

TESTAMENT OF DOCTOR MIRABILIS

A Strategy for the age of

Chaos

DAMSEL MANUAL

by

Doctor Mirabilis

PROGRAM IN FULL

1. Create series of videos. This will give us something documented to use in presenting our work to various galleries and clubs. They may also be commercially distributed.
2. Private performance. This is used to establish an audience and work out the development of the project.
3. Guerilla Performance. Usually documented, but not necessarily so, this is basically for having fun, giving people a good shock and practicing for the next step.
4. Promotion. Self explanatory. Will require working in character to gain interest of gallery owners.
5. Site specific, Gallery-stage venue. Procedures worked out in private performance adapted to larger audience.

REHEARSALS

The purpose of rehearsal in the context of this project is the same as in normal theatrical work, to familiarize the cast with the project and each other as well as work out the characters and their relationship to each other. The bulk of the interaction between the characters is improvised, therefore we will work on creating the characters and the technical aspects of the work. As our rehearsal time is limited, we will divide the basic work into the following:

1. The first rehearsal will consist of taking you through the capture ritual and trying various forms of binding. This will enable us to determine what works best for you, what looks right and what is comfortable. It will also prepare you for the role of victim which you will play throughout this project. This will give us the chance to work together and learn about each others' creative idiosyncracies.

You should note that it is normal to feel uncomfortable with the project either during or after this first session. This is due to the fact that the more involved you become in your character, the more you find yourself facing the personal issue of what it means to be a victim, to say nothing of being the victim of strange man. This is, in fact, a good sign because it means that you will be able to bring to the project a far better performance than if you superficially playact the role. You should not let this initial discomfort turn you off, but rather be willing to talk about it and realize what you are going through. I am aware of the situation and will make every effort to help you overcome this difficulty.

2. The second rehearsal we will run through all five stages of captivity, from the capture to the imperilment and work on transportation. You should be aware that the greatest nervousness at this point will be on my part as there are few situations more nerve-wracking for an honest artist than to be driving around with a bound and blindfolded victim in the car. We may also combine extra personnel at this point, depending on how many are needed and who is available.

3. The third rehearsal we will work out any tech problems that may arise and will prepare for the first video or private performance. We may also try a short guerilla work in a local forest preserve.

By the end of the third rehearsal, we should have our characters down and be able to adapt them to any situation. At that point, it is merely necessary to work out the technical details of the specific shoot or staging, such as would be encountered in a gallery or site-specific work.

It will be necessary to take photographs and audio tapes during rehearsal in order to allow us to consider what needs further work.

TACTICAL THEORY FOR GUERILLA PERFORMANCE

1.ASSUMPTION: All people are curious

2.ASSUMPTION: The ability and/or willingness of an individual to act upon his curiosity depends upon his proximity to what he is curious about.

3.The field of action of a given individual depends upon distance. The sight of a person is usually that person's most far-reaching sense. He can see, though not necessarily hear. As action comes closer, the sense of hearing is also brought into play. Finally, there is the possibility of touch and this is determined by the length of the person's arms. These factors give us a series of three radii. The first radius is quite short and, except in an enclosed environment, of little concern. The second is rather distant and dependant upon a number of external factors, such as wind direction, background noise, etc.. The final radius may be quite far, and depends solely upon the terrain.

4.The willingness of an individual to act depends upon which radius is broken. If something is close enough to touch, it is almost always close enough to interfere with. If action is going on within earshot, it will certainly be close enough to see, and if close enough, investigating closer. If only visible, but barely audible, the viewer is less likely to act simply because of the time and energy it would take to cross the intervening space.

5.This being the case, it is desirable that any action should be held as close to far radius as possible, thus being sufficient to excite curiosity, but too far to attract close scrutiny.

6.When this combined with speed, the action can be performed with little fear of interference from well-meaning passersby. It is for this reason that any guerilla performance, particularly of the type in this project, be kept as short as possible.

7.If possible, it is also desirable that the viewers be moving at the time. A person driving along is less likely to become a nuisance than some one standing and watching. The brief sight will have a psychological effect on the driver and add to the impact of the piece.

8.For these reasons, the best locations for performance will be set away from a busy road or rail-line, such as just inside the tree line of a forest area or park, where those travelling by can see what is going on, but only for an instant.

9.If we are going to be working in a location where people are going to be close at hand, then it is necessary to use incongruous juxtaposition to cause curiosity while preventing interference. It is here that the method of distressing the damsel is used not only to create a perception, but to alter the environment as well and make the percipient feel that while something clearly abnormal is going on, it is better to watch than to become involved. The action must be perceived as being creative but not dangerous. We must never forget that a captive damsel is going to attract attention. It is supposed to. Our job is to make sure that it is the right kind of attention.

BEING A GOOD CAPTIVE

Your role as the Damsel in Distress needs a little explaining. So let's start by saying that your role is absolutely essential to the success of this project. I mean, who wants to spend the rest of his life making dart boards with Jesse Helms' picture on them. Everyone does that and he still gets elected. This project is a study of villainy, traditional villainy, and the relationship between the villain and his victims.

It is also a study in contrast. The villain is the epitome of impatience. He wants everything done yesterday. The Damsel, on the other hand, is the picture of calm resignation to her fate. She is, in many ways, the Stockholm Syndrome run riot. She is unresisting when captured and relaxed in the face of imminent doom. She wears her bindings like they were comfortable, old clothes.

Anyway, this very resignation is what makes the project so challenging to the viewer. The Damsel is not supposed to be calm, much less happy. You have to be able to project this state and make it believable. So in order to be a good victim, there are certain things you should do.

1. Work on your character. This project is more concerned with visual image than with narrative and it really is not important that your character fit with that of the Doctor. There is no law that says a science fiction villain cannot distress a medieval Damsel.
2. Work out a costume, or series of costumes for yourself. Dark clothing is preferable to light clothing because the white rope will show up better. You should expect to work barefoot whenever possible for the simple reason that it is safer to walk that way with your arms tied.
3. As you will be tied up most, if not all, of the time, it is something you should get used to. Nervousness is natural, but it comes across on video extremely well and can really screw up the response we are trying to get, especially in guerilla performance or if we are promoting the project at an art gallery or club. Do the exercises on the practice sheet.
4. Never be afraid to make suggestions.

PRACTICING TO BE THE DAMSEL IN DISTRESS

Being a Damsel in Distress means being a prisoner, a victim and it is an unfortunate truth, but this role, so essential to many dramas, is rarely, if ever taught in acting class. A damsel usually spends a lot of time tied up and in order that you may master the physical techniques this type of performance requires, as well as the necessary mental attitude of the happy victim, here are some exercises for you. After you have done these a number of times, you will be able to take on the role with full knowledge of the abilities and limitations of your own body and your physical and mental responses to them. They will also serve to help you eliminate any worries you may have about the role. Once you are used to being helpless, you can go on from there to fill in your character.

First, you will need a partner that you can trust. Be sure of that before you do anything else. Once you have your partner, perform these exercises in order and make notes after each one of your responses.

1. Spend one hour with your hands tied in front of you. Do not merely sit and talk, but try to do things. You will discover that many of the tasks you take doing for granted are now either difficult or even impossible.

2. Repeat the above but with your hands tied behind you. Try walking around the room. Notice how you walk. Try it both barefoot and wearing shoes. Notice how your body reacts. Do you stand straight or bend forward?
3. Have your partner tie you to a chair and then hold a normal conversation.
4. Repeat the above exercises blindfolded. Have your partner walk you around blindfolded with your hands tied behind you. Do this both wearing shoes and barefoot.
5. With your hands and feet tied, attempt to cross a room. Do not try to hop. In all exercise where your feet are bound, it is best to be barefoot.
6. Lay on your stomach with your hands tied behind your back. Rise to your feet.
7. With your hands tied behind your back, move from a standing position to a prone one.
8. Walk with your hands tied and your feet linked together with about a foot of rope. Try this with your hands tied both in front of you and behind your back.
9. Repeat # 8 blindfolded.
10. Have your partner tie your hands and then link them by a long rope to any stationary object, so that you can move around but only as far as the rope allows. Spend an evening that way.
11. If possible, repeat the first four exercises, but extend the time from one hour to an entire afternoon or evening.
12. When we use a gag it will either be adhesive tape or a knotted scarf. Spend time with both in front of a mirror.
13. Have your partner tie you to a chair, blindfold and gag you. Be certain that the partner understands that he or she is not to leave the room with you like that. Record how it feels to be unable to communicate.
14. One of the rules of good villainy requires that the damsel be bound in as complicated a way as possible. In practice, that means that if, for example, your hands are going to be tied behind you, your arms will be tied as well. Remember that villains like to overdo things. With that in mind, you may wish to practice being bound in a more thorough fashion. With the aid of your partner, try some of the bindings in the style manual.

Also, it is possible that you may be faced with the possibility of someone walking in on you while doing any of these exercises. While that can be extremely disconcerting, it is actually a good thing to have happen. Remember that during the guerilla and promotional aspects of this project, you will be seen bound by many people who will not expect it and you must eliminate any anxiety you may feel about that. Remember, the more complicated or unusual the binding, the less likely anyone is to suspect that it is other than a performance. And it is possible, if necessary, to tell any visitor that you are rehearsing for a part.

CAPTURE

Since one of the most important things that can happen to a damsel is that she be captured, as you will be, you should study the techniques involved and be prepared to experience them.

Begin with the fact that you will be tied as part of your capture. Normally, you will be bound in some elaborate manner, but not in this case. There is no place in the capture ritual for the elaborate bondage so essential in imperilment. It is sufficient that the wrists be confined, for as it is written in the Book of Chermosh, "Speed be of the essentialness of all essentialness and much rope taketh much time."

The most common and therefore the most proper methods of capture are variants of what has come to be known as the Standard Arrest Ritual, which has been made famous by so many television cop shows and has come to be regarded by the traditionalists as the perfect technique. It is accomplished as follows.

The Villain comes up to you and announces that you are his prisoner. This is the method we will use most often. Usually, you will be instructed to be at some location and then be captured there. Once the capture is announced, you will be bound and taken away in one of the approved methods. The binding used is normally handcuffs, but a short strap or thumbcuffs may be used or you may be tied with ordinary cord.

As to the rituals themselves, they are as follows and you should practice them:

1. If a wall is convenient, you may be spread out against it facing it. Your hands are then cuffed behind your back by taking the left hand from the wall and bringing it behind your first, locking the wrist, and then bringing the right hand back to be locked. If a strap is used, both wrists are brought back simultaneously to be bound.
2. If no wall is handy, and we are not likely to be carrying one around with us, you may be stretched out on your stomach on the ground, provided you are wearing nothing expensive, and your wrists bound the same way as if facing a wall.
3. If neither of the above is appropriate to the situation, you may be simply handcuffed and led away. In this method, the hands may be confined in front of you.

In the capture techniques, there is also the question of whether or not to use a gag or a blindfold/hood, or whether the damsel should merely be bound. In most cases, if you are being transported, you will be blindfolded. Gags will not be used very often in the capture setting.

It is common to begin each rehearsal with a capture scene in order to set the characters.

COSTUMES

As it says in the section explaining the basics of your role, you will need to come up with a costume, or series of costumes for yourself. As the nature of this work does not require a tremendous amount of congruity, you should feel free to create a costume for yourself which you feel best suits your character and how you approach it.

There are, however, certain basic things you should take into consideration.

To begin with, it is best that you be barefoot whenever possible. This is more a matter of safety than anything else. The last thing you want is to try to walk with your arms tied behind your back on high heels. That can be a recipe for disaster. Therefore, any costume you create should take that into account. If you have to wear shoes or boots, be sure you can balance in them when tied. Also remember that you have to be comfortable in them with your ankles tied as well. Avoid stockings or hose of any sort. Nylon in particular has the bad habit of making the ropes slip, thus

forcing us to waste time readjusting them.

As you will be tied in many different ways, you should choose your costume with that fact in mind. Dark colors are best because the white rope will show up better against them. Likewise, you will want something that will allow you to be comfortable when confined.

When we rehearse, you may wear anything that is comfortable, either a leotard or sweats or shorts. It is, however, a good idea to rehearse in your costume so that you will know if it is right for the part. A costume, for example, that is tight in the shoulders might present a problem when your arms are tied behind you but you won't know this until you try it.

Use some common sense. If you are going to be kidnapped at a corner, you really do not want to look like a hooker. It is also a good policy to use costumes that are easily washable.

With these guides in mind, feel free to use your imagination.

THE CLASSICAL IMPERILMENTS

RAILROAD TRACKS

The role of the Villain requires that certain set and established forms, sanctified by the passage of generations of evildoers, be followed when distressing the damsel. When we tie you to the railroad tracks, we are taking part in one of the grandest traditions of villainy and thus it is very important that we do it correctly. There is only one proper and correct way to attach you to the railroad tracks. There are also a number of seriously wrong ways to do this and even a British method which is worst of all.

The correct position is as follows: You are bound with your arms at your sides and your legs together so that your body will form a straight line. You are then laid across the tracks so that your head will rest on one rail and your feet will rest on or point to the other, depending upon how long you are and the gauge of the trackage. In the execution of the position, it is never possible to use too much rope. This is the only correct method of binding you for this form of imperilment. It is never, but never, proper to bind the hands together, either in front of you or behind your back. Likewise, we must only use rope. Chains, fishing line or any other material must never be used, as they look very uncreative, to say nothing of foolish.

Above all else, we must be very careful to avoid the British Heresy, so often condemned by the Board of Villainy as being the least desirable of any technique. While this dreadful method has a certain visual attractiveness, it is totally inappropriate for the railroad imperilment. It seems at times that the poor crumpet bakers were so shocked by the mislaying of their empire that in the process they managed to lose sight of the True Path of Darkness and at the same time totally forget the proper way to tie the damsel to the railroad tracks.

The foolish Britishers tie their damsel across the tracks, but in a cruciform pattern, so that the head rests on one rail and the arms are stretched out on either side and fastened down at the wrists. The ankles are tied together at the other rail. Aesthetics aside, there is an obvious disadvantage in this position in the fact that you cannot be bound until you are in position and with a train coming, every second counts. In the correct tie, your arms may be confined well in advance and it is only necessary to tie your legs at the site.

Your costume for this should be a long, old-fashioned dress.

BURNING AT THE STAKE

This is an imperilment that has truly been blessed with antiquity, being as old as the discovery that fire could cook people as well as dinner which was often one and the same thing in those days and still is in certain far off and uncivilized areas of the world. It has remained popular ever since.

We begin this happy exercise in arson by tying you to the stake in accordance with the Rules of Yorgu as set down in the Manual of Style.

Once you are bound, the actual burning takes a little work to get right. In most theatrical presentations, the damsel is seen standing upon a pile of kindling. In point of fact, that is not the way to do it would have been done at all in reality. The wood would be piled up around her at least to the level of her waist. That was the usual method. The Scots, for example, always short of dry wood and trousers, would set the victim in a barrel of pitch and light that, but this method is generally disapproved of because it is messy (you can't touch pitch and not get your hands dirty), burns too fast and in general spoils the fun. On the other hand, the savage American Aborigines overdid matters. They would strip the damsel stark naked and, making hundreds of pine slivers, use her for a human dart board first, then setting fire to the slivers and the kindling. At times, a stake was not available and a ladder, of all things, was used to bind the victim to. In this case, the victim was either tied and kindling piled as in the normal stake procedure, or a large fire was created and the victim tied to a ladder off to one side, which was then dumped into the fire, victim and all.

In our project, you, having been bound and the wood piled at your feet, are to be left and the fire started by a time mechanism which can be simple as a candle in a can of kerosine.

We will, of course, not use real fire.

Your costume for this should be a long dress.

DYNAMITE

A most excellent and honorable means of imperilment is that of blowing up the damsel so that you are almost miraculously transformed from a living, breathing female in little bits of human flesh, flying in the air like a snow storm. The notorious Regulations of Orvin even went so far as to call this the original Big Bang, but Orvin was always noted for his lack of reverence.

The most striking difference between the other traditional imperilments, such as tying to the railroad tracks and burning at the stake, is that there is no fixed rule of procedure. The only requirements, according to the Ordinances of Remy are that you be well secured and that the timer or fuse of the explosive device be prominently displayed, though you may be blindfolded during the course of the imperilment and the timer only visible to the audience.

As the title of this section suggests, the preferred explosive is dynamite, though any suitable blasting substance will do. Gunpowder has been used to evil result, but we must place you on the barrel itself for it to be effective. Nitroglycerin is decidedly not recommended as it is too dangerous to work with and a nuclear warhead, while fun to play with, may be overdoing matters just a bit.

There has been one recent development in this imperilment which is of note and comes to us from our sheeted brethren in the Middle East, that being a variant on the truck bomb. In order to do this, you would be secured in the back of the truck along with the explosives and sent up with the outside target. For details on this new technique, you should look at the article in the Jan. 1986 Monthly Wickedness entitled "The Damsels of Allah", by Mahmud Al-Fazool.

Any costume will work for this imperilment.

SAWMILL

This enjoyable distressing method is now in serious danger of becoming extinct as sawmills are becoming few and far between, what with wood being replaced by plastic, or worse, by cardboard. You should not despair, however, for if it becomes necessary, we can build a good facsimile using a power saw and long table.

You must be tied with rope. We never use chains because they can wreck a saw blade faster than an assistant can stop the machine. Leather straps have been used, but never seem to come in the right lengths, are a bit expensive and can gum up the machine.

When tying you down, you must be on your back with your head pointing to the blade. I know this cuts down on the fun, but we do not want your legs freed before the blade gets to your body. It is not proper to use the Connie Mortensen Tie.

Your costuming for this should be the same as for the Railroad Track imperilment.

FEEDING THE DAMSEL TO THE ANTS

This has nothing to do with your hungry relatives, unless they happen to be blessed with six legs. Staking you out over an anthill is a very unpleasant technique and is usually reserved for a particularly annoying damsel. Its origins are said to date from just after the sinking of Atlantis, but as our only source, The Book Baglu, does not mention it, we are forced to assume that such belief is the barest of conjectures.

The principle behind this mode of imperilment is based on the well-known behavior of ants at a picnic. And it is really very simple to accomplish.

In this imperilment, you will be staked out over a convenient anthill, in accordance with the Manual of Style. A little sugar is spread over you and the ants, sensing that luncheon has been served, will come charging forth with little napkins hanging beneath their little chins. I did say it was unpleasant.

It is also permissible, even admirable, to use this basic tie with only the very hot sun to do you in, especially if you are in the middle of the desert. In fact this is probably the only thing having a desert around is good for. An excellent account of this technique is to be found in the memoirs of Abdul Ben Sufad the Thoroughly Dreadful.

Once you are tied down, you will be expected to die with some dignity, not complaining about the hardness of the ground or the heat of the sun.

Your costume for this imperilment should be post-holocaust, which means a somewhat abbreviated outfit, preferably of leather, but any material will do.

DROWNING

If we are going to drown you, there are two basic methods of doing it. We may either dump you into the water or let the water cover you. You must remember that we are not really going to let you drown and you should not worry about it. Good victims are hard to come by.

If you are going to be tossed into the water, you will be first tied and attached to something we can fish you out with. If the water is going to cover you, we will make sure that we can either drain the water quickly and/or use a quick release knot.

In either case, you can struggle as much as you like.

Your costume, obviously, should be something you do not mind getting wet. It should also not be something that will get heavy in water, such as a long dress. You will, of course, be barefoot.

MANUAL OF STYLE

BONDAGE TECHNIQUES

As you will be tied most of the time, you may wish to familiarize yourself with the methods that will be used. You may even wish to practice them with a partner. While this catalogue is by no means all inclusive, it does describe much you will need to know.

Once you have been captured, in accord with the methods set down in that section, the next matter to consider is that of your transportation. It may be necessary to blindfold and/or gag you and this must be considered and decided in advance. You will know about it before we do anything. If either of these is decided upon, see the appropriate comments on technique. But once you are at the hideout and awaiting imperilment, there is the matter of storage to be considered. Following this, there is the transportation to the site of the imperilment and finally the imperilment itself. All of these stages require certain types of tie. A tie that may be appropriate for storage may be totally improper for the imperilment chosen.

Without question, style of any sort is a branch of esthetics and it is to that subject which we appeal when we wish to decide upon the proper tie for you. After all, it is not merely sufficient that you be secured. You must look nice and be comfortable as well. Therefore we must take the following facts into consideration before binding you.

- a. When your wrists are tied behind your back, you will tend to lean forward while walking. If you compensate for this by pulling your spine straight, your shoulders will pull back.
- b. If your wrists are tied palm-to-palm in front of you, the hands will be pushed away from the body and the elbows will tend to pull towards each other.
- c. The converse of the above is true if hands are tied palm-to-palm behind the back. In this case the elbows will be pushed apart.
- d. If your wrists are tied crossed in front of you, the elbows will be pushed apart and the hands will lay flat. This should be considered if your hands are going to be tied together with you laying down on your back.
- e. If your hands are tied over your head, the positioning of the hands determines the stance. If the hands are tied palm-to-palm, your back will be forced into an arch and the face will turn up, while if the wrists are crossed, the spine will not curve.
- f. If we are using a single strap to tie your wrists, as in an capture, the hands should be tied palm-to-palm if in front and crossed if behind your back. If the hands are behind your back, the strap should be placed vertically over the wrists rather than horizontally.
- g. If we are going to tie your ankles as well, we will try to use a single strap. There are those who will use two straps for the ankles, one strap across the ankles themselves and then a shorter one in between the ankles over the first strap, but this arrangement is nowhere nearly as attractive as a single strap and provides little extra security. It is better to use cloth straps rather than leather, because the holes in a leather strap are never spaced properly, leaving the tie too tight or too loose. If you are going to use leather straps, it is best to use ones with the holes no more than a half-inch apart or the type with locking hasps.

If you are going to be both blindfolded and gagged at the same time, you will probably be mobile in

some way, usually with only your arms tied. If you are tied to a stationary object someone will always be with you.

TRANSPORTATION

Transporting you can present certain problems. These result from the fact there are always those annoying busybodies to whom the sight of a tied female is a cause for concern. The transportation tie, must, therefore, be put together in such a way as to remove suspicion of wrongdoing, making the situation theatrical rather than threatening. Usually, the rule we will follow is the more complicated or unusual the tie, the better.

For most transportation work, the 1/2 r-r tie is probably the best method available. Based on the standard Railroad Track Tie, (see below), it is, by its very complexity, a guard against interference.

As good as the r-r tie is, however, it has certain limitations, one of which being the amount of rope we have to use and work involved in putting it together. If we wish the same degree of complexity, but also want your wrists behind your back, the Japanese Tie is an excellent method to use. The shoulders and elbows are tied in the same manner as the 1/2 r-r tie, but only two turns are made at the elbows. This will leave a length of cord hanging behind you at the center of your back. your wrists are then tied behind you with this cord. If any remains, that rope is pulled up to the elbow or shoulder rope and knotted behind you, thus pulling the wrists into the small of your back.

If you are a very flexible damsel, the back-prayer can be quite attractive. The hands are brought up behind the back so that your palms are together and your fingers pointing up towards the shoulder blades. Your wrists are then tied in position and held there by a cord around the wrists, body and upper arms. We may also tie your thumbs with a narrow cord.

If we wish your hands in front of you, we will tie your hands palm-to-palm in front of you. We run a longer cord under you elbows behind your back and pull the ends across at the middle of your back, tying it there. Then we bring the ends around your front and back again to tie in back.

A traditional method of tying the Damsel has a drilled or notched stick placed behind your back and your arms are brought forward under the stick. The wrists are lifted and tied in front of you. The arms, near the elbows are fastened to the stick.

If we wish to retain your wrists behind your back but with some greater security than merely binding your hands and the Japanese Tie is just a bit too much work, we can tie your hands behind your back in a parallel tie, with the cord vertical over the wrists and cinched in between them. We then tie a long rope around your waist and knot it in back, with some rope left over. Then we tie this rope around your wrists to hold them at your waist.

The wrists may be bound far behind your back for a visual effect by attaching them to the opposite elbows. We bring the right wrist over the left elbow and tie it in place. Then we repeat the procedure with the left wrist and right elbow.

In the double hammer-lock, both of your arms are tied to the opposite shoulder so that both wrists are pulled up. For the details on how to accomplish this, look down to the one arm behind the back tie in the storage section. Once you have the wrists bound, we tie another rope where the arms meet, if possible.

When we are going to use any metal ties, the appearance factor must again be considered. When using handcuffs it is a good idea to add something to them. They can be locked to a chain or belt at the waist. If your wrists are locked in front of you, the waist chain can be combined with a chain

going up to and around the neck. This will prevent the hands from being lowered as the chain at the waist prevents them from being raised.

Wrist shackles look very nice, much nicer than handcuffs. they can be connected to any length of chain, though a chain longer than one foot would defeat the purpose of the tie. It is also possible to use locking leather cuffs instead of metal wrist shackles with a chain in between them. The type with a simple hasp coming through holes in the leather are best because they are both simple and cheap.

Thumbcuffs have a subtlety of appearance which belies their effectiveness. They are usually used with your hands in front of you. If you wish to practice with them, be certain that your wrists are tied palm to palm as well. This will avoid the risk of you accidentally pulling on your thumbs while moving.

The Siberian Chain, normally a staple of magic acts and thus readily available in magic shops, is a very good device for close confinement of the wrists. Seen from a distance it can look like jewelry. It may also be combined with the thumbcuffs if the hands are tied palm to palm. But when put on for transportation use it is best to have the wrists crossed. In that way, the binding is less obvious than if the hands are bound palm to palm.

We will not always tie your wrists. The thumbs can substitute quite nicely. They can be tied either in front of you or behind your back. If you wish to practice this with a partner, use thin cord, such as heavy twine or boot-laces.

Your elbows can also be tied effectively. We tie a long rope around them behind your back and cinch it well to keep it from falling. This will limit the movements of your arms to a little bit forward. If your wrists are tied in front of you, pinioning the elbows will pull the wrists into the stomach.

The straight-jacket tie is quite simple. With you standing, we cross your arms in front of you and tie the elbows together. We now tie a cord to one wrist and bring it around your back to the other wrist, tying it there securely. This can also be done with the your arms behind your back. In that case, we would tie your wrists first and then secure your elbows.

STORAGE

When we are at our hideout, we will naturally want you to stay put. If we are out of doors, we can always attach you to the nearest tree. The Burning At the Stake Tie is excellent for this, but if we do not wish to go to that much trouble we will simply tie you with your wrists around it.

If we do have a tree or post handy, we may tie you on your knees with your back to it. We will help you to kneel with your back pressed up against the post. Then we tie your wrists together behind the post and bring your ankles together behind it. We then cross your ankles and tie them.

If you are inside, it is unlikely that a tree will be available except at Christmas and we would not tie you to a pine anyway. Therefore, we will probably be forced to tie you to a chair. There is a certain, arbitrary esthetic to this. According to the ancient Rules of Orzbad the Horrible, we must never tie your hands behind your back before putting you into the chair, but we may tie them in front of you. If the chair has arms so made that the ropes can pass through them, we must tie your wrists there. If there are no arms, you should, if possible, tie your wrists behind the chair. The other cords holding the body to the chair will depend upon the design of the chair and cannot be discussed here. The ankles must always be tied.

On the subject of storage, every so often something strange will turn up on the archives of Villainy. One such instance is an odd little work entitled The Tale of Connie Mortensen, which explains in detail the tie method which has come to be called by her name. We use it with a bench, such as one would find with a picnic table. You will be laid upon your stomach along the bench with your arms hanging down. Your wrists are crossed and tied under the bench. Then your ankles are tied and roped to the bench. More rope is added at the waist and knees and then rope is tied to the ankles and led under the bench to the wrists, and there it is tied in such a manner as to pull the arms back slightly. According to the Tale, it is strongly recommended that you be barefoot for this tie, though as the toes are not tied, the reason for this injunction is not clear.

If no props are available, we can put you into the full R-R tie, but you will have to lay down on your back after it is finished. If that is too much trouble, the standard hogtie will work quite well.

We lay you on your stomach and tie your wrists behind your back. We tie your ankles together and bend your knees so that your feet come towards the hands. Then we tie your wrists to your ankles.

If you are barefoot (which will be often), and no bench is nearby, we may use the traditional English Witch Swimming Tie. You are seated on the ground with your legs crossed, or maybe your arms are crossed. Anyway, the right thumb is tied to the left big toe and the left thumb to the right big toe.

It is also possible to tie in the manner of a calf at a rodeo. Your wrists are tied in front of you and your ankles tied together. You are then bent forward and your wrists tied to your ankles. In a variation on this, your knees can be brought up between your arms and a stick placed between your knees and your elbows.

There are times when we may want you to be able to perform certain simple actions but still be secured. If that is the case, we may tie one arm behind your back with this method and leave the other one free to sign the papers. We choose which hand is to be bound and then tie one end of the cord around the wrist and pull that wrist up behind your back as far as possible.

Then we bring that cord around the neck, to cross your body between the breasts. Then we hook the cord under the elbow and return it the wrist, tying it in place.

IMPERILMENT TIES

These are methods of tying you for different forms of the classical imperilments.

RAILROAD TRACKS

This is a traditional method of tying that is virtually required of villains. We must begin with the right equipment. For your arms and upper body, we should have two lengths of rope, about 25 feet each and couple of equal length for your legs and ankles.

With you standing, we loop one cord around the upper body and shoulders above the breasts, knotting it in back. We let the cord hang, then loop once around your arms at the elbows. We bring the cord under the rope at the back and loop again in the opposite direction. This will pull the elbows in tightly. Then we loop the cord around the elbows as many times as we can and still end up in the back. The cord is knotted to the vertical rope in the center of the back.

Then we take the second rope and tie one end to the end of the first rope. We then bring it down and loop it once around the wrists and body. This cord is taken under the back as we did at the elbows. We loop around the wrists and body several times and cinch at one wrist, looping and knotting between the wrist and the body. Then we bring the cord to the center of the back and make quick knot at the center rope. The cinching is repeated at the other wrist.

If enough cord remains, we pull it around your front and tie it to the first wrist. If not, we bring the remaining cord to center rope and tie it there. Your arms and wrists are now secured to your sides in a firm, self-supporting arrangement. This is called the half-railroad (1/2 r-r) tie.

Once we have tied your arms, we tie your legs with at least one long rope. We begin by knotting the end of the rope to the wrist cord at the back and winding it at the thighs, knees and ankles, looping and knotting it as you did at your elbows to prevent slippage.

When you are laid on the tracks, you are fastened in place by two short cords, one tying you down at the ankles and one over your throat.

BURNING AT THE STAKE

There are a number of methods of tying the damsel to the stake. For the purposes of this project, we will use a method that was made famous in the film Joan of Arc, starring Ingrid Bergman. It is sufficiently complicated to fulfill the requirements of High Villainy.

You must be tied with your back to the stake. your wrists are tied behind the post and then your ankles are tied together. Having done this, we take a long rope or chain and hang it from behind the stake over your shoulders passing in front, so that the lengths are equal when they are allowed to hang free. We bring these so that they cross between the breasts and then down so that they meet behind the stake. We knot them in back and decide if they are long enough to finish with. If they are, we bring them down and around so that they cross at the knees and then back to meet behind the stake again at the base. We knot them again and loop the remaining rope around the stake and your ankles, tying the ends.

If a second rope is required, the first being too short, we loop the first rope around your waist, tying it in back. We take the second rope and tie it also at your waist with the ends hanging in back. Then we tie this rope around your legs and ankles.

If, however, a ladder is being used in this imperilment, we will tie you to it on your back, with ropes holding you down at your shoulders, waist, knees and ankles. We will use separate lengths of rope for each of these, tying around you and then to the ladder itself. Your ankles will be bound together and then tied to the rung that you will stand on when the ladder is raised.

The hands may be bound in several ways. Your arms may be stretched out and your wrists tied to the ladder over your head, the hands may be tied palm to palm in front of you and your arms tied to your sides at the elbows and then to the ladder, or your arms may be tied back around the ladder and your wrists bound behind it.

A variant of this tie can be used for transportation work. The rope is doubled and the bend placed behind your neck. The two ends are brought over your shoulders and crossed in the same way so that they meet behind your back. They are knotted there and brought around your waist and to the back again where they are used to tie your hands behind you.

DYNAMITE

As this imperilment usually takes place indoors, you will usually be tied to a chair, as in storage. You may, if gunpowder is being used, be tied to the barrel of the explosive itself and this requires some doing, as barrels are not really designed to have damsels tied to them.

We make you kneel facing the barrel and tie your wrists behind your back. We tie your ankles together and then run a long rope around your body and the barrel at least twice. Finally we run another long rope around your legs, as near the knees as possible and the barrel.

SAWMILL

Tying the damsel to the sawmill is an art that is almost lost. Essentially, you are tied and then laid on the sawmill conveyor belt. We begin by tying your wrists crossed in front of your. Now we tie your shoulders and elbows as in the Railroad Track Tie. A couple of more cords at the thighs and ankles should finish the job.

ANTS

The Ant Feeding Tie is nothing more than a simple version of staking you out on the ground between four stakes. We use four tent stakes, four short lengths of rope and one damsel, you. The stakes are placed firmly in the ground and you are tied spread-eagled between them. For that reason, it is a good idea measure you first so the stakes are the proper distance from each other.

There are those Villains who prefer to tie the damsel's ankles together and attach them to one stake. While this is technically acceptable, it has unfortunate religious implications for some.

We may vary this technique by tying the thumbs and big toes to the stakes instead of your wrists and ankles.

DROWNING

When Tying you up prior to drowning you, we first decide first how you are to be subaqueated. If you are going to be dumped into the water, your hands and feet must be tied, your wrists behind your back and your ankles together. The weight is usually attached to your ankles. If you are going to walk the plank, only your hands are tied and the weight is attached to your waist.

If you are going to be covered slowly by water rising in a tank, you should be tied to a ring in the floor of the tank, usually by your ankles. In this case, it is considered proper to chain your ankles to the ring and handcuff you. In fact, the handcuffs may seem superfluous, but it is a rule that the ankles are never tied without the wrists being tied as well.

GAGGING

There will be times when it will be part of the project for you to be gagged. Usually we will use cloth or tape and you should practice wearing them. But there are other types as well.

When gagging you, it is necessary that we avoid choking you. This means that everything we put into your mouth should be positioned in such a way as to not get into your throat. When practicing, you should avoid any cloth that has loose strings as they can get into the windpipe with disastrous results.

The one form of gag that must be avoided is the old movie routine of tying a cloth over your mouth. This will silence you for a total of three seconds.

A very effective gag can be made by threading a strap through a small rubber ball. This will effectively silence any damsel, but there are two drawbacks with this type of gag. The ball must fit properly! If it is too large, it will not get in and you will be chattering away in no time. If it is too small, it will come out as fast as it went in.

The strap should be of cloth or rope for the same reason that we avoid leather ties. The holes never fit right.

An even better silencer is made by attaching a sponge to a strap. The sponge is dampened and forced into your mouth, filling it without any danger of choking you. The strap is then tightened around the back of your neck.

BLINDFOLDS

There will come a time in the course of villainous events that will have us not wishing to have you see where you are or where you are going. When that time comes, a blindfold is in order.

Before we begin, there are two problems with blindfolding you which must be avoided. First we must be very careful not to pull your hair when blindfolding you. This is considered very bad form and we should avoid all such indelicacy.

If you are wearing contact lenses, we may still render you sightless by the following method. We procure a Ping-pong ball. Then we split this ball down the seam so that you have two, perfect, half-spheres. We will then place each half over one eye and tape them both into place.

Usually we will blindfold you by the usual means of tying a cloth over the eyes. If we wish something fancier (and what villain does not) we might wrap an Ace bandage over your eyes. This is a very effective method and is highly recommended by all authorities. It is also something of a favorite with Spanish soap opera directors, who usually have some damsel with eye trouble.

For transportation, we may blindfold you by taping gauze pads over each eye. This will keep them closed and make you look as if you have suffered an accident. A pair of large sunglasses over this arrangement can be a good idea as well.

A sleeping mask will also be used quite often.

A hood is really nothing but a big blindfold which has the advantage of allowing you to be kept sightless while still having your eyes open. If you are to be confined for any real length of time, it is preferable to the ordinary blindfold. A hood (for the purposes of this project) is usually made of dark cloth or paper, the leather ones being somewhat expensive and not quite the image we are aiming for. As you may feel claustrophobic under it, we will rehearse with a hood before attempting to use it.

THE FIVE PARTS OF CAPTIVITY

I. The Capture. This is covered in detail under the appropriate section in the Manual

II. Transportation to the hideout. This takes place immediately after the capture. For that reason, the Damsel is not usually bound in any complicated manner, but is usually blindfolded and sometimes gagged.

III. Storage. At the hideout, or any other location, the Villain prepares for the imperilment of the Damsel. The imperilment may take place at the same location or she may be prepared to be taken to the place of imperilment.

IV. Transportation to the Imperilment Site. The Damsel is usually tied in a more complicated manner and always blindfolded. A gag is sometimes used depending upon the situation.

V. Imperilment. The Damsel is bound in the appropriate manner and any equipment necessary is set by the Villain, who then leaves her to her fate.