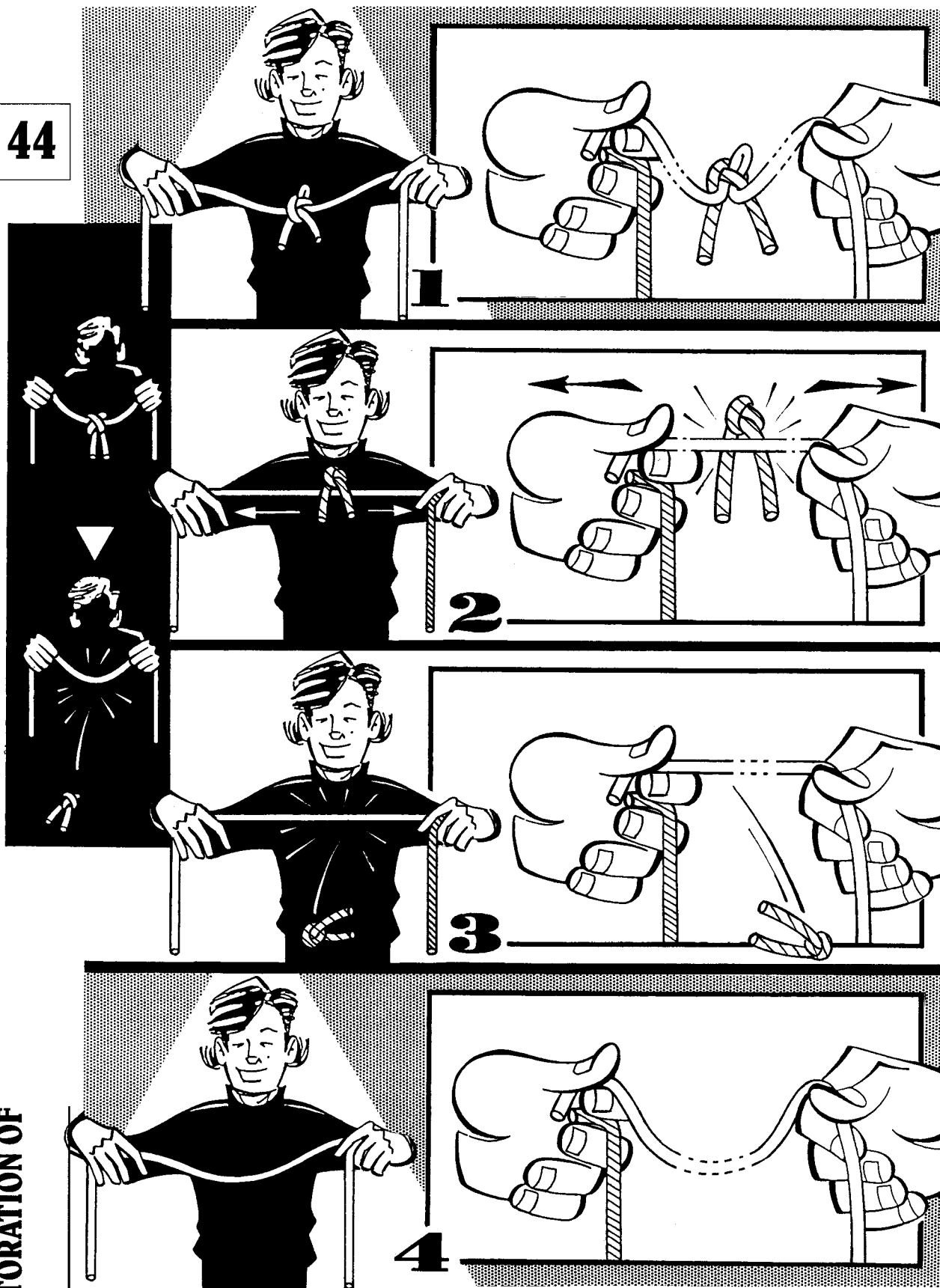
32

32. Raise the right hand a bit higher so the ends of the ropes will be almost touching between the left thumb and index finger.



33

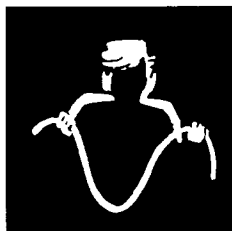
33. Display to the audience the "two" ropes tied together.



FINAL RESTORATION OF THE ROPE

1. The rope is displayed to the audience, who think they are seeing two ropes tied together.
2. The hands pull in opposite directions, freeing the knot from the rope.
3. The knot falls to the floor. (In the next chapter, on page 234, you will find a variant in which the knot vanishes instead of falling to the floor.)
4. The rope is apparently intact and in one piece.

DESCRIPTIONS AND COMMENTARY



24 Move no. 2

This is the indispensable preparatory move for performing many rope effects. It is described here using a normal rope (actually, two!), that is to say, without a knot. It is the same move as described in effect no. 9 (chapter 1), but with two extra knots: one on the short rope and the other on the long rope.

This move, used from the very beginning of the routine, allows you to prepare the first effect (no. 25), the reversal of the ends and center of the rope. In other words, when you have performed this move, unbeknownst to the audience, you have switched the ends for the center, and vice-versa. Right away, you are a step ahead of the audience!



25 Reversal of the Ends and the Center of a Rope

The doubled rope is displayed to the audience with the ends in the right hand and the center in the left hand. The spectators barely have time to register this situation

when instantly the ends vanish and are transformed into the center, and then the original center of the rope changes into the ends. You then display the rope to the audience with two ends in the left hand and the center in the right hand. This quick, intriguing effect immediately captures the attention of the spectators during the opening of the routine.



26 Appearance of Two Ropes

By performing the opposite moves of the previous phase, the center of the rope changes into the ends, which brings the total number of ends to four, making (to the audience) two identical ropes.



27 Restoration of Two Ropes into One

This is the standard restoration of a cut rope, but here the ropes seem to tie themselves together, since a knot (actually, a false knot) appears at the junction of the two ropes. The knot gradually diminishes until finally it vanishes completely.

The effect of this dissolving knot is very magical and at the finish, a switch of the ends allows you to end up in the starting position, with the short rope in your left hand. Needless to say, you are not obliged to your this way, but switching the ends this way prevents the audience from following the path of the short rope should they suspect an extra piece.



28 The Wandering Knot

With a Flip technique, a knot is tied in the end of the long rope in an artistic manner. This knot very visually jumps onto the other end of the rope as soon as it touches the knot; the effect is that the knot truly seems to leave its position to travel elsewhere! Very simple to perform, this effect relies on switching the ends. It is an impressive effect created with a technique reduced to its simplest form.



29 Dematerializing a Knot

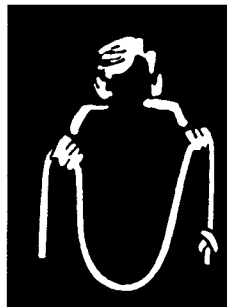
The "wandering knot" is grasped in the left hand, where it disappears without a trace. At least, this is the effect the audience sees. In reality, the knot is hidden in the right palm, where it is kept for later effects.

This effect, as well as the following one, have already been described in chapter 1 (effects 7 and 8). They allow you to introduce two knots into the routine while allowing the audience to think they are seeing only one, rendering subsequent effects totally incomprehensible.



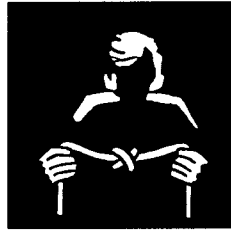
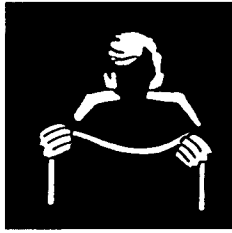
30 The Traveling Knot

This effect is totally identical to effect no. 8 in chapter 1; you make a knot on the end of the rope, and it seems to jump to the other end.



31 Second Vanishing Knot

The knot that has traveled in the previous effect now vanishes. At least that is what seems to happen; in reality, you use a third false knot unseen by the audience. You are then left with three knots hidden in your hands, ready to use; two in the left hand and one in the right. You are prepared for the following effect: the instant appearance of four knots.



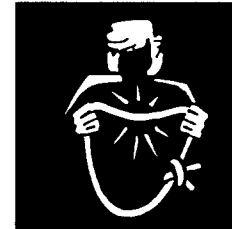
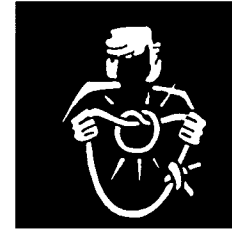
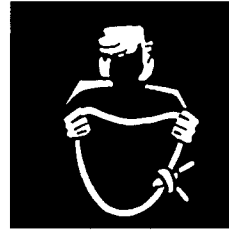
32 Instant Appearance of Four Knots

The audience sees four knots suddenly appear on the rope. In fact, you begin by making one knot, which is actually a false knot invented by Flip, and then you immediately make three other knots appear, the ones you have kept hidden since the last effect. You now have a rope with four knots that have appeared from nowhere! Those on the ends are actual knots, but the two middle ones are false, though it makes no difference to the audience.



33 Instantaneous Vanish of Four Knots

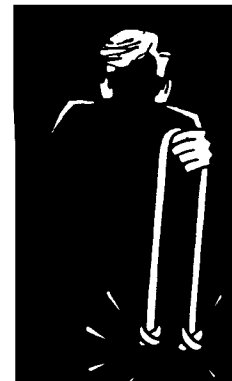
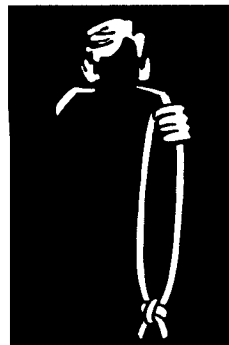
This very flashy effect is easy to perform, since you only need to hide the two genuine knots in the left hand and to undo the two false knots by sharply pulling on the ends of the rope. As you saw in the detailed description, this is performed in a single movement. At the conclusion of the effect, you still have two real knots in reserve, and to avoid reproducing them too quickly, I have purposely inserted two effects between their vanish and reappearance: the appearance and disappearance of a knot, already described in effect no. 12 in chapter 1.



34 Appearance and Vanish of a Knot on a Rope Ring

I call this effect a "memory-loss parentheses," because it is so surprising that it makes the spectators forget the prior effect, as well as leading their minds away from the idea that you can hide the knots in your hand. Likewise, in the following effect, when these knots reappear, it will be impossible to determine their origin.

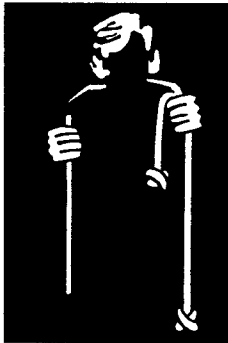
The ends of the rope are tied together, but nonetheless you succeed in making an actual knot appear on the rope ring, then disappear, which looks like a topological impossibility. You finish by holding the rope ring between your hands.



35 Square Knot Cut into "Half-Knots"

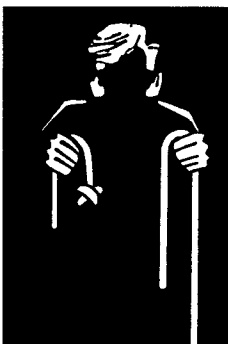
It goes without saying that the term "half-knot" is an invented word which will make the audience smile; in fact the "half-knots" are two genuine knots. The idea of the effect is that one knot is able to be divided into two "half-knots" when you smash them between your palms, but above all this sequence allows me to end up with a square knot hidden in my left hand.

Needless to say, this knot, which the spectators are unaware of, will be later used to its full potential in a new principle for instantly tying two ropes.



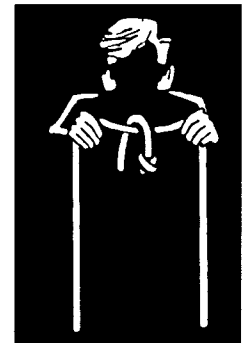
36 Instantaneous Linking of Two Ropes

You have a rope with a knot on each end. Bring out from your pocket a "second" normal rope (the medium one). From this point on, you will use three ropes although the audience is aware of only two! Simply by touching the rope to one of the knots, the medium rope is instantly tied on with a square knot. To the audience, you now have two identical ropes of the same length tied together.



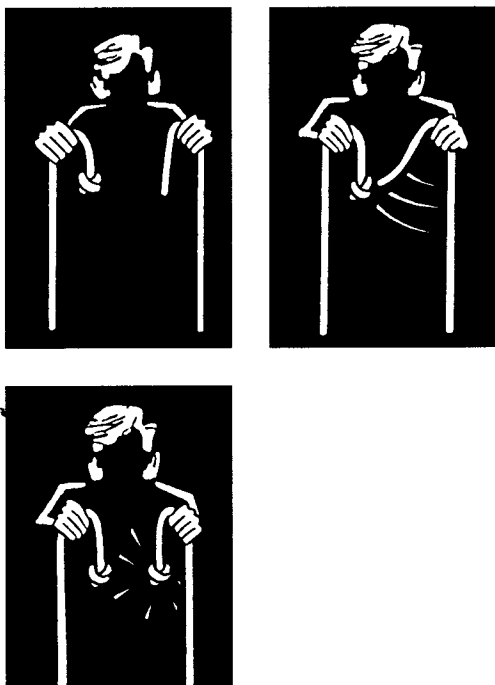
37 Voyage of a Square Knot and Stealing the Short Rope

The square knot which links the two identical ropes magically moves to the end of one of the ropes. To prove it is a genuine knot, you very openly untie it, giving you one long and one short rope. Note that the short rope has a knot on one end and that this knot, like a signature on a card, is proof (supposedly) that there can be no switch. This knot acts as a visual indicator and deceptively reassures the spectators; in reality, it helps fool them even more since it has a secret twin hidden in your left hand!



38 Cutting the Long Rope in the Center by Addition of the Short Rope

A short rope is hung on the center of the long rope. When you spread your arms, the long rope seems to split into two equal ropes, and the ends of the short rope seem to have been absorbed by the resulting ropes. This impression is reinforced by the fact that the knot that was on the short rope is now fused into one of the ropes; moreover, the audience can examine it!



39 Doubling a Knot

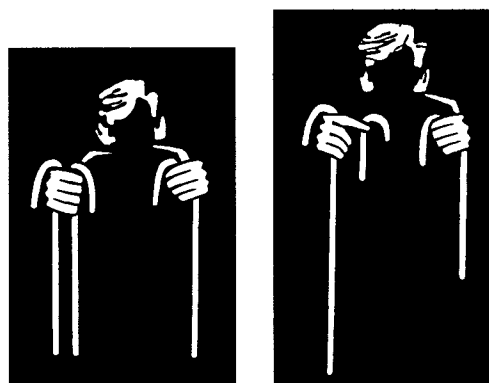
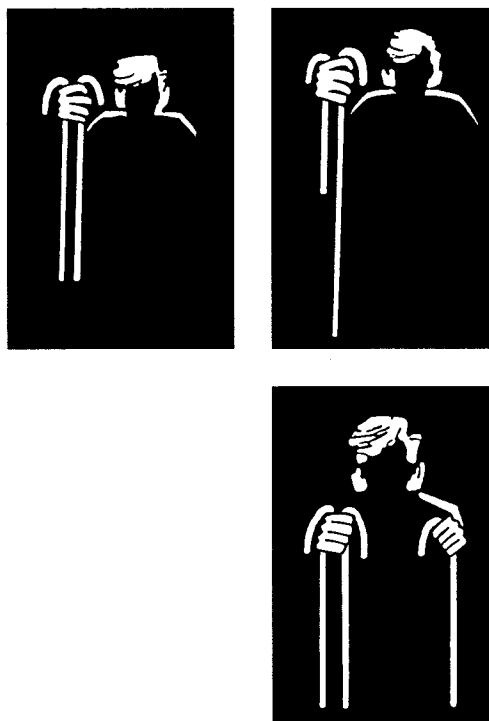
You display two ropes of the same length; on the end of one is a knot. Simply by touching it to the end of the other rope, the knot seems to double, since a second knot instantly appears. You now have two ropes absolutely identical, each with a knot on its end.

These two knots are now openly untied, leaving two identical ropes (in reality, there are three: a short, a medium, and a long rope). This is the last of the effects involving knots.

40 Two Equal Ropes Become Unequal, then Three Ropes

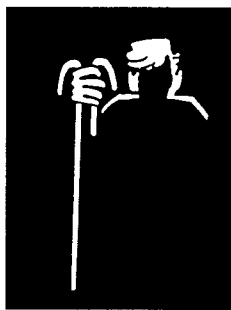
The effect allows you to perform The Professor's Nightmare, the well-known classic, but I think the manner of introducing the ropes is somewhat original. You first display three equal ropes; then, by pulling on one of them, it stretches at the same time as another one shrinks. You thus obtain two unequal ropes. Then, with a quick motion, you split the long rope in half and instantly have three identical ropes!

Believe me, at this moment, the spectators will wonder where the devil the third rope came from, since until now they have only seen two!



41 The Three Unequal and Equal Ropes

This is an effect undoubtedly known to every magician on the planet. You can perform as you usually do, but there's no reason you can't take a look at my presentation, which has the advantage of having a simple, rapid and direct method. You conclude, of course, with three ropes of different lengths: a short rope, a medium rope, and a long rope.



42 Two Ropes Become Equal by Fusion

You have just obtained three ropes of unequal lengths. The medium rope is hung over your shoulder, so you now have only the long rope and the short rope in your hands. These two ropes are displayed to the audience, then suddenly one of them stretches while the other shrinks, without the slightest false move. Using the same technique as in effect no. 27 in this chapter, you then fuse the two identical ropes into a single one.

43 Fusion of the Rope Ring into Another Rope

This fusing effect is performed in the same style as effect no. 16 in chapter 1. A rope ring melts and gradually fuses into a length of rope, and at the conclusion of the



effect, nothing is left except the large knot that tied the ring and which now links the ropes together. The method of this effect is perhaps a bit complex, but its study is amply compensated by the impact it has on the audience; it also sets you up for the finale.



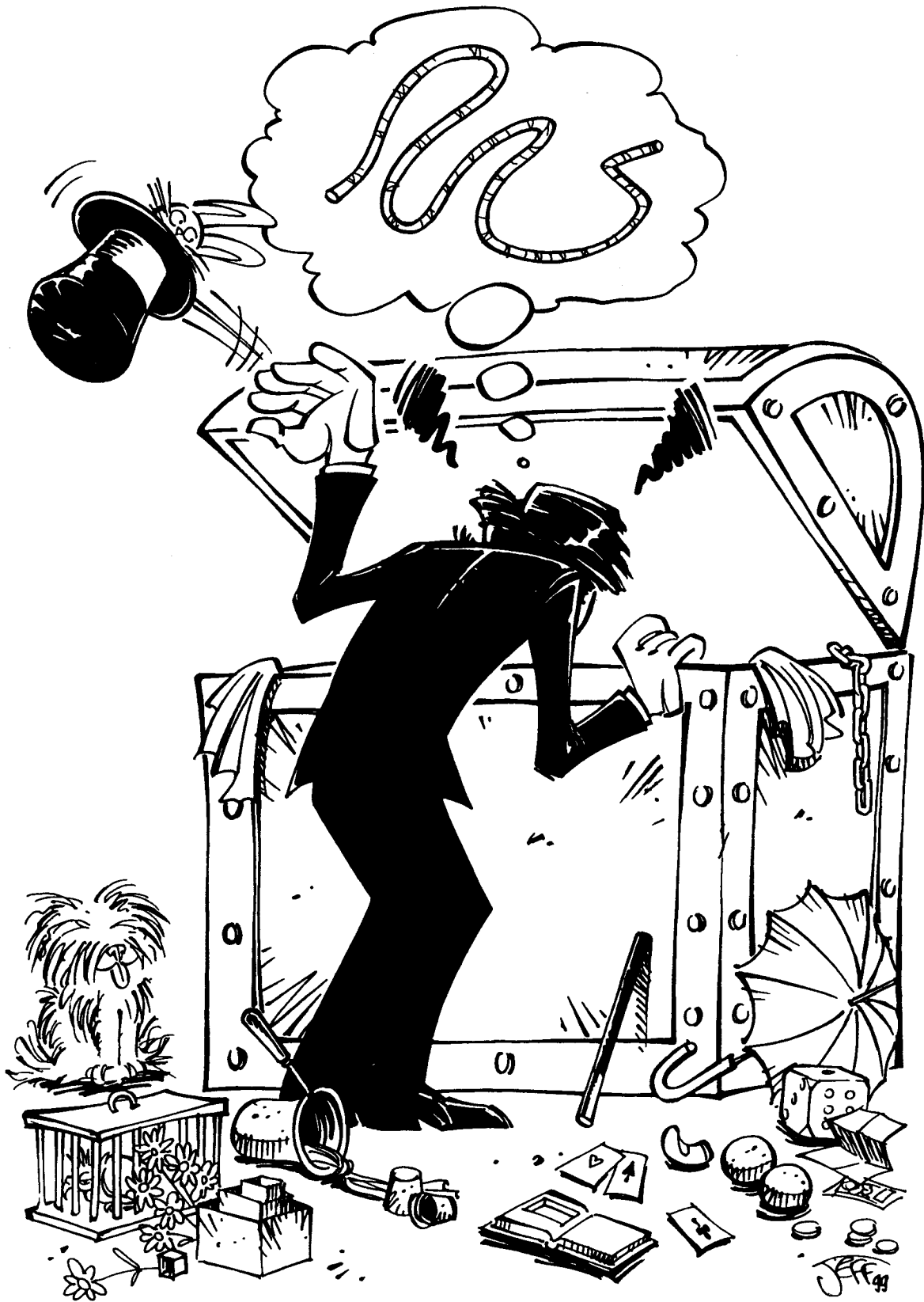
44 Final Restoration of the Rope

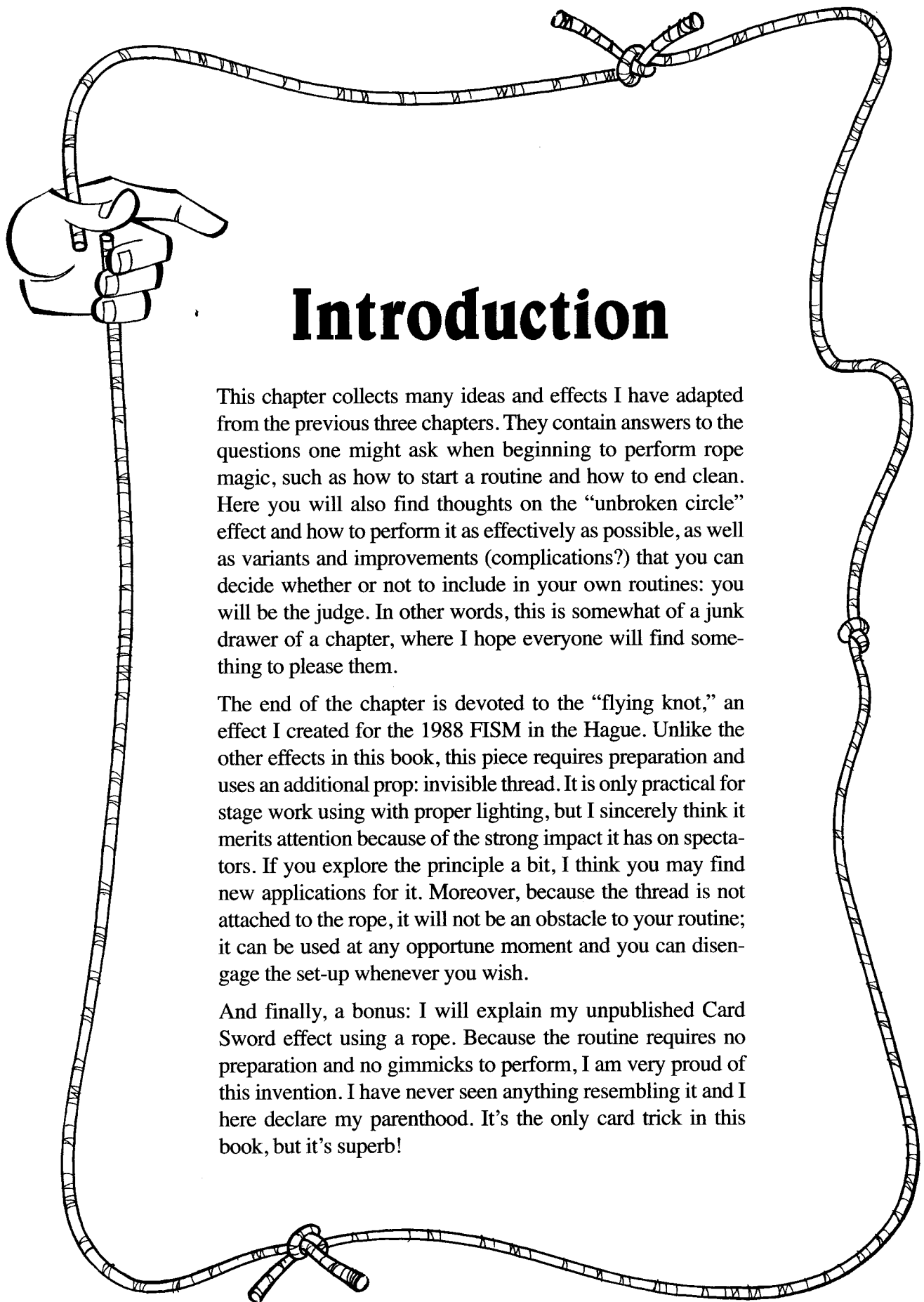
The visible knot tying the two ropes falls to the floor, leaving a single long rope. This ending dumbfounds the spectators; you are left with just one rope, although barely a few moments ago you had three of them!

If you want to conclude in a cleaner fashion, without the knot falling, see chapter 4, p. 234, where you will find an original method for ending with one long rope, sparing you from having to pick up the fallen knot. You can then immediately repeat the routine at another table since you still have your three ropes in your hands.

Chapter 4

Miscellaneous





Introduction

This chapter collects many ideas and effects I have adapted from the previous three chapters. They contain answers to the questions one might ask when beginning to perform rope magic, such as how to start a routine and how to end clean. Here you will also find thoughts on the “unbroken circle” effect and how to perform it as effectively as possible, as well as variants and improvements (complications?) that you can decide whether or not to include in your own routines: you will be the judge. In other words, this is somewhat of a junk drawer of a chapter, where I hope everyone will find something to please them.

The end of the chapter is devoted to the “flying knot,” an effect I created for the 1988 FISM in the Hague. Unlike the other effects in this book, this piece requires preparation and uses an additional prop: invisible thread. It is only practical for stage work using with proper lighting, but I sincerely think it merits attention because of the strong impact it has on spectators. If you explore the principle a bit, I think you may find new applications for it. Moreover, because the thread is not attached to the rope, it will not be an obstacle to your routine; it can be used at any opportune moment and you can disengage the set-up whenever you wish.

And finally, a bonus: I will explain my unpublished Card Sword effect using a rope. Because the routine requires no preparation and no gimmicks to perform, I am very proud of this invention. I have never seen anything resembling it and I here declare my parenthood. It’s the only card trick in this book, but it’s superb!

You and The Stage

First and foremost, you must realize that the first contact you have with the audience is very important. Your act begins as soon as the emcee introduces you, and from that point on you can make no mistake: the magic must work without fail.

From the moment the curtain opens, the spectators often make very specific (and correct) judgments about the style of act they are about to see, based on the equipment visible onstage, and thus categorize an artist before he has even lifted a finger!

With a rope act, not only should you not have any inferiority complex because you have hardly any props, but the fact of performing with just a simple length of rope is, on the contrary, a trump card and truly a strength compared with magicians who use tons of equipment!

Remember that your partner — the rope — is graceful, supple, light, and soft, and you will have every chance of success. If you treat your rope as a friend, the audience will be won over; and the more apparatus previous acts have used, the more your minimalism will be appreciated.

Another important piece of advice, however: do not open the show! Normally, if you are working with a good producer, he will never make the mistake of putting you on first and will instead know that he should have you perform before the final big illusion act.

Another tip: never perform in front of the curtain. Your act is as legitimate as any other and should be given the proper space onstage to avoid diminishing its impact. This advice obviously also applies to private receptions where you are performing with other acts.

You should also realize that a rope routine is very visual and can be easily seen in a large venue. Also, while some might consider speaking to be a detriment to the act, experience has shown me that it is just the opposite; it helps establish a rapport with the audience more quickly!

The appeal of a rope routine is that it can be performed under every condition imaginable, on large stages or small, with just a simple spotlight on you. If the room is big, a lapel mic is recommended. You only need a minimum of one square yard; I remember performing once in a room for 400 people in front of a radiator that was about three feet wide! This, of course, was an isolated incident.

You will usually have a normal stage and curtain available. Let us look at this situation a bit more closely.

As soon as the emcee introduces me, I let the curtain open first to let the audience realize there is nothing onstage! I think this small statement immediately creates a certain atmosphere of mystery and makes the audience even more intrigued and curious from the very start. After waiting three or four seconds, I make my entrance with empty hands (important!) and, gazing steadily at the audience, I come forward. I smile and say, "Good evening!" They always answer and thus the ice is broken and our rapport is established. I then remove the rope from my pocket and begin!

How can one open a routine?

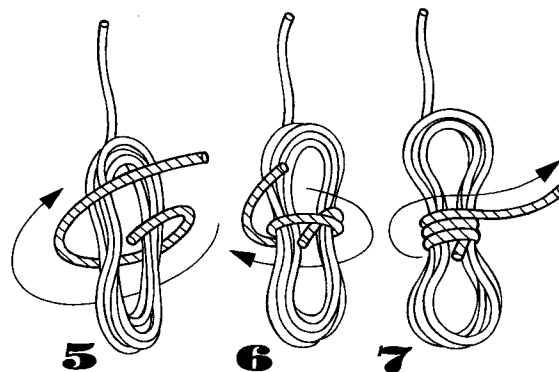
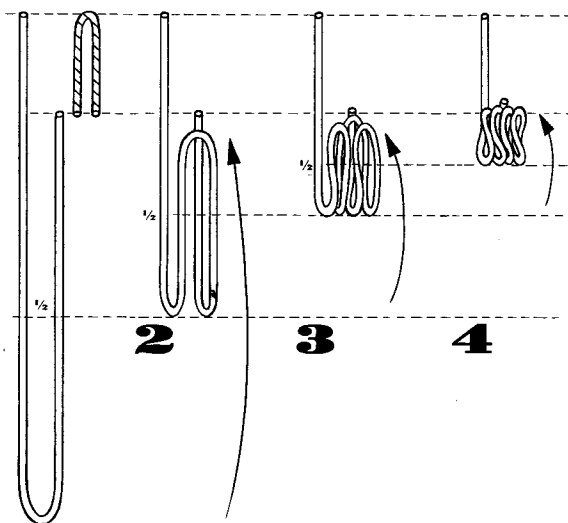
You can come onstage with the rope (or ropes, to be precise) in your hand, but the element of surprise will be lessened. I think it is preferable to enter with empty hands and to exit the stage the same way, with nothing; psychologically, this seems much more magical to me!

1. If the rope is in your pocket

There is a way to pleat the rope that will allow you to remove it smoothly and, without fumbling, get into the opening position with the extra piece in place. Here is how: As shown in the illustrations on the next page, first double the long rope, leaving about eight inches protruding. Double the rope three more times (figs. 2, 3, and 4). Wind the short rope around the bundle this formed (figs. 5 and 6), leaving about four inches of the short rope hanging down (the other end of the short rope is wound inside itself). You will note that there are thus

only two ends that are free and visible; by grasping them together with the left hand, you can allow them to unwind with a simple shake

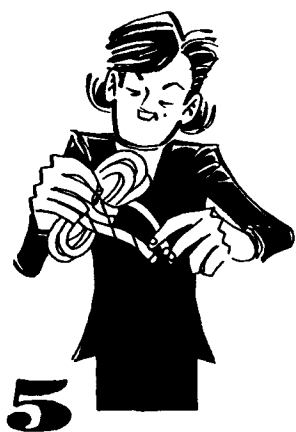
of the hand, and you will automatically be in the standard opening position.



Drawings are audience view



1. You enter with empty hands.
- 2 and 3. You remove the "single" rope from your pocket.
4. Casually toss the rope from one hand to the other, communicating (without saying so) that there is only one rope.



5

5. With the left hand, grasp the two free ends.



6

6. Let the rope unwind on its own, then display it between your hands.

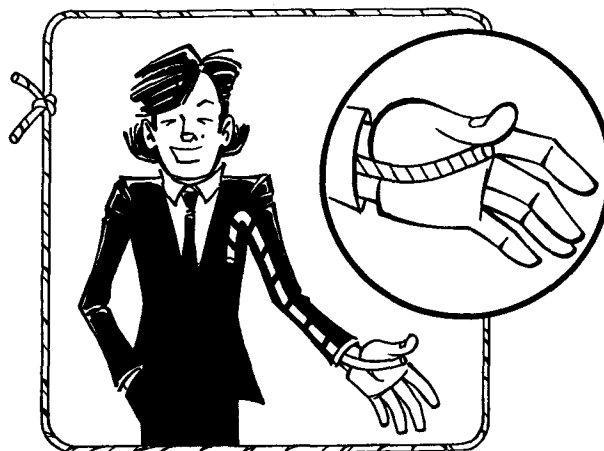


7

7. You are ready to begin.

2. The emcee hands you the rope

This situation also applies to when you want to begin by handing out the rope for examination. The problem is to add the short rope as discreetly as possible. To do so, a little preparation is necessary. It takes only a minute and is not difficult to do. You place the short rope into your left sleeve and hold one of the ends in thumb palm in the crotch of the left thumb. The other end emerges from the sleeve inside your jacket and hangs alongside your body.



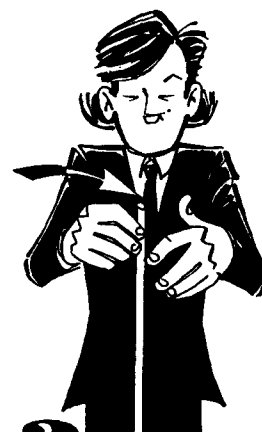
1

1. Walk toward the emcee.



2

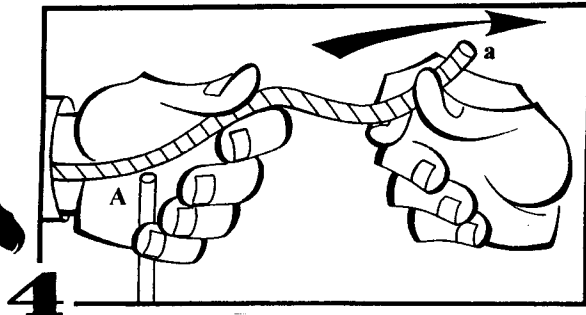
2. Take the rope with the right hand.



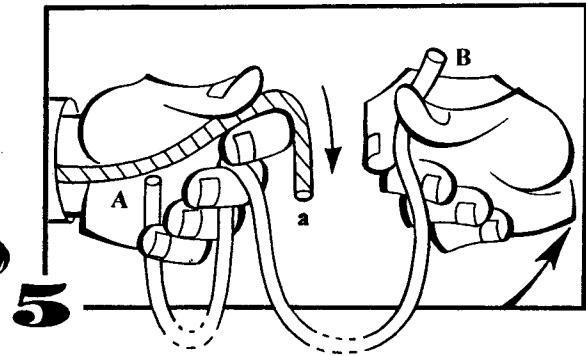
3

3. With the rope held by end A, transfer it to the left hand.

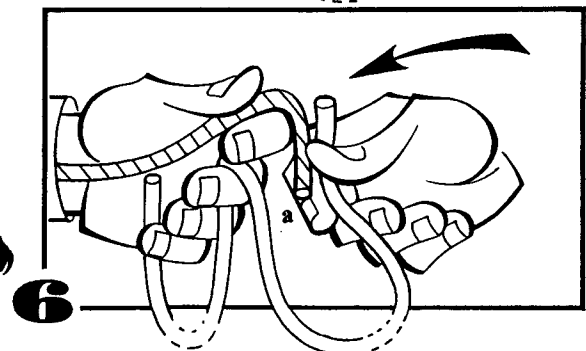
4. During this movement, the right hand places end A of the long rope between the left little finger and palm, then grasps end a of the short rope between the right thumb and index finger, pulling it slightly out of the sleeve (you have thus switched the ends).



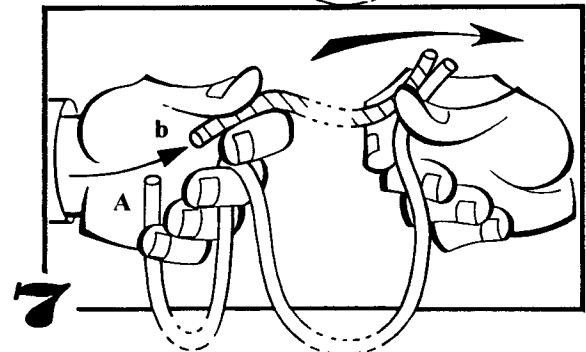
5. The right hand grasps the long rope several inches below end A and hooks a loop around the left middle finger. The right hand continues to slide toward end B of the long rope and raises it to the level of the left hand, which is at about chest level.



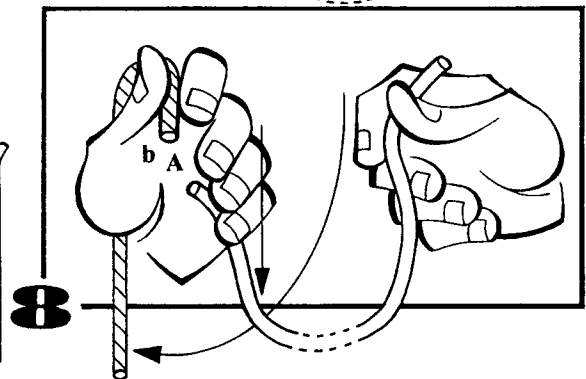
6. The right hand grasps end a of the short rope.



7. The right hand pulls the short rope out of the sleeve until its other end (b) is between the left thumb and index finger.



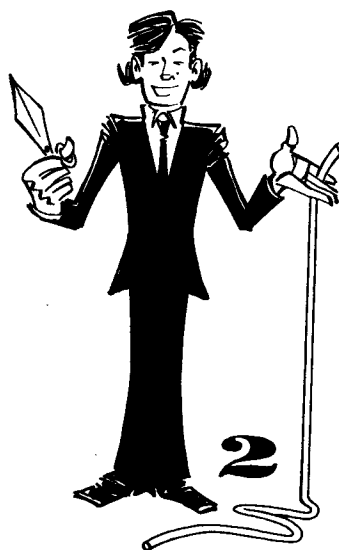
8. The left hand releases the loop of the long rope from the middle finger while still gripping end A of the long rope and end b of the short rope. You are now in the standard starting position.



3. The rope is brought to you

In this case, you should improvise. You may also find yourself in this situation if you have forgotten or misplaced your short rope. Don't laugh! This once happened to me! Upon unwinding my rope onstage, I saw that the short rope was missing! I had forgotten it in my dressing room. If this happens to you, don't panic! Take your scissors and do a classic Cut and Restored Rope. At the end of the effect,

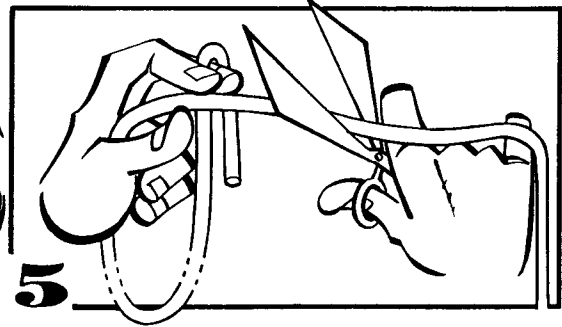
you will now have a small extra piece (whew!). I will give you the cleanest technique for apparently cutting the rope in half with scissors; there is no fumbling and the illusion of the rope being cut in half is perfect. (This technique is also described in Jean Merlin's *Notes de Conférence*, as well as *Tarbell* volume 6, where it is credited to Bob Ellis.)



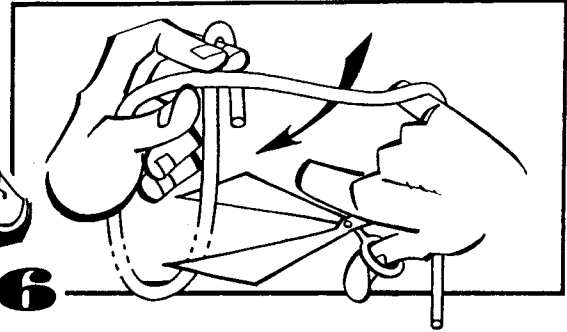
1. You enter onstage. Note that the scissors are in the breast pocket of your jacket.
2. One end of the rope is held in the left hand. Take the scissors with your right hand.

3. With the open scissors, find the exact center of the rope.
4. Lifting the rope with the scissors, the right hand brings the center of the rope toward the left hand.

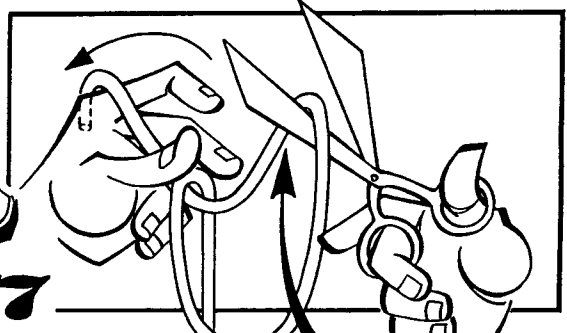
5. Clip the center of the rope between the left thumb and index finger. Note that the scissors are perpendicular to the floor.



6. The right hand turns palm down to position the scissors parallel to the floor so the blades now surround the rope near its end (about two feet from the end if your rope is long; the precise spot will depend on how long you want your short rope to be).

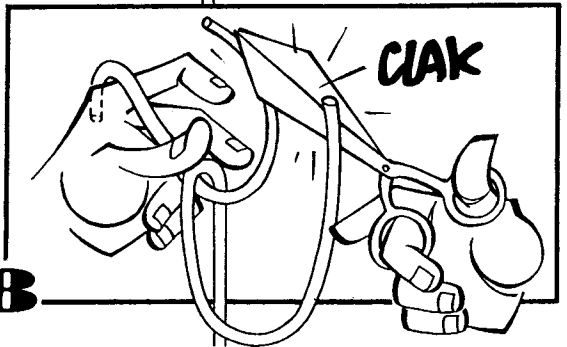
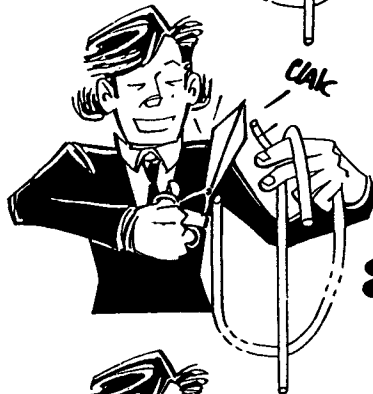


7. The right hand turns its palm toward you and so turns the scissors so they are perpendicular to the floor.

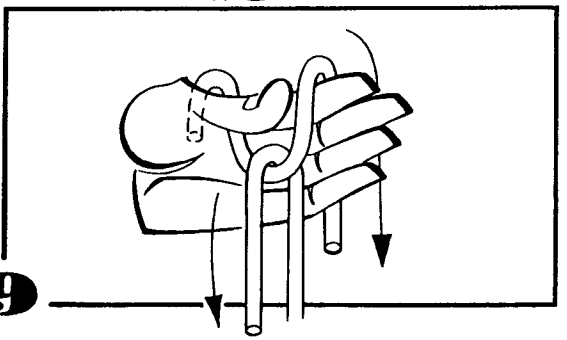


8. Cut the rope.

9. The audience believes you now have two ropes.



You now merely have to restore the rope in any manner you wish (effect no. 27, for example) to once again be in the standard starting position with one short rope and one long rope.

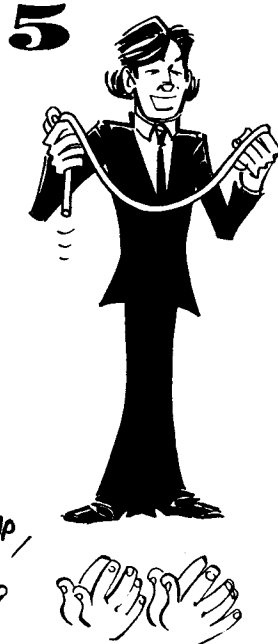
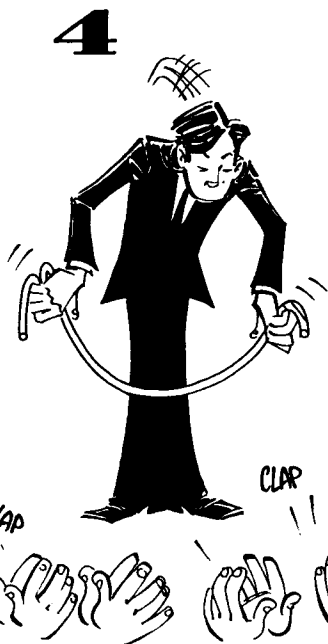
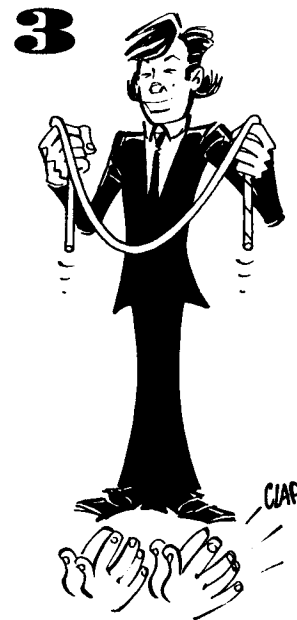


How Do You End a Routine?

1. You are onstage

The simplest solution is to exit with the “single” rope after taking your bow. This approach is tempting because there is no risk and you are ready to start over with the same rope (substantial savings!). But the ultimate ending is throwing the rope to the audience and leaving as you entered, with empty hands! The benefit of end-

ing this way is obviously that this action proves to the audience that you have just one rope and that it is definitely not gimmicked. Moreover, the audience is no fool (!); when I throw them the rope, the applause is even louder! So why deprive yourself of this additional pleasure?



1. The routine is over; the short rope is in the left hand.

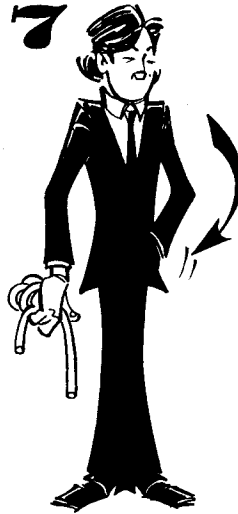
2, 3, and 4. I bow to the audience, leaning over two or three times (to the right, to the left, and in the center).

5. During these ample body movements, I gradually hide the rope in both hands by rotating the hands in and out. The right hand gathers the long rope; the left hand gathers the short rope until it is totally concealed in the hand, which is closed into a fist.

6



7

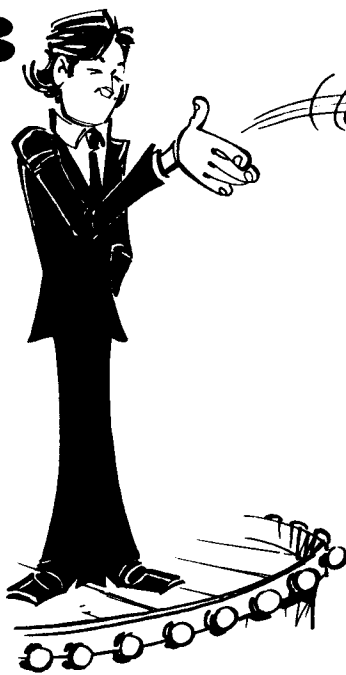


6. The end of the long rope in the left hand is tossed to the right hand, while the left hand keeps the short rope concealed in its palm.

7. I move toward the left of the stage, with my left side slightly angled away from the audience, allowing me to discreetly slip the short rope into my left pocket as the right hand...

8. ...throws the rope to the curious spectators with a wide motion.

8



2. Close-up

Here it is possible to secretly dispose of the short rope in an elegant manner.

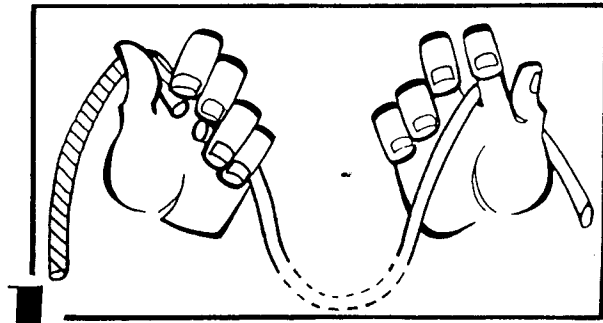
First, with two ropes: one long and one short

You are in the classic starting position (fig. 1), with the short rope in the left hand and the long held between your hands. Using move no. 2 (see effect no. 24), you will be in the situation shown in figure 2, with the rope doubled. In reality, the right hand holds the doubled short rope, as well as center M of the

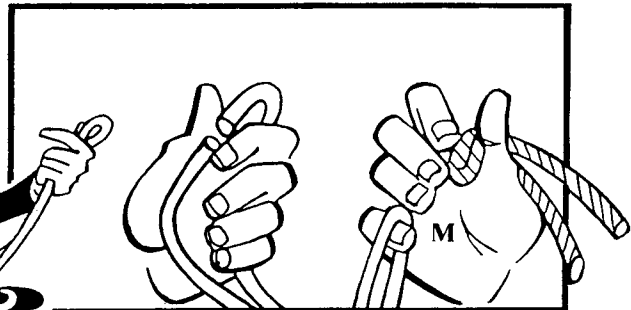
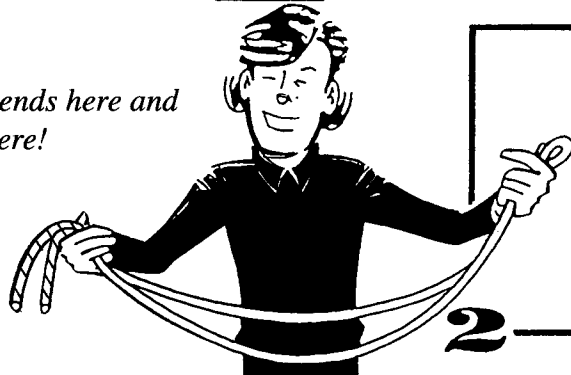
long rope, while the left hand hides the ends of the long rope although it supposedly holds the center.

Figure 3: The right hand places the ends into the pocket (and leaves the short rope there), and the left hand shows the spectators what seems to be the center of the rope, although it is actually only an end of the rope curved into a loop (figure 4). With a magical gesture, the right hand transforms this "center" into ends (real ones, this time!) as in figures 5 and 6.

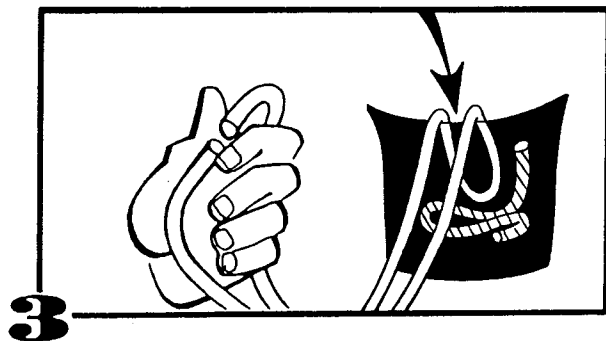
Here is a rope...



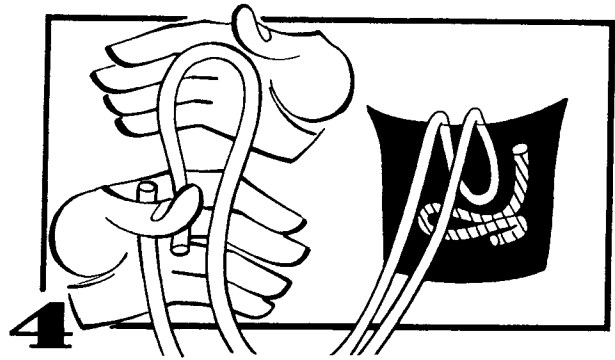
...with two ends here and a middle there!



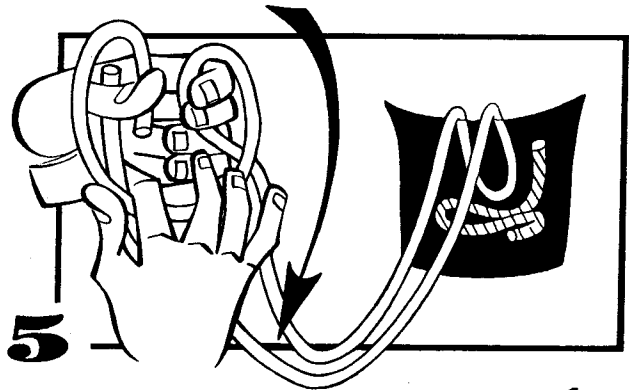
If I place the ends into my pocket...



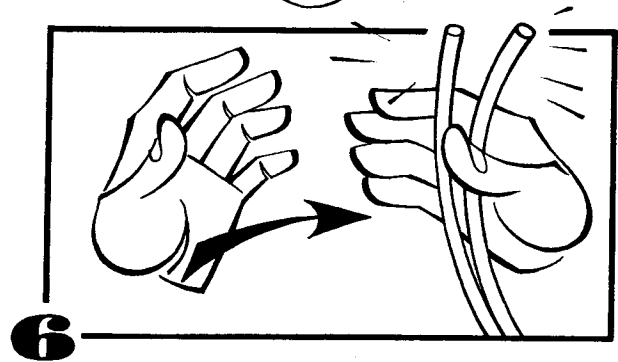
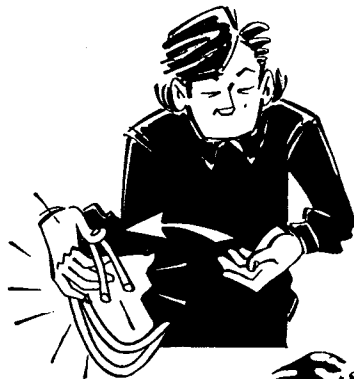
... I will have the center of the rope here.



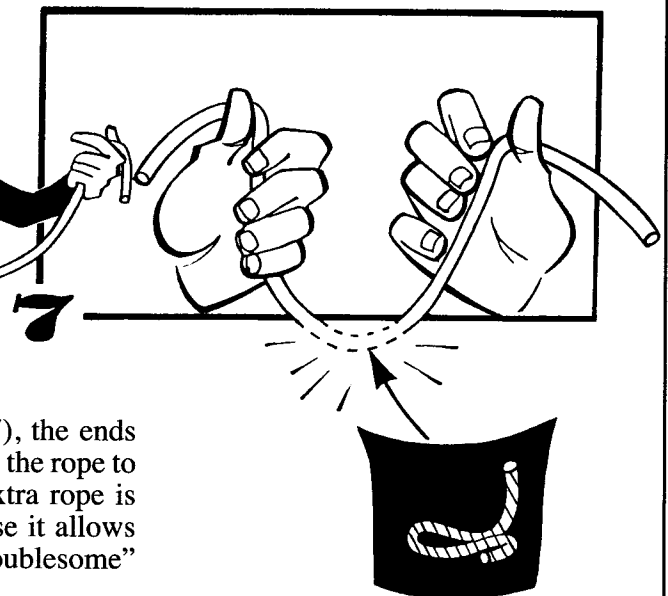
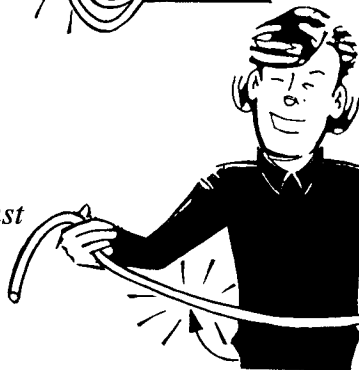
But if I have ...



... the ends here ...



... the middle must be in my pocket.



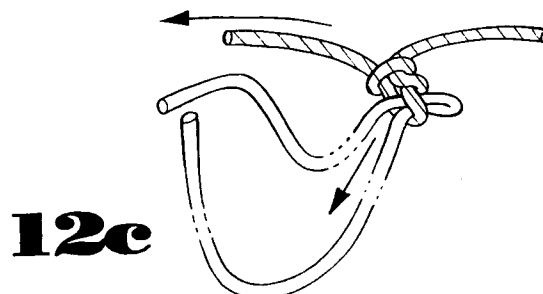
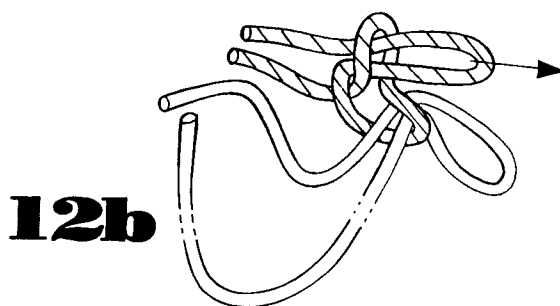
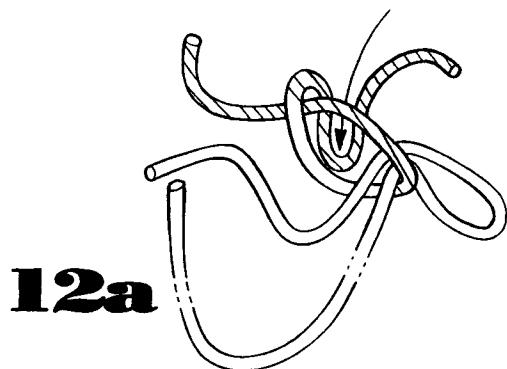
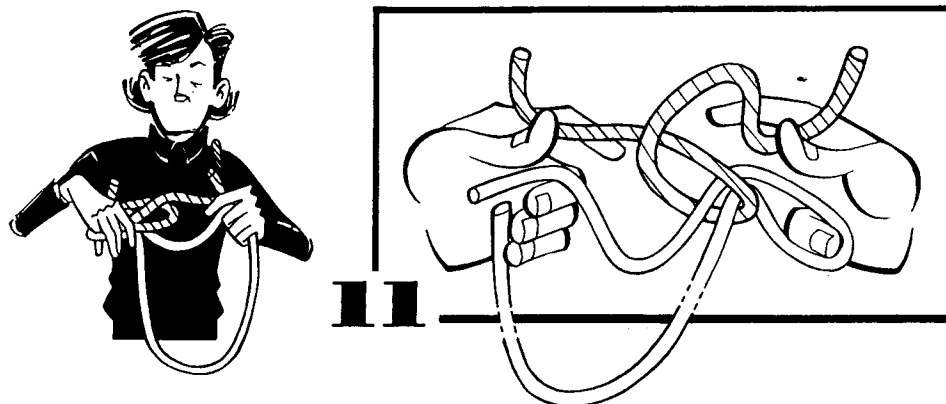
When you remove the rope from your pocket (fig. 7), the ends seem to have transformed into the center. You can give the rope to the spectators for examination, now that the short extra rope is safely in your pocket. I often use this method because it allows me, with a flashy, quick effect, to dispose of the “troublesome” extra piece.

**Now for situations with three ropes:
a long rope, a short rope and a
medium rope.**

You have noted (effect no. 44) that at the end of my close-up routine, the short rope falls to the floor and gives the illusion that the rope is restored. The only problem is that if you wish to perform the routine again, you have to retrieve the short rope before going to the next table. The ideal would thus be to retrieve it without having to pick it up. Here is how to do so.

Let us return to effect no. 43, the fusion of a rope ring into the rope. When you are in the

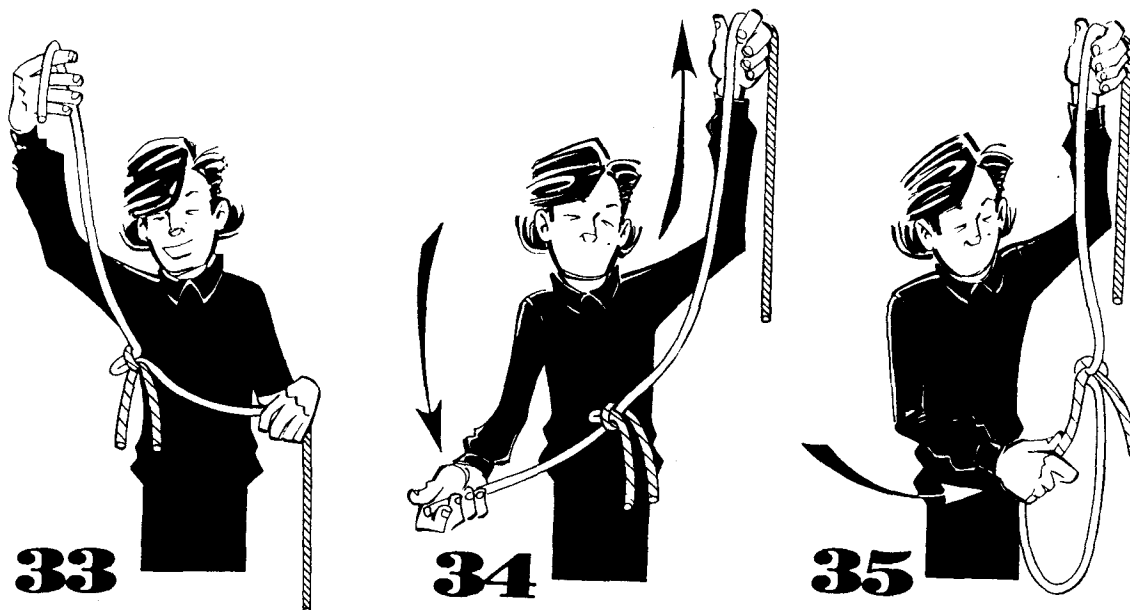
position shown in figure 10 and you are ready to tie the short rope around the loop of the long rope, instead of making a genuine knot with the short rope (as in figure 11 of effect no. 43), you simply tie a false knot which can be easily undone when you pull on the ends of the rope. In this case, figure 11 of effect 43 is replaced by figure 11 below:



Then:

- 12a. Only a portion of the short rope is inserted into the first loop formed.
- 12b. The portion inserted into the loop is pulled to the right to tighten the knot thus formed.
- 12c. The false knot made with the short rope is tightened onto the long rope to the point where it is almost ready to come undone. Be careful that it does not untie prematurely!

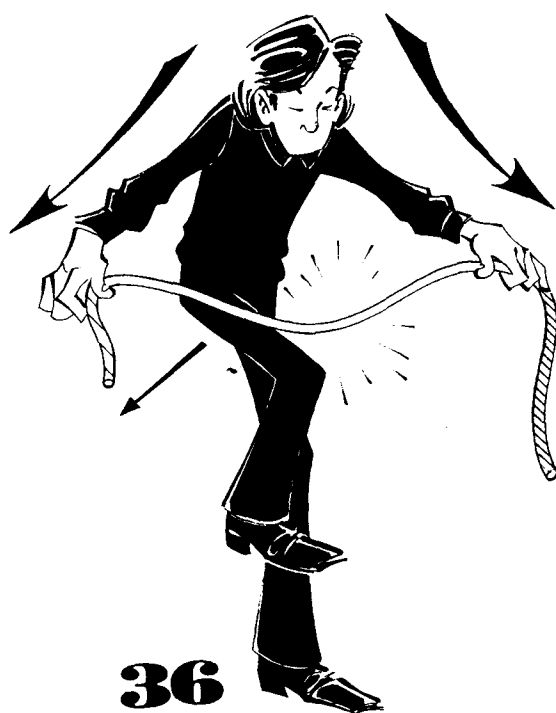
Continue by consulting the explanation of effect no. 43, figures 13 to 33, pages 203 to 209.



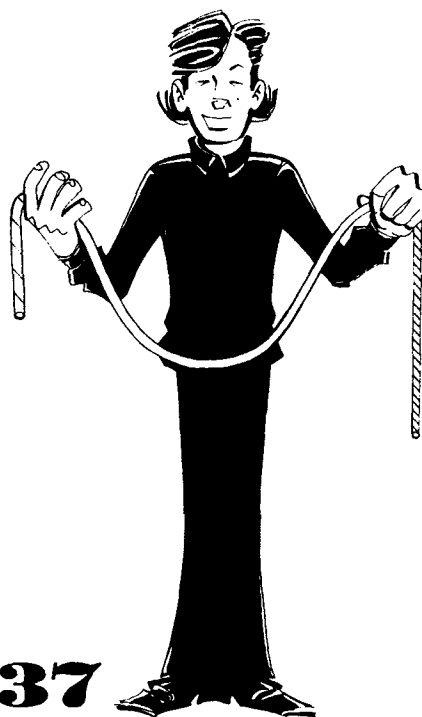
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36



37

34. When you come to this stage in the routine, the right hand slides to the end of the long rope and moves downward, while the left hand moves upward as high as possible.
35. The right hand grasps one end of the short rope and firmly grips it with the thumb and index finger. The right hand holds the end of the long

rope between the middle and ring fingers and the palm.

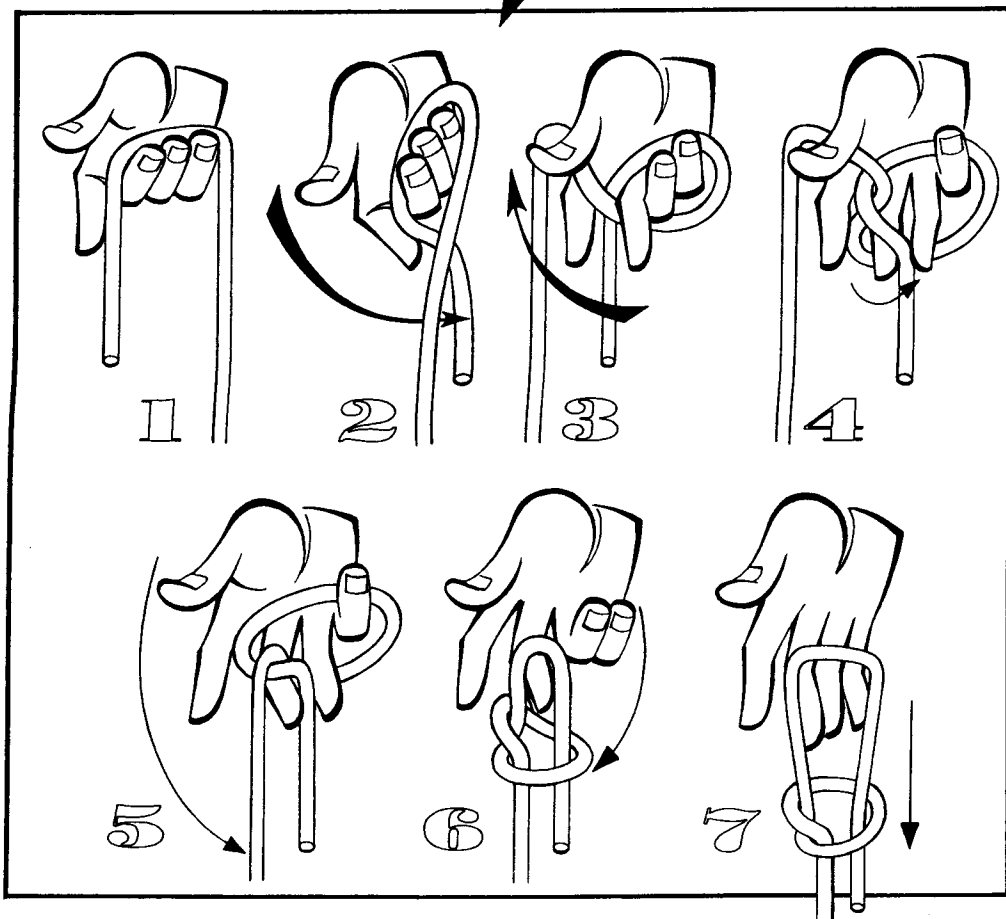
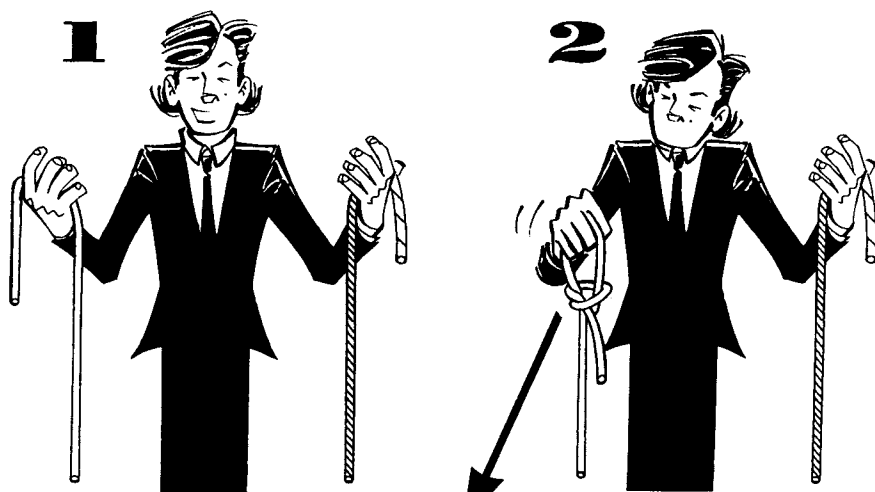
36. Pull firmly on the rope as you spread your arms widely, striking the false knot against your right knee, where it vanishes.
37. You thus conclude with a "single" long rope (in reality, three ropes).

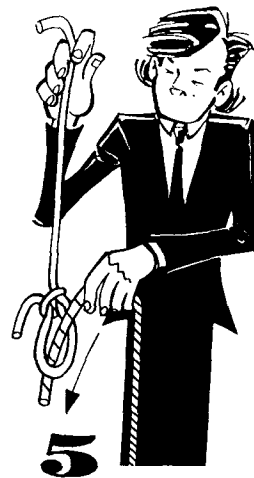
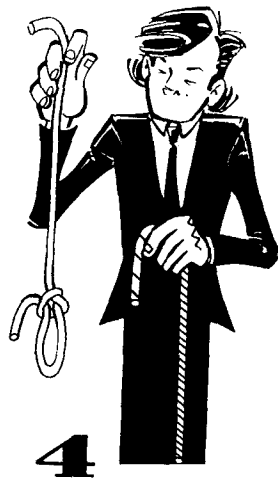
Studies in The Professor's Nightmare

You have just performed the classic Professor's Nightmare and you want to end with a single long rope? Here's a solution to your problem!

First, transform the three ropes (equal or unequal) into two equal ropes by using your

favorite method. You will then be in the situation shown in figure 1, with the long rope in the right hand and the short and medium ropes in the left hand. The goal of this procedure is to now make one long rope out of the "two" clearly separate ropes.





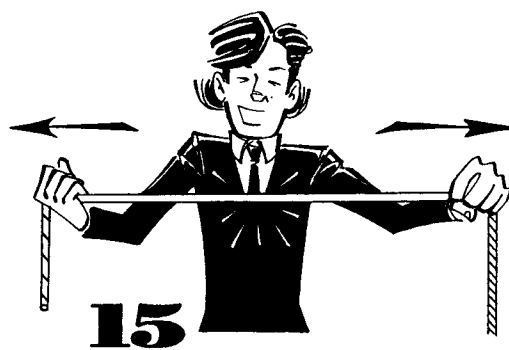
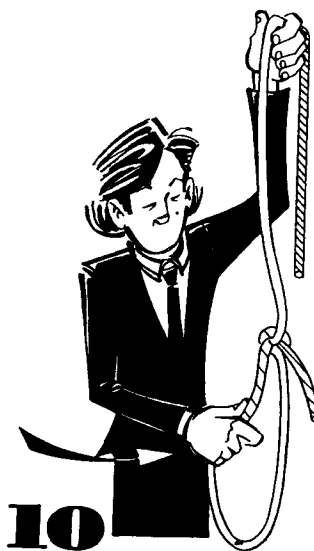
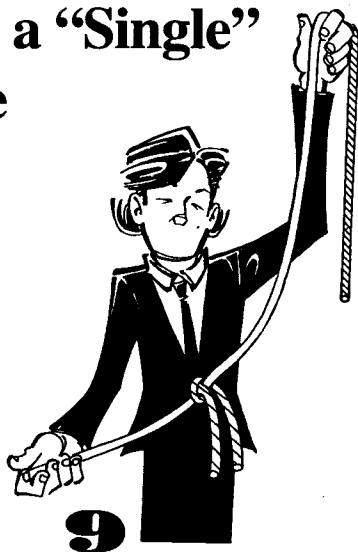
2. Explain to the audience that to do so (that is, to end up with just one rope), you need to tie a magical knot. With the long rope held in the right hand, you will now quite openly tie a one-handed knot as shown in figures 1 to 7 on the previous page. It is important to leave a large loop protruding from this knot, since you will later need to insert the short rope into it, and the wider the loop, the easier it will enter.
3. Having tied its knot, the right hand throws the rope in the air and catches the other ends so...
4. ...the knot will be on the bottom.

5. Insert about half of the short rope into the loop of the knot on the long rope so that the distance from a to m is equal to the distance from A to X.
6. The left hand grasps end A of the long rope.
7. The left hand releases the short rope.
These last two movements flow into one another and are performed simultaneously. You are simply switching the end of the short rope and the end of the long rope.
8. As the left hand moves upward, it pulls on the long rope to tighten the knot on the short rope.

To the audience, you have tied two ropes together in a somewhat unique way, and the knot in the middle is quite visible. Having arrived at this position, you have two possibilities for end-

ing: either you conclude with one long rope and end the routine, or else you end with a long rope and a short rope and use them in another effect.

A. Making a "Single" Long Rope



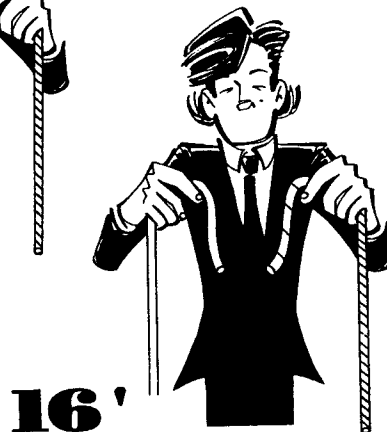
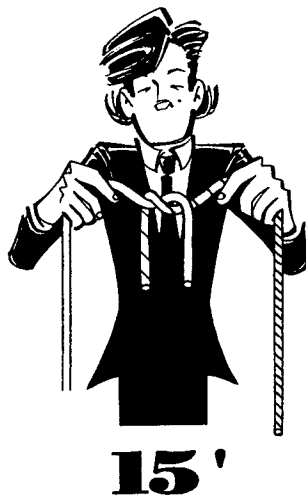
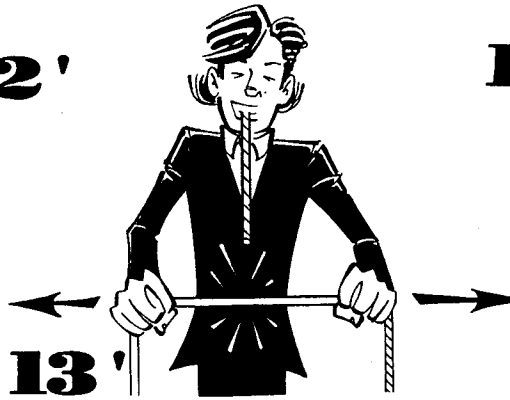
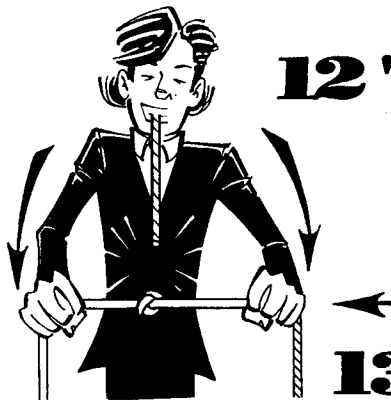
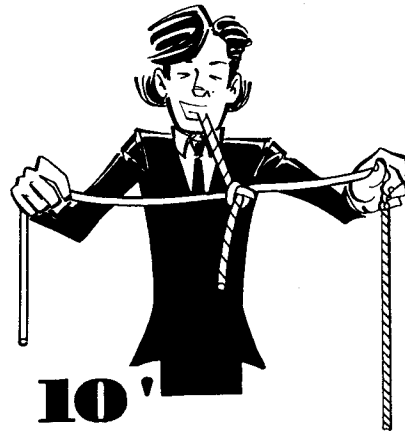
9. Display the two tied ropes.
10. The right hand grasps one end of the short rope.
11. The right hand raises and the left hand lowers to move the knot to the right side of your body.

12. As it continues moving upward, the right hand pulls the short rope out of the knot.
13. Only a false knot remains.
14. Display the false knot with the rope in a horizontal position.
15. When you spread your arms, the knot vanishes and the rope is restored.

B. Ending with One Long Rope and One Short Rope

This effect can be useful if you do not want to immediately end with a single long rope. It

allows you to transition into other effects using the three ropes.



9. Display the two ropes tied together.
10. Take one of the ends of the short rope in your teeth.
11. The arms spread away from the body and the short rope is pulled from the knot.
12. The short rope is now in your mouth as your hands display the false knot.
13. Spread your arms, making the false knot disappear.

You will now find yourself with one long rope (consisting of a long rope and a medium rope) and one short rope.

If desired, you can (as in figures 14, 15, and 16) set the short rope on the "single" long rope and separate them again into two identical ropes (fig. 16). (See the detailed description of this method in chapter 3, effect no. 38, p. 186).

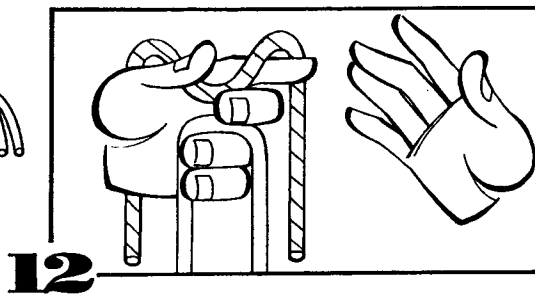
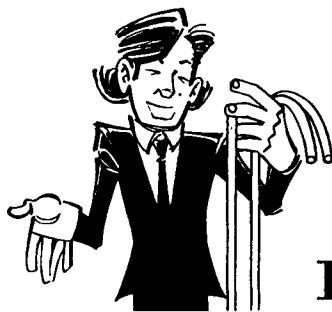
The Cut and Restored Rope: Alternative Presentation

In the FISM routine (chapter 1), I gave you an interesting position for displaying two equal ropes (effect no. 3, figs. 14-19) using a short rope and a long rope. The two ropes seem to be totally unconnected because one is held in a horizontal position and the other seems to hang vertically from the right wrist.

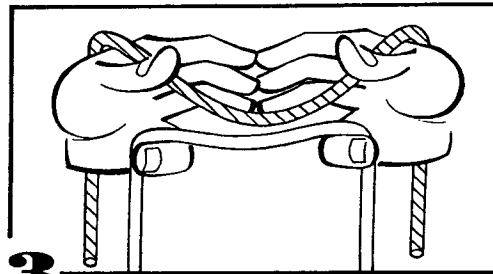
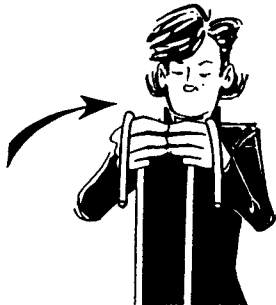
In this variation, I have pushed the envelope a bit further so the two cords can now appear totally

independent thanks to a technique of gripping them in the bend of your arm.

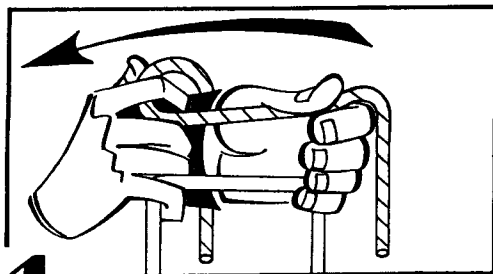
You appear to cut the rope by following the technique described in chapter 1 (effect no. 15) up to figure 12, where the two “equal” ropes are displayed to the audience in the left hand.



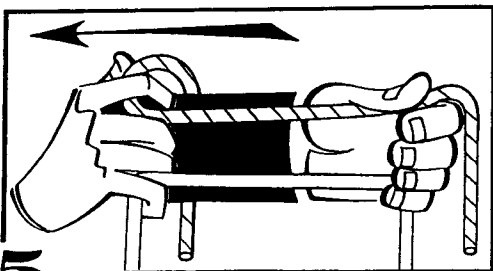
12



13



14

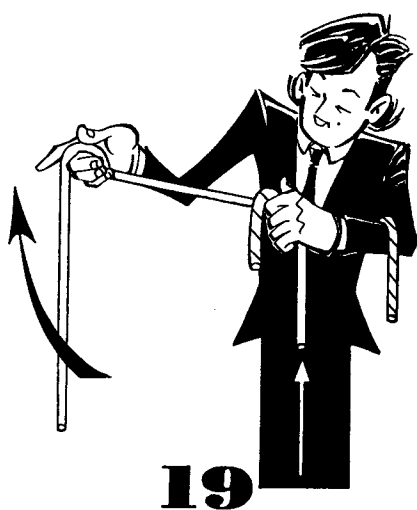


15

13. The right hand grasps the ropes in the left hand, making sure that the index, middle, and ring fingers hide the horizontal portions of the ropes.

14. The right hand moves behind the left hand and slides along the short and long ropes, whose horizontal strands are hidden behind the left forearm. Note that during this movement, the left hand holds the ropes firmly and does not let them move. Only the right fingers slide along the ropes.

15. The right hand places the ropes into the bend of the left elbow; the left forearm bends to grip the ropes.



16. To the audience, the ropes seem to be separated from each other and do not seem to have any connection between them.

This position also lends itself well to the effect in which the two equal ropes become unequal (effect no. 15) before the fusion effect. To perform this, follow figures 17 to 20.

17. The right hand moves behind the back and grasps the long rope.

18. The end of the long rope is brought to the right side of the body.

19. By pulling on the long rope with the right hand, the rope stretches, while the rope in the left hand gradually shrinks. Try it: the effect is quite surprising!

20. The hands move apart, each holding a rope, one short and one long.

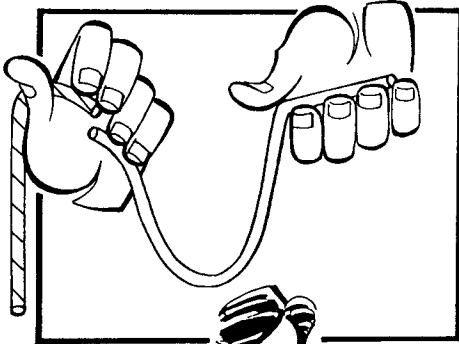
You can now proceed with the fusion effect (no. 16 in chapter 1).

Thoughts on the Unbroken Circle

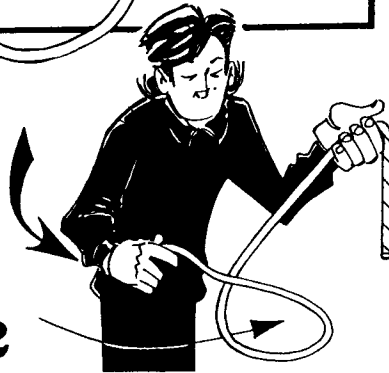
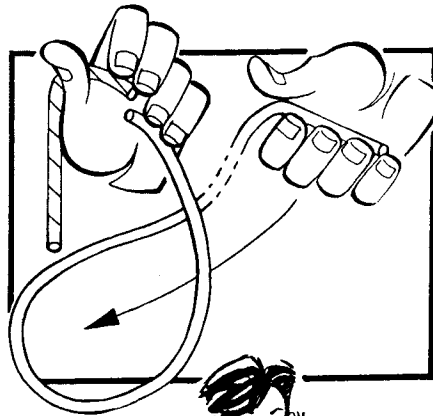
There are many methods for producing an "unbroken" circle, a rope without ends! I am sure that with all you have learned in this book, you

will find others yourself. Nonetheless, here is one original solution.

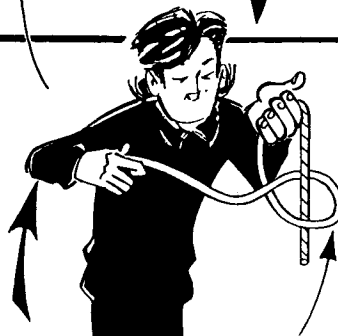
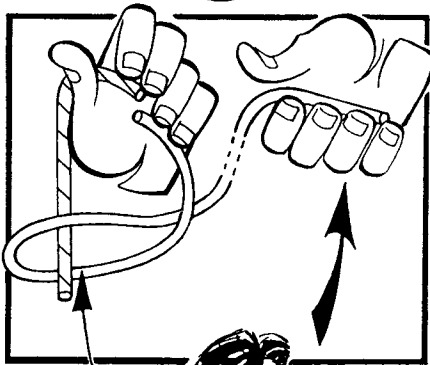
A. Making an Unbroken Circle



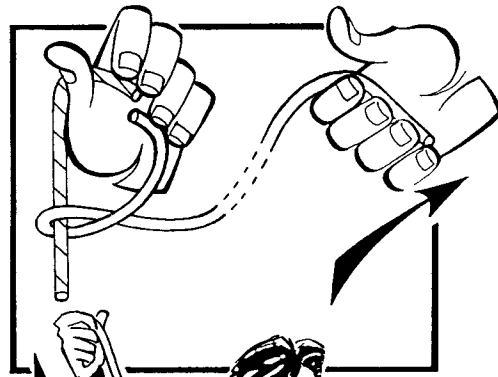
1



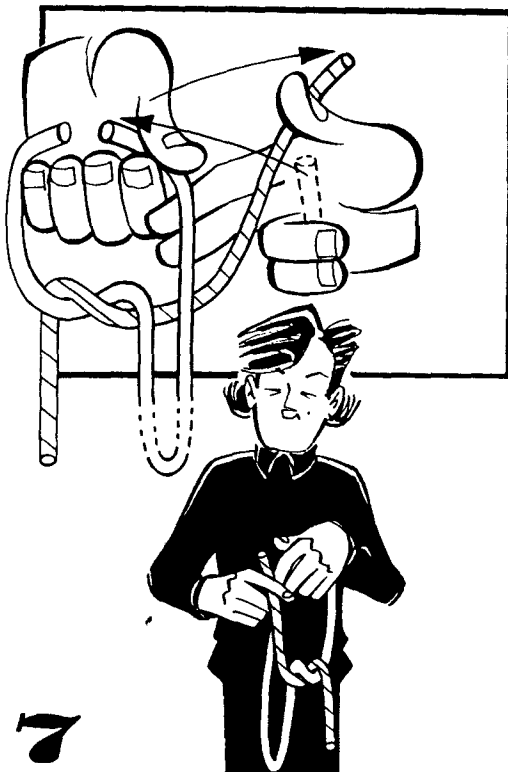
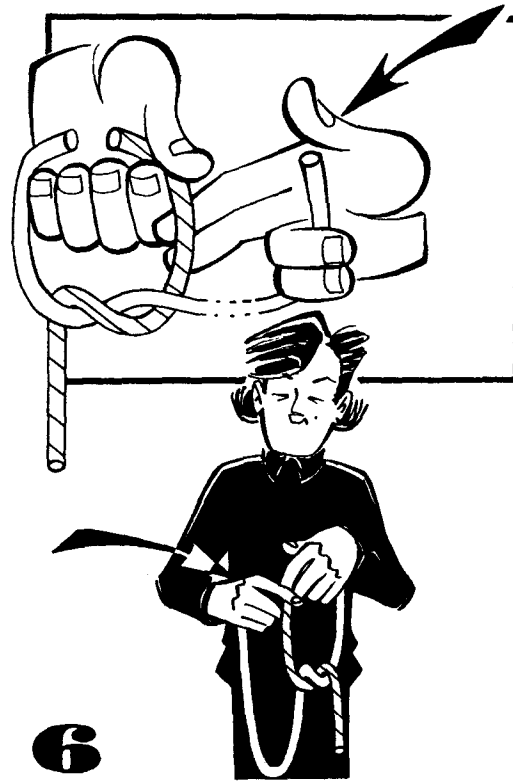
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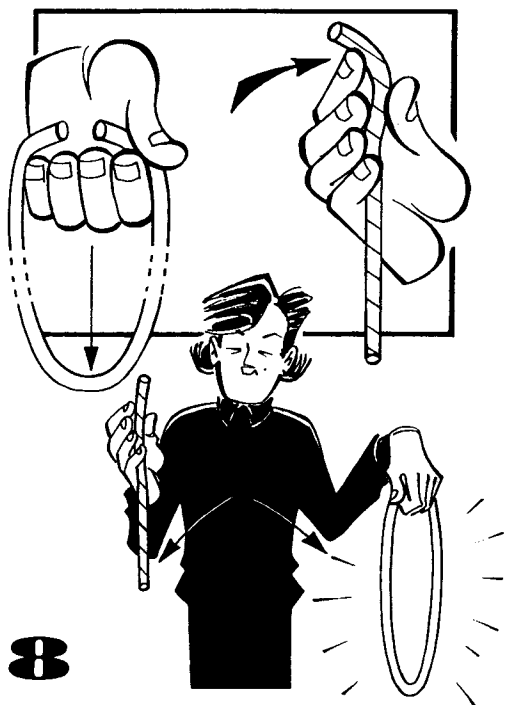
3



4



1. You are in starting position with the short rope in the left hand. Note that the palm is facing up!
2. The right hand, in a sharp movement to the left, forms a loop of rope. The left hand remains still.
3. As soon as the loop is formed, the right hand moves upward to permit the loop to surround the short rope in the left hand.
4. The right hand moves up to shoulder level and the loop tightens around the short rope.
5. The left hand, with a half-rotation of the wrist, turns palm down.
6. The right hand moves toward the left hand to switch ends.
7. The ends are exchanged so that the right thumb and index finger now hold one end of the short rope and the left hand now holds the two ends of the long rope.

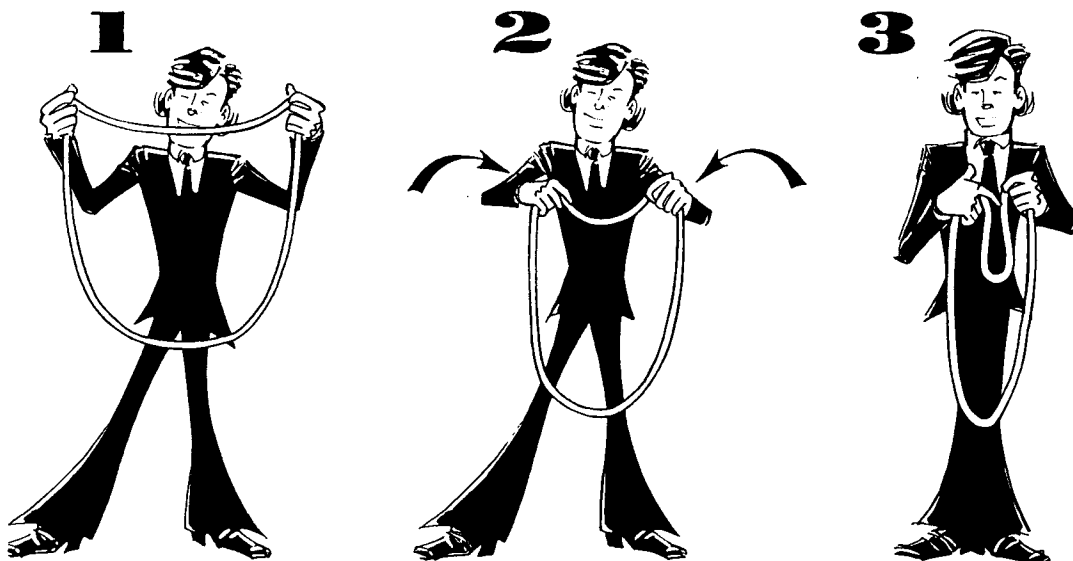


8. The right hand moves away from the left hand, extracting the short rope. The left hand holds the unbroken circle.

Now you can place the short rope on your shoulder to free your right hand to display the unbroken circle. When you have shown it to the audience, you now merely have to take the short rope from your shoulder and fuse it back into the circle to open it and again have a rope with two ends (see the technique for effect no. 14).

B. Handling and Presentation of the Unbroken Circle

I have regrouped here, in the form of a sequence, everything you can do with an unbroken circle, but you are of course free to break up this series of effects and only use part of them.

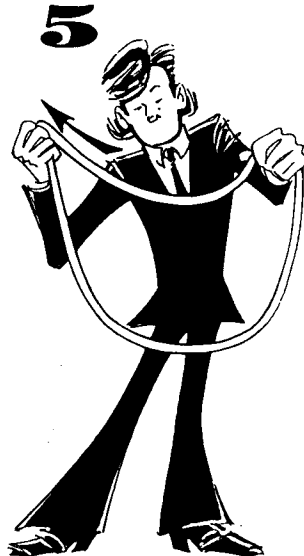
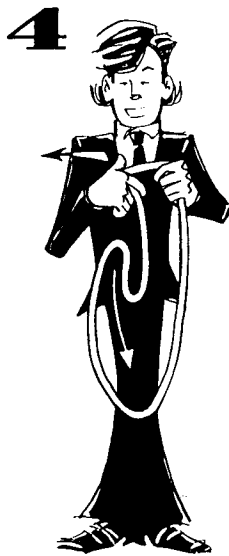


The Illusion of Turning the Circle

1. Display the unbroken circle to the audience; the ends of the long rope are held in the left hand and the arms are spread.

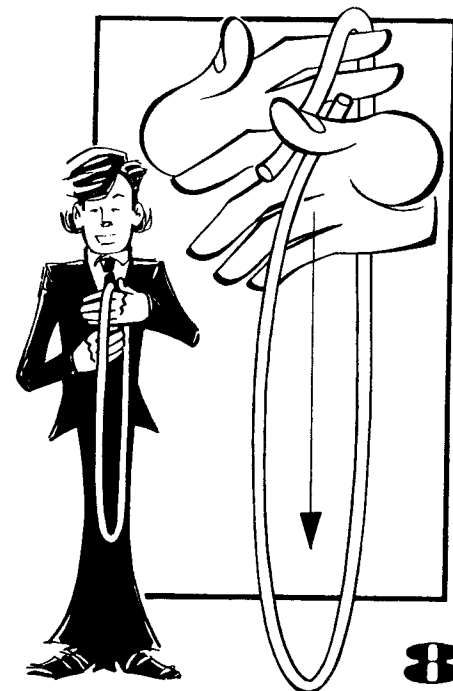
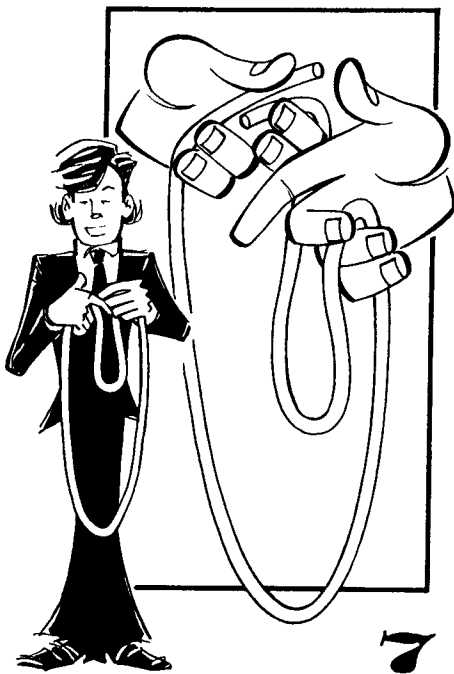
2. The hands move toward each other.

3. The right hand contacts the left hand, with the right thumb on the left thumb and the right index finger on the left index finger.



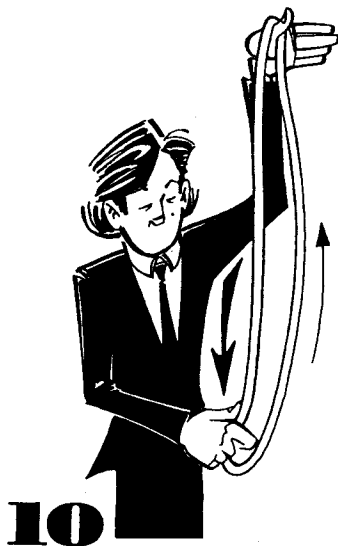
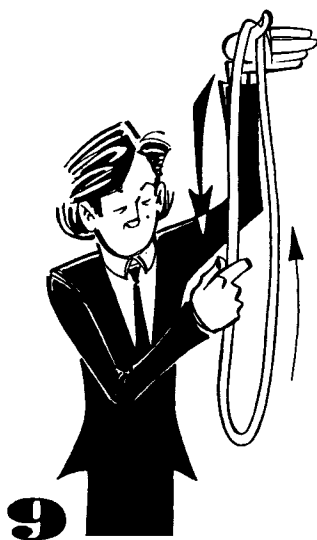
4. While the right middle and ring fingers release the loop of rope between the hands, the right thumb and index finger grasp the rope near its end and slide along the rope.
5. The right hand moves to the right, making an arc as it slides along the rope. You have created the illusion that the circle is turning in your hands.

6. You are again in the situation of step 2, and you repeat these same movements (once or twice maximum). The last time, when you come to step 3, proceed directly to step 7.



7. At this moment, when the hands touch, alter your grip on the ends by placing them in the right hand.

8. The ends of the rope are firmly gripped between the right thumb and index finger; the right hand then moves downward with the two ends.



9. The rope actually turns and slides over the left thumb as the right hand moves down. Open the left hand freely, since there is nothing to hide.

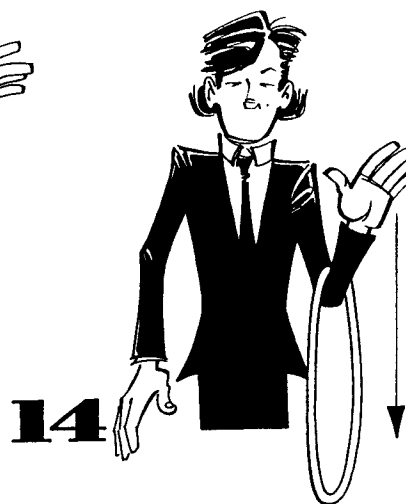
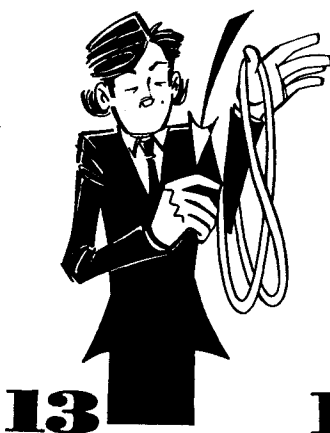
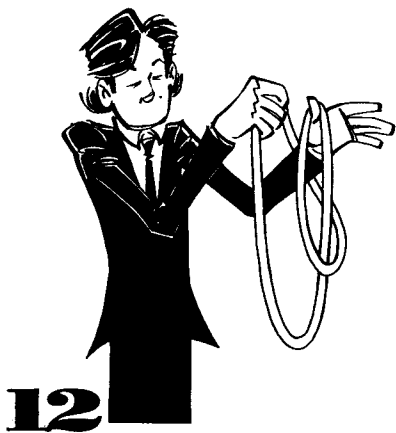
10. The right hand reaches the bottom, that is to say, as far down as it can go.

11. The right hand and the left hand move to the same height, about chest level.

Placing the Unbroken Circle on your Arm

This practical, deceptive move allows you to place the unbroken circle on your arm and let go of it, allowing you to thus have your hands free while speaking to the audience or performing

another effect with a third rope, or...whatever you decide! It reinforces the idea that there is no end and will convince the magicians in the audience that you are using magnets or snaps.



12. The right hand, which holds the ends of the rope side by side, moves over the left hand to place the ends inside the left elbow. The left hand moves through the circle.

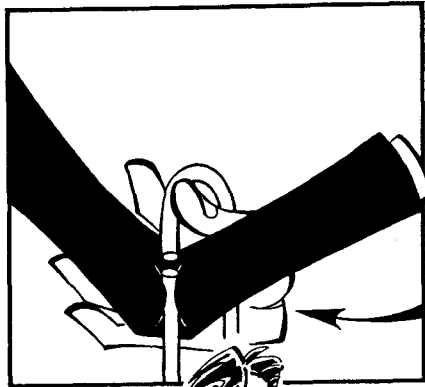
13. The ends of the rope are deeply inserted into the elbow. The left arm raises to a vertical position to grip them tightly.

14. The left thumb releases the rope, which falls and remains suspended as part of the circle around the arm. You can now show your hands freely and your palms empty.

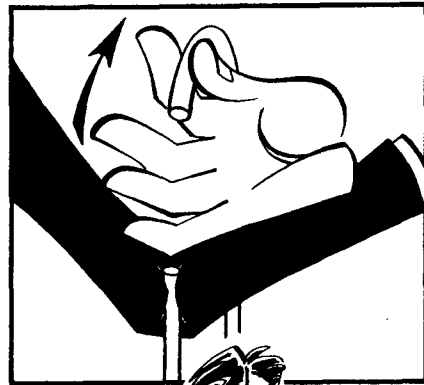
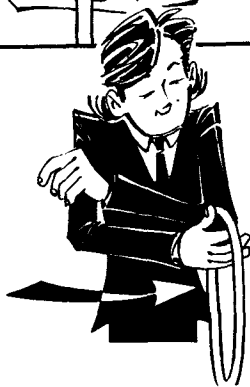
Before retrieving the unbroken circle, use your hands while speaking to the audience or pick up the short rope you may have set on your shoulder or placed in your pocket, but above all do not

make the mistake of picking up the circle again as soon as you have set it down without justifying why it was placed on your arm!

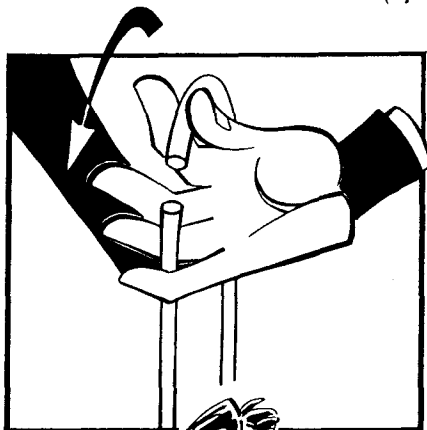
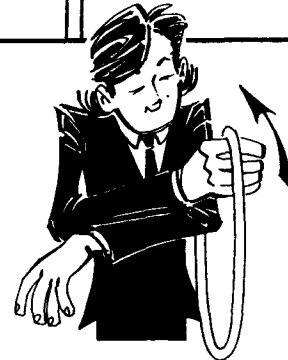
Picking up the Unbroken Circle from your Arm



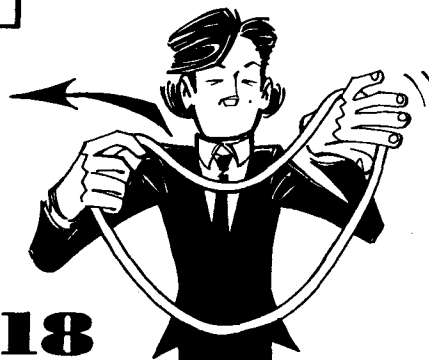
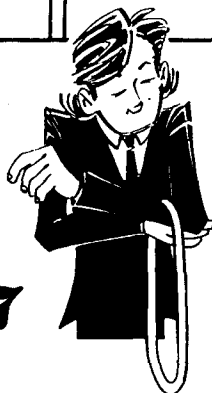
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16



17



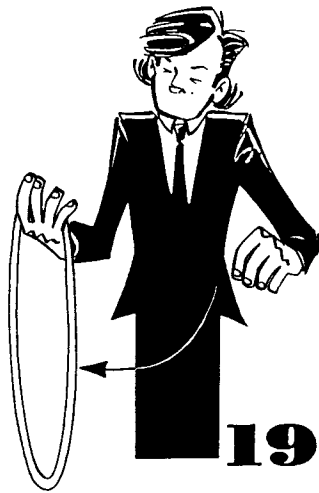
18

15. The right hand slides inside the circle beneath the rope and presses against the left elbow, then grasps the upper end of the rope with the thumb and index finger.

16. The right hand raises slightly to disengage the end of the rope from the elbow.

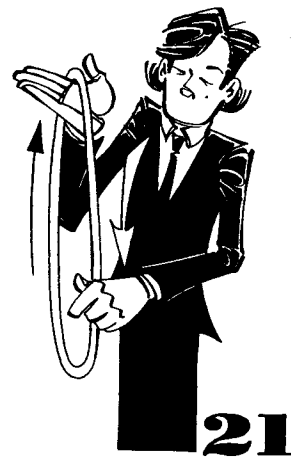
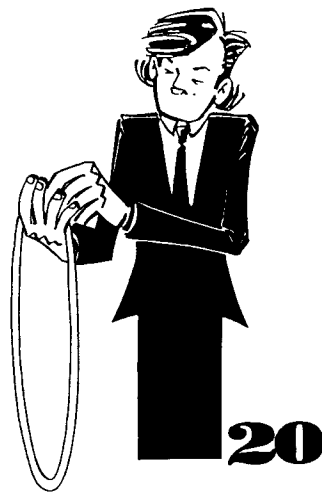
17. The right hand moves above the left forearm, then moves downward behind the arm to grasp the second end of the rope with the right middle and ring fingers. Once the ends are firmly gripped, the left arm can now move downward.

18. The hands move apart.



19. The left hand releases the rope, which is now held solely by the right hand.

20. Here, I repeat the earlier move (figs. 8, 9, and 10), but with the left hand; in other words, the ends are clipped together between the left thumb and index finger, which moves downward with the ends.

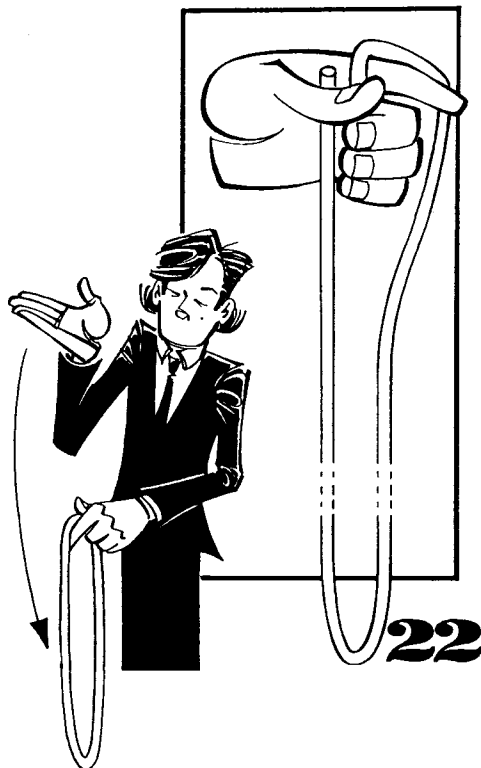


21. The rope genuinely turns and slides through the crotch of the right thumb as the left hand moves downward. Open the right hand wide; there is nothing to hide. When the left hand reaches the bottom, the right hand drops the rope so you can proceed with the next effect, which simulates tossing the rope in the air.

Tossing the Rope in the Air

This effect simulates tossing the rope in the air. If you perform this effect properly, the audience will believe you have thrown the

unbroken circle into the air, where it spins, and that you catch it in mid-air with the left hand, all in a nonchalant manner!



22. Carefully note the position of the rope — the ends are tightly gripped against each other in the crotch of the left thumb. The left index finger is extended and is underneath the rope. The middle, ring, and little fingers are completely free and can thus relax since they are not holding anything. In short, the ends are held in a thumb palm!

23. With a sharp upward motion of the left hand, the index finger sends the rope into air while the thumb still grips the ends; the left hand and forearm raise eight to twelve inches to accompany the upward path of the rope, which appears to spin around.

24. When the left forearm is about at the level of the center of the unbroken circle, the hand makes a sweeping left-to-right motion that seems to catch the rope in mid-air. Note that the left hand is wide open so it can catch the center of the rope.

25. The unbroken circle is now back in the left hand.

This move lasts about two seconds and should be performed in a casual manner with a nonchalant attitude. The longer the rope, the more impressive the effect. I use it often with the long rope in my stage act (see the end of effect no. 13).



The Floating Knot

This effect ventures past the boundaries of my vision of rope magic since it requires preparation and an extra prop; however, the visual impact it has on the audience is such that it would be a shame not to take advantage of it, even more so because the necessary preparation is truly minimal.

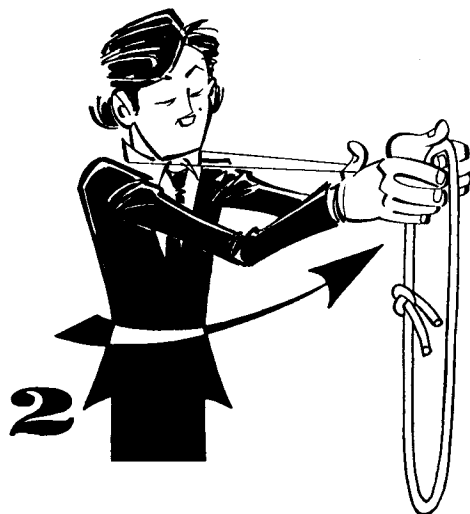
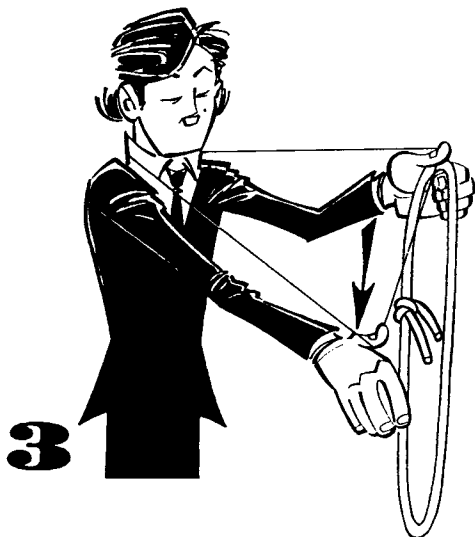
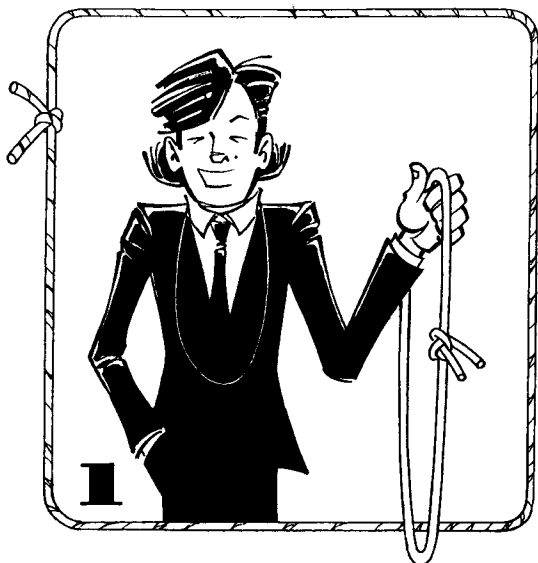
The audience sees a rope with knotted ends, thus forming a closed ring. The knot is displayed to the spectators with the rope held between the hands. Suddenly, the knot comes to life. Detaching itself, it floats above the rope, rising and falling until it finally lands in the magician's hand. To conclude, the knot reunites with the rope and the magician unties it to show a normal rope once again.

Preparation

Pass a ring of invisible thread around your neck. You will determine the length of the thread based on your body shape and the size of rope used. Personally, I use a thread about six feet long, which leaves me about three feet to maneuver when the thread is stretched between my hands. This loop, in place from the start of the routine, will not inhibit your movements. You will use it at the proper time, then allow it to once again hang from your neck, allowing you to end the routine as you wish.

Presentation

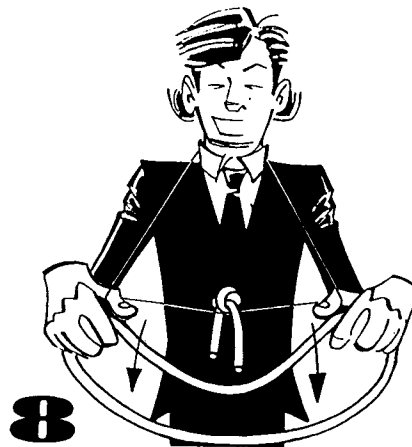
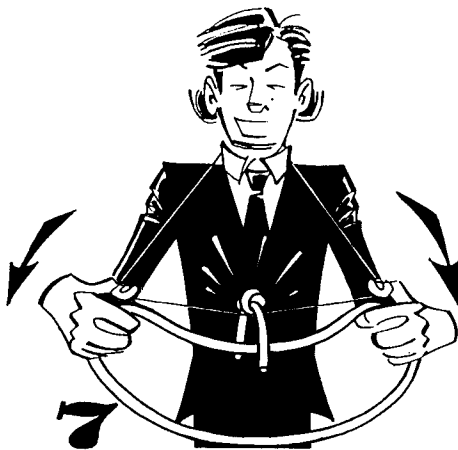
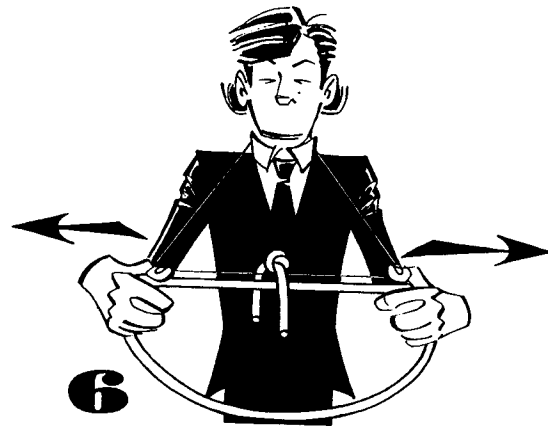
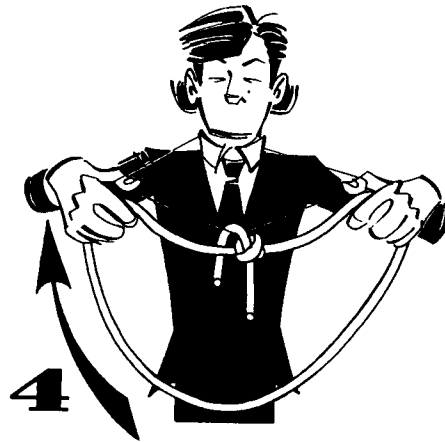
See effect no. 11 of chapter 1 (p. 62), which describes the visible voyage of the ends. Follow figures 1 to 15. You will have a rope ring with a knot. In reality, the knot is formed by the short rope, which is knotted around the long rope. The ends A and B of the long rope are hidden in the left hand.



1. The knotted rope is displayed to the audience.
2. The right thumb slips into the loop of invisible thread and moves toward the left hand.
3. The invisible thread is placed around the left thumb, then the right hand moves down along the long rope. The invisible thread thus runs alongside the rope and lies against the knot.

4. The right hand raises to the level of the left hand. The invisible thread is stretched between the hands and passes around the neck. The two ends (a and b) of the short rope hang on either side of the rope.

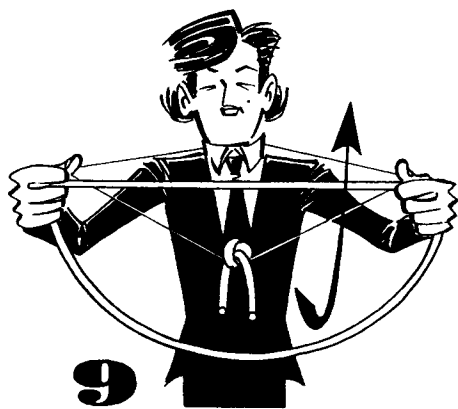
5. The arms lower and move away from the body, which raises the knot and makes it come to life. Here, you move your arms; by lowering them and moving them away from your body, or else by raising them and bringing them closer to your body, you will animate the knot and give it various movements.



6. The hands pull on the rope as they move away from each other, which allows the knot (the short rope) to disengage from the long rope. (See also fig. 16 of effect no. 11, p. 66.)

7. The knot floats above the rope.

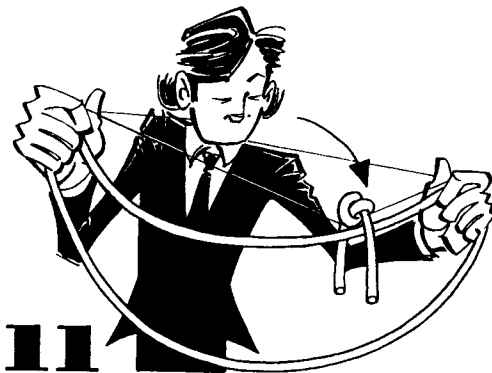
8. By bringing your arms closer together and moving them away from you, the knot will seem to float higher.



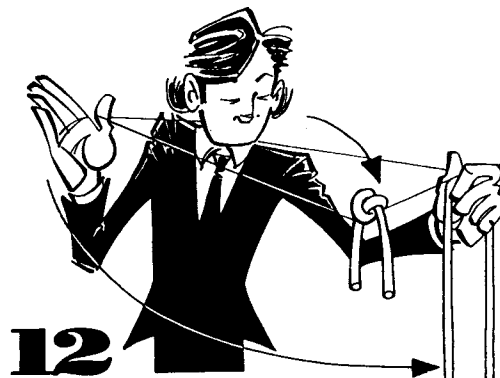
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11



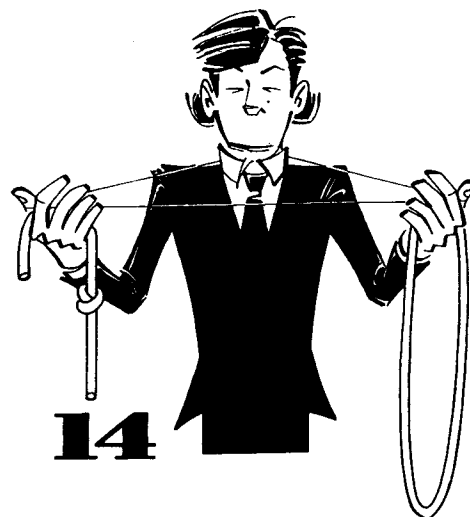
12

9. Raise the arms while spreading them; the knot will seem to descend into the middle of the rope ring.
10. The hands raise and move away from the body while moving closer to one another; the knot rises to eye level.

11. Slightly tilt your body to the left. This will make the knot slide on the invisible thread until it stops against the rope.
12. The right hand releases the rope, which is now held solely by the left hand.



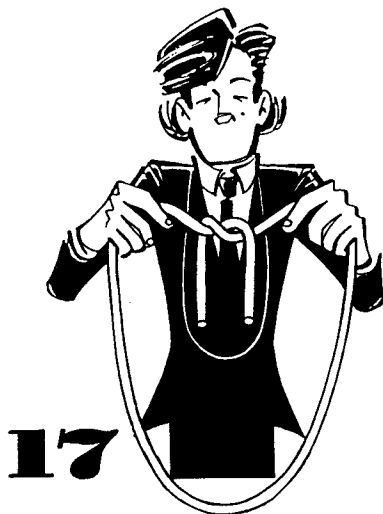
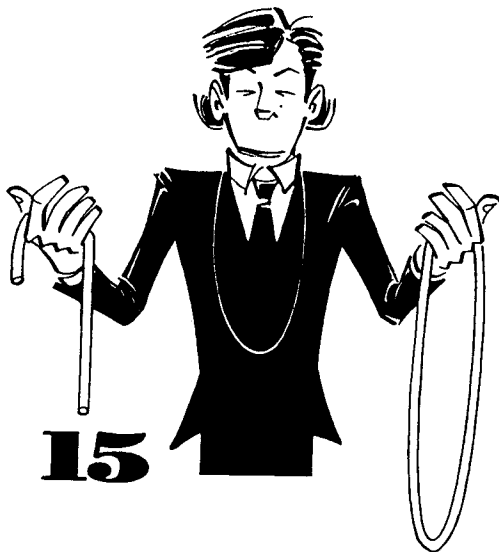
13



14

13. Lean your body toward the right and slightly lower your right hand. The knot, sliding on the thread, moves between your hands and lands in the right hand.

14. The right hand grasps the knot, then releases the thread.



15. Untie the knot in the short rope.

16. Bring the hands toward each other.

17. Set the short rope on the rope ring, as described in effect no. 14 in chapter 1 (p. 78)

18. Spread your arms; you will once again have an apparently normal long rope.

You are now in the standard starting position and can proceed with other effects.

The Card Sword with a Rope

I dedicate this effect to my friend Jean Ducatillon, who, I am certain, is the originator of this effect. Shortly before his death, Jean had promised me a card sword, which he knew how to make so well. Life decided otherwise and the project remained abandoned until one day Jean's spirit came to me and whispered that if I didn't have a sword, a rope would work just as well!

I quickly thought of a method, but Jean told me he was going to give me one last present. (Jean never gave up on a project, which is how I know it was him!) Picking up a rope and a card, I solved the problem in five minutes! Why hadn't I thought of this before?

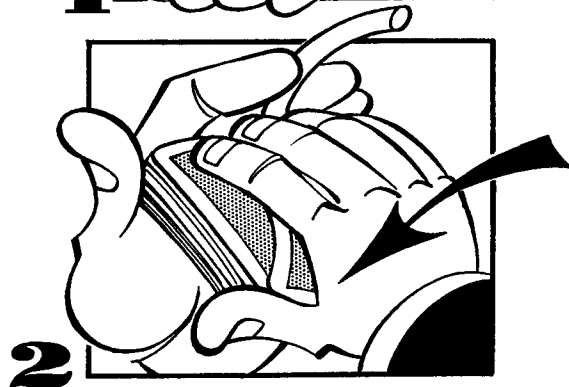
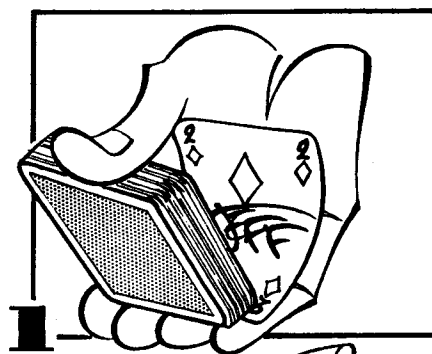
As you will see, the simplicity and originality of the method, the total absence of gimmicks, and the effect's impact on the audience make it a truly "divine" trick! I hesitated to reveal it, but because Jean was an extremely generous man, I knew he would want me to share it with you, dear reader. And so I have!

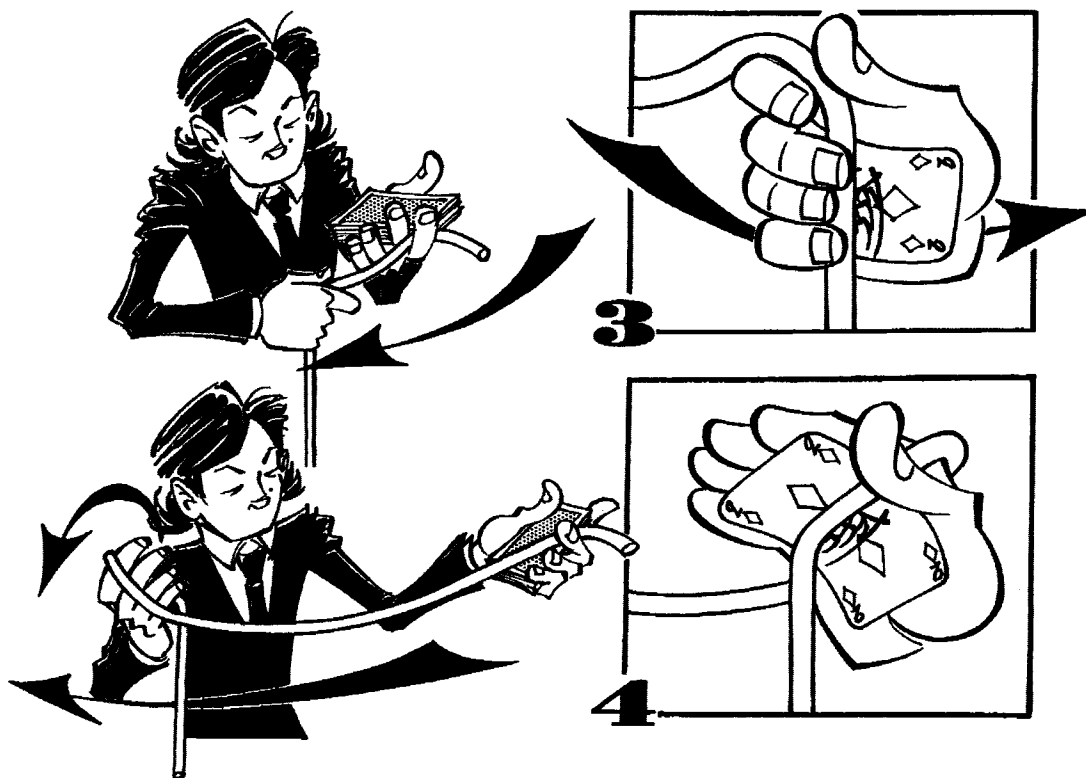
Effect

A card freely chosen and signed by a spectator is lost in the deck. The magician shows a rope, which he passes out for examination. Holding the rope in his right hand, the magician throws the deck in the air with his left hand. He snaps the rope into the falling cards and it instantly ties itself around one card! The rope is untied and the card is handed to the spectator, who confirms it is his and that it bears his signature!

Props needed

To perform this effect, you will need an ordinary deck of cards, a marker, a piece of rope about five feet long (I often use the long rope from my close-up routine), or else a long shoelace (if you have to improvise!). Armed with these props, you are ready.





Performance

Begin by having a spectator choose a card, which he signs on its face.

Have the card returned to the deck and, by your favorite method, control it to the top.

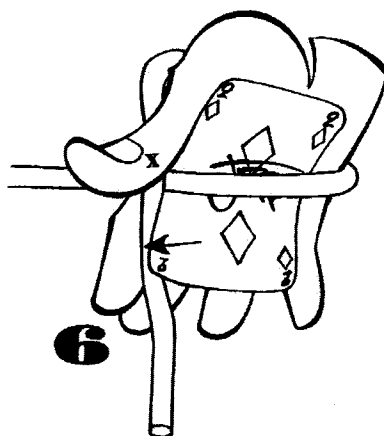
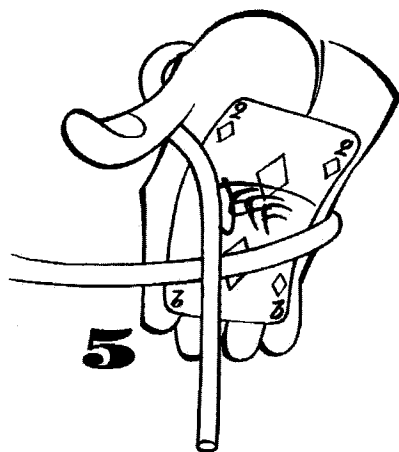
1. Remove the rope from your pocket and give it to the spectator to examine. As he is doing so, casually palm the top card of the deck (the signed card) with the right hand. I use a one-handed palm. The right hand continues to hold the deck. Retrieve the rope with your left hand.

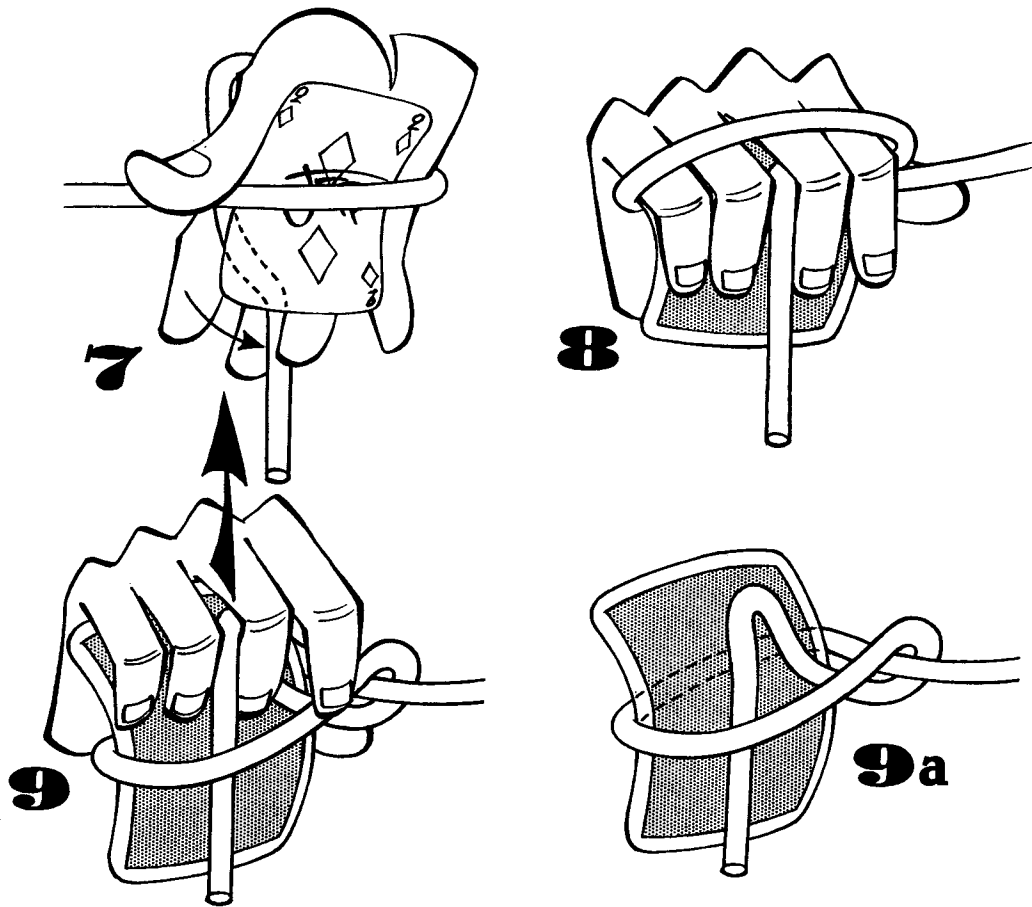
2. Transfer the deck to the left hand, which holds the rope between the index and middle fingers.

3. The right hand, with the palmed card, slides along the rope until it is about eight inches from the end.

4. Note that, once the hand is about eight inches from the end, the right fingers point up. The rope passes between the thumb and index finger.

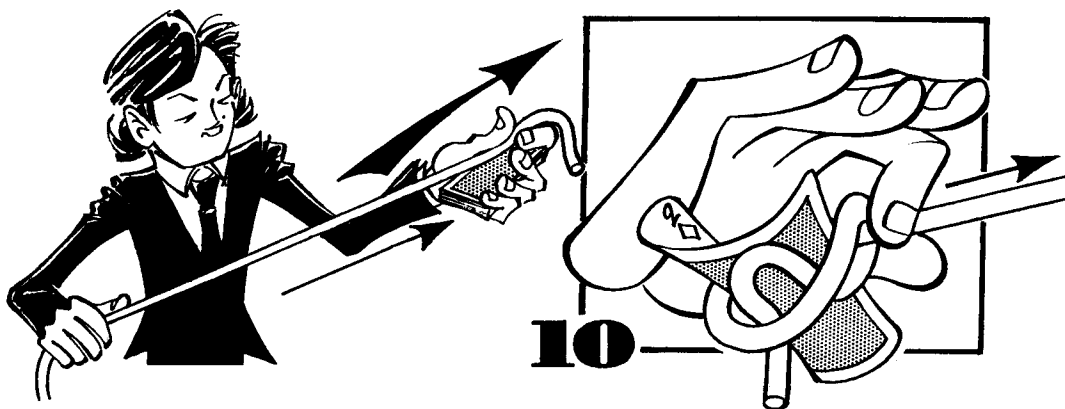
5. The right hand rotates, turning the fingers toward the floor (the palm is still facing you, obviously); the hand is on the audience side of the rope. (To keep the rope taut, the right thumb presses against the base of the right index finger to trap the rope.)

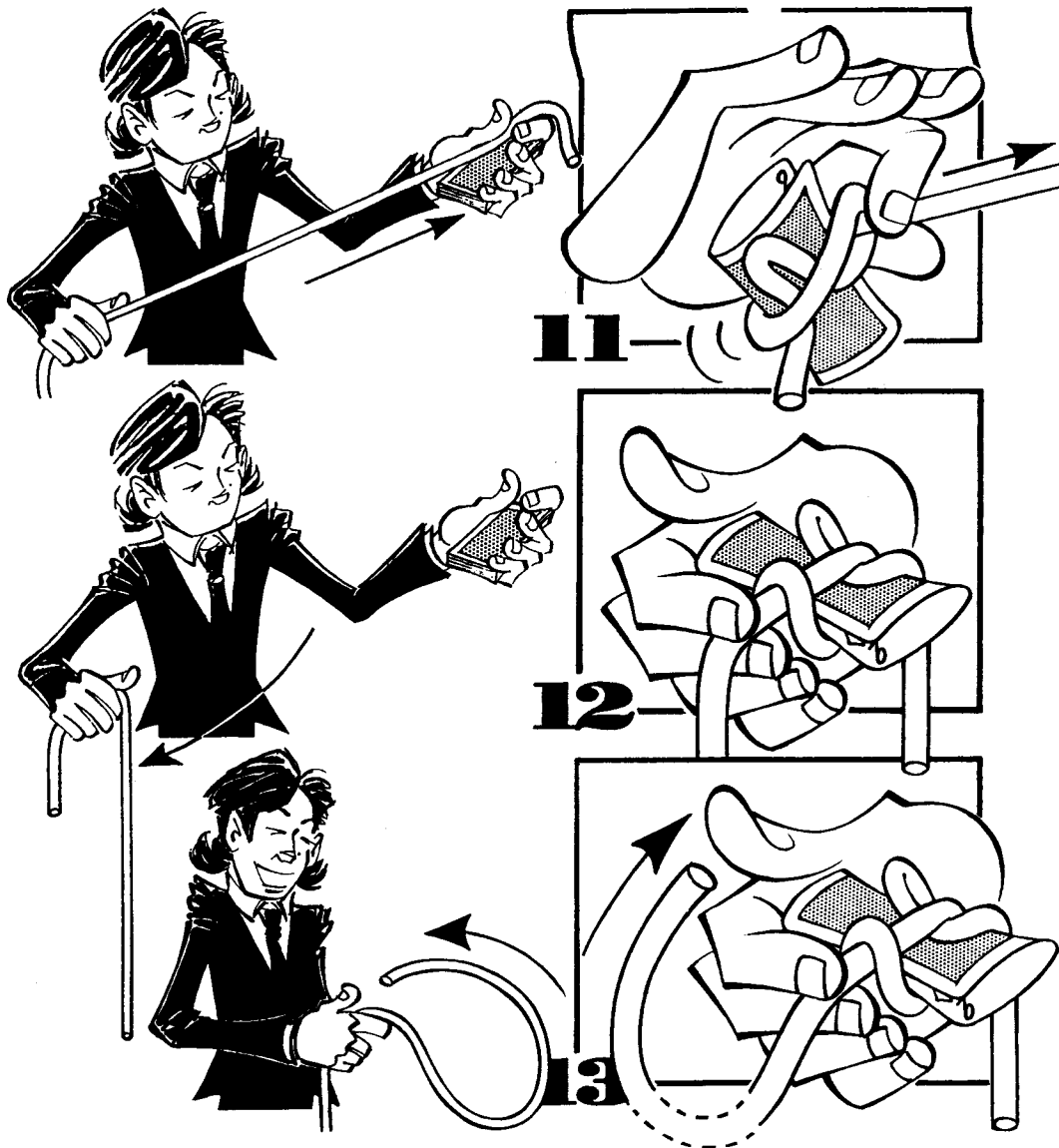




6. With the right hand perpendicular to the floor and the rope taut, the thumb moves onto intersection X on the rope and pushes the hanging end between the middle and ring fingers.
7. The end of the rope is gripped and moved behind the card.
8. The right hand closes; the spectators now see only the back of the hand.

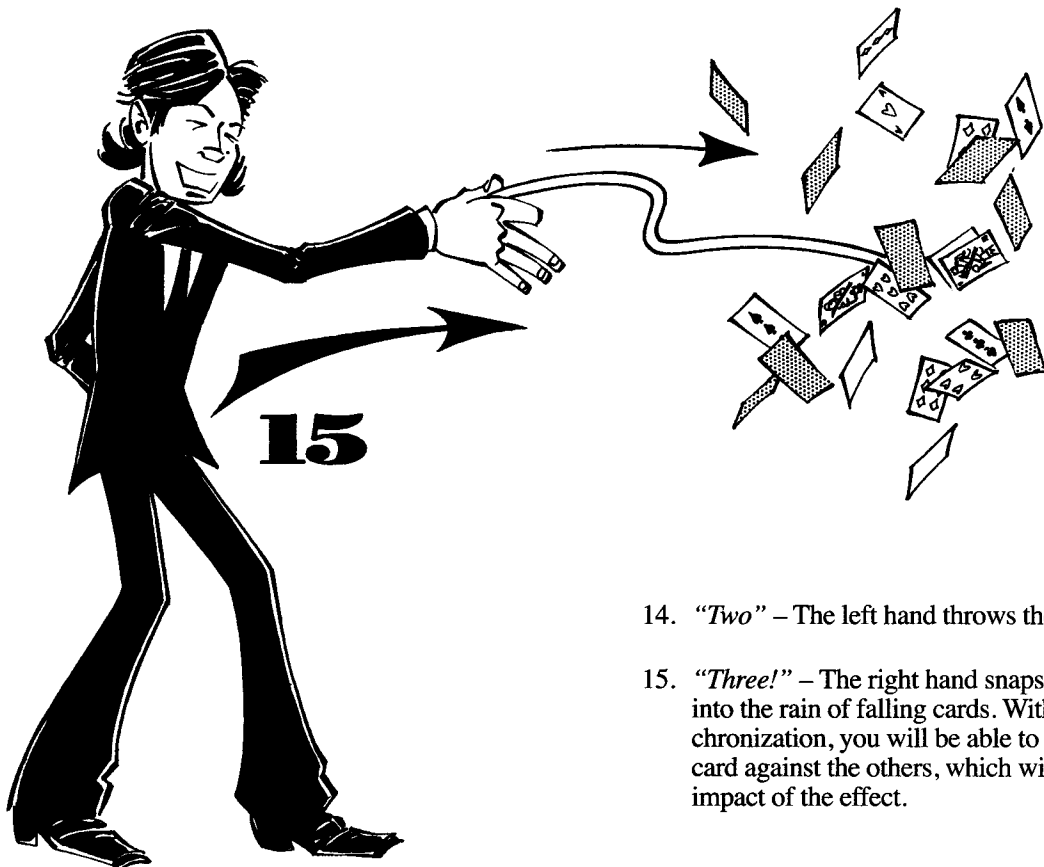
9. The end of the rope clipped between the middle and ring fingers is lifted about 1" to form a loop, just as if you were forming a false knot (fig. 9a).
10. The middle finger slips out of the loop as the right thumb and index finger lightly grip the rope, still at point X. The left arm moves away from the body to place greater tension on the rope and to tighten the "false knot" around the card.





11. The signed card is automatically folded lengthwise when the hands spread apart. In this way, in the action of tightening the rope between your hands, the false knot tightens around the card and folds it with the face of the card on the inside so that the identity of the card and the signature are hidden from view, adding to the suspense during the final revelation.
12. The left hand releases the rope, which falls. The right hand keeps the card parallel to the floor, a bit like a Tenkai palm. One end of the rope is pressed against the palm. The rope passes over the middle finger. The right thumb is completely free.

13. You must now carefully coordinate your movements. I will proceed in the following manner, mentally counting "1, 2, 3!"
- "One" – The hanging end of the rope is swung up into the right hand between the thumb and index finger.



14. *"Two"* – The left hand throws the deck in the air.

15. *"Three!"* – The right hand snaps the knotted card into the rain of falling cards. With proper synchronization, you will be able to snap the knotted card against the others, which will increase the impact of the effect.



16. It's done! The signed card, trapped on the rope, is displayed to the audience. You now merely have to reveal it in the most dramatic manner possible.



Francis Tabary lassoes a chosen card.

How to Learn from Digital Video

To conclude this book, here are two brief ideas to get the most out of your magic DVDs. I am certain the first will greatly aid you in learning effects more quickly. The second will help you develop your creative abilities.

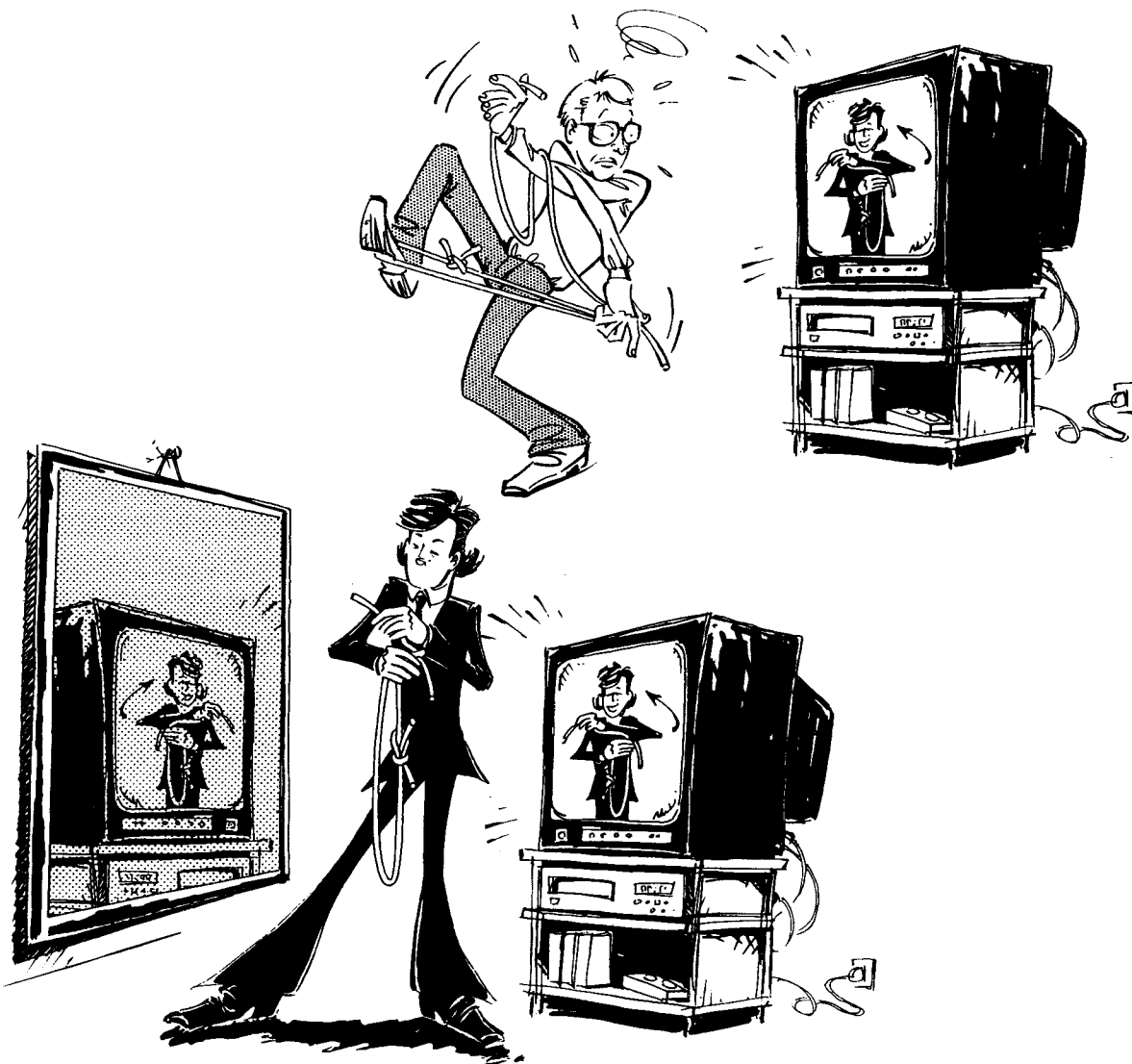
1. To watch your DVDs more easily

The two illustrations on this page are clear enough to convey to you how to learn hand movements without having to think about the right position: the mirror does the thinking for you! The synchronization of your hands with those of the magician will be automatic if you watch the DVD in a mirror. You will no longer

be obliged to transpose the left and right hands (and vice-versa), and you will make quicker progress. Try it! You'll be surprised!

2. How a DVD can develop your creative abilities

At the end of a DVD, watch it a second time, but in reverse! You will see many unexpected and unusual effects. Appearances become vanishes (and vice-versa), an object that falls will levitate, etc. It will be very surprising if you don't find at least one new effect to create after watching each of your DVDs in this manner. You'll flip!



The Award-Winning Rope Magic of Francis Tabary

E-mail: francis.tabary@wanadoo.fr

Illustrated by Jean-Francis Michel (Jeff)

E-mail : jeffmail2@wanadoo.fr

Website: <http://perso.wanadoo.fr/jeff.illustrateur>

Translated by Todd Karr

Photographs by Marie-France Jeannin,
photographer of Fraize, Vosges, France

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Edited by
Jean-Pierre Hornecker
Daryl - The Magician's Magician
Michael Maxwell

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